

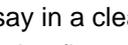
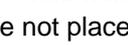
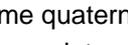
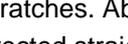
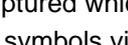
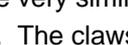
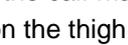
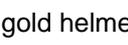
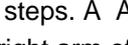
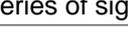
THE CLUES OF BERENGER SAUNIÈRE AND HENRY BOUDET FORM THE PLAN OF THE

10/07/2014 21:53 by Andrzej_Struski

THE ARCHAEOLOGICAL DISCOVERY THE CLUES OF BERENGER SAUNIÈRE AND HENRY BOUDET FORM THE PLAN OF THE WAY TO THE TOMB AND THE TREASURE THE HYPOTHESIS THAT REFERS TO THE LOCALISATION OF THE TOMB OF JESUS CHRIST AND MAGDALENE AND OF THE TREASURE OF THE VISIGOTHS

The existing clues hidden in the historical transmissions allowed us to make a hypothesis that refers to the exact localisation of the place where the tomb of Jesus Christ and Magdalene is located and where the hidden treasures of the Visigoths are located. These two issues are deeply engraved in the history that is on the border of myths or they simply became myths. There are more and more followers of the thesis that both the treasure of the Visigoths as well as the existence of the tomb of Jesus and Magdalene in the Pyrenees are the mythical subjects. The treasure of the Visigoths assumes the characteristics of gold – as the treasury of the spiritual values and the possession of the inner abundance. Then, the historical transmissions that refer to the family of Jesus and Magdalene, the blood of the Holy Graal and the search for their tomb became the sources of the new aspects of cult and many esoteric climates that have not existed before. Such mythical references would be acceptable if there were no tangible proofs which indicate the real physicality of the existence of these both things. The whole series of proofs in the form of symbols and clues which we can see in the church in Rennes le Chateau and in the works of the priest of Rennes les Bains Henry Boudet say unequivocally that the tomb and the treasure exist. The existing effects of the activity of the two parish-priests of the neighbouring parishes in the form of the hidden messages are not the myths but the physical things. The opposition of the Vatican is the proof of the physical reality of the places where the tomb and the treasure are hidden as indicated by Berenger Sauniere and Henry Boudet. The theological structure as presented by the Christian religion is completely different in relation to the light which the climate of the existing tomb of Jesus and Magdalene who lived earlier as the family that had children carries with itself. Our research which has lasted for more than 8 years led to the full explanation of the hidden information in the issue of finding those controversial places. The places are pictured by many small clues which were hidden by the parish-priest H. Boudet from Rennes les Bains and the parish-priest B. Sauniere from Rennes le Chateau. Neither of them left even one piece of information which would say in a clear way – “this place is there”, or “there is such a place”. Instead, they left the tiny pieces of information that were so deeply hidden that the multitudes of the searchers found nothing for many years. The complete lack of the effects of these searchers was the main cause of the acceptance of the mythical views in reference to the existence of the treasure of the Visigoths and the tomb of Jesus and Magdalene. This multiplicity of tiny clues and the direction signs turned out to be simple, one may say that they were – “too simple for such a great matter”. There is no complex geometry here, there is no need to do big calculations, the insightful observation and simple logical conclusions were necessary. And B. Sauniere obliged to such a process of search, he encouraged those who were interested in the search to such activities by means of the image of the heart of Christ on the Villa Bethania. Photo 1 – “The covered lips and the eyes which are wide open say: – “observe carefully”. Although it was possible that some undesirable person will discover these secrets it did not happen so. There is a prediction that says that only the rightful successor can find out the secret both of the treasure of the Visigoths and of the tomb of Jesus and Magdalene. We think that our family is a direct successor of the family of Jesus and Magdalene. We have proofs of it. These proofs are not in the form of the record in the documents but their meaning is sufficient. And the birth-mark that appeared on my back is one of these proofs and it indicates a few things which are very significant. The physical appearance of this birth-mark connects in itself the features which are being ascribed to the appearance that is presented in the descriptions of the birth-marks of Eve's and – “God's son”, of the members of the Dynasty of the Dragon and of the Merovingian Kings. The appearance of my birthmark refers to the description of the birthmark that corresponds to the Graal or to such a one that refers to the fountain, what is also visible in its structure is the red cross of the Merovingian Kings. The appearance of my birth-mark indicates that it connects different features of all those that were described. The occurrence of the birth-mark is the information that

