

Shroud of Turin

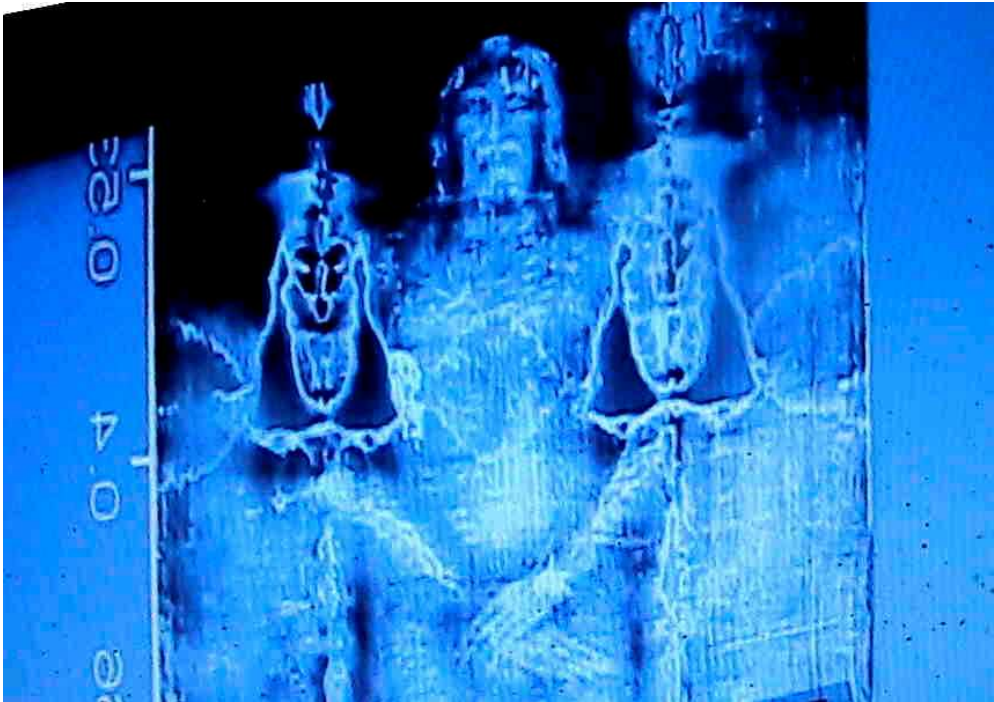
The Mystery of All Mysteries



by Josef Kemény, 19/03/2016



The Shroud of Turin is today 'The Mystery of All Mysteries'. The scientists cannot explain how the picture ended up on the cloth, but neither can they see it as a fake picture. Note that I, in this context, use available material and I interpret it according to my knowledge.



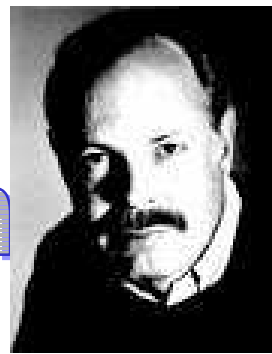
There are clues and traces around the Shroud of Turin. Human wisdom is at the centre: think first, act in a correct way later!

Detective Colombo

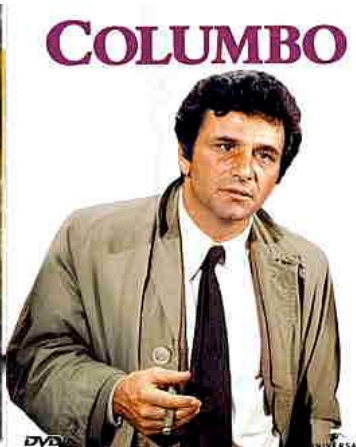
and the Men behind Him



William Link
1933-
Writer, producer



Richard Levinson
1934-1987
Writer, producer

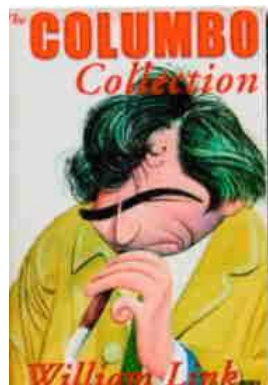


One of the best, most human TV

Peter Falk
Kommissarie Colombo

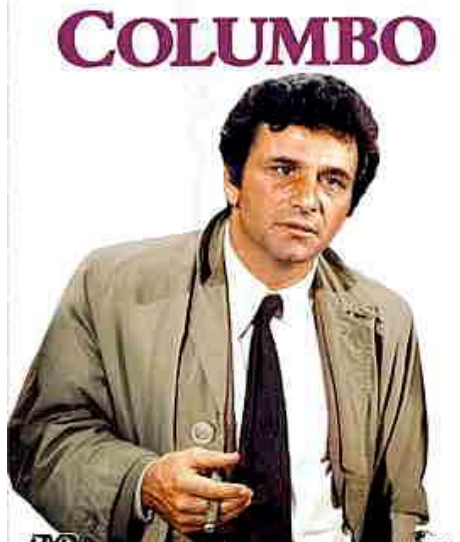
series of all times!

Peter Falk



Detective Colombo's secret weapon was to think first, then act in line with your knowledge about human beings.

Detective Colombo



Human reason, to start by thinking and then act in a human way were detective Colombo's secret weapons. He was always alone and dressed in a common grey coat.



A second-hand Peugeot 403, Cabriolet, 1959, was his means of transport.



Peter Falk was of Hungarian descent, but there are also traces of Poland, the Czech Republic and Russia in his past. His mother was Jewish. This is how the Hungarians remember Detective Columbo: A statue of Peter Falk as Columbo and his dog in Falk Miksa street, in the neighbourhood of St. István's ring road in Budapest.



Peter Falk as Detective Columbo can be a human example to the whole world: "Start by thinking, then act accordingly, in a human way."

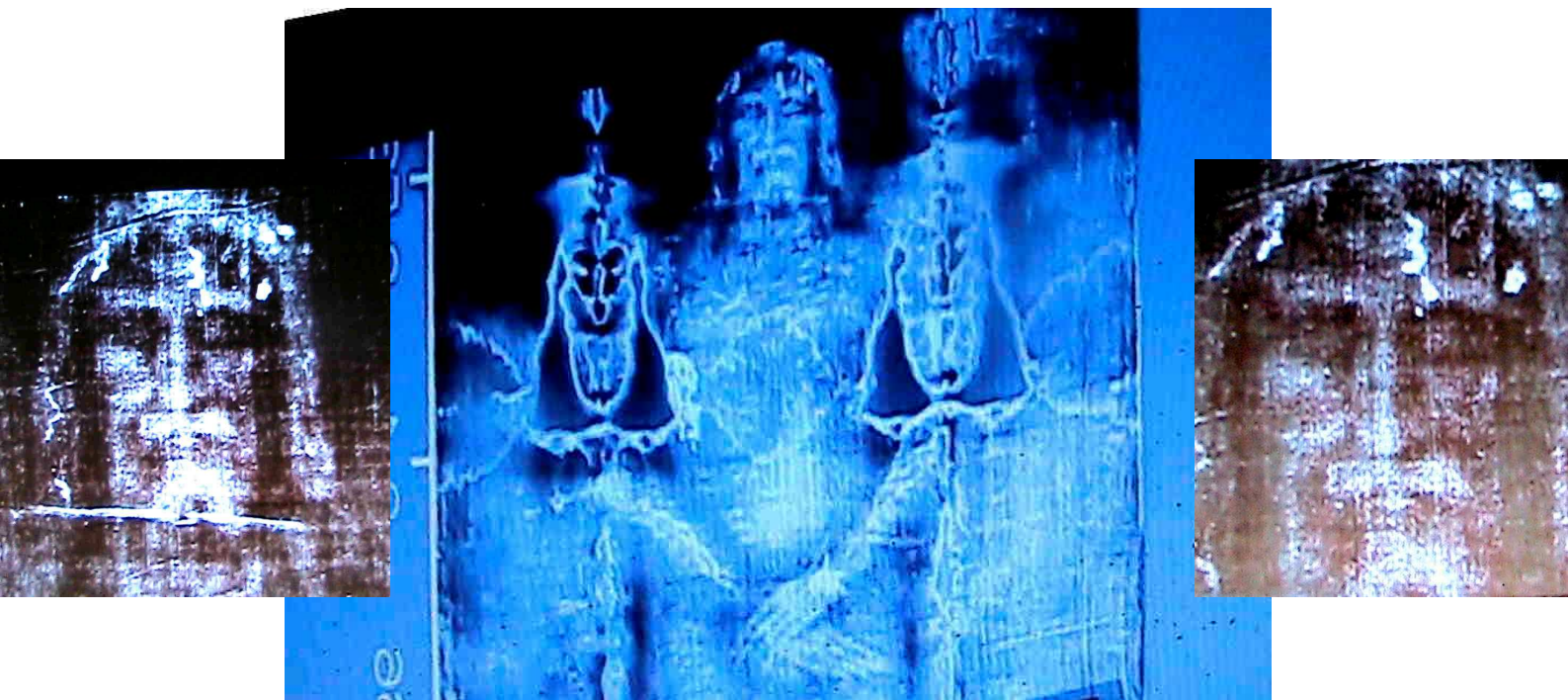


These words were his secret weapon. Human reason ruled him. In other words: even weak traces and meagre clues were enough to solve the case.

Without brutality, violence, terror, weapon, bribes and other well-known police methods he solved all his cases. Human reflection and action made him world famous, serving humanity.



The Shroud of Turin



The Turin Shroud: genuine or fake demonstration? The Christian world is waiting for the answer.

In 2012, the British **BBC** compiled the latest research on the so-called Shroud of Turin in a very good documentary about this mystery of all mysteries.' The basis of the program is human reason, human reflection and relevant levels of knowledge. All scientists appearing on the program are right according to their own starting points and knowledge. I can congratulate all those who took part in the program, one of the best I have seen so far. Now, let me develop their results which I will co-ordinate with another piece of world news from 2007.

A brief look back to the shroud's origin. At first, the linen cloth is mentioned in the Christian tradition. A woman in the crowd, named Veronica, handed her linen cloth to the Jew sentenced to death, a family man who carried his cross on his way to Golgotha. On the linen cloth there is an impression of the Jew's face, bloody and covered with wounds. Tradition says that today Veronica's Veil is in a monastery in Manoppello, Italy.



Picture 1
Open mouth, visible teeth



Picture 2
Closed mouth

The Pope visited "Veronica's Veil"

On September 1st, 2006, Pope Benedict XVI visited 'Veronica's Veil' in a monastery in Manoppello in the Appennine Mountains on the east coast of Italy. He was the first pope to do so. The so-called 'Holy Countenance' has been kept by the Capuchin Friars in Manoppello since the 17th century. Benedict XVI arrived in a helicopter above the green mountain landscape to have a look at Veronica's Veil. He knelt by the relic and did not say anything about it being genuine or not.

