



Killing Guadalupe

The West's Crimes Against Man and God



Seventh Edition

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None of the images in this book have had their colors augmented, diminished or altered in any way, except where I've clearly added an outline, and sometimes cartoon-like color (particularly on the Juan Diego Badge), to help reveal the image. For the *badges*, the *winged child* and Guadalupe images, I (1) bought a life-size *Nuestra Señora de Guadalupe* 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 internet images.

There are 42,588 words in this book.

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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 Cuauhtlatoatzin'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 Cuauhtlatotzin badge*; the badge on the left 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 first 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 the badges 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 reasons the West and the Vatican have tried to hide the confirmation badges are (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, etc. And Western leaders added wide aprons to countless Nuestra Señora copies, 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 copies/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.



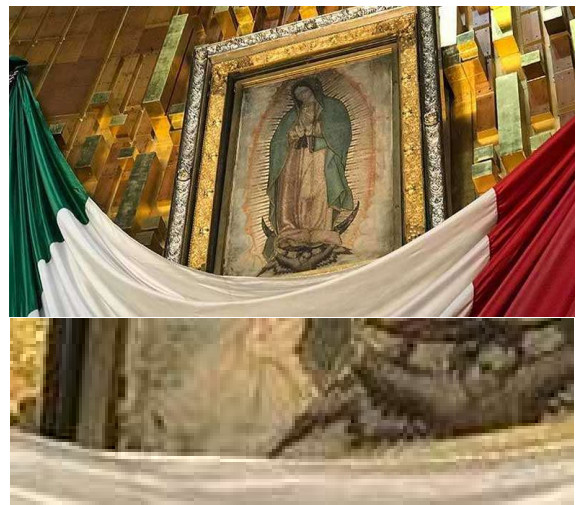
Their solution options were to either remove the badges from Nuestra Señora, or block them from view –on Nuestra and all reproductions. Thus, as seen above and below, the West's *preferred method* of hiding badge-less Nuestra reproductions was/is placing the copies in large frames, surrounded by an “apron”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

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 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



December 2024, a year after leaving the U.S. 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.

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 Cuauhtlatoatzin, an Aztec, encountered the apparition of the Virgin Mary, mother of Jesus, four times, in a 4-day period (*note: this is the current, prevailing story, but in the original story, Mary appeared 4 times; 3 to Juan Diego, once to his uncle*¹), 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, 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 the Bishop 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 he missed their appointment because his was 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 Castilian roses -foreign to Mexico- blooming on the 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 his 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 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 as *Guadalupe*.²

¹ I will provide evidence of this later in this book.

² In December 2024, Wikipedia’s *Nuestra Señora de Guadalupe* and *Juan Diego Cuauhtlatoatzin* pages spent a great deal of time alleging the *Nuestra Señora* was not the work of God, and Juan Diego a fraud or a myth.

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 would the West do that?

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 copies 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 "copies". 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*

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.

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 the Western 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 Image confirmed that the Virgin Mary/Guadalupe was not White, and the person God chose to deliver His masterwork to mankind, Juan Diego Cuauhtlatoatzin, 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 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 completely naked and semi-naked women, children and

men –some in very suggestive positions; all arranged to titillate the interests of wealthy Satanists, erode morality, offend God, and insidiously soften the viewers' mind to promiscuity and homosexuality.⁴



Above: The ceiling of the Sistine Chapel, by Michelangelo.

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 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 de Guadalupe* image to Juan Diego Cuauhtlatoatzin'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; and 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, 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 great 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 more than 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 winged-boy. 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 in 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.

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 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

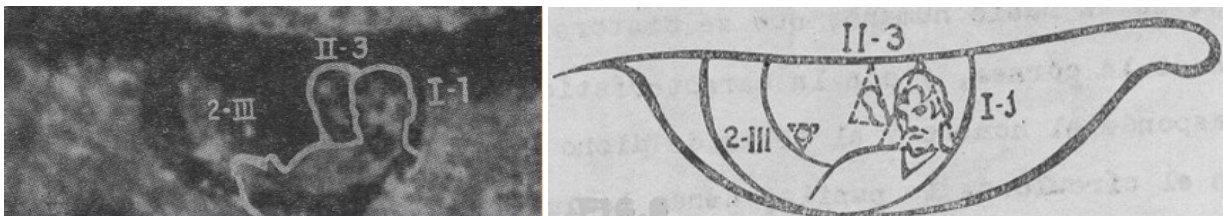


The area around Nuestra Señora de Guadalupe's eyes shows signs of added paint, sizing, and abrasions... That's a real story.

The fake story...

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, support this fake with graphics, superimposing White men in Guadalupe's eyes (below).



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

The purpose of this absurdity is to provide "credibility" to all the fake Nuestra stories Western Whites have invented.

Why is the West secretly 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 try –even if all they have left is a sad 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 a simpleton whose account should not be trusted. Juan Diego was a brilliant servant of God.

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

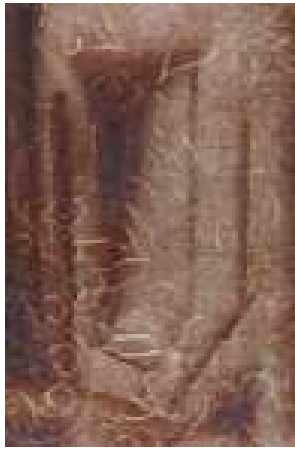
The damage to the base of Guadalupe's gown, just below her right knee, where a gateway or doorway once formed from a shadow created by an unusual fold in her gown, is impossible to assess. I first noticed something seemed wrong with the area at the base of Guadalupe's gown by scrutinizing Juan Diego's confirmation key badge (the rightmost of the two badges on the lower left of Nuestra Señora). The central image of the badge depicts Juan Diego holding up his tilmatli, with Nuestra Señora de Guadalupe cast upon it. Although the Juan Diego badge is terribly damaged, 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?

(Continued on the next page.)



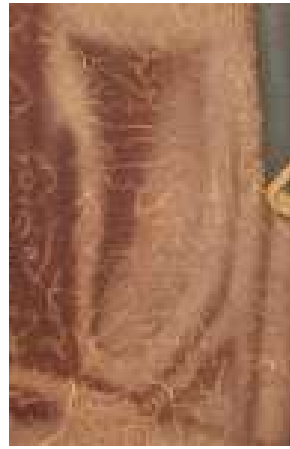
Below, are eight artists' reproductions of the gateway at the base of Guadalupe's gown.



Juan Correa, ca 1716



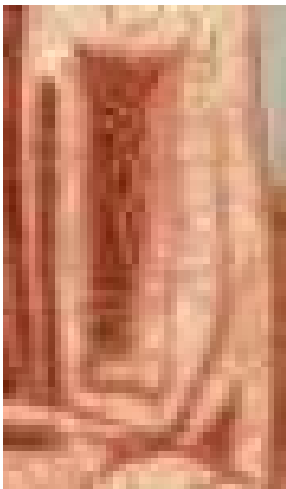
"Mexican" School
1700



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 right is the dull, battered and lifeless shadow that once inspired all of the gateways above –the shadow at the base of Guadalupe's gown, 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 *Maravilla 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, against the blues and white background). 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.



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

But everything about Guadalupe slowly changed. Due to all of the alterations made to Nuestra, the early copy artists are important. The first legitimate Nuestra-copy artist, Juan Correa, 1667 (bottom, right) shows us, originally, Nuestra had light brown skin –although I’d guess Nuestra’s original skin color was darker, closer to gold.

According to the copy-artists’ reproduction records, Nuestra’s skin quickly changed to silver-ish gray (bottom, center and right). And, as 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 these 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.

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 fidelity to God -primarily because Satan rewarded them for this. 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.

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; further purposes of these badges will be disclosed in the coming chapters.

The badges have an extremely unusual history, or origin story. Thus, they are not depicted on any Nuestra Señora copies, prior to the 19th century –AND not depicted on any copies that I'm aware of *after* the 19th century. The history of the badges is touched on in chapters 6 and 7, and in greater depth in chapter 11.

The Badges' are position on the viewer's lower left of the Nuestra Señora de Guadalupe 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 its primary image is 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* surrounding the central image of Guadalupe.



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**.

7 is God's primary number (seven Spirits of God, etc.).

The badges are exactly **1-inch** apart.

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



This chapter shifts away from Guadalupe/Nuestra, to analyze the content and purpose of the Elder badge. Focus will return to Guadalupe/Nuestra near the close of the chapter.

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

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

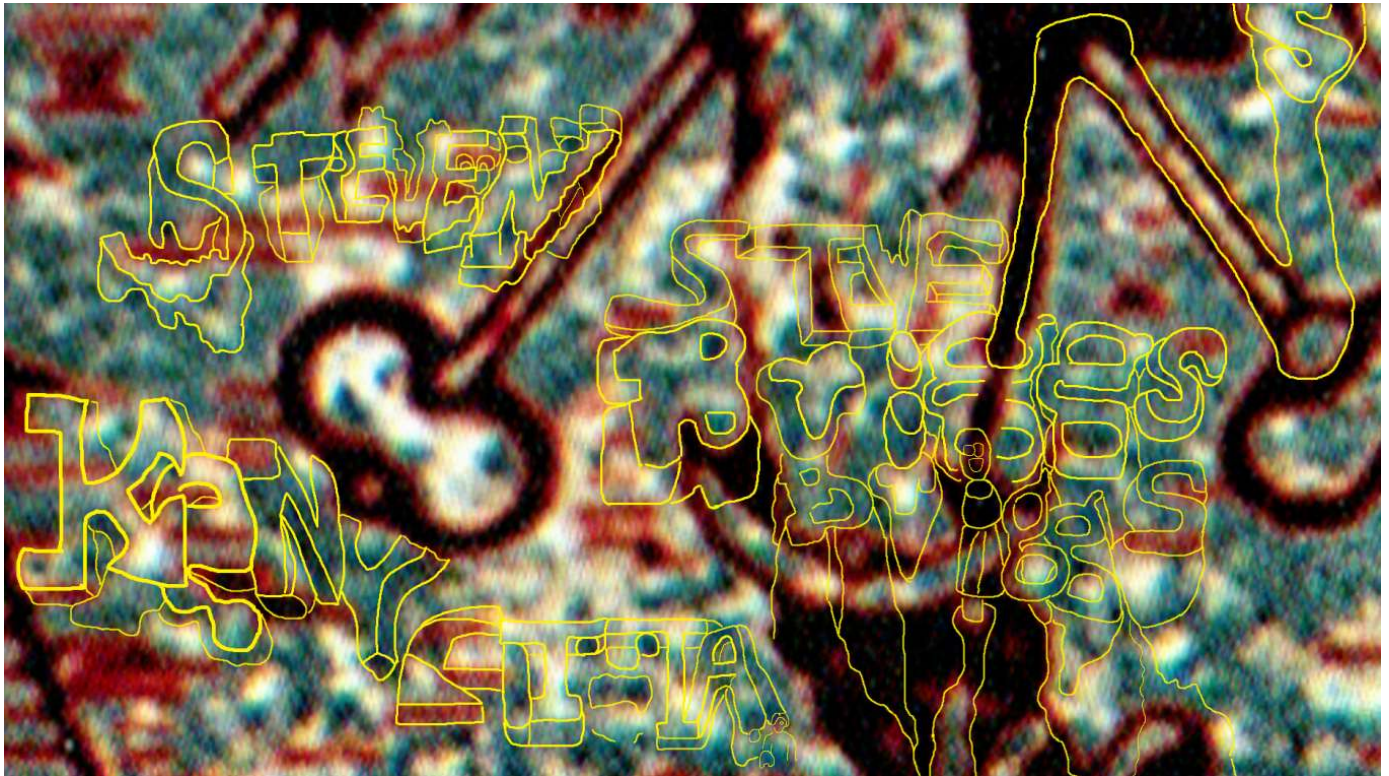
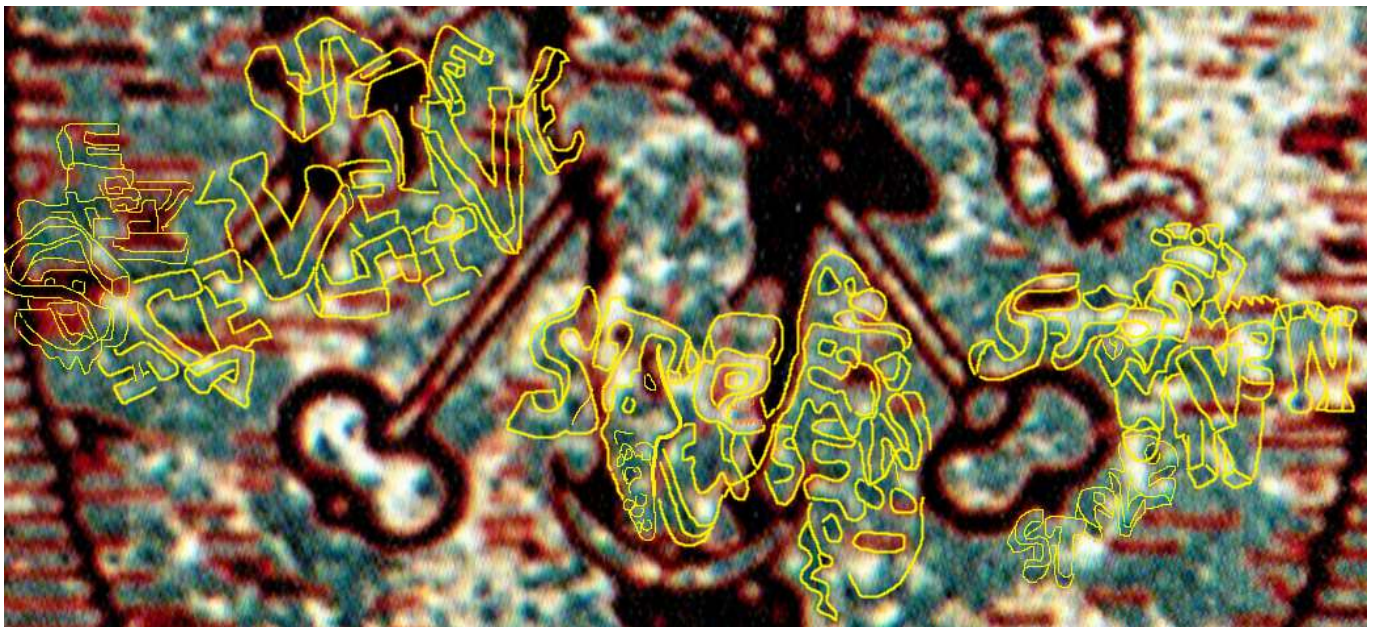
- You will find an enlargement of the Elder badge image at the end of this book/PDF.

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.



But you'll soon see God and Jesus do much more amazing –and tiny– things with art in the Elder badge. Beyond the astonishing layers of tiny art, God included information to confirm His Authorship of Nuestra and the badges, and confirm my identity and Authorization to act as His agent, and represent His interests, to reveal damage, desecration, and other violations to Nuestra Señora de Guadalupe.

To confirm my Authorization to act, God discretely hid my name in the Elder badge artwork, as illustrated below. As confirmation keys, God spelled my first and last names twice. Actually, He spelled my first name many times (see lower image). The many iterations of my name is explained in *Steve's Top-Secret Notebook*.



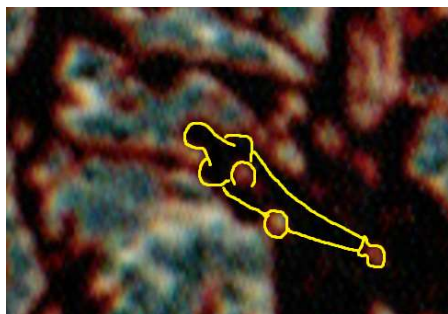
Some of the other steps God took to verify my identity and Authorize my work are explained in the next few pages.

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 a primary alternative reference identity for me. God also uses **244** as primary identifier, because the alphanumerical total of my birth name (Steven Kenyatta Briggs) is 244 –and, oddly, 244 is 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).

Secondarily, God also the numbers 24 (the day of my birth), and 44, and 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.

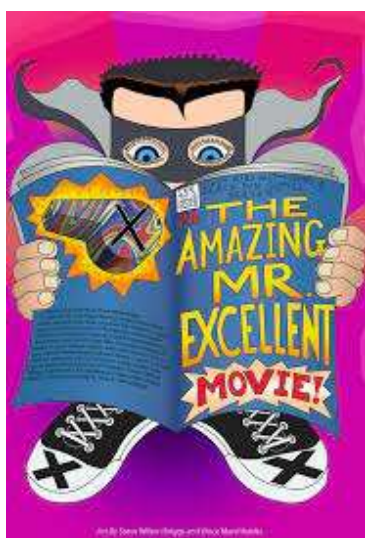
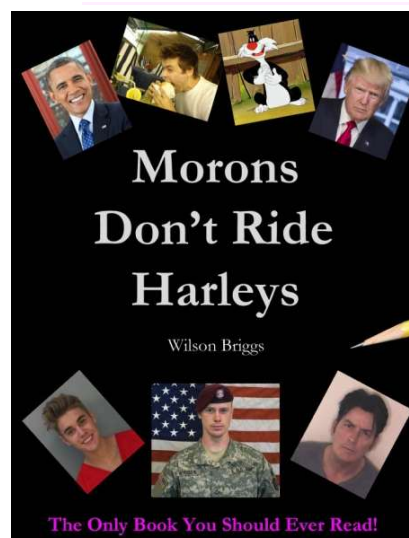
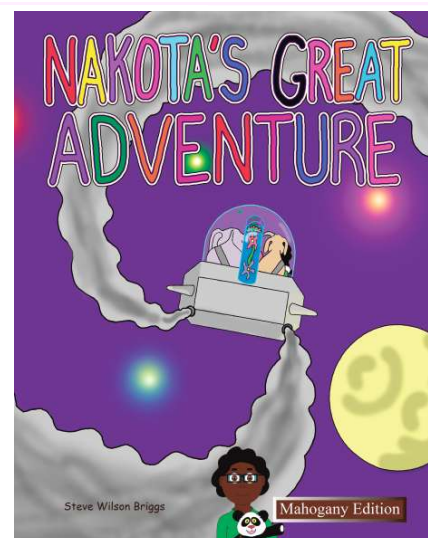
God uses these various *number names* for me to reflect His infinite nature, confirmation purposes, etc, and probably as sort of a running joke about my creative IQ (more about *the joke* in the *Introduction* of *Revelation 2: The Solutions*).

The name *Elder* comes from the **24 Elders** of Revelation, aggregate characters God used to identify me, and authorize me –or *predict* me- to solve Revelation.



Right, a writer's inkhorn at the Elder's side; one of many images hidden in the Elder badge. **Bottom left**, a poster of a movie I wrote and produced. **Bottom center and right**, a couple of indie books I published.

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



The first step God took to Authorize me was to make the Elder badge exactly 4-inches tall. 4, again, is my primary 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, and my birth number.



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 1820 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.

44

To signal my secondary numerical identity, **44**, God divided the wide frame field, around the Elder, into 88 divisions (using 89 outer lines, and 87 inner lines). With 88 inner *panels*, by counting 44 panels from the top and bottom, you arrive at the middle 44th panels from the top and bottom, which point to the Elders chest, and the 2 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 **2** (another secondary number) things closest to my heart –my son (family), and music –having been a semi-professional music musician for many years. [Note: in the image to the right, I placed yellow marks on every fifth panel, starting from the top –to count 88 panels.]

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), and the other is a C (for China).



Evil Flying Children

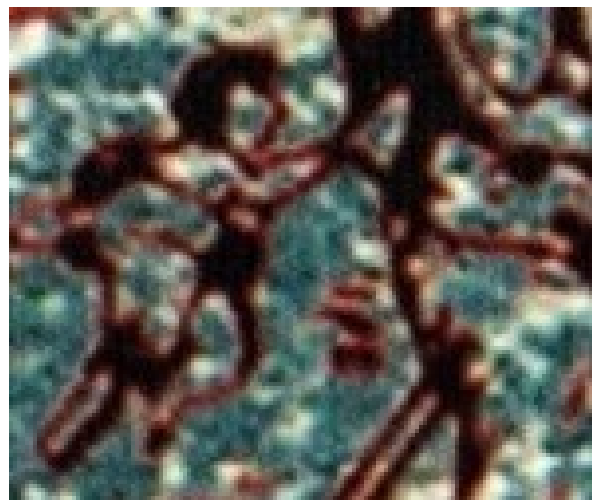
God also included 4 evil flying children on the Elder badge to confirm me. Prior to this Nuestra Señora de Guadalupe mystery, I was outspoken in my Revelation solutions about the Catholic Church and Vatican's improper use of graven images, particularly their corrupt representations of God as a White 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 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, friends and former friends.

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

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

Center: Life on Earth (and death). The main field, where the Elder stands, represents life on Earth. (This area *may* also represent spiritual *death*; which, in life, means living without God or morality; in the afterlife, *death* means no longer existing, while *Death* is another name for Sheol.)

Bottom/Base: Gehenna (Hell) & Sheol. The ornate trim at the base of the badge represents Gehenna –often called *Hell*, in the West. Not everyone depicted in the base is damned; some are there for demonstrative purposes. The far right portion of the base *may* also represent Sheol –a place worse than being dead, but not as bad as Gehenna.

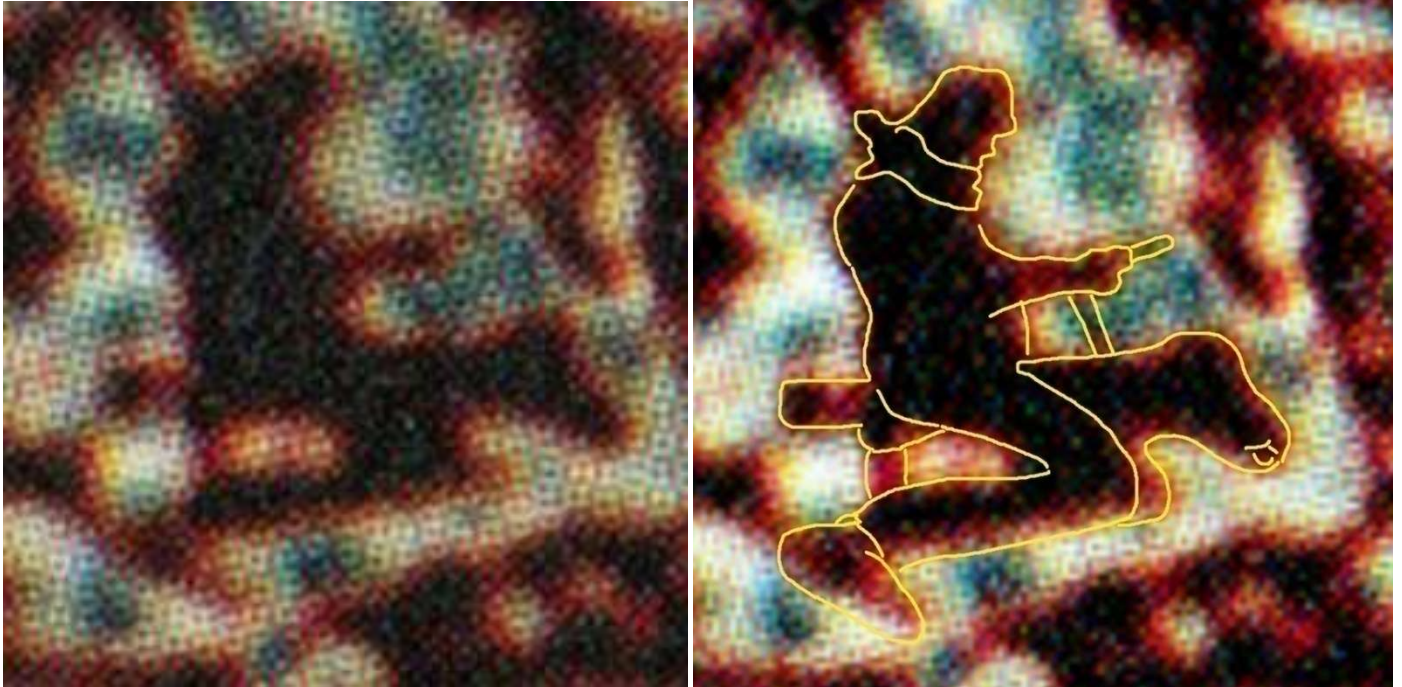


The Rider

If I'm not mistaken, my best friend, Rick, is also going to get into Heaven. I'm very happy about this, of course. This would have seemed impossible not so long ago. But Rick made some big changes in the back half of his life. Rick faced some real obstacle growing up, and maybe some inner demons (figuratively). Rick loves/loved to ride everything, horses, motorcycles, fast cars... Rick is represented by *the Rider*.

Can you see him on the mantle below? Solution on the next page.





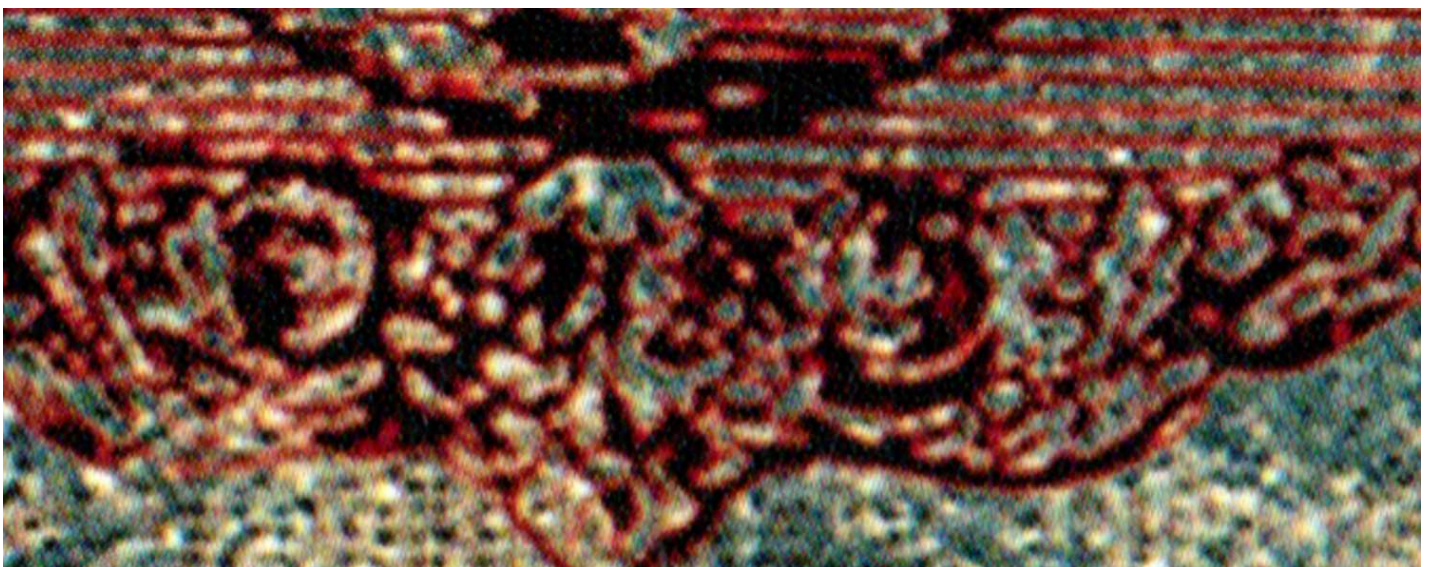
The Rider's silhouette. It looks like he's on a flying horse-motorcycle.

