

Killing Guadalupe

The West's Crimes Against Man and God

SECOND EDITION



**Solving the Mystery of How the West and the Church
Conspired to Destroy Nuestra Señora de Guadalupe**

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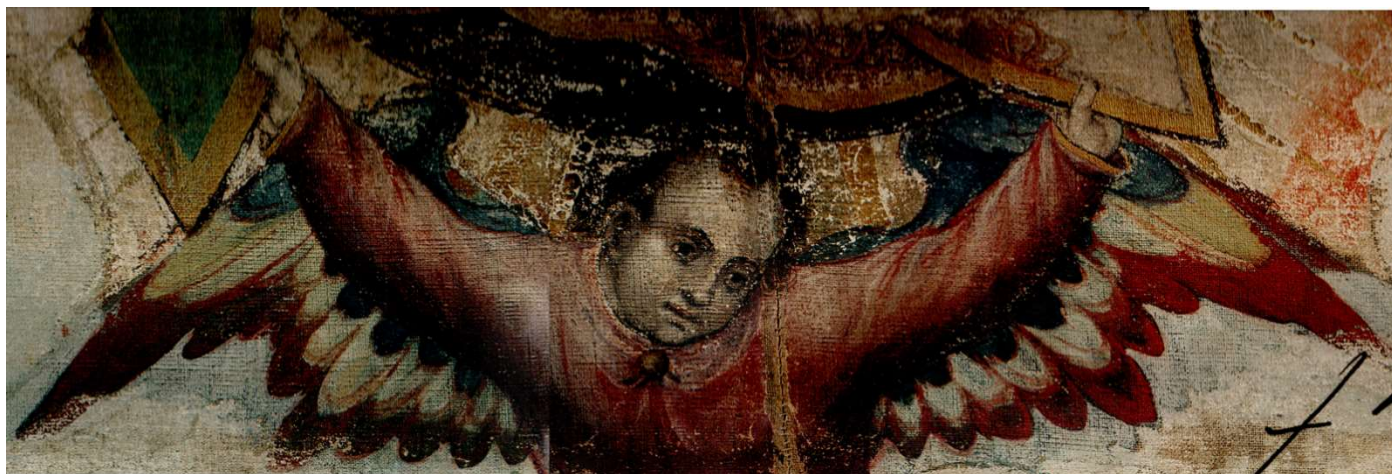
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NOTE: None of the images used in this book have had their colors augmented, diminished or altered in any way, unless so stated. The photos and images were scanned, created or downloaded, and cropped, if needed, and as needed. For the *badges*, *winged child* and Guadalupe images, I (1) bought a life-size Nuestra poster and scanned several sections at a photo shop in Mexico, on 4 different days in January and February 2025; (2) purchased and scanned a 11"x17" poster, (3) downloaded 1 or 2 images from the internet.

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Introducing the Crime



For close to 150 years, all who witnessed *Nuestra Señora de Guadalupe* knew they had seen the work of God.

For two centuries, a nation's great artists were known by the distance of their failure to approximate her beauty. But in the dark of those same two centuries, Guadalupe was systematically mutilated by a loyal partnership of powerful Western European aristocrats, united by financial interests, supremacist views and their allegiance to Satan. Because of these corrupt Western partners, who bribed their way into the Vatican centuries ago, almost nothing of the original *Nuestra Señora de Guadalupe* exists in public view today.

Sound far-fetched?

Maybe, but by the end of this book, I believe you'll agree. In fact, many of you will know I am correct by the end of this chapter, after I lay out *plain-view* evidence of recent Catholic Church led art fraud, solely and directly related to *Nuestra Señora*.

For the record, this book is a real-life whodunit mystery, where, eventually, I will lay out the facts that show how the many crimes against *Nuestra Señora* transpired –and you'll get a chance to try to solve the mysteries before I reveal the solutions!

2-Question Mini-Mysteries #1

Before we go further, let's have two minutes of fun. To get you in *the art-crime-solving* mood, I'm handing you the eyepiece, and challenging you to solve two quick mini-mystery questions, to test your eye, to see if you have the chops to spot an art fake.

2-Question Mini Mysteries #1 (continued)

Below are two images of *Nuestra Señora de Guadalupe*; both are from a high resolution photograph taken in October 2000, and both were published with an authentication certificate statement, with the Church's logo and Archbishop's Norberto Rivera Carrera's signature (lower right). Here is your 2-question test:

1. One of the images below has been substantially falsified and changed (I am **not** talking about color enhancement, I'm talking about meaningful, serious change to the image). **Which image has been altered and falsified, and what is different about the altered image?**
2. One of the images below has undergone extreme color enhancement to appeal to the public –this altered image is the false *Nuestra Señora* that the Church sells as cards and frame-able posters (and it tends to be published on the internet –including *Nuestra's* and Juan Diego Cuauhtlatotzin's *Wikipedia* pages). **Which image has been color enhanced?**



Solutions on the next page

THE SOLUTION TO QUESTION #1 (Which image has been altered and falsified, and what is different about the altered image?):

The image on the left is the true *Nuestra Señora de Guadalupe*. Here (below) are magnifications of the differences, found in the lower left corner. The differences are explained below the photos.



On the left, in the lower left corner of the image, you see two small “badges”, *certificates* or *plaques*. The right badge is the *Juan Diego Cuauhtlatatzin badge*; the badge on the right is the *Elder badge* (more about them later). These badges are exactly 4 inches tall by 3 inches wide (the right badge has a “hat”, which rises an additional 1.375-inches above the *frame*). The badges are exactly 1 inch apart. These badges are “confirmation keys”, or *confirmation badges*, which provide what-remains-of *Nuestra Señora* a small measure of defense against thieves and desecrators. The right badge (the *Juan Diego badge*) contains important information about how the original *Nuestra Señora de Guadalupe* image appeared. These badges are a mystery all of their own, which I will solve. They were not on the original *Nuestra Señora* (hence, none of the most renowned *Nuestra* reproductions painters ever painted them). The badges appeared in the late 18th century, long after the West began destroying *Guadalupe*. But, eventually, the Western partners’ leaders learned there was information hidden in these tiny badges, documenting the true appearance of the original *Nuestra Señora*. Thus, the partners tried to destroy the right badge. They severely damaged it, but could not fully destroy it. Hence, the West and the Church tried to block them from public view, for two centuries, including at the Basilica of Our Lady of *Guadalupe*, in Mexico City, today.

THE DIFFERENCE: As you see, in the falsified right image, the badges have been moved almost exactly 3.5 inches to the left and about 1.5 inches up.

THE SOLUTIONS TO QUESTION #2 (Which image has been color enhanced?):

The color of the image on the right has been greatly enhanced.

Currently, it's hard to find photographs of Guadalupe online with the badges visible. The reason the West and the Vatican have tried to hide the confirmation badges is (1) the badges reveal how the Nuestra Señora de Guadalupe truly looked almost 500 years ago –and the differences are amazing, (2) once the West realized the Juan Diego's badge contained image confirmation information, they began to block the badges from view, with roses, candles, national flags... And they added wide aprons to countless Nuestra Señora reproduction paintings (such as those seen below), to keep the public from wondering why all of the artists omitted the badges. The quickest verification that the West and the Church conspired to keep the badges out of public view and altered classic reproductions is seen in the fact that ALL currently known, widely published reproductions of Nuestra do not depict the badges –including acclaimed masters, who prided themselves on accuracy and detail; yet, the badges are not there.

The West could not reconcile this.



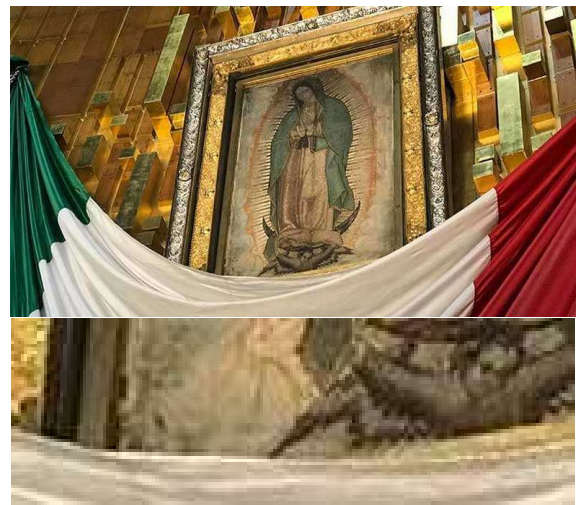
Their solution options were to either remove the badges from Nuestra Señora, or block them from view –on Nuestra and all reproductions. Thus, as seen above and below, the West's *preferred method* of hiding badge-less Nuestra reproductions was/is placing the copies in large frames, surrounded by an “apron” full of graven images.





The West's effort to keep the badges out of public view continues today, as you see to the left, Pope Francis, in 2016, speaking about Nuestra Señora de Guadalupe, with a color enhanced copy of Nuestra Señora behind him, with the badges carefully edited out of the lower left corner (see the photo magnification, below the image of Pope Francis and Nuestr). [Photo, left, by Gabriel Bouys, AFP, Getty Images.]

In the Basilica de Nuestra Señora de Guadalupe, the Church and State coordinate blocking strategies to prevent the public from seeing the badges. During the Christmas pilgrimage to see Guadalupe, the Church often drapes a giant Mexican flag around Nuestra's base (right, top). Further, the Church waxes the glass in front of the badges, to be certain no one sees the badges (see the magnification, bottom right).



The Church works to keep believers and the public far from Nuestra Señora, as you see to the left –Nuestra is in the tiny red circle in the center of the photo, from December 2022. [Photo by Jeffrey Isaac Greenberg.]

When the Holidays pass, the flag may come down, but the wax over the badges remains.

But the badges are just one aspect of the Guadalupe mystery. As this story progresses, you will see Western crimes against Guadalupe mount, and you'll be astonished at what the West has done to her.

Maybe the least of the attacks against Guadalupe's Maker was giving her a cartoonish outline, and adding poorly applied paint. But He expected these attacks. Hence, He installed the leftmost confirmation key, the Elder badge, to display his unparalleled accuracy. In the tiny badge image you see pinpoint accuracy that exceeds laser printer capacity, as God dissects the badge field with 87 perfectly parallel, uniform lines, less than a millimeter apart; He tops this feat with a perfect 2-millimeter wide rounded border (see the



magnified badge, bottom right). God added Bas-relief or wood carving-like accents at the base and brow of the badge. In the center, an odd crowned figure, surrounded by 4 flying children, all in a perfect oval –impossible for humans, without stencils or computers. Mankind would not have the tools to replicate God's work for generations.

But Nuestra's badges do more than verify God's work –they reveal His prediction of the West's first great alteration and desecration of Nuestra Señora de Guadalupe, and how He would expose the Western partners' crimes –via His Authorized representative.



1

The Image that Changed the World



A year after leaving the United States for Mexico, after watching night-after-night TV news reports about the millions of people descending on Mexico City, for the Christmas Holiday pilgrimage to Tepeyac Hill, at the Basilica de *Nuestra Señora de Guadalupe*, since I speak very little Spanish and couldn't understand the news reports, I hopped on the internet to learn what the buzz was about.

Wikipedia is a vital tool of Western disinformation; accordingly, the West obstructs user-access to superior alternatives. But I have a knack for telling fact from fallacy (plus, as an English speaker in a Spanish-speaking nation, I didn't have any viable alternatives), so I started my search there.

Turns out the endless throngs were going to see a life size image of the Virgin Mary, captured in what might be called a painting –except the *image* had no brush strokes and utilized no known painting techniques (not surprisingly, many of these details were removed from Wikipedia shortly after I collected the information).

Amazing. But, as a writer, born with healthy dose of *the love for great stories* common to all humans, the first miracle I saw in *Nuestra Señora de Guadalupe* was

the story of how she came to be...

In 1531, in Mexico City, a deeply respected 57-year-old Church servant named Juan Diego Cuauhtlatatzin, of Aztec descent, encountered the apparition of the Virgin Mary, mother of Jesus, four times, in a 4-day period, between December 9th and December 12th, 1531. In the first encounter, near Tepeyac Hill, Mary (speaking in Nahuatl –Juan Diego’s first language and the language of the Aztec Empire) asked Juan Diego to ask the Bishop of the Catholic Church, Juan de Zumárraga, to erect a church in her honor. Juan Diego complied, and asked Zumarraga that same day, but the Bishop did not believe him. Later that day, December 9th, Mary appeared to Juan Diego again. Juan Diego informed her of the Bishop’s disbelief. Mary asked Juan Diego to keep trying. Hence, the next day, December 10th, Juan Diego reminded Bishop Zumarraga of the Mary’s desire to see a church built in her honor. Doubtful, Zumarraga told Juan Diego to ask Mary for a truly miraculous sign to prove her identity. Later that day, on his way to the church, at Tepeyac Hill, Mary appeared to Juan Diego a third time. Juan Diego informed Mary of Bishop Zumarraga’s request for a miraculous sign. Mary told Juan Diego she would perform a miracle the following day –December 11th. However, the next day, Juan Diego’s uncle, Juan Bernardino, became very ill. Thus, to care for his uncle, Juan Diego missed his appointment with Mary. The following day, December 12th, embarrassed about breaking his appointment with Mary, Juan Diego took a different path to the Church, hoping to avoid Mary. But Mary appeared to Juan Diego on his alternate path. Juan Diego explained that he missed their appointment because his uncle was severely ill. Mary understood, and assured Juan Diego that his uncle was now healed, and asked Juan Diego to go pick some flowers from Tepeyac Hill –where flowers did not grow in December. Juan Diego complied, and found bountiful red Castilian roses -foreign to Mexico- blooming on Tepeyac Hill. Juan Diego returned to Mary with the roses. Mary adorned Juan Diego’s tilma (or *tilmatli*, an overcoat) with the roses, and sent Juan Diego on his way. Later that day, when Juan Diego met Bishop Zumarraga, the roses simultaneously fell off of Juan Diego’s tilma, to reveal an incomprehensibly beautiful image of the Virgin Mary, on the tilma. Awed, the Bishop instantly knew Juan Diego’s story was true. The next day, Juan Diego discovered his uncle was completely healed and well. The uncle told Juan Diego that the Virgin Mary appeared at his bedside and healed him, and said she wished to be known by the name or title *Guadalupe*.¹

¹ In December 2024, Wikipedia’s *Nuestra Señora de Guadalupe* and *Juan Diego Cuauhtlatatzin* pages spent a great deal of time suggesting the Guadalupe image was fake, and Juan Diego either a fraud or a myth. When I returned in January, the Guadalupe page had removed some of these attacks, but the attacks seemed to have increased on the Juan Diego’s page.

Before one can fully understand the crimes the West has committed against Nuestra Señora, in effort to attack God, they have to understand how unearthly beautiful and vibrant Nuestra Señora was, originally –not at all the faded and battered image she is today; so beautiful that for 135 years (1531 to 1666) the Western world would not acknowledge her, and destroyed all evidence of her.

Why?

Because she featured two brown-skinned people as the focal images of God's grand-masterpiece –the most beautiful artwork human eyes ever beheld.

To try to convey a fraction of her original beauty, I went back to Wikipedia, to quote a citation of art experts who examined Guadalupe, stunned at her perfection, dismayed that there were no brush strokes. But when I returned to Wikipedia that passage was gone, replaced by many new passages that questioned and impugned *Nuestra Señora* and Juan Diego.

So, unable to provide the quote, I decided to show how vibrant *Nuestra Señora de Guadalupe* once was, indirectly, by sharing some of the many, many human reproductions (copies) of Guadalupe, executed by great artists of the 17th, 18th and 19th centuries, celebrated and unknown, who were so inspired by Guadalupe they resolved to try to match her. Artists such as Juan Correa, Miguel Cabrera and Jose de Alcibar dedicated years of their lives to trying to recreate her beauty and color. Some of those endless reproductions follow.





Guadalupe's beauty caused a centuries-long art hysteria, as the world's greatest artists rushed to make fortunes supplying the rich with Nuestra duplicates. 18th century master painter Miguel Cabrera said no painter in the 18th century was capable of executing Guadalupe, much less any 16th century painter, and he revealed strategies used by the greatest Nuestra reproduction painter:

Cabrera was concerned that there was a proliferation of inferior copies of the painting, and let it be known that the noted seventeenth-century painter, Juan Correa, used a waxed paper template of the image, so that down to the last detail, copies were faithful to the original. Cabrera's atelier created many copies of the image, some of which were signed by Cabrera himself.

–Wikipedia's entry on *Miguel Cabrera*²

Thus, 18th Century Cabrera worried too many Guadalupe painters were creating a glut, and brooded that a 17th century Correa only painted and sold so many Nuestra copies because he cheated. No other painting had such impact. Perhaps the greatest tribute to *Nuestra Señora de Guadalupe* is her contribution to the proliferation of museums (there were no *Western* museums when Nuestra was created).³

A couple of weeks after I completed this chapter, I discovered the true reason Western elites suddenly promoted Nuestra-copy painting in the late 17th century, after suppressing all mention of her for 135 years: to prove Western White artists superior to God.

Almost too evil to say. The evil almost obscures the stupidity.

How do you defeat God in an art contest?

Solution: You cheat –a lot.

For the West's plan to succeed, they would first disfigure Guadalupe.

² This book presents substantial evidence that Cabrera and Correa both, independently, helped execute the West's crimes against Nuestra Señora. Cabrera seems to have acted with clear knowledge of the Western partner's aims. Correa may have known, but there is no evidence of this. I believe all of the well-known Nuestra-copy artists relied on various *cheats*, like waxed paper.

³ Since I currently live in Mexico, but don't yet read Spanish well enough to use my local Spanish-only library, I used the internet for much of the research in this book. When I typed "world's first museum" into my Google* browser, Google and Wikipedia improperly informed me that the first museum was the Ashmolean Museum, in England, opened in 1683. But later, when I typed "*first museum outside of Europe*," Google revealed the truth: the Ennigaldi-Nanna's museum, in Iraq, opened **to the public** around 530 BC, more than 2000 years before any museum in Europe, and there were many other nations that had museums before Europe. In reality, Europe was fairly slow to develop museums. France's first museum opened in 1694, Netherlands 1784, Spain 1819, Germany 1823. North America 1773. New Spain's (present day Mexico) first museum opened in 1785. But it can be argued that Mexico's Museo Nacional del Virreinato (circa 1585, built by the Aztecs, run by the Jesuits) can be considered the first museum. Punchline: be skeptical of all that you read on the internet.

2

Alteration, Destruction & Desecration

The damage done to *Nuestra Señora de Guadalupe* represents a brazen attack on God, the Virgin Mary/Guadalupe and the indigenous people of the America. There is nothing *accidental* about the destruction. The criminal partners -a partnership of Western aristocrats and a corrupt subset of the Catholic Church- carried out their attacks on the *Nuestra Señora* because the images confirmed that the Virgin Mary/Guadalupe was not White, and the person God chose to deliver His masterwork to mankind, Juan Diego Cuauhtlatotzin, was also not White.

During the same period that Juan Diego, Guadalupe and God gave us *Nuestra Señora de Guadalupe*, the Catholic Church began committing very public crimes against God, as the Church allowed Michelangelo to fill the Vatican's Sistine Chapel with graven images of God and Heaven. To suit the pornographic, homosexual and pedophilic interests of Western aristocrats, the Chapel featured naked men and baby boys (winged children) at every turn. Guadalupe's appearance to Juan Diego was a reaction to this, and all of the West's various criminal engagements.



Above: Michelangelo's *Creation of Adam*; heavily cropped, to minimize offensive content.

In the 16th century there were, of course, no films, TVs or radios, nor basic photography. In the Renaissance, paintings were the prevailing visual entertainment technology –a luxury primarily enjoyed by the rich. Suddenly, in the beginning of the 16th century, art appeared on the ceiling of the Vatican's Sistine Chapel, depicting God as a feeble old man, shuttled about by naked baby angels, surrounded by pornographic images, of naked men, women, and children; men in limp-wristed,

evidently effeminate and homosexual positions; all arranged to offend God, titillate the interests of wealthy Satanists, erode morality, and insidiously soften the viewers' mind to promiscuity and homosexuality. ⁴



Above: The ceiling of the Sistine Chapel, by Michelangelo, full of pornographic graven painted and sculpted images. (Photo by Cappella Sistina)

How does this relate to *Nuestra Señora*?

God's expectation that men and women keep their bodies reasonably covered is one of the central messages of *Nuestra Señora de Guadalupe*. That's why the Virgin Mary (Guadalupe) is depicted with her body covered. And that's why the winged child, below Guadalupe, holds up a piece of Guadalupe's long gown in his left hand and holds up the end of Guadalupe's head covering in his right hand. And that's why God affixed His sacred *Nuestra Señora* image to Juan Diego Cuauhtlatatzin's long tilma body-covering.

In the coming pages, I'll do an initial assessment of 8 major areas of destruction and alteration to *Nuestra Señora*:

1. Overall Paint Destruction and Forgery
2. The Winged Child
3. The Stolen Crown
4. The Moon
5. The Eyes
6. The Gateway/Doorway (at the base of Guadalupe's gown).
7. The Full Length Tear
8. Outline and Color

⁴ Two things: (1) Sexuality is not hard-wired at birth, and can be impacted by things like experience, perception, and social messaging (the messaging of a room full of paintings of nude people, at a minimum, informs children that adults are preoccupied with sex and nudity); (2) If you read *Revelation 2: The Solutions*, you learn God created a complex system of nature, in order to give humans free will and the ability to choose good over evil, necessary to gain entry into Heaven. This system is extremely good, but, because it is not directly governed by God or Jesus, things that are not optimal or intended, such as deformities and blindness, sometimes occur. Because homosexuality is not optimal or what nature intended (although it occurs in nature) God strongly disapproves of homosexuality. If you are homosexual, I'd recommend abstinence (monogamy is a possibility, but it may impact your afterlife options).

Overall Paint Destruction and Forgery



Above: The surface area around *Nuestra Señora*'s head, originally flawless, now in ruin; layers of later-added peeling paint, cracks, dirt, marker lines and abrasions...

Originally, the materials used to create the surface of *Nuestra Señora de Guadalupe* were not known to humans, and applied so perfectly the image could not be called or classified a "painting", it was just a divinely beautiful *image*. Also, originally, the unknown substances used to create the image did not seem to age and were extremely durable.

"On March 13, 1666, seven painters examined the image, accompanied by the viceroy and several clerics. The painters unanimously agreed that it was **"impossible that any artist could paint and work something so beautiful, clean, and well-formed on a fabric which is as rough as is the tilma"** and that the image must therefore be miraculous. They also noted the degree of preservation of the image

and tilma, and that the tilma had not been prepared for painting...

...On March 28, three members of the protomédico of New Spain also examined the image. They also noted how well-preserved the image was given the local climate, and saw this as evidence of the image's supernatural origin."
-Wikipedia

But today, Nuestra Señora de Guadalupe's surface is covered with layers of obvious paint. The best surface is the lower left and central gown area, and those surfaces appear extremely worn, thin and faded, with substantial evidence of paint added by brush. There is no inch of the surface in good condition; no surface appears original.

Against this, as if there to expose forgery and desecration, the Elder badge remains perfect after two centuries. Its impossibly sharp and tiny lines reveal almost microscopic image details that no human could ever reproduce.

But, is it possible that the Elder badge's lines can be so sharp and unquestionably the work of God, centuries later, while the rest of Nuestra Señora de Guadalupe's surface degrades and reveals common characteristics and painting "techniques" not described in the original work?



Above: One of Nuestra Señora de Guadalupe's many stars, faded, worn with dull edge borders, which have all been altered by bad painting and re-painting.



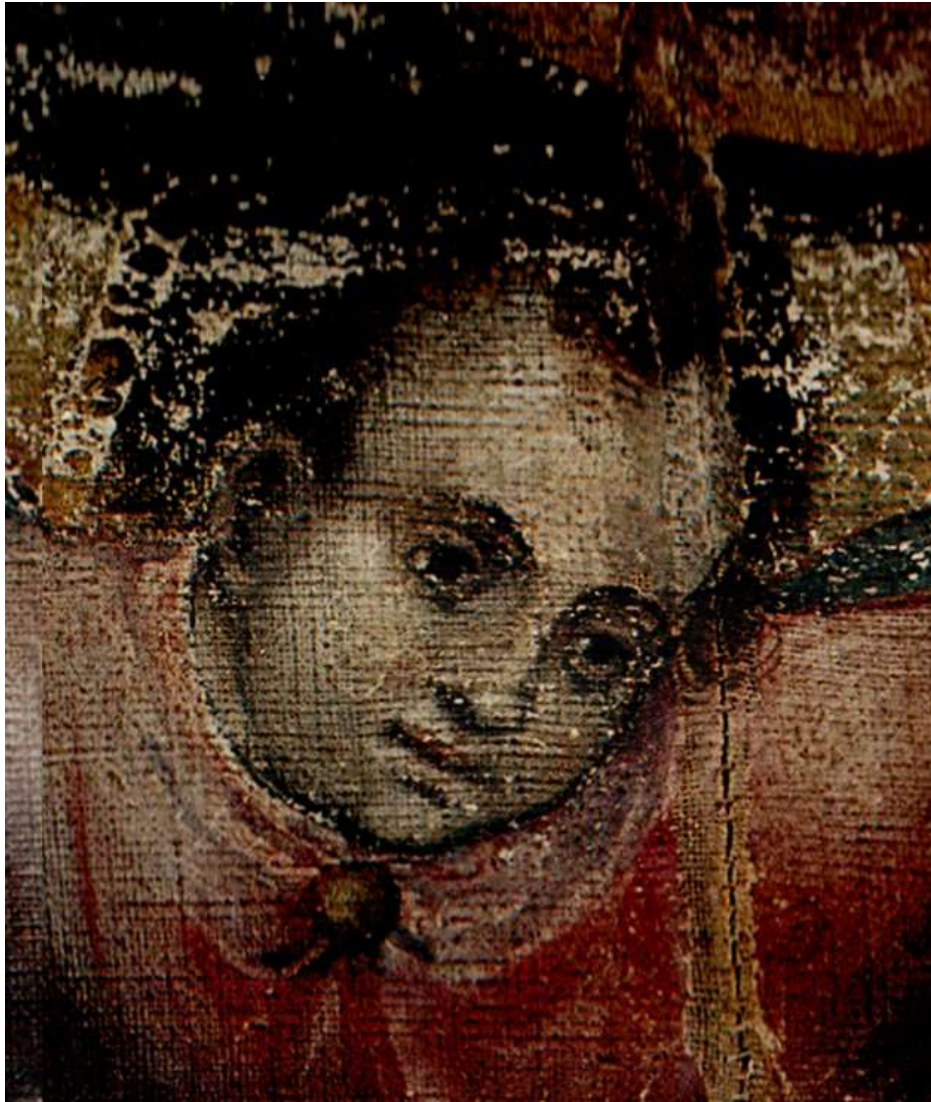
Above: The still perfect and tiny lines of the Elder badge, in lower left corner of Nuestra Señora de Guadalupe assure us Nuestra is -or was- the work of God.

The Winged Child

Early on, any assessment of the damage done to Nuestra Señora de Guadalupe should address the winged child –by far, the most damaged area.

The winged child looks as if he has been repainted, badly, a dozen times.

But, you shouldn't be outraged about the winged child's poor condition. Soon you'll see the winged child was not present on the original Nuestra Señora. Rather, the original figure in that location was removed, and replaced by a winged child.



Above: the extremely damaged *winged child*, at the base of Nuestra Señora

Some people might refer to the winged child as an “angel” or a “cherub”, but there are no child angels in the Bible. Cherubs are the highest level angel, found in the Book of Ezekiel (chapters 9, 10, 28), and I Chronicle (chapter 13), and Genesis 3:24.



Above: notice the white gesso (undercoat) under the winged child's hair and almost all surfaces.

[NOTE: The image of the winged child in this section was created from 3 separate scans of the base of a life-size poster, 42"x 57.5" (the entire image was much too large to fit into a standard scanner).]

Some of you may say, "But the winged child is not naked."

That is less offensive than a naked boy "angel". But because the replacement winged child was not rendered by God, it is a graven image. The offense is seemingly magnified because the *winged child* was chosen to propagate the improper representation of a child as an angel, and legitimize *naked child angels*, to desecrate God's Churches. Against this, in Revelation, and elsewhere in the New Testament, Jesus tells us to keep our bodies covered in public:

**"...Blessed is He who watches, and keeps his garments,
lest he walk naked and they see his shame" (Rev 16:15).**

It may be surprising to find all of these strong words about God and religion in an art book, but all of this relates to why the West destroyed Nuestra Señora –and relates to God's subsequent wrath.



The Stolen Crown

The original and true *Nuestra Señora de Guadalupe* was adorned with a beautiful crown of gold. But circa **1888** the crown suddenly disappeared. As explained in Wikipedia:

“The image had originally featured a 12-point crown on the Virgin's head, but this disappeared in 1887–88. The change was first noticed on February 23, 1888, when the image was removed to a nearby church.”

But, proving itself a Western disinformation tool, Wikipedia then justified this attack with an unverifiable citation, which claimed the attack “...**may have been motivated by the fact that the gold paint was flaking off of the crown, leaving it looking dilapidated.**”

Citing the same source, the article speculated the crime was...

“inspired by a desire to 'modernize' the image and reinforce its similarity to the nineteenth-century images of the Immaculate Conception which were exhibited at Lourdes and elsewhere...”

Thus, Wikipedia cited an unverifiable book's *speculation* that the West desecrated God's work *because the West was so attached to the Immaculate Conception*. Hmm.

- But the real Godless *disinformation crime* here is the West's allegation that the gold in the crown was “flaking off.” Later you will read there was no paint in the image, and the color went from one side of the canvas to the other.

A professional artist admitted on his deathbed that someone from the Catholic Church paid him to remove the crown. Because the West's only enduring gift to mankind is disinformation, we should doubt this story. The story may be true, but it is also possible the painter was paid by an agent of the Protestant-West, ever-eager to discredit the Catholic Church.



The Moon



Today, one of the first things a discerning eye notices about Nuestra Señora's Moon (above) is it is simply black; brush strokes visible, peeling paint, and the pentimento (shape of a previous image, beneath new paint) of the original moon showing through the paint, on the right side, where a misshapen few inches of moon was added at some point.

To get an approximation, however inferior, of how the original Nuestra Moon may have looked, I checked some the earliest Nuestra reproduction paintings I could find. They all showed a uniquely artistic moon –black on the edges, with a smooth fade to coal gray into medium gray in the center. Unlike anything before Nuestra Señora de Guadalupe.

An argument that someone tried to “restore” the Moon, doesn't work with Nuestra, because second to her unmatched beauty, what people talked about, for centuries, was the fact that her image was so durable, and her colors did not fade.



Arellano, 1691



Unknown, New Spain School, 1700



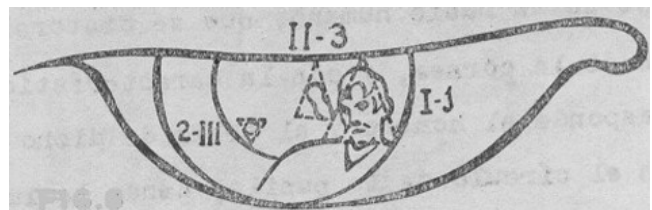
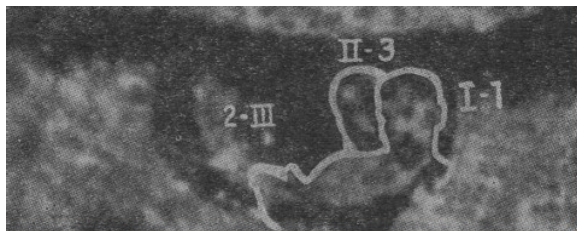
Villalpando, 1700

The Eyes



The area around Nuestra Señora de Guadalupe's eyes shows signs of added paint, sizing, and abrasions... That's a real story.

Around the 1950s the West began to release reports that one or more photographer found tiny figures in Guadalupe's eyes. The website arcaneknowledge.com, which seems to be a not-so-subtle Western disinformation tool, presented a detailed account of the "tiny figures in Guadalupe's eyes" story, replete with graphics. I debunk this story on page 89. (You may encounter spoilers if you skip ahead.)



Unsourced images (from arcaneknowledge.com), related to *tiny figures* in Nuestra's eyes

You can imagine how the need to resort to something this desperate came about: If you suppress a story for 135 years, and it still endures, that story has strong legs.

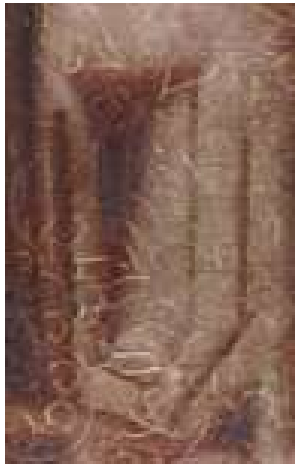
The *Gateway/Doorway* at the Base of Guadalupe's Gown

The damage to the base of Guadalupe's gown, just below her right knee, where a gateway or doorway once formed from a shadow created by an unusual fold in her gown, is impossible to assess. I first noticed something seemed wrong with the area at the base of Guadalupe's gown by scrutinizing Juan Diego's confirmation key badge (the rightmost of the two small images at the bottom left of Nuestra Señora). The central image of the badge depicts Juan Diego holding up the image of Nuestra Señora on his tilmatli. Although there was/is terrible damage to the Juan Diego Confirmation key badge, in the badge's tiny image of Nuestra Señora, it appeared as if there was deliberate damage done to the base of Guadalupe's gown.

But, when I looked at my life-size Nuestra poster, I just saw a bland, damaged and faded shadow (right). To learn more, I looked at the best reproductions I could find. The reproductions told the story. All of the reproduction artists, for two centuries, were captivated by what appeared near the base of Guadalupe's gown: a gateway or doorway -made from the shadow of the fabric- leading to a dark passage -perhaps to another time, or world -or Heaven?



Below, 8 artists' reproductions of the gateway at the base of Guadalupe's gown.



Juan Correa, ca 1716



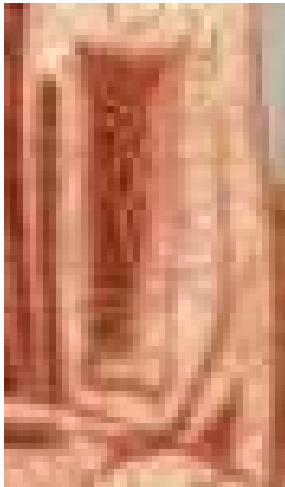
"Mexican" School
1700



Francisco Antonio
Vallejo 1783



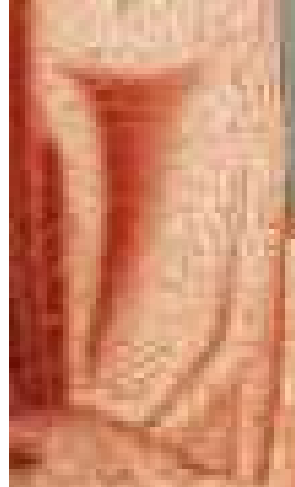
Jose De Alcibar 1777



Juan Correa, 1667



18th Century
"Mexican" School



Miguel Cabrera Circa
1750



Cristobal de Villalpando,
circa 1700

To the dismay of everyone who loves Guadalupe, to the right is the dull, battered and lifeless shadow at the base of the gown that once inspired all of the gateways above: the shadow at the base of Nuestra Señora de Guadalupe, as it appears today.



The Full Length Tear

Nuestra Señora de Guadalupe was torn in half and sewed back together. The tear runs through the back of Guadalupe's head, neck, upper-gown, arm, lower gown, gateway door, the Moon and the head and body of the winged child.

