

May 1st

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17:25

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1 Corinthians 15:1-8 (New Living Translation)

The Resurrection of Christ

15 Let me now remind you, dear brothers and sisters,^[a] of the **Good News** I preached to you before. You welcomed it then, and you still stand firm in it. ²It is this **Good News** that saves you if you continue to believe the message I told you—unless, of course, you believed something that was never true in the first place.^[b]

³I passed on to you what was most important and what had also been passed on to me. Christ died for our sins, just as the Scriptures said. ⁴He was buried, and he was raised from the dead on the third day, just as the Scriptures said. ⁵He was seen by Peter^[c] and then by the Twelve. ⁶After that, he was seen by more than 500 of his followers^[d] at one time, most of whom are still alive, though some have died. ⁷Then he was seen by James and later by all the apostles. ⁸Last of all, as though I had been born at the wrong time, I also saw him.

1. A semi-animated vision of the upper halves of the trio in black and white suits standing facing to the right in a line in a spacey dark background on the left side of the vision with the dusky man in black with a bald haircut as he says: ***Hum buri aatmaein hai who were sent to destroy you.***
2. ***We were sent to destroy you but we failed.***
3. **Dream (May 1st):** I am standing inside a room lit in white light a meter or so behind its two parrot green doors. The doors carries a semi-animated look. The doors don't lock together as there's no latching or locking system but they can only be closed without being locked. Outside the door lies a wide open ground which too carries a semi-animated look. It's the dark of the night and I need to lock the door so we have a locked house in the night and can go inside the house through the wooden mesh door at the back of this empty room with perhaps a few people behind me. These two light parrot green doors need to be locked for the house to be safe at night and they serve as the only open entrance into the house as well. However, because of the lack of an internal locking system, I can't leave the door as such as it's night and unsafe for the doors to be left open. The door on the right is half open and before I can close it and am standing about a meter behind the door, I see a person with a weird zombie-like expression outside on the ground come walking towards the gate seeing which I get attentive and cautious and the only thing I can think of doing to stop him from entering the gate is to say: ***Leave in Jesus name.*** I say: ***Leave in Jesus name.*** He immediately

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turns to the side and walks away in that direction with his attention now completely focused away from the light parrot green doors of the house while previously he was intently looking inside and marching straight to enter the room. I find it amazing how the phrase worked so well. I sense the presence of another person walking towards the door some distance further away into the ground outside. When I look outside, there's indeed someone – a lady – out on the ground, walking towards the door like a zombie. I say again: **Leave in Jesus name** and she turns to the right and walks away without giving any further attention to the open right half of the door. Several such zombies keep walking towards the door and I keep turning them away. Day rises up and the zombies are no longer there for I see a person walk up to the door and he talks normally and is clearly not a zombie. The zombies suddenly disappear at the onset of the day.

It's night again and I am again diverting the zombies repeatedly iterating the phrase: **Leave in Jesus name. Leave in Jesus name.** I do it without ceasing because not a single zombie can be allowed inside the house. I find it tiring as an entire crowd of zombies walks towards the half open door.

The animated vision then shifts to a giant round-faced lady carrying hybrid alien looks and wearing a pink dress with fluffed half-sleeved riding on a carriage on an almost empty road with buildings on her right side and a grassy ground on the left with trees along the edges. She seems to be talking to her coachman not shown in the vision about something in the silence of the night. While she rides on the narrow street, a tiny white sphinx tied high on the thick trunk of a tree facing the ground away from the path further ahead on the road talks to itself. The entire city seems to emanate a demonic aura at night and because the giant lady herself looks like an alien, it seems that that's why she's not afraid to be out at the hour of the night. The viewer feels afraid for the sphinx for it could be overheard by the giant lady who could cause it harm.

The following part of the dream shows the top view of the lady now having reached the tree behind which the sphinx is tied. She gets off her carriage and it seems that she may miss the sphinx as it's not in direct sight but tied high on the tree behind the tree. However, the lady seems to already know that the sphinx is there behind the tree as she looks at it moves her head to the sphinx left and looking at it begins to brush its teeth with a super tiny toothbrush. It doesn't make any sense to me. However, it's quite clear that the lady isn't a threat to the sphinx as was previously thought because of the demonic aura of the place.