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

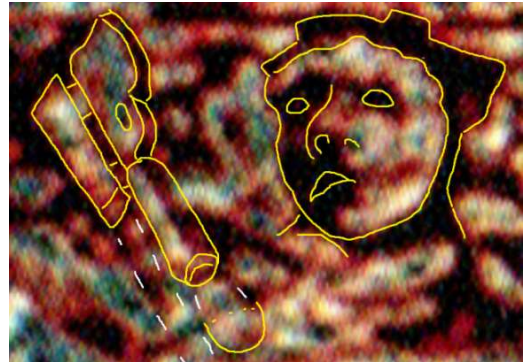
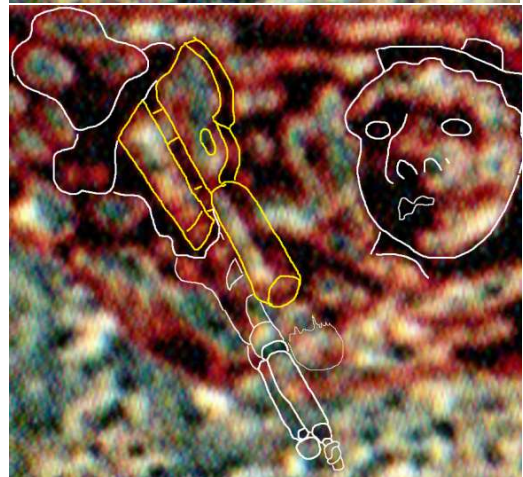
In *Revelation 2: The Solutions*, solution #251, my stepdad was represented by a **man** –his zodiac sign: Sagittarius: lower-body of a horse, upper-body and face of a **man**. The *man* is to the right, with the boat-like hat, and a brow like a rocky land formation. God may be saying the man was a descendant of Revelation's *Beast out of the Sea* and *Beast out of the Land*. A *Revelation* reference may seem *non sequitur*, but the Juan Diego badge and the central *Nuestra Señora* image are both connected to Revelation.

In *The Zodiac Killer's Identity Revealed*, I used the Zodiac's cipher to reveal his identity. The Zodiac is the first known US murderer to use a night light sight, which the Zodiac called an "**electric gun sight**" –used in his first murders, in Benicia, California, December 20th, 1968, where he killed two teenagers: Betty Lou Jensen and David Faraday.

The gun with *electric sight*, right (left of *the man*), confirms my stepdad's relationship to John Gardner –US statesman, businessman –and Zodiac Killer, who usually paid other men to kill his victims.

My book *My Stepdad Was One of the Zodiac Killer's Santa Rosa Hitchhiker Murderers* reveals my stepdad killed Carolyn Nadine Davis with strychnine, by **syringe** injection.

With these images, God is confirming my stepdad killed Betty Lou Jensen, David Faraday, and Carolyn Nadine Davis. We know this because attached to the *electric gun sight*, in two lower images to the right, is a syringe.



The Lion

In solution #251 of *Revelation 2: The Solutions*, my younger sister was represented by her zodiac sign: Leo, the lion. Growing up, she was my closest family member. That changed, dramatically, as adults.

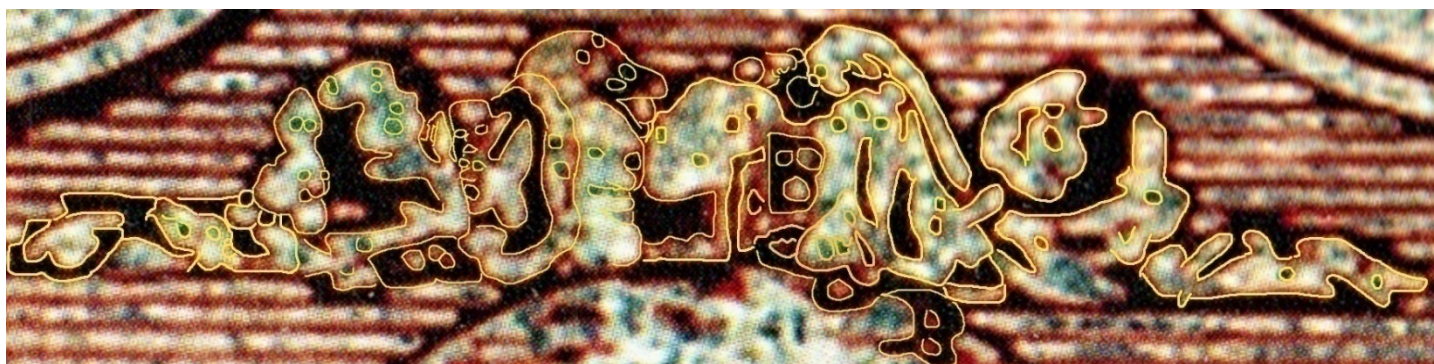


The Lying Man



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





The bad news isn't all isolated in the base of the Elder badge. There's a lot of bad news the mantle. This news confirms reports I've made over the past few years: that John Gardner was the third *Beast* of Revelation. Thus, above, you see multiple images of 2 connected heads, and heads coming out of larger mouths, or one head with multiple mouths; these all represent Satan and Gardner. Similar images are found in the base. The *B's* are for *Beast*, of course.

These images help confirm the date of God's *One Hour War* (more in chapters *I-4* and *Post*). God provides the information. You choose what to do with it.

Other Hidden Images

God hid many other images in the Elder badge, to confirm Nuestra Señora is/was His work, and my 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.

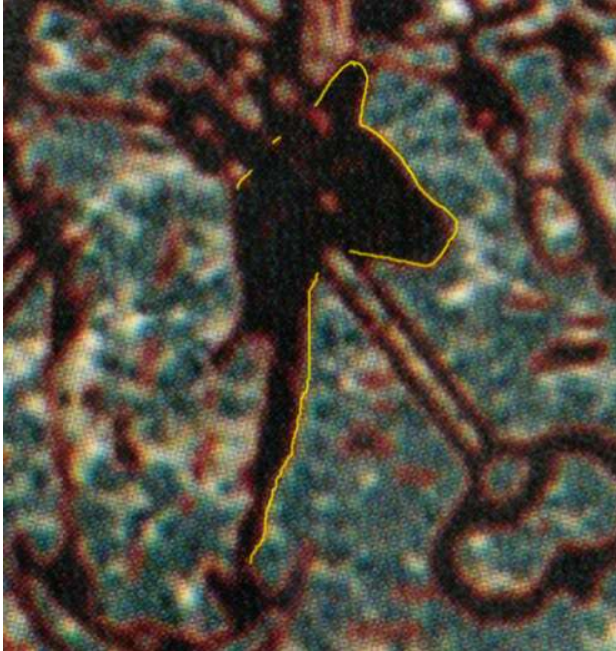
- You may want to try to find these images in the Elder badge now. Going forward, I will not usually solve the searches *on the next page*.



- To aid your search, 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 black Labrador Retriever that defended my home.



The Rabbit

If you zoom in on the black dog, you can also see a rabbit -my son's first pet, Gobai.



The Elder's Third Hand

Can you see the Elder's left hand, near his hip, on the right side of the image?



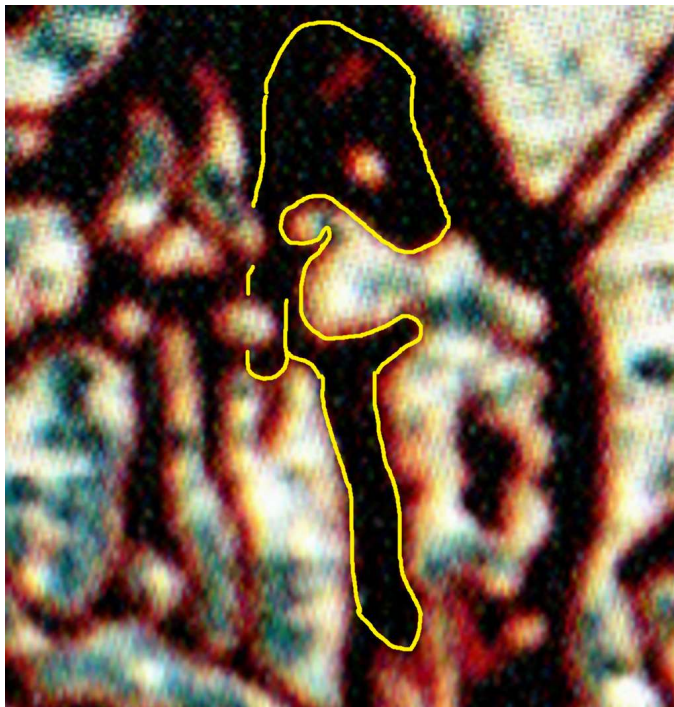
Portal Across Time & Space



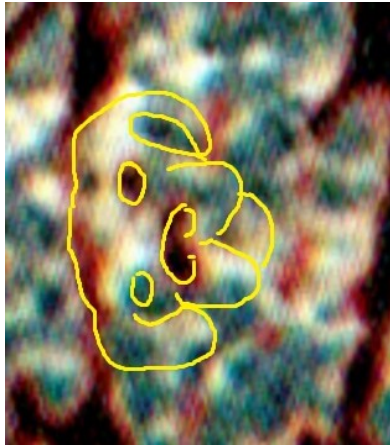
The *Portal Across Time and Space* is found at the bow or head of the *C* key, and links to the *knee-gate*, in the base of Guadalupe's gown; together, the *Portal* and the *knee-gate* refer to my story *The 13 Gates of Rayne* (which the West stole for *Harry Potter* books/films, *Stranger Things* and 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 rag doll close to his heart.



Sideways Cartoon Dog



Wicked Witch #1



A Fish

The 3 Thumbs



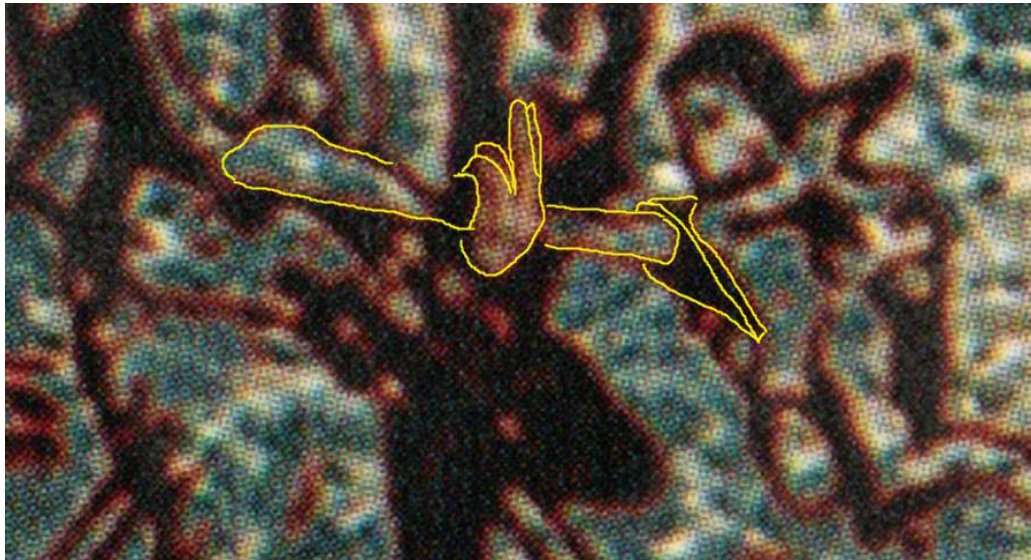
The 3 thumbs refer to my book *My Stepdad Was One of the Zodiac's Santa Rosa Hitchhiker Murderers*. (MSWOotZSRHM). God is confirming my book as accurate. MSWOotZSRHM told the story of how US statesman and businessman John W Gardner orchestrated murders of countless girls and young women hitchhikers. Thus, the thumb on the left looks like the Reaper's thumb, or a demon's thumb. Most of the girls were profiled and targeted. (*Hitchhikers* travelled by standing along a road and holding up a thumb, to signal to drivers that they needed a ride).

The two 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.

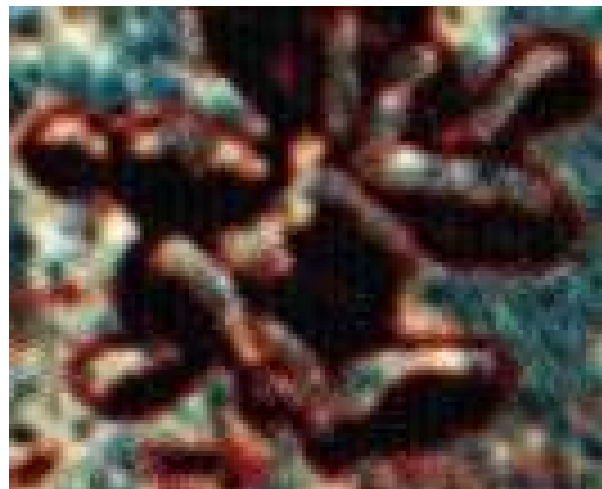
Below, the battle-ax blade is partially hidden behind a flying child.



- 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.



Amazingly, God's *mass of humanity* is *abstract art*, using shape and color to achieve non-representational expression of an image or idea. This was long before the West's abstract art movement; thus, we can credit God for starting Earth's abstract art movement –in Central America.

NOTE: Eyes In Heaven, Earth and Gehenna

In the Elder badge, the meaning of the entities' eye color changes depending on where they are situated.

Earth. The best eye color to have in the central field is black. This is just representational, and does not suggest black eyes are superior. Black eyes do not mean a particular entity is going to Heaven; but may indicate they are *unlikely* to go to Gehenna.

Gehenna. You can find many different eye colors in Gehenna –the Badge's base. If you have one black eye in Gehenna you are in bad shape, but you still have hope. Two dark black eyes and you are damned. But look carefully –one darkish gray eye, and there is still hope that that entity will change.

Heaven. In this representational model black eyes are not good in Heaven. But God does not reveal a good eye color.

The Bull/Bulls

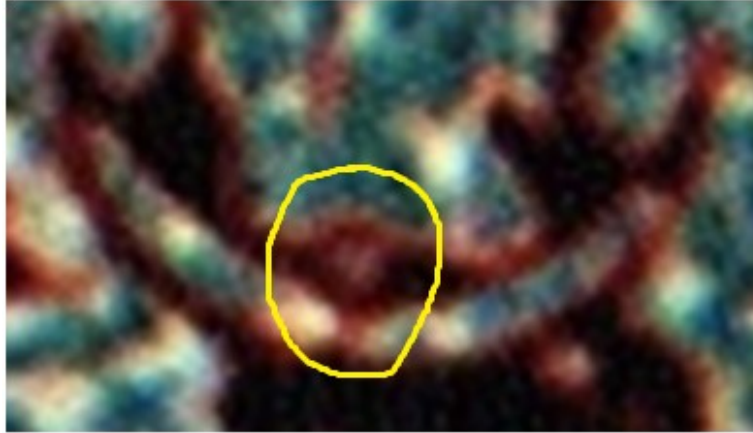
In *Revelation 2: The Solutions*, my older sister was represented by her zodiac sign: Taurus, the bull (see solution #251). But God put two bulls in the central field, because I have a *younger* sister, who is also a Taurus, who grew up with my biological father. The bulls in the central field represent living in adversity in the West; maybe under racist repression, maybe in the aftermath of the One Hour War.

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

Two?



Notice that 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.



Guadalupe's foot will pay a big role, ahead, in perhaps the most important *Nuestra Señora de Guadalupe* mystery.

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.

Hopefully you wonder: *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).

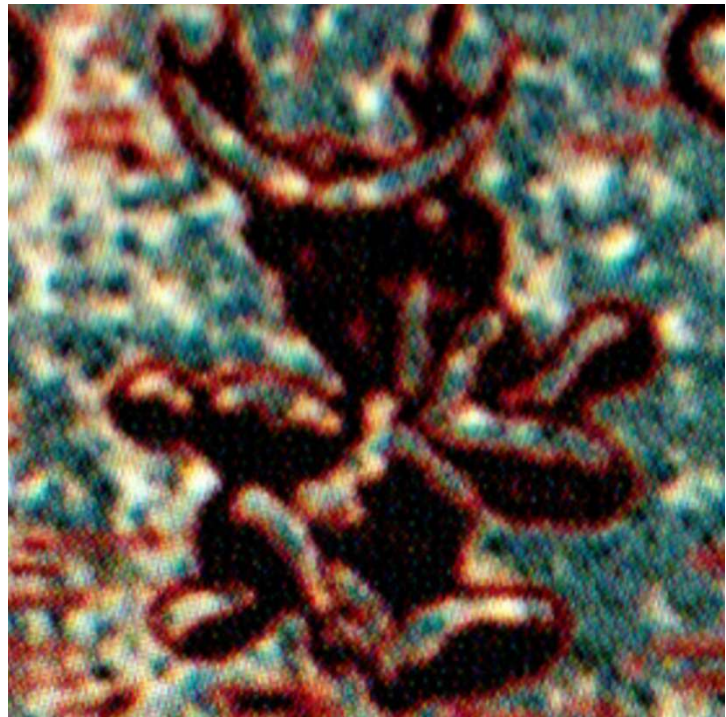
So... How could God reverse time to hide two references to my horizontal Moon in *Nuestra Señora de Guadalupe*?

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*. And God's control of time will play a substantial role in this story.

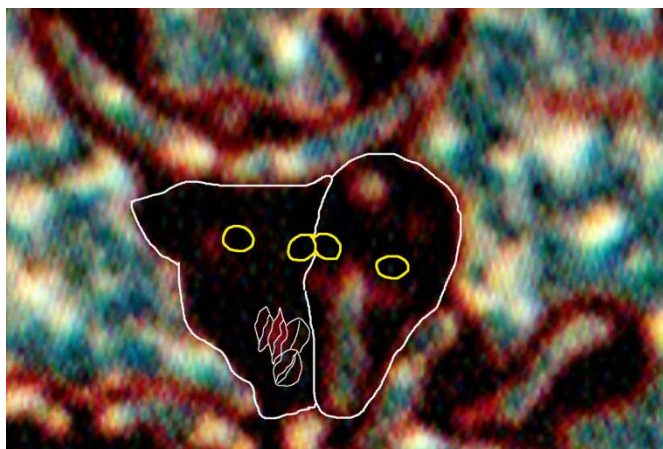
So, did you find a bull in the magnification to the right?

Two?

See the solution on the next page.



One.



Two.

On enlargement, one of the bulls has several mouths –red, black, and mixed. The other bull resembles a rat, with perhaps some sort of growth on its head. In earlier versions of this book I thought the eyes were the red eye-shaped patches, but later, after greatly enlarging the image, I found black eyes near the red patches.

In *Origin Stories* and *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. 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 deceived minority parents that Head Start would increase their children's IQs by 20 IQ points. 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.

Several mouths, of different coloring, can mean a lot, like many moods –perhaps caused by elevated male hormone levels?

By having one of the bulls resemble a rat, God seems to be saying non-White kids in the US were abused like experimental lab rats.⁵

Both of my Taurus sisters were half Black and half White.

Here, black probably represents great adversity.

The West mocked God by adding a thick outline Nuestra Señora de Guadalupe.

As if to mock the West back, with the Elder badge, God created art that is illuminated –when the right person adds an outline.

⁵ God is making an important point here –but it substantially departs from the central story (please see page 14 of *Steve's Top-Secret Notebook* for more).

Juan Diego's Badge

Juan Diego Cuauhtlatotzin'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 an unusual and humorous visual message authorizing me to document certain aspects of the badge. Please, look the image over, and compare what you find to what I reveal later in this chapter.



- Many portions/images of the Juan Diego badge have been outlined, or outlined and colored, in this chapter and 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 (similar in design to the logo of famous old rock & roll band) about to bite a bird –which looks like Warner Brothers’ “Tweety”. The second image is an open book, with an illustrated *perspective* of the same mouth and bird, with a couple arrows 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

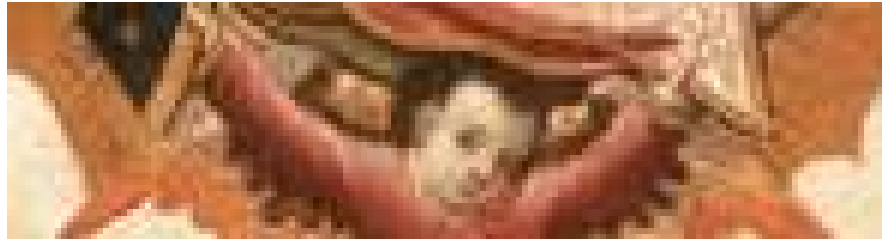
Below is what survives of the image at the center of Juan Diego's badge today, a damaged image of Juan Diego holding his tilma, with the *Nuestra Señora* image. The very dark, broken line beneath the distorted image of Guadalupe is the Moon. The center of the Moon is gone (see the area circled in red,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



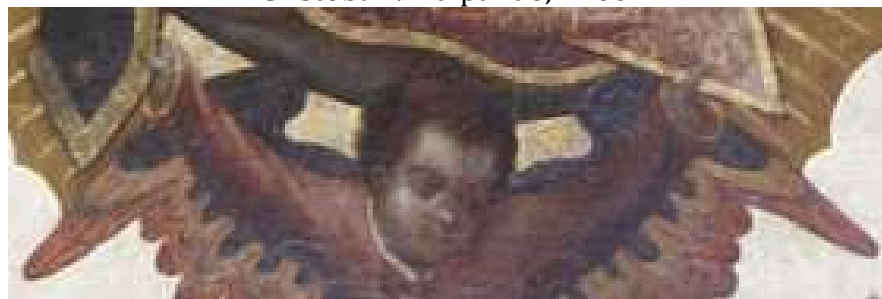
Juan Correa, 1667



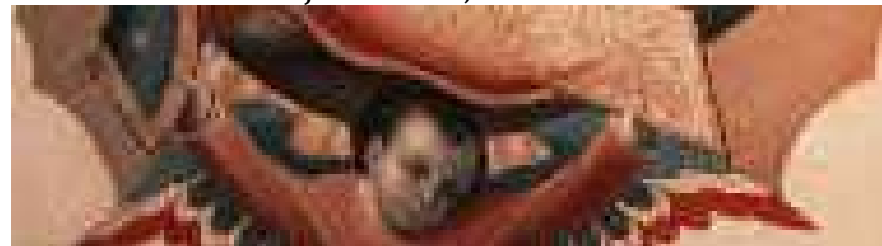
Manuel de Arellano, 1691



Cristobal Villalpando, 1700



Juan Correa, ca 1716

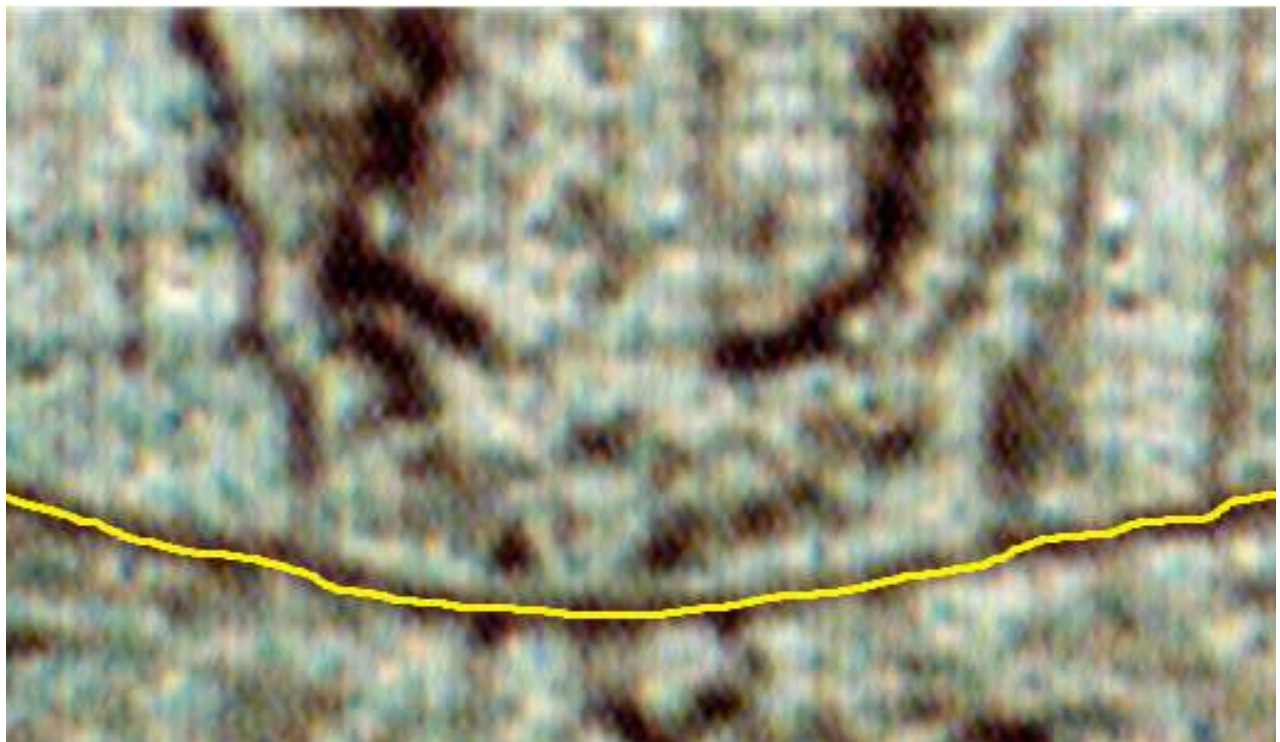


Miguel Cabrera, circa 1750

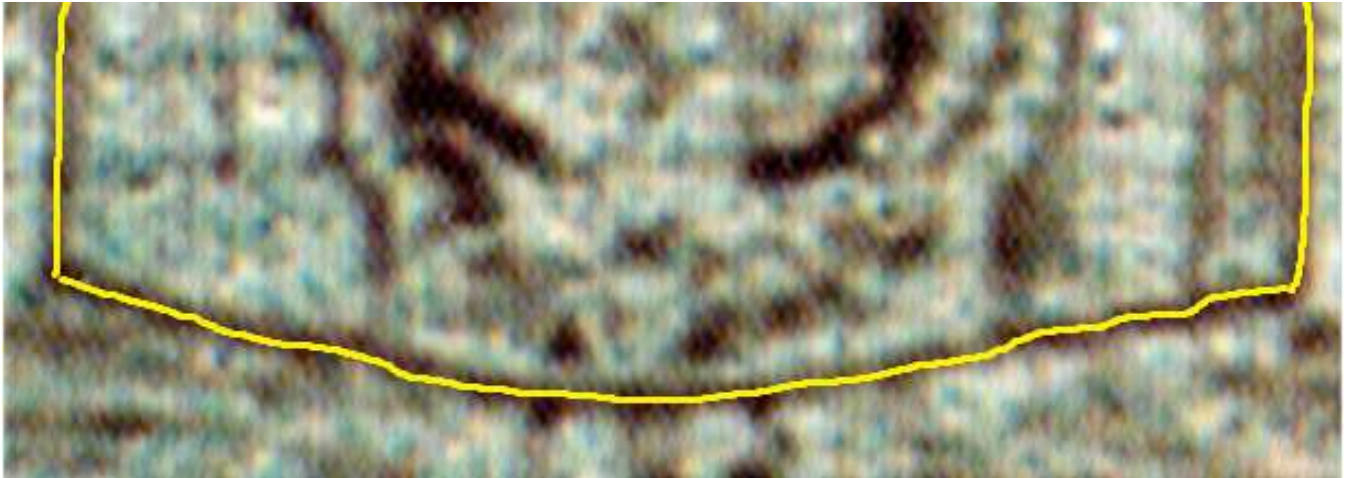
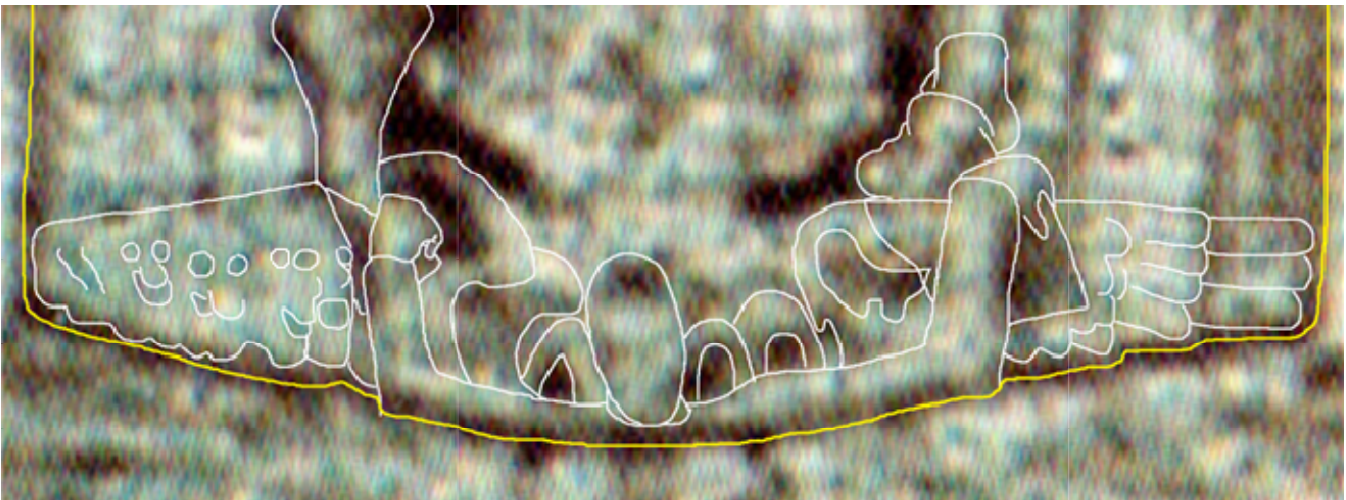
But, if you look closely at the bottom of the tilma image, in the Juan Diego badge, you can just make out the true and original angel.