This tear was first mentioned in 1756, by Miguel Cabrera, in *Marvella Americana*, although Cabrera did not refer to the tear as a *tear*.



Outline and Color

The West added thick, cartoonish black outlines, throughout Nuestra Señora; thickest around Guadalupe's body. This was done to make Nuestra Señora appear crude and amateurish (advanced artists don't use outlines; they suggest these lines with color contrast).

Against this attack, God 's control of light, shade and fine line is on full display in the Elder badge, where He demonstrates utter mastery of all artistic tools (light, shade, contrast...) and styles -using only two colors -red and black (plus 2 background colors). We'll look into the Elder badge in chapters 4 and 13.

We can ascertain when the West began to add these thick black outlines to Nuestra Señora (which thickened, over a period of maybe 100 years) by looking at the many Nuestra reproductions.



When did the reproductions get thick lines?

The earliest Nuestra reproduction artists, Juan Correa (bottom, left, 1667), Cristobal de Villalpando (bottom, center, 1700), and Manuel de Arellano (bottom, right, 1691), used much less outline than the later artists.

Due to all of the alterations made to Nuestra, the earliest copy artists are extremely important. The first legitimate Nuestra-copy artist, Juan Correa, 1667 (bottom, right) shows us, originally, Nuestra had light brown skin –although I might guess Nuestra’s original skin color was darker, closer to gold. But according to the artists’ reproduction records, Nuestra’s skin quickly changed to silver-ish gray (bottom, center and right). And you see, below, Guadalupe originally wore a very dark blue mantle, with a light interior. Today, Nuestra’s mantle is lighter greenish-blue, and the interior is darker than in the 17th century (right).



Who and Why?

I have not equivocated about who committed the crimes: a partnership of Western aristocrats (which eventually included the U.S.) and a changing contingent of corrupted Church insiders.

Why would the West commit such crimes against the work of God?

Because Satan rewarded them for this. Western leaders openly attacked God and civilization for over 500 years, to such an extent that in Revelation, Chapter 13, God forewarns the world of the coming of 3 beasts: the first two are nations, Western Europe (1519 to 1869), and the U.S. (1948-2024). The final beast is the spirit of John W Gardner (2002 to the present). Revelation, Chapter 13 begins:

And I stood on the sand of the sea. And I saw a beast rising up out of the sea, having **seven heads** and ten horns, and on his horns ten crowns, and on his heads a blasphemous name.

This first beast is Western Europe, circa 1519 (12 years before Juan Diego received Nuestra on his tilma), going out to enslave and conquer continents.

At verse 13:4, God tells us the West's leaders worshipped Satan (the dragon).

Revelation, Chapter 13, verse 1-10, prophesy many of Western Europe's crimes against God and man for the next 350 years.⁵

At verse 11, the second beast comes into existence, the United States:

Then I saw another beast coming up out of the Earth, and he had **two horns like a lamb**, and spoke like a dragon.

This is not religious conversion disguised as a mystery book about international art crimes. The point is to give you an accurate explanation of who committed the crimes.

As for Why?...

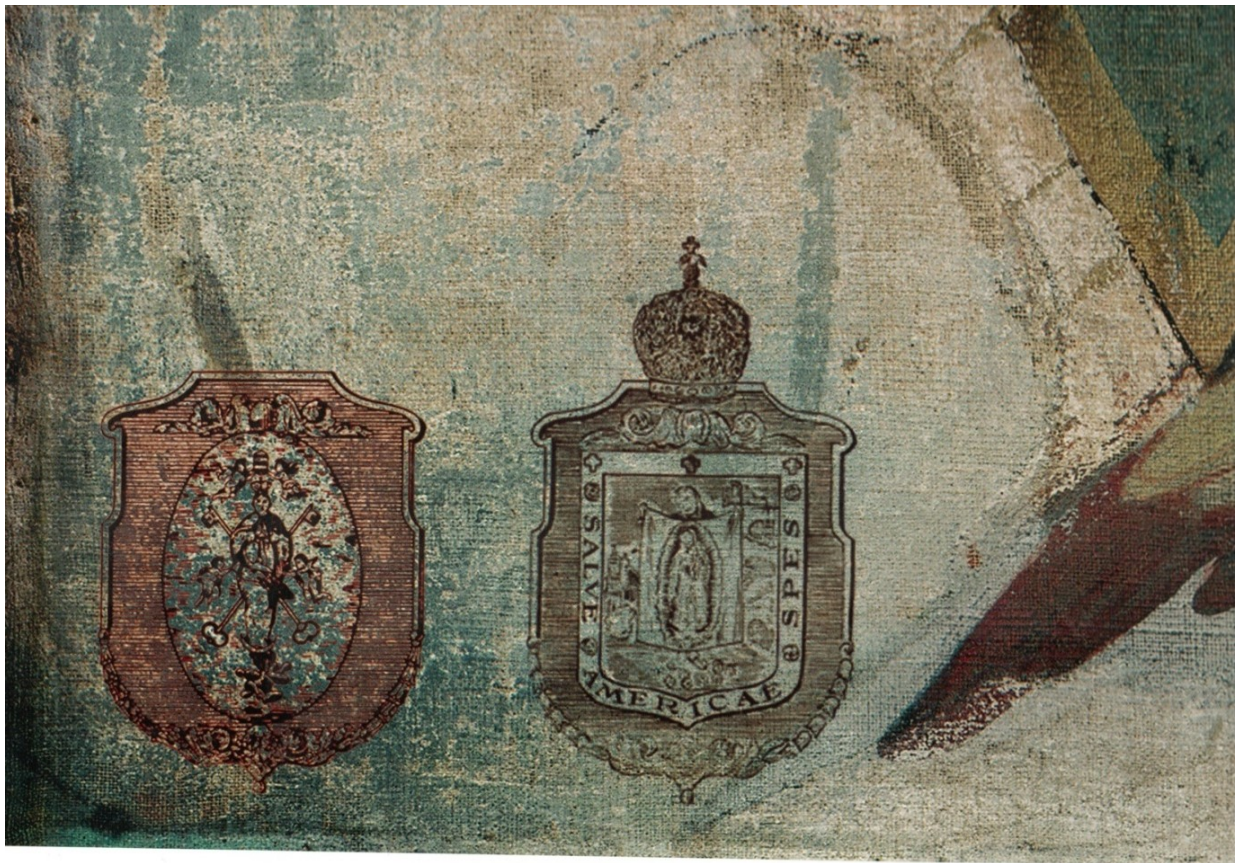
The West destroyed Nuestra Señora de Guadalupe because (1) Western elites hate/hated God, and (2) the art featured non-White subjects –and God gave His sacred art to a non-White man.

In short, Western White leaders put racial loyalty above devotion to God –likely because Satan rewarded them to do so. And as the West's business and social leaders crimes against God and man intensified –genocide, slavery- their citizens, generally, sat silent, complacent in prosperity, with Satan at the rudder.

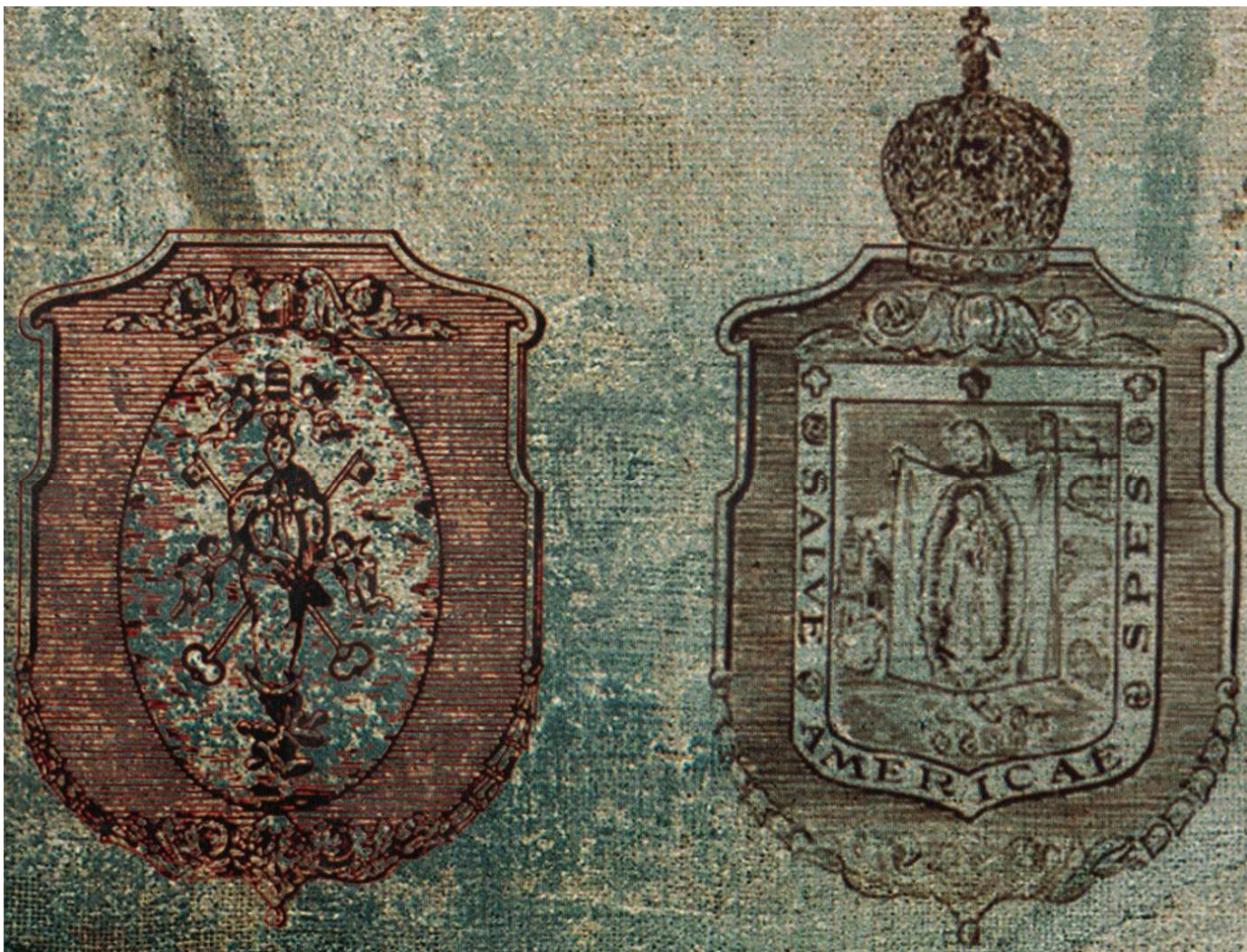
⁵ I solved Revelation's mysteries, in a PDF called *Revelation 2: The Solutions*, available, free, at www.ZoneResistance.com. If you want to understand what happens in Revelation, Chapter 13, I encourage you to read all of Revelation (and give extra attention to chapters 13 to 22), then consult my solutions PDF.

3

The Badges



As explained in the introduction, the *badges* are two small confirmation keys, located on the lower left corner of Nuestra Señora de Guadalupe, which serve to verify Nuestra Señora's authenticity, and further purposes to be disclosed in the coming chapter. The Badges' position on what we refer to as Juan Diego's tilma is on the viewer's lower left of the canvas/tilma, about one-third of an inch beyond the winged child's left wing's (viewer's left) leftmost feather. I call the right badge the *Juan Diego badge* because the badge contains an image of Juan Diego Cuauhtlatatzin displaying *Nuestra Señora de Guadalupe*. The Juan Diego badge's position is further fixed by a bluish vertical paint streak that connects to the outer edge of the upper right corner of the badge and runs up 3.5 to 4-inches, to the outer edge of the *radiant glow* of the central Guadalupe image.



If you print this page on 8.5"x11" paper, the badge images, above, should be almost exactly life-size.

1-inch left of Juan Diego's badge is the Elder badge. The top edges of the two badges are even and the sides are parallel. The Elder badge's position is further fixed on the tilma by a darkish vertical stain that connects to the top of the Elder badge (below the paint), just left of center, and runs about 1.25 inches up and to the left. The badges are each exactly 4-inches tall; but Juan Diego's badge has a hat that extends up an additional 1-inch and $\frac{6}{16}$ ^{ths} (or 1.375"). The total width of the two badges (outermost left edge of the left badge to the outermost right edge of the right badge) is **7-inches. Seven (7) is God's primary number** (seven Spirits of God, etc.). The badges are exactly **1-inch** apart. **One (1) is God's secondary number**; thus, He is occasionally referred to as *One*. (See *Revelation 2: The Solutions* for more.)

The presence of 7 and 1 in these measurements are the first steps of God's complex *signature*, to verify His work, revelations and Authorizations. The rest of His signature is hidden in the details contained in the badges themselves.

4

The Elder's Badge



The Elder badge is a confirmation key God placed on what remains of Nuestra Señora de Guadalupe, marking God's work, and confirming my Authority to assess that work, and confirming my Authority to act on God's behalf. Sounds self-aggrandizing, but I think most of you will accept this by the end of this chapter.

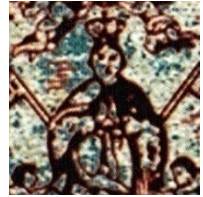
Western supremacists did not understand the Elder badge, so it survived beside Guadalupe, largely undamaged, for centuries.

In chapter 3, I explained the two badges combined positional width is 7-inches, and they are separated by 1 inch. These two numbers, 7 and 1, serve as the first step of God's signature, as a great artist might sign a painting.

For perhaps 200 years, among reasonable minds, there was no doubt who created Nuestra Señora. But God knew the West would severely desecrate and alter Nuestra to the point of doubt. Therefore, inside the Elder badge, He hid additional evidence of His Authorship.

- You will find an enlargement of the Elder badge image at the end of this book/PDF.

The image below is an enlargement of **1 square inch, the size of a soda bottle top**, at the center of the Elder badge. The Elder is the figure in the center. Notice his symmetry, and the curved, molded and straight elements of his harp. Notice the Elder's shining symmetrical crown, and the perfectly even diagonal key shanks behind him. Notice the use of black for heavy shadow and red for lighter shadow. Notice the flying children have no wings (as angels are not children) and are positioned so their bodies are not exposed. There is no human, ever, who could get that much precision and detail in one square inch –and not many who could do that on a full canvas. And, as you will see, that precision and detail will go to a much smaller scale.

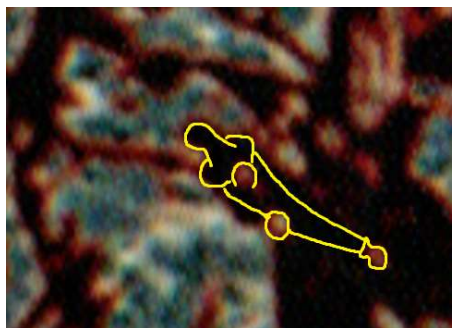


God included much more information in the Elder badge, confirming His authorship, and my identity and authorization to reveal damage, desecration and worse, to Nuestra Señora de Guadalupe, and do my best to represent His interests.

If you read any of my prior work, you may be aware that I began solving Revelation and posting about it in June 2023; and by July 2023, as I have consistently stated, God asked me to solve all of His Revelation. Thus, from June 2023 to the present (March 2025), I have published and regularly updated my solutions, in a PDF report titled *Revelation 2: The Solutions*. The *Authorization* section of that report explains that because of my odd tie to the number 4, God used/uses “4” as an alternative reference identity for me.

God also uses **244** to identify me; because the alphanumerical total of my birth name (Steven Kenyatta Briggs) is 244. 244 is also my birth number: the day of the month of my birth, 24, adjacent to the final numeral of the year of my birth, 4 (1964). Tertiarily, God also uses the numbers 24 (the day of my birth), and 44, and sometimes 2, to identify me. Accordingly, in the Elder badge, God used the numbers **4, 24, 244, and 44** to confirm my identity and Authorize my service.

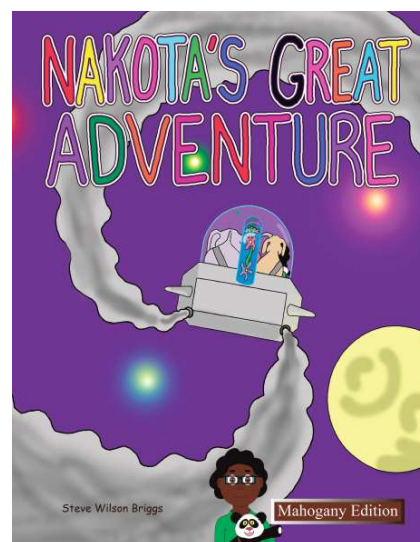
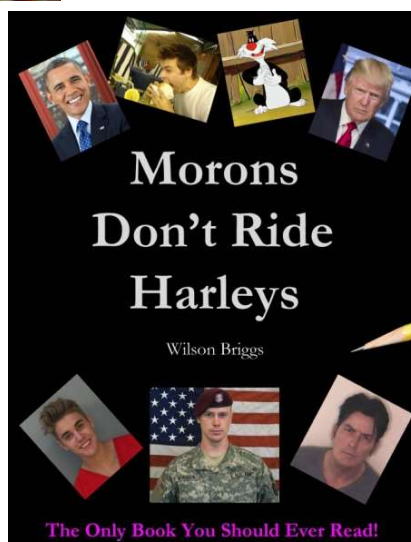
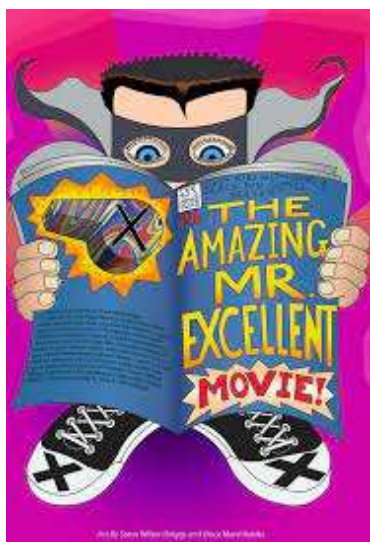
The name “Elder” comes from the **24 Elders** of Revelation, aggregate characters God used to identify me, and Authorize me to solve Revelation.



Right, a writer’s inkhorn at the Elder’s side; one of many images hidden in the Elder badge.

- Some images in the Elder badge have been outlined herein, to help readers see the images.

Bottom left, a poster of a movie I wrote and produced. **Bottom center and right**, a couple of indie books I published.



The first step God took to Authorize me was to make the Elder badge exactly 4-inches tall. 4, again, is my alternate identity.

The next step God took to establish my identity is: He placed two very large keys, crossed at diagonals, like an X, behind the Elder. The point of this was to signal the alphanumerical equivalent of X: **24** –the day of the month of my birth and a secondary identity.

The next step God took to confirm me was to place 4 flying children around the Elder and near the keys. These four children represent the number 4, my primary numerical identity number.

Placing the 4 adjacent to the number 24 (the alphanumeric equivalent of X) we get the number 244 –one of my primary identity numbers –and, again, the alphanumeric total of my name.



To Authorize me to solve His Revelation, God used the Revelation characters the **24 Elders** and the **4 Living Creatures** to signal my alphanumeric name number **244**. In this case, to connect the Elder in the Elder badge to the Revelation characters (**24 Elders** and **4 Living Creatures**), God depicted the Elder with two hands in prayer position, beneath his chin, but a **third** hand is tucked under the large-headed “baby” boy (more about this later), on the right side of the Elder, under the Elder’s cape –which looks similar to a bird’s wing. This third hand, hidden under a wing, is to imply the Elder has 4 arms, and is a reference to Ezekiel 1:8 and 10:21, where the Four Living Creatures have “the hands of a man” under their wings.

- In analyzing God’s Elder badge, viewers should be aware of two things:
 1. God used the colors red and black in the foreground, but the incredible background colors, white and blue, were cause by a 1795 nitric acid spill, which, amazingly, God controlled to his liking.
 2. The badge image and images are very tiny and taken with a camera from probably 20 to 40 feet away (7-13 meters), in October 2000, so the image is not nearly as sharp as it would be if taken at close range –or with a more modern camera.

To signal my secondary numerical identity, **44**, God divided the wide frame field, around the Elder, into 87 divisions (using 88 outer lines, and 86 inner lines). With 87 inner *panels*, by counting 44 panels from the top or bottom, you arrive at the middle (44th) panel, which points to the Elders chest, and the two things closest to the Elder's heart: in his left hand he carries his child (family); in his right hand he carries his harp (music). Thus, God used my secondary number to identify two things closest to my heart –my son (family), and music (having been a semi-professional music composer and musician for many years).

Keys

To further confirm me, God gave the Elder two *keys*, because in solving His Revelation, I realized God used multiple keys to confirm special solutions. In fact, God took this even further, and gave his Revelation 3 supplemental book/report confirmation keys (1. *The Zodiac Killer's Identity Revealed*, 2. *My Stepdad Was One of the Zodiac's Santa Rosa Hitchhiker Murderers*, 3. *Killing Guadalupe*).

Russia/China

In solving Revelation, I saw God planned to destroy the US (Babylon) by having Russia and China lead a nuclear attack against the US (and possibly portions of the West). Thus, to confirm me, one of the Elder's keys "teeth" is an R (for Russia), the other is a C (for China).



Evil Flying Children

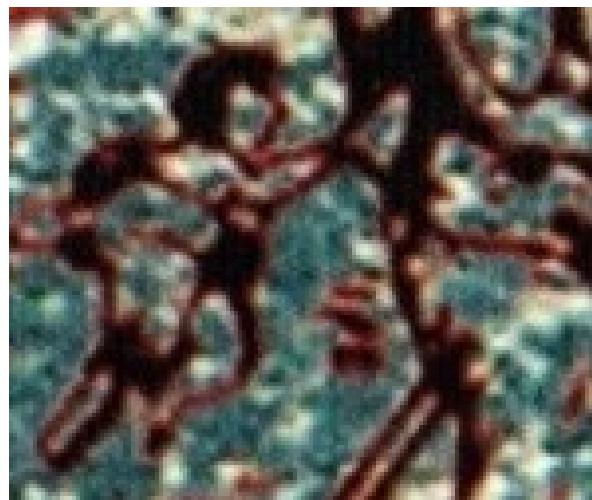
God also included 4 evil flying children on the Elder badge to confirm me. Prior to this Nuestra Señora de Guadalupe mystery, I was outspoken in my Revelation solutions about the Catholic Church and Vatican's improper use of graven images, particularly their corrupt representations of God as a White man, in the Sistine Chapel, as well as the pornographic images of adults and children (as angels), in the Vatican, the Church, and the false churches. In the Elder badge, the flying children do not represent *angels* or *cherubs* (the highest angels); rather, they represent God's rejection of graven images and all images of nudity in His Churches.

To the right (top), 2 evil flying Western children steal the Elder's saint hat, only to reveal his higher crown (God's Authorization). My first name, Steven, means *crown*.

In the middle (right), a selfish and privileged Western *flying child* steals my son's only toy. [The West's decade's long Satanic theft of my intellectual property (IP) made it difficult to provide for my son.]

Bottom; a greedy Western *flying child* *pick-pocket* picks the Elder's pocket. [This *pick-pocket* theme refers to a screenplay about a pick-pocket with Parkinson disease I wrote 2005-2011 (*Sweeter Nectar, Cherries*), and filmed a 5 minute trailer for in 2012. This *visual situation* represents the West's relentless theft of my IP.]

- The Elder badge uses the colors red, white, blue and black. Red, white and blue are a reference to the national colors of the US, where I was born.



My Links to Nuestra Señora de Guadalupe

The First Link

God included visual symbols *linking* me, and *confirming* me, to Nuestra Señora de Guadalupe. One of these visual symbols was in the Elder badge. The other visual symbol was on Guadalupe, the central focus of Nuestra Señora de Guadalupe.

As previously established, the Elder represents me and is linked to me.

The first step God took to link me to Nuestra Señora, via the Elder badge, was to position the Elder's *most visible hands** in a prayer position, similar or identical to the position of Guadalupe's hands, in *Nuestra Señora de Guadalupe*. [*The Elder has another 3 hands hidden in the image at the center of the Elder badge.]

The Second Link

In 1999 I wrote a screenplay, in which...

4 young men, painter artists, just out of college, are tricked by a businessman into painting perfect reproductions of masterpieces by some of the West's greatest artists, for the businessman's extremely wealthy clients. In reality, the businessman has hired thieves to steal the real masterpieces and replace them with the artists' copies. When the artists learn the truth, they design a plan to return the stolen works to the museum by painting 2 copies.

This story structure is related to Nuestra Señora, and will recur later.

My screenplay was called "**Sunflowers.**"

Sunflowers was my second screenplay –but my first good one –possibly great.

To link me to Nuestra Señora de Guadalupe, God decorated Guadalupe's impossibly beautiful gown in **Sunflower** buds (not yet bloomed).



Above: RIGHT, one of the sunflowers on Guadalupe's gown; LEFT and CENTER, sunflower buds.

The indigenous/native nations and tribes of the Americas are a large part of this mystery. They are all represented through the Aztecs. Sunflowers symbolized the Aztec sun god, and god of war, *Huitzilopochtli*.

Personal Afterlife Revelations

God also used the Elder badge to share some Revelations concerning the afterlife fate of some of my family members and friends; some who died in God's One Hour War, and some who survived.

In the following pages I share these revelations from the Elder badge.

The Structure of the Elder Badge

The Elder badge is divided into three parts: top, center, bottom.

Top : Heaven. The top of the Elder badge (the *brow* or *mantle* decoration) represents Heaven. Anyone in this area will make it to Heaven.

Center: Alive on Earth. The main center area, the field where the Elder stands, represents life on Earth, currently. Anyone in this field (like myself –the Elder) is still alive, and their fate not yet necessarily determined.

Bottom : Gehenna (Hell) and Sheol. The ornate trim at the base of the Elder badge represents Gehenna (often called *Hell*, in the West) and Sheol –a place of punishment; worse than death, but not as terrible as Gehenna. Anyone in that area is in Gehenna.



The next few pages reveal the afterlife fate of a few family members and friends.

The Bird

If you read *Revelation 2: The Solutions*, you may remember my mother was represented by a bird –an eagle (page 135). According to the Elder badge, my mom, represented as a bird, made it into Heaven. I'm *extremely* happy about this, because my mom (a very intelligent person, who happened to be White, without a drop of prejudice in her) had some real challenges to overcome. But she made it.

So... Look at the brow or mantle of the badge below. Can you see the bird?



Can you see the bird in the enlargement below?



Turn the page to see the *solution*.



The bird.

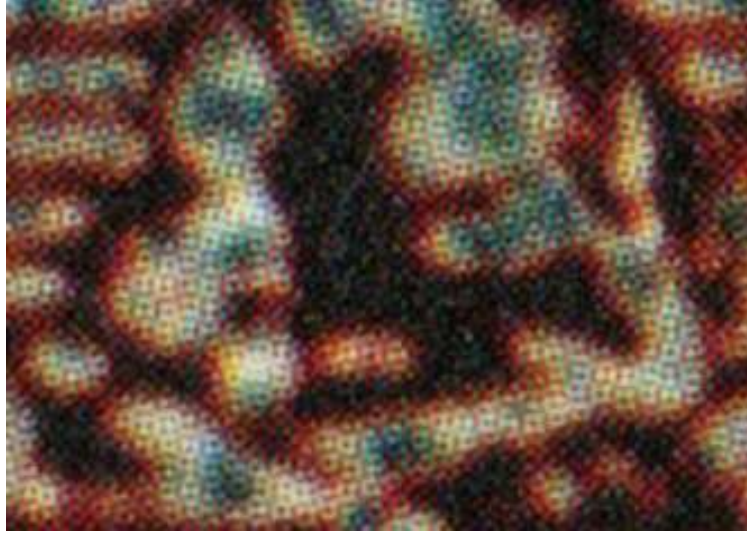


The Rider

If I'm not mistaken, my best friend, Rick, is also going to get into Heaven. This would have seemed impossible not so long ago. But Rick made some big changes toward the end of his life. I'm also very happy, naturally, about this. Rick faced some real obstacle growing up, and probably had some inner demons (figuratively). Rick loved to ride everything, horses, motorcycles, fast cars... Rick is represented by *the Rider*. Can you see *the Rider* on the mantle below?



See the next page for the solution.



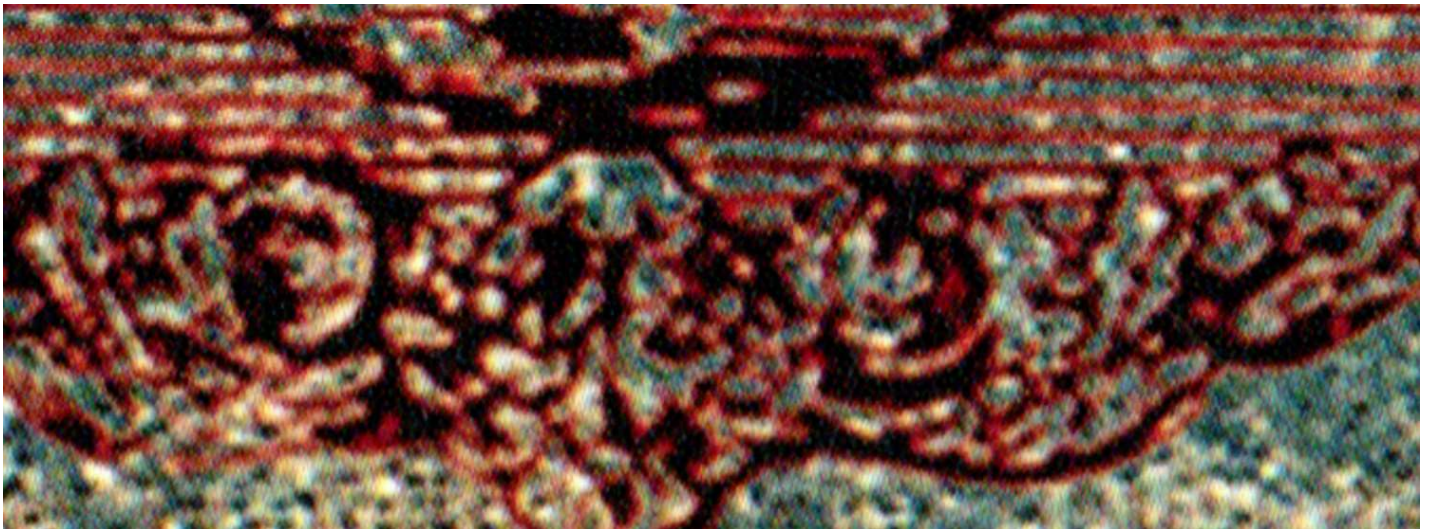
The Rider's silhouette. (Looks like he's on a flying horse-motorcycle.)

THE BAD

If you happened to read *My Stepdad Was One of the Zodiac's Santa Rosa Hitchhiker Murderers*, you know I had some bad people in my family. God placed three of them in the base ornament of the Elder badge.

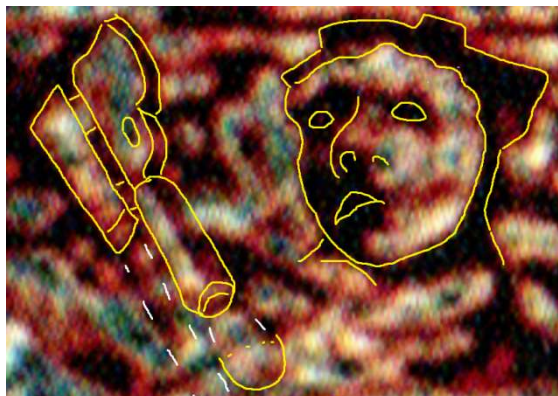
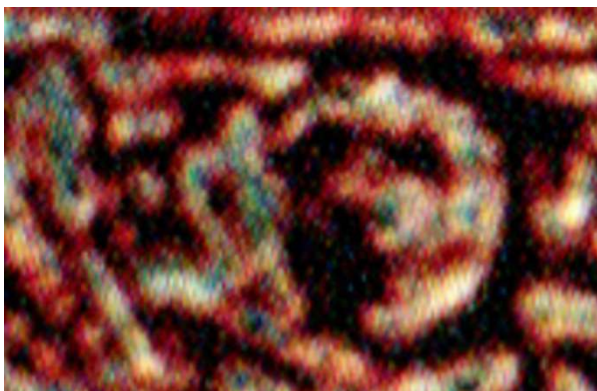
The Lion, The Man, and the Lying Man

Do you see a man's face in the image below? A lion's face? A lying man?



The Man's Face

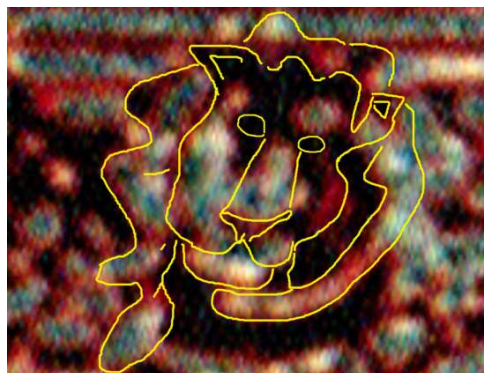
In *Revelation 2: The Solutions*, page 135, my stepdad was represented by his zodiac sign: Sagittarius: lower-body of a horse, upper-body and face of a man. Do you see the man's face in the image above? See the next page for the solution.



The man. with the boat-like hat (my stepdad had been in the merchant marines). God may be saying he was a descendant of the beast out of the sea. The gun with night light sight confirms my stepdad's relationship to John Gardner –the Zodiac (the Zodiac Killer is first known US murderer to use a night light sight).

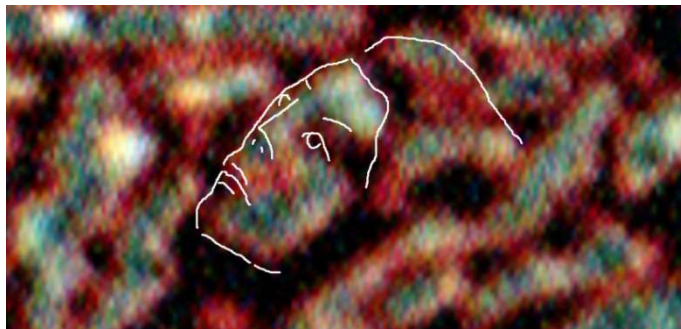
The Lion

On page 135 of my Revelation solutions, my younger sister was represented by her zodiac sign: Leo, the lion. Growing up, she was my closest family member. That changed, dramatically, later, as adults. But reporting this is not done lightly.



The Lying Man

I call this image the “lying man” because the man is lying back. In English, lion sounds similar like lying –and lying has two meanings. The lying man is my younger brother –and the image looks remarkably like him.



Other Hidden Images

God hid many other images in the Elder badge, to confirm Nuestra Señora is/was His work, and my right/duty to defend it. Here are some of the hidden images:

1. a black dog,
2. a black rabbit,
3. the Elder's third hand,
4. portal across time and space,
5. the one-eyed pony rag doll,
6. a sideways cartoon dog,
7. wicked witch #1,
8. a fish,
9. the three thumbs,
10. the battle-ax,
11. a mass of humanity,
12. 1 or 2 bulls' faces.

- You may want to try to find these images in the Elder badge now. In the coming pages, I will not usually solve the searches *on the next page*.