The vision again shows me standing behind the parrot green door with the huge grassy ground outside as I know I have to be actively rebuking the zombies coming towards the door to stop them from entering to protect the house though the wooden meshed door at the back of the room can be locked; but why should we let zombies crowd in the empty room separating the rest of the house from the night ground outside. I seem to get tired of repeating the phrase: **Leave in Jesus name** as the zombies march incessantly towards the door. (Perhaps it's because they can see the room lit in white light through the half-open door.) I come up with the idea to write *Leave in Jesus Name* on a paper, and pasting it on the door and the walls inside reading which the zombies would turn away from the room. Finding a free spot in time when I see no zombies outside, I am able to find a page unused on one side and write the phrase out on the paper with a pencil. However, it doesn't seem huge or bold enough to me. I need to find a marker with a thick tip and a larger paper to make the

words easily discernible to the zombies to cause them to inflict action at a safe distance and cause them to divert. I communicate the need for a thick pointed marker and a new page to someone present inside the room. (S)he listens to me but it doesn't seem like (s)he would be able to find the same around the room.

When I'm back to the door to check for zombies, I stand and wait and begin deflecting them away again. Day rises up in the animated ground outside and there are no more zombies and normal reality is restored with no fear sensed and if a person walks in, he carries a normal humane conscientious countenance.

I find myself standing at the front of a classroom as I see my dad in there. Throughout this part, I move around and keep coming across my dad dressed in a white tunic a few times as I stand in front of him and he behaves promiscuously with a contained countenance. (***Bye Bander. Ab tu mujhse kabhi baat nahi karegi.***) Somewhere in the dream, I see my youngest brother Divyanshu as well. Somewhere in the middle, I see Divyanshu facing to the left with a bald center at the back of his head as he talks to someone.

4. A circular framed vision of the bottom of a naked beige ass showing the bottom line of joining of the two hips of the person.
5. As I'm brushing teeth, I see the head of Mel Robbins in front of me flash again.
6. The upper half of Glory until a foot below his shoulders in a red suit over a white shirt as he says: ***Kal tune jo bhi kaha us se teri shaadi par stamp lag gayi. Kal tune jo bhi kaha us se teri shaadi par stamp lag gayi.*** (He's referring to me talking about the 4 step process: **Validate Appreciate Affirm Reciprocate**)
7. As I stand in the washroom doing something, I see the upper half of Prince - one of the owners of the BedBox PG - in a navy blue shirt in the air above with others as looking down at me, he says: ***Kartika Ji, apko insaan ki pehchaan nahi hai! Kartika Ji, apko insaan ki pehchaan nahi hai!*** It repeats a few times.
8. The men in red and white hug the lady in orange in the environment of the song. The demonic black fluid tries to seep into them and overtake their personas like Venom does to Spiderman. The follow-up shows the top left view of them as they stand on the left side of the vision facing in that direction. As it's being repelled away while it doesn't want to leave them, it is then shown to be attached to the sole of their feet alone while being pulled away from them behind their backs. They remove their footwear and the black goop leaves them but tries to capture them again as it comes crawling at them from behind.
9. The upper half of Abhigyan in my bed lying with closed eyes with his body consisting of white bright light with a normal human head representing that he is the head of his glorious body which would be a representation of his wife.

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10. A brown bee resembling the shape of a honeybee at my strong pp.
11. Several yellow and black honeybees surround my strong pp.
12. As I lie in bed, I see a naked Glory on all fours with his back towards me walking backward towards my face with a dark brown open vaginal hole in place of his male genitalia.
13. Ravish Kumar in a dark shaded coat stands facing slightly angled away from the viewer to the left in a dark spacey background as he runs a black few cms wide circular object held in his hand over my groin as he is coloring the surface black and blotting out the details of the image. His act of blotting out the image with a black coat repeats a few times.
14. The faces of the duo in red and white rub their cheeks against mine on either side.
15. As I sit working on my chair, I see the face of Glory on my right as kissing the side of my head, he says quietly in a covert threatening tone: ***Tu ghar chal. Phir batata hu!*** It repeats again.
16. Late at night as I go near the balcony, I hear a child down below say: *Teri behn ki chu...* Apparently, he seemed to be saying it to Glory. And now it reminds me of the earlier vision in which Glory came walking backwards on all fours to me with a dark brown vagina in place of a penis.
17. Jesus in multilayered white robes above in the air bends down and referring to Death Conqueror, says to my face: ***He's extremely poor.***
18. The dim semi-animated upper half of Death Conqueror in a white tunic above in the air as he says: ***I made you poor, Kartika. I made you poor. I made you poor, Kartika. I made you poor.*** It repeats several times as I'm having the chaap with roti.

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