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?

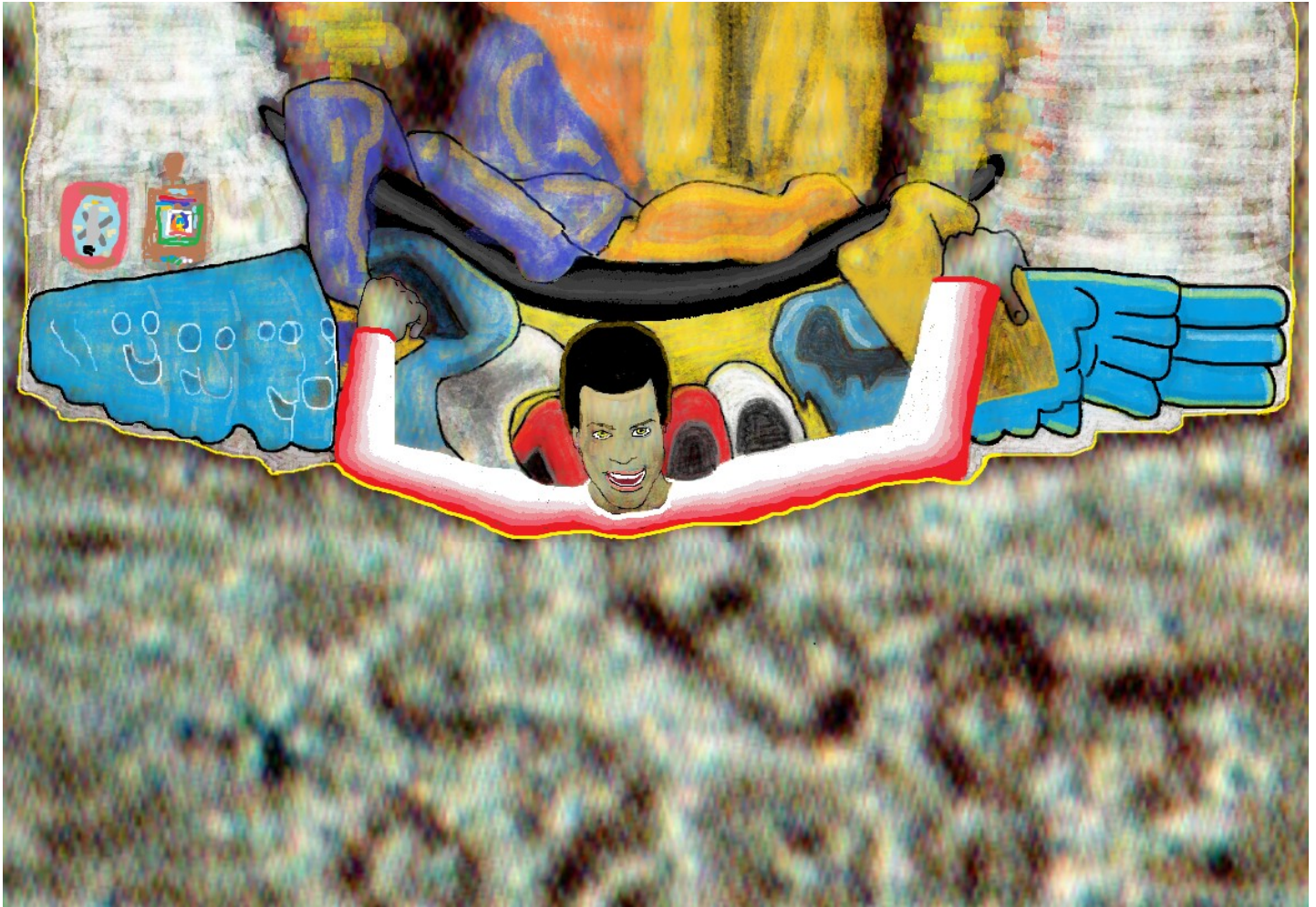


The angel has six wings. Biblically, there are many angels with 6 wings. In fact, Biblically, there are more angels with 6 wings than any other number of wings (in fact, no other number is specifically mentioned for angels' wings).⁶

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.*”)



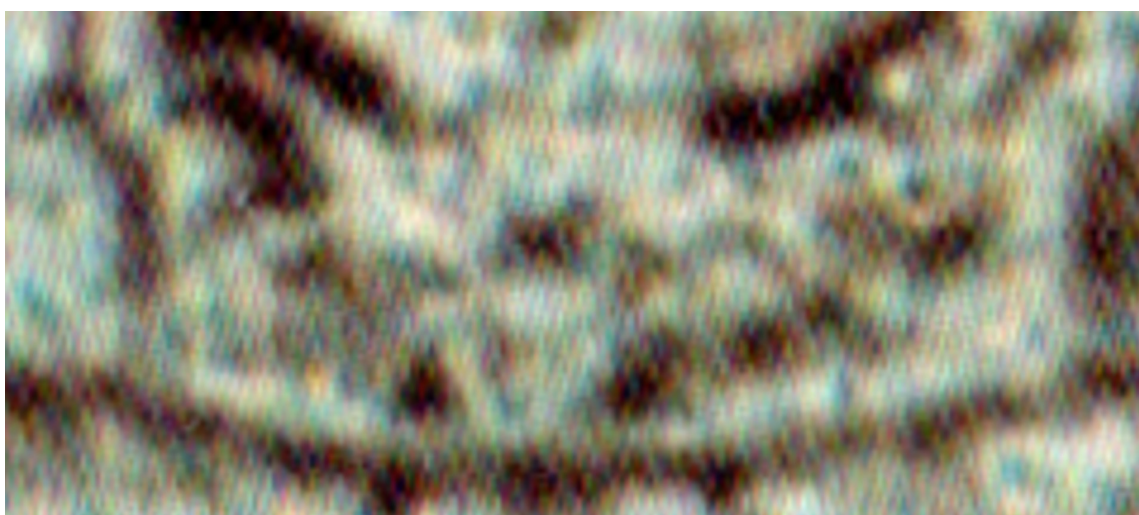
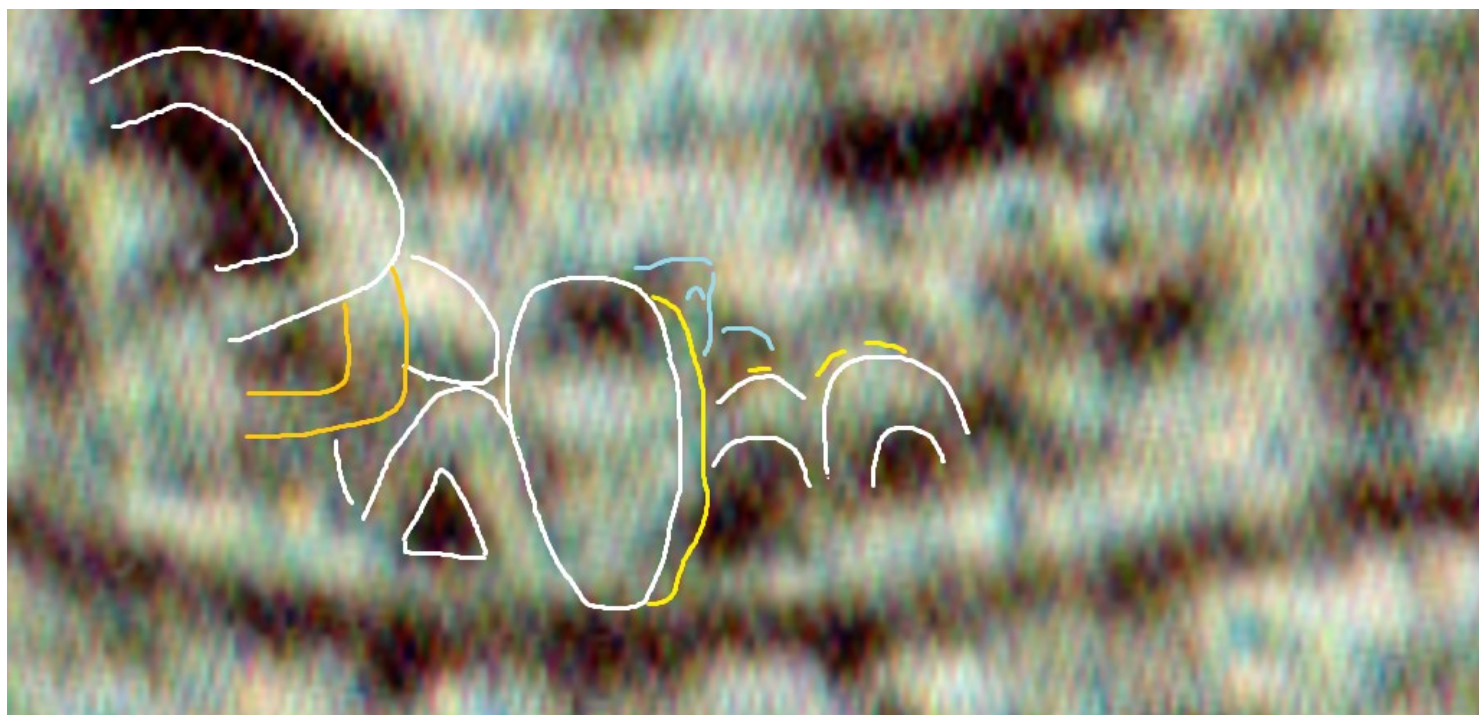
It's me... The image in the badge is pretty distorted. Originally, I thought I looked around 25, as above. But later I looked like I was in my mid 40s –when I still had hair on the top of my head. (I added a bit too much hair, above.)

No, I was not alive when God did this.

And I definitely don't deserve this.

God often has several or many reasons for His actions, but one of the reasons He put my image in the base of Nuestra Señora de Guadalupe was to confirm that I am His *Authorized* servant/agent.

But there is an even bigger surprise, hidden in the base of the tiny perfect representaion of Nuestra Señora in the center of Juan Diego's badge. That surprise is: The original angel's wing and his head (perhaps other parts) were holographic or lenticular –meaning they moved as the viewer shifted to difference angles, as you will see on the following page.



The thing to observe here are the yellow and yellowish-orange lines. On the left, the yellowish-orange lines and the shadow below the wing show where the wing shifted to as the viewer's position changed –like a holographic or lenticular *motion image*. The yellow lines by the head illustrate the head's positional shift.



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 should have no doubt about when they were added –especially when the West concealed them, for centuries, until I gave you a detailed history.

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 those 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 altered and 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 the event(s) occurred at the time(s) 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 known 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, ALLEGEDLY 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.
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 *Altitudo 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 granted 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.
14. The indigenous replies to the *Informaciones* consistently indicate Mary appeared **4 times** (not 5); 3 to Juan Diego; once to his uncle, Juan Bernardino.

The Angel (Seraph/Seraphim)

15. ■ **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 –an angel 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.
16. ■ **THE ANGEL HAD SIX WINGS IN 1666 (2).** Question #6 of the Church’s *Informaciones* questionnaire refers to the original angel as a “seraphim”.
17. ■ 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.
18. **1668.** In 1667 Pope Alexander VII died, succeeded by Pope Clement IX, who died in December 1669. Upon information, in 1668, Clement declined the *Informaciones*.

New Basilica Completed

19. ■ 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

20. 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.
21. ■ 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.”
22. ■ 1752, Cabrera, almost an unknown, received special access to *Nuestra*, assisted by Jose de Alcibar, to paint 3 copies: 1 for Archbishop José Rubio y Salinas, 1 for **Pope Benedict XIV**; and 1 for Cabrera –a model for future copies.
23. 1754 (April 24) **Pope Benedict XIV** granted Nuestra Señora a feast day.
24. ■ 1756, Miguel Cabrera published *Maravilla Americana*, the findings of the 1751 Nuestra Señora examination. Cabrera, somehow elevated *spokesman* for the 1751 exam team, 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.
25. After writing *Maravilla Americana*, Cabrera enjoyed 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

1787 Examination

26. ■ **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.
27. ■ **1820**, the Western partners *accidentally* spilled **nitric acid** on Nuestra –on the badges. The West fraudulently endeavored to backdate the event, alleging the event occurred in 1795, but went unreported. The report was made in 1820.
28. ■ **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 physical evidence...

⁹ I had tremendous difficulty finding the *Informaciones Juridicas*. The version I finally found was photographed pages of Vera's 1889 publication.

Physical Evidence of Surface Change

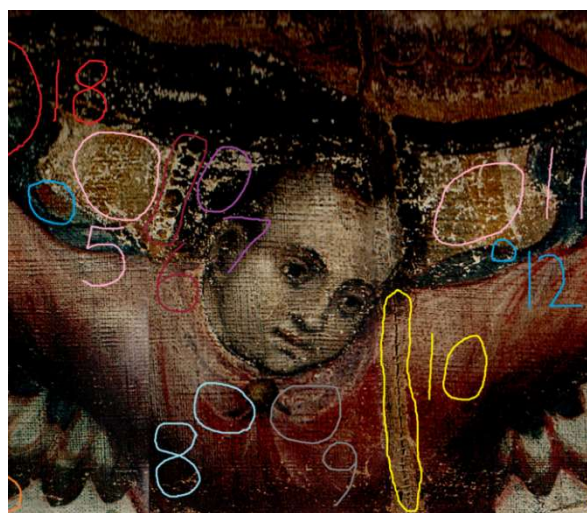
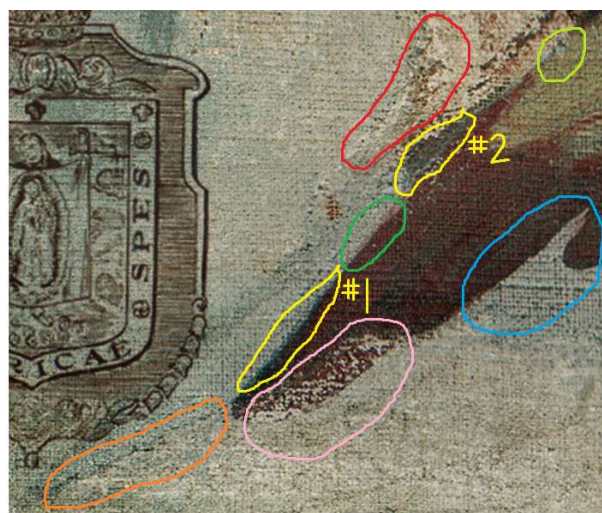


Above, left, is the lower left side of Nuestra Señora, where nitric acid was spilled in 1820 (fraudulently backdated to 1795). The spill appears to have caused the light blue paint to darken, crack, and form tiny scab-like structures (see magnification of this area, right).

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 Juan Diego's 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.



7



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*?

December 12th, 1531, God left the image called *Nuestra Señora de Guadalupe* on the tilma of the greatly respected Juan Diego Cuauhtlatoatzin, possibly 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, dark skin and 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 –to the joy of Europe’s 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, who had well developed written language systems and strong oral story traditions. After 1531, in many indigenous communities, there was 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 1666, 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 3 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 Guadalupe and the winged child were not White could be explained as representative of their resurrected status). **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 of one of the painters disclosing 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. I believe this 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 those 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 that 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 downplayed 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 probably 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, 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). ¹¹ 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 corruptly, 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 this 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 You can also consult very, very old Western hardcopy books, with at least 2 points of verification. Do not use or trust books uploaded onto Google. Those books have already been deliberately altered, to steal the intellectual property of non-Whites and non-Westerners –*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.

In 1756, in *Maravilla 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. Somewhere along the line, Nuestra underwent a great change. Here's what I believe happened...

Nuestra Señora 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 her up high and far from parishioners, and obscured by lots of 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 was right when she moved into the building (or as soon thereafter as possible), 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 Señora de Guadalupe 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 was 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 1951-1752 heist provides much more detailed clues and evidence. But I believe the 1751-1752 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.

1751-'52: The Heist in Plain View

The 1751-'52 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. From my research, at the time, 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.



Below, I highlighted in yellow, the pentimento of the original Moon.



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 three 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 1751-'52 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 *Maravilla Americana*.

Aftermath

Four years after the heist, in 1756, Miguel Cabrera released *Maravilla 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*

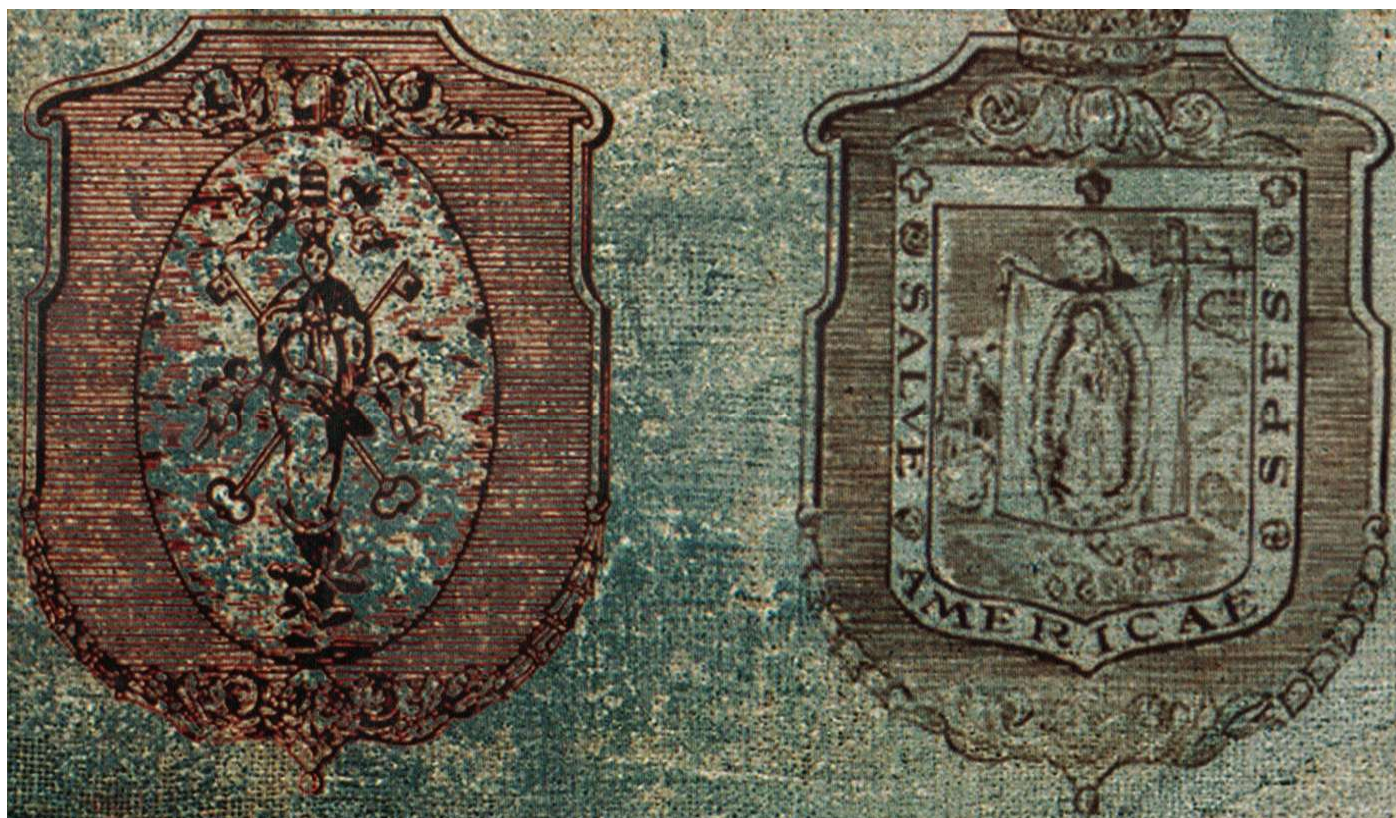
supremely durable (the Western partners' supremacist leaders would never admit Nuestra was supremely beautiful). We also learn, stunningly, the tilma/canvas is now composed of two canvases/tilmas, sewn together.

- The subtext of paragraph 2 "**fabric or canvas**" was that 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 and 4, etc, 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: November 1777 is **246** years after 1531, when Nuestra Señora was created, and **246** years before 2023, when I first published *Revelation 2: The Solution*, the solutions to Revelation, and about 246 years to 2024, the original year of the Book of Revelation's One Hour War.

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. Nuestra Señora de Guadalupe is described in Revelation 12:1, 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 1820.

1787: Bartolache

In 1787, 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 were massive.

The 1820 Nitric Acid Spill

In 1820 it was announced that nitric acid *accidentally* spilled on the canvas proffered as Nuestra Señora de Guadalupe. But the West falsely alleged the incident actually happened 25 years earlier, in 1795, but went unreported, somehow.

As explained earlier, the spill is on a large section in the viewer's lower left corner, directly on the badges, which were affixed 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 most of the Juan Diego badge's color (leaving only a damaged, dull and distorted black outline), but they were not able to 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 noticed the dark blue cracking, reaction, is heavier around the Elder badge. I believe this is because little or no abrasion was used on the Elder badge. The abrasion and acid used on the Juan Diego badge likely removed a lot of the darker blue and would have removed much of 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, and mantle and base, 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.

1888: The Stolen Crown

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

1921: The First Photograph



November 14th, 1921, the first photograph of Nuestra Señora de Guadalupe was published (above). The Church was careful not to photograph the badges.

The story about the first photo seems to have carried widely. Yet, when the West was corruptly falsifying and backdating a story about the theft of Nuestra's crown, the West alleged photos had been taken earlier. (See the story clipping below, from Daniel J Castellano's site –also cited by Wikipedia.) But the West never published those 1887 photos, as they were never taken.

Andrade later accused P. Antonio Plancarte y Labastida, who was in charge of the renovations, of having ordered the painter José Salomé Pina to erase the crown. P. Plancarte, in a letter to the bishop of Yucatán, D. Crescencio Carrillo y Ancona, affirmed under oath that he had first noticed the absence of the crown on January 23, 1887, **when examining photos that had been taken three days earlier** (January 20) while the protective glass was open. He immediately reported this to his uncle the archbishop, who noted that the Image previously had a crown. The following day they went to the church, and saw there was not even a trace (*ras-tro*) of the crown.

We are now in a time when the West has created AI that can produce these sorts of false photos at a voice command. Accordingly, no such story that comes out of the West should be trusted or accepted, unless it is verified by an external neutral party, via hardcopy encyclopedic or almanac reference –multiple points of verification should be the rule.

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 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, again, 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.

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 *Maravilla 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 valid account of Nuestra Señora was published in 1666, roughly 135 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, the following:

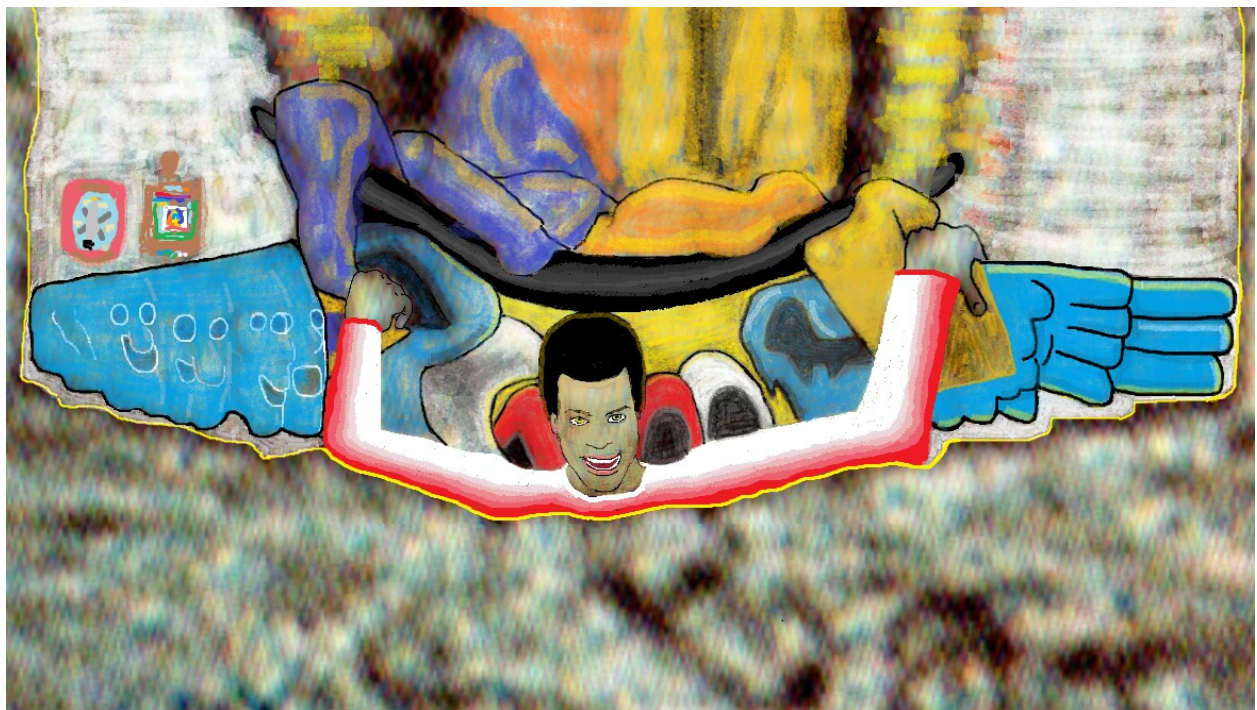
1. The first winged child's head was improperly positioned in front of the Moon (this winged child was painted on the base of Nuestra Señora around late 1666 and remained there until around 1787).
2. Between 1777 and 1787, someone noticed the tiny image in Juan Diego's badge showed the original angel was brown, and his head did not block the Moon.
 - These events are explained in chapter 11.
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 grayish) 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.