The cloth in Manoppello is a thin, transparent piece of cloth, 17x24 centimetres, with a face visible on both sides. It is kept below glass in a shrine. It has not been opened since the 17th century, the cloth has never been examined scientifically. Tradition says that the cloth in Manoppello is the so-called 'Veronica's Veil, the piece of cloth that was used two wipe away blood and sweat from the face of the Jew, Davidian Messiah, on his way to be crucified.

This countenance in Manoppello is less known than The Shroud of Turin, but certain scientists, such as the Jesuit and art historian Heinrich Pfeiffer, state that the two cloths have the same shape and measurement and can have appeared at the same time. The cloth was given to the monastery in 1638 is believed to have been in Manoppello as early as in 1606.

But more interesting may be the issue of its later history. Is the Manoppello cloth identical to the cloth which was revered in Saint Peter's Basilica as 'Veronica's Veil' during the late Middle Ages? It has not been heard of since then. Very few people had seen the original cloth, it was destroyed in 1527.

Izates II/Jesus visited Caiaphas' home.

We encounter the next linen cloth in the Book of Hebrews in which we can read that Jesus secretly visits the home of High Priest Caiaphas. There he meets, among others, his eldest brother James and gives a linen cloth to Caiaphas' servants. What was on that linen cloth, a face or a body impression? More info at *Man, God and Science*, page 34.

Now we have two different original sources and two linen cloths, one on its way to Golgatha and one in High Priest Caiaphas' house. Let me start by analyzing the so-called 'Veronica's Veil.'



Nicholas Allen, art historian

This art historian has a profound interest in and knowledge about his profession. He has reconstructed the Shroud of Turin and managed to bring about a surprisingly clear face on the cloth. I will not deal with technology, I analyse the result. The subject is a Messiah-like sculpture. Allen believes a similar sculpture is the basis of the shroud.



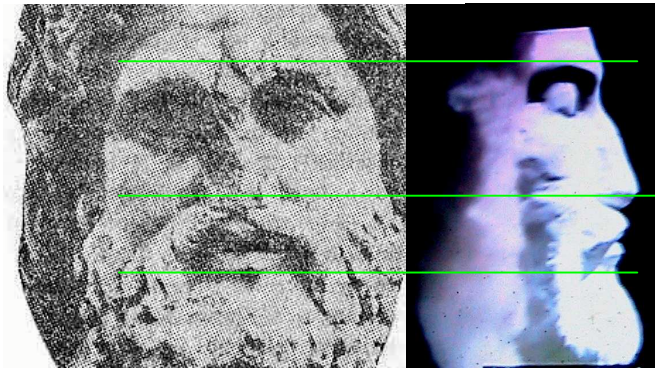
Profile of a Messiah-like sculpture. At the centre we see the face on the shroud, corresponding to the Shroud of Turin.



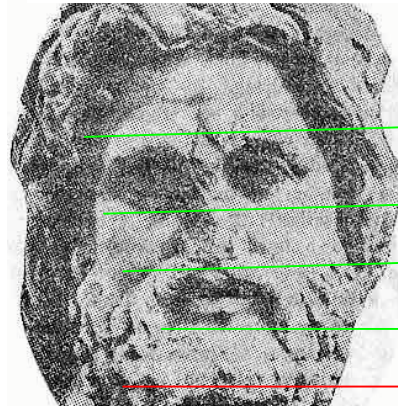
Picture

Picture

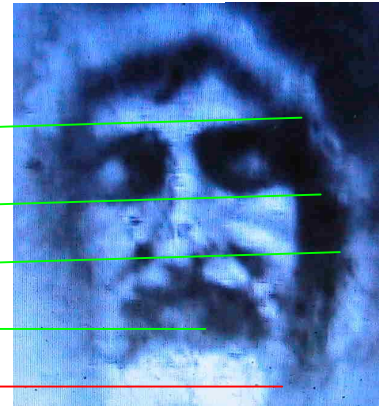
The sculpture which Allen used to recreate the Shroud of Turin really resembled the Messiah origin.



The sculpture was found in the mid-1970s in Jerash, Palestine, it was also called the Nazarene, Lion of Judah. An impression of his face should be the one on Veronica's Veil, on the original



Negative picture



The pictures illustrate that they resembled each other. It was the Jew Joseph Jr who was crucified and it was he who was on his way to Golgatha when Veronica (probably an acquaintance), handed him the cloth.

The sculpture was found in the city of Jerash in Palestine. The experts regard this as being the oldest stone picture of Messiah ever. If the Veronica story is true, she should be a close acquaintance of the same age who knew that he was sentenced to crucifixion. A human reaction made her give her linen cloth to him so he could wipe his bloody, tired and sweaty face. In that way an impression of his face remained on the cloth. Veronica was probably a mother, she lived in Jerusalem, Nazareth or Canaan, we are not quite sure where. But thanks to Art Historian Nicholas Allen's recreation of the Shroud of Turin we have a rough face of the man who was crucified, the Jew Joseph Jr, Lion of Judah.



The linen cloth which was revered in St. Peter's Basilica in Rome during the late Middle Ages. Maybe the original was destroyed in 1527 or is it still in the Vatican?

Allen may have recreated the original linen cloth.

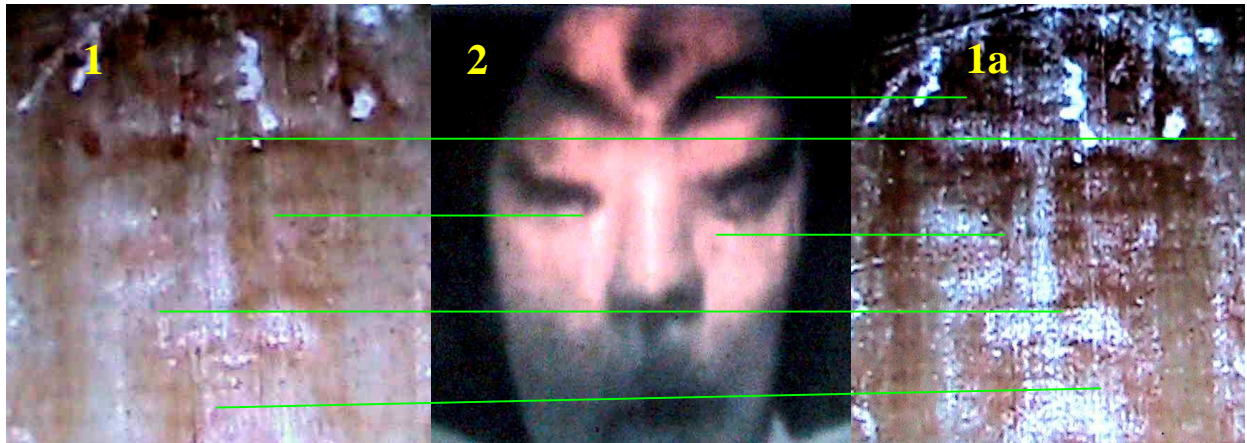
If the Veronica story is true, the origin of the Veil of Veronica was ancient Palestine, in a family. There is no record on how or when the linen cloth came to Europe. It turned up in Rome during the late Middle Ages and records state that it was destroyed during Pope Clement VI's pontificate in 1527. The Vatican should know about its origin and how it came to Europe, how a linen cloth from a Palestine family ended up at the Holy See in Rome. – The linen cloth is recorded in a register of Vatican treasures and relics from 1618. There is an annotation that the glass of the frame is broken, the original cloth has probably been replaced by a falsification, which is now on display in Manoppello in Italy.



Everything has its meaning, purpose and reason.
More info at **Tutankhamun, the Young Lion**



Shroud of Turin: Whose face impression is this? The Lamb's or the Bull's?



We can compare pictures 1, 2 and 2a and conclude that the basis of the Turin Shroud comes from the far side of the Moon. Picture 2 is connected to Apollo 20's lunar mission in August, 1976. More info at *Visitors to the Moon*, pp 72-84.

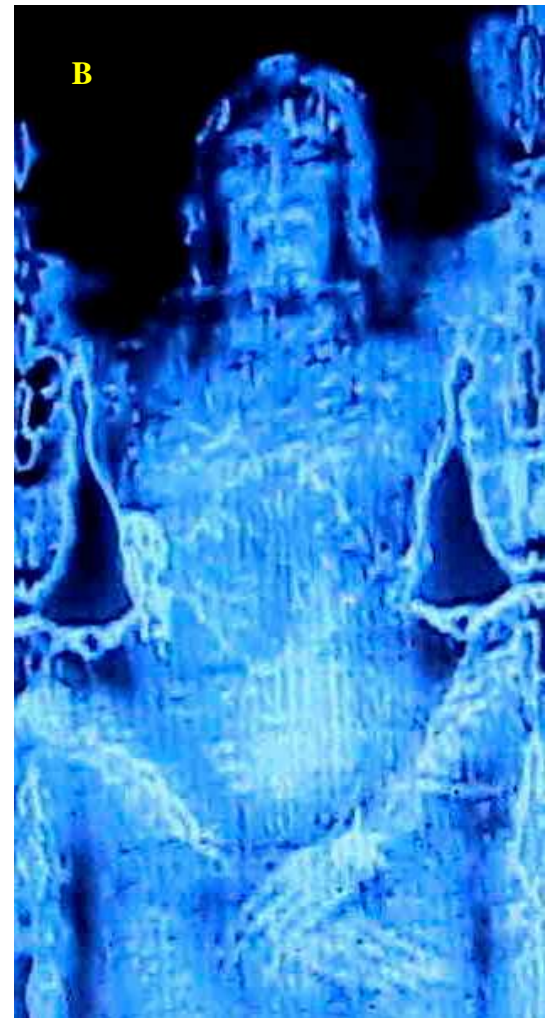


The Turin Shroud is looked upon as a mystery. It shows a damaged, dead body. The Gospels say that that the body was wrapped in a new linen cloth. This was to secure a traditional funeral, not to make an impression of the body on the cloth.

Picture A depicts the whole cloth. It is a piece of fabric, 4.3x1.5 metres, stained and worn. In **picture B**, along the centre of the cloth, is the impression of a dead, male body. It is the most studied object in the world. Is the cloth evidence of a miracle or is it history's greatest humbug? One thing is for sure: nobody can explain how the picture ended up on the cloth, according to the BBC.

A personal question: How is it possible to wrap a body in a cloth (**picture A**) with the body at the centre? Above and below the centre there are impressions of other objects and hidden texts. I am 100 per cent sure that this cloth (**picture A**) has nothing to do with the linen cloth used directly after the body was taken down. Signs on this piece of cloth show that it is not produced on this planet.