says that in the times of Adam and Eve a special gene was sent to Earth which is being passed from generation to generation and the birthmark indicates which successor of the blood of Graal has it at the moment. Photo 2
The birth-mark that appeared between my shoulder-blades on my back. The next proof of the descent of our family is the testament hidden in Rennes le Chateau. The pieces of information of this testament are ciphered in the ornaments of the church in Rennes le Chateau. Its meaning is very precise and it presents the details that refer to the personal features, dates, initials and indications of the kind of activity in the area of the mission. The link to the text of the deciphered testament; - http://www.andrzejstruski.com/articles_221_THE-HOUSE-OF-GRAAL%26%238217%3BS-TESTAMENT--part-1.html
http://www.andrzejstruski.com/articles_223_THE-HOUSE-OF-GRAAL%26%238217%3BS-TESTAMENT---part-2.html
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http://www.andrzejstruski.com/articles_227_THE-HOUSE-OF-GRAAL%26%238217%3BS-TESTAMENT---part-4.html
The third proof of this that I and my family are of the lineal descent from Jesus Christ and Magdalene is my knowledge. I have a deep and complete knowledge of the matters that refer to God, the civilisation of the creators of the universe and to a man in reference to his/her etheriality and spirituality. Nobody has presented such a knowledge so far in the whole history of the mankind. The fourth proof is the issue of the physical similarity of the members of our family to different people who are of the Merovingian origin. The most vivid example of this similarity is the physical appearance of our three sons and of the three daughters of the King of Holland. The boys and the girls are very similar to each other and what is more interesting this similarity manifested itself in the age correspondence. Our oldest son is similar to the oldest daughter of the King of Holland and they both were born in the same year. The next similarities are composed in the same way and the age of the last pair is identical. Such a kind of similarity of the children - in the family of the King of Holland there are only three daughters and in our family there are only (if one takes into account only my children and Magdalena's) three sons is highly exceptional and even it is not very probable, all the more that the specific descent is being taken into account. Such a form of the physical similarity is the proof that our relationship is a renewed connection of both lines of the house of Graal. THE TOMB OF CHRIST AND MAGDALENE The hidden information called by us the "clues" are "emerged" into different ornamentation of the church in Rennes le Chateau. The former parish-priest of the local parish Berenger Sauniere directed the creation of the new ornamentation in such a way so that several dozen clues were hidden in the whole of the Christian climate of the cultic sculptures and paintings. All these clues that exist in Rennes le Chateau would have little meaning for the discovery of the indicated place if there wasn't the second part of the mysterious information. This second part was created by a different Christian priest Henri Boudet the parish-priest of the parish in Rennes les Bains. They both were doing their activities in a close co-operation so that they could complement each other. In the church of Rennes le Chateau there is the information that indicates characteristic features which can be seen in the surroundings of the tomb. Then, H. Boudet hid the indications where this place is located in his own works and on his tombstone, which was laid on his tomb after his death. There are specific features that exist in the surroundings of the tomb of Jesus Christ and Magdalene which are being indicated by the signs and symbols in the church in Rennes le Chateau. - The main stream of the hidden message of B. Sauniere, was the use of the number 4 as the number that was repeated in different ornamental motifs of the church in Rennes le Chateau. - Next, an important indication was the hiding of a few signs in the church which imitated the characteristic features that existed in the surroundings of the church. - The complementary clues are the messages included in different publications (the best example here is the description which says about the head of the old man above whose left eye there is the entrance to the tomb). The actual state agrees with this description with some reservation, above the left eye of the old man's head there is one of the two small entrances. The quoted description that refers to the head of the old man does not indicate any of the main entrances. The number 4 is visible in the following places: In the image that embraces this number different pictures are presented but the most characteristic reference is the depiction of Jesus' fingers and toes which look unnaturally. In the sculptures that are located in the church there is such a sculpture which motivates us to think about the appearance of the lion's claws, they look like the human ones and we may assume that there are 4 of them. The sculpture of the lion is located on the pulpit, that is in the place from which the information is being passed. Such an image and its context one should treat as a leading information in the issue of the unnatural appearance of the human fingers in the remaining sculptures. The first unnatural image of the fingers of a