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.

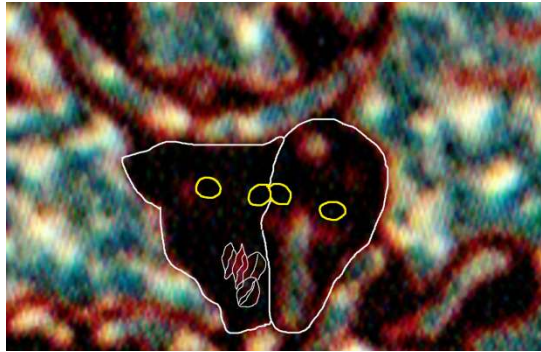


- **Note:** The image above is an early version the original angel, much smaller than his relative actual size.

The horns were positioned to look like big bull or devil horns on an angel. Maybe God was saying I was brave, 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 original angel from the base of the Juan Diego badge back on *Nuestra Señora de Guadalupe*, in front of the winged child, 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.

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.**



In Juan Diego's badge's central image (above, left), Juan Diego leans forward and tilts his head forward and to the side, like the winged child. Juan Diego tilts to *his* right, because, originally, my image was part of *Nuestra's* base art, so I would not have viewer's perspective, but the subject's perspective.

All of 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* (MSWOotZSRHM), 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).

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 (*currently*, the **vast, vast majority** of Nuestra images, online, do not have the badges). ¹² 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 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 –not the eyes. Then I remembered: under *Image Crimes*, page 32 of

¹² Of hundreds and hundreds of Nuestra images viewed to write this, I found only 3 or 4 images with the badges –and only one of those photos positioned the badges in the correct place. I suspect this will change soon.

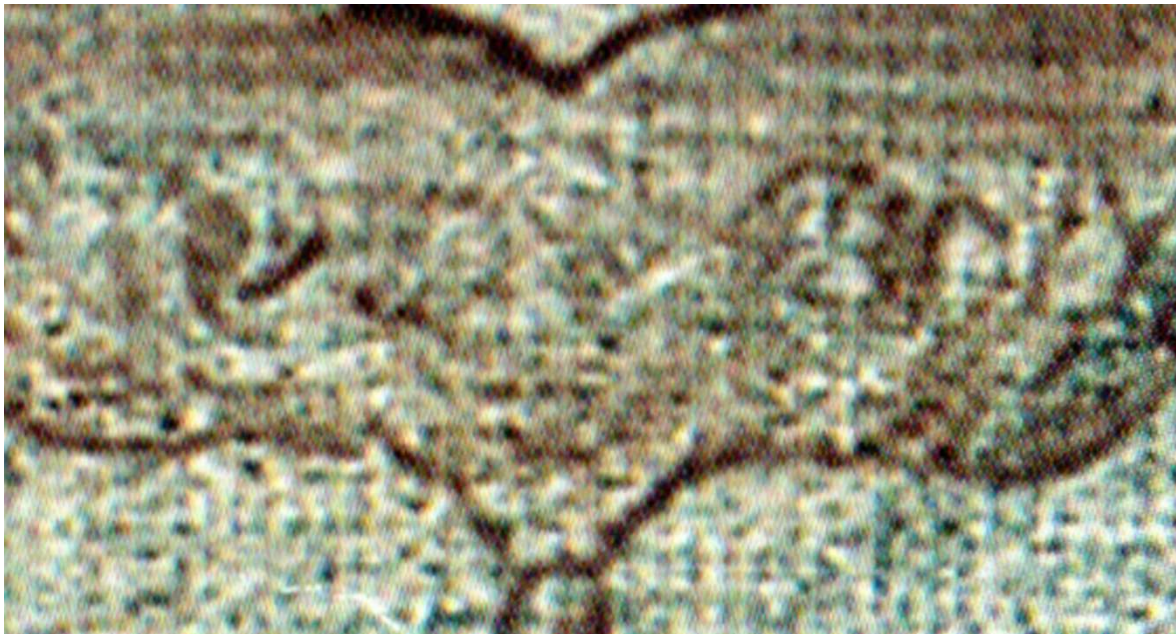
Revelation 2: The Solutions, I said *watching/using one's TV/phone/computer too much* was an *Image Crime*... At that point I knew I was mistaken. God will not sentence someone to Gehenna (Hell) for watching too much TV, internet, etc –but He will if they use those devices improperly. God put a representation 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.

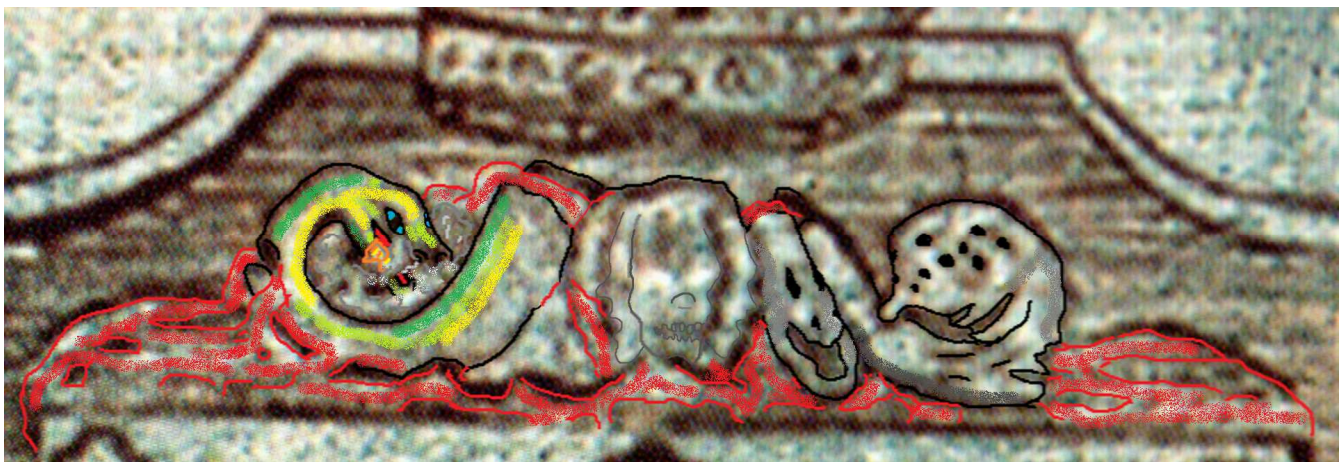
Revelation 13:4 tells us the leaders of the Beast (the West, HRE) worshipped Satan, the dragon. The surrounding Revelation story, chapters 11 to 18, tells us: (1) the origin of the first Beast and clues to its crimes, (2) the advent of the second Beast and clues to its crimes, (3) the advent of the third 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 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.

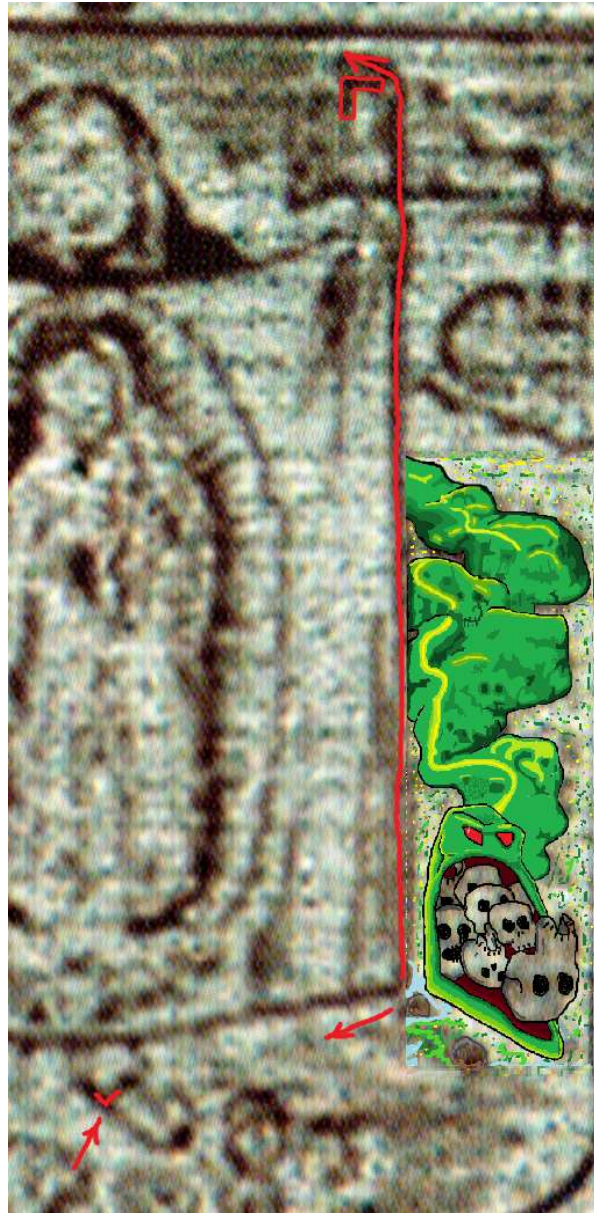


Because Juan Diego's badge was so damaged, I didn't see all the very conspicuous **arrow** clues in the badge until after I published the first version of this book. First I discovered the square-jawed beast (above, left), in Juan Diego's badge's central image, pointed to where Juan Diego's sandal strap 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 at the base of 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, and the base of the Moon below Guadalupe's feet), **4 lines** (the 4 sides of the tilma), **2 points on lines** (Guadalupe's head, and 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). Next, 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-dimensional 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", or 257 centimeters – a super giant.

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 104). Pictured below are some of the other arrows. See the list, below, to learn where each arrow/pointer is pointing.



1



2



3



4



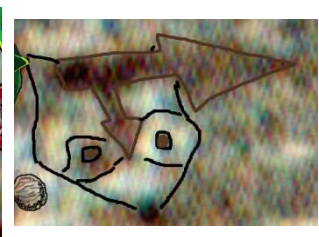
5



6



7



8



9.

1. The lace below Guadalupe's hands point to a secret message in Guadalupe's hands.
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 arch or bow points to the Moon's bottommost perimeter; the leftmost wing's arch 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 it 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.

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 ends of the *trains* 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 the trains 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 train of the mantle (viewer's left), and the train of the gown (viewer's right) extend much wider than the



ends of the Moon. But today, in the altered Nuestra, neither the train of the mantle or gown extend as far as the ends of the Moon.

To make this easy comparison easier, to the left, I've cropped the original ange (an early version)l and the winged child from the upper right images –their relative sizes have not been altered. As you see, the trains of the original 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 the first badges were added –and removed.

11

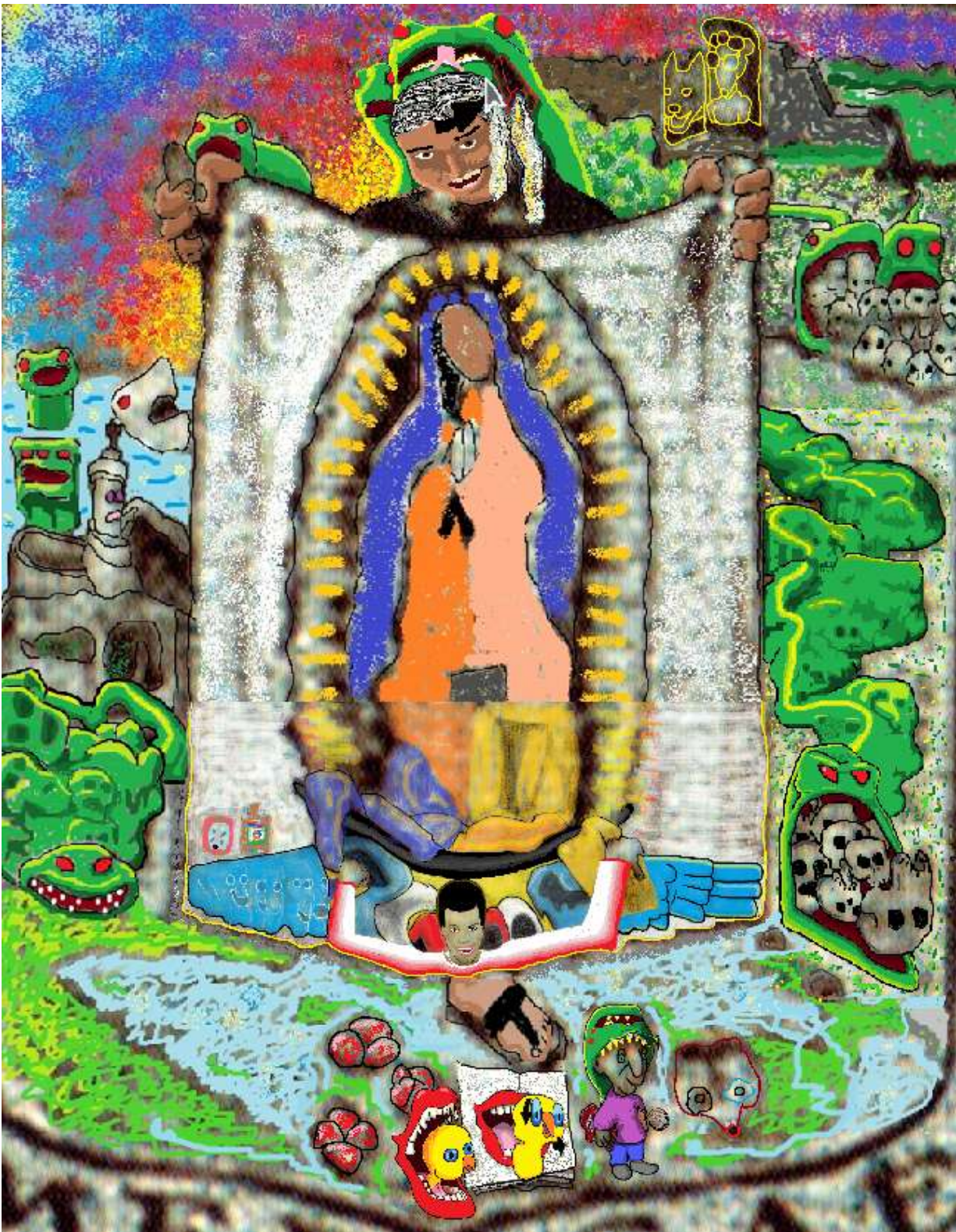
The Measure of a Man: The Origin of the Badges

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 93), 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 94).

- The reasons Juan Diego has 1 foot forward are explained later in this chapter and chapter I-4.

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 Cuauhtlatatzin –the rarest of 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 1786 or 1787, after the first badges were cut off.

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. Next 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. I believe the badges were cut off in late 1786. Cutting the badges off required reducing Nuestra's width by 20 inches, and repainting and shortening Guadalupe's radiant glow and the clouds. Cutting the badges off is what God knew the Western partners would do –and it is what He wanted them to do.

The Second Set of Badges, Circa 1786 or 1787

In late 1786 or early 1787 (after the first badges were cut off), God affixed two new badges to 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 in composition between Juan Diego's pose in the center of the Juan Diego badge and 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 image of *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 turned to replacement artists to repaint the winged child, so 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 around the winged child -and everywhere- looks terrible and has aged very poorly.

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 Señora's cloud section and Guadalupe's *golden glow* were 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.

The West tried nitric acid and abrasion to remove the badges. The color came out but dark lines remained (perhaps a metaphor for Unforgivable Crimes?).

The Big 1820 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"

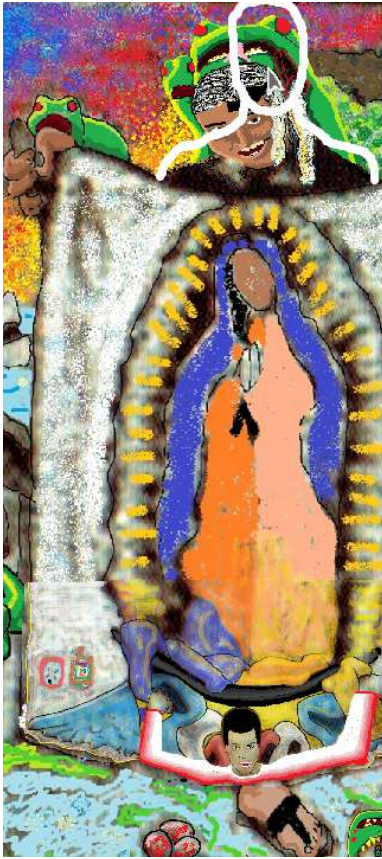
-----Andre the Giant, 224cm / 7' 4"-----

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"; left, Juan Diego's height, when standing erect, is outlined in white.

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 anyone in the 16th century). As the other super-giants lived during different time periods, in his life, Juan Diego was the tallest man alive.

But unlike the other super-giants, who tend to be thin and frail (a complication of most forms of gigantism), Juan Diego seems to have had great muscle mass.

ABOVE: Juan Diego has his sandaled foot forward for 2 reasons: (1) a tip that the shoe or sock on Guadalupe's foot in *Nuestra Señora*, in the Basilica de Guadalupe, in Mexico City, is anachronistic –thus, fake; (2) he leans forward, head tilted, one foot back, to imitate the winged child –a clue that the winged child is also fake.

2-Question Mini Mysteries, #2:

God affixed the badges to Nuestra Señora for 2 reasons in 1777, and two reasons in 1786/7. The shared reason in 1777 and 1786/7 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 1786 or 1787?**

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 West 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 1786/7?):**

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 1820 acid spill.

12

The Supreme Being



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

In the 15th and 16th centuries, the average Aztec man lived about 41 years. The average Westerner lived 35 to 40 years.

When Guadalupe's story begins, Juan Diego Cuauhtlatatzin is already 57, but he's constantly on the move, hurrying to tell the Bishop that Mary -mother of Jesus- wants a church, going to care for his sick uncle, going up Tepeyac Hill for roses...

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

In the badge, Juan Diego is likely 57, his age at Mary's apparitions. Yet, God presents Juan

Diego as strong and agile. And God gave Juan Diego the highest character honor –a saint's hat on his badge, encaptioned: ***SPES: Servicio Publico Entrada, Salida*** (*public service start to finish, or public service inside and out*). Thus, Juan Diego served his community his whole life. *This*, from God... Is there a higher honor?

This story revolves around four great characters: God, Jesus, Mary/Guadalupe and Juan Diego –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 may have contributed to the masterwork) offended the West by creating an incomparably beautiful grand-masterpiece that did not feature White subjects. Guadalupe's *crime* was being the non-White 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. But 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, ethical nations don't cheat, and don't form secret leadership societies (Freemasonry), allegiant to Satan. In their corruption and secret pledges to Satan, the West admitted their inability to compete fairly –thus, their inferiority.

Fast Forward to the 18th Century

The West sought to suppress the fact that God's 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 of this, 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.

Later the same day: returning to Tepeyac, Juan Diego encountered the Virgin again and announced the failure of his mission, suggesting that because he was "a back-frame, a tail, a wing, a man of no importance" she would do better to recruit someone of greater standing, but she insisted that he was

Above: A passage from Wikipedia's *Juan Diego* page, where the West falsely casts Juan Diego as inconsequential. In the *Post* section you will see that Juan Diego was extremely respected, and had very high social standing.

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 Cuauhtlatatzin: the Aztec giant with a heart of gold.

13

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 21 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 rattle | 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 & 22. 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.

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

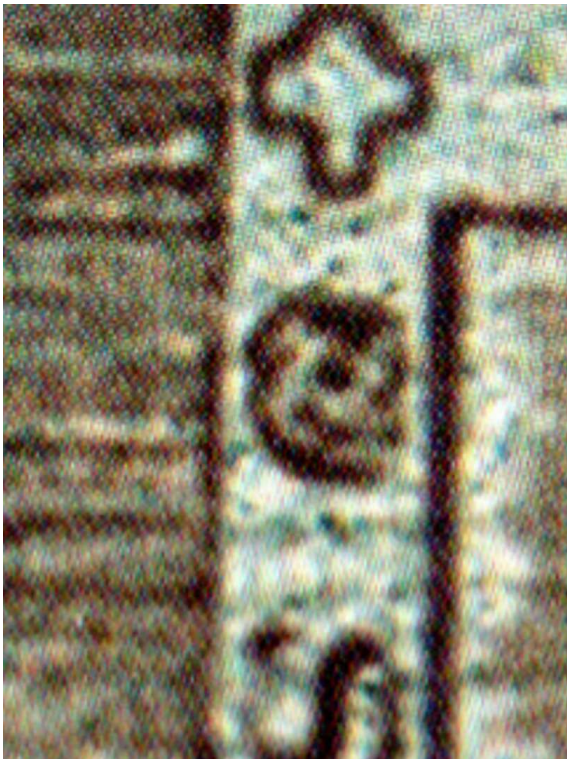


1. The Black Rose



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

2. The Cartoon Dog

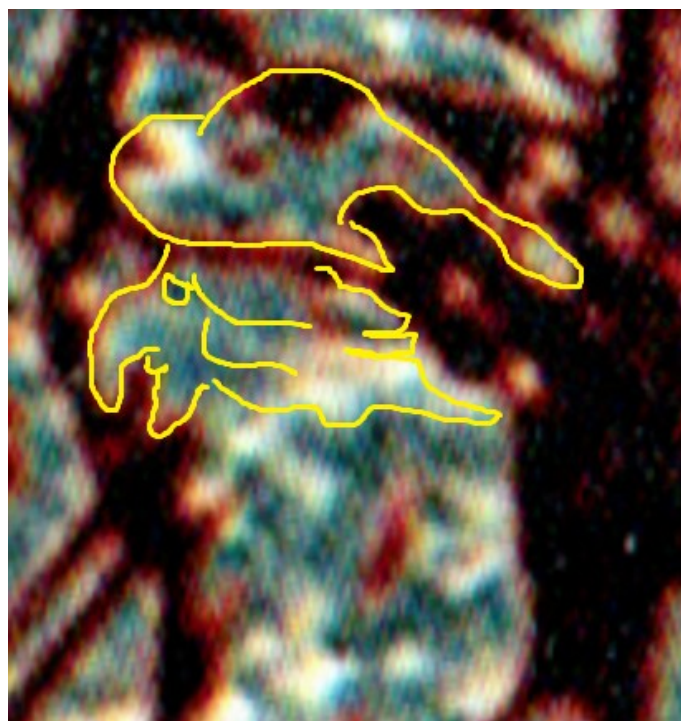


Upper left side of the frame, around the central image, in the Juan Diego badge.
(Color was added to this image.)

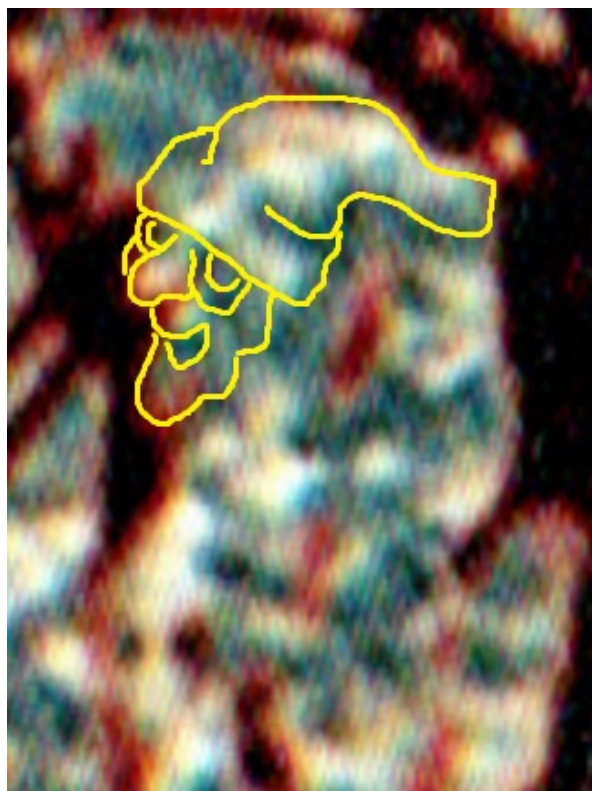
- 3. The Duck Toy, and...
- 4. ...The Baby's Rattler



5. Wicked Witch #2



6. Wicked Witch #3



7. The Puppy



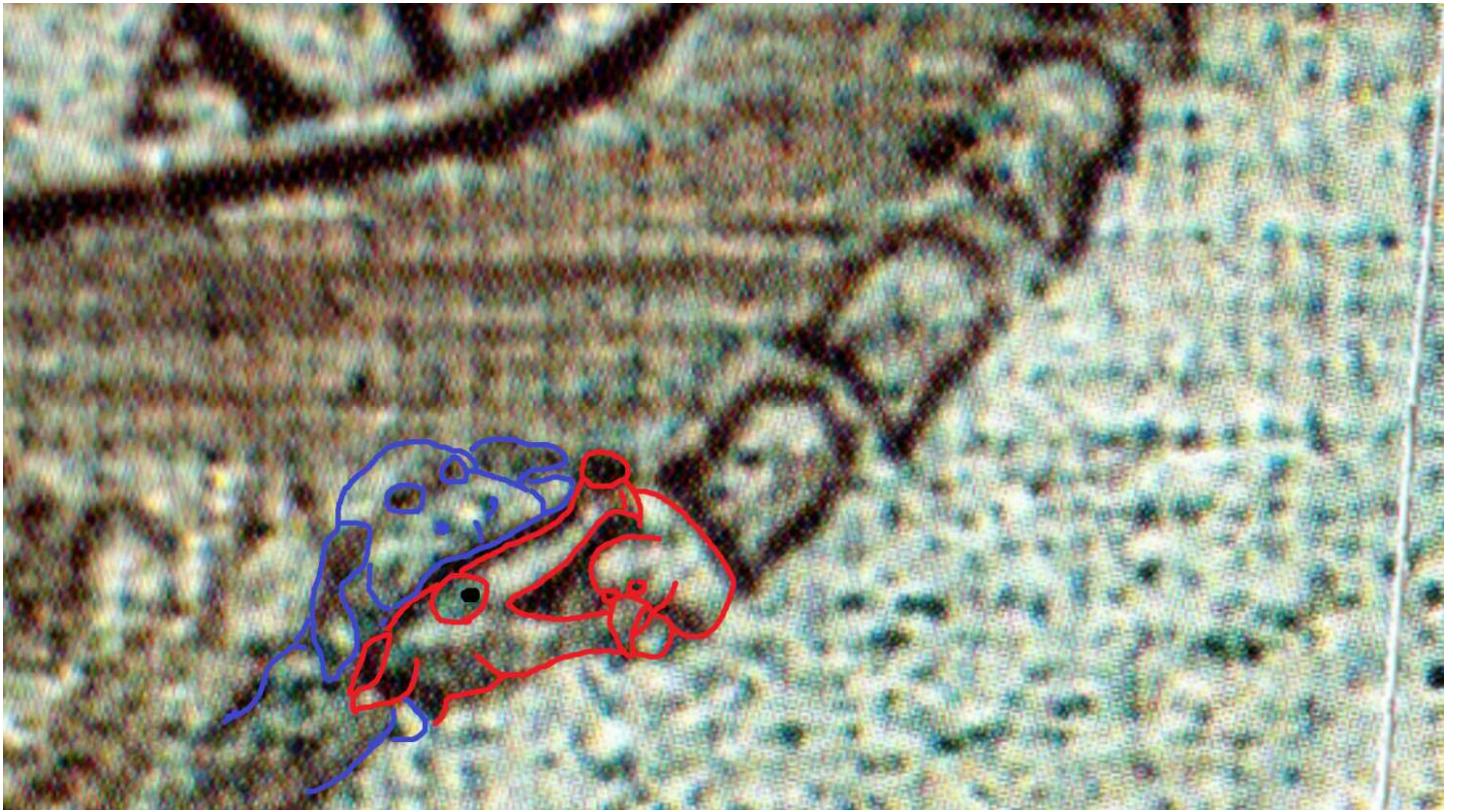
8. The Wolf In Sheep's Clothes, Catching a Bird #1



Lower left side of Juan Diego Cuauhtlatotzin's badge.