Here we should return to the far side of the Moon, outside crater Izsak-D, and a triangular space ship where two bodies are preserved according to astronauts Rutledge and Leonov. The female body (Inanna) is well preserved, so is the male body even if it is damaged. More info at *The Sun at a Disadvantage*, page 19 *Visitors to the Moon, final*, pp 72-81



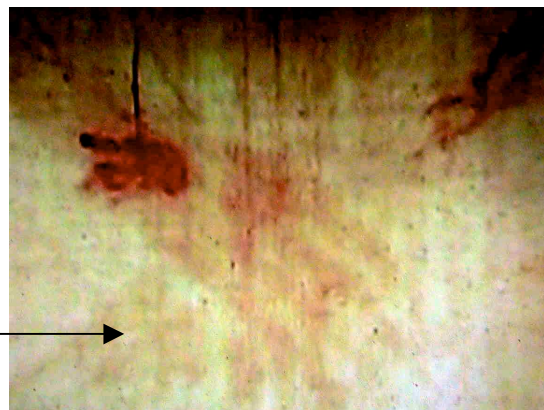
Astronaut Rutledge, who is an expert on Sumer's history and became religious at the beginning of the 1990s, tells us about the woman Inanna. But he says nothing about the other male, damaged body. Bu the filmed the body and the face and body impressions correspond to those on the Turin Shroud.

Researchers admit that the body's impression on the cloth delivers more messages. The feet and hands are pierced and there are wounds on the body, wounds which in the Gospels appear at the crucifixion. There are even remaining red stains.

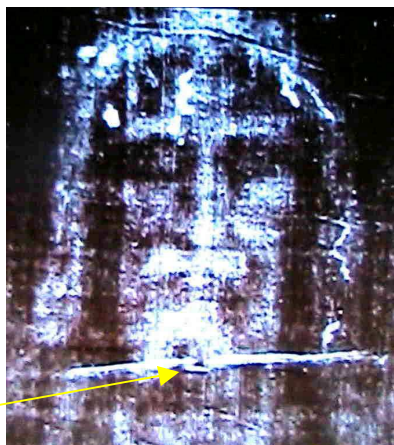
After the so-called resurrection Jesus/the Lamb went to the Moon in a spaceship. There, in a triangular spaceship or a pyramid, he was subjected to a so-called blood transformation process. Then he died.

After he had been declared dead, the signs on his body were made, as they were made on the original body on the cross. Even the message with the secret writing is there, on the cloth.

At the centre of the cloth is the damaged, dead body and surrounding it are probably impressions of objects. The aliens treated the body with a special ray of light. The cloth probably comes from the Earth. If study the piece of cloth carefully, we can see that it is not wrapped around the body. The cloth was put directly on the lying body and the impression was made.



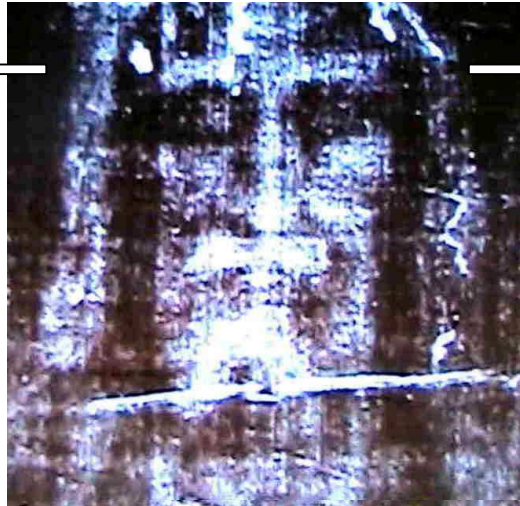
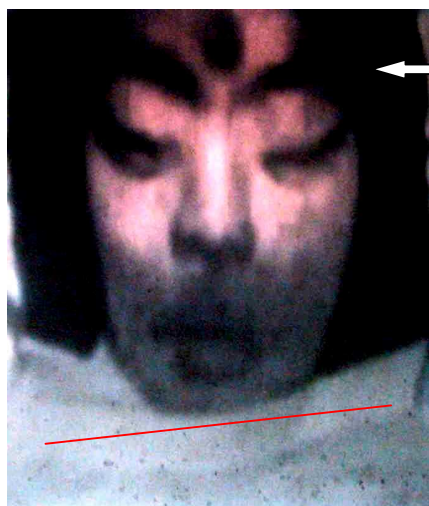
The hands are pierced and red (blood)stains can be seen.



Original picture between the chin and the top of the head. Dead body, the head with closed eyes.

Below the chin is an almost vertical, straight line. Negative picture Dead body, the head with closed eyes.

Face impression between the chin and the top of the head. Dead body, the head with closed eyes.



Jesus/the Lamb is dressed in white. Below the chin is a distinct impression of the shadow of the clothes in the shape of an almost straight line.

Impression of the head. Below the chin is a distinct straight line which must come from the original. This impression resembles quite well the pictures to the right and left.

Jesus/the Lamb is dressed in white. Below the chin is a distinct impression of the shadow of the clothes in the shape of an almost straight line.

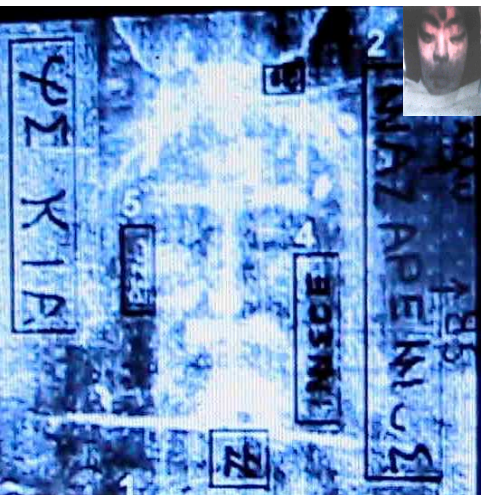


Thierry Castex, geophysicist, Pau, France

Thierry Castex applies his methods of analysis of seismic data on the shroud. He says that when he started to work on the photos of the Turin Shroud, it was like a revelation. He was very surprised when he found some letters. Castex maintains that he has found evidence of writing on the shroud. He is convinced that his technology reveals inscriptions which are invisible to the naked eye. The shroud carries a lot of information, he cannot explain the origin of the text, but believes it is in Hebrew. Has he found a 2,000-year-old inscription which will reveal the truth behind the Turin Shroud? Few objects have been examined that thoroughly or been that disputed as the Turin Shroud. The French geophysicist Thierry Castex tries to solve its mysteries. He is one of many scholars who believe they have found hidden writings on the cloth.



Barbara Frale, Vatican scholar



Assisted by advanced picture analysis, Castex found traces of ancient languages. He sent his discoveries to the Vatican scholar Barbara Frale.



Frale compiled Castex's and other scientists' observations and says she can trace the origin of the shroud to the time of Jesus. She has identified parts of words, but also complete words, words such as 'in nece', which is Latin and means 'sentenced to death.' Another phrase is 'Jesus, the Nazarene', i.e. 'Jesus from Nazareth'.— Those words contradict those who state that the cloth is a falsification from the Middle Ages. The shroud appears in books of history around 1390 and is at least 600 years old. Frale goes much further. She means, that in the 14th century nobody would have called Jesus 'the Nazarene'. The fact that Jesus was called 'the Nazarene' proves that the cloud is not from the Middle Ages. From Emperor Constantine and onwards it was not proper to call Jesus 'the Nazarene'. It was regarded as an insult. According to Frale, the words were written by someone who took care of Jesus's body, which dates the shroud to the 1st century.



Jesus the Nazarene = Jesus from Nazareth



In nece = sentenced to death



Barbara Frale, Vatican scholar



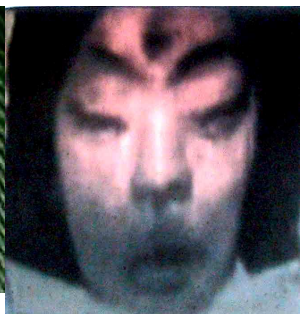
The Jew Joseph Jr from Nazareth

Vatican scholar Barbara Frale keeps to what she has seen with her own eyes, as do several other scholars. She has compiled all traces of words in one single document. If she is right, her discoveries directly locate the shroud to the crucifixion. She thinks the text constitutes Jesus' (Joseph Jr's) death certificate.



Und... Tiberius 16:e regeringsår togs
 Jes...
 på kväl...
 rome...
 av det judiska rådet.

In the 16th year of Emperor Tiberius' reign, *Jesus, the Nazarene*, was taken down from the cross early in the evening. He had been *sentenced to death* by a Roman Judge after having been found guilty by Sanhedrin.



High Priest Caiaphas' will
 More info at [High Priest Caiapha's Will](#)

Barbara Frale has compiled the fragments of the text they believe exists on the shroud. She thinks the text is Jesus' (Joseph Jr's) death certificate. He was sent to his funeral and the remains would be returned to the family not before one year had passed. According to the Gospel of Luke, the high priest returned Jesus (Josef Jr) to Pontius Pilate together with a written accusation.

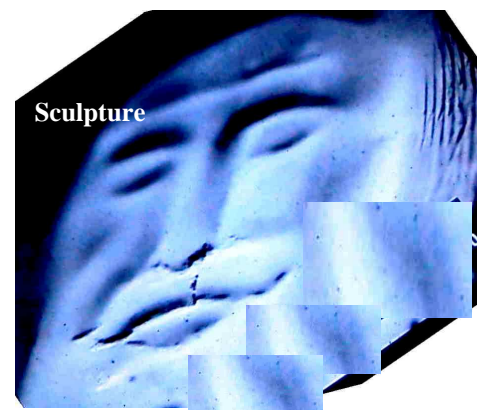
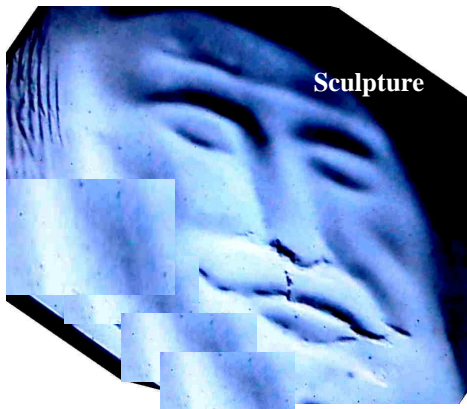


High Priest Caiaphas' will
 More info at [High Priest Caiapha's Will](#)

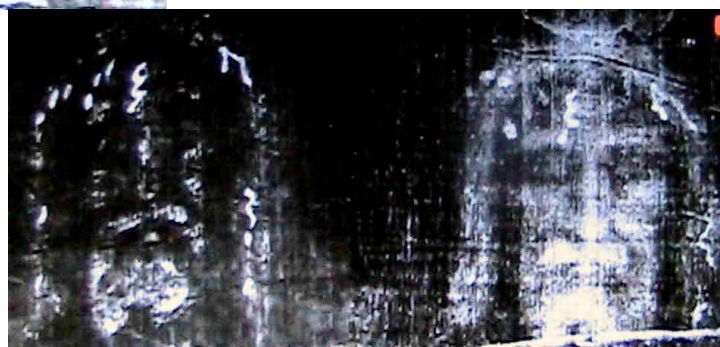
Barbara Frale is convinced. The text she has compiled is very specific. The BBC summary: "Scientists have no natural explanation, it must be something super natural."— Nobody denies the existence of the picture, but nobody can explain how it was done.