man we may see in the same painting. The toes of the evangelist are sculptured in such a way that the two of them are made in a precise way and the two remaining ones do not exist. The image of the evangelist and of the lion that is lying at his feet say in a clear way: look at the fingers.  Photo 3 "The visible fingers of a human hand under the lion and the two missing fingers of the evangelist.  The quaternary significance of the sculptures on the left side, next to the entrance to the church in  Rennes le Chateau.  Here the number of four Angels has the quaternary significance. In the next aspect of the matter the three standing figures of the Angels have their hands arranged in an untypical way  which in relation to a correctly arranged sign of Christian crossing are not placed in such a way as they should be so that this activity is done in a proper way.  Photo 4 "The sculpture of the four Angels next to the entrance to the church.  What is visible here is a small shift of the right hands to the back what makes an impression as if those three figures by the way of the symbolism of the sign of the cross were to pass the information that something important is at the back. And at the back or rather above the Angels there is only a cross, so these figures indicate this cross.  Photo 5 "The cross above the Angels.  The cross that was discussed above has an untypical appearance, on four beams of equal size there is a circle. There are four quaternary symbols on this circle, they are presented in the form of four gold semicircular signs which are located symmetrically. The circle symbolises the set or the closed set. The symbolism of the numbers four on the circle may indicate some quaternary set,  the set of something, of a thing or the features to which 4 refers.  Next, the fourth figure of this sculpture, the kneeling Angel directs the forefinger of its left hand straight to the bottom. One may assume that such an image speaks about something important what is located below the sculpture of the four Angels.  Below the sculpture with the Angels there is the initial "BS" placed on the circular disc which is standing on a small stone with two scratches. Above this sculpture there is a sentence "By this sign you will defeat him". The finger of the Angel is directed straight at this graphic symbol. The sign is the form composed of two scratches on the stone which looks as an incomplete cross. Also the initial "BS" can be defined as a sign, however this graphic symbol of an incomplete cross corresponds more to the expression "sign".  Below under the sign and the initial there are two lizards sculptured which are directed to each other with their tails. Under their back legs there are the next two quaternary symbols visible. Photo 6 "The initial "BS", the sign on the stone, the lizards and the sentence "By this sign you will defeat him". The figure of the demon Asmodeus is the sculpture of this set that is located the lowest. Photo 7 "The figure called the devil. Photo 7a The hollows on the calf are in their appearance very similar to the scratches on the rock no 3 according to the order of the key and the rock no 12 according to the map. The claws in the fingers of the left hand are a detail which seemingly natural for this kind of a figure is not visible on the fingers of the right hand. This serious difference between both hands forces one to think. Then, the position of the left hand and the claws which look as if they were to dig into the thigh in reference to the elongated hollows on the calf make an impression as if this hand with claws made those hollows on the calf and now it wants to do the same on the thigh. THE SCULPTURES OF THE WAY OF THE CROSS IN REFERENCE TO THE QUATERNARY KEY Photo 8 - St. I. "The number four in the form of the ornaments of the helmet, the uncovered curtain visible in the painting of the station symbolises the revelation of the hidden information. Photo 9 - St. III. "Number four depicted twice in the form of the ornaments of the gold helmet and irregular, vertical lines on the wall next to the gold helmet. Photo 10 - St. IV. - The number four depicted twice in the form of unnaturally arranged four fingers of the right hand of Christ by means of which he is holding the cross beam of the cross and in the form of four discs on the spear. Photo 11 - St. V. "Number four in the form of a pendant that is visible on Christ's robes at the height of his knees. Photos 12 i 12a - St. VII. "The number 4 presented twice in the form of the elements of the construction of the left tower painted in dark colours and the lack of a big toe in Christ's leg, consequently the 4 remaining ones create the unnatural look of the foot. Photos 13 i 13a - St. X. "Four constructional forms as the imitation of the construction and the die with 4 visible in the first plan. Photo 14 - St. XI. "The number 4 in the form of the four ladder steps. Fot. 15 - St. XII. "The information hidden in the clouds that refers to the quaternary key. Above the right arm of the cross there are four darker clouds which look as if they were the rocks and under the right arm there are four rocks that are also visible in the clouds. THE TOMBSTONE ON THE TOMB OF H. BOUDET Photo 16 "The series of signs which is visible as an arched series of signs on the tombstone. In the arched set of the series of signs that are visible on the tombstone (it is the lowest line of signs on the left side) we can decipher

two pieces of information. The first one in the form of the letter 'P' which as the first sign of this arched series of signs can say; - The first sign or the first letter in a series. Assuming it in a logical way, the letter 'P' says that one should begin the counting of the words from this place. The second piece of information read in a logical way is the adoption of the number '1' as the fourth one (counting from the end of the series of the number), as the next beginning of counting. In this way we have two numerical sets, the first one has 9 signs, the second one has 4 signs. This information in reference to the map of the terrain has a specific evidential meaning. It shows the set of four rocks (the lines are the symbols of the rocks located in an arched way under the top of the mountain) and it authenticates the quaternary indications in such a way that it refers to the four last rocks counting it from the right side in this arched series of rocks on the mountain.