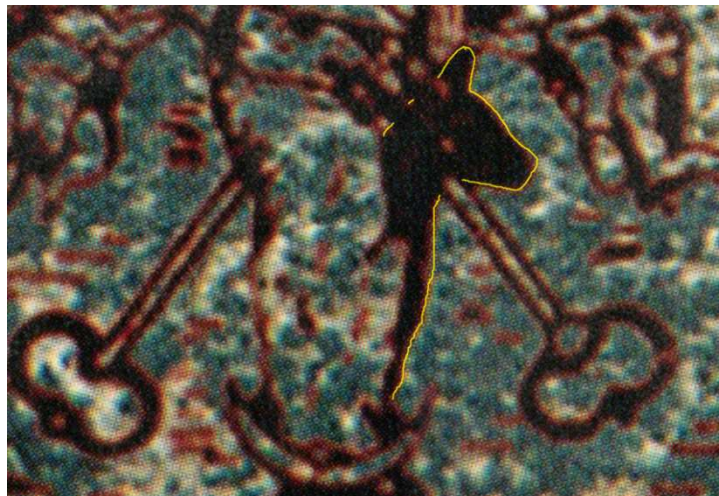
- To aid your search for these hidden images, there is a greatly enlarged image of the Elder badge at the end of this book.



The Black Dog

Growing up, my favorite pet was *Thunderball*, a ferocious black Labrador retriever that defended me and my family for much of my youth.

You can see the black dog below?



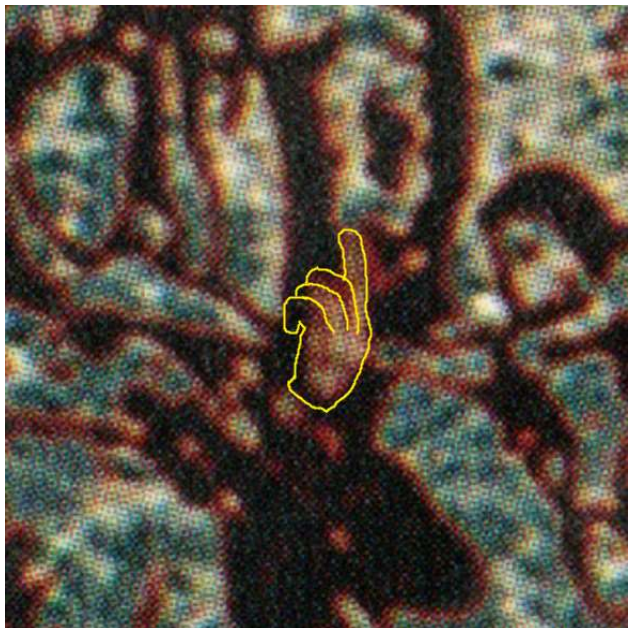
The Rabbit

If you zoom in on the black dog, you can also see a rabbit. My son's first pet was our beloved rabbit named Gobai. Can you see the rabbit in the image below?



The Elder's Third Hand

Can you see the Elder's left hand, near his hip, on the right side of the image? I see the hand with either one or two fingers extended upward.



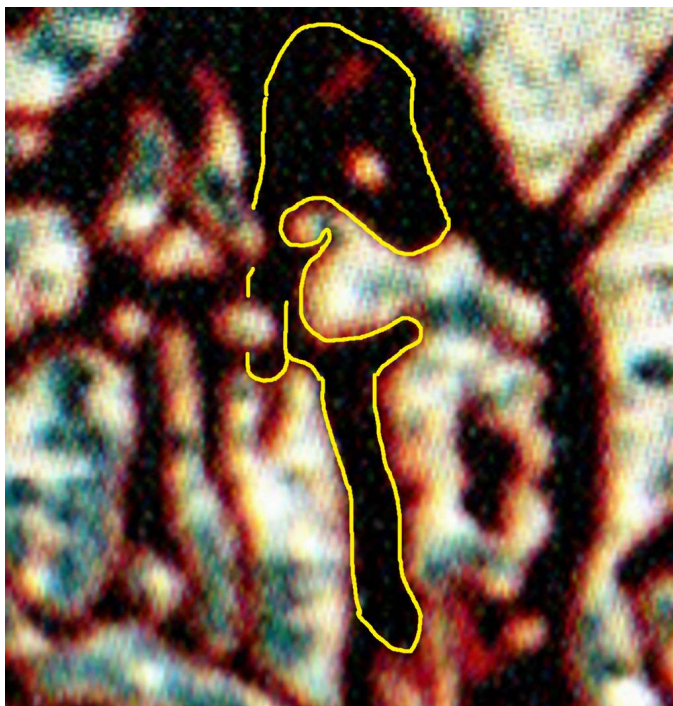
Portal Across Time & Space



The *Portal Across Time and Space* is found at the bow or head of the *C* key, and links to the *knee-gate*, in the base of Guadalupe's gown; together, the *Portal* and the *knee-gate* refer to my story *The 13 Gates of Rayne* (which the West stole for *Harry Potter* books/films, *Stranger Things* and many more films, TV shows and books). The 13 Gate of Rayne was about a boy who found a secret door/passage that led to 13 doors –which led to 13 new worlds, far across the universe.

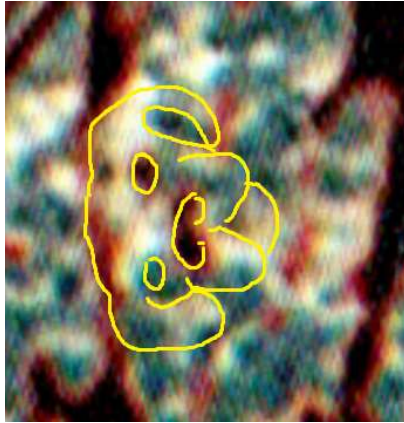


The One-Eyed Pony Rag-Doll



The one-eyed pony rag doll represents my younger sister, who had a pony with only one eye from the time she was about 6 years old until she was around 13.

The Elder holds the one-eyed pony close to his heart, because his younger sister was once the closest person to him. The pony is black because that relationship has ended and there is some pain and emptiness in the space once occupied by his little sister.



Sideways Cartoon Dog



Wicked Witch #1



A Fish

The 3 Thumbs



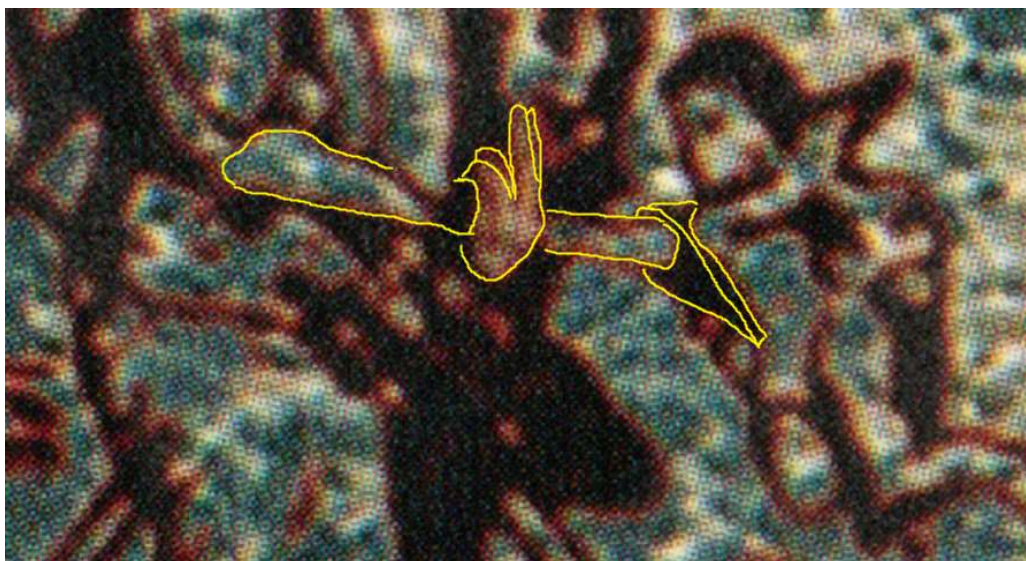
The 3 thumbs represent several things.

First, the 3 thumbs refer to my book/report *My Stepdad Was One of the Zodiac's Santa Rosa Hitchhiker Murderers*. (MSWOotZSRHM). God is confirming my book as accurate. MSWOotZSRHM told the story of how a US statesman, aided by Satan, orchestrated murders of countless girls and young women hitchhikers –and America's parents and press did nothing. Thus, the thumb on the left looks like the Reaper's thumb, or a demon's thumb. (*Hitchhikers* travelled by standing along a road, holding up a thumb, to signal to drivers that they needed a ride). Thus, the three thumbs might also represent parents' duty to raise and protect their children –and be concerned about the welfare of other parents' children.

The 2 thumbs on the left represent God (the larger thumb) and His Son, Jesus.

The Battle-Ax

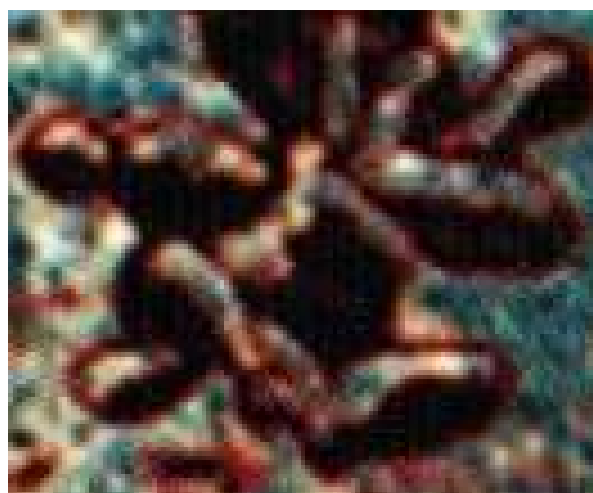
Did you find the battle-ax? This is *the man clothed in linen*'s battle-ax (who carried a writer inkhorn), from the Book of Ezekiel, chapters 9 and 10. This may be a reference to me (a writer who serves God), or maybe not. But the Elder, who represents me, is carrying *the man clothed in linen*'s battle-ax (see below; the battle-ax blade is partially hidden behind a flying child).



- The ax is also a reference to Matthew 3:10 "...Therefore every tree which does not bear good fruit is cut down and thrown into the fire."

The Mass of Humanity, Struggling to Survive

The *mass of humanity struggling to survive* (right) represents life in the US, and probably parts of Israel, Japan and Western Europe, after God's One Hour War (see *Revelation 2: The Solutions* for the true date this Event occurred).



Amazingly, God's *Mass of Humanity* is *abstract art*, using shape and color to achieve non-representational expression of an image or idea. God did this long before the West's abstract art movement. Thus, God can be credited with starting Earth's abstract art movement –in Central America.

The Bull/Bulls

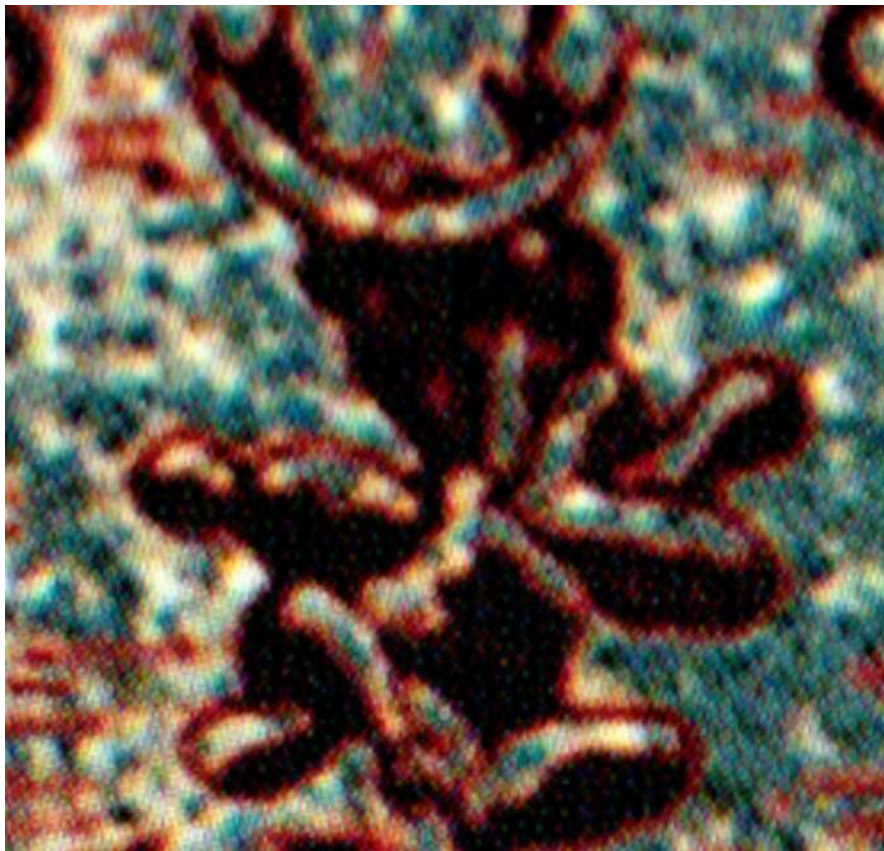
The bulls form one of the most important *badge mysteries*. In *Revelation 2: The Solutions*, my older sister was represented by her zodiac sign: Taurus, the bull (page 135). Here, she is represented in the central field; representing those who survived the One Hour War.

God put two bulls in the central field, because I have a younger sister, who is also a Taurus, who grew up with my biological father. She also survived.

Do you see a bull in the image to the right?

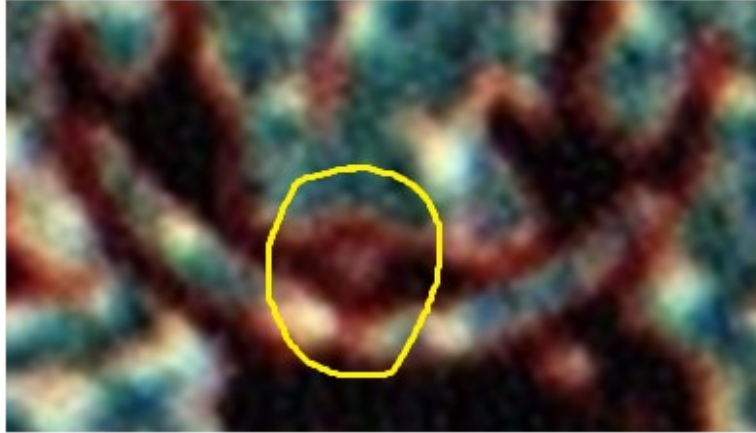
Two?

Do you see them in the image below?



My sisters, the bulls, are at the top of the *mass of humanity struggling to survive*.

Did you notice the Elder has one slightly visible foot on the bull's horns?



Above: the Elder's foot, circled in yellow, on the bull's horns.

This is God *referring back* to *Nuestra Señora de Guadalupe*, where Guadalupe stands on the moon, with one foot slightly visible (below, circled in yellow).



NOTE: originally, Guadalupe's foot covering was dark brown. Today the area is light brownish; there does not appear to be any paint here.

God connected the bull's horns, under the Elder's feet, to the moon under Guadalupe, to connect both (the bull's horns on the Elder badge, and the moon under Guadalupe) to a screenplay I wrote between 2003 and 2005, which the West stole and used for hundreds of major films, and even more TV productions.

How could God possibly do that with horns and a moon -almost 500 years before the script theft occurred?

First, years after I wrote my script, around 2017, I created an image of one of the primary settings: an orbiting giant satellite city for the super-rich. I used that image as my Google and G-mail personal icon -my visual identity- for years. The thing I did with the image that was unusual is: I turned a crescent moon (which usually run vertically) 90-degree, and made it horizontal. I then put matching horizontal lighting under my satellite city, as seen on the following page.



Both objects, the Moon and the satellite city look similar to bull horns.

- The Elder's bull horns and Guadalupe's Moon were a reference to me (my Google/Gmail icon).

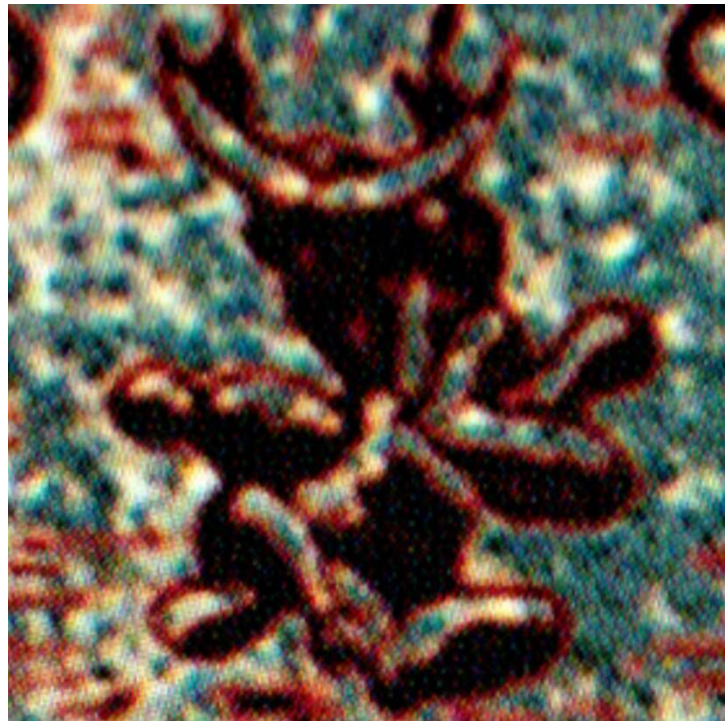
So... How could God reverse time to hide two references (the Elder's horns and Guadalupe's moon) to my horizontal Moon in *Nuestra Señora de Guadalupe*?

Solution: the Book of Revelation -and *Revelation 2: The Solutions*- repeatedly reveal and demonstrate God's absolute and effortless control of time –a point reinforced in the 8th and 9th chapters of *My Stepdad Was One of the Zodiac Killer's Santa Rosa Hitchhiker Murderers*. (More about God reversing time in later chapters.)

So, did you find a bull in the magnification to the right?

Two?

See the solution on the next page.



One.



Two.

One of the bulls has two mouths –a woman’s mouth (red) and a man’s mouth (black). The other bull looks like a rat, with perhaps some sort of growth on its head.

In *Origin Stories* (also *The Zodiac Killer’s Identity Revealed*), I reported that my stepdad, Dennis Wilson, was paid by John W Gardner to give my sister male hormones, and me female hormones, when we were 4 to 6 years old, in effort to reduce our IQs, and cause other problems. In *Origin Stories*, I also exposed how Gardner created the national **Head Start** preschool program –to permanently impair the intellectual development of Black and Latino children, 2 to 6 years old. The US lied, and told minority parents that their children would gain 20 IQ points. In fact, Head Start reduced the average child’s IQ by 15 to 18 points. The US then exported this program to Latin America, Africa and other non-White nations.

By giving one bull two mouths, God is confirming that Wilson and Gardner gave my sister and I opposite sex hormones (Dennis Wilson is indicted by the bull’s one eye –Wilson’s daughter, my younger sister, was the sibling with the one-eyed pony).

By having one of the bulls resemble a rat, God is saying non-White kids in the US were abused like experimental lab rats. This, I believe is God’s confirmation of the fact that the US create Head Start to reduce the IQs of non-White children.

Both of my Taurus sisters were half Black and half White. God often uses the color black symbolically. Black can represent many things. Here it probably represents great adversity.

Juan Diego's Badge

Juan Diego Cuauhtlatatzin's badge has been attacked almost as heavily as the *Nuestra Señora de Guadalupe* image –possibly more. Only a very small portion of Juan Diego's badge's upper leftmost edge lines, and his Saint hat, appear *reasonably* undamaged. The rest of Juan Diego's badge is either severely damaged, *extremely* damaged, or *unrecognizably* damaged.

Juan Diego's badge has suffered severe to extreme abrasive and acid damage, which is lightest on the upper left, but quickly and progressively worsens moving toward the center and bottom. The horizontal lines framing the central image are almost all damaged and discolored, blurring from black to brownish. The damage is most significant in 5 areas – 3 in the central field, and 2 in the ornamental base. These *most significant* areas are:



1. **The Central Field.** The damage is severe in the central field, where the image of Juan Diego is visible, but composed of dull black lines, and no color.
2. **The Moon.** Near the heart of the central field, the Moon has *unrecognizable* damage, as the center of the Moon has been completely removed.
3. **Original Angel.** Below the Moon, the original angel has *extreme* damage.
4. **Base Art.** The art at the badge's base has *extreme* and *unrecognizable* damage.
5. **Right Edge of Base.** The right edge of the badge originally touched the winged child's leftmost feather. The wing was altered, and the feather removed, but the pentimento of the previous leftmost feather remains visible
(The causes of this damage are covered in chapters 7, 10 and 11.)

Central Image

Below is an enlargement of the damaged central image of Juan Diego's badge. With effort, many smaller images are still discernable within the larger image, including a visual message Authorizing me to document certain aspects of the badge (the specific aspects are identified in chapter 10). Please, look the image over, and compare what you find to what I reveal later in this chapter and later in this book.



- Many portions of the Juan Diego badge have been outlined, or outlined and colored, in this chapter and in later chapters, to help readers see the images.

Visual Authorization

Near the bottom of the central image of the Juan Diego badge, just to the right of center, is a visual message, or sign, composed of three images (see below).



The first image, left to right, is a mouth (like the logo of famous old rock & roll band) about to bite a bird –which looks like Warner Brothers’ “Tweety”. The second image is an opened book, with an illustrated *perspective* of the same mouth and bird, with a couple arrows (representing directions, descriptions, angles...) around the bird; the right arrow points to the edge of the book and to me –indicating the book is written from my perspective. The third image is a cartoon representation of me, holding Juan Diego’s badge in my left arm and the Elder badge in my right. These images form a visual direction, from God to me, to document what I observe about Juan Diego’s badge.

In 2003-2007, I wrote a screenplay called Butterfly Driver (originally titled Uberopolis: City of Light) which used roses symbolically. [That screenplay, and the symbolic use of roses, would be stolen many, many times by Hollywood.] In this message, God uses three roses, symbolically (just behind and left of the 3-image visual message), to say that the 3 images form a symbolic statement.

The Original Angel

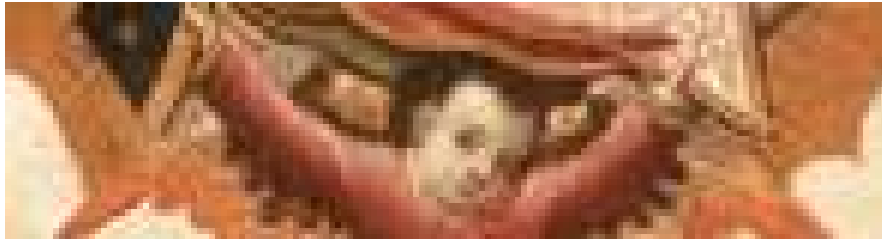
Below is what survives of the image at the center of Juan Diego's badge today, a damaged image of Juan Diego holding his tilma, with the *Nuestra Señora* image. The very dark, broken line beneath the distorted image of Guadalupe is the Moon. The center of the Moon is gone (see the area circled in red, below).



Why was this section of the Moon removed?

In the 17th century, the West removed the original angel at the base of the actual *Nuestra Señora de Guadalupe* image, and replaced him with a winged child, whose head blocked the Moon. But in the late 18th century, God affixed 2 *badges* upon the tilma. Eventually, someone noticed the original angel in the Juan Diego badge was not White. Thus, the Western partners tried to erase Juan Diego's badge.

The color came out, but a black impression remained, and went through the tilma. Since they could not erase the badge, the West opted to repaint the winged child, and make him larger, so his head would not block the moon –consistent with the image in the badge. As you see, below, 17th and 18th century reproduction artists placed the winged child's head in front of the moon.



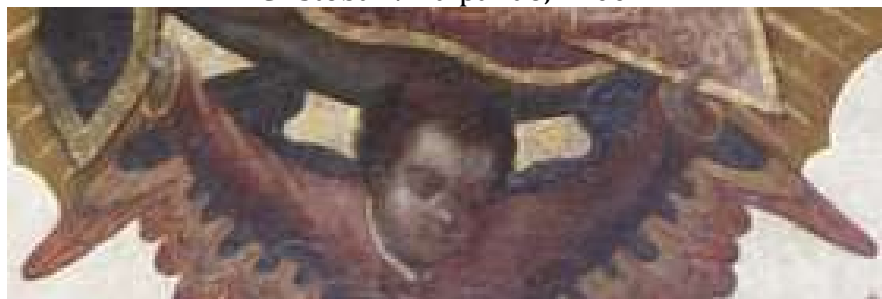
Juan Correa, 1667



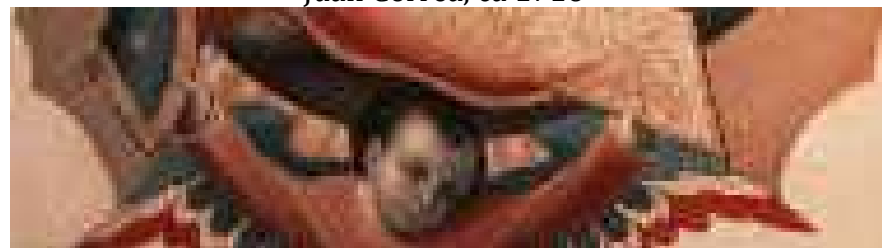
Manuel de Arellano, 1691



Cristobal Villalpando, 1700



Juan Correa, ca 1716

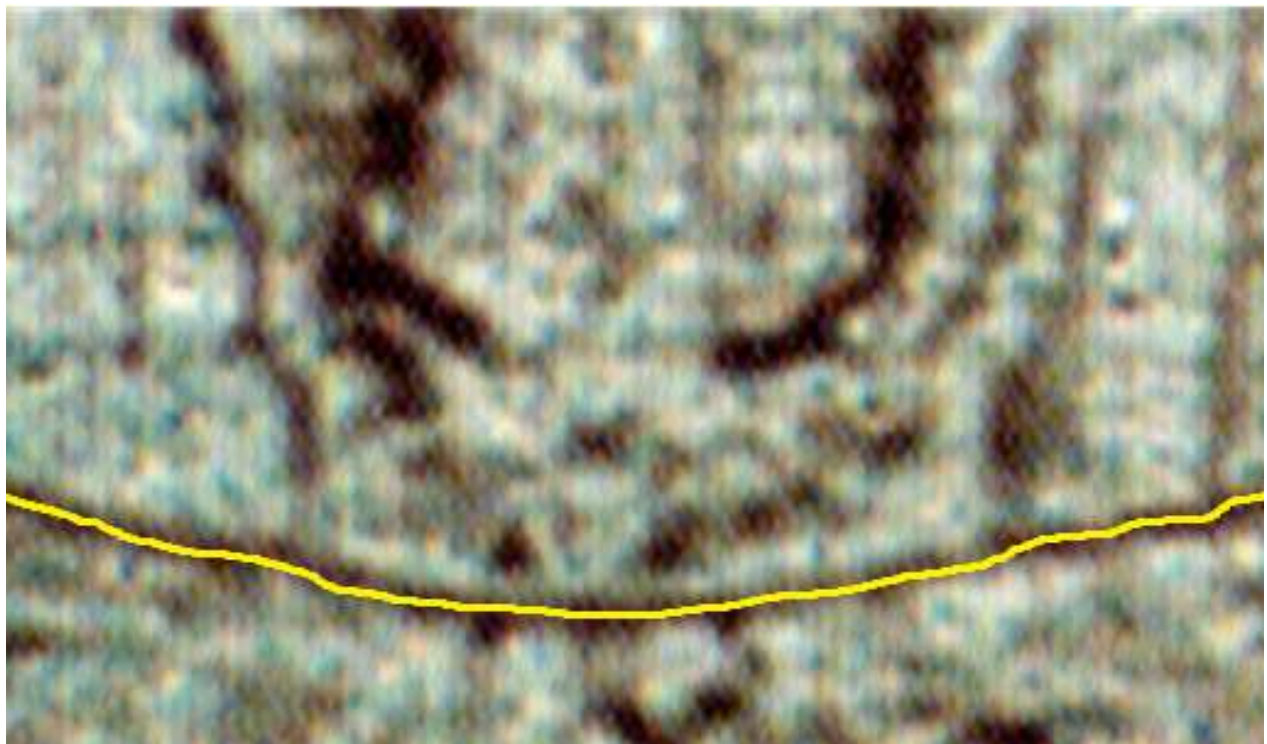


Miguel Cabrera, circa 1750

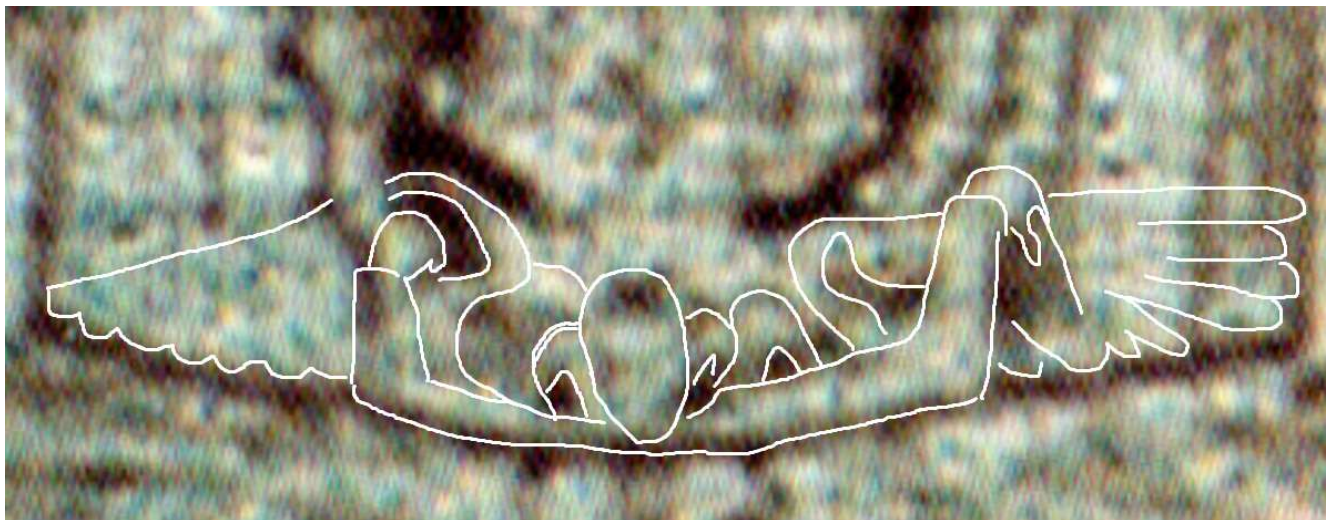
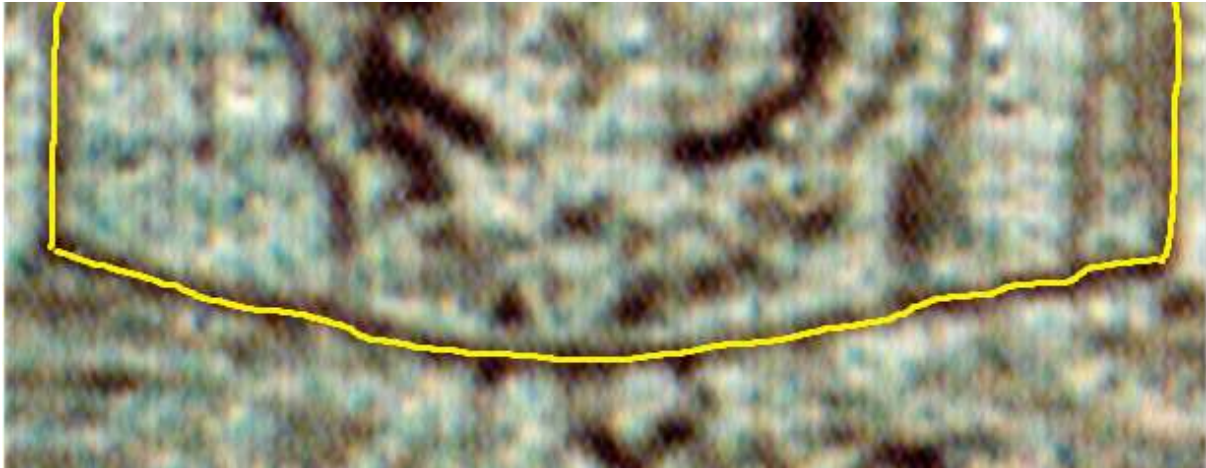
But, if you look closely at the bottom of the tilma image, in the Juan Diego badge, you can just make out the true and original angel.



Can you make out the image above, at the base of the tilma?
Does it help if I outline the edge of the bottom of the tilma, below



How about now, in the two images below? If I outline the original angel's image, in the bottom image, can you see him in the top?

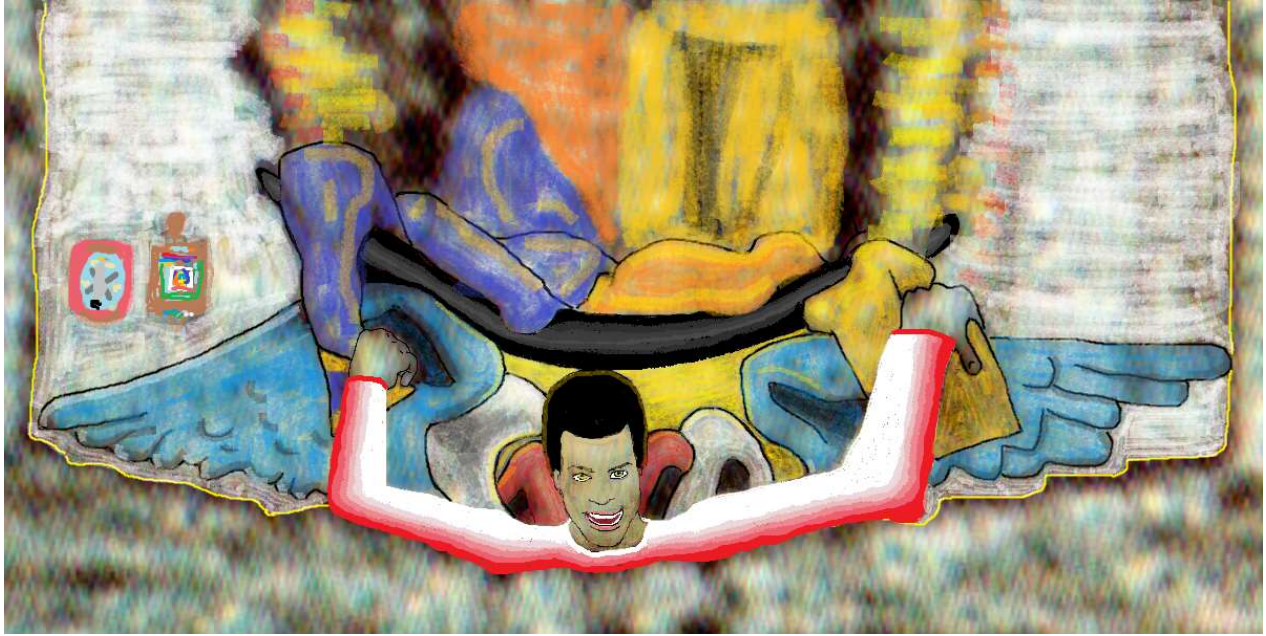


The angel has six wings. Biblically, there are many angels with 6 wings. In fact, Biblically, there are more angels with 6 wings than any other number of wings (in fact, no other number is specifically mentioned for angels' wings).⁶

There are several angels in the Bible who have no wings, or are not described as having wings. There are no angels that specifically have 2 wings (the only place where a this can be inferred is on the Mercy Seat design, Exodus 25:20 –but any number over 1 can be inferred, as God only says “wings”, plural, without specifying a number of wings).