Luigi Garlaschelli
 Professor of organic chemistry

He also recreates the Turin Shroud. He uses ochre and a sculpture method called bas-relief. I will not comment on his method, how he has achieved his work on the Turin Shroud, but I will show the result. His method is also possible when it comes to reconstruct the Turin Shroud. As far as I understand, his **sculpture** also resembles the face on the shroud. Now we have two scientists who, in different ways, have recreated the Shroud of Turin.



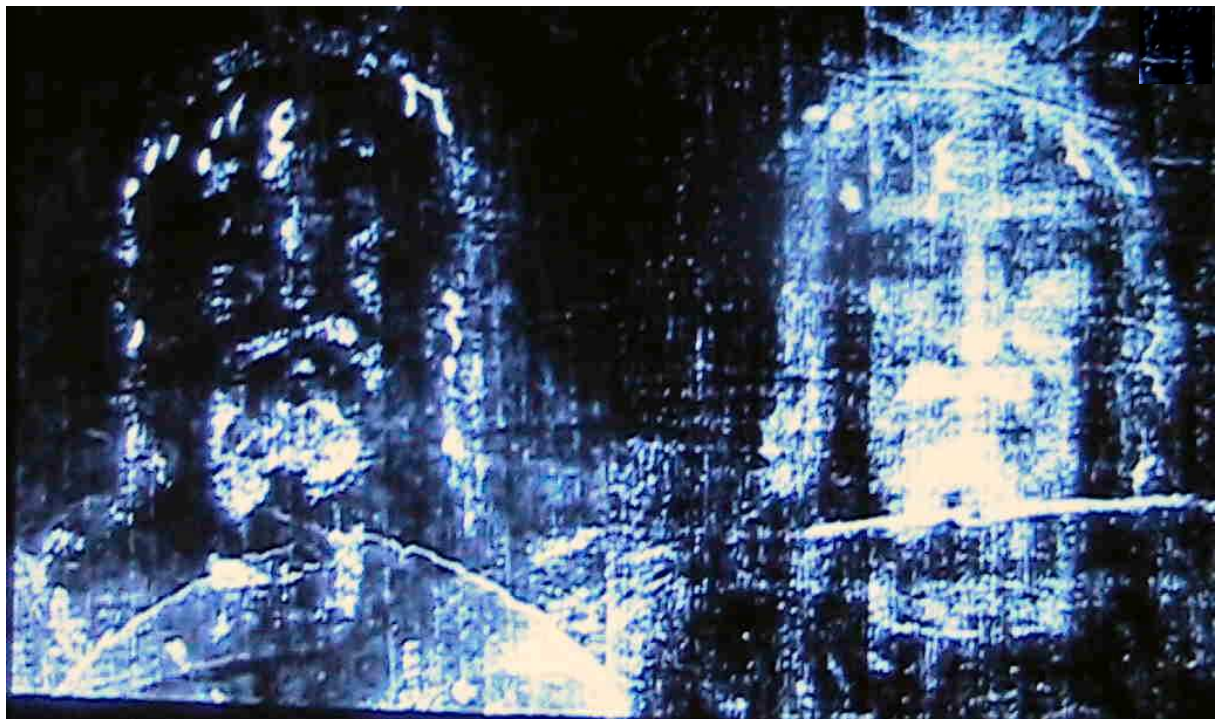
Picture



Picture

Negative picture

Negative picture



Garlaschelli's creation, negative picture

Shroud of Turin, negative picture

I have briefly analysed the so-called Veronica's Veil and the Shroud of Turin. I will now analyse the second shroud which appears in the Epistle of the Hebrews where we learn that Jesus secretly visited the home of High Priest Caiaphas. There he met, among others, his eldest brother James. At the same time, he hands over a linen cloth to Caiaphas' servant. On this linen cloth should be an impression of his face corresponding to Veronica's cloth. I will call this cloth **Caiaphas' linen cloth**.



The cloth in monastery Santuario del Volto Santo, in Manoppello. Copy of Caiaphas' linen cloth.



Caiaphas' linen cloth, original?

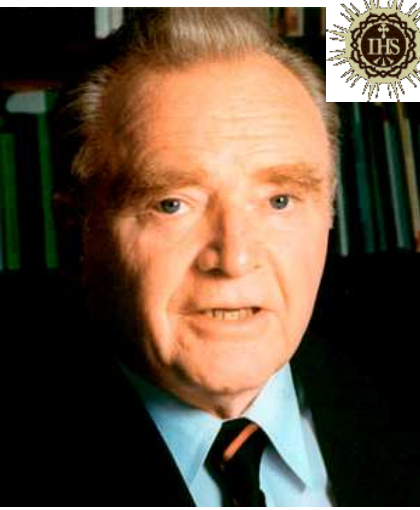
Jesus/the Lamb himself gave his cloth to High Priest Caiaphas' servant in his home. On the cloth was an impression of his face. What happened to the cloth? Where is it today? This happened before his ascension to the far side of the Moon, to the city of knowledge and science. The cloth did certainly not disappear. According to records, Jesus/Izates II/the Lamb and his disciples regularly visited a mountain (Tabor) where he met with angels/aliens. It is possible that the cloth he handed over to High priest Caiaphas' servant was made on the mountain with alien assistance. It is said that Jesus' body had a charisma which made it possible to produce the impression on the cloth which was given to the servant in Caiaphas' home. The impression of the face on the cloth should resemble the Shroud of Turin and the picture of Jesus/the Lamb from the Moon. The difference is that Caiaphas' linen cloth should show a living face with open eyes. The origin of that cloth was ancient Palestine, in Jerusalem, with the clergy.



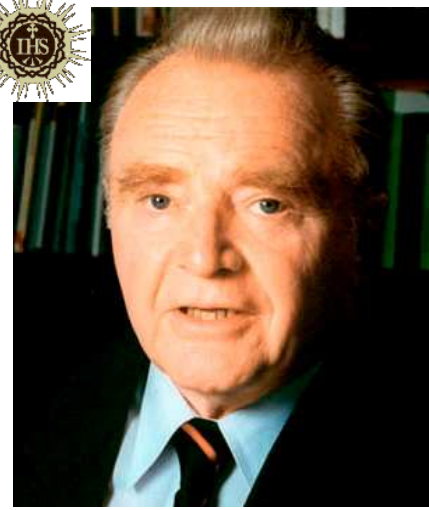
Pictures, similar face impressions



Pictures, similar face impressions



Jesuit Priest Heinrich Pfeiffer
Art historian



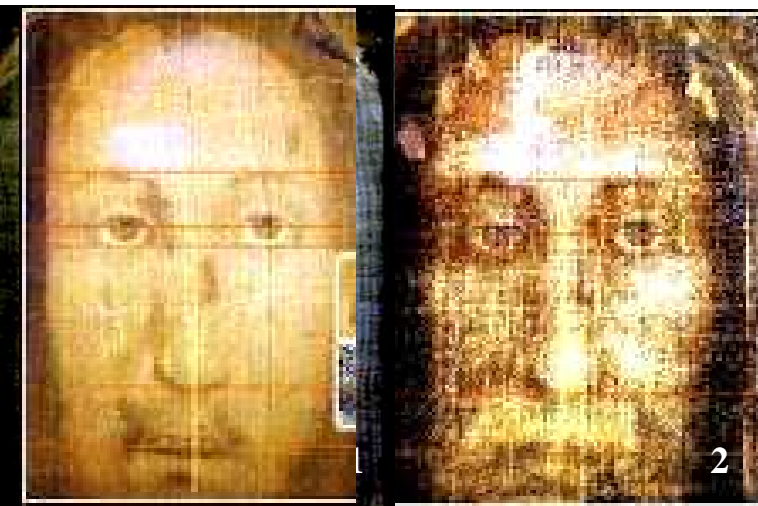
Jesuit Priest Heinrich Pfeiffer – certainly not an official spokesperson for the Vatican, but professor and art historian at the papal Gregoriana university – held in May, 1999 a press conference in Rome, where he stated that, after 13 years of research, was sure that the Veronica Veil, during the last 400 year, has not been kept in St. Peter’s Basilica but in the monastery Santuario del Volto Santo in Manoppello. In a register drawn up in 1618 at an inventory of Vatican treasures and relics there is a notation about the Veil and it is noted that the glass of the frame is broken. The original veil has probably been replaced by a falsification. A couple of decades later, out of nowhere, the Capuchins in Manoppello received a piece of cloth with the picture of Jesus. At its lower part is a piece of glass, probably in place at the theft in Rome.

Jesuit Priest Heinrich Pfeiffer
Art historian, professor

Jesuit Priest Heinrich Pfeiffer
Art historian, professor

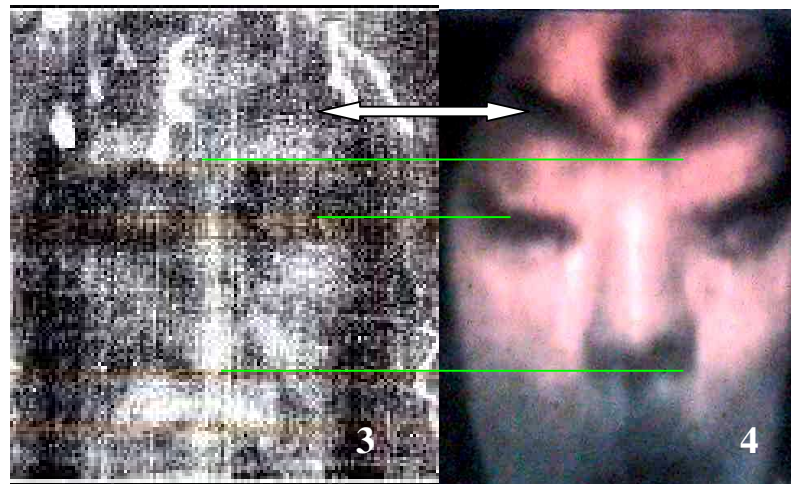
Previously, many artists had made a living out of painting copies of Veronica’s Veil, but in 1616 all such activities were prohibited by Pope Paul V. His successor took it a step further and ordered all existing copies to be destroyed. The reason, according to Pfeiffer, was that the Veil was no longer in Vatican possession.

But what favours the opinion that the Veil in Manoppello – the one called *Il Volto Santo* – would be genuine Veil of Veronica? Pfeiffer, among other, issues, points to the similarities of the cloths – the piece of cloth kept in Turin which, by many, is believed to be the cloth in which Jesus (Joseph Jr) was shrouded after his death. The outlines of that face are perfectly in line with the picture at Il Volto Santo. Pfeiffer refers to the German nun Blandina Paschalis Schlömer’s research. She has spent many years on comparing pictures of Christ and is convinced that Il Volto Santo i Manoppello is the veil which was put across the linen cloth in which Jesus (Joseph Jr) was shrouded at his funeral.