THE MAP OF THE TERRAIN INDICATED BY H. BOUDET

Photos 17 i 17a "Marked with a small arrow the last one from the four points which are distinguished in the series of lines, the fourth point is the thirteenth sign counting it from the left side. On this map H. Boudet depicted the area from the mountain Cardou to Col de Sals and Rennes les Bains lies in the middle. In the neighbourhood above the connection of the rivers La Sals and Blanche 4 series of signs are visible in the form of lines and dots. There are a lot of this kind of signs on the whole map, however the highest of those four which are drawn here has a specific meaning. Its graphic construction counting it from the right side embraces first 9 lines and then 4 points. And the last one from the four points indicated by an arrow has a specific meaning. - This arrow indicates the last one from the series of four points that is the four rocks. Assuming that all the signs of this series represent the position of the rocks existing here then it distinguishes 4 of them. It distinguishes the rocks counted from the right side while looking from the top of the mountain. These distinguished rocks are 10, 11, 12 and 13 marked in the form of the points between the lines which indicate different rocks. In the series on the map there are shown two more rocks on the left side, however the next rock after the distinguished series is marked by a transverse line in reference to the remaining ones. Such a transverse line is tantamount to the sign 'STOP' which here says that this rock should not be counted. On the tombstone just as on the map also after the 9 signs the next four are counted again. It is a double indication of the four rocks located in the place that is indicated by the map.

In reference to such a big number of indications of the significance of the number four which exist in the church in Rennes le Chateau one may assume that this place was indicated by both H. Boudet and B. Saunier as the place of the localisation of the tomb.

Photo 18 "The four hollows carved by a man that exist in the nearest surroundings of the rocks that are indicated by the quaternary cipher. These four hollows are undoubtedly made by a man in some specific aim. Their localisation on the rock which lies in a direct proximity of the four rocks that are being indicated on the map of the priest H. Boudet and the whole multitude of the quaternary symbols undoubtedly have a common denominator. All those symbols located in the church of Rennes le Chateau refer to these four hollows. The proof of it is the similarity of the physical form of the arched arrangement of the hollows and of a few symbols in the church which also have an arched shape.

Photos 19 i 19a "The quaternary symbols that exist in the church which also have a specific arched shape. From these photos it follows that the quaternary indications from the church in Rennes le Chateau direct us to this place. Also H. Boudet indicates this place in the mountains on his map. In the further context different pieces of information will show us specific characteristic features which exist directly on these four rocks.

THE FRESCO "THE SERMON ON THE MOUNT" Photo 20 "The fresco that presents the sermon on the mount. Christ is shown here as he is standing on a round rock which is the top of this small mountain. The listeners are located on the steep slopes and what is visible between them are the natural sculptures of this mountain or rather of the big rock.

Photos 21 i 21a "The view of the rock that is described, the same rock can be seen in the fresco in the church. There is a noticeable similarity between these two paintings. What is shown in the fresco are the characteristic physical features of this "mountain" in the form of marked scratches or hollows. Taking into account the symbolism of the fresco, then the paintings are very similar to each other. The vertical hollow which divides the mountain into two parts is presented in the fresco in the middle of the horizontal hollows and this is the general appearance of the rock.

Photo 22 "The rounded top of the rock on which Christ is standing. Christ is standing on the rock which has a distinctly oblique shape. It looks as if somebody carved the top of this rock in the round way on purpose.

Photo 23 "The view of the two rounded small rocks that lie on the flat top of the

mountain/rock. The bigger of these rounded rocks is several times depicted in the station of the way of the cross.  Photo 24 "The bag in the fresco" The next detail in the programme of the cipher is the rounded shank of the bag. In fact, it never looks so in reality. Here it is shown as a head or a cupola. This appearance in the context of the subject-matter of the tomb may symbolise two things.