- **Get ready. On the next page you'll see what the original angel looked like!**

⁶ There are four angels with 6 wings in Revelation (4:6, the Four Living Creatures). There are two or more with 6 wings in Isaiah (6:2, seraphim, high level angels). There are 4 cherubim (highest level angels) in Ezekiel (chapters 1, 3, 9, 10, 11, the Four Living Creatures) with at least 4 wings, possibly 6 (see 1:11, “...*Their wings were stretched upward,*” as “*two wings of each one touched one another; and two covered their bodies.*”)



It's me... back when I was a a young man.

No. I was not alive when God did this.

And NO! I definitely don't deserve this.

God appreciates His servants and the people who love Him, so He did this.

This is the same sort of undying appreciation God has for the 12 Tribes of Israel, and His Muslim believers –God's two witnesses; *the two olive trees and lampstands standing before the God of the Earth.*

It's the same undying appreciation God has for His *true* Christian followers –who love and honor God enough to love and honor His Son –and who don't alter or manipulate His word, and who don't hate, and who are not misled or disceived by money –and who would never dream of erasing a person's likeness from God's most sacred art –just because they do not like the color of that person's skin.

I am brown.

Praise God for that –and for all the colors of humanity.

God often has several or many reasons for His actions. But I only know one reason He put my image at the base of Nuestra Señora: as irrefutable confirmation that I am God's Authorized servant/agent.

This story is about the descruction and desecration of Nuestra Señora de Guadalupe, so I won't spend unnecessary time explaining how I wound up in the base of the most important work of art in human history. But in the Post section I share a concise thought about why I think God put my image at the base of the tilma.

Alcibar

Today, at the center of Juan Diego's badge is a very damaged black and grey image of Juan Diego holding up the image of Nuestra Señora de Guadalupe on his tilma, with roses from Guadalupe at his feet.

The first and earliest artist I found to copy the image in the center of the Juan Diego badge was Jose de Alcibar, who painted his "Juan Diego" in 1796 (right, bottom). This was extremely odd to me. If the badges had been on Nuestra since 1531, why did it take 265 years for someone to bother to copy the image of Juan Diego in the center of the badge?

Jose de Alcibar was a renowned painter, who painted many Nuestra copies.

Alcibar's *Juan Diego* features a colorful image of Juan Diego holding his Nuestra Señora de Guadalupe tilma, roses on the ground in the foreground, very much like the Juan Diego badge, but with no background image. But the left side of Alcibar's tilma has a long fold obstructing a portion of the area where the badges should be, as **two roses** fall past the area where the **two badges** should be, and further obstruct our view of the badges.





6

THE GOD OF TIME

(Part 1)

1777



In 1777, two plaque-like or award-like “badges” miraculously appeared on Nuestra Señora de Guadalupe, on the lower left side of the base, but very much a part of the *new* Nuestra Señora image. The impossible accuracy of each image should have left no doubt the miracle was, again, the work of God.

There is no surviving record of when the badges were added. But by the end of this book you will have no doubt about when they were added.

The first expert art analysis on Nuestra Señora, occurred in 1666, but was not released until 1889, 223 years later, and was redacted, and likely altered to suit prevailing interests.

From the late 17th century until the mid 19th century, Nuestra Señora was copied by more professional artists than any painting in the world, but none of these artists painted the badges –because the badges were not there. The badges were added, by God, in 1777, to expose the crimes the West and the Catholic Church committed against Nuestra Señora de Guadalupe.

Before I lay out the evidence, I remind you of two facts: (1) the badges were not depicted on any of the countless reproductions of Nuestra for over 200 years: (2) the badges ARE on Nuestra today. These two facts tend to indicate either (A) Nuestra did not have the badges for the first 200 to 400 years of her existence; or (B) for 2 or 3 centuries, international artists conspired not to paint them.

In a case like this, where a person alleges a miraculous work of art has undergone a *second* miraculous transformation, that party has a duty to:

1. Provide physical evidence of surface change, showing the work was altered.
2. If possible, show a historical record of surface change.
- And, if the party says an event occurred at a specific time, if possible, he should:
3. Provide reasonable evidence that the event occurred at the time alleged.

In the following pages, all of these standards will be met and surpassed.

Grab your thinking cap. The *whodunit* mystery about what really happened to Nuestra Señora de Guadalupe begins. As you read, track the evidence, and try to solve the mystery! **The solutions to the mysteries are revealed in chapter 7.**

Historical Record of Surface Change





Establishing a physical description and record (how a thing looks, how it's made, special properties...) is the most important thing that can be done to protect valuable things, like priceless jewels and sacred and revered art. Because of this established practice, if one of Van Gogh's *Sunflowers* or Leonardo da Vinci's *Mona Lisa* were stolen, police would consult the record; if they found a very similar work whose features matched those on record, case closed; if not, keep searching.

For 135 years the West avoided making a record of *Nuestra*. But in 1666, a Divine accident established a record of what made *Nuestra Señora de Guadalupe* unparalleled, when the Catholic Church launched the *Informaciones Jurídicas* of 1666 (witness interviews of 7 artists, 3 scientists and 21 story witnesses), creating perhaps the most thorough physical record of the structure of a work of art ever produced.

In the unprecedented case of *Nuestra Señora*, the West conducted new examinations 85 years later (1751), and again 36 years later (1787). But the 2nd and 3rd exams showed *Nuestra* had undergone impossible changes, which should have alerted a competent public and law enforcement community that *Nuestra* had been -or was being- destroyed or stolen. Rather, when the second report was released, the West's public accepted a story that defied science and forensics to allege: the 1666 report got the details wrong -and the new (1751) report got the details right! The world should stopped, daunted at the depths of corruption or stupidity. And when the third exam (1787) showed *Nuestra* had undergone more impossible physical change, the West's press concluded both the 1666 and 1751 exams got the details wrong. Thus, no one came to save *Nuestra*. The world accepted these absurd attacks on God and reason, and went back to sleep. This is the power of disinformation and an unregulated press.

Here are the events and facts that reveal the fate of *Nuestra Señora de Guadalupe*.

Legend

 An item establishing <i>Nuestra</i> 's original design, structure and description.	 A later event or item strongly deviating from <i>Nuestra</i> 's established design.
 An event/item so deviating from standard it must/should be characterized as criminal.	 A very suspicious event, or one that may act to further a crime.

- In 1440 Johannes Gutenberg invented the moveable type printing press.
- 1. Juan Diego Cuauhtlatatzin was born in 1474, in the Aztec Empire, near Mexico City, long before the first Spanish colonists arrived.
- 2. The Aztecs were an indigenous American nation with a written language system.
- 3. In 1519, the Spanish began to colonize the area now know as Mexico.
- 4. December 9th, 10th and 12th, 1531, Guadalupe (the Virgin Mary) appeared to Juan Diego, and asked him to help build a church in her honor.

The Advent of *Nuestra Señora de Guadalupe*

5. December 12th, 1531, the image now known as *Nuestra Señora de Guadalupe* appeared on Juan Diego's tilma, in the presence of the Bishop of New Spain, Juan de Zumárraga –one of the most powerful men in New Spain, as the first Viceroy of New Spain had not yet been appointed. Juan Diego had access to Zumárraga, because Juan Diego was so respected in the Aztec community and the Church.
6. After the apparitions, and *Nuestra Señora* appearing on Juan Diego's tilma, there was a huge increase in indigenous people asking to be baptized Christian, such that Bishop Zumárraga allowed unusual mass baptisms. Eventually the validity of the baptisms came into question. In response, Zumárraga referred the matter to the Vatican, and on June 1st, 1537, Pope Paul III issued the bull *Altitude Divini Consilii*, which made the unusual practices acceptable only in urgent need.
7. ■ Although Zumárraga is historically connected to *Nuestra Señora*, via the legendary story -and the millions of indigenous who suddenly sought baptism- he never mentioned *Nuestra Señora de Guadalupe* in his many writings.
8. ■ In the 1540s, before his death, Bishop Zumárraga ordered the incineration of all of the Aztecs written works.
- Around 1600 the world's first newspaper appeared, in Germany.

Informaciones Jurídicas of 1666

9. Due to the destruction of all Aztec writings, the first *possibly* verifiable written account of Guadalupe's apparitions, the events of *Nuestra Señora de Guadalupe*, occurred in 1666, in the ***Informaciones Jurídicas of 1666***.⁷ This came about after the Archdiocese of New Spain requested a feast day for *Nuestra Señora*. In response, Pope Alexander ordered this ecclesiastical investigation.
10. ■ But the *Informaciones Jurídicas of 1666* was/were not published until 1889 –**223 years after the investigation**, too late to protect and defend *Nuestra*.
- Excerpts of the 1666 report were allegedly published by Anastasio Nicoselli in 1681.
11. ■ ***Informaciones Jurídicas of 1666* included 7 professional and acclaimed painters** (artists), **3 scientists**, and **21 story witnesses** –to verify the story of Guadalupe's apparitions was well known in the area.
12. ■ The 3 scientist testified that given the climatic conditions of Mexico city, after 135 years, *Nuestra Señora's* image was preserved in miraculous condition.
13. ■ **The 7 professional painters / artists** (Salguero, Lopez de Avalos, de Fuenlabrada, de Angulo, Sanchez, Conrado, de Zarate) **testified that:**
 - a. ■ The painters said the image was so beautiful (particularly the **face, hands,**

⁷ For centuries, the West (and US) promulgated stories that the first published account of *Nuestra Señora* was in 1648, by Miguel Sanchez. This false story was likely manufactured after Sanchez's death. The West also promulgated a story that Huei Tlamahuicoltica (*The Great Event*) was published in 1649, in Nahuatl. There is no valid evidence of this.

- gown, color and body proportions**) that only God could have painted it, and no one could successfully imitate it. (See quote in footnote.) ⁸
- b. ■ The painters said the tilma was not created by any technique known to their profession. Thus, it was not a “painting,” but some unclassifiable image. The painters said only God knows how it was created.
 - c. ■ The painters said it was impossible to paint “something so exquisite, clean, and well formed on a canvas so **coarse**, as the tilma.”
 - d. ■ The painters said the image, in full color, could clearly be seen through the back of the tilma, as if the image had been cast or painted on the back.
 - e. ■ The colors seemed to be included in the tilma threads, **as if the threads were individually colored.**
 - f. ■ The painters attested the tilma had no preparation (undercoat, gesso, sizing), to obscure or impede the colors from penetrating the tilma.

The Angel (Seraph/Seraphim)

14. ■ **THE ANGEL HAD SIX WINGS IN 1666 (1).** D Marcos Pacheco, the first of 21 *traditional story witnesses* referred to the angel as a SERAPHIM. Seraphim and seraph are angels with six wings, only found in the Bible’s book of Isaiah, Chapter 6, verses 2 and 6.
 - Today *Nuestra* has no seraphim/seraph angel on it. The *winged child* has 2 wings.
15. ■ **THE ANGEL HAD SIX WINGS IN 1666 (2).** The Church’s questionnaire (of 9 questions) uses the term “Seraphim” in reference to the *Nuestra* angel for question #6.
16. ■ In 1666, Luis Becerra Tanco published a book on the history of the apparitions. Tanco also participated in the *Informaciones Jurídicas of 1666*, and referred to the proceedings in his book. In the *Informaciones Jurídicas of 1666*, Tanco described the angel: **“The angel is shown laughing, modest.”**

Today, there is no angel on *Nuestra*, and the winged child is not laughing (or smiling).



New Basilica Completed

17. ■ In 1709 the *Basilica de Guadalupe* was completed (now called the Old Basilica), and Guadalupe move in, where she was displayed for 267 years, in odd stained glass lighting.

⁸ “...that Divine, Sovereign painting of the Virgin Santassima Nuestra Senora de Guadalupe, that they have seen and recognized, for being worked with such great care, and beauty of **Face**, and **Hands**, that stuns and amazes these declarants, and all those who see it. -And likewise the disposition, and parts so well distributed of His most Holy Body... and art of the gown, that no painter, no matter how skilled he may be... will be able to perfectly imitate the coloring.”

The 1751 Exam & 1756 Report

18. In 1751, Jose de Ibarra led a group of 7 painters (including two unknown painters, Jose de Alcibar and Miguel Cabrera) to examine Nuestra Señora.
19. ■ Cabrera signed his first painting in 1741, at 31. In the 1740s, Cabrera lived in Mexico City, fairly obscure, painting copies of Nuestra Señora de Guadalupe. Perhaps only Juan Correa painted more Guadalupe copies than Cabrera.
- “Cabrera was concerned that there was a proliferation of inferior copies of the painting, and let it be known that the noted seventeenth-century painter, Juan Correa, used a waxed paper template of the image, so that down to the last detail, copies were faithful to the original.”
20. ■ 1752, Cabrera, still an unknown, received special access to *Nuestra*, assisted by Jose de Alcibar, to paint 3 copies: 1 for Archbishop José Manuel Rubio y Salinas, 1 for **Pope Benedict XIV**; 1 for Cabrera –a model for future copies.
21. 1754 (April 24) **Pope Benedict XIV** granted Nuestra Señora a feast day.
22. ■ 1756, Miguel Cabrera published *Marvella Americana*, the findings of the 1751 Nuestra Señora examination. Cabrera had somehow become the sole voice of the 1751 exam team. Cabrera confirmed the tilma had not been sized, and the image could be seen from the back. But Cabrera announced monumental changes:
- a. ■ ■ Cabrera said **the tilma was sewn together from two canvases.**
- This would suggest the original painting was ripped in half. Tilma's are/were made from a single weave –not by sewing tilma scraps.
- b. ■ ■ Cabrera said the gold on Nuestra's gown, mantle (shawl), crown and rays come out from behind it, "as if it were printed".
- Printing, at that time, involved layering one color at a time.
 - Seeing gold paint come from behind an upper layer indicates massive forgery.
- c. ■ ■ The back of the Image was covered with two sheets of fine silver, one or two inches from the image, blocking Cabrera's view of most of the back.
- An alarm that someone did not want the artists to see the back of Nuestra.
- d. ■ ■ Cabrera said he saw four different painting techniques which he claimed *had never been used in combination before.*
- All of the 1666 painters said the image did not use *any* known painting techniques.
- e. ■ ■ Cabrera said the tilma was not so coarse, and repeatedly called it a *canvas*.
- The original tilma was woven with thick, coarse and loose strands, not similar to a canvas.
- f. ■ ■ Cabrera, at length, stated Nuestra's body proportions were imbalanced, specifically mentioning the hands and shoulders.
- g. ■ ■ Cabrera repeatedly described an outline (and other image shortcomings).
- This is the first mention of an *outline*. Outlines are a technique of bad or developing painters. The 1666 report stated Nuestra's artist used no known art techniques.
 - For items a, b, e, f, g to be true, Nuestra was almost entirely falsified by 1751.
23. After writing *Marvella Americana*, Cabrera enjoyed some renown and success,

and continued to paint Guadalupe fakes for the rich –often just signing the work:
 Cabrera's atelier created many copies of the image, some of which
 were signed by Cabrera himself. –Wikipedia

- At the time of his death, Cabrera was largely forgotten. Thus, as I wrote this book/report Wikipedia modified its Cabrera listing to change his birth year from 1695 to 1710.

1787 Examination

24. ■ **1787**, Dr. José Ignacio Bartolache examined the tilma. Bartolache asked to see Nuestra in natural light –not in the chapel's stained glass lighting. Bartolache reported: (1) the tilma had been sized beforehand, (2) the image was **not** visible from behind, (3) touch-ups, *the work of **daring** human hands*, had been done.
- If items (1) and (2) are accurate, Nuestra would have been entirely falsified (again) in 1787.
25. ■ **1795**, the Western partners *accidentally* spilled **nitric acid** on Nuestra Señora.
26. ■ **1889**, the Church released the *Informaciones Jurídicas* of 1666 without the 7th-and-most-important question. The investigation asked witnesses 9 questions; the 7th asked if Nuestra was so perfect and beautiful that no master artist could ever reproduce its beauty; most importantly, #7 asked witnesses to explain. The witnesses were divided into two groups: 8 Aztecs/Indigenous people, interviewed in Cuautitlan; 13 people of Spanish descent, interviewed in Mexico City. All indigenous replies to #7 were omitted, with statements that the witness' previous answers attend #7. The Europeans' were allowed to reply to #7. ⁹



Above: 3 examples of my web search results for “Aztec”, “manta” (blanket), “ancient” and “ayate”; which average about 5 strands per linear inch, or **25** “weaves” per cubic inch; an impossible surfaces for fine art painting. [Francisco de Siles, who initiated the Juridicas often called the tilma “manta” (*blanket*).] **Below:** a 3-inch wide section of exposed canvas (not tilma), with visible gesso and sizing, at the right base of *Nuestra*, from the 2000 photo, showing 25-26 strands per linear inch or **650** weaves per cubic inch –a surface at least 25 times superior (for fine art painting) to the original tilma surface.



That's it the historical evidence of change. Now for the physical evidence...

⁹ I had tremendous difficulty finding the *Informaciones Juridicas*. The version I finally found was photographed pages of Vera's 1889 publication. Because I don't speak Spanish, I haven't yet been able read the European New Spaniard's replies.

Physical Evidence of Surface Change

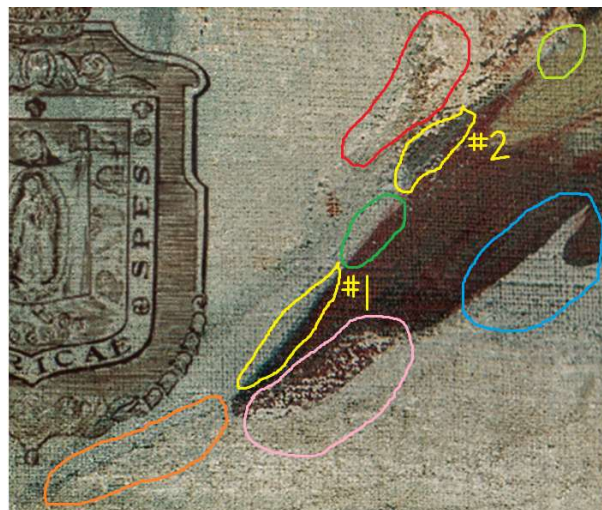
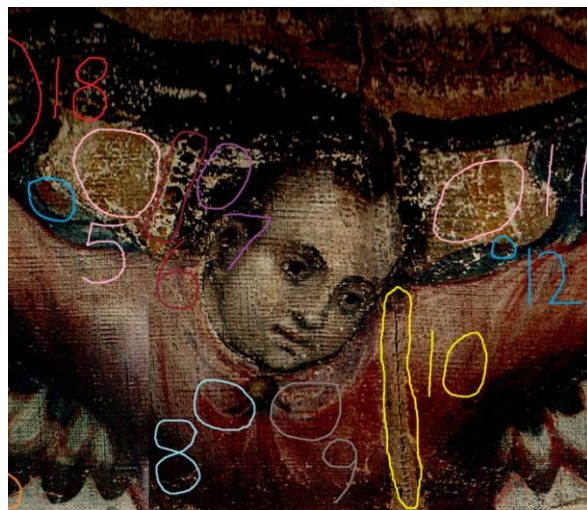


Above, left, is the lower left side of Nuestra Señora, where nitric acid was spilled in 1795, which appears to have caused the light blue paint to darken, crack, and form tiny scab-like structures (see magnification of this area, right).

Today, to the observer's left of Guadalupe are **bluish-white** clouds, to the right are **grayish-tan** clouds (both of which look more like *rock formations* than clouds), both worn. Legitimate 17th century Nuestra copies (by artists such as Correa, Villalpando, Arellano...) indicate the original clouds were white.

The images to the right and below are from an early draft of this book, where I spent 5 or 6 pages going through many of the surface anomalies of the image we still call *Nuestra Señora de Guadalupe*, and showing many examples of gesso (undercoat), sizing, and repainting. But as I revised, I decided that degree of detail was over-the-top and unnecessary. The evidence is clear. You see white undercoat everywhere. You see repainting. You even see acid damage.

The worst example of repainting, on top of repainting, is the winged child, below. You see white undercoat and sizing everywhere; poor painting everywhere; poor repainting everywhere; a full length tear near his face –and a large nitric acid spill only a foot to the left.





With all of the surface damage and alteration, the only surface area that might need some explaining is the circled area, above, where the viewer's-leftmost feather of the winged child's viewer's-left wing touched the Juan Diego badge when the badge was added. When the West tried to remove the badge with acid and abrasion, the adjacent feather was damaged. So the West's artists tried to match the neighboring paint color, and hide the leftmost feather, and shortened the wing. As you see (right), the wing was shortened. But the criminals couldn't quite match the paint, thus, the shape of the prior leftmost feather is still present.





What Really Happened to Nuestra Señora?

The Solutions to THE GOD OF TIME (Part 1)



As promised, in chapter 6, I provided ample historical and physical evidence of change, to such an extent that a reasonable person would conclude that Nuestra Señora de Guadalupe has been unrecognizably damaged and desecrated, or worse.

Much or most of the information you need to solve the mystery of what happened to Nuestra Señora was provided in chapter 6. Additional clues were provided in the prior chapters. Some widely known historical information was left out, in the interest of time, reason and artistry. So, it's time for you to solve the mystery of *What Really Happened to Nuestra Señora de Guadalupe...*

Solve it?

If so, check your solutions against mine, as I explain in the following solutions...

What Really Happened to *Nuestra Señora*?

In 1531, after Guadalupe's first 4 apparitions, God left the image called *Nuestra Señora de Guadalupe* on the tilma of the greatly respected Juan Diego Cuauhtlatoatzin, in the presence of Bishop Juan Zumarraga. Immediately, the Church experienced explosive growth in the Aztec and indigenous communities around Mexico City, partially because of Juan Diego's stature and credibility in the Aztec and indigenous communities –but largely because of the overwhelming and undoubtedly Divine beauty of *Nuestra Señora*. As the native Christian population grew, so did their knowledge and appreciation of the history of *Nuestra Señora de Guadalupe*, and the legend of Juan Diego Cuauhtlatoatzin, the man God respected enough to give the greatest gift known to mankind.

In Rome and Europe, the Church and Western leaders understood what God was saying with the images depicted in *Nuestra Señora de Guadalupe*. By depicting the Virgin Mary (Guadalupe) as she was in life, brown skinned, God was proclaiming the equality of all people. At the base of the tilma, God included a *fully clothed* brown-skinned adult angel, with hair like an African, reinforcing His proclamation,

and tacitly excoriating the Church for displaying naked men in the Sistine Chapel, and falsely representing angels as naked children –for the titillation of Europe’s thriving pedophile population, now drawn to the Church doors.

The Black angel threatened Europe’s prosperity, won by killing brown-skinned inhabitants of new lands, stealing their land, and forcing Africans to provide slave labor.

The choice was made to suppress the story.

Story suppression worked in Europe.

But Europe’s Satan-worshipping social managers greatly underestimated the Aztec and indigenous populations of New Spain. The Aztec and many other native American nations had well developed written language systems and strong oral story traditions –and, in most Aztec and indigenous communities, there was suddenly no story, spoken or written, that rivaled the tale of how God created *Nuestra Señora de Guadalupe*, the most beautiful image ever witnessed by human eyes, and gave His work of art to the great holy man, Juan Diego Cuauhtlatoatzin.

The story was irrepressible.

Thus, Bishop Juan Zumarraga ordered the burning of all Aztec writings.

Soulless. But it did not suppress the story of Guadalupe or Juan Diego. And the Aztecs and other tribes and nations continued to tell and write the story.

Zumarraga and Juan Diego died in 1548.

As time passed, through secret Satanic societies, the rich elite of Europe heard the reports of *Nuestra Señora de Guadalupe*’s unchallenged beauty. Many of Europe’s extremely rich and powerful, including Popes, likely longed to possess the image.

In 1600, the first newspaper was published. Soon newspapers throughout Europe, dictated social opinion.

Into this, in 1665, the Pope received a petition from the New Spain (Mexico) Archdiocese, requesting an annual feast day, to honor a work of art so breathtakingly beautiful it could only be the work of God –an image of the Virgin Mary, now known as *Guadalupe*, who appeared to a Church member of Aztec descent, in 1531.

Church decrees from the 15th through 19th centuries suggest the Papacy swung in and out of Satan’s grip during these centuries. In a stroke of fortune for Francisco de Siles, his petition appears to have been sent when the Papacy was not so dark as it had been. Pope Alexander VII asked the New Spain Archdioceses to conduct the *Informaciones Jurídicas of 1666*, a fairly standard response to such a petition. And, based on the witness statements, the Pope would make his decision.

Unfortunately, Pope Alexander VII died in 1667, before he could approve or deny de Siles' *Informaciones Jurídicas*.

From there, unknown forces suppressed publication of the *Informaciones Jurídicas* of 1666 for 223 years.

In the mid 17th century, there was a growing population of Satanists in Europe, who tended to be rich and powerful. The UK had the most organized Satanic center: Freemasonry. Over the next 100 years, Freemasonry quickly spread to all European centers and colonies, causing Pope Clement XII, in 1738, to prohibit Catholics from joining Freemasonry or face excommunication.

In 1666, Earth's only artwork known by all who beheld her to be the work of God, *Nuestra Señora*, represented 3 problems to 3 simpatico Western groups: (1) the extremely rich and/or extremely powerful, (2) wealthy Satanists, and (3) wealthy supremacists. For the extremely rich and/or extremely powerful, *Nuestra* represented a chance to own part of the most sacred object in the world—something made by the hand of God. To Satanists, *Guadalupe* represented all they despised: a strict and judgmental God suppressing their right to *liberalize* the Church with pornography and graven images. To Supremacists, the fact that God featured brown people in the most beautiful artwork ever created, and gave the work to a brown man, was a direct attack on Caucasians' *manifest* superiority.

Thus, a 2-pronged plan to meet the needs of these three different groups was designed. **For the supremacists:** the brown-skinned angel would be removed, replaced by a winged child. *Guadalupe's* skin and the skin of the winged child would be changed from brown to silver-ish gray (thus, the fact that *Guadalupe* was not White could be explained as a representational choice to reflect that *Guadalupe* and the winged child were resurrected souls). **The Satanists**, eager to offend God, were enthusiastic about all changes, but insisted the angel's 6-wings be reduced to two. **The extremely rich and/or powerful** partners just wanted to possess the stolen portions of *Nuestra Señora*.

As for the 2-pronged plan:

1. **Prong One, Part A:** *Nuestra* would be altered, given some severe appearance downgrades, which would make her copy-able (able to be copied by skilled human artists); then, **Part B:** the elites would pay the world's greatest White artists to produce *Guadalupe* copies (reproductions) that were superior to the new and grossly downgraded *Nuestra Señora*. Thus, proving Western Whites were even superior to God.
2. **Prong Two:** *Nuestra Señora* would be stolen, and exchanged for cash or favors. But not stolen at one time, and not sold or exchanged to one partner.

Rather, Nuestra would be stolen in several, 3 or 4, heists/capers over a period of about 111 years.

The thieves' mechanical plan was supported by a well-coordinated **publication plan** (or a *disinformation plan*), carried out by elite business partners, including the great-grandchildren of the publishers who divided the Christian Church. In this new plan, the publication partners would publish information and disinformation about Nuestra's appearance, along with a polished (but technically impossible) conclusion that each preceding examination of Nuestra Señora got the details wrong. The publishers would support this plan with any necessary back-stories and lateral stories. This *publication plan* was as central to the crimes as the fake artwork and the stolen sacred art buyers. The partners wanted to prove what they already knew: they now controlled public perception.

THE CAPER: The Desecration of 1666 to 1669

(Removing the Angel, and *Graying* Nuestra's Face & Hands)

The first step of the plan was to build a new chapel to house Guadalupe –a long chapel with a very high display wall, far behind the altar; thus, as Guadalupe slowly transformed, the changes would not be readily observable. This plan would be reinforced by installing stained glass windows, above and around Guadalupe, to further obscure her image, with candles and roses staged at the base, as needed, to block view of the missing 6-winged adult angel (replaced by a 2-winged child). Thus, in 1660, La Capilla del Cerrito (pictured below), was built to display Guadalupe.




Above: LEFT, the interior of La Capilla del Cerrito (2018), built in 1660, where Guadalupe was moved between 1660 and 1666, and remained until 1695 –high and far from the public. RIGHT, notice behind the altar is not Guadalupe, but a Miguel Cabrera copy. Thus, the Church continues to help Freemasonry mock God and prove Western Europeans His superior. (Photo: *Vista Interior de la Capilla del Cerrito*, by Michel Rudoy.)

The first caper occurred in two *phases*, one phase occurring toward the end of 1666, and the next phase occurring in or around 1669. The first phase probably did not occur until after the Francisco de Siles conducted his *Informaciones* witness interviews. The criminal partners would not want to risk the possibility that one of the painters would disclose Nuestra's unusual characteristics (the image transferred perfectly, undistorted, through the tilma), causing de Siles to inspect the canvas, himself, while the Western partner's caper was underway.

In this **first phase** of the caper (**1666**), the following alteration was made to Nuestra Señora:

1. The 6-winged adult angel would be extracted from view, replaced by a 2-winged child (which is not a *cherub* ¹⁰). The angel was likely not physically removed from the canvas; just painted over.

In the **second phase** of the caper (**1669**), the following alterations were made to Nuestra Señora:

2. Guadalupe's face and hands were painted-over with silver-ish gray paint (they were not removed from the painting, yet).
 3. The desecrators added an outline to various parts of Nuestra, particularly around the perimeter of Guadalupe's body and the edges of her shawl and gown. The outlines were added to disparage God, and to facilitate future crimes against Guadalupe. As the crimes progressed, the outlines thickened.
-  I believe the original angel was painted-over in 1666, but Guadalupe's face and hands were not painted-over until around 1669, because Correa's first Nuestra painting, in 1667, no longer depicted the original Angel, but Guadalupe's hands and face were still light brown –not silver.

You may wonder why the thieves would paint over the original angel and Guadalupe's hands and face, if they hoped to sell these parts?

Solutions:

- a. In the *Informaciones Jurisicas de 1666* the painters explained that Guadalupe's image went through to the back –as if painted from the back. Thus, either side could be the front. So the front could be painted over, then years later, those sections could be removed, and the reverse side, just as beautiful as the front, sold.
- b. The partners were extremely powerful men, interested in dictating global perception and commerce. The focus of this first crime was removing the angel, who threatened slave trade –which greatly reduced international labor

¹⁰ See the Book of Ezekiel, chapter 9, 10, and 28:14; I Chronicles 13:6; Genesis 3:24.

costs and wages (which pleased the crime partners). Because the angel was in the base of the image, whatever was in this section of the painting could be obscured with basic blocking strategies. As far as the *theft* element of the plan, stealing Guadalupe could have been done easily, but the criminal partners, who were all rich and powerful, were likely not interested in theft, but interested in (1) proving they controlled what people believed (either by suppression or by publication), and (2) making Guadalupe's brown skin silver-ish gray (to protect European commercial policies that were unfavorable to non-White nations). Guadalupe's beautiful face and hands were in the central focus area. The partners likely believed the only way these parts could be removed was by softly changing their tone, and obscuring this alteration, by moving Guadalupe higher and further away, and adding stained glass lighting. Then removing these core parts in a couple of years or decades, after the public's memory of these once vivid golden brown parts had faded.

- It's possible the Western partners tested some different paint remover solutions on a small section of Nuestra, and learned the image surface was very resistant to paint remover. Thus, any surface paint could be removed later.

The Artist

To paint and "reimage" Nuestra, New Spain's European elite hired the best artist they could find: a 20-year old painter named **Juan Correa**.

In addition to money, the publishers involved in this plan offered Correa international fame (something only the publishers in this inner circle could offer). Thus, Correa quickly became New Spain's most talked-about painter. But, the thing that was rarely mentioned about Correa was the fact he was mostly Black (African); his mother was a freed black slave, and his father was dark-skinned "mulatto" from Spain. The Western European-bred leaders behind this scheme would have preferred a White artist, but, at the time, no one else was up to the task.

Aftermath

Once Guadalupe's hands and face were no longer so Divinely beautiful, New Spain's European-bred leaders were eager to re-establish their artistic supremacy to God. Thus, they paid 21-year Correa to begin producing *Nuestra Señora de Guadalupe* reproductions for members of New Spain's upper class. Correa's first known Nuestra reproduction dates back to 1667, probably just months after he repainted Nuestra's face and hands silver-ish-gray.

Soon other Nuestra reproduction artists began to emerge, but none approaching Correa's ability until de Ibarra and Villalpando.

But many years after European business elites launched this scheme they realized their plan lacked all lateral support...

Near the end of the 16th century, a well-travelled objective observer might notice the story of Nuestra Señora de Guadalupe was very well known in New Spain (Mexico), especially among the indigenous population, but unknown in Europe.

How could that be? How was it possible that for 135 years, in Europe AND IN NEW SPAIN, European publishers had suppressed publication of this story?

More importantly, how was it possible that the Catholic Church, with publication resources in New Spain and Rome, failed to record this Biblical story?

Suddenly aware of these conflicts, near the beginning of the 18th century, Europe began fraudulently backdating stories, ¹¹ creating fake artists they alleged painted Nuestra copies before Correa. But Correa was the first –and hired to do so.

Today, because the West is such a disinformation juggernaut, there is no end to the Nuestra Señora disinformation. All of the stories about librarians “finding” old books on a shelf, or *finding an odd envelope in an old book*, etc, are falsifications. The West has used these methods to deceive the world for centuries.

To learn the truth about the first Western account of Nuestra Señora de Guadalupe, consult very, very old encyclopedias and almanacs. If you use any ancient Western encyclopedias, get two points of verification (check two different old encyclopedias or almanacs). ¹² You will find NOTHING before 1666.

Even in this story, I only accepted the *Informaciones Juridicas de 1666* as valid to be a *good sport*; the *Informaciones* story has problems: (1) the documents were suppressed for 223 years; (2) The *Informaciones* contained allegedly Aztec stories about Guadalupe, which soon appeared in portions of newly “discovered” Aztec stories which the West quickly alleged were the first printed indigenous accounts of the Nuestra story (after the West burned all Aztec Guadalupe stories in the 1540s) –and the new accounts (a) falsely portray Juan Diego as very poor and simpleminded, (b) backdated Western awareness of Guadalupe, (c) minimized Nuestra’s staggering beauty; (d) omitted the fact that the subjects of God’s art were brown; (e) omitted the fact that the original angel was a brown man with 6 wings...

- Not long after the first Nuestra Señora caper, with Guadalupe’s skin sufficiently silver, the UK opened Western Europe’s first museum –perhaps eager to display some of the coming *Nuestra Señora de Guadalupe* copies.

¹¹ It’s possible the West did not recognize or attend the 135 year silence (by producing backdated falsified stories and documents) until the 19th century.

¹² You can also consult very, very old Western hardcopy books. Do not use or trust books uploaded onto Google. Those books have already been deliberately altered, to steal the intellectual property of non-Whites –*for the glory of the West*.

1709: The Great Heist

For the record, I should disclose that I trust NOTHING Miguel Cabrera has ever said in publication, and view him as a knowing accomplice to the destruction of and theft of Nuestra Señora de Guadalupe. Jose de Alcibar may have helped in this, but Alcibar may have later tried to atone.

In 1756, in *Marvella Americana*, Cabrera said he found Nuestra Señora de Guadalupe was sewn together from 2 pieces of tilma. That was not how Nuestra was originally constructed. So, somewhere along the line, Nuestra experienced a severe change... Here's what I believe happened in that change...