Living face with open eyes

Photo 2 may be the genuine Caiaphas’ linen cloth, while **photo 1** is a painting of the cloth. We can see that 2 and 3 are face impressions.



Dead face with closed eyes

Note! One photo, (3), is a direct impression of a face on the cloth, while the other photo, (4) is taken of a face of a person almost lying down.

If we compare the photos we notice that #1 and #2 depict a living individual, in #3 and #4 the person is dead. But all four pictures are similar. In other words: the four pictures depict the same person, Jesus/the Lamb. Number 1 and 2 represent the time after the so-called resurrection here on Earth (Caiaphas’ home) and pictures 3 and 4 are after-death pictures on the far side of the Moon, the city of knowledge. In the Gospels this is called Heaven. But we must keep all three cloths apart: Veronica’s Veil and Caiaphas’ linen cloth depict living facial impressions, the Turin Shroud a dead face.

If we analyse what Heinrich Pfeiffer, the Jesuit Priest and art historian, says about Il Volto Santo in Manoppello, the cloth in Manoppello may be genuine, but only if it is Caiaphas’ cloth, even if photos 1-3 depict the same person. The outline of the face which appears on the Turin Shroud (photo 3) is a perfect match to that at Il Volto Santo (photo 1), he says, and that is true. In this way, il Volto Santo in Manoppello may be a copy of Caiaphas’ linen cloth.

The following conclusion regarding Veronica’s Veil and Caiaphas’ linen cloth may be realistic: Between 1527 and 1616 strange events took place in the Vatican concerning Veronica’s Veil and eventually another cloth appeared, called Il Volto Santo in Manoppello. Il Volto Santo has nothing to do with Veronica’s Veil, but is probably a copy of Caiaphas’ linen cloth. Only the Vatican knows the history behind the origins and authenticity of these two cloths. But it is not necessary to tell the flock of sheep the truth, they must believe the lie about Jesus, no need to know the whole truth, the origin of the Christian religion.



My opinion of the Turin Shroud, according to certain clues and documents, is this: The Shroud has its origin on the far side of the Moon, in the city of knowledge, in the Bible called Heaven. The aliens or angels kept the shroud until around 1380. Then the shroud was probably given to France, in secrecy, to a secret recipient.

The first documentation was made in Lirey in France in 1390, during Pope Boniface IX's pontificate. (We can see the pope's personal coat of arms, a chessboard as a party per bend. This was the time of the Great Schism in Christianity, i.e. popes vs. anti-popes and anti-popes vs. popes. Did the Turin Shroud cause the Great Schism?



Boniface IX, (1389–1404),
Pietro Tomacelli
205, 46. **The Block of Mixture**

Boniface IX, (1389–1404),
Pietro Tomacelli
205, 46. **The Block of Mixture**



A nobleman is supposed to have brought it home from the Crusade – was he the secret recipient of the Turin Shroud from the aliens? – A French bishop immediately suggested it was a fake. Everybody on this planet knows that when the Church receives an object from an anonymous individual, then the object is a fake, but when the Church publicly shows a cloth similar to Il Volto Santo, then it is genuine. This nobleman, as far as I understand, was the person who received the real, original Shroud of Turin.

200 years later, in 1578, the cloth was owned by the Italians during Pope Gregory XIII's pontificate. It was moved to the Turin Cathedral. - The Gregorian calendar was founded.

Then another 300 years passed before it was truly discovered. In 1898, during Pope Leo XIII's pontificate, the Church allowed a certain Secondo Pia take the first pictures of the shroud. What had once been a curiosity now became front page news. The photos were sensational because on the negatives the character on the Shroud was much more distinct. Secondo Pia saw astonishing details. The blurry picture now became very clear – and possible to recognize. Along the centre of the Shroud is the impression of a damaged, dead male body. This happened during Pope Leo XIII's pontificate and on his personal coat of arms there is a weak ray of light, like a giant comet which at the End of Time will give light to this man's body on the Shroud of Turin.



Leo XIII, (1878–1903),
Vincenzo Gioacchino
Raffaele Luigi Pecci
258, 102 **Light in the Sky**

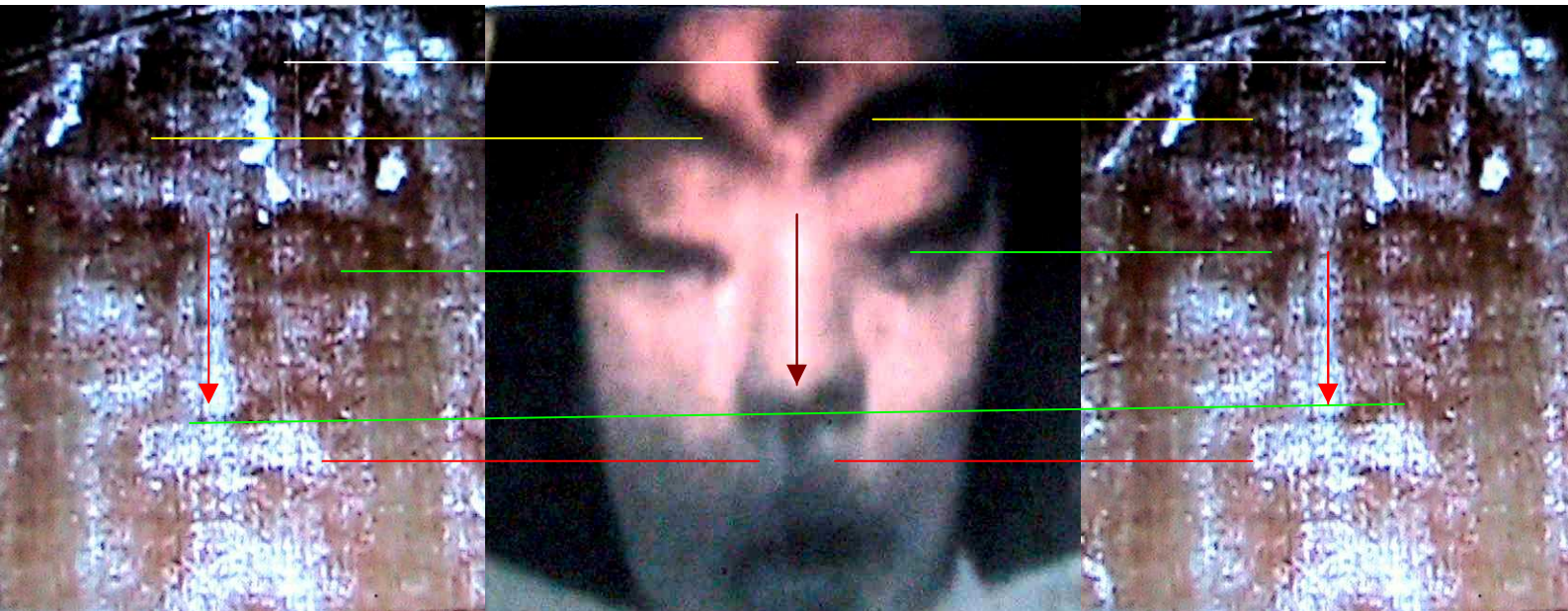
Leo XIII, (1878–1903),
Vincenzo Gioacchino Raffaele Luigi Pecci
258, 102 **Light in the Sky**

The purpose of all these photos is to let us know, at the End of Time, who is who. In other words: the purpose is to identify who was crucified and who ascended to the Moon.

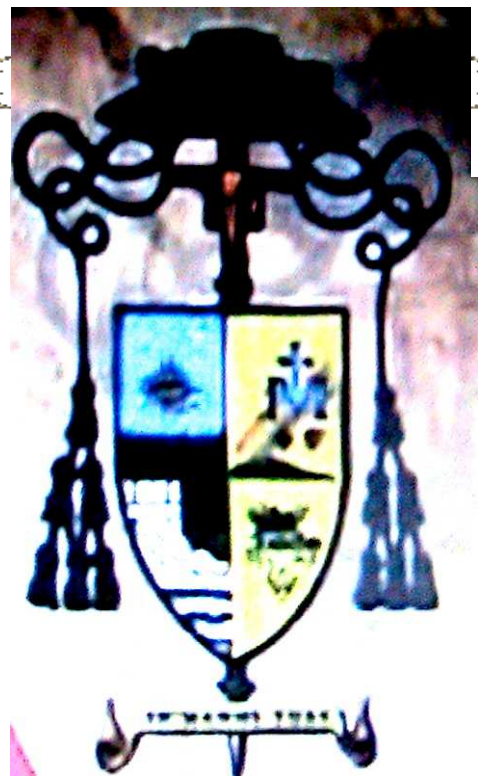
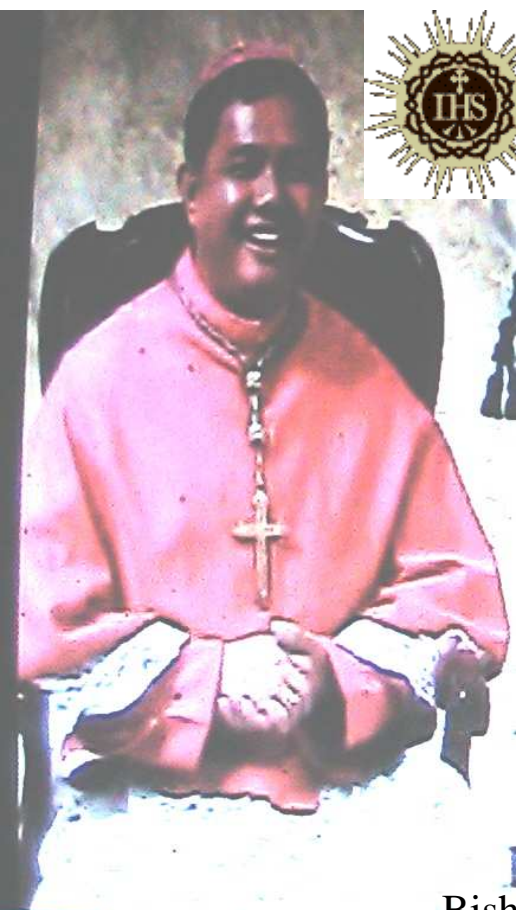
The Holy See maintains that the impression on the Manoppello cloth is an illustration of Jesus and resembles the Turin Shroud impression. The face impression on the Turin Shroud does not resemble the looks of the Bull.

The Manoppello monastery yearly receives many visitors. Let me have a closer look at one of the visitors, who happens to be Bishop Roberto Mallari, San Jose, USA.





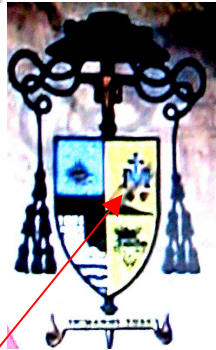
If you can compare the face impression on the Turin Shroud to an original photo, you can identify who was crucified and who ascended to the Moon. If you look at the picture, at the original at the centre, you can see a wound on the forehead, the hair around the wound is cut. You can find the same wound on the Turin Shroud, the original.