 - it symbolises mummified corpse, a similarity to the head of a mummy exists here. - The shape of the rounded head may refer to the rounded rocks on the top of the mountain/rock that had already been indicated.  A woman in the right bottom part of the fresco was presented in a different way. She is sitting comfortably leaning her back at the legs of her companion not like all the other women who are kneeling or standing. Her face also does not express sadness which can be seen on the faces of all the other women. She observes Christ as if distantly keeping the fingers of her both hands folded together. The hands that are being kept in such a way bring to mind the hands of Magdalene from the painting in front of the main entrance. She is depicted as the person not from this subject, or on the contrary as the only one from this subject. As the subject of the fresco is the sermon on the mount, she as the only person behaves as the listener, all the other women are crying as if they were taking part in a funeral.  She attracts attention and at the same time if we observe carefully we can notice at her right side the rock that is formed in a specific way. This place looks as if a rectangular pit was cut in the rock.  Photos 25 and 25a "A woman and the contours of the three pits around the smaller rock." The appearance of this mountain or rather a big rock is very similar to the one of the four rocks indicated by  H. Boudet. In my opinion it is the most important one of those four rocks. There are details in the picture of the fresco which in a significant way refer to specific features that can be seen on this rock.  Photos 26 and 26a "On the right hand of Christ the folds of his clothes form the letter 'M' and not very well visible today the sign on the oval rock indicated by the appearance of the sculptures of the way of the cross." THE SCULPTURES OF THE WAY OF THE CROSS WHICH REVEAL SPECIFIC FEATURES OF THE SIGNS THAT CAN BE SEEN ON THE 4 ROCKS  Photos 31 St. I. "The figure that is holding the scripture in his left hand is not looking at this scripture only he directs his eyes to the round rock that is located at the far distance and he is pointing his hand in that direction. This symbol is the reference to the oval rock that is located on the big flat rock."  Photo 32 St. II. "The gold-painted sphere under the knee of the person that is bending which in fact is a lying on the ground helmet refers to the issue of the spherical forms."  Photo 33 St. VI. "The view of the dome again refers to the oval rock."  Photo 34 St. XI. "In the background of the clouds the outline of the mountain that is similar to the mountain Cardou that can be seen from the place where the tomb is located."  Photo 35 St. XII. "The view under the left arm of the cross beam of the cross shows the unveiling view out from the clouds which is similar to a mountain range of Cardou incl. which can be seen from the place of the tomb."  Photo 36 St. XIV. "The rise of the moon depicted in such a position which is in reality in relation to the main entrance to the tomb." THE PAINTING LOCATED IN THE BOTTOM PART OF THE ALTAR IN RENNES LE CHATEAU.  Photo 33 This painting contains in its image a few messages that refer to Jesus Christ and Magdalene.  Photo 34 The first message refers to the initials 'J' and 'M' which are visible in the left upper corner. The initials 'J' and 'M' "Jesus, Magdalene" that exist here are in accordance with the spirit of the whole message that exists in this church and in its surroundings. This personal piece of information in the form of the initials says to whom all the other messages refer.  Photo 35 The second message of this painting indicates the aspect that refers to the cross, the symbol of Christ's death. The twigs with leaves that can be seen here which are shooting up out of the cross are the proof of life and they eliminate in this case the cross as the symbol of death through the crucifixion.  Photo 36 The third message is contained in the open book. The open book symbolises here the New Testament, such a conclusion has its justification in the existing initials in this painting and in the contexts to different messages from this church. On the open pages the red crosses are clearly visible, however the writing is illegible and not very clear. The book referring to Jesus reveals two important aspects connected with him. The first one from the aspects through the red cross connects itself contextually with the "living cross" that can be seen here and the red colour says that it is life not death. The second aspect that refers to the illegible writing is the symbol that refers to the contents of the New Testament and it says that the contents contained there that refer to Jesus Christ are unclear. Viewing this issue from another side we may say that Christ did not die on the cross, he had a family and he is lying in the tomb as it is indicated by the image of the woman that

