

THE HOUSE OF GRAAL'S TESTAMENT - part 2

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3/ The pregnant woman on the pedestal with a crown and a rosary is not Mary neither Mary Magdalene. Within the context of the Testament we ought to assume that a woman exposed in such a way is a mother in the family of Christ and Magdalene's descendants " the one which is indicated by the image above the entrance doors to the church.

4/ The image shows that the woman is entitled to the title of a queen which is indicated by means of a crown on her head. Taking into consideration the fact that it is not the mother of Christ elevated by Christianity to the title of a queen; this woman has to possess an inalienable right to be a Queen. **d/ Altar in the church.**

1/ 2/

1/ The subsequent collection of information is contributed by an altar of the church. Even at the first glance of the altar's foreground visible is similar solution as it comes to altar's build and sculptures collections over the entrance doors " view 2. As a supplement to that common image is altar's construction form which can be found in Villa Betania " view 3.

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3/ In the foreground of Villa Betania's altar apart from almost identical with the following two images construction of the bottom part of the altar here at the top of the altar there is a completely new image in the form of a stained-glass window. Exposing this semicircular image with darker colour in the vertical axis forces us to give this view a thought. The altar in Villa Betania looks as if its upper part was disassembled and its place was taken by the view of mountainous terrain. In relation to that view we have to draw certain conclusions as this view cannot be accidental. The semicircular form and in particular that element of a stained-glass window which demonstrates concentration of pattern closer to the vertical axis directs the topic to the fresco which is situated in the church at the opposite side of the altar. 4/ The overall image of the fresco is similar to the image of a stained-glass window. Within fresco's construction certain detail can be found which bears some connotations with the view of vertical concentration at the stained-glass window axis. Exposing by means of advancing the middle part of fresco allows to create a different image.

5/ If we fold fresco's image in such a way that the protruding part would be covered a completely different view will emerge. The mountain with figures, Christ and Magdalene disappear, who with a view of this image rest in a tomb. The new view shows a landscape which is visible from the place where the tomb can be found.

5/ The first step in the search for the proper view. In the foreground of that view we can see rocks one placed on another in a circus pose. Such rocks do not occur in nature. Such an arrangement of rocks is an indication that we ought to get rid of that part of the picture, remove "the circus pose of rocks". In this landscape a valley can be seen which is placed alongside the view. The left part of this valley is exposed and the left barely marked by a part of the last hill. Two identical bushes and two identical lilies are visible in the picture. In relation to rocks which ought not be visible here cutting out rocks will remove one bush and one lily.

6/ 7/

Two close-ups show a sign which precisely denote the place of cutting out the fresco view on the right " and on

the left 7. Those signs are cuneiform incisions on the rocks. On the left a rock behind the bush and on the right a rock over the white triangle.

8/ 8/ 8/

The view 8 shows landscape after folding the picture. The foreground constitute twigs of some bush which grows over the entrance to the tomb. This points to the fact that the tomb is situated in the mountains. The second look on the foreground shows two lilies. The one on the right side is a sculpture and on the left side is a real plant. Those lilies symbolize the two families of Christ and Mary Magdalene House. Christ and Mary Magdalene rest in that tomb and the indicated family is alive. The third element of the foreground is the view of a rocky left side of a valley. In the foreground of the picture two build-up places are visible, one in the valley and the second on the top of rocks. This is the view of Rennes les Bains which is placed in the valley and Blanchefort ruins situated precisely on the top of a rocky mountain. This sight is a proof that the tomb of Mary Magdalene and Christ is situated in close surroundings of Rennes les Bains.

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9/ 9/ 10/

9/ Grapevine is a common feature for all of the three described pictures, does not disappear on the Villa Betania's altar such as Christ's family disappeared. Grapevine as the foreground decoration implies that the House of Christ indicated in the testament still lives on the Earth. In relation to such an information we ought to specify in details the features connected with this living family which is indicated in the testament as the second one.

8/ 8/ **e/ Pulpit**

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8/ Also pulpit is a place where, as in the previous pictures the aisles exist. The look of those aisles is almost identical to those which are visible in the picture over the entrance to the church. Aisles include also the figures of Evangelists but not all of them. Four figures of Evangelists are separated by the fifth one. This figure represents a person who is holding in his left hand a geometry symbol and with his right hand finger indicates the sky. Such an image of the fifth figure tells us that geometry which is presented by him is the sacred geometry. By indicating with his finger directly into Heaven is conveys a supplementary information which gives evidence that this geometry comes from God. The identity of that figure is indicated by means of sculptures located in two aisles which are situated beyond the Evangelists' aisles. The two additional aisles are situated in such a way that they close the whole collection of figures. Sculptures in those aisles present the same plants which are visible above the entrance to the church. Plants are almost identical; they differentiate only as it comes to the number of flowers and leaves of those plants do not protect their own fruit. Contrary to the fruit over the church entrance which by means of covering fruit by leaves is a symbolic manner indicate care and supervision over the children. The two plants presented here by means of uncovering fruit symbolize two adults and by means of flowers-children. The fact that those two plants close the collection of figures including the four Evangelists and the figure of a man presenting geometry gives evidence about their symbolic meaning concerning people connected with Christ. The indicated family is closely connected with the fifth figure which transfers geometry directly from God. Those two as well as the rest of the plants above the entrance stand in identical vases which shape resemble a chalice or Graal. It is an unambiguous reference to the House of Graal. Fruit from those plants look similar to the grapevine fruit and it symbolizes the House of Christ.

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