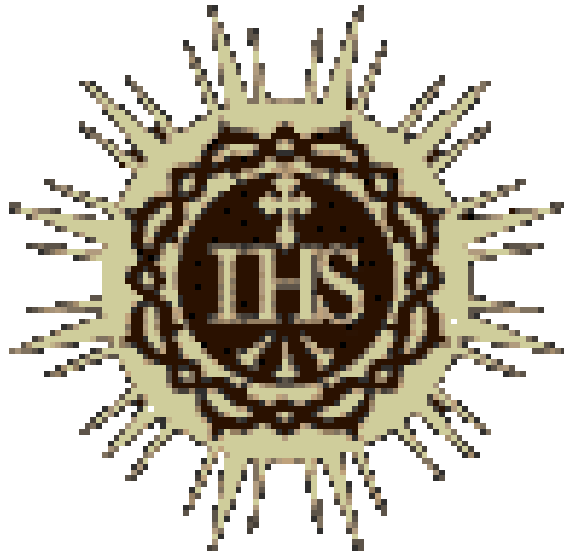
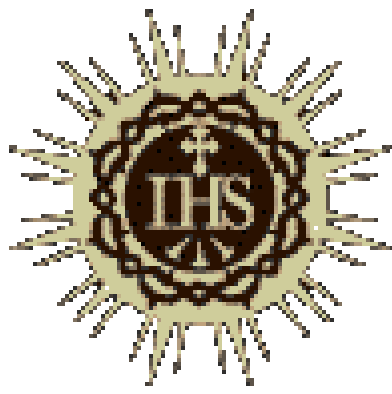
Bishop Roberto Mallari from San Jose, USA.



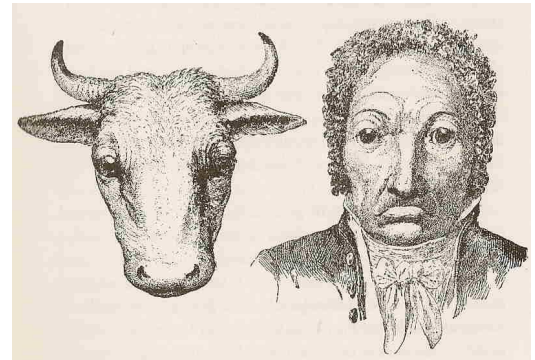
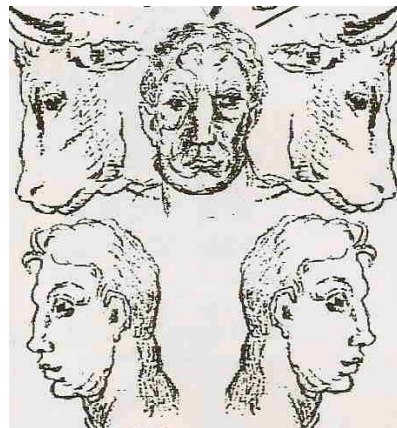
On September 16, 2014,
 Bishop Roberto Mallari of
 Nueva Ecija, in the presence of
 Archbishop Florentino Lavarias of Pampanga
 and Bishop Florentino Cinense of Tarlac,
 led by Immaculate Conception Parish Priest
 Fr. Christian Magtalas and
 Fr. Carmine Cucinelli, Rector of the Basilica of
 the Holy Face of Manoppello, Italy
 and benefactors the Alzate and
 Gallego Families, enthroned an exact replica
 of the Sudarium, honored as the burial
 face cloth of Christ which bears the
 Holy Face of the Risen Jesus.



On September, 16, 2014, Bishop Roberto Mallari from San José visited the Manoppello monastery in Italy. The priests were dressed in white, on their backs was a large blue letter, **M**, M=hybrid, virgin. The Manoppello cloth depicts a face impression which resembles Jesus/the Lamb whose symbol is **M** for hybrid, virgin. Revelation, too, says that the Beast/Bull resembles the Lamb, i.e. the Bull copies the Lamb and also carries the Lamb's symbols. Now, at the End of Time, Christianity focuses on the worship of Anti Christ, led by the Holy See. Now, the last pope is a Jesuit, the Bull's pope. Bishop Mallari's visit to Manoppello is one of the many living documents which confirm that the Bull copies the Lamb, pretends to be a Lamb.



Jesus' Holy Face. This is about the Bull Jesus, Jesus Beelzebub, see above. But there are more clues which can confirm or deliver more evidence that the Bull era prevails in Christianity.

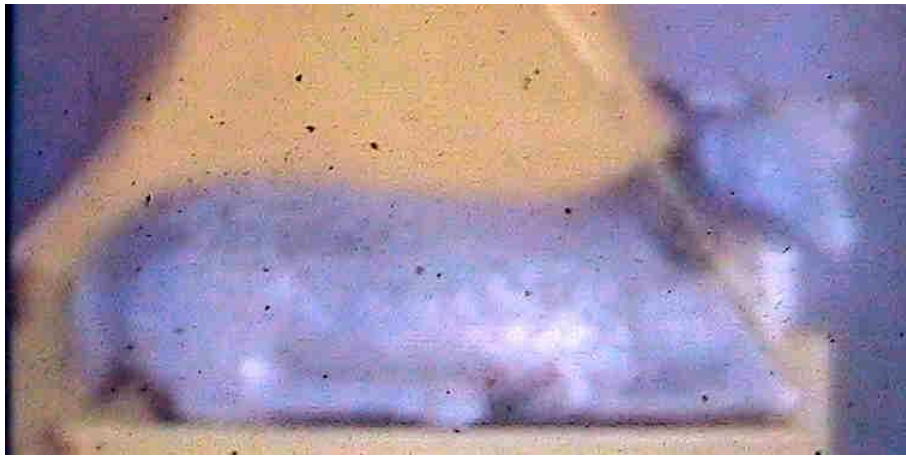


But if we turn to the Danish scientist Sophus Schack and his studies of physiognomy on the Bull, more info at *Evolution*, page 6, we receive more hints regarding the holy face of Jesus in Manoppello.



If we compare the Manoppello face to the physiognomy studies on the Bull/Ox by the Dane Sophus Schack, we will find a certain resemblance. We can conclude, in this context, too, that the so-called Holy Face of Jesus in Manoppello is a reflection of the Bull Jesus Beelzebub. Christianity now worships the Bull Jesus Beelzebub, ancient Baal in the highest degree. There are clues, it is possible to answer the questions on the Turin Shroud and the Holy Face.

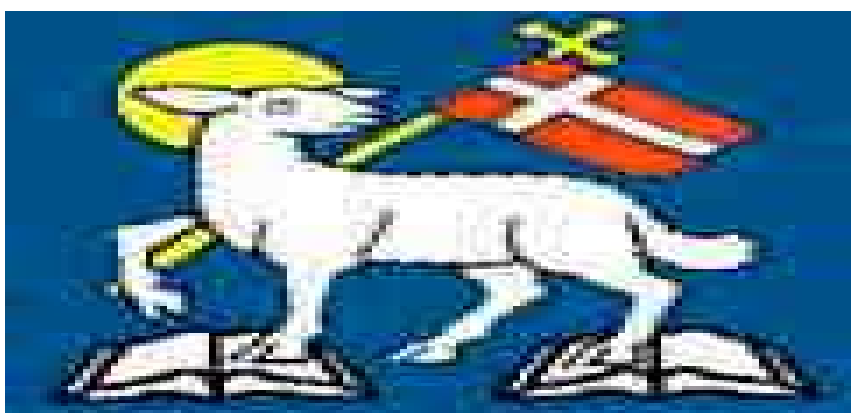
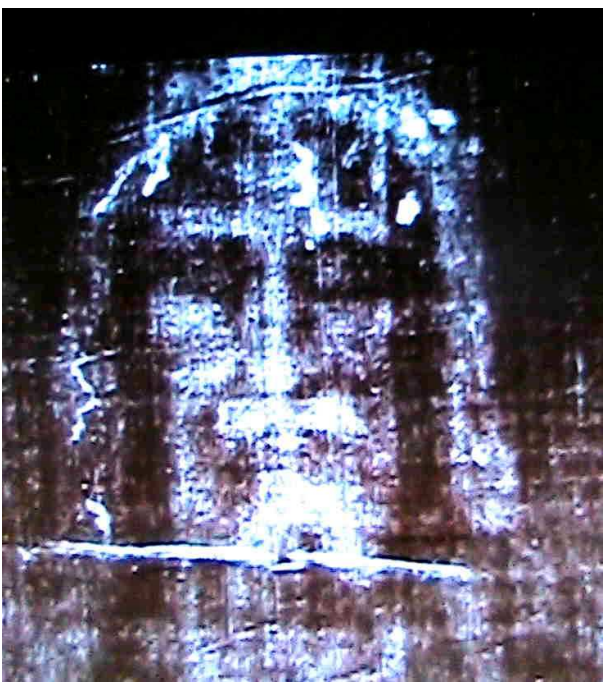
Perhaps the Christian world now can understand why the Holy See refuses to confirm the authenticity of the Shroud of Turin and Il Volto Santo, the Holy Face in Manoppello. The Holy See refers to the original which is the Shroud of Turin, the Lamb. But publicly they preach herald the Bull instead of the Lamb's signs and symbols. Maybe the world now begins to understand why I chose Detective Columbo in connection with the Turin Shroud. The scientists play the part of Detective Columbo.



The cloth Il Volto Santo, the Holy Face in Manoppello.



The cloth Il Volto Santo, the Holy Face in Manoppello
The Lord's, God's face.



The Shroud of Turin and its face impression directly from the Moon.

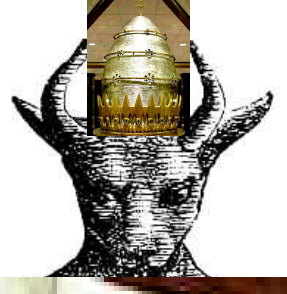
Pope Alfa & Omega

"Dreadful Judge", 113

Doomsday

505 The present time together with the past
Will be judged by the great Joker:
The world too late will be tired of him,
And through the clergy oath-taker disloyal.
Nostradamus

Nicolas le pieux de notre dame



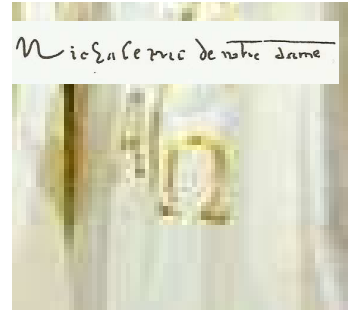
113



113

Le temps present avecques le passé
Sera iugé par grand Iouialiste,
Le monde tard luy sera lassé,
Et desloyal par le clergé iuriste.