depicts Magdalene and the skull that can be seen next to her. Such a piece of information directs us to the mysterious tomb that exists somewhere.  Photo 37 The fourth message by means of the skull that is placed here and which is painted at the very bottom of the cross and also it is lying in front of Magdalene's knees refers to the death of Jesus. The conclusion that one should draw from the aspect of the "living cross" and in relation to the skull that can be seen here is that ; - Christ survived the crucifixion or he was not crucified and his body resides there where Magdalene is. Furthermore, the skull has a meaning that is contained in its own appearance. It is painted in such a way that the important details which show the eye sockets and the holes of the face are unclear and at the side of the head its specific shape is visible. The pattern that the bone forms brings to mind the sign that exists on one of the two manuscripts which B. Sauniere found in the church. Such an image of the skull creates the context that refers to the mysterious information that is contained in the manuscripts.  Photo 38 The fifth message is connected with the specific appearance of Magdalene' folded fingers. They would not say much if they did not have a specific appearance. They are big and straight what exposes them to the foreground. Two folded hands show eight fingers (with no thumbs), and a few of them are painted as extremely dominant in the whole image of the painting. It seems that the creator of this work wanted to say: pay attention to the fingers. However, what they can say, save that there are eight of them in each hand four. Maybe they say; - the quaternary message in this church is as important as the message that says that Christ did not die on the cross.  Photo 39 The sixth message is the next one that refers to this specific cross. In the place of its base young twigs are visible shooting up in such a way as if they were shooting up out of the cross or out of the earth on which it is standing. Such an image presents the matter of the rebirth of the descendants of Christ and Magdalene.

 Photos 40 and 40a and 40b The seventh message shows characteristic grooves on the rock and a form of a rectangle that is visible in the form of Magdalene's dress. The indicated grooves on the rock in the surroundings of the entrance to the tomb, the second rock according to the quaternary key and 11th on the plan of H. Boudet. These two details refer to the grooves on the rocks that are located in the place of the tomb and which were made by a human hand. The first one in the form of two vertical grooves that can be seen above Magdalene's head indicates the signs of different shape of which there are many on the rocks next to the tomb. The second one in the form of the rectangle is the reference to the three flat grooves that are located around one of the semicircular rocks that are located next to the western small entrance. **THE INDICATED PLACE OF THE LOCALISATION OF THE TREASURE OF THE VISIGOTHS** INTRODUCTION The treasure of the Visigoths, a myth or the reality " the time will show. According to the historical messages the Visigoths after they sacked Rome run away with a huge treasure to the region of the southern France. The last historical message refers to the surroundings of Carcassonne where the conflict between the Frankish army of Princes and the Visigothic forces took place. The Visigoths used a trick as they did not want the treasures that were transported on 160 chariots to be seized by the enemy. They unloaded the treasures from the chariots which although empty were still guarded by their troops. When the Frankish troops crossed the river and attacked the troops of the Visigoths they quickly withdrew leaving alone the chariots seemingly full of treasures. However the abandoned chariots turned out to be empty and the Visigoths had already fled to the mountains. The search for the treasure did not produce any results and according to the view of the situation everybody came to a conclusion that the treasures were sunk in the river. The Visigoths settled in the mountains and they could not use the treasure as they did not want the invasions to be continued. The treasures that they so much protected the whole way from Rome became dead for them. They had to hid them properly and forget about them at least for some time. As it turned out this time of oblivion lasts till the present-day? All the search for the treasure did not produce any results and the whole history that refers to the treasure is gradually being treated as a myth. This subject has another aspect as well. To the treasure of the Visigoths belong also the treasures of the Temple of Solomon that were sacked by the Romans and brought to the capital of the empire. Here the conquerors were proud of them for nearly five centuries up till the time when the Visigoths took them away together with all the other treasures of Rome. Thus, one can say that the treasures of the Temple of Solomon because of the causes that arise from the activity of the Romans change the place of their localisation and consequently are lost in the southern France. The successor of of the treasures that were sacked in the Temple of Solomon " the successor of the House of David Jesus Christ because of the causes