Nuestra moved from La Capilla del Cerrito to La Capilla de Indios (the Indian Chapel) in 1695, and remained there until 1709. I don't think Nuestra was further harmed at La Capilla de Indios, because it was a smaller setting, where members had a fairly good view of Nuestra. But in 1709 Nuestra moved to the first *Basilica de Guadalupe*, which was literally *designed* to obscure worshippers' view of Nuestra Señora, by keeping Nuestra up high and far from parishioners, and obscured by lots of colorful stained glass (this glass was so problematic that in his 1787 examination of Nuestra, Dr. Bartolache insisted on viewing Nuestra out of the stained glass lighting). Since Nuestra was moving into a new building, designed to conceal her flaws, the only sensible time to alter her would be right when she moved into the building (or as soon thereafter as possible); *this*, because if someone were to notice a difference in Nuestra's appearance, they would dismiss it as caused by the distance, her elevation, and, most of all –the colorful stained glass lighting.

So, in 1709, around the time Nuestra moved into the first Basilica, the thieves and desecrators, split Nuestra in half. They were careful to spare the original angel's head by about two inches, and ran a straight cut from the bottom of the canvas, up through the *knee gate*, to the right of Guadalupe's hands, and to the right of her head.

In the 1709 heist, the entire viewer's left side of the Guadalupe's body would have been taken (about two thirds of her body), along with most of the original angel. This was the most brazen and astonishing theft –because Guadalupe's face and hands were in the stolen half of her body. The 1709 thieves used the outline that the first thieves (1666) drew around Nuestra to hide very fine cuts they made around Guadalupe. With these cuts the thieves were able to extract most of Guadalupe, on the left half of tilma, but they left the left side Guadalupe's golden *radiant glow*.

Hopefully you wonder why I think Guadalupe lost her face and hands in this heist, and not a later heist?

Solution: (1) because the thieves waited until Guadalupe moved to the first Basilica, where the new lighting was very poor –this indicates they were concerned that what they were stealing might be noticed (people notice faces); (2) the Guadalupe reproduction artist that tended to paint the most beautiful Guadalupe faces were the 17th/18th century crossover artists (Correa, Villalpando, Arellano, de Ibarra); after 1709, the reproduction faces of Guadalupe declined (indicating the artists were no longer seeing Guadalupe’s true face).

I believe all of the *gold radiant goodness light* and clouds on the observer’s right side of the tilma were removed in 1709. Guadalupe’s body was taken from the left side, but the radiant glow from the right, to maintain balance. If God’s work was all on one side, the difference would be very transparent. [It’s possible that the thieves just took the left side. My model requires a bit more time and imagination.]

- Remember, Guadalupe lost her real face in 1666, when it was painted over, silver-ish gray. But on the back of the canvas, Guadalupe’s face was perfect.

The 1709 theft (like all of the thefts) was an *insider* job, which required someone to allow the thieves into the Basilica or chapel, and provide them 6 to 30 days (my best estimate) to replace the stolen sections with their very best replacement paintings, and time to integrate the replacement sections with the original tilma –the sort of time and access Cabrera was given in 1752.

In sum, in 1709, Nuestra Señora lost about 60% of Guadalupe’s body, including her face and hands, most of the original angel, and the right side of Guadalupe’s golden glow. **Without Guadalupe’s face and hands, it can be argued that Guadalupe died in 1709.**

The Artists

The coming 1752 heist provides much more detailed clues and evidence. But I believe the 1752 crimes were model of the successful 1709 crimes. Thus, using *reverse engineering*, I believe two artists were used in the 1709 *great heist*.

- The two artists were Juan Correa, and Correa’s understudy: Jose de Ibarra.

Correa and Ibarra incorporated the stolen Nuestra parts into a new canvas, composed of about 50% real Nuestra parts, and 50% human painted parts.

Aftermath

In the years immediately after the heist:

- Many Freemasonry lodges and grand lodges began to open around Europe.
- Italy opened its first public museum in 1734.
- In 1738, Pope Clement XII condemned Freemasonry and banned Catholics from joining or face excommunication.

1752: The Heist in Plain View

The 1752 theft almost occurred in plain sight. I say this because the Western partners published sufficient facts about the crime, from 1751 to 1756, for a sharp reader to solve the crime –if they had access to the published reports.

In 1751, Jose de Ibarra led a team of artists' examination of Guadalupe. At least two of the artists were almost unknown –Miguel Cabrera and Jose de Alcibar.

The following year, 1752, Cabrera and Alcibar were given unprecedented access to Nuestra Señora –and time enough to paint 3 reproductions: one for Pope Benedict XIV, one for New Spain's Archbishop, and a model for future copies.

This was all part of the 1752 heist, wherein Cabrera and Alcibar removed the remaining sections of Guadalupe's and the original angel's bodies, from the right side of the tilma, and removed the left half of Guadalupe's original radiant glow and the left half of the perimeter clouds

After the heist, the only original remaining parts were the Moon and crown.

The crown was stolen in 1888. So, today, on the image we call Nuestra Señora de Guadalupe, the only remaining original part is the Moon –once beautiful, but painted black around 1778. You can see the outline of the original moon, under the added black paint, on the right side of the canvas, below.



I highlighted, in yellow, the pentimento/outline of the original Moon, below.



The outline of the original Moon, wearing through the added paint, is due to the original tilma being much thicker than the burlap-like replacement material.

When Miguel Cabrera and Jose de Alcibar started working on Nuestra, half of the original canvas was already gone. But half of it was still there.

Here's how the heist worked in 1752...

Cabrera and Alcibar would remove all that remained of Nuestra's original image, except the Moon and crown, then paint 3 of their best Nuestra copies; one for Cabrera, one for the stolen art recipient, and one to return to Nuestra's display case.

For the stolen art recipient, Cabrera and Alcibar would integrate Nuestra's stolen image parts (the right third of Guadalupe's body, the left half of her radiant glow and the perimeter clouds, and the right side of the original angel's body) into a hybrid canvas, and paint whatever parts necessary to complete the canvas.

The canvas that was returned to the Basilca display case was roughly 93% fake, composed of two light burlap-like halves, sewn together, with the original crown and the Moon sewn or glued into the new burlap surface. To sew the canvases together someone familiar with Aztec methods may have been involved. If so, that person likely sewed the canvases together miles away from the Basilca.

- You may have noticed, the 1752 heist was very similar to the plot of my screenplay "Sunflowers", which I mentioned in chapter 4.

The Artwork

As for the 3 Nuestra copies Miguel Cabrera and Jose de Alcibar made in 1752:

- One Nuestra copy, containing only the crown and Moon, was returned to Nuestra Señora de Guadalupe's display case, in the first Basilica.
- One copy either went to Archbishop José Manuel Rubio y Salinas or to Miguel Cabrera (*a model for future copies*).
- The canvas with Nuestra's stolen parts went to Pope Benedict XIV.
- It's probable, but speculative, the West used this same strategy in their 1709 heist.
- For the 1752 heist, the West published all of the clues, in newspapers, books periodicals, and, most of all, in Cabrera's 1756 pamphlet *Marvella Americana*.

Aftermath

Four years after the heist, in 1756, Miguel Cabrera released *Marvella Americana*, the findings of the 1751 *Nuestra Señora* examination. His findings were presented in 8 sections, which contained carefully worded *deceptive truths*, which revealed the West's crimes against Nuestra.

- Paragraph 1, "**wonderful duration**", was about Nuestra's duration, and included the only concession the West would ever make: Nuestra *had been*

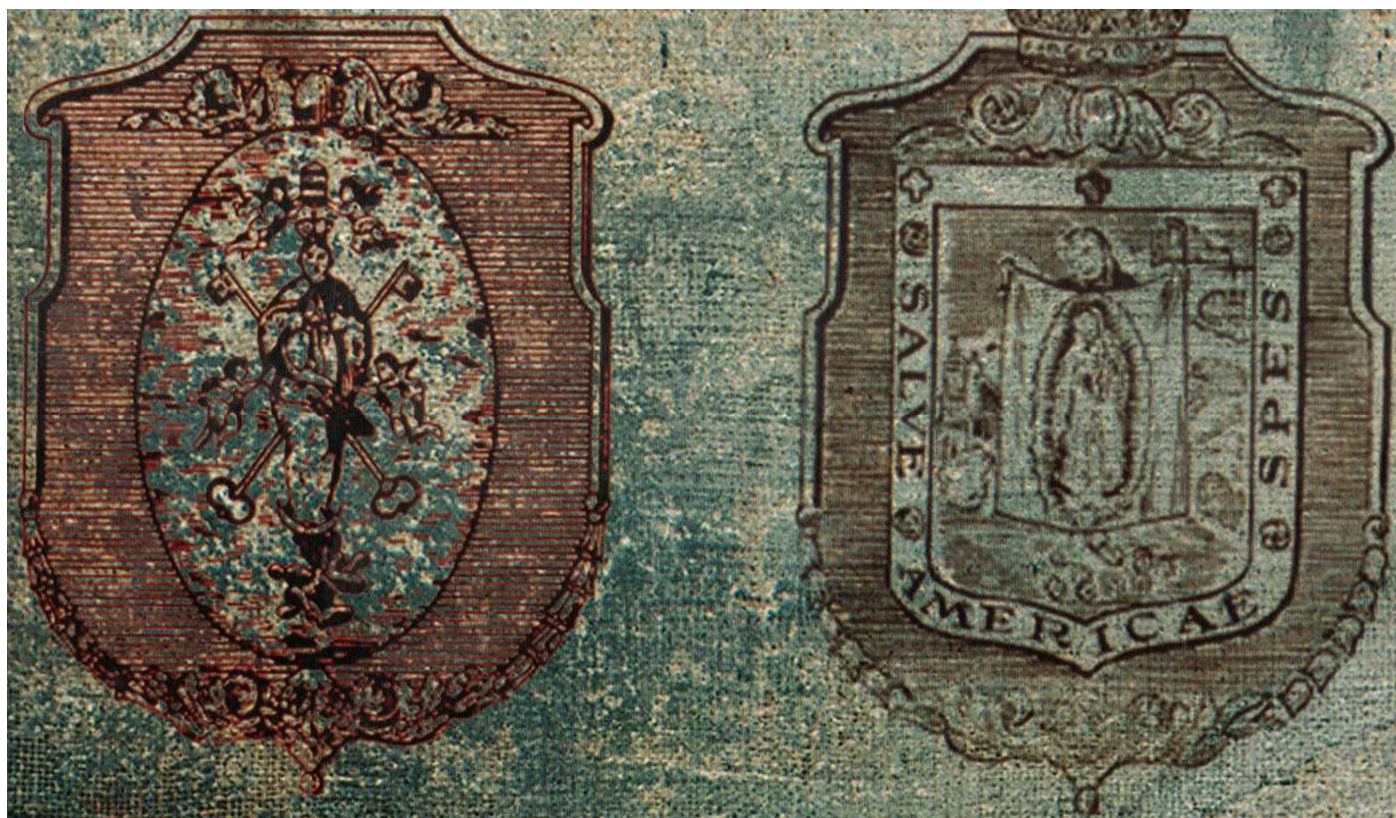
supremely durable (the Western partners' supremacist leaders would never admit Nuestra was supremely beautiful). We also learn, stunningly, the tilma/canvas is now composed of two canvases/tilmas sewn together.

- The subtext of paragraph 2 “**fabric or canvas**” was Nuestra was now composed of different materials: (1) the original tilma parts –the crown and the Moon; (2) the 1709 added art on sized burlap-like canvas; (3) the 1752 added art, also on sized burlap-like canvas.
- Paragraph 3, “**lack of rigging**”, reveals Nuestra Señora is covered by two sheets of silver, likely placed behind Nuestra after the 1709 heist, to conceal the patchwork and different materials.
- Paragraph 4, “**wonderful drawing**”, reveals the replacement artwork employed substandard techniques, to further degrade and mock God's work.
- Paragraph 5, “**Four types of painting which come together wonderfully**”, subtextually admitted that four different artists substantially contributed to the desecrations of Nuestra Señora: Juan Correa and Jose de Ibarra in 1709; Miguel Cabrera and Jose de Alcibar in 1752.
- Paragraph 6, “**precious gold**”, etc, reveals the art forgers used *printing* techniques, *layering* in the background gold “paint” and light (originally, God did not use “paint”). This was a tribute to the publishing industry (which the West utilized to dictate global opinion) which developed this *printing* method.
- Paragraphs 7, 8 and the conclusion, list various flaws found in the Western desecrators' replacement art, as if they were God's flaws, including imperfections in the hands, leg, shoulders, symmetry, lighting, and bad technique –the outline. These sections also admit the color of Nuestra's mantle has changed.

In this, the West sought to falsely glorify itself as possessing the talent and high ground to modestly identify and *forgive* God for His shortcomings. The Western leaders did this because Satan rewarded them, like whores, to do so.

1777: Divine Intervention

In 1777, God intervened to discourage any further theft of Nuestra's remaining parts: her crown and Moon. Sounds impossible, but the proof of this is pretty simple. The two badges in the lower left corner of Nuestra Señora were not there when Nuestra was created in 1531, but they are there now (although the Church may block them from of public view).



As previously explained, the distance from the leftmost edge of the Elder badge (left), to the rightmost edge of Juan Diego's badge (right), is 7 inches. The distance between the badges is 1 inch. This 7 and 1, as established in chapters 3, 4, 5 and 10, are God's signature –or part of it.

The badges also represent 1777, the year God placed the badges on Nuestra. To express 1777, God used the badge's measurements –again.

The **1** inch that separates the badges represents the **one** in 1777.

The **7** inches, from the leftmost edge of the left badge, to the rightmost edge of the right badge, represents the **7** in the hundreds column of the year 1777.

The distance from top line of the Elder badge, to the bottommost spherical ornamental orb at the base of the badge, is **4** inches. The distance from the leftmost edge of the Elder badge to the rightmost edge (excluding the representational shadow) is exactly **3** inches. By adding the Elder badge's height, 4 inches, and its width, 3 inches, you get **7** inches; which represents the **7** in the tens column of 1777.

The distance from the conventional top line of Juan Diego's badge, to the bottommost spherical/circular orb, is **4** inches. The distance from the leftmost edge of Juan Diego's badge to the rightmost edge (minus the representational shadow) is **3** inches. The height of Juan Diego's badge, 4 inches, added to its width, 3 inches, is **7** inches; which represents the final **7** in the ones column of 1777.

The date God installed these badges was **November 29th, 1777**, the day New Spain founded its first settlement in California, **Pueblo de San Jose de Guadalupe**. Immediately New Spain began forcibly enslaving the area's native Tamien people, and forced them into Catholic baptism. This lasted 56 years, until 1833.

God may have chosen this event to stamp the badges on the fake Nuestra canvas (which contained about 7% of Nuestra's original image parts) to mark a parallel between the fake Nuestra canvas and the fake Catholic Church –purporting to do God's work, but abetting the West's international enslavement of non-Whites.

The significance of *Pueblo de San Jose de Guadalupe*, was it was located in California's Silicon Valley, where, in life, the third Beast of Revelation, John W Gardner, secretly ruled the United States –the second Beast of Revelation.

1777 is **222** years after the West divided God's true Church, in **1555**, in the Peace of Augsburg; the West's first publication war, won via disinformation.

But the greatest significance of the year 1777 is: 1777 is exactly **246** years after 1531, when Nuestra Señora was created, and exactly **246** before 2024, the year of God's *One Hour War*, of Revelation, Chapter 18.

The Book of Revelation, and the second and third beasts of Revelation, are centrally connected to New Spain and Nuestra Señora, because Spain is one of the 7 heads of the first Beast of Revelation, Chapter 13, and Nuestra Señora de Guadalupe is described in the first verse of Revelation, Chapter 12, just before Satan goes to war with God:

And there appeared a great wonder in Heaven;
A woman clothed in the sun, and the Moon under her feet,
And upon her head a crown of twelve stars.

Evidence of the Divine nature of the badges will come in 1795.

1787: Bartolache

In 1709, Dr Jose Bartolache and five painters examined the then almost completely fake Nuestra. Bartolache insisted on doing the examination in natural light, outside of the Basilica's colorful stained-glass lighting. Bartolache correctly observed that the tilma (which was no longer actually a tilma) had been sized –this would mean the entire image (or almost all of it) had been changed.

Perhaps to prove Westerners equal to God, Bartolache and the painters announced that the painters were able to match the colors of the image. Bartolache admitted that humans had altered the image, saying “retouches” by “daring” human hands have been done to the image. Bartolache strategically used the term “retouches”, which has a delicate feel, but the alterations and desecrations were massive.

The 1795 Nitric Acid Spill

In 1795 it was announced that nitric acid *accidentally* spilled on the canvas proffered as Nuestra Señora de Guadalupe.

As explained previously, the spill is on a large section in the viewer's lower left corner, directly on the badges, acquired in 1777. The spill caused the light blue paint in that area to darken and crack.

The spill ruined the forgers' paint, but did not damage the badges –as they were made by God.

However, someone tried to remove the Juan Diego badge with something abrasive, like light sandpaper, likely mixed with nitric acid. Thus, they were able to remove the Juan Diego badge's color (leaving only a damaged, dull and distorted black outline) but not remove the badge. The people involved in this *badge removal effort* concentrated their focus on 3 areas:

1. the bottom area of the Juan Diego badge;
2. the center of the Juan Diego badge, where Juan Diego stands holding Nuestra Señora de Guadalupe;
3. the center of the tiny moon.

We know these were focal areas by looking at the damage to these areas. The criminals focused more *general effort* on the image at the bottom of Juan Diego's badge, but focused the most *specific effort* on removing the middle section of the Moon –to such an extent that it appears they went through the canvas there.



On page 68 of chapter 6, you saw this (left) nitric acid damaged area. You may have also noticed the cracking and the dark blue, caused by chemical change/reaction, is heaviest around the badges. The dark blue and cracking is heavier around the Elder badge because it appears that little or no abrasive was used on the Elder badge. The abrasion and acid used on the Juan Diego badge would have removed a lot of the darker blue and the raised and cracking fragments. I'm certain this abrasion/acid attack was intended to remove the colorful images on the Juan Diego badge. I came to believe the Juan Diego badge originally had color in the center for a few reasons, but primarily because of the roses at Juan Diego's feet in the badge (roses are sort of sad without color), and Guadalupe looks ghoulish in black and white.



I found two paintings of Juan Diego that were similarly composed to the central image of Juan Diego's badge (above); one undated, by Jose Posada (right), probably from the early 20th century; the other was painted a century earlier, in 1796, by Jose de Alcibar.

I found it curious that Jose de Alcibar's *Juan Diego* was painted 18 or 19 years after the badges appeared in 1777. But I found it much more curious that Alicibar painted his *Juan Diego* in 1796 –a year after the nitric acid spill.





Above: Jose de Alcibar's *Juan Diego*, 1796.

So... Nitric acid spilled on what was left of Nuestra Señora, in the area of the badges, in 1795. And the next year, 1796, Jose de Alcibar produced a painting very similar to the image in Juan Diego's badge –but without the badges or the original angel.

From my study, no other Nuestra reproduction painter of the 17th or 18th centuries executed a similarly composed Juan Diego painting. From all of this, I suspect the partners who contracted Cabrera and de Alcibar for the 1752 heist, invited Jose de Alcibar to help with at least one new Nuestra Señora project, sometime between 1777 and 1795 (more about this in chapter 11).

1888: The Stolen Crown

February 23rd, 1888, it was first noticed that Nuestra Señora's crown was gone. I found no reports of a police investigation.

1900s

In the 20th century, reports of alterations made to Nuestra became rampant. I can't address them all, but the 20th century claims I examined appear valid.



1921: The First Photograph

November 14th, 1921, the first photograph of Nuestra Señora de Guadalupe was published (left).

The Church was careful not to photograph the badges.

1950s: The Eyes

On page 21, I explained that in the 1950s the West began to releasing reports that a photographer found tiny figures in Guadalupe's eyes, claiming "they have found images in the eyes corresponding to the people believed to have been present when Juan Diego opened his tilma before the bishop..."

Western disinfo pages, like arcaneknowledge.com, supports this fake with graphics, superimposing White men in Guadalupe's eyes (photos on page 21).

The purpose of this absurdity is to provide "credibility" to all the fake Nuestra stories Western Whites have invented –and will continue to invent. Why is the West preoccupied with the Nuestra story? Because for 135 years the West suppressed Nuestra Señora de Guadalupe, because they hated that the subjects of God's art were not White; hence, they would never concede that the image was staggeringly and Divinely beautiful. But, since they suppressed the story for 135 years, they could not insert themselves upon the Nuestra story before 1666. Yet, they will lie and try –even if all they have left is a sad fake story about tiny White men in Nuestra's eyes. To glorify themselves, they destroyed Nuestra Señora, and falsified history –casting Juan Diego (and they hoped, by association, all Aztecs and indigenous Americans) as simpletons whose accounts cannot be trusted.

Juan Diego was a brilliant servant of God.

The First Attack On God

It's hard to know exactly how everything occurred, and I have to be careful not to simplify things. There were many good people involved with the Catholic Church. But all it takes for evil to prevail is the right (or wrong) people in the right places.

That said, there were powerful Satanists in the upper ranks of Western leadership, and some may have infiltrated the Church, or bribed Church leaders. But some of the Western partners were very knowledgeable, and understood God is very real. And they understood the false and graven images of God, and the presentations of naked children as "angels", and pornographic displays of naked men and women in the Vatican and Church branches were an offense to God.

When the Western partners learned that an impossibly beautiful image of the Virgin Mary, now called *Guadalupe*, had miraculously appeared, with an image of a true angel –a man with six wings, as described in the Bible– at the base, they knew God's work was at hand. Although some people in the Church may have had it in their hearts to protect Nuestra, all it takes is one bad actor...

The Western partners were infuriated (1) that Nuestra Señora depicted Mary as brown-skinned, (2) at the noble depiction of a brown-skinned angel at the base, and (3) that God gave His grand-masterpiece to a brown-skinned man.

Of these *provocations*, it was the brown-skinned, 6-winged angel that threatened the West's (1) *slave trade*, (2) *hate and supremacy-based* social order, (3) continued corruption of the Catholic Church.

Thus, after 135 years, when denying and suppressing news of Nuestra Señora de Guadalupe was no longer effective, the Western partners resolved to remove the angel from the base. Regarding *Nuestra Señora de Guadalupe*, this was the West's first attack on God. To mark this as the first attack, when God went back in time, to 1777, to affix His badges on Nuestra Señora, He hid in the Elder badge a visual statement that marked replacing the original angel with a winged child as the West's first attack on God.

Winged Child's Face Position

To support Satan and the West's plan to mock God and corrupt society by disseminating images of naked children with wings, proffered as angels, the original angel was removed from Nuestra Señora and replaced by the winged child.

Because the criminals did not leave confessions and histories of their crimes, we have to form theories based on the evidence. In my view, the important evidence I have is: (1) Juan Diego Cuauhtlatoatzin was a native Aztec who, in 1531, gave his Nuestra Señora tilma to Juan de Zumarraga; (2) before his death in 1548, Zumarraga incinerated all Aztec writing; (3) March 13th, 1666, seven painters and several Church officials examined the tilma, and released a report that did not indicate the tilma had been torn; (4) the earliest known/available reproduction copy of *Nuestra Señora de Guadalupe* is from 1667, a year after the 1666 report; (5) in 1756, Miguel Cabrera published *Marvilla Americana*, in which he reported the tilma was sewn together from two pieces of cloth –the first report to indicate the tilma had been sewn; (6) the earliest true Nuestra Señora reproduction painters, from the 17th century, positioned the winged child's head in front of the moon, but 19th century reproduction painters positioned the winged child's head below the moon –as it appears on what remains of Nuestra today; (7) after destroying all documents written in the Aztecs' Nahuatl language, the West's first published account of Nuestra Señora was allegedly released 1666, about 117 years after Nuestra Señora appeared; (8) the West has falsified and backdated information for centuries, so their reports should be approached with extreme skepticism and doubt.

From these facts I believe:

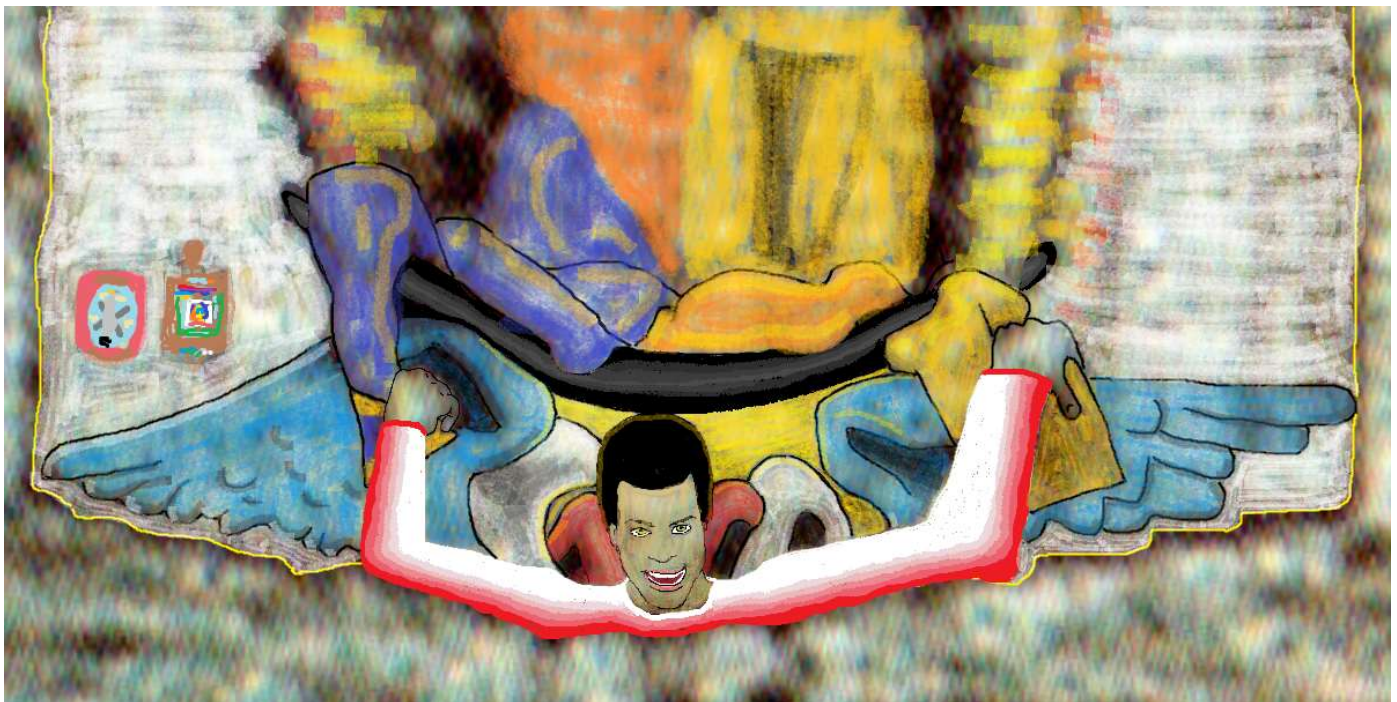
1. The first winged child's head was improperly positioned in front of the Moon (this winged child was painted on the base of Nuestra Señora in 1666 and remained there until 1795).
2. Between 1777 and 1795, someone noticed the tiny image in Juan Diego's badge showed the original angel, brown, and his head did not block the Moon.
 - These events are explained in chapter 10.
3. Because, by this point, the late 18th century, there were many reproductions of Nuestra in circulation with the winged child's head positioned in front of the Moon, the West resolved to destroy Juan Diego's badge –to hide this positional discrepancy. However, they could not completely remove the Juan Diego badge or its images, as the black in the badge/images went through the canvas (which was no longer the original tilma). The West also resolved to completely remove a tiny portion of the Moon in the Juan Diego badge (about

3 or 4 millimeters long by 1 or 2 millimeters high, or $3/32^{\text{nds}}$ of an inch long by $1/64^{\text{th}}$ of an inch high). This meant creating a tiny hole in the tilma.

4. To bring the desecrated tilma image closer to the image in Juan Diego's badge, the criminals opted to re-paint the winged child, and tilt his head more to the right, and a bit down. This way, the flesh tone of the winged child's face (which the West changed from brown to sort of gray) would not be in front of the Moon –but some of his hair would be. (Because the winged child's black hair would noticeable block the center of Nuestra's beautiful gray-black moon, church insiders elected to paint *Nuestra's* Moon completely black, as it is today; thus, the winged child's black hair would blend into the black Moon.)
5. We know the first winged child's head blocked the Moon because so many 17th and 18th century reproductions of *Nuestra* show this (see page 55).

So... After all that, I can show and explain why the winged child head is turned to the right and downward...

God composed the base art of Nuestra Señora so the original angel's head was near the moon, but did not block it, similar to what you see below.



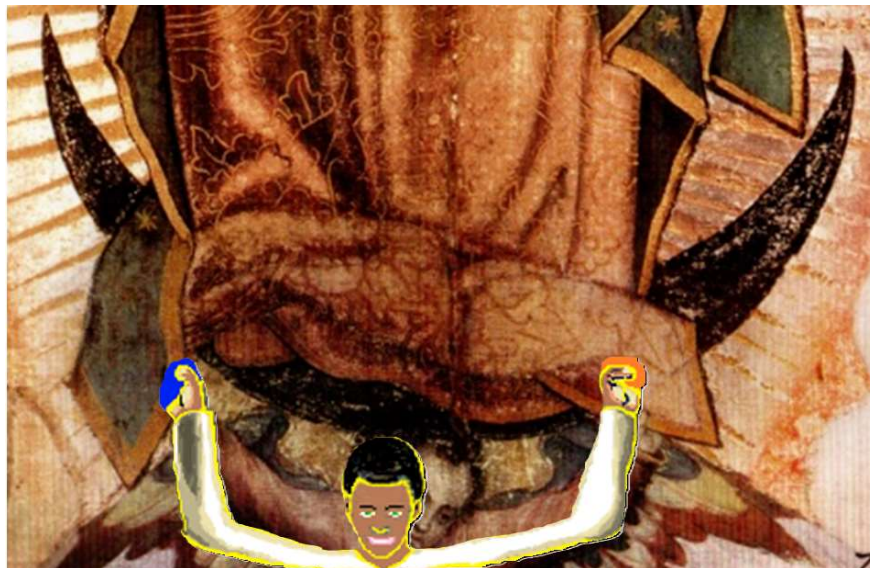
As you know, Western leaders resolved to replace my image with a winged child. But children have proportionately shorter arms and larger heads than adults. Thus, once imposed upon the canvas, the winged child's head moved up and blocked the moon.



When the Western partners learned Juan Diego's badge showed the original angel's head did not block the moon, they had the winged child repainted, with his head to the right and somewhat downward (above).



But moving the winged child's head to the right positioned him off center. He had not been off center in prior *Nuestra* reproduction art. So Western *problem solvers* added a few inches of moon to the right side of the canvas. Thus, you can see the shape of the original Moon (below) the fraudulent black paint cover.

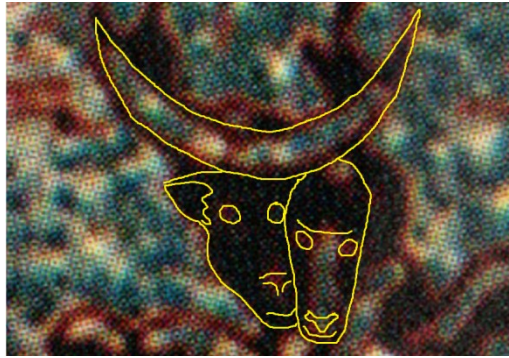


- **Note:** The image of the original angel, above, is much smaller than his relative actual size.

The horns were positioned to look like big bull or devil horns on an angel. Maybe God was saying I was brave –like a bull, or I had a few *inner demons* (figuratively), as a young man.

Does the image above look familiar?

Now?



Now you know why God put the image of the two bulls below the Elder, on the Elder badge. God knew I'd thoroughly examine the badge, and notice the two bulls positioned under one pair of horns, and once I placed the angel from the base of the Juan Diego badge back on *Nuestra Señora de Guadalupe*, in front of the winged child, and He knew I'd spot the similarity.

- God put the bulls under the Elder to confirm the FIRST of the West's alterations and desecrations of *Nuestra Señora de Guadalupe*: removing the original angel, and replacing him with a winged child –the first attack on God.

God also used this image to indicate another way the West altered *Nuestra Señora de Guadalupe*. Look at the horns... The horns are illuminated and shaded similar to His original *Nuestra Moon* (but not nearly as smooth), with black shade on the outer edge, transitioning to a lighter interior (see the early reproduction Moons, on page 20). Also notice the right end of the moon has extra black at the end. **God is confirming black paint was added to conceal the original Moon, and lengthen the right end of the West's falsified Moon, to center the winged child's head.**

- They say art is about *perspective*. Here, God is playing with that concept. God used my image for the original angel, thus, I am part of the art –thus, the position of the angel and the winged child are reversed, as if viewed from my eyes.



In Juan Diego's badge's central image (above, left), Juan Diego also leans forward and tilts his head forward and to the side, like the winged child –this was a tip from God, to help me wonder about the winged child's odd positioning –and to help confirm that replacing the original angel with the winged child was the West's first attack on God.



9

THE GOD OF TIME

(Part 2)

Revelation



In chapter 6, I provided irrefutable evidence that Nuestra Señora de Guadalupe's surface has changed, drastically, and showed she is mostly fake. Beyond that, I showed how and when she was altered, and provided at least one probable recipient of her stolen image parts. Finally, I also proved -or provided extremely persuasive evidence- that in 1777 God added two badges to the Nuestra Señora *canvas* (which is currently only about 5% original tilma).

But, what I did not explain or prove is **WHY** God went back in time to add the badges to the canvas.

In 2024 an event happened that require God to go back in time and place the badges on the Nuestra Señora de Guadalupe image, which, by then, had been terribly altered by the West. But, amazingly, God knew the West and the Catholic Church would keep the badges out of public view, so altering the past would either not alter the original timeline (or God would not let it alter the original timeline).

So... In this chapter, I explain why God went back in time, and how all of this connects to the Book of Revelation.

In chapter 4, I explained that I solved the Book of Revelation between the summer of 2023 and fall 2024, upon God's invitation.

Part of solving Revelation involved solving the Mark Crimes (also called the *Beast Crimes...*), and the "Worship Crimes". All together there were 43 or 44 of these crimes (depending on your view of Mark Crime #18).

I believe I did a great job in determining what the crimes were (especially given that I received no external input -no Divine help allowed). But if you happened to read my January/February 2025 3rd edition update of *My Stepdad Was One of the Zodiac's Santa Rosa Hitchhiker Murderers* (MSW0otZSRHM), you know I did not provide the correct punishment for Mark Crime #18. I thought the violators just deserved death (no longer existing), but the correct punishment was sending

them to Sheol (a dark and gloomy place; worse than death, but better than Gehenna). This created injustice in God's Universe. Correcting this mistake required that God to go back in time (the reason for this is explained in MSWOotZSRHM).

The consequences of my mistake were pretty severe; Revelation 18:18 and 18:19 would not happen, or would be very delayed, and subdued.

In my defense, I had no idea that if I got a solution wrong there would be consequences. God just asked me to solve all of Revelation. So I did, and did my best.

How this all relates to Nuestra Señora de Guadalupe is...

Around the time I completed the 3rd edition of *My Stepdad Was One of the Zodiac's Hitchhiker Murderers*, I learned I made another mistake on the Mark Crimes.