Nicolas le pieux de notre dame



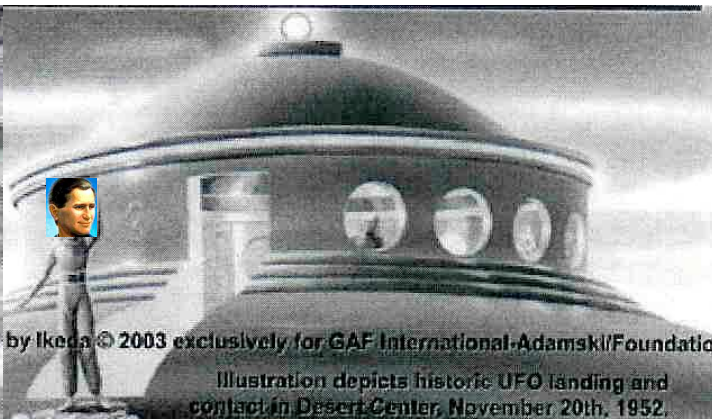
Pope Alfa & Omega

Dreadful Judge, 113

Doomsday

According to St. Malachy, the very last pope, #113, will come after Pope Peter the Roman, 112, with the appellation 'Dreadful Judge', 113. The very last pope is covered up by the Holy See.

113

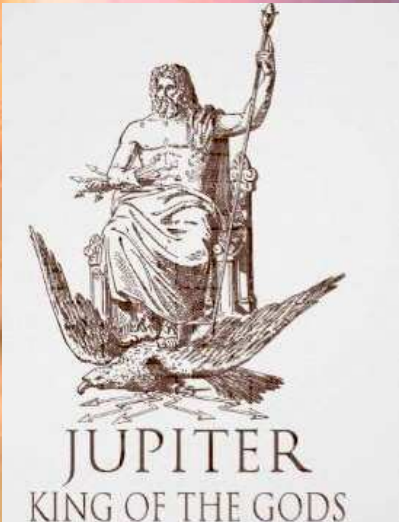


113



Day of Wrath

Revelation 14:14 – "Then I looked, and behold, a white cloud, and on the cloud sat *One* like the Son of Man, having on His head a golden crown, and in His hand a sharp sickle.."



Christianity, Tool of Death

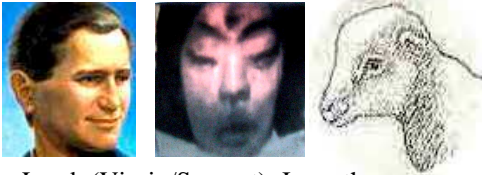
The Sun



The Moon



2-12-66



The Lamb (Virgin/Serpent), Jesus the Lamb, Izates II, Krister R, son of Helena, my father's cousins' child, born in Hungary in 1948, unknowingly assumed the Lion's identity.



The Vatican coat of arms until 2013

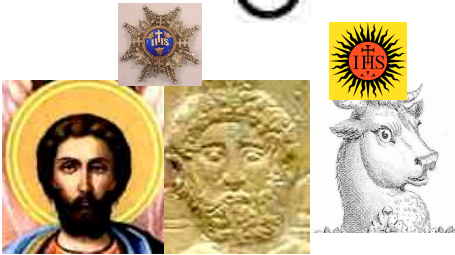
1-6-6



The Lion, Joseph Jr, Bethlehem, Nazareth, and Tibor E, Linköping, son of Jewess Maria, born exactly at midnight, Christmas Eve 1958, in Linköping. My father Tibor Kemény's foster son. Murdered in Stockholm 1971.

3-18-666

The Sun



The Bull, Jesus Beelzebub, e.g. ancient Baal/the Lord; John, Marc, Christer Philip R assumed the Lamb's false identity calls himself a Jew and the Sun, Anti Christ.



The new Vatican coat of arms from 2013



The Sun



1-6-6

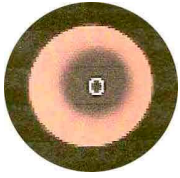


See above
The truth is that the Lion never belonged to Christianity..
The Lion was and remained a heathen.

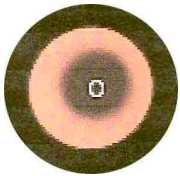
The crossed golden keys signify that one will be liquidated, the other one will stay alive.



**Motto:
Life is Knowledge**

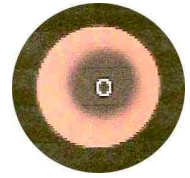


**Motto:
Life is Knowledge**

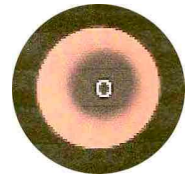


**Motto:
Life is Knowledge**

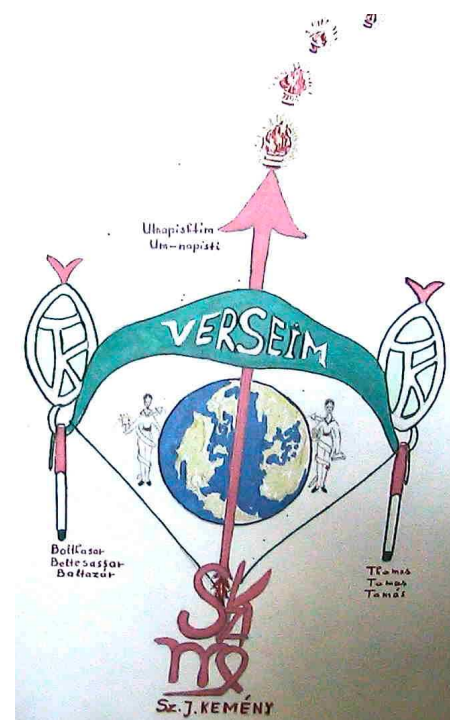
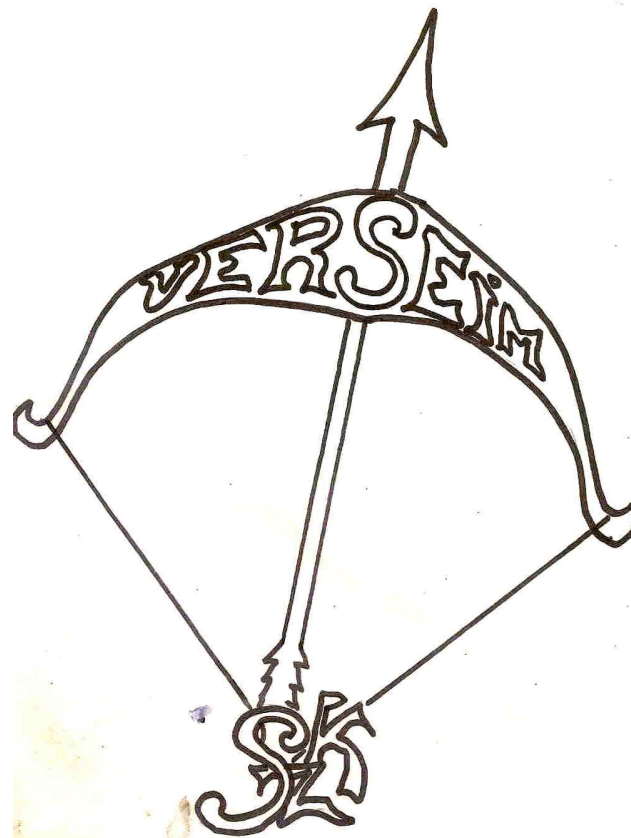
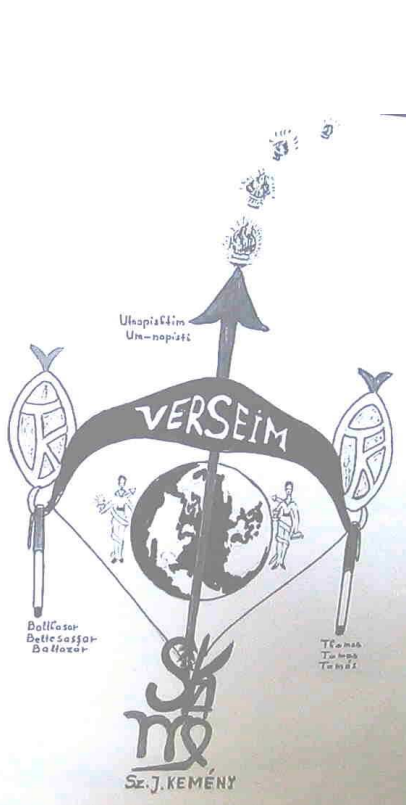
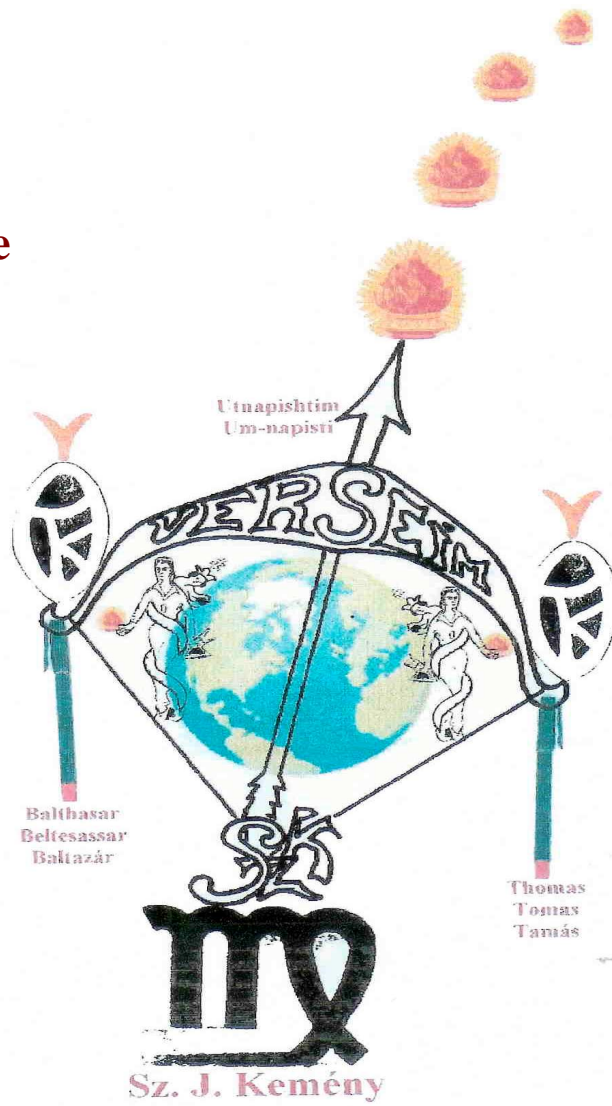
**Motto:
Knowledge is Life**



**Motto:
Life is Knowledge**



**Motto:
Knowledge is Life**



03/09/1981

Drawing by Tibor Kemény

Madách Imre, Man's Tragedy, 1861



Madách Imre



Madách Imre

I want to finish this topic, The Shroud of Turin, with Imre Madách's *Tragedy of Man*, where the original Lord is the Father of the Gods, Anu. His son is Earthly Adam (Enki) and his daughter is Eve (Ninhursag). Cosmic Adam, bearer of light, and the Lord/Serpent God are the main players in his life's work. The Serpent God wriggles round Man, and Cosmic Adam and it is important to keep them apart. Lucifer (Latin 'bearer of Light'). The Lord Bull God copies the Serpent and takes over his position. The bearer of Death is in the darkness, not in the light, and is not human.