that arise from the activity of the Romans moves to the southern France and there is no news of him. Was this God's plan in relation to the activity of the people in reference to the treasure of the Temple of Solomon and the House of David? There are different mentions which say about these treasures and on the basis of these different and at the same time not very precise pieces of information thousands of people tried to find the place where they could be hidden. The parish-priest Berengere Sauniere also left a few clues, however they did not help much in the search. I received the first clue in a completely unconventional way. On the 17th September 2005 in the evening on the day of our first arrival to France I had unexpectedly received a mental contact with the "œspirita" of the parish-priest B. Sauniere. In the evening that day on the way from the restaurant in Couiza where we had supper Magdalena was driving the car. When she had passed the crossroad on the pass next to the serpentine road near Rennes le Chateau she saw the spirit of the priest Sauniere as she later told me. He dressed in a priest's attire with a hat was moving next to the car, while she was driving this spirit was floating next to the car for about three hundred meters. When she was saying it to me in my consciousness appeared the picture of this priest as he was standing in the place where Magdalena noticed him. First he looked at me and next he directed his head in the direction where is the place localized by B. Sauniere with the clues the place of the hidden entrance to the grottos. In this way the time of our search that has lasted for eight years begun, however the search for the treasure was not our most important job. What kind of clues we found in relation to these hidden grottos? The book "Clef du royaume des morts" by Alain Feral, presentation by Sonia Moreu, publishing company BELISANE in 1997 is purchasable. I contains a collection of hand-made drawings, copies of the descriptions by B. Sauniere and many comments which in fact create a not very legible message of this what they refer to. The whole of this set of documentation refers to the successive stages of the creation of the interior decorations of the church at the time when B. Sauniere was the parish-priest there. There are presented in this publication the successive stages of the construction of the Tower Magdala and the Villa Bethania. What is also contained there is a broad description that refers to these works. These are the source materials and references written by the authors of the book. As far as the drawings are the exact copy of different stages of the construction then in the contents we will not find such a precision of the statement in relation to the construction of these structures. In my opinion, the authors of this book and of these drawings continue the spirit of the transmission of the information of Sauniere which speaks about something else and indicates something else. This diversity of meaning of B. Sauniere's messages keeps awake many searchers and creates the problems of interpretation for the historians. I during the study of this book (which we by the way bought in Rennes le Chateau when we first came there for an astronomical amount of money as for us) found in its drawings a few coherent pieces of information. The pieces of information I am talking about are not the foreground information in these drawings and in some cases these are only little details. However, these little details refer to one place and in this way they indicate the place in the terrain where the grottos that are being searched for can be located. In fact, these pieces of information would not have been of much help for us if I had not seen this little entrance myself. Penetrating the valley suddenly I saw a big hollow in the rock that was filled with the black earth up till the level of the sliderock next to the vertical rock face. Suddenly it occurred to me that it was here. Although this hollow or a hole in the rock looks rather as a burrow of a big animal intuition told me in a clear way that it was the entrance to the grotto. I looked very carefully at the whole area of this place and next we did a whole photographic session of this part of the valley, a few days we did a few hundreds of photos. Such a kind of work "a big amount of photos and next a detailed analysis of them" is our method of the search for the places or the images of some things that at first sight are invisible. Already while I was doing one of the photographic shots I saw such a form of the rocks that it brought to my mind the drawing of the two horses presented as a mirror image on one of the illustrations in the book that was mentioned above. The horses that are drawn there are standing on their back legs and bend backwards in an unnatural way. Because of it their appearance has an arched form. Such a formation of the rock is located next to the small rock entrance that is filled with earth. Now in the new circumstances we began a renewed analysis of the messages that are contained in this book.

Photo 1 A characteristic arched vertical arrangement of a few layers in the rock and the drawing of the two horses. In the texts that are contained in the book that is being discussed Alain Feral also writes about the chessboard. Such a reference has its justification in the appearance of the second western formation in the rock that resembles a horse.

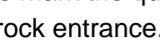
Photo 2 The rock that resembles by its appearance a chess piece that is called a horse. We found two "horses" the one that resembles a chess piece is standing on the right side of the Magdalene's Grotto. Then,

the arcuate one is standing next to the small entrance. The Magdalene's Grotto was penetrated by many searchers, if there was anything there then it would have been discovered a long time ago. What was left was the small entrance next to the arcuate horse. In this place as well as in the place where the grottos are located among other things the grotto of Magdalene there is the mouth of the stream in which the water flows after rain. The stream apart from the small entrance has a much bigger bed than the western one. It may be assumed that the grottos should also be located here.