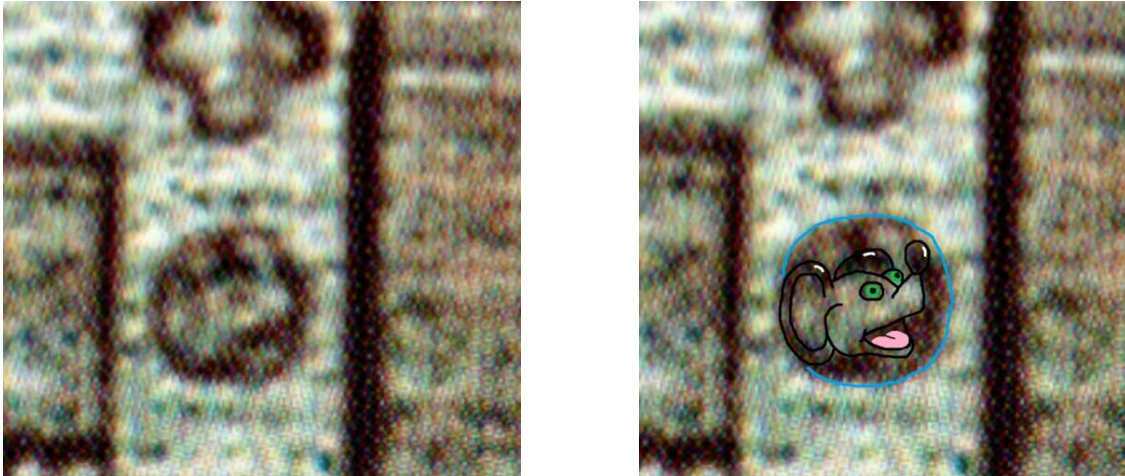
The *wolf in sheep's clothing* is clearly a reference to the West.

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



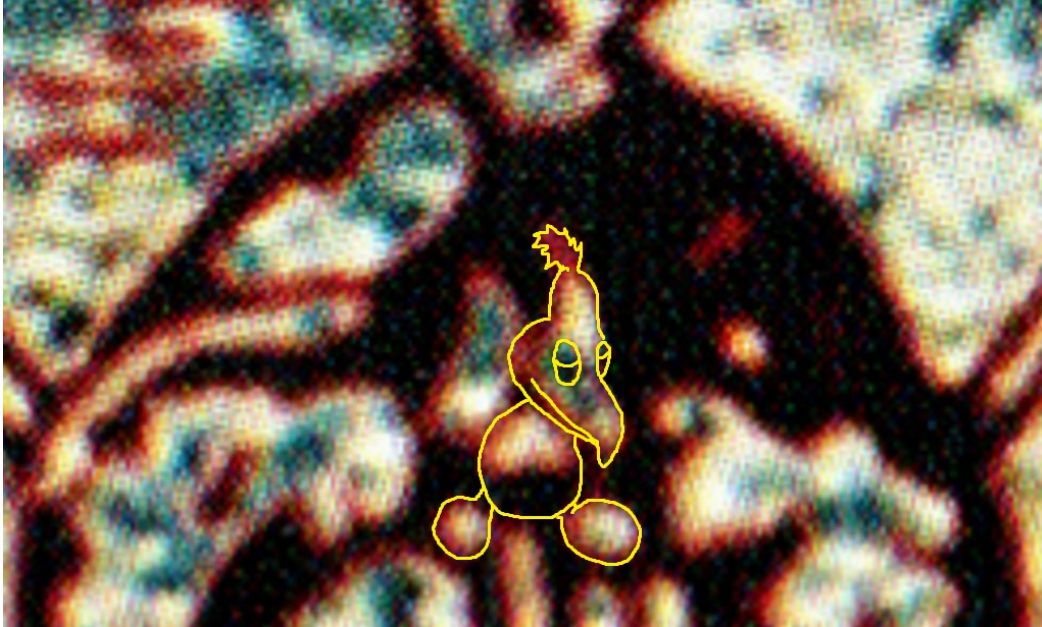
Upper right side of the frame around the central image in the Juan Diego badge.
(Color was added to this image.)

11. The Big Bird



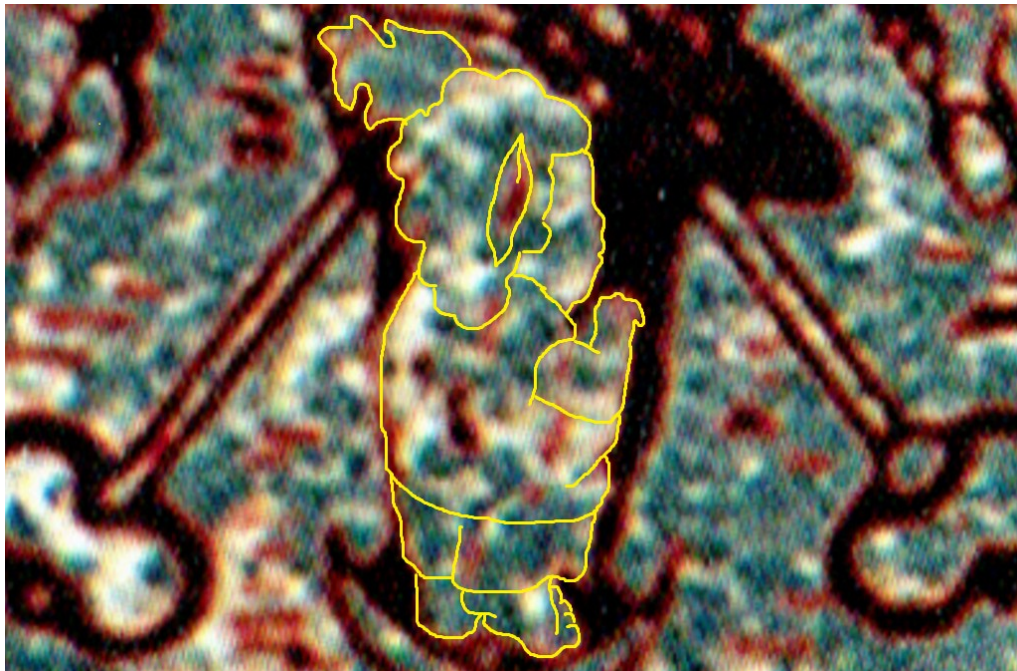
These characters are not as cute as you may think. The *big bird* refers to the character “Big Bird”, of PBS TV’s *Sesame Street*, in the US. John W Gardner created CPB and PBS to aid corruption of US businesses, via boardrooms (see Origin Stories). Sesame Street was a tool to stunt Black and brown children’s 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.

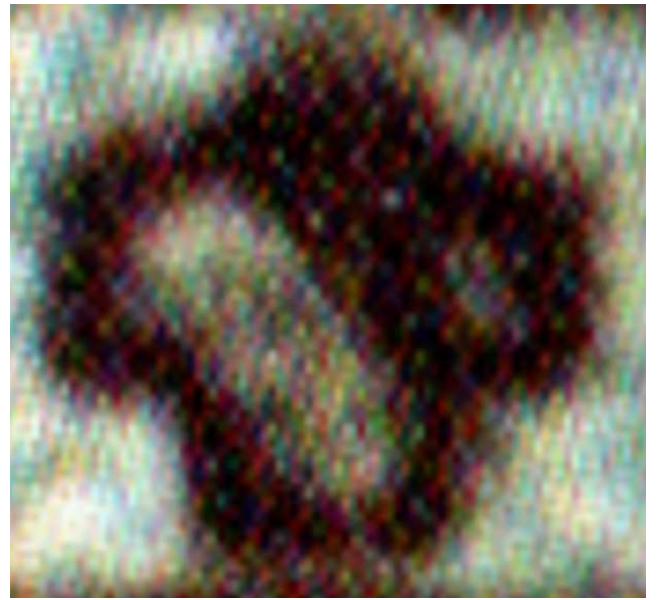
13. Cute, Chubby Cartoon Kid.



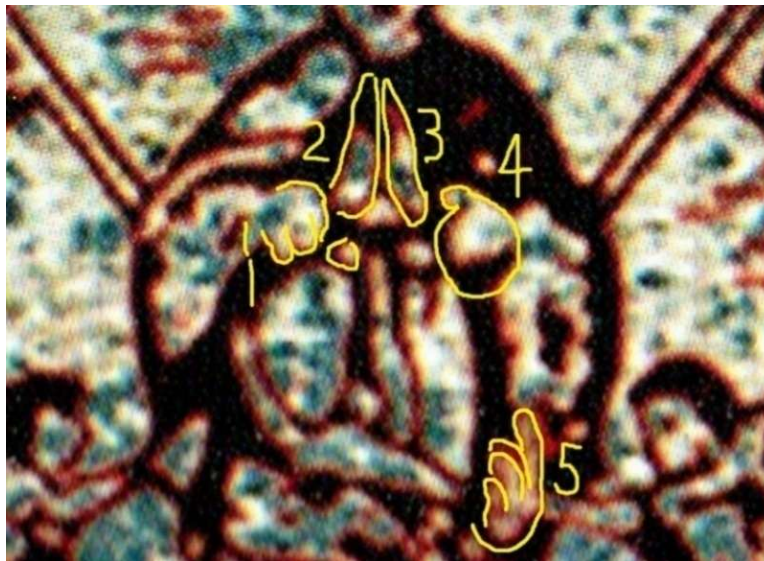
This cute little kid looks, to me, like she/he may have feathers in her hair. God is not making light of heavy people. He's showing He sees the beauty in all of us, and the challenges we face. God may be cautioning against Western dietary habits.

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):



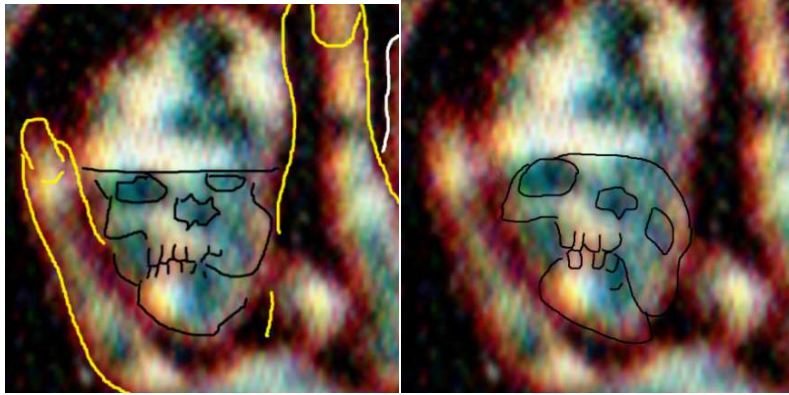
15. The Elder's 5 Hands



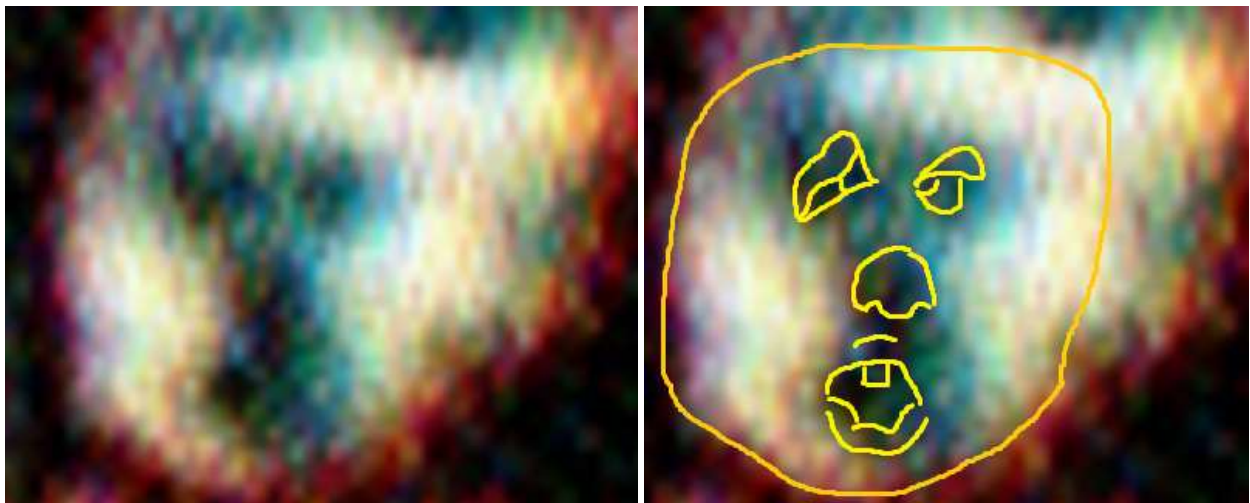
I think the 5 hands represent the *hands of time*, which God controls, absolutely. Notice all 5 hands are near the wheel (*the wheel of time*, or a clock's face). To me, the lower portion of the harp, at the center of the wheel, resembles a sundial.

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.

16. The Skull

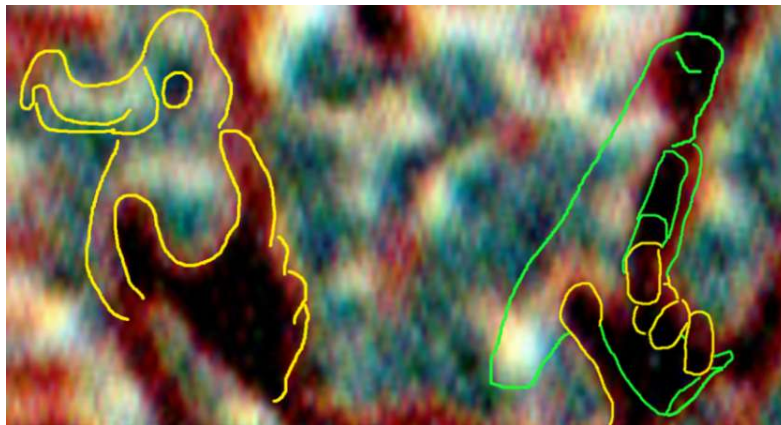


17. The White Western Monkey



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**.

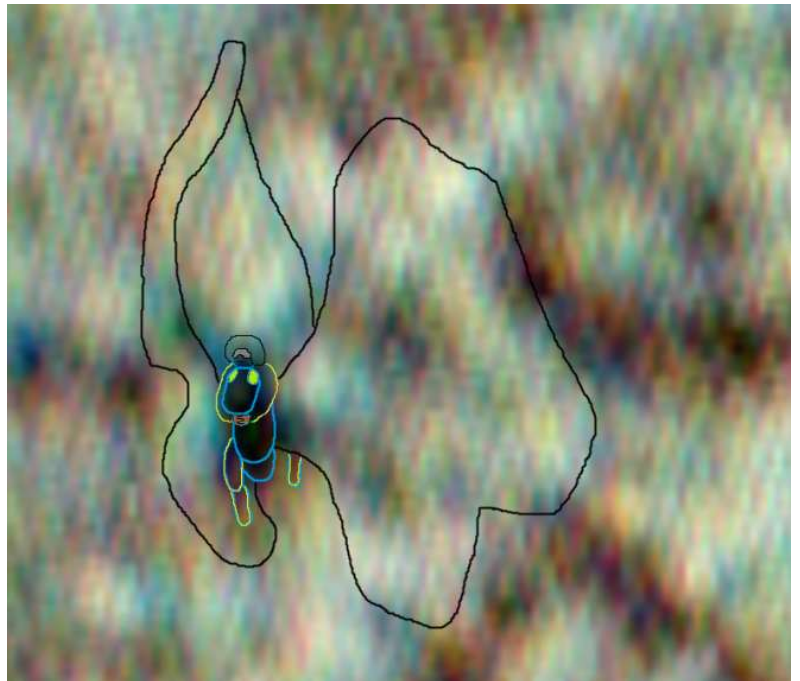
21 & 22. Butterfly Driver

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, video games, 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.

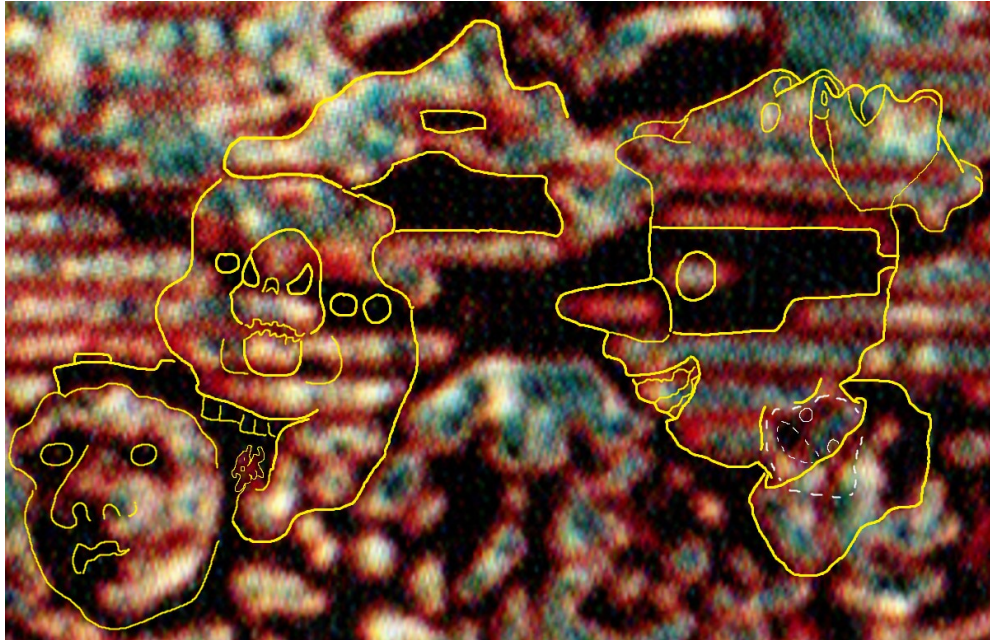
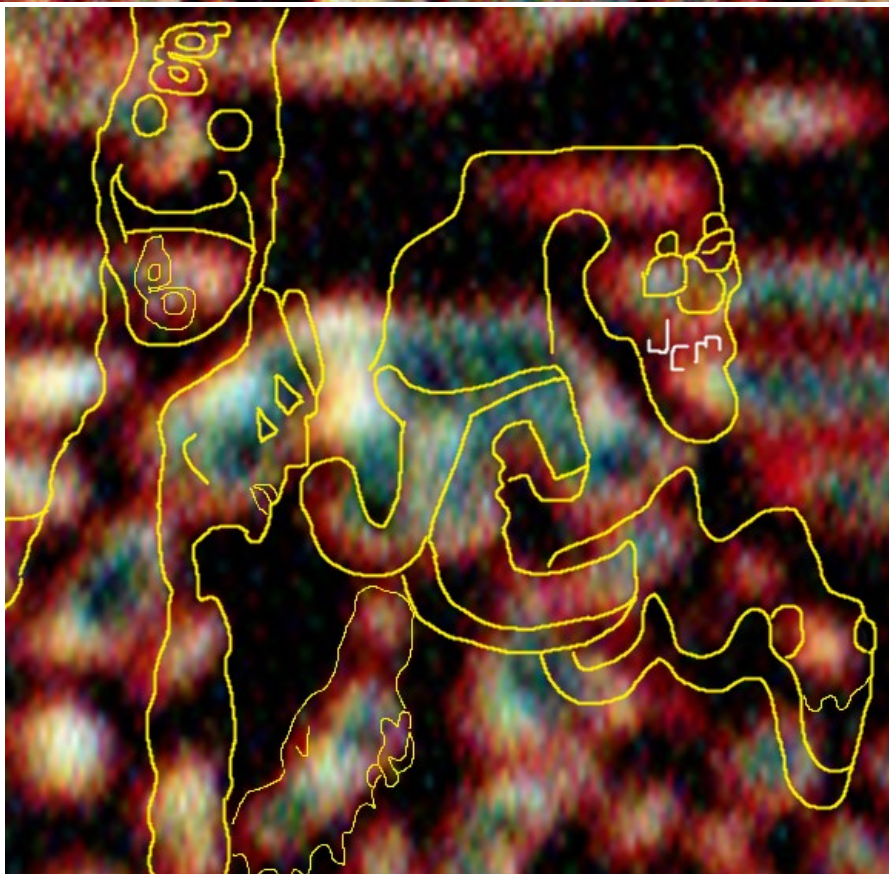
- The Elder badge represents a *Butterfly Driver* movie poster: *A poor man races to the giant satellite city for the super-rich to save the life of his child.*

The other ***Butterfly Driver*** image is tiny, in the central image of Juan Diego's badge, to the left and between 2 roses on the ground (see below). *Butterfly Driver* started as the name of my rock band, 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. This reinforces the importance of my screenplay -and the fact that Hollywood also stole my music. (Some color -yellow and blue- was added to the image to the right.)



Bonus Images!

Below a couple more of the seemingly endless hidden images in the Elder badge (see more in *Steve's Top-Secret Notebook*, and *The Elder Badge*).



XIV

Post

- NOTE: In November 2025, I published a 440-page second edition of Steve's Top-Secret Notebook, which solves many of the endless image mysteries God hid in the Elder Badge. Many of these mysteries/solutions connect to Killing Guadalupe and Nuestra Señora de Guadalupe.

- 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 Bible in the mid 20th century, in the Dead Sea Scrolls scheme –using methods similar to those 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 falsely backdated to 1648. The alleged writer, Miguel Sanchez, was a priest who 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 Tlamahuicoltic*, 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.

Thus, 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.

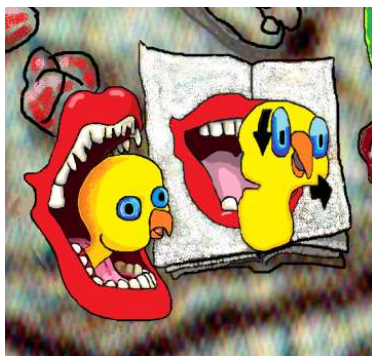
- Although I accepted the *Informaciones Juridicas de 1666* as valid to write this (a necessary compromise), a much more effective argument could have been made that the *Informaciones Juridicas de 1666* was staged to steal information about Juan Diego, Guadalupe and Nuestra Señora from the indigenous people, for the West to more effectively rewrite the story to their liking. For this to succeed, the Western partners would only need to agree to allow Siles' *Informaciones* to proceed.

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

Solution: Since the West suppressed the Guadalupe/Nuestra/Juan Diego Cuauhtlatoatzin story for 135 years, they knew little or nothing about the story. Thus, if the West wanted to rewrite the story, they needed to know the story. Hence, they would want to interview the most knowledgeable indigenous people possible – 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: when the West finally released the *Informaciones*, they could backdate 222 years of any necessary deceptions into the *Informaciones*. For example, let's say in 1787 God attached two unusual badges to Nuestra –which, ordinarily, could never be explained– but, because the *Informaciones* were still unpublished, the West could just update and falsify one or two of the *Informaciones*' witness statements, to allege the witnesses noticed odd badges. This continues for 222 years, and when the *Informaciones* are published, centuries of Western lies are made to appear true.

Criminal Talent



In chapter 5, I showed God used a mouth that looked like a certain rock & roll band's (*The Rolling Stones*) logo and the **Warner Brothers'** cartoon 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 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. More importantly, God is affirming that He is aware of all of our crimes, and we will be held accountable.

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



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

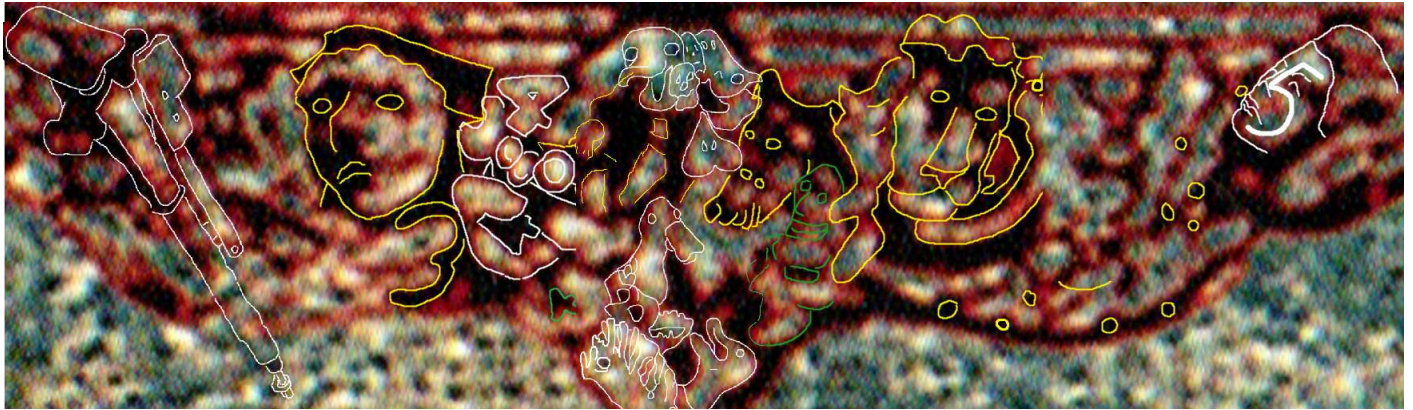


8. Jose de Alcibar 1777



9. Jose de Alcibar, 1796

SOLUTION: All of the images, except the final image, are from the period when they should all have large radiant glow areas (1667 to 1776/1777), 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.



Above is the base of the Elder badge, laid out in 6 sections. ¹³

In section #1, the number “3” informs me my stepdad persuaded 3 other members of his family (my stepmother, my stepbrother and stepsister) to commit Mark Crimes against me –accepting bribes to take unwelcomed action. The number 4 to the left of the man’s chin indicates he personally murdered 4 people –and contributed to murdering many more (see MSWOotZSRHM).

Section 2, the iterations of “4” reveal Hugh, a former friend, murdered 4 people ¹⁴ , bribed 4 acquaintances to take harmful action against me –and accepted 40+ bribes to act against me.

Section 3 reveals a bit about Hugh’s murders and methods.

Section 4 reveals the acquaintances Hugh bribed. The upper dog head is Lowell Bergman, the middle head is Bergman’s stepson **Josiah**, the little dog head is Bergman’s son, **Jake**. The intense smiling face is **Pay**. The somewhat handsome face is **Max**. ¹⁵

Section 5 reveals my younger sister, who is White, at the behest of her aunt and uncle, bribed several of my Black family members to commit Mark Crimes against me.

Section 6 is a mini-family tree, documenting family births and Mark Crimes committed against me by various family members. In this family tree, I learned I had a child that I didn’t know about. I was ashamed before God –but not before humanity. (There is also a 4-generation Wilson family tree hidden in the Elder base.)