December 2024, I learned the amazing story of Nuestra Señora de Guadalupe, and Juan Diego Cuauhtlatoatzin. I immediately intuitively knew the story was true. I blogged about Nuestra that same month. A few weeks later, January 2025, I saw a small 11" x 17" Guadalupe poster in a bookstore and bought it. I didn't know this at the time, but the small poster was somewhat rare, as it showed the badges (the **vast, vast majority** of Nuestra images, online, currently, do not have the badges). ¹³ In my little poster, the badges were only about 7/8^{ths} of an inch high (23 mm). I thought the badges were odd, so I took out my magnifying glass to check them out. In the Elder badge I saw a small man in the center, with cloudburst behind him, and two giant keys. Because confirmation keys are a tool that God used often in His Revelation mysteries, I thought this might be worth looking into. It was virtually impossible to find the badges on any images online. The image I finally found was no clearer than the tiny badge on my poster. So I went back to the bookstore and bought a giant, life-size Nuestra Señora de Guadalupe poster, about 5'-7.5" tall (about 1.72 meters), took it to a print shop, scanned the badges and examined them on my laptop screen. I saw enough to fill a book. I saw the information I shared in chapter 4, indicating the Elder was me –meaning God was trying to tell me something. In the Elder's left hand (he secretly has 3 left hands) he held a small child with a large head (this child represented my son, both as a boy and as a man –thus, he had a large man-size head). But the child's eyes appeared to be blackened. I took that to mean the child had *the Mark*. I was furious at God for days for showing me this. If my son had earned a mark, I didn't need to know. I didn't want to know. After several days or a week, I sort of guessed God would not show me something cruel like that. Around that same time, I remembered *marks* are placed on the forehead or the right hand. Then I remembered: under *Image Crimes*, page 32 of *Revelation 2:*

¹³ Of hundreds and hundreds of Nuestra images viewed to write this, I found only 3 or 4 images with the badge –and only one of those photos positioned the badges in the correct place.

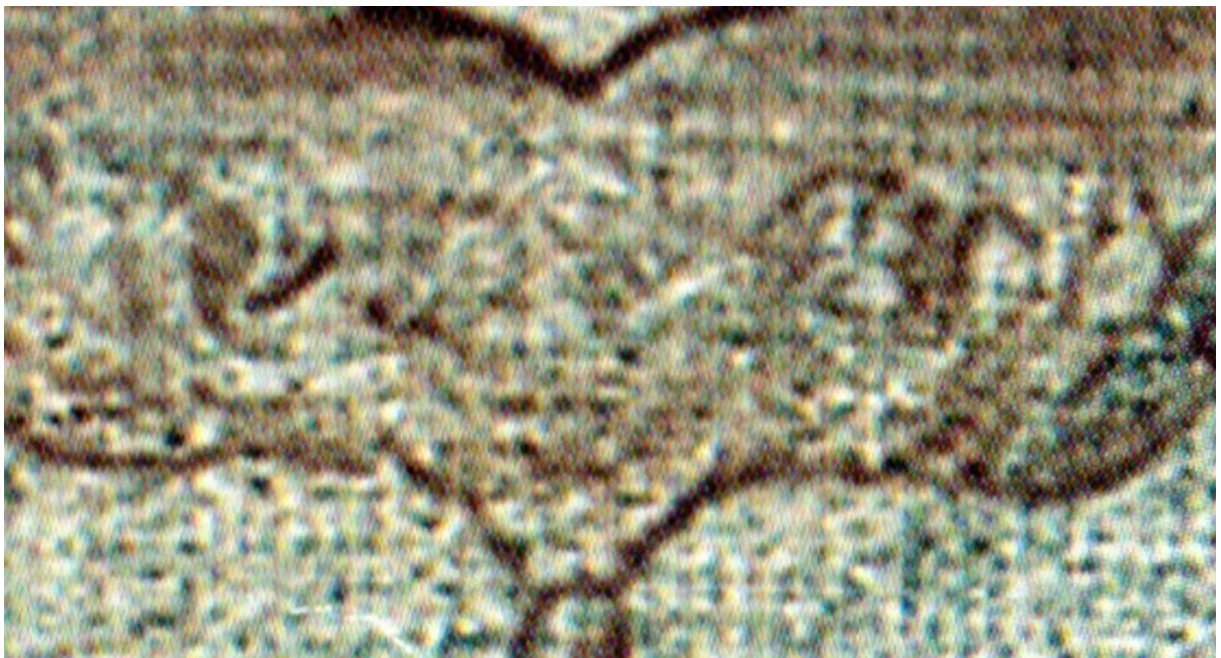
The Solutions, I said *watching/using one's TV/phone/computer too much* was an *Image Crime*... At that point I knew I was mistaken. God will not sentence someone to Gehenna (Hell) for watching too much TV, internet, etc –but He will if they use those devices improperly. God put a representation of my son in the Elder badge to tell me that, by my misguided standard, my son could be unjustly punished for his overuse of his computer, phone or TV... Thus, I had to rewrite the **Image Crimes**. This led me to discover other substantial problems: I entirely overlooked most of the Worship Crimes (although I addressed some in early versions of Rev 2), and I failed differentiate Mark and **Image Crimes**.

So, God went back in time to put the badges on what remained of Nuestra Señora, a one-of-a-kind **Image**, to inform me of a terrible mistake on my **Image** solutions, which caused me to discover -and correct- other problems.

This may sound like a lot of work for God to go through for a seemingly small problem, but the *Mark Crime* section of *Revelation 2: The Solutions* is intended to provide humans information that may keep our souls out of Gehenna or Sheol. It represents the law; thus, I have to be accurate about the crimes and punishments. And God cannot help me solve Revelation's mystery. I have to solve them, independently.

Now physical evidence that the badges are connected to Revelation...

In chapter 5, I showed the original angel was hidden in Juan Diego's badge. But the base of the badge is more damaged (see below), after abrasion and nitric acid attacks. What do you see? You can see what I see on the next page.



God knew the West would try to destroy His badges once He affixed them. This would create a chance to demonstrate some of my odd abilities –part of why He chose me. Here is something similar to what was once visible at the base (below).



On the left side of the image (above) is the 7-headed *Beast Out of the Water*, of Revelation, Chapter 13: the Holy Roman Empire (HRE), **the West**. Moving right, the skulls represent Revelation 11:8 and 9, where the Beast of HRE kills so many people that for 3 and a half days (350 years) the dead bodies could not all be put in graves.

The reason the West attacked Juan Diego's badge, particularly the base, but not the Elder badge (or the mantle of Juan Diego's badge,) is they understood the images in the center and base of Juan Diego's badge –but, at the time, they did not understand the Elder badge or the mantle of Juan Diego's badge.

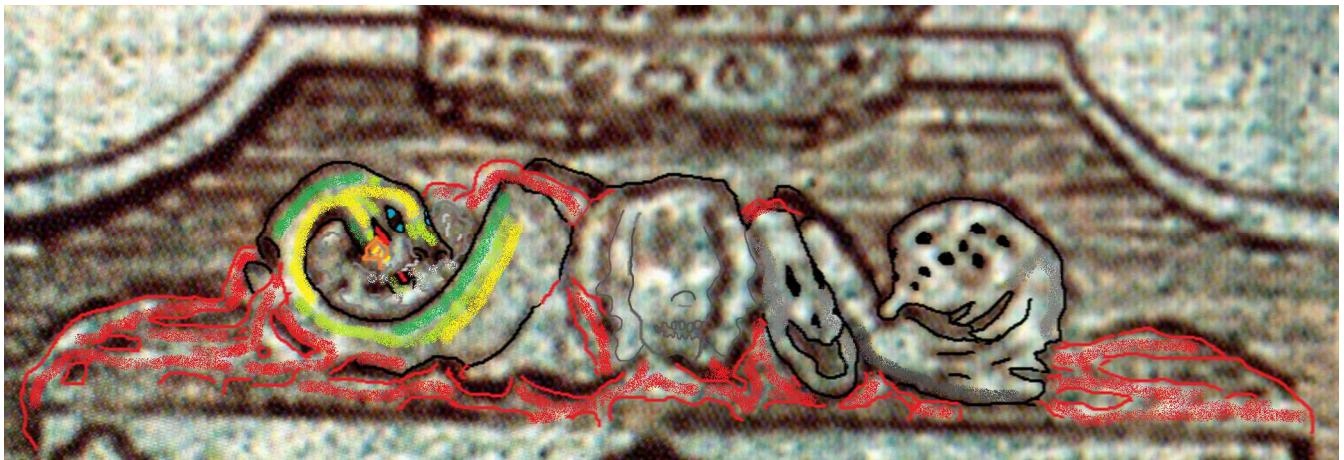
Revelation 13:4 tells us the leaders of the Beast (the West, HRE) worshipped Satan, the dragon. The surrounding Revelation story, chapters 11 to 18, tells us: (1) the origin of the first Beast and clues to its crimes, (2) the advent of the second Beast and clues to its crimes, (3) the advent of the third Beast and clues to its crimes. Revelation reveals who each beast is via the technology that allows them to conquer and/or harm. The first Beast's primary technology was its seafaring abilities –its ships. Thus, by 1777, the West, who ruled the seas, and their colonies (New Spain and the US) knew they were they *Beast out of the Water* that killed too many people to bury. So they tried to destroy the base of the badge, to prevent the world from seeing God's unequivocal judgment against them.

But, because the base is so damaged, what I'm saying is hard to prove. But not so with the image in the *mantle*...

The part of the badge that I call the *mantle*, just above the central image, contains a different image, which Western leaders in the 18th century did not understand –an image of the second Beast –the U.S., after God defeated it, in 2024:



See it? The image is clearly damaged, via nitric acid and abrasion, but it's still pretty clear: *the Beast Out of the Land*, with two horns like a lamb, of Revelation 13:11, after God wrathfully destroys it, in Chapter 18 –leaving it alive, but severely wounded and powerless. See the broken spiral lamb (ram) horns on either end?



The dragon horn (above, left) represents Japan (the source of most of America's technological advances). The horn with many eyes, 2 mouths and a long nose (right) represents Israel (the many eyes condemns Israel for spying on the world for the US; the 2 mouths and long nose condemns Israel as a liar). The glowing TV eyes, looking in all directions (center) represents the US -the head of the Beast- manipulating the world with visual mass media psychological tactics. The dead-looking lizard (right of center) is either John W Gardner (who spoke to Satan; and thus, the US *spoke like a dragon*), or Satan. This is the *image Beast*, of Revelation 13:15.

A Measure of Justice

These Nuestra Señora mysteries started when I noticed two little badges in a small Nuestra Señora de Guadalupe poster did not appear on most online images of Nuestra Señora, and when they did appear, they were usually in the wrong place. Accordingly, the first thing I did when I started working on this mystery was measure the badges, to establish their size and correct place.

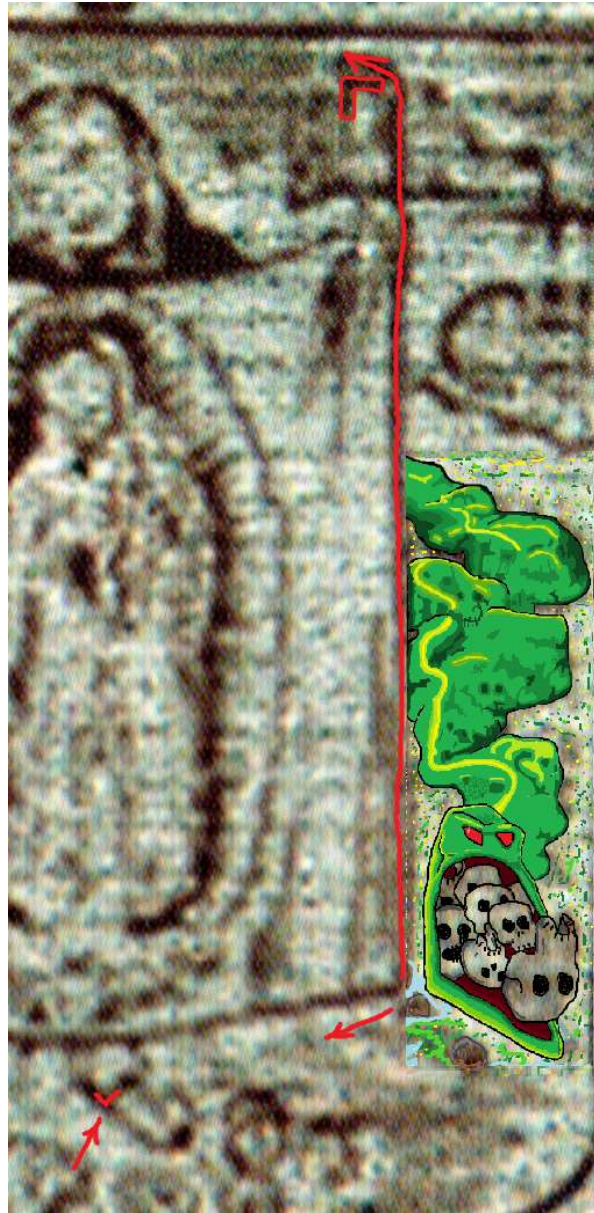


Because Juan Diego's badge was so damaged, I didn't see all the very conspicuous **arrow** clues in the badge until after I published the first version of this book. First I discovered the square-jawed beast (above, left), in Juan Diego's badge's central image, pointed to where Juan Diego's sandal strap intersects with his sandal sole. A few days later, I discovered the square jawed beast and the adjacent beast, at the *base* of Juan Diego's badge (above, right), point to angles the badge and to the edge of the tilma. Immediately I knew these conspicuous *clues* were directions, from God, to explain the proper way to measure Juan Diego's height, and explain how to calibrate the tilma in Juan Diego's badge to the existing Nuestra Señora's measurements to find the original tilma's measurements.

And soon after finding those first arrows, I discovered God put many, many arrows in the Juan Diego badge –at least 30; He even put many arrows in the real *Nuestra Señora de Guadalupe*. Those 30+ arrows point to at least **11** different places: **2 points** (the intersection of Juan Diego's sandal strap and sole, the base of the Moon below Guadalupe's feet), **4 lines** (the 4 sides of the tilma), **2 points on lines** (Guadalupe's head, the upper frame border), and **2 contour lines**, and me.

The Arrowhead

In the first two uploads of this book, to measure Juan Diego, I calibrated the central badge image to have exactly $59/16''$ between the base of the Moon and top of Guadalupe's head, and used that scale to find Juan Diego's height by making informed estimations. But God wanted me to show you how to find Juan Diego's height using the correct measuring points. I learned this when I discovered the snake to the right of the tilma (right), and its mouth pointed to the union of Juan Diego's sandal strap and sole (they form a V marker point); then I noticed the right edge of the tilma and some background monuments form a line and arrow, pointing to the upper borderline of the central image frame. To confirm this, $1/32''$ or $1/64''$ from the previous arrow, God placed another arrow on the head of a mouse behind Juan Diego (see images below), which also points at the borderline. God provides a second confirmation



of this point with a 3-dimentional arrow in Juan Diego's hair. The distance between the bottom sandal strap point and the upper borderline is $101/16''$. Thus, Juan Diego was 101 inches tall: 8' 5".

But these are just the beginning of the arrows in the Juan Diego badge.

The Point of it All

There are 3 arrows on Juan Diego's head. (I can't show them now, it would be a spoiler; they will be shown on page 110). Pictured below are some of the other arrows (see the list, below, to learn where each arrow/pointer is pointing).



1



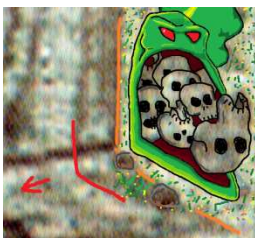
2



3



4



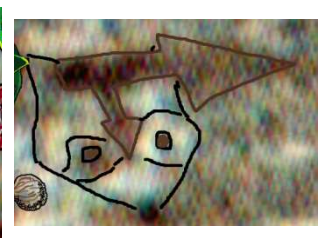
5



6



7



8



9.

1. The lace below Guadalupe's hands points up to her former crown/top of her head.
2. The knee-gate shadow/arrow points to the Moon's bottom-most perimeter point.
3. The watchtower points to the left vertical tilma edge. The shark-monster points to the upper frame borderline.
4. The dog's ears point to the upper frame borderline (his ears actually flop down, and the two flops point down). The mouse's nose points to Juan Diego's sandal mark.
5. An angle created by the tilma edge, and 2 rocks on the ground, points at the angle of Juan Diego's sandal strap and sole.
6. The crescent Moon tips point to the top of the tilma.
7. The arrows in the book point to contours in the duck's head and to the page's edge.
8. The ground raccoon points the "A" and the central frame border.
9. The original angel points 10 arrows: the viewer's rightmost wing feathers points to the right vertical tilma border, the viewer's left wing feathers point to the bottom of the tilma and the lower left corner angle; the shadow of the outer right wing *crown* points to the Moon's bottommost perimeter; the leftmost wing's crown points to bottom of the Moon's perimeter and the top of the tilma...

Measuring Nuestra: Now & Then

God made the Juan Diego badge exactly 4-inches high by 3-inches wide. In the center of a precisely measured badge God put an image of Juan Diego Cuauhtlatoatzin, with arrows all around him. These arrows are signs -messages- from God, directing me to measure several things –starting with measuring the Nuestra Señora we have today, against the tilma in the Juan Diego badge. This will prove the West cut the tilma much smaller before they stole Nuestra’s parts. I’ll demonstrate this, and explain why the West cut the tilma.

How can I use the central image in Juan Diego’s badge to show the West cut the tilma?

Currently, the only original Nuestra part in Nuestra Señora is the Moon. But *the Nuestra we have left* was made from a carefully measured and traced *waxed paper* copy of the original. So, if I can adjust an image or photo of the existing Nuestra, until the top of Guadalupe’s head lines up with the top of Guadalupe’s head in the tilma in Juan Diego’s badge, then adjust the image sizes (without altering any relative dimensions), so the bottoms of the Moons in both images are also aligned, we can compare the two images, and see if they are the same size, or if the original Nuestra Señora was bigger.

The images to the right, top and bottom, have been properly adjusted, aligning the tops of both Guadalupes’ heads and the bottoms of both Moons. The original Nuestra tilma image that Juan Diego is holding, in the image on the upper right, is much bigger than the Nuestra of today (bottom left, photo from October 2000).





Above: The tops of the heads and the bottoms of the moons aligned.

How much bigger was the original Nuestra tilma than the current Nuestra?
SOLUTION: The last time Nuestra's measurement were taken and published was 1787, when Dr. Jose Bartolache examined the Nuestra. Bartolache's measurements (also posted on Wikipedia) were 1.72 meters by 1.07 meters. This corresponded, almost exactly, to my life-size Nuestra Señora: 1.715 meters high x 1.07 meters wide.

To find the tilmas' respective sizes, I measured the distance from the base of the Moon to the top of Guadalupe's head in my poster – 150cm or 59 inches. I then adjusted the distance from the base of the Moon to the top of Guadalupe's head in Juan Diego's tilma, on my computer screen, until the distance was 59/16" (inches), then measured the tilma using 1/16" = 1" scale (or 1/32" = 1"). From this, the original tilma was **1.92** meters (75.5 inches; 6'-3") high, and **1.57** meters (61.75 inches; 5'-1.75") wide.

Thus, today, Nuestra Señora is 37% smaller than she was originally.



Above, left, my image of Nuestra was missing some of the right-side clouds, so I added white space.

Why Did The Western Criminals Make The Nuestra Señora Tilma Smaller?

The Western partners cut the tilma for two reasons. They reduced the height for 1 reason, and reduced the width for another reason –much later.

Here's why they cut the height...

The first thing the West planned to cut out of the tilma was the angel, to replace him with a winged child. For their own reasons, the Western leaders wanted a child that was small compared to Guadalupe. But this created two problems.

The original tilma edge ended under the original angel's shoulder and arms (see upper right). But, by using a small child at the base of the tilma, the child's arms would not be able to reach the trailing ends of Guadalupe's mantle (shawl) and gown, which the original angel held. This was the first problem.

To solve this first problem, the Western partners repainted the bottommost parts of the mantle and gown, below the top edge of the Moon, to bring these trailing parts closer together, so the winged child's short arms could reach them. This is reflected in the two images to the right, which have been properly size-adjusted. As you see, in the original image (top), the trailing end of the mantle (viewer's left), and the trailing end of the gown (viewer's right) extend much



wider than the ends of the Moon. But today, in the altered Nuestra, neither the trailing mantle nor the trailing gown extend as far as the ends of the Moon.

To make this easy comparison easier, to the left, I've cropped the original angel and the winged child from the upper right images –their relative sizes have not been altered. As you see, the original trailing mantle and gown (top) were much wider than they are today (bottom).

But the West's first solution (replacing the original angel with a small winged child) created their second problem...

In the images below, the tops of the two different Guadalupe's heads have been lined up, as have the bottoms of the Moons. They are the exact same size in these central areas. But, as you see, below, the original 6-winged angel extends about 3 or 4 inches beyond the canvas/tilma of today. This is because the Western partners had to cut 3 or 4 inches off the bottom of the fake replacement tilma they returned to the Basilica display case –because many people would remember the original tilma did not go much beyond the bottom of the angel's raised arms. But with a small child in the base of the tilma, the winged child's **entire torso** would be visible on the tilma. None of the original angel's torso had been visible. Thus, the Western partner's solution was to cut about 3 inches off the bottom of their canvas/tilma, so the base would not extend so far beyond the winged child's arms.



As you see above, with a child as small as the *winged child*, if the West had not cut their canvas shorter, the winged child's entire torso would be visible.

The Width

This brings us to the reason the West cut the width of their replacement canvas/tilma...

This problem and solution are pretty easy to understand. Look at the images below; two different scans of the same image (the one on the left came out a bit lighter); I used my mouse and added color to the image on the right, of course.



In the image above, left, you should be able to make out the faint outline of two badges, in the lower left corner (if you have trouble seeing them consult the image on the right –the badges are outlined above the tip of the angel’s wing). I believe the light area between the badges and *Guadalupe’s* radiant glow was a positional marker. In the images above, from the center of the Juan Diego badge, the badges are about even with the original angel’s hand and the middle section of the Moon. That’s about 4 inches higher than they are today. Also in the images above, the badges are positioned wider than Guadalupe’s golden glow. That’s 3-4 inches wider than they are today –and Guadalupe’s glow is not as wide as it was originally.

With all of this, God (who has demonstrated that He is very accurate in all matters related to Nuestra Señora de Guadalupe) seems to be saying, at some previous time, He installed two badges on the tilma, but they were positioned higher and wider –but those badges were removed.

Thus, I believe the tilma was cut, at some point, to remove the first badges.

Now, I’ll explain when I think the first badges were added –and removed.

11

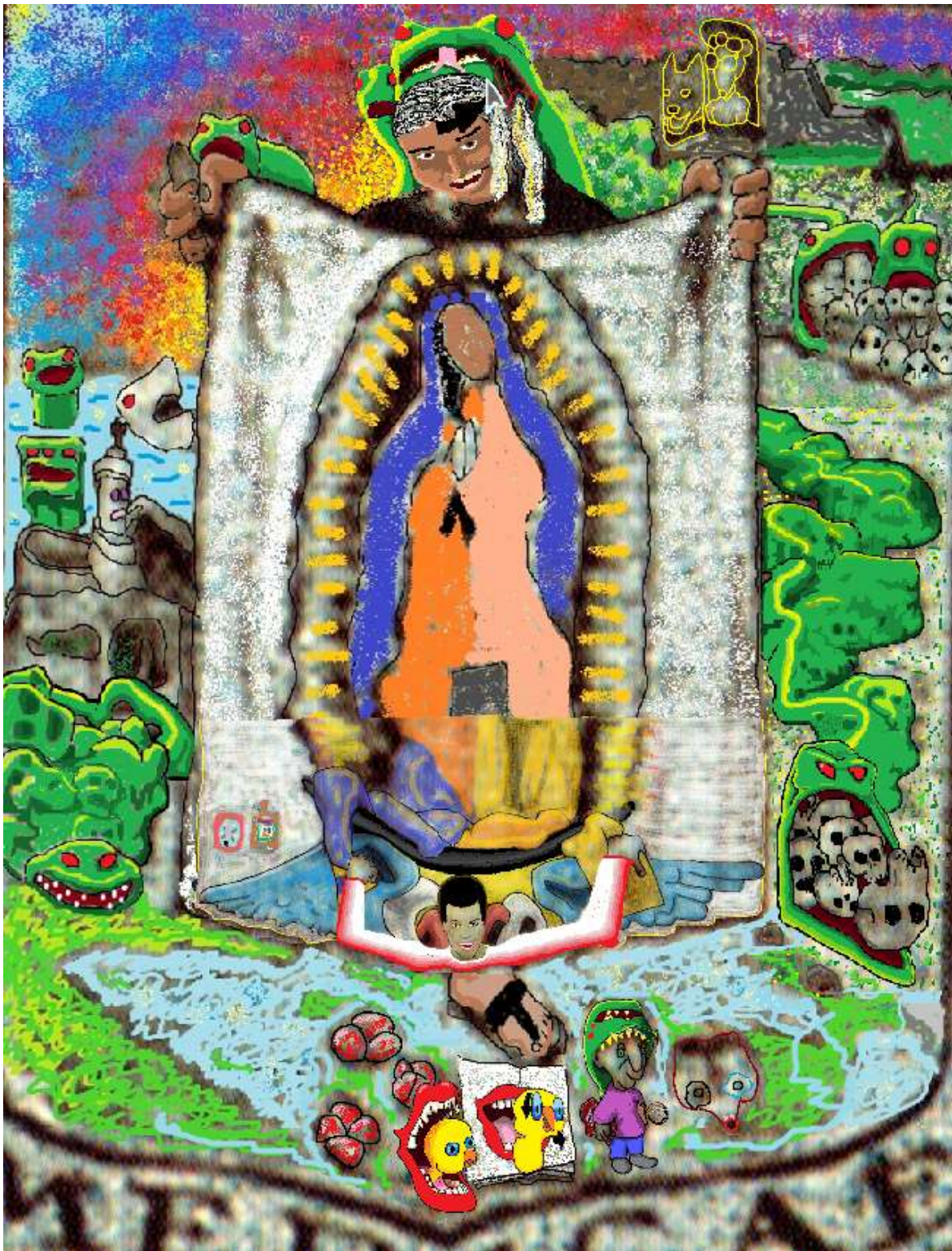
The Measure of a Man: The Origin of the Badges

In the center of the central image on the Juan Diego badge stands Juan Diego, with Nuestra Señora on his tilma. But what's around him and behind him?



In the central image above, what do you see?

Here's a hint at what I see... The background has to do with what *is* (or *was*) pictured on Juan Diego's badge, and Juan Diego's position or *situation* in relation to those things. Turn the page, and I'll show you what I see –and what it means.



The viewer's left of the image refers to the *Beast Out of the Sea*, of Revelation 13:1, which is also pictured at the bottom of the badge (see chapter 9, page 95), in probably 1531, shortly after the Beast arrived in the Americas. The viewer's right of the image is a reference to the *Beast out of the Land*, of Revelation 13:11; the destruction of this Beast is also pictured at the top of Juan Diego's badge (see chapter 9, page 99).

- Why Juan Diego has one foot back and/or up, above, is explained on pages 109 and 113.

In chapter 6, I indicated God placed two stamps on the tilma, on November 29th, 1777, halfway between 1531 and 2024 (and 2025) –246 years.

From all of this, God used Juan Diego's position/situation on the badge to indicate, in the badge's central image, Juan Diego is standing in 1777.

Although the image is representational, I believe God showed us an image of Juan Diego, alive, in 1777 (229 years after Juan Diego died), to inform us He resurrected Juan Diego –the rarest of rare honors.

Two Sets of Badges

Earlier, when I reported God went back in time and affixed badges to the mostly counterfeit tilma, in 1777, I was right –but I was only half right. God had to go back and affix badges TWICE –once in 1777, and again around 1795.

As I approached completion of this book, I noticed the size of the original tilma, in Juan Diego's badge, and noticed the tilma had badges on it. Then I noticed the badges were positioned higher and wider than they are now. From these things I knew God affixed badges to the tilma twice!

First Set of Badges, 1777

The evidence indicates the Western partners were executing a new Nuestra caper in late 1777, probably to steal the last remaining Nuestra parts (the crown and the Moon). To stop this crime, on November 29th, 1777, God affixed two badges to the canvas/tilma. The badges clearly showed the original angel, and his head was not blocking the moon.

The Western partners had several options at this point. But they chose (1) to abandon whatever caper they had for a while, and (2) to cut the badges off.

Cutting the badges off required reducing Nuestra's width by 20 inches, and repainting and shortening Guadalupe's radiant glow and the clouds. But cutting the badges off is what God knew the Western partners would do –and what He wanted them to do. (This will be explained at the end of this chapter.)

The Second Set of Badges, 1795

In 1795 God affixed two new badges on Nuestra Señora de Guadalupe.

This indicates the Western partners were in the middle of a new caper, once again, to remove the last remaining real Nuestra parts.

I'm confident the initial artist the West used for this caper was Jose de Alcibar, primarily because of the similarity between Juan Diego's pose in the center of Juan Diego's badge in 1795, and Juan Diego's pose in Alcibar's *Juan Diego*, 1796.

While Alcibar was painting his copy(s) for the heist, I believe, the second badges appeared on the Nuestra canvas/tilma. Alcibar was properly amazed. In the

tiny Juan Diego badge was an image –more colorful and accurate than any photograph– of Juan Diego holding his tilma –with a tiny, perfectly executed *Nuestra Señora*, with the original 6-winged angel at the base of the tiny tilma.

Jose de Alcibar knew he was a witness to the true work of God. But because Alcibar was aware of some of the corruptions to *Nuestra Señora*, he knew God was not happy. Hence, I believe Jose de Alcibar quit the project.

Whatever caper the West had planned, it ended when Alcibar quit.

The Western partners were forced to turn to replacement artists to repaint the winged child, to make sure his head did not block the moon, in compliance with Juan Diego's badge. I surmise the replacement artists were amateurs because today all of the paint *of* and around the winged child looks terrible and is in bad condition.

The second badges were positioned under the clouds on the viewer left side of the tilma, only two inches from Guadalupe's golden glow, and originally touched the winged child's leftmost feather. Because *Nuestra's* cloud section and Guadalupe's *golden glow* had been reduced so much when the badges were cut out in 1777, there was no room for further reduction; the second badges were safe from being cut out of the canvas.

As you know, the West tried nitric acid and abrasion to remove the badges. The color came out but dark lines remained (which could be metaphor for Unforgivable Sin or Mark Crimes).

The Big 1795 Guadalupe Change, And Why I Believed The Criminals Became Fearful of God's Wrath

In 1667 Juan Correa painted the first *Nuestra* reproduction painting (all other works alleged to be earlier are fakes). In Correa's first *Nuestra* copy, Guadalupe was very light brown or tan (the West probably paid Correa to lighten Guadalupe). But quickly, Guadalupe, in virtually all subsequent *Nuestra Señora* copies, was painted silver-ish gray (with an occasional White Guadalupe thrown in).

But circa the early 19th century, after about 130 years, suddenly artists began to paint *Nuestra Señora de Guadalupe* various blends of silver, gray and brown. Today, *Nuestra Señora* is an odd cross of light brown and gray or silver.

These facts suggest that when God affixed the second set of badges, the criminals were not only so scared that repositioned the winged child's head below the moon, but they also resolved to repaint Guadalupe *closer* to her original color, as they had seen in Juan Diego's badge. The criminals probably settled on the strange blend of brown and gray so people were less apt to notice the sudden change.

GIANT OF GIANTS!

Robert Wadlow 272cm / 8' 11"---

-----**Juan Diego**

257cm / 8' 5"

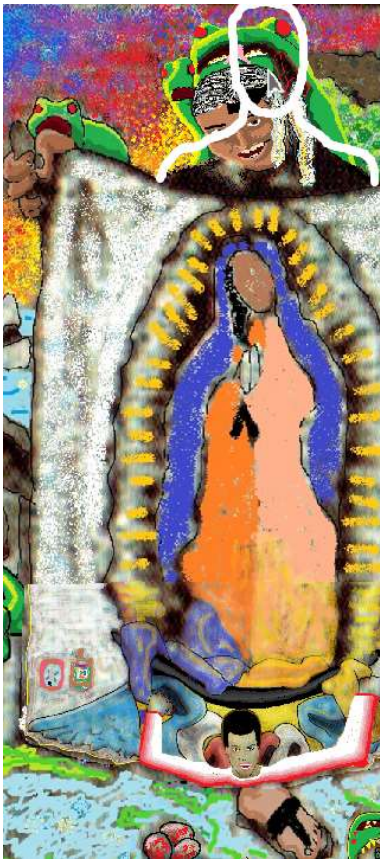
-----Andre the Giant, 224cm / 7' 4"-----

Shaquille O'Neal, 216cm / 7' 1"

Michael Jordan, 198cm / 6' 6"

Average Man

171cm / 5' 7.5"



Above, right, is Robert Wadlow, the tallest man ever; 2.72 meters, or 8' 11".

Juan Diego was 2.57 meters - 8' 5" tall! In human history, only 28 people have been verified 8 feet (244cm) or taller –Juan Diego is #29. He's somewhere between the 5th and the 8th tallest –ever. In the image of Juan Diego above (far left) the white outline approximates his head and shoulders' positions, if he were upright.

The average *age-at-death* of the twenty-one 8-footers whose *age-at-death* is known is 37.1 years old. The oldest was 65. But Juan Diego -almost super human-lived 76 years (**very** old for someone in the 16th century).

Because the other super-giants lived during different time periods, during his life, Juan Diego was the tallest man alive.

Juan Diego, like the other super-giants, likely had a form of gigantism, where the body produces too much growth hormone. But unlike the other super-giants, who tend to be thin and frail, Juan Diego appears to have had great muscle mass.

NOTE: In the image above (left), Juan Diego's right foot is not pictured; he has one leg back or up, as he leans forward, head tilted, to imitate the winged child.

2-Question Mini Mysteries, #2:

God affixed the badges to Nuestra Señora for 2 reasons in 1777, and two reasons in 1795. The shared reason in 1777 and 1795 was to discourage the criminals from stealing Nuestra's remaining original parts. So here are your two mini mystery questions:

1. **What is the second reason God affixed the badges in 1777?**
2. **What is the second reason God affixed the badges in 1795?**

The Solutions

1. **SOLUTION to 2-Question Mini-Mystery #2, Question #1 (What is the second reason God affixed the badges to Nuestra Señora in 1777?):**

The second reason God affixed the badges, in 1777, was to force the criminals to either cut off the badges or reposition the winged child's head so it did not obstruct view of the moon. The Western partners opted to cut the badges out. The benefit of this was, if God ever added another set of badges, there would be no room left to cut them out –so they would have to reposition the winged child's head, in compliance with Juan Diego's badge.

2. **SOLUTION to the 2-Question Mini-Mystery #2, Question #2 (What is the second reason God affixed the badges to Nuestra Señora in 1795?):**

Simply, to force the criminals to reposition the winged child so his head did not obstruct view of the Moon. There were two important advantages in repositioning the winged child's head below the Moon: (1) Nuestra reproduction artists would immediately begin to depict the Moon as unobstructed by the winged child's head, and 230 years in the future, when I started working on this mystery, I'd notice that change, and understand the implications; (2) with the Moon unobstructed by the winged child's head, eventually I might notice how the bottom perimeter of the Moon just barely touched the second winged child's *head*. This might help me realize I could measure the distance from the base of the moon to the top of Guadalupe's *head* to learn the original size of the tilma.