Photo 3 The term "blue apples" is justified in relation to the appearance of the rocks which have the whole series of spherically formed convexities. The blue apples in the result of the influence of the sun rays which fall on the stained-glass windows in the church appear on the tile floor and on the walls of the church in Rennes le Chateau. This light spectacle in fact shows a lot of colourful discs, however the smallest number of the blue ones. The information that refers to the blue apples, the light illumination which one can see on the 17th of January must have some other implied meaning. And it is so indeed, below both formations in the rock which through their shape refer to the horses we found the rocks that were formed on their surface as the whole series of spherical convexities. The appearance of these little convexities may be compared to the colourful discs that appear during the light spectacle. The term "blue apples" may come from the colour which these spherical convexities get at the time when the sun rays fall on them having an adequate angle, at that time they get a sky blue tint. Photo 4 The tower Magdala as it can be seen from the place where the small rock entrance is located. The view of the tower Magdala presented in this photo is identical with the one which is presented on the drawings in the book that is being discussed. If one looks through each one of the two small windows which are located next to the round stairs one will have the eyes directed exactly at the place where the hidden entrance to the grottos is located.

Photo 5 The slope highly overgrown with trees in the place that is indicated by the drawings from the book. The slope of the valley on the left side of the mouth of the stream is overgrown with trees up to the mountain in a distance of several dozen meters. This thicket ends in the place where the formation of the rock is standing that resembles the arcuate horse from the drawing in the book. In some other places of this slope that can be seen in the photo the trees do not grow in its upper part. What is visible there are open rocky surfaces of open slope. On this slope in its upper parts there is too little proper soil and the trees do not grow there so abundantly. Here in the place indicated by the drawings there is a lot of this soil. It may be assumed that it had been poured into that place on purpose in order to hide the entrance to the grottos. A few indications that direct us to that place in the valley which were drawn as insignificant - or those that do not tell much - elements of the drawings in the book of Alain Feral.

Photo 6 The drawing of the rider who hits the spear in the place which refers to the church and of the second rider who hits the spear in the mysterious place that is shown as a black shield with three white birds. In both cases the rider spikes the surface of the earth with a sharp spear and in this way he shows that the earth should be pierced in some specific place. What is meant probably here is not the piercing of a rock as the spear is not fit for it. The first rider hits the place where the altar is located, the second one hits the place which is symbolised by the shield with the black background and three white birds. The symbolism of such a shield may speak about the protected (a shield - protection) by the earth (the black background of the shield) place in which the birds can live (three white birds). If this rider stood in the position and the place of the formation of the rock that refers to the figure of the arcuate horse then he would hit by the spear the place where the small entrance is located. Photo 7 The drawing depicts the plan of the church and its surroundings and the word "AUBE" has a reversed letter "B". There is in this drawing one element that cannot be justified in a logical way. It is an arrow with no 1 which is fastened only in one geometrical point and in fact it could be set freely regarding the direction. The reversed letter in the word "AUBE" gives us a clue to reverse some element in the drawing at an angle of 180 degrees. The instable element in the drawing is the arrow no 1. If we turn this arrow to the other side then it will show the place of the localisation of the small rock entrance. Photo 8 The drawing depicts a schematic picture in the form of the view from the mountain at the tower Magdala. The scale in the left upper part of the plan is drawn in such a way that it may successively indicate "1,2mm; - 12cm; - 12m; - 120m etc. The distance from the tower Magdala to the small entrance is in a straight line about 1200m. This scale may indicate the distance from the Magdala to the grottos. The proper direction of

the localisation of the entrance shows the position of the ladder and the sign in the form of two lines, such ones that are used to mark the quotation marks. If we draw a straight line through the ladder and this little sign then it will indicate the small rock entrance.  Photo 9 The drawing that depicts the view of the mountainous region that surrounds Rennes le Chateau. At the right side of the drawing a small white spot with a dot in the middle is visible. This is the sign which shows where in the terrain the place of the localisation of the small rock entrance is located. This place is located at the mouth of the darkly crosshatched stream.

Photos 10 and 10a The rock-plate located in Rennes le Chateau and the drawing made according to the image which this plate presents. The drawing that exists in the book that is being discussed here has a reversed sequence of the figures. On the plate the figure of the rider on the tired horse a moment after the unloading of the things is presented on the left side and on the drawing on the left side there is a figure of the rider that transports the things and enters the underground. According to my theory he transports the treasures from the place of the skirmish of the Visigoths and the Franks at Carcassonne to the underground places. Such places could be the grottos that had been inhabited before. The roots of the trees that can be seen above the grottos say that above this entrance there is earth and that the trees are growing there. This is the present appearance of the indicated localisation of the grottos. The trees are growing in the place where below according to the geological characteristics of the place the grottos may exist. Whereas the earth that forms the heap at the slope indicates a man's activity that made this heap in order to cover up the entrance to the grottos.

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