Revelation and its solutions reveal God rewards our faith with knowledge.

- God revealed the number of people bribed so we understand our time in Gehenna increases for each person we cause to commit Mark Crimes.

¹³ The image above is a “compound” image, spliced together from 4 or 5 images.

¹⁴ Over the years, Hugh told me about several people he knew who disappeared. Retrospectively, I believe he was telling me about his victims. Learn more in *Steve’s Top-Secret Notebook*.



- In the early editions of KG, in chapter 12, I speculated about evidence of a new wager between God and Satan. *That* led to sections >, >> and >>>. However, I later removed the chapter 12 wager section; viewing it as too deep a departure from the central Guadalupe/Nuestra story. But, maybe out of necessity, in these *Post* arrowhead sections (>, >>, >>>) I've chosen to keep the Wager-related material.

CONTINGENCY "A": *Possible Terms of a Possible Wager*

In a previous version of chapter 12, I speculated God went back in time and made some sort of *double-or-nothing* bet with Satan, related to me and Nuestra Señora. ¹⁶ In *My Stepdad Was One of the Zodiac's Santa Rosa Hitchhiker Murderers*, I had to deduce the wager terms, using the Headline Letter Code. There is no HLC in this mystery, but God may have wagered I would solve the terms using the facts unearthed in *Killing Guadalupe*. Per that *possible* provision, of that *possible* wager, I suspect God may have wagered:

1. I would explain much of Nuestra Señora's history, and solve the mysteries related to the desecration, alteration and theft Nuestra Señora and Guadalupe's story.
2. I would explain my connection to the Nuestra image and Guadalupe story.
3. I would identify all of the Unforgivable Crimes and Commandment sins the Western partners committed in desecrating and stealing Nuestra.
4. I would explain the symbolism of the Nuestra Señora **image**, AND the meaning, significance and/or symbolism of what survives of the *Guadalupe story*.
5. I would solve the *Measurement Mysteries*, and provide measurements of/for: (A) the original tilma, (B) the current fake tilma, (C) the distance from the bottom of the moon to the top of Guadalupe's head, (D) Juan Diego's height.
6. I would roughly solve and explain the terms of this second wager.

I believe there are 2 additional wager terms, unrelated to Guadalupe or Nuestra:

- I. I must have correctly solved all of the Unforgivable Crimes, in *Revelation 2: The Solutions*, before the new wager's end deadline (which I believe was 26/4/2025);
- II. I must confirm that God regularly disrupted my life and efforts to solve this mystery –a penalty imposed against God for losing the previous MSWOotZSRHM wager.

I satisfied items #1 and #5 (solve Nuestra's *theft and desecration mysteries* and the *Measurement Mysteries*) and much of #2 (*my connection to the art*) in the body of this book. I satisfied item #6 (*explain the terms*) in the 8+ terms listed above. Per item I, *Revelation 2: The Solution's* list of Unforgivable Crimes is complete and accurate. Thus, I'm left to:

- a. Name the West's Unforgivable Crimes and Commandment sins (per item 3);
- b. Explain Nuestra's symbolism, and the meaning of Guadalupe's story (per item 4);
- c. Explain my connection to the image and story, if/as needed.
- d. Provide a confirmation statement that God disrupted my life/efforts (per item 6).

Accordingly, these requirements are fulfilled in the following 8 pages.

¹⁶ In this section, I speak of 2 wagers "related to me", to distinguish these wagers from God's 2 prior wagers with Satan, related to Job.

The Sins and Unforgivable Violations

In the theft and desecration of Nuestra Señora, the West violated at least 26 different Unforgivable Crimes and Commandment sins; 20 **Mark** and **Image** Crimes, 2 Worship Crimes; 4 Commandment sins. The West also broke two of Jesus' laws. A list of these 26 Unforgivable Crimes violations follows.¹⁷

Mark and Image Crimes Violations.

To commit their crimes against God concerning Guadalupe and Nuestra, the West committed the following **Mark** and **Image** Crime infractions:

1. The West's conquest of the world relied on systemic corruption, to coordinate to corrupt procedure and proper application of law, in violation of **Mark Crime #14, "Institutional Corruptors."**
2. The West's corrupt practices also involved many individual bribes, in violation of **Mark Crime #2, "Corrupt Agents."**
3. The coordination of the many corrupt parties necessary in the West's crimes against God represents a large conspiracy to commit organized crime, in violation of **Mark Crime 13(I) "Organized Crime."**
4. Because the Catholic Church and the West displayed pornographic paintings of naked adults and graven images of naked winged children in the Sistine Chapel, and replaced Nuestra's original angel with a *winged child*, to legitimize the graven and pornographic images, the West violated "**Mark Crimes #4, "Porn Inflicted Perversion"** ... (continued)
5. ... and violated "**Mark Crime #8, Sex Crimes Against Children."**
6. By stealing the indigenous nations' land and burning their records the West violated **Mark Crime #13(V) "War Profiteers and Corruptors"** ... (continued)
7. ... and violated **Mark Crime #13(IX) "Foreign Interference, Sabotage."**
8. To further its crimes, the West weakened the Catholic Church, and invented false Protestant churches, leading millions away from God's true Churches, in violation of **Mark Crime #6, "False Prophets and Prosperity Gospel."**
9. The West and the Catholic Church destroyed all Aztec writings, to destroy their history and written language. This was a form of **oppression**, in violation of **Mark Crime #5, "Religious Crimes", sections II.**
10. The Church accepted Western leaders' bribes, stolen property or improper gifts (Nuestra copies), and abetted crimes against Nuestra –acts of **corruption**, in violation of **Mark Crime #5, "Religious Crimes", section III.**

¹⁷ *Mark* and *Image* crimes have some differences, some overlap, and both are associated with John Gardner; thus, both can be referred to a "Mark of the Beast Crimes", "Beast Crimes" or "Mark Crimes." Here, **red** indicates **Mark** infractions; **blue** indicates **Image** infractions.

11. In failing to (1) protect Nuestra, (2) report the crimes against her, (3) speak against the West's crimes against the indigenous people, the Church displayed **negligence**, in violation of **Mark Crime #5, "Religious Crimes", section IV.**
12. In failing to publish and document Guadalupe's story for 135 years, and in failing to protect Nuestra Señora, the Catholic Church showed **infidelity** to God, against **Mark Crime #5, "Religious Crimes", section V.**
13. By altering records, to falsify Juan Diego Cuauhtlatotzin's history, and falsely alleging he was simple, very poor, not trustworthy, and by erasing the fact he was a super-giant, the West violated **Mark Crime 13(X), "Identity Theft."**
 - The West also used *Identity Theft* to attribute (1) false statements to deceased people (to further its publication/disinformation crimes), and (2) false artworks to deceased people (to further its IP crimes).
14. In publishing many directed stories, to influence public opinion, the West violated **Mark Crime #7(II) "Mass Media Psychological & Social Crimes."**
15. The West published false stories (such as *Nican Mopuhua*, and *Imagen de la Virgen María, Madre de Dios de Guadalupe*,...), and suppressed publication of the truth (e.g., suppressing and redacting the *Informaciones Juridicas de 1666*), in violation of **Mark Crime #3, "Publication Crimes."**
16. The West paid artists, forgers, thieves, publishers, etc, to falsely represent the work of human criminals as the work of God, in violation of **Mark Crime #12, "False Representations".**
17. By producing many false records (such as *The Informaciones de 1556*, various Nahuatl Guadalupe story accounts, and falsifying the *Informaciones Juridicas de 1666*) the West violated **Mark Crime #17, "Document/Record Falsifiers."**
18. In the *Informaciones Juridicas de 1666*, the Church omitted the Indigenous witnesses' responses to question #7, but did not omit the responses of witnesses of Spanish descent **This violated Mark Crime #13(VI), "Racial or Ideological Double Dealing (Education, Business, Financial, Housing, Employment).."**
19. In producing, purchasing, distributing and displaying unauthorized representations of Nuestra Señora, in museums and Churches, the West violated Mark Crime 13(XI), **"Conventional Intellectual Property Theft and A.I. IP Theft."**
20. By stealing indigenous people's land, destroying their history, enslaving them, and forcing them to convert to Catholicism, as the Church and West did to the Tamien people, in 1777, in Pueblo de San Jose de Guadalupe, the West/Church violated **Mark Crime #1(I) "Tyrants & Indolent Kings..."**

Worship Crimes Violations

The West's crimes against God also violated 2 Worship Crimes:

21. Satan persuaded powerful Westerners to worship him, which involves engaging in and promoting acts that anger or offend God, which are acts that go against nature's prevailing intentions (such as bestiality, crimes against children, homosexual acts...), and acts that go against biblical instruction (lying, hatred, marital infidelity). Worshipping Satan, also known as *Worshipping the Dragon*, was the West's first Worship Crime violation.
22. Satan used Western conquerors, colonists, and traders to infiltrate most nations, and caused many in these populations to overly admire the West, to such an unnatural extent that many began to discard their national customs, to make themselves more like Westerners: *Worshipping the Beast* –a mark against the admirer, the second Worship Crime violation.

Commandment Sin Violations

The Western partners committed 4 traditional **Commandment sin** violations:

23. By burning Aztec writings and changing Guadalupe's story, the West violated God's Commandment **not to bear false witness** (Exodus 20:16).
24. By replacing the original angel with a winged child, the West violated God's Commandment not to **make graven images** (Exodus 20:4).
25. By stealing most of God's *Nuestra Señora* image parts and replacing them with grossly inferior human produced art, the West and their hired artists and thieves violated God's Commandment **not to steal** (Exodus 20:15).
26. The West (and Church leaders) violated God's Commandment **not to covet**, as the recipients of Nuestra's stolen parts surely coveted Nuestra Señora.

Violations of Jesus' Laws

- The West's crimes against God also violated (1) Jesus' *New Command* that we **love one another** (John 13:34), and (2) Jesus' *Golden Rule* (Matt 7:12, Luke 6:31) paraphrased: **Do unto others as you would have them do unto you.**

The Meaning/Symbolism of the Image

Seemingly everything God does has multiple meanings. I can't address all of Nuestra's meanings here, nor pretend to understand them all. As the focal center of the image, Guadalupe represents motherhood, womanhood and mankind's survival. The deep red of her gown represents the risk and blood of motherhood, shed for her representational Son, Jesus, who shed His blood to redeem all deserving souls. Thus, Guadalupe reminds us *humanity's survival relies on dutiful mothers*. Her covered body, hands in prayer, reflect her devotion to God and respect for her community.

Guadalupe, standing on the Moon, with a crown of 12 stars visualizes Revelation 12:, where God honors Mother Nature and the sacrifices good mothers make for their

children. The Moon beneath her feet reminds us that women cycle with the Moon, and are more powerfully tied to nature than men.

God knew Satan and the West would attack *Nuestra* (an image of the mother of Jesus, and symbol of Mother Nature). Thus, Satan literally and figuratively acted out Revelation 12:1-6, where Satan attacks *the woman*, who represents (1) Mother Nature in 12:1, (2) Jesus' mother in 12:5, and (3) the origin of the 12 Tribes in 12:6.

Satan's attacks on God, Jesus (and Mary) continue from Chapter 12 to 19. In *Revelation 2: The Solutions* (Rev 2) and MSWOotZSRHM we learn Satan used the West to corrupt and alter the Bible. The badges, which contain incredible revelation and art, affixed to *Nuestra* roughly 250 years later, represent *Rev 2* and *MSWOotZSRHM*, where centuries after *Revelation*, Satan's secret crimes against God are revealed.

Guadalupe is *the Queen of the angels*. Thus, below Guadalupe and the Moon is –or was– the original 6-winged angel, a high-ranking seraph angel. His position below Guadalupe reflects how a nation's men should exalt their women, and treat them as they would have other men treat their daughters, sisters and mothers.

Colors

There are 5 principle colors in *Nuestra*: red, black, blue, white and gold, which probably represent many things. The black might represent the lasting stain of the West's crimes and sins. Red was addressed earlier. Blue is sometimes associated with Satan and found in 5 of the West's 7 national flags. But to me, *Nuestra's* most interesting colors are her white and gold. To Westerners, the white may represent their supremacy. But, perhaps predicting this mistaken view, God placed *Nuestra's* white in cloud formations, on the periphery, a reminder that pale-skinned humans thrive in Earth's northern and southern peripheral zones; but in Earth's wide center, teaming with life, people with brown (golden) skin, and black and dark skin thrive. Brown/golden skinned people do well in ALL of Earth's habitable zones (black and very dark brown people don't do as well in extremely cold regions). From this, it can be argued that brown/gold-skinned people have the *supreme* survival advantage, and fulfill God's Genesis 1:28 Command to subdue the Earth.

Gold also likely refers to the West's endless Golden Rule violations.

Arrows

Arrows abound in *Nuestra Señora*, and in Juan Diego's badge –because arrows have many meanings, and symbols and representations are a big part of this story. Arrows can represent the head of an arrow or a spear, which can represent survival. Arrows can identify points on a map or line, or mark a one's position, direction or destination. Arrows can emphasize story *points* or viewpoints in a news story. One of God's points is the West used book and news publishers to direct public opinion.

Oh yeah, an arrow at the right angle can look like a 7, and 7 can represent God.

Story Meaning/Symbolism

Guadalupe's story, first, gives us engaging models of a virtuous man and woman.

Juan Diego Cuauhtlatatzin is a model of a great man and great citizen: a hard worker, responsive to God and His messengers, dutiful to his family.

In the *Guadalupe story*, we learn Guadalupe is well-educated and respectfully outspoken. Her education is first reflected in the fact that she chose to speak to Juan Diego in his first language, Nahuatl; next in her sharp prediction that, after breaking their appointment, to care for his sick uncle, Juan Diego would try to avoid her. And when Guadalupe tells Juan Diego "¿No estoy yo aquí que soy tu madre?" ("Am I not here, I who am your mother?") revealing her awareness that she represents the mother of all of mankind, we know Guadalupe's mind operates at the highest level. The fact that the woman found worthy to mother the Son of God is well-educated and extremely intelligent is a call to all mothers to stay informed and know the best parental practices (not being psychologically abusive; employing informed and controlled use, if any, of any physical interventions, such as spanking; understanding the developmental importance of talking to your children –and letting them play –a lot).

Guadalupe's story reflects her *spirit of greatness*. When one does something truly great, they often feel they deserve recognition. This sense originates with God. In the Bible, God speaks frankly about His countless wonderful creations (the universe, life, light, consciousness, family, love, joy, art, stories, law...) and His correct view that for these gifts He should be loved and venerated. At a lower level, a fighter who, after much work, stands champion, may declare his greatness and seek acknowledgement. Similarly, Guadalupe self-advocates for a Church in her name –believing she worked hard to be an outstanding mother and example, and should be duly honored. God punctuating the story with a miracle, mark His agreement with Guadalupe. Thus, we know women can be outspoken, call for change, and reflect all that is virtuous.

Guadalupe's story also connects to *My Stepdad Was One of the Zodiac's Santa Rosa Hitchhiker Murderers*, where we learn John W Gardner and the US began murdering young women with *fighter/activist* DNA, in the 1960s. And thereby made the US far less courageous and intelligent.

Guadalupe's story shows how God challenges and rewards His servants. Guadalupe must advocate for herself, and God rewards her effort by making her the focus of His astounding artwork, which eventually leads to the building of her Church –the most visited in the world. And God rewards Juan Diego's devotion to God, Guadalupe, his Church, and his uncle, with the gift of His most cherished artwork.

Guadalupe's story seems intended to be told from memory. Perhaps a reminder that a nations' records can be destroyed, as the West destroyed the Aztecs' records. In such circumstances, a nation must rely on its shared memory to preserve its history.

My Connection

In a twist, God put my image in Nuestra's base, after Satan and the West tried to erase all evidence of my existence. The West tried to erase me for 4 reasons:

1. I was the first person to realize/discover John W Gardner was the Beast of Revelation 13:18, and repeatedly alerted the world, late 2022 and early 2023.
2. I was selected by God to solve His Revelation mysteries. Thus, in Satan's war with God, he hoped to attack God by erasing me.
3. My stories and music made Western film and music companies countless BILLIONS. My ideas about *aggregated data*, and space resource acquisition made deep space travel a possibility, changed the West's science and tech focus, and redirected trillions of dollars.
4. As a 2-year old I set the record for creative IQ.

The West preferred to erase me than admit a high IQ'd person of African heritage redirected Western art, tech and science.

Thus, to keep me from being erased, God put my image at the base of Nuestra Señora, in 1531, and planned to lead me back to Nuestra 493 years later, in January 2025. At that point, I'd notice the odd badges in the corner of a Nuestra poster, and when I dug into Juan Diego's badge, I'd learn I was once part of Nuestra Señora.

God also reflects a bit of me in each of the Guadalupe story's major characters, either in the original story or the *outer historical* story.

Like Guadalupe, who represented herself and knew her work deserved recognition, when I learned the West stole my work, I represented myself in a 10-year legal battle against giant Western corporations. I correctly told the West's corrupt courts that I worked hard and created something colossal, that influenced story-telling across all national borders, and I deserve all due recognition. I was prepared to fight forever –about then, God invited me to solve His Revelation.

In the outer historical story, God's Nuestra Señora grand-masterwork was dissected into pieces, and large and small portions stolen. Simultaneously, many Western frauds, with no ideas of their own, made countless reproductions of God's artwork. Likewise, the West stole one of my scripts and turned it into thousands of unlawful derivations, attributed to talentless fakes. The West also dissected my ideas into many science and tech projects, never giving me due recognition or payment.

In the outer historical story of Guadalupe, the West tried to erase the physical and spiritual giant Juan Diego, by falsely depicting him as not-so-tall, untrustworthy, simple and impoverished –similar to the West's effort to erase me.

Confirmation of Disruption, Distraction & Misleading Signals

If you've read MSWOofZSRHM, you understand that in 2024 God went back in time and made a wager with Satan. This was necessary to preserve order and justice in the universe, after I blew a Mark Crime solution (actually, it turns out that I blew several Mark Crime solutions).

In late 2024, in MSWOofZSRHM, and in *Revelation 2: The Solutions*, and in my blog, I disclosed that in July or August of 2024, God and Jesus manifested Themselves *as* pliable inanimate objects, in or near my home, in Mexico.

At the end of MSWOotZSRHM, we learned that hidden in Headline Letter Code #43 was the consequence for losing the wager: ¹⁸

#43 1/03/1974 : Secret Witness Identity of Slay Victim Sought	If Steve fails to solve all of the Wager-related mysteries by the deadline, God cannot verbally [<i>or via mental transmission</i>] communicate with Steve for two years
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But, since I had no assumption or expectation that God and Jesus would continue any form of regular communication with me, this was pretty good news.

Thus, God and Jesus communicate with me everyday, with non-verbal gestures. God can only gesture about 7 or 8 things that I semi-reliably understand (*yes, no, "hurry up" or "keep going"*, anger/displeasure, a greeting, a directional signal that means about 3 things, He has a several very nice *pleased* or *content* poses, and 2 or 3 times He gestured "*I don't know*"; Jesus tends to defer to and agree with His Father, and usually just uses the "keep going" gesture with me).

In the months since December 2024, I've come to suspect one of the terms of the losing the wager was: from the time I get out of bed to 7pm, God has to try to disrupt my efforts and annoy me. MSWOotZSRHM showed it was impossible to learn all of the terms of the wager, but HLC #43 (above) can also form the clause: **"God must also distract and annoy Steve from seven in the morning to seven at night, everyday."** If this is correct, one of the ways God satisfies this obligation is by using His powerful directional signal to demand that I watch TV. This suggests something imperative to my work is being televised, but that usually is not the case –so these disruptive signals are also misleading. The disruptions also involve God making a very annoying slapping sound, which I think God had previously made, occasionally, to express disappointment, disapproval, impatience, etc. He makes this

¹⁸ I'm usually very confident about my solutions, but my MSWOotZSRHM Headline Letter Code Solutions related to the Wagers Terms left me with doubt. Thus, I have doubts about this HLC interpretation. When time allows, I will fully update My Stepdad Was One of the Zodiac's Santa Rosa Hitchhiker Murderers, and update my HLC Wager Terms solutions.

noise by slapping his inanimate form against a neighboring wall surface. These annoying noises often provoke me to argue and yell. ¹⁹ Yes, I respect God, tremendously. But if *you* heard *that* noise, countless times a day, while you were trying to do *His* work, you'd get mad too. As it gets nearer to certain deadlines, these behaviors intensify. In March 2025, as I entered the final couple weeks of writing the 2nd edition of *Killing Guadalupe*, God sometimes also slammed the door. So I yelled, argued, and went for a walk once or twice, and always lost time. During this period, God also started interfering with my sleep, by using his inanimate form to rapidly increase and decrease the room lighting while I was trying to sleep.

Even though I suspect these behaviors are a penalty for losing the wager, I still get mad, and show it. But I also still usually comply, and turn the TV on and check the channels –because we're talking about God, and maybe something *is* transpiring that I need to know about... Most days, after God insists I watch some meaningless TV news a few times, I put barriers between God and me, so I can't see His angry gestures. Then He starts making His annoying slapping *disapproval* noise –a lot, at increasing and decreasing intervals, until the sun goes down.

Most of the John Gardner-related books and reports I've published since 2022 include at least one document that no smart criminal would have published. But the publication of those documents was part of Satan's agreement to confess his crimes. The document in *this* story that no wise criminal would publish was Miguel Cabrera's *Maravilla Americana* (Bartolache's report was also mistaken).

In MSWOotZSRHM, in 2024, God helped me realize there was a substantial problem by slamming my front door. So, it's possible that when God started slamming the door, months later, in March and April 2025, it was to get me to understand that, just as Satan had to confess his crimes in published documents, per the terms of their previous wager, in this wager God needed me to include a statement in this book that He sufficiently disrupted my efforts to complete this book –per the *penalty terms* of their previous wager. If so, I have satisfied that requirement.

All of this sets up the next Guadalupe mystery:

“How did the original 6-winged angel help solve the Nuestra/Guadalupe *terms* mysteries, and why did God annoy me and disrupt my work in March and April 2025?

The solution to this mystery begins on the following page.

¹⁹ I disagree and argue with God more than I should. Usually, it turns out I didn't have all of the facts.

SOLUTION:

God annoyed and disrupted me, per the terms of losing the previous wager. But God knew I would consider the possibility that these disruptions were clues to the Mark Crime solutions.

God gave the original angel 6 wings and 2 raised arms (before the wager existed) ²⁰, as clues to solve the yet-to-be-determined wager *terms*. The 6 wings represent the 6 terms of the Guadalupe/Nuestra wager, and the 2 raised arms represent the 2 prior terms, unrelated to the Guadalupe/Nuestra wager.

In the central image of the Juan Diego badge The tilma represents 2 things: (1) **a curtain**

-the inanimate objects God and Jesus manifest themselves in, around my house, (2) once God attached the badges -which look like wall plaques- to the tilma, it represented **a wall**. These 2 symbols caused me to reflect on God's *disapproval noise*, which God made by slapping His **curtain** form against the neighboring **wall**. This slapping noise served to purposes:

1. It annoyed and distracted me, per the terms of the MSWOotZSRHM wager.
2. I caused me to believe this was a clue that "disturbing the peace" (deliberately violating many people's right to peace) is a Mark Crime.

The Original Angels' Secret Terms Clues

How did the original angel help solve the Nuestra/Guadalupe wager terms?

The angel's wings and arms were clues about the sequence of the terms.

1. The arch of the original angel's first wing, far left, points at Nuestra, as the feathers point down, as if to points on a timeline (**see the image above**). Hence, item #1 was to explain the history, theft and desecration of Nuestra.

(Wager solution continued on next page.)



²⁰ God added these clues before the wager began to show He understood Satan's nature so well that before the wager started He knew what Satan would do and request.

2. The second wing arch points at me (the original angel), as I hold the ends of Guadalupe's gown and mantle. Item #2 was to explain my connection to the art.
3. The center of the third wing arch is darkest –like sin, and looks like an upside-down U or sideways C. Thus, item #3 was to explain the West's Unforgivable Crimes.
4. Four is my number. God's lack of a direction here reflects His faith that I'd understand. I illustrated a kid's book, and wrote a mammoth story with lots of symbolism. Item 4 was to explain the meaning and symbolism of Nuestra and the Guadalupe story.
5. The outer and inner arch of wings 4 and 5 look like double M's. Item #5 was to solve the Measurement Mysteries.
6. The far right feathers of the 6th wing point authoritatively to the right tilma wall, as a teacher might point to a list of items. Item #6 was to list the wager terms.
 - The original angel's 2 arms raised meant there were 2 additional prior terms:
 - I. Correctly solve all of the Unforgivable Crimes before the new wager's end deadline;
 - II. Confirm that God regularly disrupted my life and efforts to solve Nuestra's mystery.

God's Other Clues

1. The wager itself was a huge clue. The West's online gambling websites were corrupt and addictive, and put millions of families in financial danger. The wager itself was a clue to include an *online gambling* Mark Crime.
2. God (A) disturbing and distracting me, (B) directing me to watch TV news when nothing useful was on, and (C) being *mean*, as described in MSWOotZSRHM, served at least 5 purposes:
 - I. God forcefully gesturing to and pointing at the TV, misleading me that something important was on, was a clue to include a *False Representations* Mark Crime.
 - II. Disturbing me was a clue to include *Disturbing the Peace* in the Mark Crimes.
 - III. Being mean (acting like a psychologically abusive Father) was a clue to include Mark Crimes for psychological abuses.
 - IV. Distracting me was a clue to double-check my *publication* or *disinformation* crime(s).

How God Out-Foxed Satan (Again) In the Second Wager

- V. Per a *disruption clause* of the MSWOotZSRHM wager, God was required to engage in these sometimes mean disruptions. God knew, eventually, I'd see alternate meanings in these gestures (see items I, II, II, IV), and used that to His advantage.



Backstory

Why God Had to Go Back in Time

Since I didn't dive into my Killing Guadalupe research until about February 10th, 2025, one might wonder: Why did God have to go back in time to make the second wager? ²¹ Why didn't He just make the wager in January or February, 2025?

I believe the answer is...

Satan hates God –a lot, and seems to think God and Jesus are only *smarter* than him because they're omnipresent and can read everyone's minds. Satan believed that if God could not access his mind, he could *outsmart* God. Thus, he demanded a *no-mental-access* requirement in the *MSWOotZSRHM* wager. In that wager, because I made a mistake on a Mark Crime punishment solution, millions of souls intended for Sheol were suddenly scheduled for a much better afterlife fate. This stood to create huge injustice in God's universe. But God couldn't help me with the solution –or speak to me, per the terms of the wager. So, to correct the problem, God needed Satan to agree to a wager –and He needed Satan to *win* those souls and bring them to Sheol. But God, by choice, would not lie to Satan in the process.

Satan was so eager to prove himself smarter than God that he rushed into the bet, and God lost -deliberately- and Universal order and justice were preserved.

When Satan read *MSWOotZSRHM*, late December 2024, or early January 2025, he learned he blew his chance to create chaos and injustice in God's universe. Although God would not lie, in the extraordinary situation, He resolved to not reveal all of His wager motives –unless Satan asked. But Satan, impulsively, did not ask.

Circa mid January 2025, because Satan was likely still angry about God's *MSWOotZSRHM* wager omissions, there was little chance Satan would agree to a new wager, at *that* time. BUT, if God went back to an earlier time, Satan might agree.