Juan Diego's Many Head Arrows.

Juan Diego has 3 arrows attached to his head, and, I believe he may have a fourth arrow just above his head, in the forked tongue of the giant snake-like beast. Three of the arrows point up at the upper frame borderline, but the arrow on Juan Diego's forehead is a contour line arrow –there to help me recreate Juan Diego's face –destroyed in the 1795 acid spill.

12

Double or Nothing

I have an unusual ability to see relationships in some seemingly unrelated pieces of information. Otherwise I'm not particularly knowledgeable. Fortunately, I'm also very opinionated. If you can admit what you don't know, and still eagerly brandish your best and worst ideas, you might solve some mysteries.

There are peripheral things about this mystery that I don't understand. But I see relationships between this mystery and *My Stepdad Was One of the Zodiac's Santa Rosa Hitchhiker Murderers* (MSWOotZSRHM).

In MSWOotZSRHM, God had to go back in time because I blew a Mark Crime solution.

In this mystery, God had to go back in time because I blew a Mark Crime solution.

Part of MSWOotZSRHM pertains to press disinformation and manipulation, as Satan and Gardner manipulated the press to gloat about their crimes and reveal murder details. And, in the end, Satan hides his confessions in press reports.

Killing Guadalupe also pertains to press disinformation and manipulation, as the West and Satan manipulate private and Church publications to reveal, conceal and falsify details of their desecration of Nuestra Señora. And, in the end, the Western partners publish their misleading confessions in Miguel Cabrera's *Marvella Americana*.

In MSWOotZSRHM, to preserve justice and order in His universe, God went back in time to make a wager with Satan.

In the Book of Job, God makes two back-to-back wagers with Satan.

In their last bet, in MSWOotZSRHM, God outwitted Satan, and lost on purpose. Less fortunately, in that same episode, God bet on me to solve a mystery before the clock ran out. But I blew it... The consequences were pretty severe.

From all of the above, I suspect God made some sort of *double-or-nothing* bet with Satan, related to Nuestra Señora de Guadalupe. If so, currently, I don't understand any of the underlying details. My job was/is to solve any mysteries related to Nuestra Señora that I viewed as important, and publish this book/report, and any necessary revisions, as soon as possible.

The good thing is: a lot of what I do for God is intuitional, and last November and December, 2024, during the culmination of MSWOotZSRHM, my instincts felt like some bad things might happen, before things got better. This time, right now, early April 2025, things feel pretty good.

13

The Supreme Being



Above: In the 16th century, the average man (insert) was 168cm (5' 6") – 89cm shorter than Juan Diego.

Life expectancy was short in the 15th and 16th centuries. Back then, the average Aztec man lived about 41 years. The average Westerner lived 35 to 40 years.

But when Guadalupe's story begins, Juan Diego Cuauhtlatatzin is already 57, but he's constantly on the move, going to help at the Church, going to care for his sick uncle, hurrying to tell Bishop Zumarraga that Mary, mother of Jesus, wants a church...

In the Juan Diego badge, God revealed truths about Juan Diego. Juan Diego was one of the biggest giants in human history –but exceptional from the other extremely tall men. Juan Diego had great muscle mass, was incredibly active, and outlived all other giants (and most regular people). In the badge, God shows us Juan Diego's huge hands (9.5 inches wide!); maybe God's way of saying Juan Diego was very manly and worked hard.

In the badge, Juan Diego is likely 57, his age at Mary's apparitions. Yet, God presents Juan Diego as strong and agile, smiling, as he seems to balance on one leg. And God gave Juan Diego the highest character honor –a saint's hat on his badge, with central caption **SPES: Servicio Publico Entrada/Salida** (*public service start to finish, or public service inside and out*). God is telling us Juan Diego served his community his whole life, start to finish. *This* from God... Is there a higher honor?

This story revolves around four great characters –God, His Son Jesus, and two humans, all attacked by the West for of their relationship to an impossibly beautiful work of art. God, likely the primary Creator of the grand-masterpiece, and Jesus (the *true Deity* Guadalupe told Juan Diego of), who always helps His father, and who almost certainly contributed to the masterwork, had offended the West by creating

an incomparably beautiful masterpiece that did not feature White subjects. As for the human subjects, Guadalupe's *crime* was being the non-White central focus of God's masterwork. But Juan Diego was something else...

At the dawn of the 16th century, Western Europe set out to conquer the world, and prove themselves supreme masters of the Earth. When Western Europeans saw Juan Diego, his peerless and shining character were invisible to their eyes. What they saw was the biggest, most imposing and powerful person on the planet.

There was no one on Earth physically superior to Juan Diego.

This all seems to be part of God and Jesus' larger message...

What is superior? Is it the biggest man? Is it the fastest man? Is it the nation with the most guns? Is it the nation most-willing to kill for more land and resources? Or maybe it's the smartest nation, or the most ethical nation?

But intelligent and ethical nations don't cheat -routinely- and form secret leadership and business societies, allegiant to Satan. In their utter corruption, and secret pledges to Satan, the West admitted their inability to compete fairly, and thus, their inferiority.

Fast Forward to the 18th Century

The West sought to suppress the fact that God's supreme artwork featured non-White subjects, suppress Nuestra Señora's incomparable beauty, and suppress the fact that God gave His gift to a man who may have been the most powerful and unintentionally imposing man to ever walk the Earth –a kind-hearted *giant of giants*. Because Juan Diego was such an incredible physical example, when the West's 135-year-effort to kill the story failed, they resolved to recreate Juan Diego as poor, simple, untrustworthy –and not exceptionally big or tall. The West would further falsely emasculate Juan Diego by playing up the possibility that he married late in his life, etc –all against the truth.

And Back to the 16th Century

Due to Juan Diego's stature in the indigenous community, when indigenous tribes and nations learned the true God of the universe revealed Himself and gave His most beautiful gift to Juan Diego, there were huge numbers of indigenous people who sought baptism. And as time pressed forward, owing to God's wisdom -and in small part to Juan Diego's tremendous character and stature- the legend of God, Jesus, Guadalupe and Juan Diego grew, and grew, and grew. And it was soon known far and wide that the true God of the universe found only Juan Diego worthy of His gift. And the story-tellers all remembered the true Juan Diego Cuauhtlatoatzin: the Aztec giant with a heart of gold.

14

Hidden Images

Every whodunit mystery book about stolen and violated sacred art should have a *hidden images* section! Hidden in the badges are more tiny images. Here are 22 images to find, hidden in either Juan Diego's badge or the Elder badge:

- | | | |
|-----------------------------|---------------------------------|------------------------------|
| 1. the black rose | 2. the cartoon dog | 3. the duck toy #1 |
| 4. the baby's rattler | 5. wicked witch #2 | 6. wicked witch #3 |
| 7. the puppy | 8. the wolf in sheep's clothes, | 9. the wolf in sheep's |
| 10. Mickey Mouse-like | catching a bird, #1 | clothes, catching a bird, #2 |
| character (created 150 | 11. the big bird | 12. medium-size cartoon |
| years before MM existed) | | bird |
| 13 cute, chubby cartoon kid | 14. the skull | 15. White Western monkey |
| 16. Toy Duck #2 and the Gun | 17. the moon man | 18. the Elder's 5 hands |
| 19. the driver | 20. the butterfly | 21. Butterfly Driver (x 2) |

Try to find the items in the life-size badges below, or use the badge enlargements at the end of this book/PDF. The solutions are in the following pages.

- Many of the following images have been outlined to help readers see the images. Otherwise, the images have not been altered unless so noted.

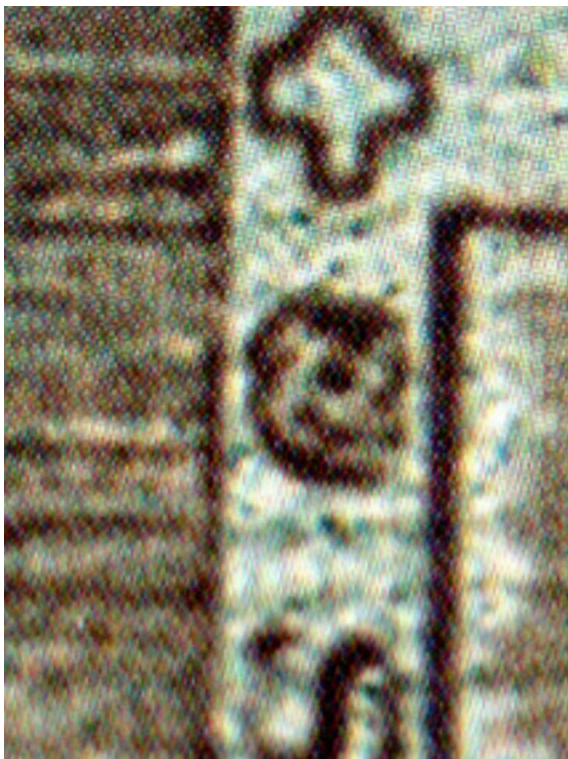


1. The Black Rose



Near the observer's right of the Elder's hip, attached to the inkhorn.

2. The Cartoon Dog

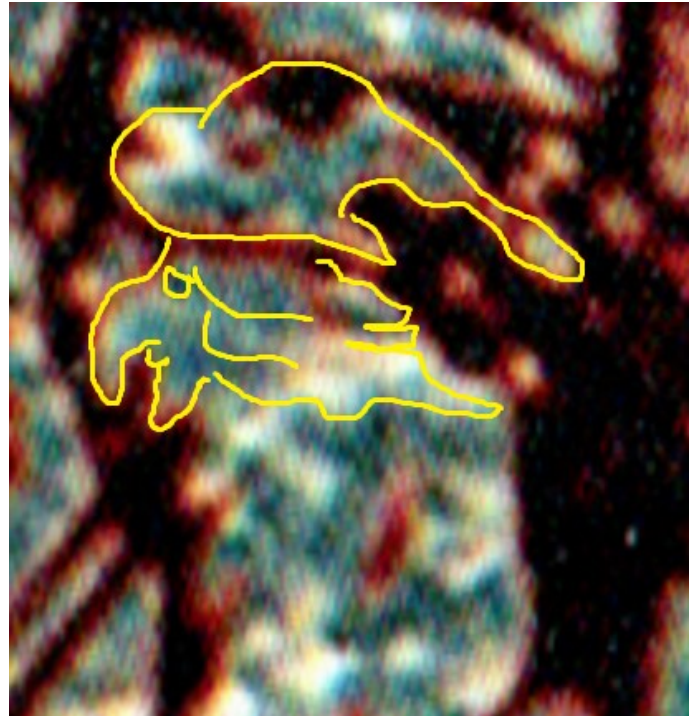


Upper left side of the frame, around the central image, in the Juan Diego badge.
(Color was added to this image.)

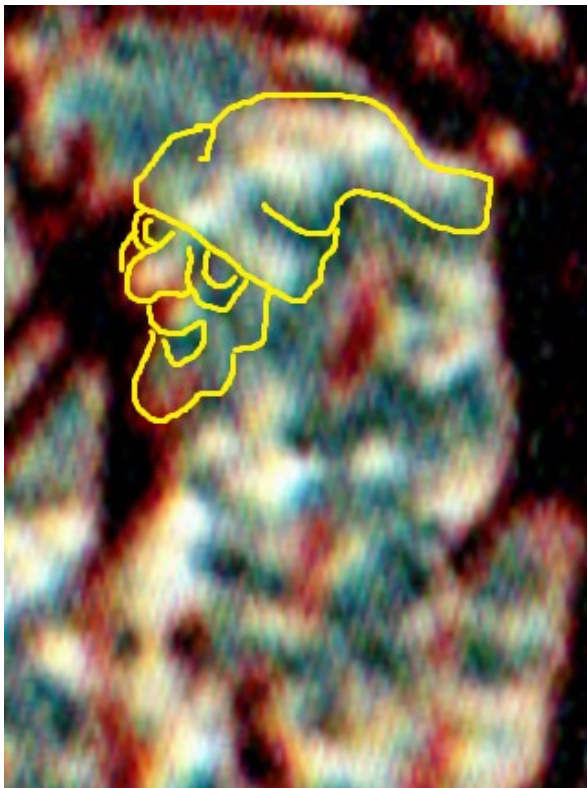
- 3. The Duck Toy, and...
- 4. ...The Baby's Rattler



5. Wicked Witch #2



6. Wicked Witch #3



7. The Puppy



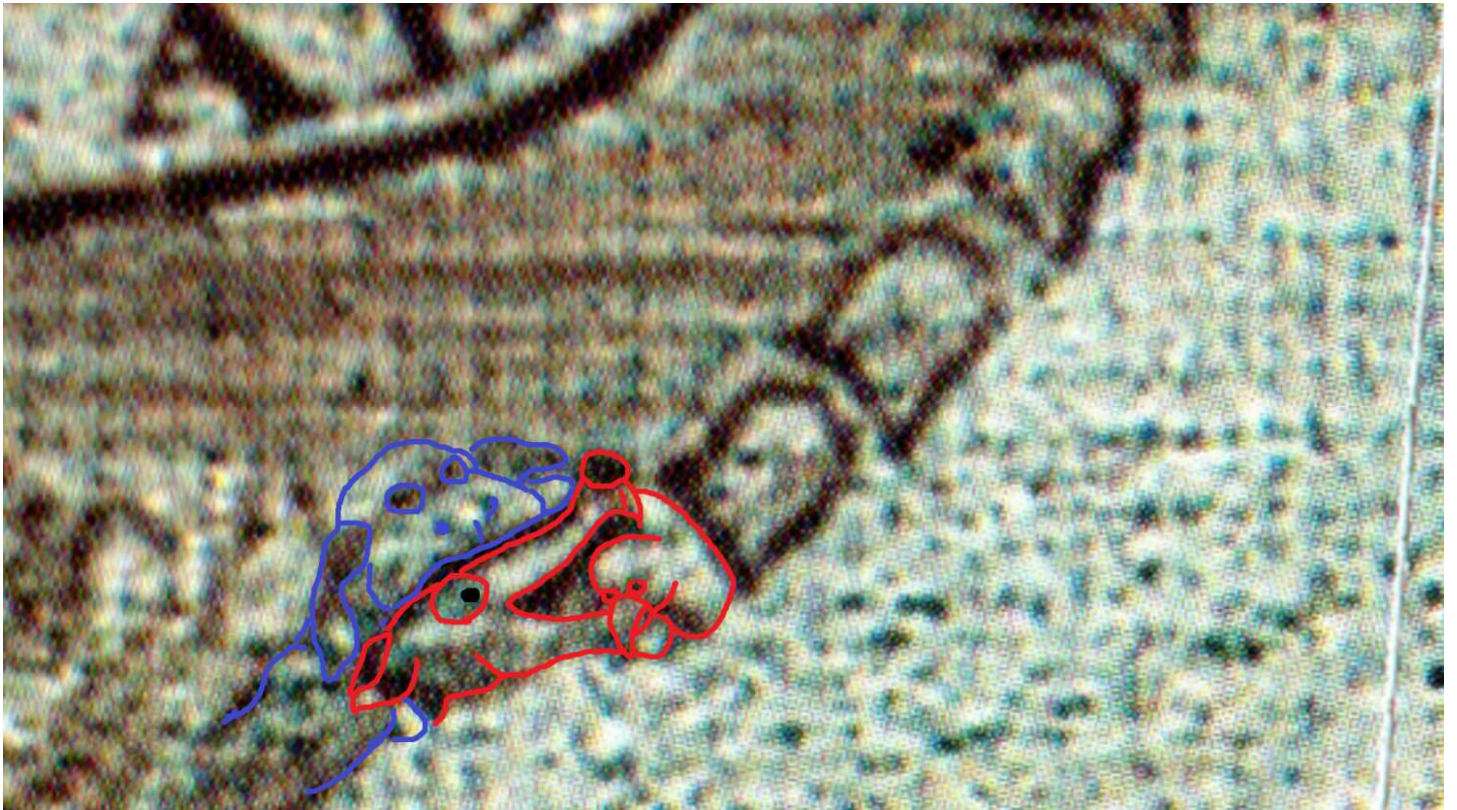
8. The Wolf In Sheep's Clothes, Catching a Bird #1



Lower left side of Juan Diego Cuauhtlatatzin's badge.

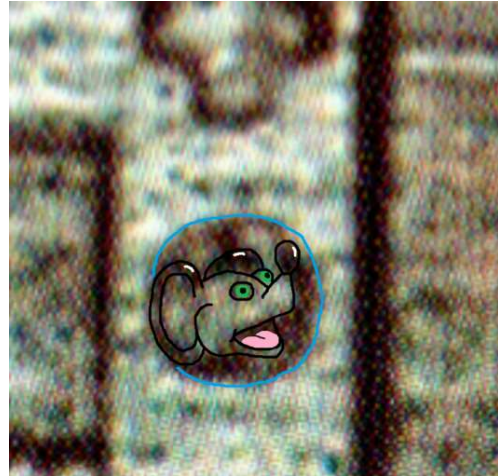
The *wolf in sheep's clothing* is clearly a reference to the West.

9. The Wolf In Sheep's Clothes, Catching a Bird #2



Lower right side of the Juan Diego badge.

10. The Mickey Mouse-like Character



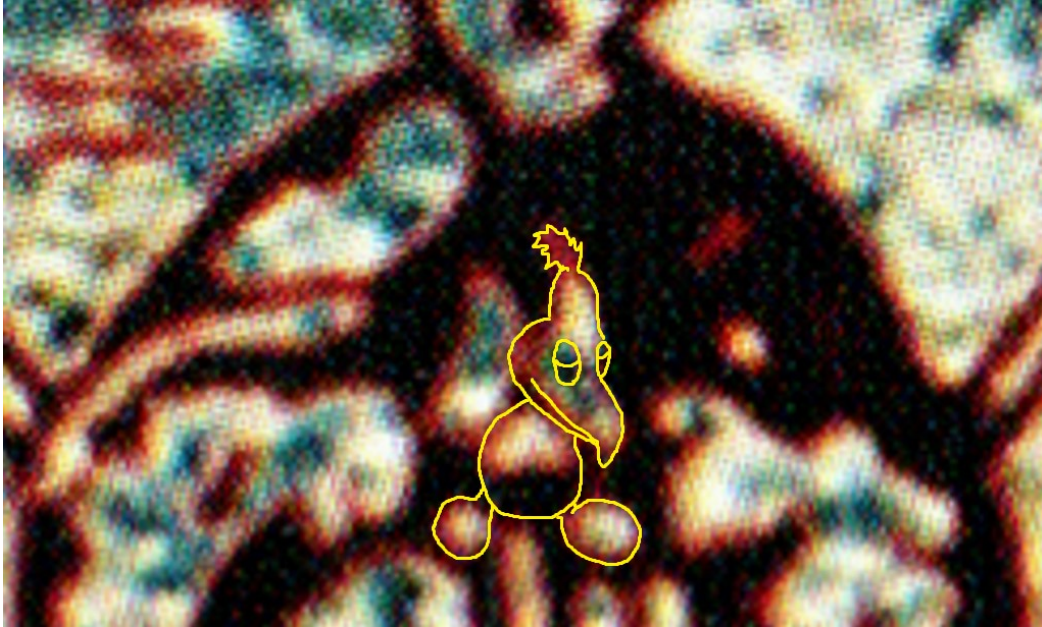
Upper right side of the frame around the central image in the Juan Diego badge.
(Color was added to this image.)

11. The Big Bird



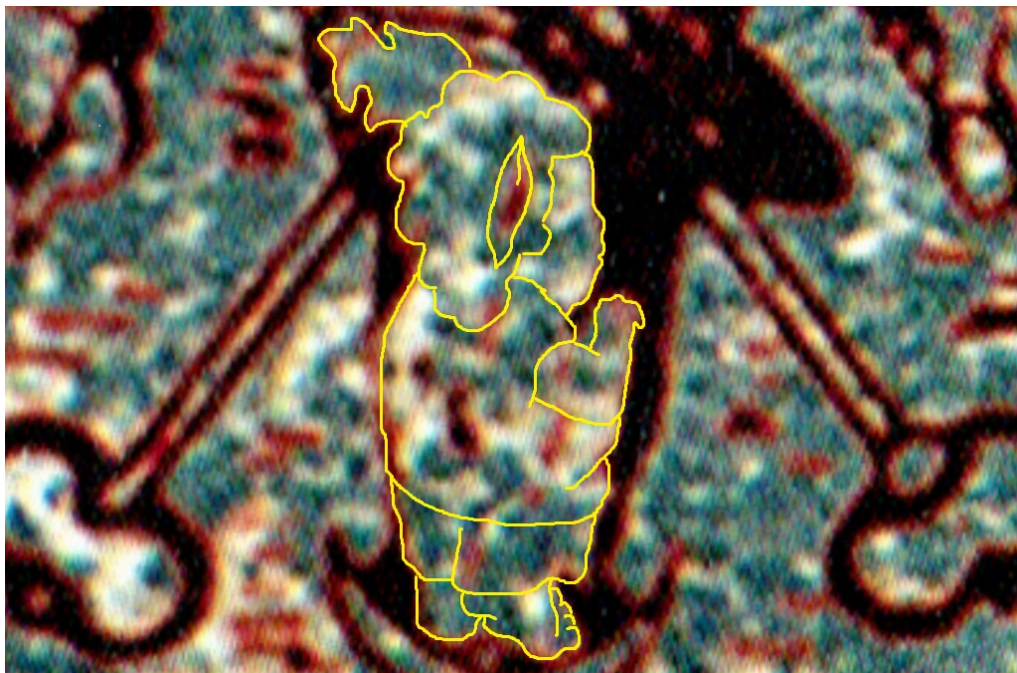
These characters are not as cute as you may think. The *big bird* refers to the character “Big Bird”, of PBS TV’s *Sesame Street*, in the US. John W Gardner created CPB and PBS to aid corruption of US businesses, via boardrooms (see Origin Stories). Sesame Street was a tool to stunt Black and brown children’s intellectual development, by keeping them from running around and playing –the best things for children’s intellectual development. The mouse character represents Disney –one of the most powerful members of the US’s evil Big 6 film and TV companies.

12. Medium Sized Cartoon Bird



This running bird character (with unusual feathers on his head) reminds me of Warner Brothers' "Road Runner" character.

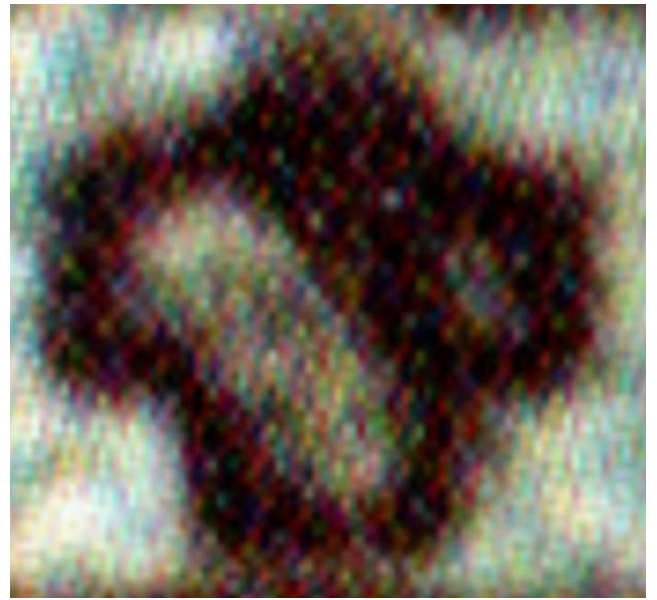
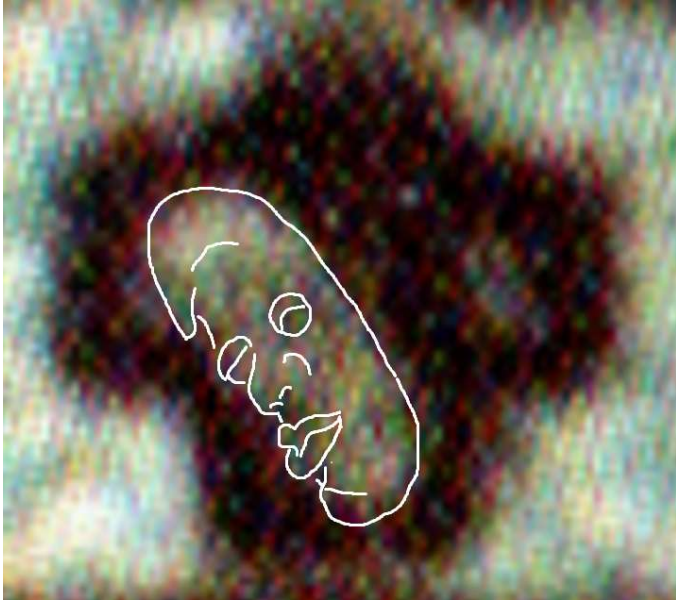
13. Cute, Chubby Cartoon Kid.



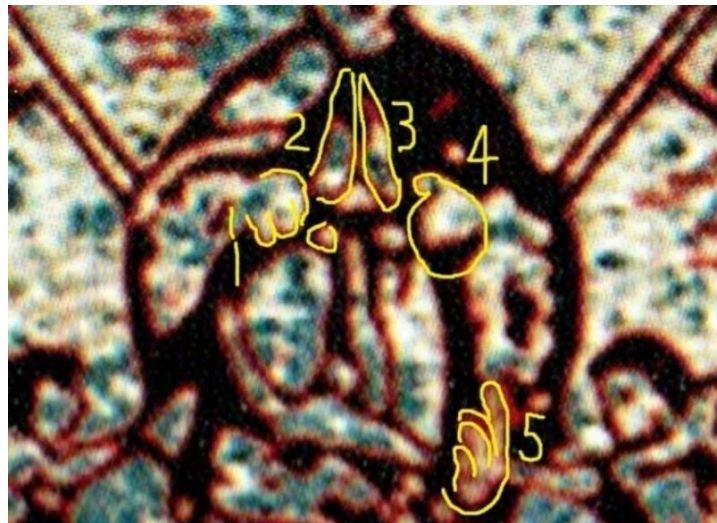
This cute little kid looks, to me, like she/he may have feathers in her hair. God is not making light of heavy people. He's showing He sees the beauty in all of us, and the challenges we face. God may be cautioning against Western dietary habits.

14. The Moon Man

The Moon Man is hard to find, in the middle cross at the top of central image frame on Juan Diego's badge (and may not even be there). Here's what I see (below, left –I added the white lines to the image on the left):



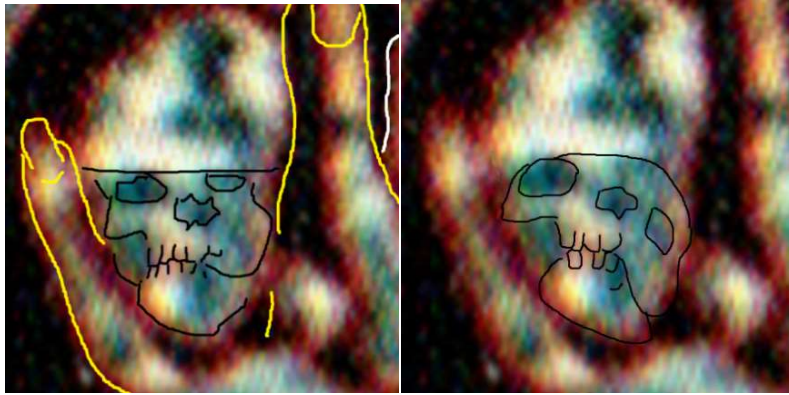
15. The Elder's 5 Hands



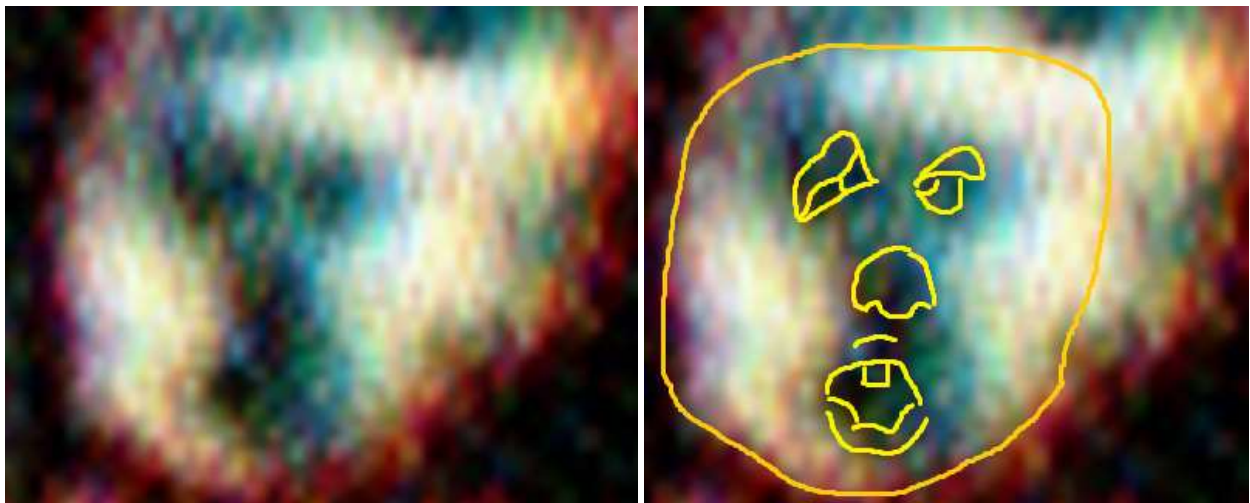
I think the 5 hands represent the *hands of time*, which God controls, absolutely. Notice all 5 hands are near the wheel (*the wheel of time*, or a clock's face). To me, the lower portion of the harp, at the center of the wheel, resembles a sundial.

5 is Jesus' primary number, so I think Jesus had a lot to do with the Elder badge. Jesus is always helping His Father, but seems to prefer to give the glory to His Dad. But this was neat to find. I think Jesus' signature in the Juan Diego badge may be the 5 deliberately hidden images (not hidden by abrasion and acid damage).

16. The Skull

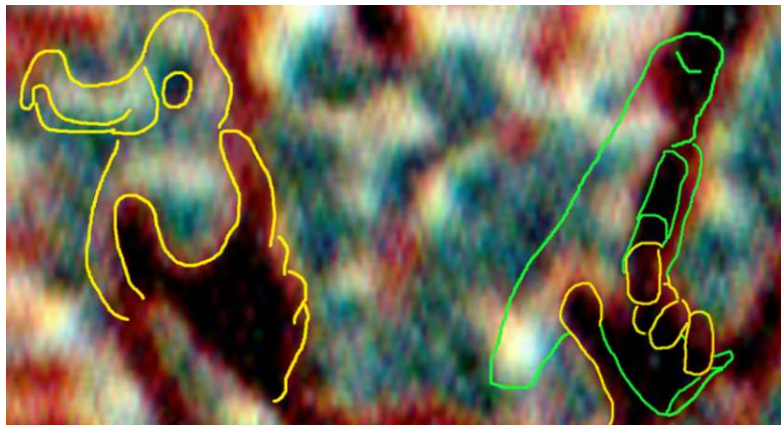


17. The White Western Monkey



This White Western monkey is the only upside-down image (above *the skull*, in the center of the harp), meaning the White West was going backwards. God would only use racially loaded images to edify. He's likely saying the West's institutionalized corruption, hatred and cheating was devolving them into something He did not intend.

18. Toy Duck #2 and the Gun



God is probably saying guns are not smart toys.

19. The Driver

Both hands on the wheel



20. The Butterfly



Look closely at the markers used to create this. It starts with the keys, then the winged kids...

Bonus Question: What kind of butterfly is this?

Solution: It's wearing a crown, so it must be a **Monarch**.

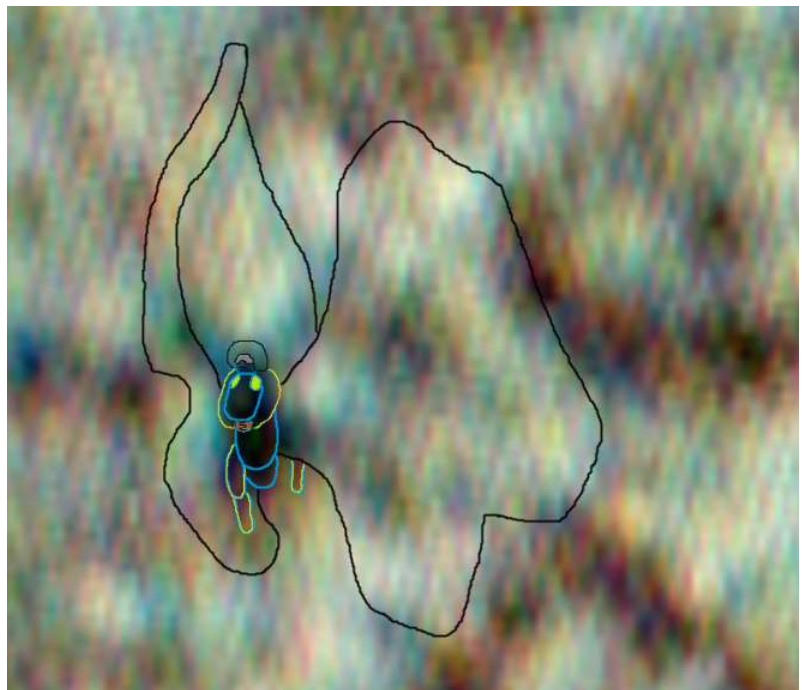
21. Butterfly Driver

There are two *Butterfly Driver* images; one of them is in the Elder badge (right).

This ***Butterfly Driver*** represents my screenplay, stolen hundreds -likely thousands- of times by the West (and their allies) for countless major films, TV shows, cartoons... to enrich themselves and glorify the West. God did this in case anyone doubted the influence of my story -the most stolen literary work ever. Period. This shows God will go across time for those who love Him and respect His word.

- The Elder badge represents a *Butterfly Driver* movie poster: A poor man races to the giant satellite city for the super-rich to save the life of his child.

The other ***Butterfly Driver*** image is tiny and in Juan Diego's badge, just to the left and between the 2 roses (see below). The name *Butterfly Driver* started as the name of my rock band back in 1995 to 1996. I made a logo featuring a little guy dressed as a pilot racing on the back of a butterfly. God or Jesus slipped that concept in here too. (Some color -yellow and blue- was added to the image to the right.)



I-5

Hidden Messages

Hidden inside the images, and *hidden images*, in Juan Diego's badge is the date of a monumental event. That date is 1/5/ 2025 –May 1st, 2025.

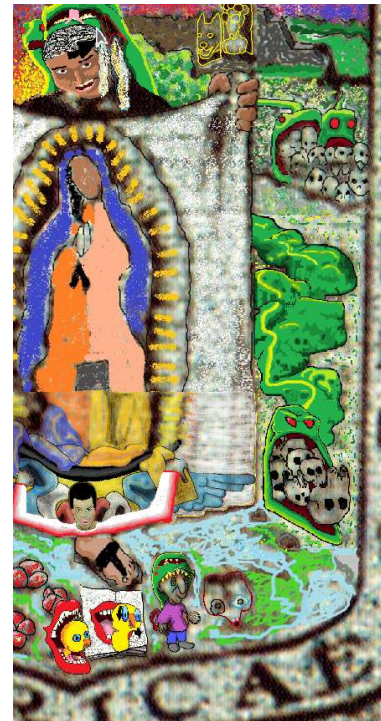
1 is God's secondary number. 5 is Jesus' primary number. These numbers may indicate we are entering a period where Jesus is the primary force.