Introduction

/.../

The Lord/Serpent God to Anu, father of the Gods:

You can have your wishes.
Look at the Earth, among the trees of Eden.
These two slender trees in the middle of Eden
I curse them, then you can have them.

Cosmic Adam/Bringer of Light to the Lord/Serpent and Bull God:

You act with greedy hands, but you are a powerful Lord –
A small piece of land under my foot is for me enough
Where the foot of denial gets stuck,
An your world will be defeated.

/.../

Conclusion

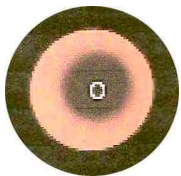
/.../

Eva: I can understand this song...

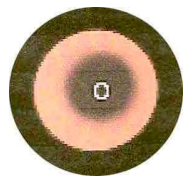
Earthly Adam: I suspect so, and will follow.
Just that end, I could forget just that!

Lord/Serpent God to Earthly Adam:

I have told you, Man: Struggle and have faith in confidence!



God. Lamb/Serpent



Lord, Bull

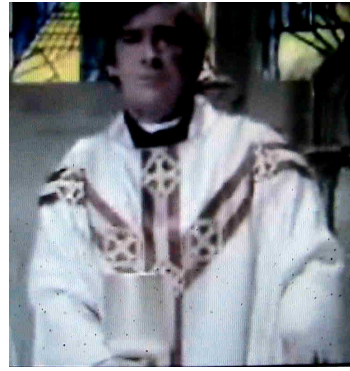
I can also add that our galaxy continues on its natural way to its final destination without the Earth's science and advice. Nobody cares about what science has come up with here on Earth. Some researchers and scientists will disappear into lies and illusions. Science, unfortunately, will acquire the same status as religion and politics..

The Shroud of Turin can provide further evidence about who is who.

Our Lord and Saviour appeared in a Christian Church in 2015
- A humorous version -



The Mass has started in a Christian church



During the mass we see the priest and the choirboys behind the main altar. The priest hand (at the centre) holds a chalice with a lid.



The priest lifts the chalice and removes the lid. Then our Lord and Saviour jumps up from the chalice.



The Gospels also say that our Lord will unexpectedly appear in connection with a revelation.



The choirboys are delighted, so are the members of the congregation in the pews.



But the priest is confused and starts to push away the choirboy on his left.



The choirboy falls backwards and leaves the main altar.



Then the priest turns to the next choirboy and starts pushing him away, too.



The pictures tell us that the priest became aggressive when he panicked. At the same time, the Lord follows the reception of the priest.



Maybe the priest thought that it was the wrong Saviour who appeared and thought he had better push him back into the chalice and put the lid on.



We know that John, the disciple, younger son of Zebedee, had the book and the chalice with the Serpent as symbols.

But if we look a bit closer at the picture, we may see that the doll looks more like a Jewish individual than a Bull in a human body, a Jesuit, and the priest thought it better to put the doll as a symbol back into the chalice and put the lid back on.



Jokes, fun and freedom of expression are appreciated in the Christian world. A clever priest would immediately have discovered that it was a joke during the mass and would have directed attention to fun without losing face or being aggressive. Most people like jokes and fun. One source indicates that the event was organized in advance.

There is one more message that the clergy know the truth, but they always lie to the flock of sheep. The proof is that Our lord is in the chalice (symbolically), under the lid, invisible to Christians. But the clergy of Church of Sweden and the Holy See know the truth. I can add that my father's paternity issue is still below the lid here in the kingdom of Sweden and that the courts here in Stockholm in 2012-13 officially established that my father's paternity issue is a bluff, a fabrication. But what they have forgotten in the kingdom of Sweden and at the Holy See is that someone, who in the end will call himself Bull, Jesus Beelzebub, will take over all crimes which have been committed around my father's paternity issue. **Prepare the Royal Highway.** – Made in Sweden.

End of Time

Daniel, 12:4 and 12:13

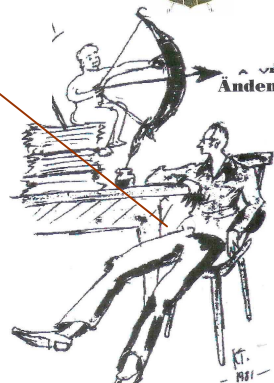
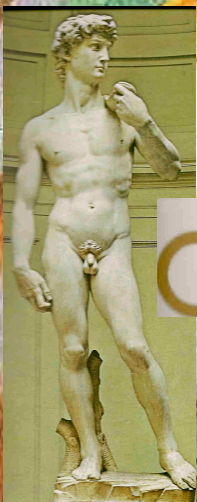
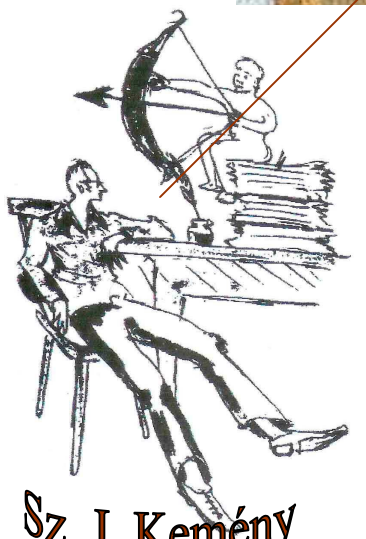
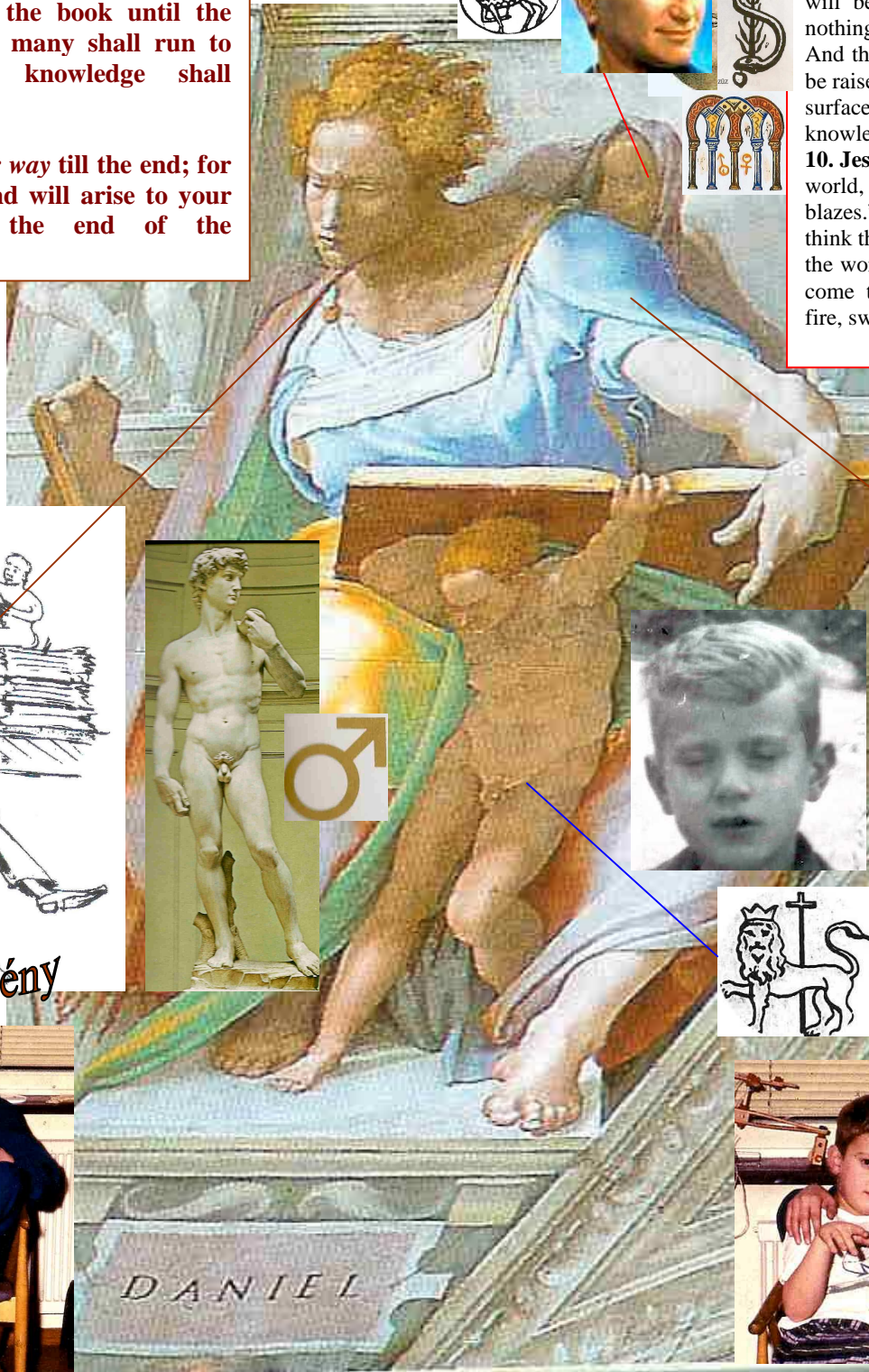
”/.../ But you, Daniel, shut up the words, and seal the book until the time of the end; many shall run to and fro, and knowledge shall increase.”

”But you, go your way till the end; for you shall rest, and will arise to your inheritance at the end of the days./.../”

Finally:

5, Jesus said, "Know what is in front of your face, and what is hidden from you will be disclosed to you. For there is nothing hidden that will not be revealed. And there is nothing buried that will not be raised." – Jesus, too, wanted secrets to surface to give the world access to knowledge.

10. Jesus said, "I have cast fire upon the world, and look, I'm guarding it until it blazes." 16. Jesus said, "Perhaps people think that I have come to cast peace upon the world. They do not know that I have come to cast conflicts upon the earth: fire, sword, war”



Sz. J. Kemény



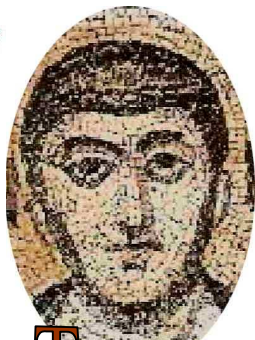
Tibor E and I, Szabolcs/ Josef
Photo: Tibor Kemény 1964
Stockholm

Michelangelo, Daniel, Sistine Chapel,
Rome, 1511

Tibor E and I, Szabolcs/ Josef
Photo: Tibor Kemény 1964
Stockholm

18

18



Thomas, Tomas, Tamás