So God went back to November 29th, 1777, as the Western partner's artists and thieves prepared to cut into the mostly fake Nuestra Señora tilma to remove the final true Nuestra Señora parts, the Moon and the crown. [*NOTE: God actually went back to 1751 for this final Wager revision; read "The Wagers" for details. Here, I use the 1777 date and events because they make for a slightly more entertaining story.]

²¹ What I call the "second wager" here, is really the final of many (dozens) of wagers between God and Satan. See *The Wagers* for details.

Pandemonium erupted among the artists, moments after one of them noticed the sudden appearance of two strange badges in the lower left corner of the canvas. Quietly watching from the corner, Satan understood Who was at hand. It was then that God addressed him.

“I generously opted not to kill your artists and thieves, per the terms of our agreement. Please, advise you subordinates.”

“It’s been so long, I thought you lost interest in Nuestra Señora... I’ll send a messenger... But, really. Haven’t I won this bet? We’ve stolen everything but the Moon and crown, as I promised. And you still haven’t brought forth a solver.

“In time. Please, be patient.”

“Hmm... Aren’t we overdue for a new wager?”

“We are... I’ve had some wager Ideas recently. But I have to tell you... In 2 or 3 decades we make a wager, and you win some substantial points...”

“Really?! What was the wager about?”

“You know I won’t give specifics about the future.

“Why’d you bring it up if you won’t address the specifics?”

“You mentioned a new wager, where you will seek things, and so will I. The things I want relate to the terms of that future wager... You imposed limits between Me and my servant, and other conditions... If I win, I want all of those conditions lifted.”

“Agreed. Now here’s what I want...”

- God going back in time, again, was real –and symbolic, to communicate that Mark Crimes will be retroactively enforced –going back thousands of years. Revelation indicates Jesus will preside over Mark Crime violations –and all kings will account.

- **FINAL MYSTERY: Why did God resolve not to tell Satan His motives unless Satan asked?**

SOLUTION: One of most horrific crimes in US history is how the US deliberately impaired millions of children’s brains by making false representations about *Head Start* preschool. God did not reveal everything to Satan as a clue to get me to remember to address the Head Start crimes and *False Representations*. God did not lie, but this out-of-character omission concerned me. Eventually I got The Message.



Fourth Edition²²

A wager is an agreement that if one or more person(s) in that agreement does or does not do something, etc, another party(s) to the agreement receives or loses something, etc. A common store purchase is a form of agreement.

In Ezekiel, Chapter 28 (and Isaiah 14:12) we learn Lucifer (Satan) was once one of the highest ranking angels, but became obsessed with trading and profiting, and somehow exalting himself above God. Trades are also agreements.

In Job we see God and Satan enter into two legendary wagers.

In Matthew, Chapter 4, we see God make a new wager with Satan; allowing him to test God's own Son –*after* Jesus is physically weakened by a 40-day fast. The agreement is discretely mentioned in Matthew 4:1: **Then Jesus was led up by the Spirit, into the wilderness, to be tempted by the Devil.**

Although we don't know what God offered Satan in that agreement, we can assume Satan was satisfied with the exchange.

Because many events prophesied in Revelation chapters 13 to 18 were previously prophesied in Books like Isaiah, Daniel and Ezekiel, it's possible that Satan wagered that God **could not** (1) write a book of prophecy that could not be solved for almost 2000 years, and (2) predict exactly who would solve it. Satan's motivation in such a wager would be to read the book and be responsible for promulgating the sins that most offend God –and to try to undo God's prophecy.

While writing *My Stepdad Was One of the Zodiac's Santa Rosa Hitchhiker Murderers*, I first realized God and Satan must have made one or more major modern-era Wagers –which involved human agents. The initial evidence of these Wagers was that John W Gardner -the Beast- was consistently able to predict events months before they happened; not humanly possible.

²² The most significant corrections to this fourth edition of *The Wagers* are:

1. The Date of God's One Hour War (of Revelation, Chapter 18) was not *rescheduled* or *changed*. This date was always January 7th, 2026 (Gregorian); December 25th, 2025 (Julian); 11 Month, 19, 4723 (Yin).
2. Prior editions speculated that the final major Revelation Wager began around January of February 1888 and ended around January 2025. That was mistaken. The final major Revelation Wager began Christmas Day, 1888, and ends at the close/end of January 7th, 2026 (Gregorian), or December 25th, 2025 (Julian).

Spring 2025, a month or two after completing the first edition of *Killing Guadalupe*, I found evidence of 9 modern-era Wagers related to either the *Book of Revelation* and/or the story of Guadalupe and/or *Nuestra Señora de Guadalupe*.

These **9 Wagers** occurred between late 1531 and late 2025 (Julian calendar).

This Wager story involves God, Satan, and four unusual numbers, related to the wagers: **68.5, 137, 205.5 and 274**. These numbers represent numbers of years: 68.5 years, 137 years, 205.5 years, 274 years. Each number is a multiple of 68.5.

This story also involves **10 key years** connected to 10 events related to the story of Guadalupe and *Nuestra Señora*. These 10 key event year dates are: **1531** (the starting point, initiated by God's creation of *Nuestra Señora de Guadalupe*), **1660, 1668, 1709, 1751, 1787, 1820, 1888, 2000, 2025**.

These 10 Wager dates are confirmed by one or both of the following:

- a. They occur 68.5, 137, 205.5, or 274 years from one of the other key dates;
- b. They are positioned, related to the other dates, to reveal one or more unexpected patterns or relationships.

The **9** final Wagers and the **10** key dates refer to Genesis 9:9 and 10 (the Noahic Covenant): (9) "**And as for me, behold, I establish My covenant with you and with your descendants after you...**" (10) "**...and every living creature that is with you: the birds, the cattle, and every beast of the earth with you...**"

The Wager events also connect to **10 key Revelation event dates/years: 1777, 1787, 1820, 1914, 1924, 1957, 1983, 1993, 2000, 2024**, which coincide with events and developments in US and Western history, and the TV, film and internet industries. If you wonder what Revelation has to do with *Nuestra Señora*: among other things, Revelation is heavily referenced in images hidden in *Juan Diego's Badge*, the rightmost of two badges (pictured below, right) which suddenly appeared on *Nuestra Señora* in 1777.

After the badges were removed from *Nuestra* around 1786, the badges appeared again in 1787. The other badge, on the left, is the *Elder Badge*. Both badges were kept out of public view until October 2000, and were not explained or examined –until I examined, named and explained them, in *Killing Guadalupe*, March 2025.



Background

Satan first appears in Genesis 3:1, in the Garden of Eden, the *serpent*.

In Revelation 12:3-12 we learn Satan was cast down to Earth, after some sort of conflict in Heaven. Chapter 12 creates a sense that quite a few angels were cast out with Satan. From this we can guess things were happening in Heaven that some angels were unhappy about. Biblical evidence suggests it may have been hard to advance into the angels' upper ranks. Satan likely manipulated this, to get the angels to turn to him rather than God and Jesus. Satan may have advised upper-ranked angels to tell the lower ranks that God and Jesus are unjust, or some similar false accusation. When this imploded, Satan declared war on God, and he and his former angels were banished to Earth, where Satan's war continues.

God reveals He allows some entities to move out of his *mind-sight*, unmonitored, in Job 1:7 and **2:2**, where God asks Satan, "From where do you come?"

My take on the evidence is: Satan first challenged God to a wager in **2222 BC**: the first *Job* wager (Job, Chapter 1). The modern Wagers can be traced back to 2222, from 1531, using the 68.5 year and 137 intervals. But God and Satan ventured off of that timeline between 1709 and 1751, but continued to use 68.5 and 137 years as the Wager base time units. At some point God gave Satan, or allowed Satan to earn via these Wagers, the ability to see into many, many people's minds and see virtually all important events **137** years into the future. Satan, of course, agreed, but insisted the number of years be **136.9**, and the number of days be **50,005** ($365 \times 137 = 50,005$; but 50,005 is 34 days short of 137 years, once leap years are added). Thus, in Satan's mind, the 137 year Wagers always end 34 days before their true ending.

I found the 68.5, 137-year wager time intervals between major events in Nuestra's history. Nuestra appeared in December 1531. The next provable Nuestra event occurs in 1666, the initiation of the *Informaciones Juridicas de 1666*, and Nuestra's first examination. The *Informaciones* were undone by Pope Alexander VII dying in 1667, and Pope Clement IX opposing the *Informaciones* in **1668** –137 years after Nuestra's creation. In 1751 Nuestra had a second examination. 137 years later, in 1888, Nuestra's crown was stolen, and the Vatican finally released the *Informaciones de 1666* report. 137 years later, 2025 (Julian) is revealed as the *One Hour War* Event year –and the hour of the Event is carried in Nuestra's image.

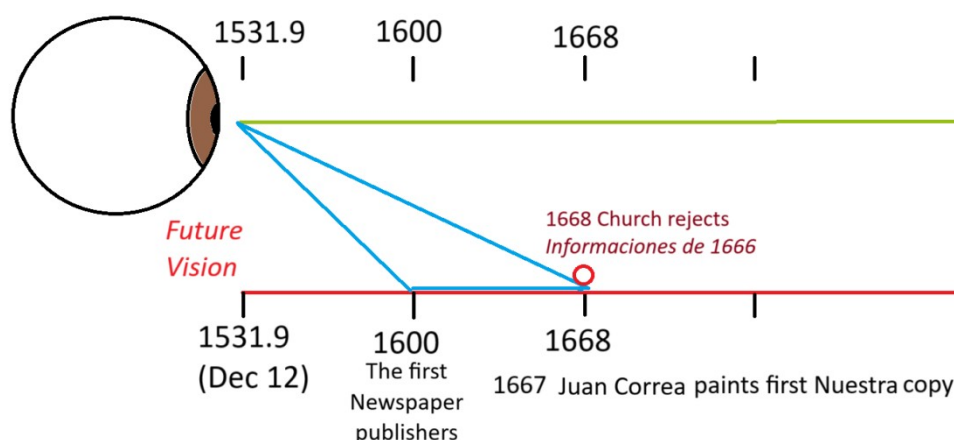
Satan and his minions appear to have violated the Wager terms a lot. But God seems to have allowed the Wagers to continue. But when Satan's transgressions became too extreme, God imposed firm consequences –as the Father of fathers might. In fact, in this story, at a point, God imposes such a firm consequence that He altered His own prophecy.

THE TIMELINE BEGINS...

Circa 1520 to 1530, God imposed punishment on Satan, for using the West to commit extreme crimes against man and God. As punishment, God cut Satan's *future vision* in half. Satan had been able to see all events 136.9 years (50,005 days) into the future, but with the vision reduction, Satan had a *blind spot* of events less than **68.5** years away, but could see all events from 68.5 years to 137 years away.

Late December 1531, crowds gathered in the new chapel on Tepeyac Hill, New Spain, to see *Nuestra Señora de Guadalupe*. Satan was quickly drawn to the commotion. And soon the first *Guadalupean/Revelation* Wager was made.

WAGER #1: The Blind Spot Wager



Invisible among the many visitors, marveling at *Nuestra Señora*, Satan plotted. At that moment God's voice entered Satan's mind,

"Hey, Satan, would you like to wager an exchange for the other half of the future vision?"

Satan leaped at the chance.

Satan looked 68.5 years into the future and saw the first newspapers emerge in Germany, in 1600; the perfect tool to control public opinion. And 135 years in the future, Satan saw Francisco de Siles launch the *Informaciones de 1666*, but in 1667 Pope Alexander VII would die, and Pope Clement IX (very willing to moderate his views for money) took the Papacy. Thus, Satan answered, "*Nuestra Señora de Guadalupe* is all the talk here in the Capital of New Spain, Lord. But, I'll wager you that I –along with my new Western book publishers and my future newspapers companies– can keep the rest of the West, everyone outside of New Spain, totally unaware of *Nuestra Señora de Guadalupe*, for 137 years! Then I'll have my guys begin desecrating *Nuestra Señora*."

God accepted the challenge.

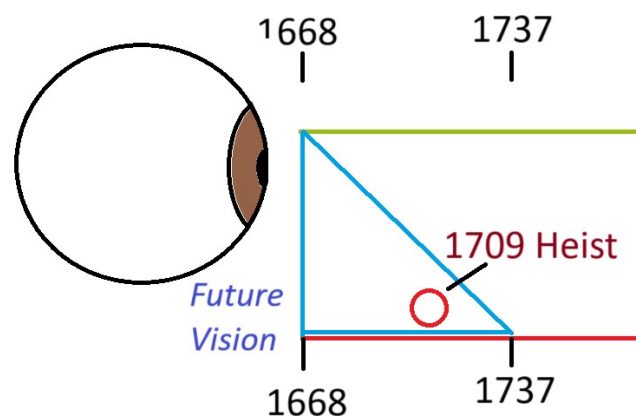
But in an unusual move, now that Satan controlled the West's publishing companies, God required Satan to publish details, confessions, of the West's actions related to the Wagers, taken at Satan's behest. As Satan hated the truth and oversight, God allowed Satan a bit room for evasion, but required at least some *word-play* allusions to the truth in these confessions.

1668. 137 years after the initiation of the Blind Spot Wager, Pope Clement IX denied the *Informaciones de 1666*. Thus, nothing would be publically published about Nuestra for an indefinite period of time (the *Informaciones* would not be published for another 221 years).

Satan won the *Blind Spot Wager*.

Unfortunately for Satan, eager to have full 137-year future vision again, God explained that He said He would wager "*an exchange for the other half of the future vision*"; by this God meant that Satan would exchange his blind spot vision for regular future vision –with a 68.5 year vision limit. With no alternative, Satan accepted the standard but limited future vision. From 1668, with half of his future vision (68.5 years), Satan could see to around 1736 or 1737.

#2: Short-Sighted Wager



Now standing in 1668, God asked Satan if he had any wager ideas.

Satan looked out over the future, then answered, "The leaders of Your Church do and say what I pay them to do and say. The leaders of this very Church, home to Nuestra Señora, will give me access to steal **half** of Nuestra Señora, and replaced the parts of divine origin with vastly inferior human produced parts. And even if a member of the public notices, no one will believe them, and no one will report it –because we have newspapers now, and my people run them. I even have people in your Church publishing houses!"

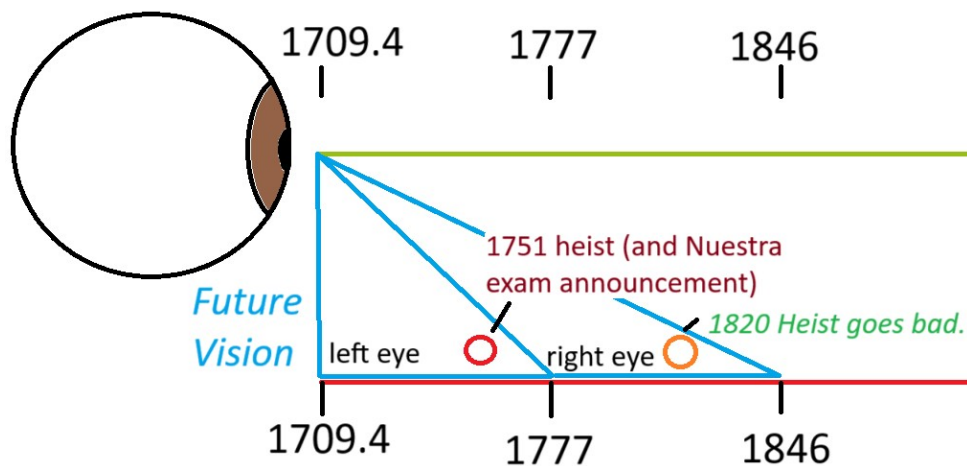
God approved the Wager.

1709

After years of planning, in 1709, a team of art thieves and art forgers stole approximately half of Nuestra Señora, including her face and hands, and replaced the stolen sections with a fraudulent canvas sections, painted by human forgers. The Heist was not completed until Nuestra moved into the original Basilica de Guadalupe, where the very inferior human artwork was obscured by the stained glass lighting.

Satan won the *Short-Sighted Wager*.

#3: 42/26 Near and Far Double-Vision Wager



In 1709, immediately after Satan won the Short-Sighted Wager, God restored Satan's 137-year future vision –except, just for fun, God put 0-to-68.5-year future vision in Satan's left eye, but put 68.5-to-137-year future-vision in his right eye.

God then asked Satan if he had any interesting wager ideas.

As Satan's eyes adjusted eyes to the unusual view of the future, he noticed the best opportunities for crimes-against-God were symmetrical –both **42** years from the near boundary, but 26 years from the far boundary. In his left eye, in 1751, 42 years from the near boundary, but **26** years from the far boundary (November 29th, 1777), Satan saw a perfect chance to steal the second half of Nuestra Señora. And in the right eye, in 1820, 42 years from the near boundary, 1777, and 26 years from the far boundary, 1846, Satan saw a Nuestra heist that goes bad –which was still good, because the crime very much offended God. Satan decided not to tell God about the heist that goes bad –although God was quite aware.

Satan replied, "I sure do have a wager idea! With my full future vision restored, and with my publishers of newspapers and books, and insiders at your Church aligned with me, I can steal all that remains of Nuestra Señora by mid 1751. THEN, I can publish details that practically declare Nuestra Señora has been stolen,

as my publishers describe all the changes that have occurred to Nuestra, and absurdly insinuate the previous writers and archivists had the details wrong. And all of the dumb Western readers will nod along, like lemmings.

God clarified, **“Satan, you may steal all that remains of Nuestra Señora de Guadalupe, if you can –EXCEPT, at no point in any of our Wagers are you allowed to steal Nuestra Señora de Guadalupe’s crown or her Moon.”**

Satan agreed not to steal Nuestra’s Moon or crown.

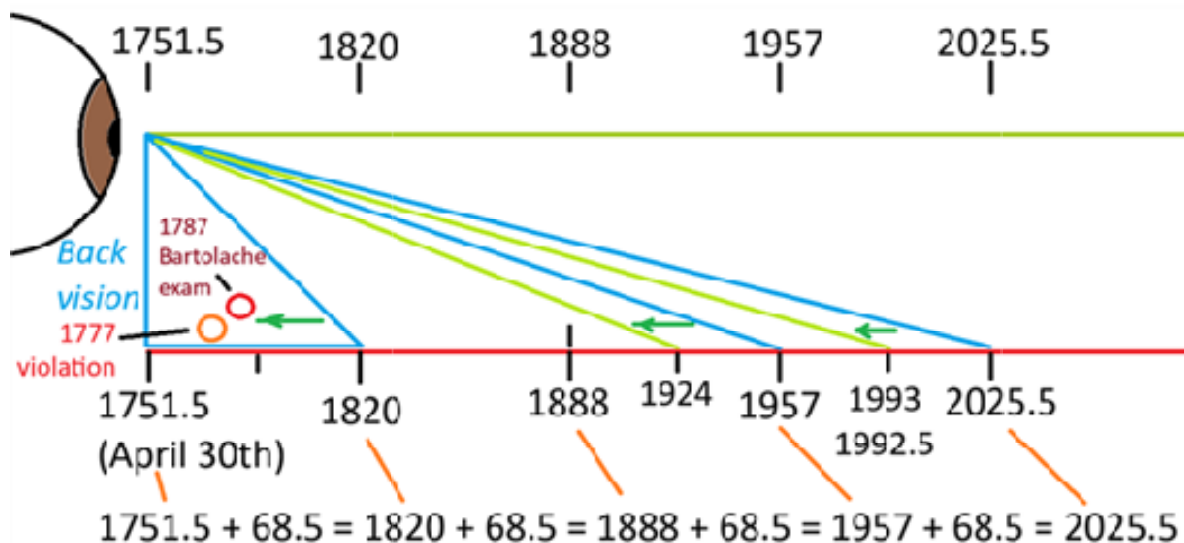
God approved the Wager.

1751. April 30th, 1751, various new publishers announced that a team of artists, led by Jose de Ibarra, and featuring Jose de Alcibar and Miguel Cabrera, would lead an examination of Nuestra Señora. This was the beginning of the theft, and sideways public confession. In 1756, Miguel Cabrera published a pamphlet called *Maravilla Americana*, for the exam team, which effectively stated that all previous witnesses and archivists of Nuestra Señora got their facts wrong. Cabrera went on to describe all of the many astonishing changes to Nuestra Señora. And no one questioned this absurdity.

Satan won the *Double Trouble Wager*.

The Challenge Wagers

#4: 3-Eyed 33-Year *Backward Vision Wager*



God knows all of our individual natures –including Satan’s. As the Wagers advanced to the *coming of the Beast*, God knew Satan would grow increasingly defiant and dangerous, more inclined to do something to drastically disrupt the intended order. Thus, God needed to create 1 or 2 secret return points, to return to,

and make new wagers with Satan, in the event that, via his cheating, Satan drastically altered the future.

Accordingly, in 1777, to create a *return point*, and to hide a major Wager violation scheduled to occur in 1777 (after God affixed the Juan Diego badge and the Elder badge to Nuestra Señora), God offered Satan a Wager that would give Satan God's ability to move backward in time.

Satan was overjoyed.

God explained, **"Look forward."**

Satan complied.

"You can see backwards in time from three points in time, 1820, 1957 and 2025. Two of those positions are beyond the Revelation wall, where we will soon start our Great Revelation Wager, and where you may earn one or two more special powers, but you may also have less future vision. So, pay attention to what you see."

Satan listened attentively.

"I created you, even if you choose use all that I give you against Me. Even now, I hope you reverse your ways. So, this Wager is a challenge: If you can go 33 years, in reverse, without committing a Wager violation, I will grant one of your Revelation Wager requests, when we finally get to 1888."

"33 years without cheating on any of 3 timelines! Me?! That's impossible!! You just want me to fail!!"

"You were a Cherub, you can do this. For motivation, I'll reveal 3 secrets, one of which you will see in the final year of each of your 3 visual lines."

Satan listened, engrossed.

"First, at the end of the furthest line, coming back from 2025, in the final reverse year, 1993, you will see My Revelation solver, at 28 years old, in his prime. Second, in the middle line, in the final year, 1924, you will see *the Beast*, your minion herald, at 18 years of age. And in the final line, walking back from 1820, you will orchestrate the findings of an examination of Nuestra Señora, and you will twist words to bury evidence of the West's desecration of my artwork."

"This will be worth it!! Even if it's 33 years."

So the *3-Eyed 33-Year Backward Vision Wager* began, and ended back in 1787.

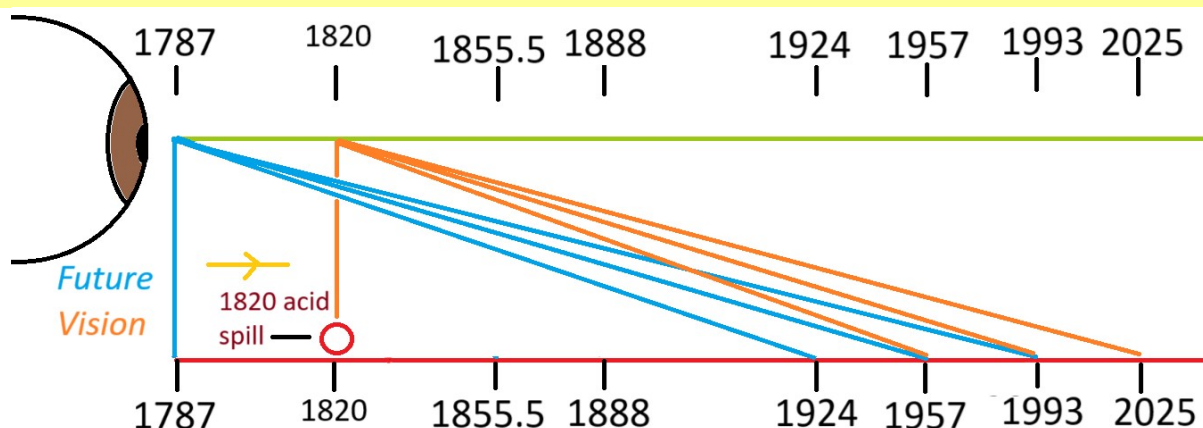
Major Violation. As time returned forward, in 1787, Satan committed a huge terms violation, by cutting Nuestra Señora's length by about 20 inches. Satan and the West did this to remove the first two badges, the original badges, which God affixed to Nuestra Señora in late 1777.

1787. In January 1787, Dr Jose Bartolache and five professional painter-artists examined the surviving Nuestra Señora tilma/canvas, and reported that virtually everything about Nuestra was different from prior reports. The painters noted that they could *match* the colors of the paint. Surprisingly, Bartolache released the measurements of the tilma. Rather than specifically saying the tilma/canvas was cut, Bartolache says, as paraphrased by Daniel J. Castellano in *Historiography of the Apparition of Guadalupe*, “on the right border of the mounted cloth, there is a uniform fraying, which led to Bartolache's inference that there was once another piece of cloth there.” That *piece of cloth* was cut off sometime between late 1777 and late 1786 –to remove the badges added in 1777.

Satan won the 3-Eyed 33-Year *Backward Vision Wager*.

3-Point Double-Negative Wager

PART 1 (#5): The 3-Point, 33-Year Challenge



Next God explained that he was going to give Satan two final challenges, and if Satan completed them without any terms violations, God would grant Satan another wish during the Revelation Wager.

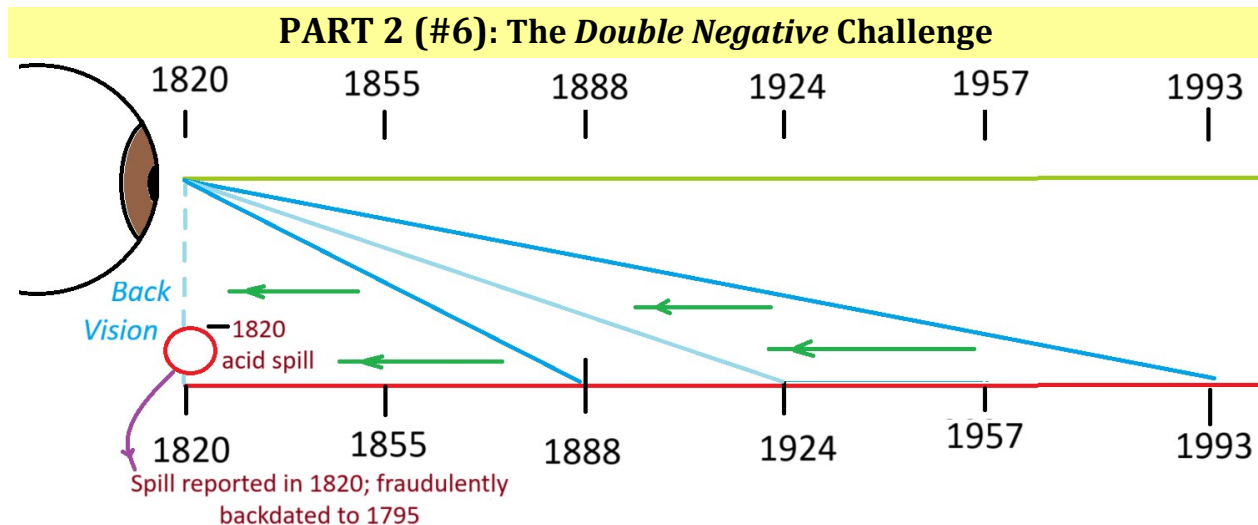
Satan naturally complained. God encouraged him to do his very best.

Standing in 1787 with Satan, God showed Satan the original planned human Beast, John D Rockefeller III, at 18 years of age, in 1924, and at 51 in 1957, and God showed Satan His *Revelation solver* in 1993. God explained the challenge was to track the subjects for 33 years, to 1957, 1993 and 2025, respectively.