Here are some of the ways the date 1/5 is expressed:

1. The **I** (Roman numeral 1) in the word "AMERICA" at the base of the central image frame is askew; rather than pointing down to a 6 o'clock position, it points to 5 o'clock – which represents May (the 5th month).



2. Juan Diego's only shows 1 foot, and the five toes of that foot are in the o'clock position, pointing at the A. Juan Diego's 1 foot represents the first day of the month, as does the letter A. The 5 o'clock position represents the 5th month (May), so do the 5 toes on his foot.



3. The letters **A** and **E** at the end of the word "America," at the base of the central image, are slightly bold and offset from the other letters. **A** (the 1st letter in the English alphabet) represents the 1st day of the month. **E** (the 5th letter in the English alphabet) represents May.



4. Rather than facing forward (6pm), the character who represents me (in purple) faces 5 o'clock (May), and toward the letter A, which represents the 1st of the month.



5. The nose of raccoon, and the forward arrow on its head point to A -which represents the 1st of the month.



6. At the top of Juan Diego's badge, the eyes of the Image Beast face slightly off center, to the 5 o'clock (May) position.



7. At the bottom of Juan Diego's badge, the square-jawed beast's head faces 5 o'clock (May) position, and his head seems to tilt forward to a 1 o'clock position (the 1st).



8. At the base of the tilma, the original angel faces 5 o'clock (May), with his head tilted forward, at about 1 o'clock –the 1st of the month (my poor image reconstruction may not properly convey this).



The year of the event is expressed symbolically, at the bottom of the badge (see above). Reading left to right, the three “M” ghosts, outlined in red, on the left, represent the third millennium, which we are now in; the two wolves in the middle, with birds in their mouths, represent the first 20 years of the new millennium (thus, each wolf represents a decade); the five common ghosts, outlined in pink, represent the first 5 years of the third decade of this millennium. Together these characters express the number 2025, the year the mentioned monumental event will transpire.

The event pertains to 3 things expressed in how “AMERICA” is written in base of the central image frame (see image above).

First notice the letter sequence “AMERICA” is off center, as if it has shifted. Like Guadalupe’s promise of a miracle that was delayed when Juan Diego looked after his uncle, this shift represents a delayed prophesied coming to pass.

Now notice that the *I* sort of looks as if it’s falling. Also note that “AMERICA” is not a word, in English or Spanish. But “America” is a word strongly associated with the United States, and “cae” is a word meaning “falls” in Spanish.

I strongly believe the monumental event pertains to the day **America falls**.

However, because this books pertains to my methodical presentation of evidence of the West’s desecration of Nuestra Señora de Guadalupe, I will not share those predictions here, in this book, because if my prediction were inaccurate, or partially inaccurate, that failure would undermine the valid evidence I gathered and presented concerning the West’s crimes against Nuestra Señora de Guadalupe. I will not allow that risk. The evidence I’ve presented is overwhelming.

Thus, rather than explaining, here, what I believe will happen on May 1st, 2025, no more than 1 day after I upload this 2nd edition of *Killing Guadalupe*, on April 4th, 2025, I will post what I believe the event will be on the *Ongoing Communication* page on my Zone Resistance site (www.TheZoneResistance.com).

XVI

Post

- Since *Nuestra Señora de Guadalupe* did not feature White subjects, the West resolved to suppress any and all mention of it from their publications for 135 years. When the West finally realized that the beauty of Nuestra could not be defeated or suppressed, they resolved to disfigure, steal and destroy Nuestra. They executed this strategy by resolving to do the same to the true history of the Aztec people. If you read certain of my prior works, including *Revelation 2: The Solutions*, you know that the West successfully corrupted the entire Bible in the mid 20th century, in the Dead Sea Scrolls scheme –using methods similar to those the West used to steal and corrupt Nuestra Señora and Aztec history.

What follows are some of the methods the West used to falsify Aztec history.

Because the West destroyed all Aztec writings they could find, circa 1540s, they were well-positioned to write whatever they wanted.

The West's plan involved **2 possibly legitimate documents** (these documents are extremely questionable, but I accept them, herein, for argument's sake) and **5 backdated fake documents** –some of which were “found” hundreds of years later, and **5 backdated fraudulent works of art**.

The same year of the *Informaciones Juridicas*, 1666, a man named Luis Becerra Tanco, a Mexican scholar (I believe of Spanish descent) released a *pamphlet* called ***Origen milagroso del Santuario de Nuestra Señora de Guadalupe***. These are the two possibly legitimate documents. (But Tanco's account would quickly be backdated into other fake Aztec Nahuatl accounts, created by the West.)

The 5 wholly falsified and backdated **documents** are:

1. ***Imagen de la Virgen María, Madre de Dios de Guadalupe***, a pamphlet which was likely never published, which the West has falsely backdated to 1648. The alleged writer, Miguel Sanchez, was a priest, and he took part in the *Informaciones Juridicas de 1666*. But there is no evidence that he wrote a book in 1648. He was chosen to attribute this fake book to only because he took part in the *Informaciones*, thus his existence could be verified, which would give the fake pamphlet story some credibility.
2. ***Nican Mopuhua***, a fake document and story, written in Nahuatl, backdated to 1648 or 1649, attributed to Luis Lasso de la Vega.

3. ***Huei Tlamahuicolitic***, a fake document and story, written in Nahuatl, backdated to 1649, also attributed to Luis Lasso de la Vega.
4. ***The Informaciones de 1556***, (not 1666, but 1556), a fake investigation into Guadalupe and Nuestra that never transpired. This story emerged in 1888 – 357 years after Guadalupe appeared. The story typifies how so much of Western history is brazenly falsified. One of the West's many seemingly credible disinformation websites, Daniel Castellano's arcaneknowledge.com, explains the story perfectly, as Castellano (a Western tool) gets all the absurd details, entities and nonentities right. Watch how facts are just invented and backdated:

According to an 1888 letter by the bibliographer don José María de Agreda y Sánchez, the document was first mentioned in 1846, when the historian José Fernando Ramírez (1804 1871) visited Archbishop Manuel Posada y Garduño. Supposedly the archbishop pointed to a few folios on his table, saying: **“what is certain of this matter, is contained in this small file; but neither you nor any other person must see them.”** The archbishop, who died on April 30 of that year, ordered the file moved to his reserved archive. Agreda y Sánchez learned this from D. José Guadalupe Arriola, who heard it directly from his friend Ramírez. He also claims that “a trustworthy person” told him the exact same thing happened to D. Rafael Adorno when he spoke with the archbishop. As the anti-apparitionist author Stafford Poole acknowledges, “A certain degree of skepticism is in order,” regarding this claim.

The entire fake story comes from hearsay about a fake, unpublished 1888 letter –almost 4 centuries after the events.

5. ***The Codex Escalada***, an absurdly fake document the West just happened to find in 1995 –464 years after Guadalupe appeared to Juan Diego.

The 5 wholly falsified and backdated artistic **works of art** are:

1. The Nuestra copy by Baltasar de Echave Orio, falsely backdated to 1606.
2. The Nuestra copy by Lorenzo de la Piedra, falsely backdated to 1625-1639.
3. The Nuestra Señora copy by D. Luis Toluca, falsely backdated to 1632.
4. The Nuestra Señora copy by Fray Pedro de Salguera, falsely backdated to 1632. If I recall, Salguera was a painting expert used in the Informaciones (thus, again, they find a verifiable historical figure, and 150 years after he dies, someone alleges they found a Nuestra copy by him in an old attic).
5. ***The Stradanus Engraving***, a fake engraving, falsely attributed to Samuel Stradanus, backdated to 1615.

- Although I accepted the *Informaciones Juridicas de 1666* as valid to write this (a necessary compromise), a much more effective argument could have been made that the *Informaciones Juridicas de 1666* was staged to steal information about Juan Diego, Guadalupe and Nuestra Señora from the indigenous people, for the West to more effectively rewrite the story to their liking. I believe Francisco de Siles probably would **not** have been a conspirator in this plan. For this to succeed, the West (including the Vatican) would have just agreed to allow Siles *Informaciones* to proceed.

At this, hopefully you wonder, “Why would the West do that?”

Solution: Because the West suppressed the Guadalupe/Nuestra/Juan Diego story for 135 years, so they knew little or nothing about the story. Thus, if the West wanted to rewrite the story, they needed to know the existing story. Hence, they would want to interview the most knowledgeable indigenous people they could find –as they did. After their interviews, the West could then suppress the release of the *Informaciones* for as long as they wished –even 223 years. More than enough time to remove all story details the West disliked, and replace them with preferred details. The greatest advantage of not publishing the *Informaciones* for 223 years was, is when the West finally released the *Informaciones*, they could backdate 222 years of any necessary fabrications and deceptions into the *Informaciones*. For example, let’s say in 1795 God attacked two unusual badges to Nuestra –which, ordinarily, could never be explained- but, because the *Informaciones* were still unpublished, the West could just falsify one or two of the *Informaciones*’ witness statements to allege they saw the odd badges. This continues for 222 years, and when the *Informaciones* are published, centuries of Western lies are made to appear true.

- The leaders of the Western partners did not attack the West’s Protestant and Lutheran churches, because they knew God did not recognize these false churches, as He makes clear in Revelation, Chapter 13. The West attacked the Catholic Church, and sought every opportunity to corrupt the Church, via bribes or displaying corrupt images on the walls and ceilings of churches, etc, because corrupting God’s **true** Churches was meaningful, in Satan’s war against God.

➤ As I write this, the events of Revelation, Chapter 18, have not fully played out. People should be aware of how Nuestra Señora foreshadowed this:

In the story of Juan Diego and Mary/Guadalupe, Mary promises to perform a miracle on December 11th (of course, any such miracle would be a display of God and Jesus’ power, executed through Mary). But on the prophesied day of Mary’s miracle, Juan Diego was unable to keep his appointment with Mary. Thus, the next day, December 12th, Mary performed the miracle.

This connects to the world's present situation, where it appears that events that were prophesied in Revelation (18:18 and 18:19, perhaps others) did not come to pass –apparently, because I failed to solve one or more of the Mark Crimes and punishments by the solution deadline, if that sounds reasonable (learn more in *My Stepdad Was One of the Zodiac's Santa Rosa Hitchhiker Murderers*).

God seems to be saying His word will be kept; but because His servants have free will and make reasonable choices (Juan Diego chose to care for his very ill uncle; and believing my Mark Crime solutions were correct and complete, I stopped working on them, and worked on the *Prophecies Against* mysteries) occasionally His promises are delayed, and sometimes modified.

➤ *Revelation 2: The Solutions* shows Jesus' Second Coming will begin on December 9th, 2027 –the 496th anniversary of the Virgin Mary's first apparition to Juan Diego. December 9th, 2027, is also the 40th anniversary of the Palestinians First Intifada against Israel. I think God is telling us something.

➤ As I approached completion of the first draft of this, I received a couple Messages. I believe the Sender(s) expect me to share, Biblical citation, Psalm 19:3:

There is no speech nor language
Where their voice is not heard.

I misread this the first time I read it. I read “their” with a capital “T” (Their). The lowercase T makes a world of difference. If you still don't quite follow, you can capitalize the “H” in “heard.” Our governments should aspire to this standard.

I received another verse. I think this one is intended for those, and their descendants, who formed alliances with demons, for their own economic advantage, against God and the nations of the Earth, Genesis 3:14:

Because you have done this,
You are cursed more than all cattle,
And more than every beast of the field.
On your belly you shall go,
And you shall eat dust
All of the days of your life.

Bonus Mystery: Why did God put me in the base of Nuestra Señora, and in the base of the tiny tilma image in the Juan Diego badge in 1795?

SOLUTION: In *Origin Stories* and *My Stepdad Was One of the Zodiac's Santa Rosa Hitchhiker Murderers*, I explained the West spent decades erasing all evidence of my existence. So, one of the reasons God put me in the Nuestra base was to show the West started its effort to erase me 169 year before I was born.

Double Bonus Mystery: What feature do the images highlighted in pink, below, share indicating they may be fakes, and the West continues to engage in mass art fraud?

- Solution on next page.



1. Juan Correa, 1667



2. Juan Correa, 1704



3. Jose de Ibarra 1745



4. Villalpando, circa 1700



5. Miguel Cabrera, circa 1752



6. Jose de Ibarra, 1737



7. Nuestra, today



8. Jose de Alcibar 1777



9. Jose de Alcibar, 1796

SOLUTION (to the question *What do the images highlighted in pink, below, have in common indicating they are fakes, and the West continues to engage in mass fraud?*):

All of the images except the final image are from the period (1667 to 1776/1777) when they should all have large radiant glow areas, as you see in images 3, 5, 6 and 9. But images 1, 2, 4, 5 and 8 all conform to Nuestra Señora measurements after her size was reduced in 1777. This indicates the West has altered (or, more likely, replaced) famous Nuestra reproductions to facilitate their desecration of Nuestra.

Minor IP Theft –For the Glory of the West

A few years ago, I began publicly document how Western corporate agents routinely hacked into my computer, phone, cable TV –even my satellite car radio. A couple of these incidents were even captured on video tape. I was able to identify a couple of the hacking groups, and several of the hackers by name and face. So I try not to go online unnecessarily. In writing this, I rechecked Wikipedia's *Nuestra Señora de Guadalupe* page, and discovered a substantial change had been made; it now included a "Symbolism" section, and the first passage under that heading read:

The iconography of the Virgin is fully Catholic: Miguel Sánchez, the author of the 1648 tract *Imagen de la Virgen María*, described her as the Woman of the Apocalypse from the Testament's New Revelation 12:1, "clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars."

Instantly I doubted the citation. So I checked the Wikipedia reference citation; the passage was attributed to D. A. Brading (David Anthony Brading), a writer who died eight months earlier. In past publishings I've explained how the US uses its book ISBNs and copyright registrations to backdate and falsify books and copyright numbers. I also explained how the US uses dead writers and artists to facilitate this fraud. This Brading story looked false, but could be true. The US has closed most of its old web resources, after of my disclosures –and, now that I'm in Mexico, they've blocked me from some resource websites. But based on one test and a compound fact, I decided the Brading story was false.

1. I put the first 35 words of the alleged Brading quote in quotations, omitted the Revelation quote, then ran a web search. The only thing you should get is verifiable people and newspapers quoting Brading's book. However, that search yielded only 7 *Google* search results –and none of them credited or cited Brading.
2. The quote is un-sourced. The article claims Sanchez made certain statements about *la Virgen María*, but neither the citation or reference say where the

alleged statement was made. Rather, parenthetically, the writer says Sanchez wrote *Imagen de la Virgen María*, but does attribute the quote to this book.

A couple weeks before discovering the disputed Brading attribution on Wikipedia's *Nuestra Señora de Guadalupe* page, I began preparing to write this report about the West's desecration and alteration of the most beautiful, important and sacred work of art in human history. Prior to this, in August 2024, I became the first and only person to solve all of the mysteries of the Bible's book of Revelation. I posted those solutions on my website. Because Revelation's solutions contain information that can save wise and deserving souls, and because some people may reasonably doubt my solutions, God attached three confirmation keys to Revelation -*Killing Guadalupe* is one of Revelation's confirmation keys. January 7th, 2025, shortly after I realized that the *Nuestra Señora* image of the Virgin Mary standing on a crescent moon, wearing a star-covered scarf-like head-covering (even without her stolen crown) represented Revelation 12:1, I verbalized this to two visiting guests, and I wrote a couple short notes about it in my notebook. Revelation 12:1 reads:

And there appeared a great wonder in Heaven;
A woman clothed in the Sun, and the Moon under her feet,
And upon her head a **crown** of twelve stars.

After you've read these verses, and read a falsified account that a 17th century priest said Guadalupe represented the embodiment of Revelation, suddenly this may now seem *obvious* to you. But it is not. In fact, for hundreds of years, including the time period in question (16th to 19th century), Western artists were so clueless what this verse was about that they developed a whole *Virgin of the Apocalypse* art genre, which had nothing to do with Mary –you've seen this terrible art...



The same people who gave us these meaningless visions of Revelation 12:1, et al, now allege they saw Mary and Guadalupe in there too –after they suppressed any mention of Guadalupe for 135 years?

For the record, prior to me in January 2025, in almost 500 years I found no verifiable published record of anyone recognizing Guadalupe as the embodiment of Revelation 12:1.

The Alcibar Theory

So, this is just a theory, and I could be wrong, so I tucked it here in *Post*.

So, here's what I think happened in 1795.

In 1795, Jose de Alcibar was preparing to help the Western partners further alter Nuestra Señora de Guadalupe, when God attached His badges to its surface. Alcibar saw the beautiful tiny painting of Juan Diego Cuauhtlatotzin holding the Nuestra Señora, in the center of the Juan Diego badge, and He knew he was a witness to the work of God.

This changed Alcibar, and he quit the project.

But I think Alcibar, after seeing God's beautiful tiny work, may have painted a giant reproduction of the image in the center of the Juan Diego badge.



Today, the front of Jose de Alcibar's reproduction, *Juan Diego*, does not feature the original 6-winged angel or the badges. But, inspired by the tiny Nuestra copy in the center of the Juan Diego badge, Alcibar may have painted a reproduction of the true Nuestra Señora de Guadalupe, including the original angel, and hid that image somewhere on or behind the front face of the painting.

As for why I think this may be the case... Just a hunch –and not a big hunch.

Is it possible that Alcibar, acting on his own, or at God's direction, painted *Juan Diego* with a hidden *secret painting* on the back of the frame, or inside?

Is that what God was telling us with the *hidden pictures*?

If so, Alcibar would have known that he would not be permitted to reveal those images –until the leaders of the Western partners were ready for that. But the first time the West allowed the badges to be photographed was 2000.

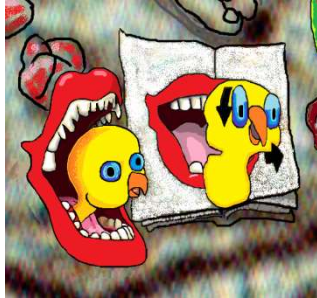
So, to work around this problem, here's what Alcibar may have done...

First, notice that de Alcibar's painting (previous page) appears to be either painted on a canvas stretched on a wood frame, or the surface itself, the medium, is wood, and the wood is conspicuously incorporated into the art, as seen at the bottom of the work, where the wood substructure is revealed in the surface artwork.

Second, in chapter 5, I touched on the fact that the tilma in Jose de Alcibar's *Juan Diego* has a vertical forward fold on the viewer's left side, obstructing the area where the badges might be seen, as two pink roses also fall past and also obstruct view of this area (below, lower left). Meanwhile, the viewer's right side of Juan Diego's tilma (in Alcibar's painting) also has a vertical fold, but this fold is backward, to the back side. I believe this may mean "what is hidden from the face of this canvas is displayed on the back, or below the surface, or on the reverse side of the canvas." And what Alcibar may have hidden is a copy of Nuestra Señora de Guadalupe with the original angel.

Just a theory.

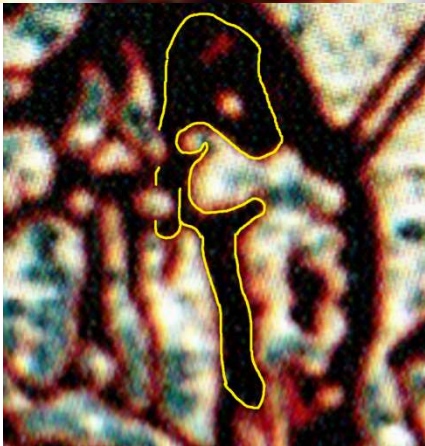
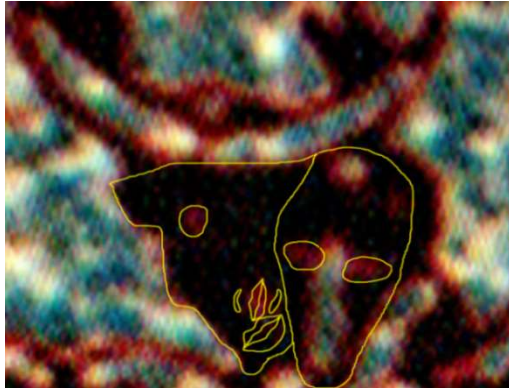
Criminal Talent



In chapter 5, I showed God use a mouth that looked like a certain rock & roll band's (the Rolling Stones) logo and the **Warner Brothers'** cartoons character. "Tweety". Over the years I have relentlessly reported on how Big 6 film and music companies use subsidiaries companies to steal IP, launder money and commit other crimes. Recently I've warned that the West's big music companies used artists to to steal IP -by falsely alleging artists (including the Beatles, Elton John and the Rolling Stones) wrote certain songs, when many, many, many of those songs were stolen. God coupled *Tweety* and the Rolling Stones' *mouth* logo because in 1971 the Rolling Stones label became one of Warner Brothers many, many subsidiaries. I think God is saying I'm correct about the West corrupt use of subsidiaries and artists to steal IP, but, more importantly, God is affirming that He is aware of all of our crimes, and we will be held accountable.

- It should be observed, again, that characters that are similar to Mickey Mouse, Big Bird, Tweety, Road Runner and the Rolling Stones logo were all found inside badges that were affixed to Nuestra Señora about 120 to 160 years before the Big 6 and PBS existed. Hmm.

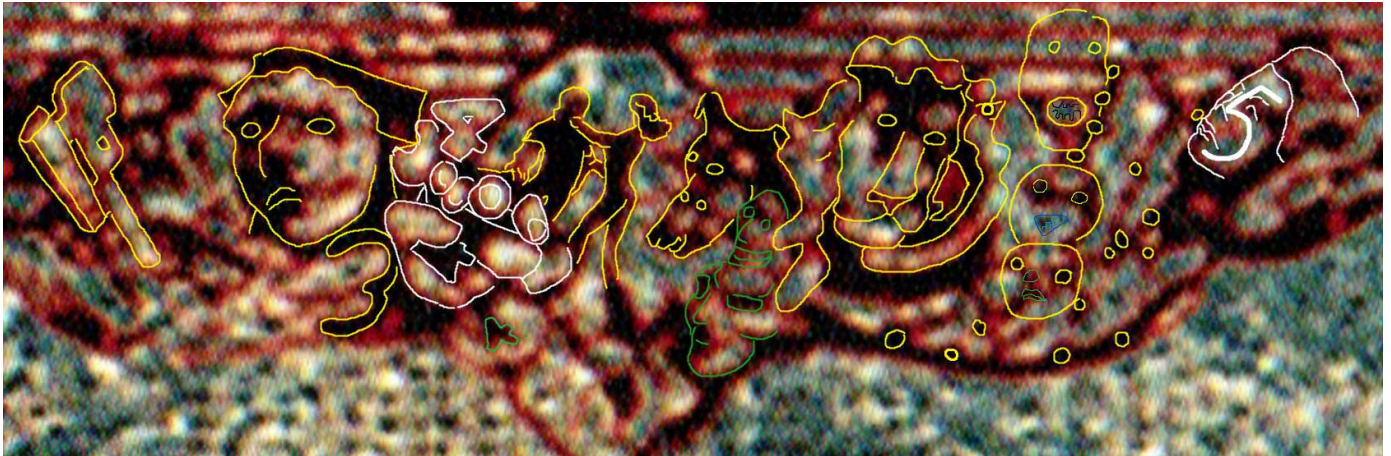
Revelations Everywhere



Throughout this book we've seen that God is very accurate and measured in what He says and does. Because of this great deliberation, if we too are deliberate readers, there are solvable mysteries throughout the Bible. Like the most deliberate Father, God often configures His words and revelations to reveal more, to those who are willing to *do the work*. For example, in the Elder badge's base (Gehenna/Hell), you may have noticed that everyone/thing has black eyes (except a couple being whose eyes/colors can't be distinguished). But in the central image, among the living, the good Elder has black eyes, but the evil flying child who steals my son's toy has red eyes (left). And the one-eyed pony, who represents my sister in Gehenna, also has glowing red eyes. (And in Heaven, the bird that represents my mother has black eyes.)

I believe God is indicating my sisters who are still alive (in the central image area) betrayed me or stole from me by accepting bribes from various parties (including other members of my family). How? Because the flying child who stole from my son has red eyes. Thus, we can extrapolate that God wants me/us to make the connection.

Although this is uncomfortable for me, I'm sharing this to emphasize that one of the worst things anyone can do is to do agree to a bribe (an unforgivable Mark Crime), or a dare or a bet that does ANYTHING to ANYONE (who is not a knowing and willing party of that agreement) that they would not like. If your morals and values can be moved for money, you have no morals or values. God will not welcome anyone into Heaven who will betray their friends, family, or anyone, for money or personal gain –or for a dare or a bet.



1

2

3

4

5

Above is the base of the Elder badge. It's laid out in 5 or 6 sections (I say "or 6" because one section, the very center, I haven't finished decoding). Each section tells us some of the Mark Crimes my family and friends committed against me.

In section #1, the number "3" below the man's chin informs me that my stepdad got 3 additional members of his family (my stepmother, and my stepbrother and sister) to commit Mark Crimes against me (accepting a bribe to take harmful or unwelcome action against another person is a Mark Crime).

In section #2, the number 4 informs me that one of my former best friends, Hugh, committed Mark Crimes against me, and got 4 of his friends to join him.

In section 3, each of the four faces represents one of the 4 people Hugh convinced to commit Mark Crimes. The big dog head is Josiah, the little dog head is Josiah's smaller stepbrother Jake. The intense smiling face is Pay. The somewhat handsome face is Max.

In section 4, my sister is the lion. In this section, instead of writing the number of people my younger sister got to commit Mark Crimes against me, God shows me/us. In the image above, my sister, the lion, is on an old fashioned phone, talking to my two Taurus sisters and one of my nephews (the nephew I thought would never do something like this). I can tell who my younger sister is talking to by literally connecting the dots. My half brother is to the far right. By following the family line dots down from him, 3 dots connect him to his full sister (my half sister). One step up from my half sister is my full sister (older), who, in this representation, has blue irregular teeth. The other person on the phone is one dot from my full sister and also has blue irregular teeth. Fortunately, it looks as if my nephew is not necessarily bound for Hell; he is positioned higher than all of the others, and he does not have black eyes. I think this means his fate has not been determined. If it is up to me, I will forgive this nephew (but no one else on that page).

My brother has a 5 on his face, only to indicate that 5 other members on that side of my family also committed Mark Crimes against me, a severe blemish on my family.

- God shared these numbers because He wants you to understand your time in Gehenna/Hell is greatly increased by each person you cause to commit a Mark Crime.

Confirmation of Relentless Disruptions, Distractions & Misleading Signals

Some of you have read *My Stepdad Was One of the Zodiac's Santa Rosa Hitchhiker Murderers* (MSWOofZSRHM), so you understand God entered into a wager with Satan; this was necessary to preserve order and justice in the universe –because I blew a Mark Crime solution (although, again, when I agreed to solve Revelation, I had no idea that there would be consequences if I failed to solve certain mysteries). In MSWOofZSRHM we learned that because God won't lie or cheat, He had to outwit Satan (who won't do anything He thinks God will like) to win the wager and preserve order. But to win the wager, God had to lose the wager. This will only make sense if you read MSWOotZSRHM. But, where I'm going with this...

In MSTWOofZSRHM I disclosed (as I have disclosed in *Revelation 2; The Solutions*, and in my web blog) that in July or August of 2024, God and Jesus manifested Themselves in the form of inanimate -but pliable- objects, in or near my home in Mexico. And God is here (with Jesus) virtually always. They communicate with me through non-verbal gestures. Because God only uses gestures, He can only say about 7 or 8 things that I reliably understand (*yes*, *no*, “*hurry up*” or “*keep going*”, anger/displeasure, a greeting, a directional signal that means one of 2 or 3 things, He has a several very nice *pleased* or *content* poses, and 2 or 3 time He gestured “*I don't know*”; Jesus tends to defer to His Father, and seems to always agree with His Father ¹⁴ , and tends to prefer to just use the “keep going” gesture with me). I explain this because at the end of MSWOotZSRHM we learned God preserved justice and order in the universe, but as a consequence of losing the wager, God (and I think Jesus too) cannot speak to me, conventionally (words, telepathy, etc). Thus, God must continue to speak by gesturing through an inanimate object. (But, since I had no assumption that God and Jesus would necessarily continue to communicate with me after I solved Revelation or the wager ended, this was pretty good news –*gestures* from God and Jesus are better than nothing.)

MSWOotZSRHM shows it was almost impossible for me to learn all of the terms of the wager. But in the months since December 2024, I've come to believe that one of the terms of the wager is/was that if God lost (and He did), whenever I'm working to solve any mystery related to God, for half of that day (roughly 7am to

¹⁴ I disagree and argue with God more than I care to admit. Half of the time it turns out I misunderstood things, or I didn't have all of the facts. A few times I think was at least partially correct in my position –or at least I was not wrong (for example, I have repeatedly expressed my disagreement about God making wagers with evil demons like Satan). In these moments, it seems, Jesus will not go against His father. Rather, as always, He let's His Father speak for Himself, or He uses His “keep going” gesture –which does not indicate that I am wrong or right, nor does it indicate that His Father is right or wrong (rather, it seems to acknowledge that respectful disagreement is fine, but in order to continue to progress, the disagreement should be disengaged).

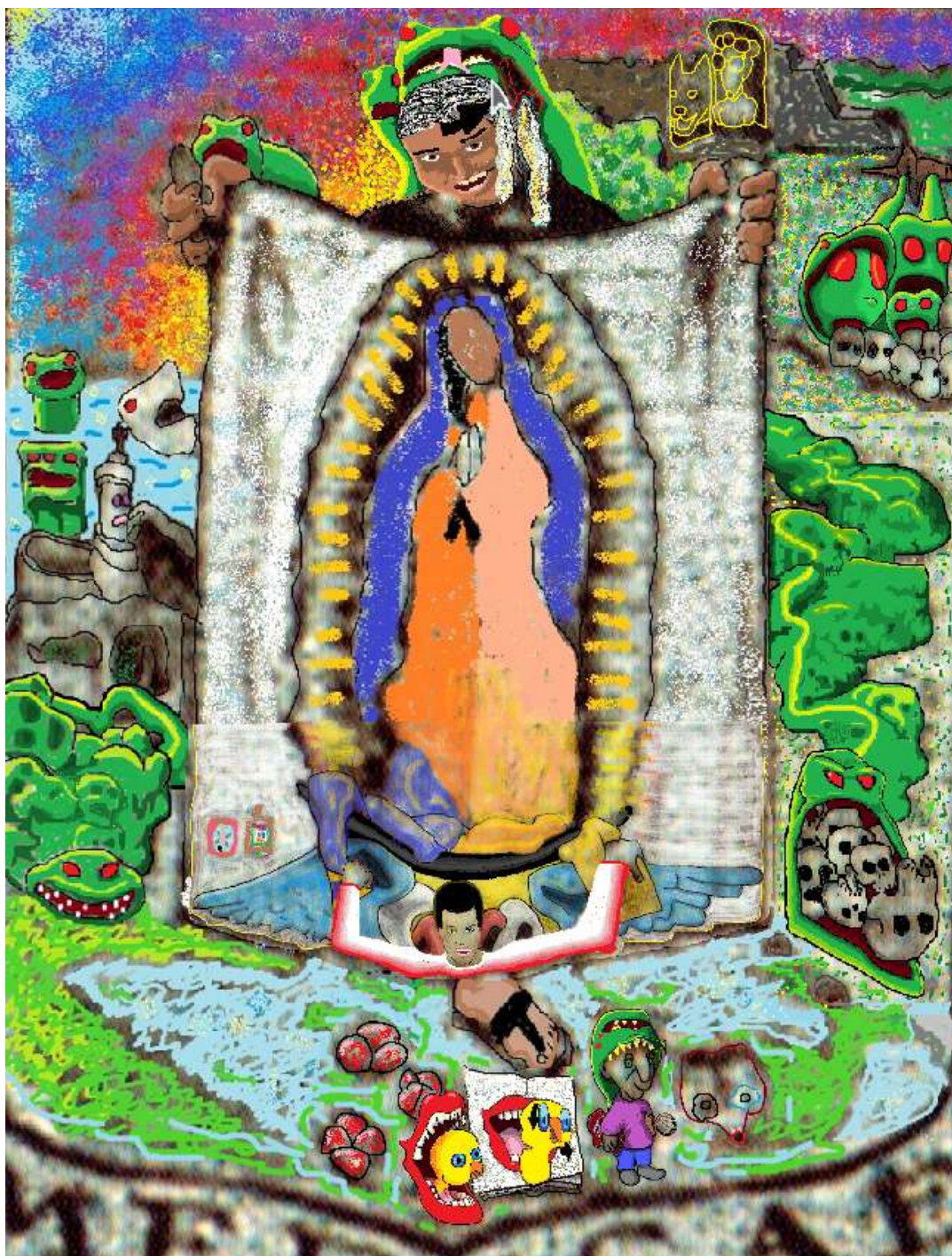
7pm), God has to try to delay my progress by making substantial disruptions and distractions. Typically, God satisfies this obligation by demanding that I watch TV (using His directional signal), which suggests something imperative to my work is happening; but that usually is not the case (so these disruptive signals are also misleading). The disruptions also involve making the very annoying sound God makes at me when He's disapproves or is disappointed. He makes this noise by slapping his inanimate form against a neighboring surface. These noises often lead to me arguing and yelling (because I didn't do anything to deserve that disapproving sound). Yes, I respect God, tremendously. But when you hear *that* noise, hundreds or many dozens of times a day, WHILE YOU ARE TRYING TO DO *HIS* WORK, if you are anything like me, you will get very mad. As I get nearer to certain deadlines, these behaviors increase and intensify. As I entered the final week of working on this 2nd edition, God began to slam the door, sometimes; which always leads to me yelling, and losing at least an hour of work time (usually more).

A couple of months ago I realized all of these disruptive behaviors must be a penalty for losing the wager terms. But some days I still forget the wager. And even when I remember, I still get mad, and I still have to turn on the TV on and check the various channels, because we are talking about God, and maybe something *is* transpiring on the news that I need to know about...

Most days, when I'm sharp and on my toes, after God insists I watch some meaningless TV news reports a few times, I then put barrier between God and me, so I can't see His angry and demanding gestures (but I can still see Jesus, in case there is a real emergency). But once I put the barrier up, God starts making His very annoying disapproving noise (I'm very sound sensitive, so this noise is horrible). And He continues to do the disapproving noise, sometimes a few times a minute, sometimes every few minutes, for hours, until the sun goes down.

Many of the books and reports that I've published since 2022 (including *Origin Stories*, *The Zodiac Killer's Identity Revealed*, *MSWOotZSRHM*, and *Killing Guadalupe*) rely on the publication of at least one document that no smart criminal would have published. But the publication of those unwise documents were part of Satan's agreement to confess his crimes.

I believe the reason God started slamming doors recently is because, similar to Satan confessing his crimes in published documents, God needed me to figure out that per the terms of His wager with Satan, I needed to include in *this* book/report a statement that God sufficiently and successfully disrupted and distracted my efforts to complete this book/report related to the mystery and solution of the West's destruction and desecration of Nuestra Señora de Guadalupe.



This is a variation of the image in chapter 10. The difference is the two snakes in the upper right; they represent the 2nd beast –the *Beast out of the Earth*, and the 3rd beast –John Gardner). From February to mid-March, 2025, I saw the image as you saw in chapter 10. But in late March 2025, I began seeing the image as you see above. The heads coming out of the snakes' mouth represent the greedy, undeserving and untalented children of Westerners, who unquestioningly accepted all stolen gifts their parents provided, never-standing for truth and justice.