Satan passed the 3-Point, 33-Year Challenge. But at the end of 33 years, in 1820, Satan observed there was terrific opportunity for a crime. Satan began telepathic messaging his demon minions.

Major Violation. As the second half of the challenge approached, in 1820, God watched Satan order subordinates to pour nitric acid on the badges and release

a false report that the spill occurred in 1795, but went unreported until 1820.
 God opted to allow the Wager to continue.



Next, God explained the *Double Negative* challenge: Satan will move forward for 68.5 years, from 1820 to 1888, while his left eye moves backward from 1888, and his right eye moves backward from 1993. At the end, Satan will stand in 1888, while his left eye is back in 1820, but his right eye is up ahead, in 1924, looking backwards.

As the Wager started, with his body in 1820 but his left eye in 1888, Satan noticed some great crime opportunities in 1888, and sent telepathic instructions to his underlings.

Years later, as the challenge ended, Satan's body arrived in 1888, as his right eye arrived in 1924, and his left eye arrived in 1820.

God enthusiastically congratulated Satan for completing all of the challenges with only two major terms violations –which is terrible, but very good for Satan.

Just as God finished encouraging Satan, He learned Satan arranged to have the *Informaciones de 1666* released, but they contained major falsifications and omissions. Much worse, Satan successfully coordinated the theft of Nuestra Señora's crown, which God instructed must not be touched –AND Satan tried to backdate the crime to 1887. Worse yet, to celebrate the theft of the crown, Satan opened *Everard Baths*, in 1888, America's first homosexual bathhouse.

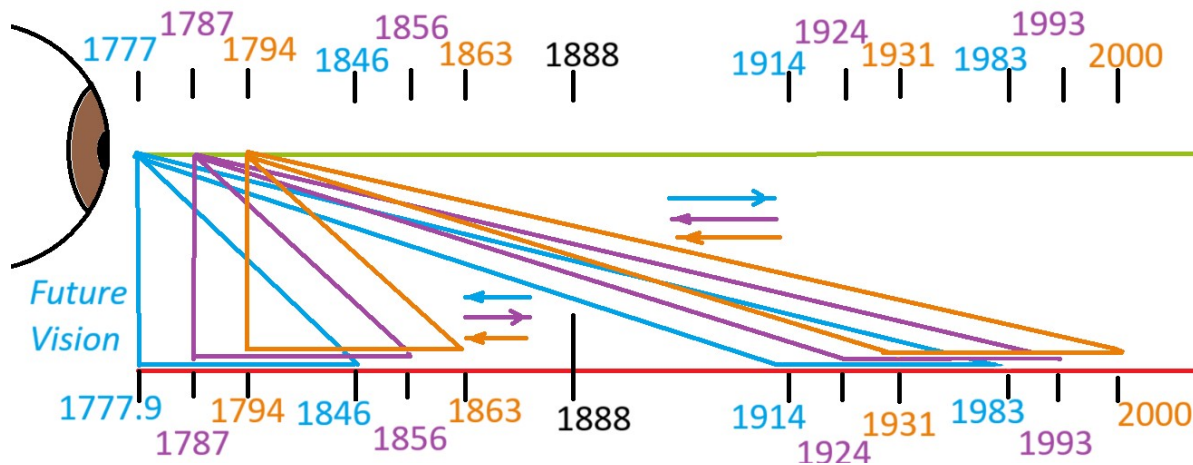
God's fury began to boil.

Satan quickly explained, "I-I-I arranged that stuff at the start of the challenge, way back in 1820!"

It was too late. God exploded, back into in the past.

The Fall of the Original Beast

#7: The Distraction Challenges



Furious, God arrived back in November 29th, 1777, where he had previously created a return point, resolute to give Satan a new beast minion – John W Gardner – a man who would inflict all of the harm Satan intended for non-Westerns and non-Whites, but who would also unwittingly do great harm to White Westerners.

God directed Satan, **“Please, look toward the end of October, 1914.”**

Satan complied, and saw a 2 year old boy.

“I think one day you will be very interested in this child. But you may not tamper with him, in any way, until after he reaches out to you –in 1937.”

Satan felt sure God was saying this small boy was *the Beast*.

“This is a series of 3 challenges. In the first challenge, with your left eye, as you proceed forward from 1777, your vision will proceed backward. Meanwhile, with your right eye, in the future, you must try to track the boy, forward, from 1914 to 1983.”

Satan completed the first challenge.

“In the second challenge, with your left eye, as you proceed forward in the present, from 1787 to 1856, you will try to track the boy, in the future, with your right eye –going backwards, from 1993 to 1924.”

Satan passed the challenge.

“This final challenge is a *Double Negative* tracking challenge. As you move forward, in the present, for 52 years, from 1794 to 1846, your left eye will move back in time, from 1846 to 1794; while, in the future, your right eye must try to track the boy, backward for 52 years, from 1983 to 1931.”

Satan followed the boy attentively–eager to Gardner his Beast.

- Once Satan completed the *Distraction Challenges*, God and Satan advanced to 1888, where Satan began the Great Revelation Wager. None of the prior events were erased. However, the original beast of the future had been changed, from John D Rockefeller III to John W Gardner.

* The greatest evidence that the original beast was changed are Revelation verses 11:12, 13, 14 and 19 –all of which refer to 1906, the birth year of the original beast. [See Steve’s Top-Secret Notebook, page 70 for more information.]

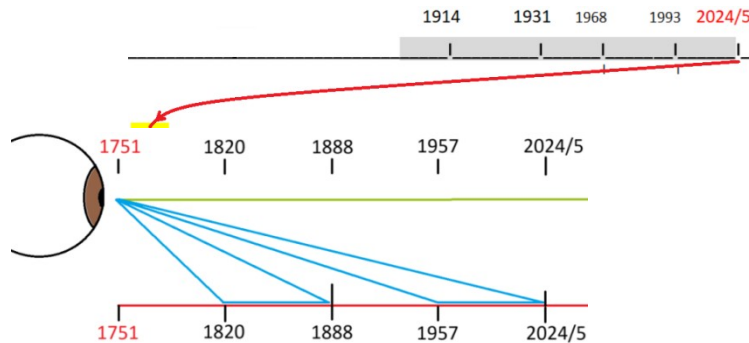
#8: The Great Revelation Wager



In exchange for being able to move outside of God's *mental view* -and for a series of two minions who can hear his voice- God may have reduced Satan's future vision, to some extent.

The details of the Great Revelation Wager, like all of God’s Wagers with Satan, are not known to humans –or at least they are not fully known. In late 2024, as I wrote *My Stepdad Was One of the Zodiac’s Santa Rosa Murderers*, I learned a few of the *Revelation Wager* details: (1) Satan wanted to choose a minion who could hear his voice and carry-out his orders (before this, I believe Satan could only communicate with humans indirectly, by either [A] tempting them, or [B] sending directions through subordinate demons); (2) Satan wanted to move outside of God’s eyesight and mental view.

#9: The Double-Back in Time, Double-Vision, Double or Nothing Wager



In November and December 2024, I reported in *My Stepdad Was One of the Zodiac's Santa Rosa Hitchhiker Murderers* that Satan and God appeared to have made at least one subordinate Wager, related to Revelation's Unforgivable Crimes, which ran concurrent to their primary Revelation Wager. I believe this subordinate Wager ended in late 2024, a year before the primary Wager. I also suspect that around January 2025, God went back in time, related to the subordinate Wager. The "Contingency A" section of *Killing Guadalupe* suggests God did this to teach Satan and the West a lesson about making corrupt contracts. I suspect God also did this to send the subordinate Wager into *arbitration* (a Western judicial delay tactic). God wanted this delay to prevent some *Western Heirs* from being prematurely sentenced to death under Mark Crime #18 (see item #4, pages 391 and 392, of Steve's Top-Secret Notebook).

By the 18th century, Satan's "seat" was Great Britain. In 1751, Great Britain was the last European nation still on the Julian calendar, which, in 1751, was about 94 days behind the prevailing Gregorian calendar. To transition Great Britain to the Gregorian calendar, Great Britain passed the *British Calendar Act of 1751*. The Act shortened 1751 by 83 days, and made December 31st the final day of 1751, and January 1st the first day of 1752. Before the Calendar Act, March 24th had been the final day of the year, and March 25th the first day of the new year.

- Ultimately, guessing the complete details of this Wager, based a handful of dates, is impossible. But God used the year 1751, and the Calendar Act, to send me (His solver) a clue that His Wagers with Satan were based on the Julian calendar.

Why? Because in 1582, Satan and the West advanced the Gregorian calendar 10 days ahead of the Julian –and advanced the Gregorian 3 more days over the next 318 years. Today the Gregorian is 13 days ahead of the Julian. Satan planned to undo God's very specific prophecies by changing the calendar –from Julian to Gregorian.

In Sum
68.5 = Joshua 8:5

68.5 refers to Joshua (the 6th Book of the Bible), Chapter 8, verse 5.

This verse pertains to the battle and victory at Ai. AI, in our modern context, refers to *artificial intelligence*. God is telling us that all of the US's and the West's accomplishment are owed to cheating –Satan's *artificial intelligence*. God loaned Satan the ability to see all events, into the future. Satan used these gifts to steal ideas and technology from around the world, and gave that stolen fruit to the West.²³

Because Satan was responsible for all of the West's stolen ideas and evil plans, either John D Rockefeller III or John Gardner would have compliantly damned roughly equal numbers of non-Westerners and non-Whites. But God, who believes punishing transgressions that go too far, likely led Satan to Gardner because Gardner was so evil that he would unwittingly do great harm to Western Whites –by killing off strong-willed, open-minded White women (these women are essential to the advancement of a population's intelligence). Thus, for generation of crimes against the world and God, God imposed enduring punishment upon the entire Western White world.

**The Difference Between Satan
And Satanists and Western Elites**

Until I started solving Revelation, in 2023, I didn't believe in Satan. I thought he was a useful idea God invented to scare humans back on the right path. But while writing *My Stepdad Was One of the Zodiac's Santa Rosa Hitchhiker Murderers*, in 2024, I became certain Satan exists. But there are profound differences between Satan and Satanists –and/or the leaders of the West.

Satan is at war with God. But, because God cannot be physically hurt, Satan is determined to use the US/West do emotional harm to God, by harming the people God loves: the innocent, children, the poor, underdogs, people who respect law, reason and fairness... Because Nature governs Earth, Satan also uses/used the US and his followers to violate nature, and offend God. But here is the key difference between Satan and his worshipers and minions throughout the US and West: Satan's followers and many Westerners will abandon all of their values, and commit any offense, if offered a reasonable amount of money. Satan, on the other hand, is absolutely committed to his War Against God –there is no money or price that can buy Satan away from his War; as sad as that is, there is a modicum of honor in that fact.

²³ The very good reason God gave Satan power to do these terrible things is explained in chapter 14 of Steve's Top-Secret Notebook.

Timeline Dates

Below are the Guadalupean-Revelation Wager event dates and their corresponding Revelation verses.

1 Guadalupean Wager Year	2 Revelation Verse #	3 Revelation Wager year	4 Event	5 Rev Verse #
1531	13:1-7 & 11:7	1777	New Spain's crimes against the Tamien, at San Jose de Guadalupe;	11:9
1600	13:8 & 11:9		First US flag w/ 13 stars.	11:9
		1787	The US creates its Constitution.	
1668	13:8 & 11:9	1820	New Spain's Inquisition ends.	
			US wars against Native Americans advance.	11:9
1709	13:8 & 11:9	1914	Inception of TV technology.	14:14
1751	13:8 & 11:9	1924	The birth of US/California film Industry.	14:14-21
1787	13:8 & 11:9	1957	Birth of the US Cable TV industry.	13:13
1820	13:8 & 11:9	1983	2-Way cable -and cable-box spying tech.	13:14, 15
1888	13:9 (1888), 13:10 (1914-18), 11:11 (1870-1905)	1993	Birth of public internet.	13:15, 16
2000	13:17	2000	Internet commerce advances.	13:17
2025	16:13	2024	Year of the tactical deception.	18:1-24

2025, the final year in the combined timeline, refers to December 25th, 2025 (Julian), or January 7th, 2026 (Gregorian); the date of the One Hour War.

Excluding repeating year dates (1787, 1820, 2000), which appear in both the *Guadalupean* and *Revelation* Wager event timelines, there are **17** total Guadalupean-Revelation Wager event dates, and 51 corresponding Revelation verses. 51 divided by 17 is 3. Three represents the first three *Great Gods*: God, Jesus (God's Son), and Natas (God's Daughter).²⁴

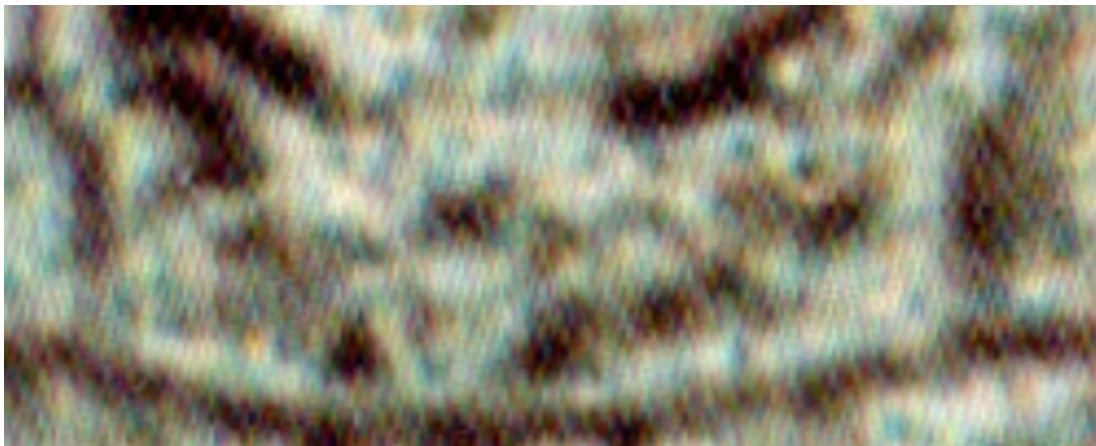
²⁴ To learn more about Natas (who is effectively *Mother Nature*) see chapters 13, 13.357 and 13.681, of Steve's Top Secret Notebook.



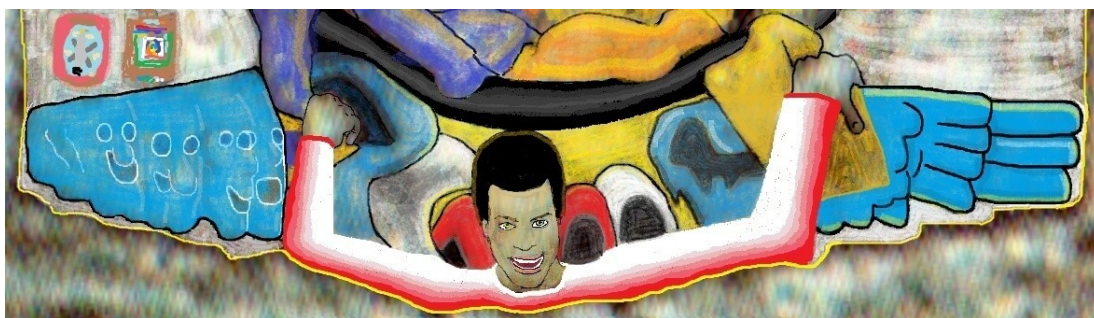
The Ultimate Guadalupe Message (From God)

In the first *arrowhead* section, “Contingency A”, we saw God relay important information in the position of the original angel’s wings and arms. But God hid a much more important message in the position of the original angel’s wings –and hands. In this *ultimate hidden message* He reveals the greatest truth about Juan Diego Cuauhtlatoatzin –the position of honor Juan Diego Cuauhtlatoatzin held in the Aztec nation –the truth that the West altered, in effort to disgrace Juan Diego Cuauhtlatoatzin and the indigenous people of the Americas.

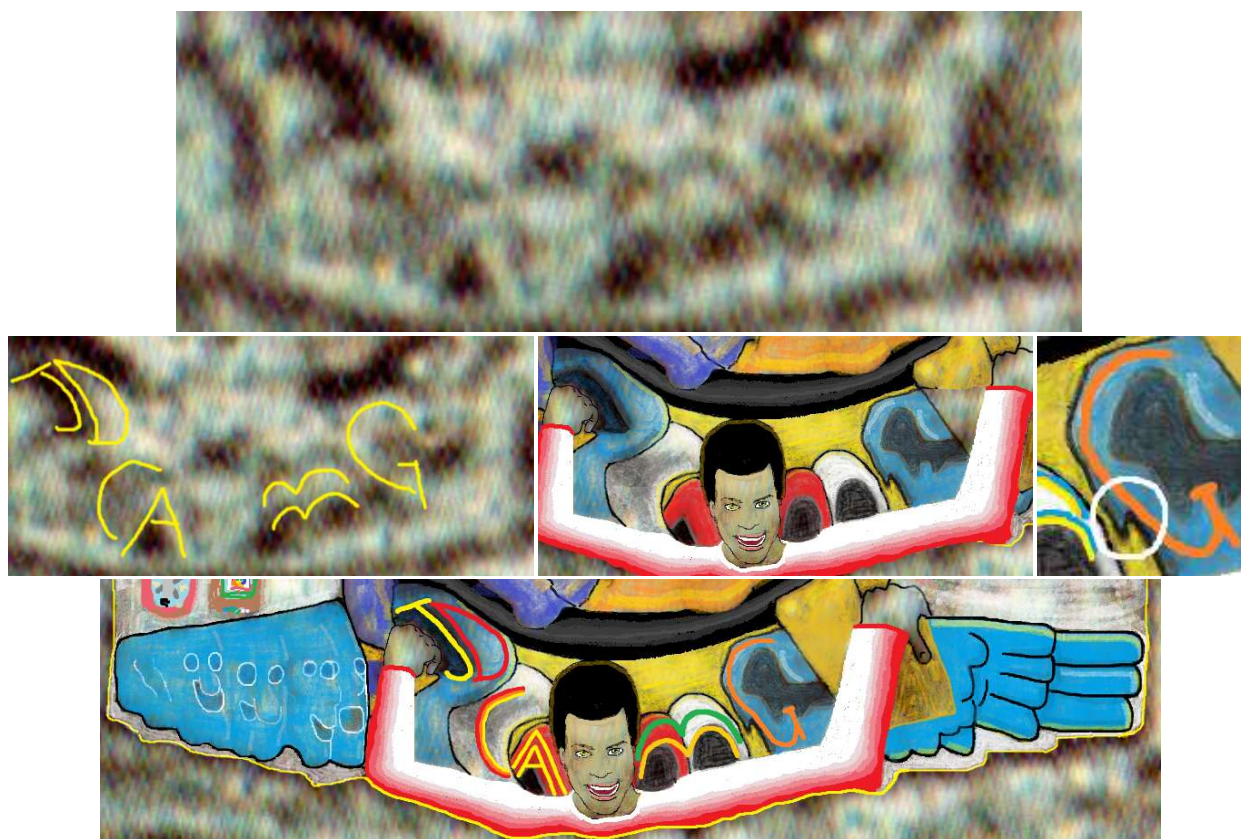
To see the message, let’s look again at the image of the original angel, at the base of tilma in the Juan Diego badge’s central image, pictured below. Look closely at the position of the wings and the light and shadow.



Now look at the position of the wings and the light and shadow in my reconstructed and colored image below.



Can you see the letters JDCAAMMGG?
I’ll show you on the next page.



I outlined the letters JDCAAMMGG, in 2 of the images above. Wing arch #3 from the left, is formed from 1 small and 1 large cone, representing 2 A's. Arches #4 and 5 are formed from small and large half circles, forming 2 M's. The right wing has a hook (half circle) on the arch (circled in white, above, middle row, right) –a direction to repeat the G (thus 2 G's). These letters, along with the position of the wings, and the trails of Guadalupe's gown and mantle in the angel's hands, have *short* and *long* meaning.

Short Meaning

The feathers at the bottom of the right wing point to the bottom of the tilma, as if symbolically pointing to the story-points in a storyline. To reinforce this, the original angel holds the *pointed* end of the mantle in *his* right hand. Together, these symbols say **"In the original story..."** We know God and the original angel are talking about Guadalupe's *story*, obviously.

The letter JDCAAMMGG abbreviate the phrase **"Juan Diego Cuauhtlatoatzin was an Aztec Amiztlatō [a leader among hunters] and Medicine Man Giant who Guadalupe converted Christian."** "Converted Christian" is expressed symbolically, as the original angel is turning the pointed end of Guadalupe's gown with his left hand, as if signaling a change in direction –a conversion. Thus, the short message is:

"In Guadalupe's original story, Juan Diego Cuauhtlatoatzin was an Aztec amiztlatō and medicine man Giant who Guadalupe converted Christian."

A *medicine man* is a doctor –very respected and valued in all cultures. An *amiztlato* is a leader of hunters –very skilled and very respected. Thus, Juan Diego was extremely knowledgeable, powerful and respected in the Aztec nation.

- Readers should note that the Indigenous replies in the *Informaciones de 1666*, indicate that in the original Guadalupe story Mary appears **4** times (not 5): 3 times to Juan Diego, and once to his uncle.

Before we get to God's full message, an important research note...

Research Note

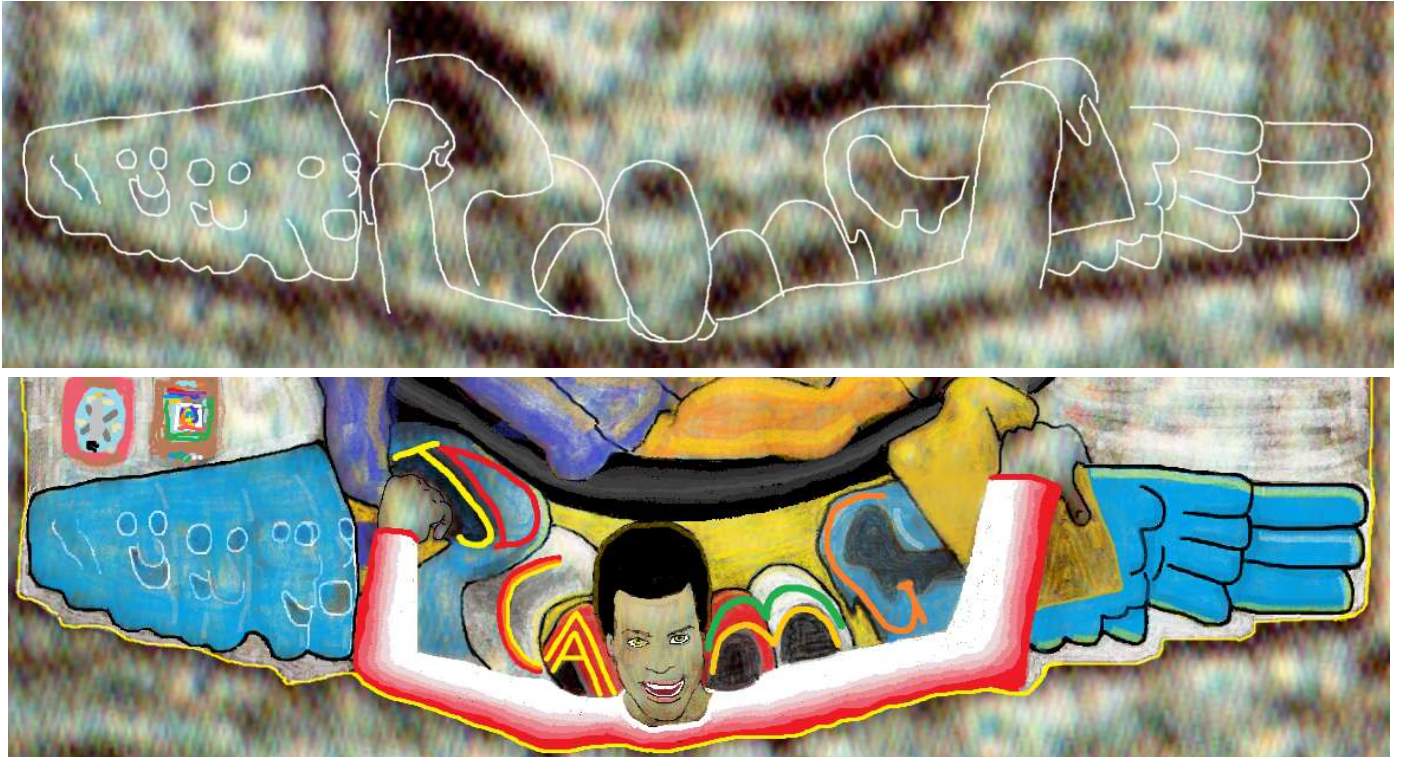
As I wrote this section, I happened to look at a few common stories about Aztec life, published on Western internet sites, like Wikipedia. I'm not a historian, but I noticed that all of the documents that the West published, which claimed the Aztecs engaged in **cannibalism** (eating other humans) and mass **human sacrifices**, had the same indicators of fraud as many of the West's fraudulent Guadalupe/Nuestra Señora documents. All of the documents I saw which indicated the Aztec engaged in cannibalism and human sacrifices just happened to have been found by Westerners, hundreds of years after the fall of the Aztecs. This looks a lot like a well organized Western plan to sabotage and disparage the Aztecs, and thereby all of the indigenous people of the Americas –and possibly all of the non-Whites of the world.

Because I am not an indigenous American, I'm not qualified to advise on the correct course of action, if any. But I can safely suggest that all of the Americas' indigenous people should look into their nation's/tribe's history to see if there are any unfavorable stories that that *just happened* to be *found* by Westerners in some old library, or by Western *researchers*, who just happened to be doing some anthropological digging –without any indigenous people on their research team.

This book connects to *Revelation 2: The Solutions* –the solutions to Revelation. In the solutions, and in the Bible, God warns of punishment for behaving badly. These issues recur in Killing Guadalupe, and all of the insurmountable crimes the West committed against the indigenous people, culminating with the West committing mass crimes against the entire world. Biblically, God consistently instructs us to be good and kind neighbors and citizens. In God's laws He instructs us not kill or harm others unnecessarily. But when we are attacked, God expects us to defend ourselves and fight back, like the Aztecs fought back. If we are defeated, God understands, and respects us for trying. But defeated nations and tribes have choices. If they choose to come back and fight the oppressor another day, or one generation later, or 100 generations later, they are free to do so.

Now the full message...

Full Message



In God's full message, the **G** also stands for **Guadalupe** and **God**. In the full message, the small hook on the arch (circled in white, right) is an instruction to repeat the full last sequence, JDCAAMMGG (in the 3rd edition of KG, I thought the hook might only repeat the MMG sequence). Thus, the full message doubles the sequence to JDCAAMMGGJDCAAMMGG.



- The 4 right feathers that lead into the final 3 rightmost feathers represent the fact that Guadalupe made 4 apparitions -3 of which were to Juan Diego.

There's more. Notice the G and the arch of the right wing are shaped like an **ear** –and the **3** rightmost feathers point right, as if directing to *go forth*. This means, *"Listen to this message from God and go and tell others the true Guadalupe story."*

Thus, using the previous message to initiate this message, the full message is:

"In Guadalupe's original story, Juan Diego Cuauhtlatoatzin was an Aztec amiztlatō and medicine man giant, who Guadalupe converted Christian. Juan Diego Cuauhtlatoatzin was/is an Authorized agent(angel) and messenger of Mary/Guadalupe and God. Listen to this message from God and go and tell others the true Guadalupe story."