

THE HOUSE OF GRAAL’S TESTAMENT part 1 and part 2

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Â Â Foreword.

Â Rennes le Chateau is a place where are situated sculptures and paintings which with its image create a graphic collection of "The House of Graal's Testament". This collection is hidden within the Christian climate of the temple, its sculptures and adornment both inside as well as outside the temple. Â Here in Rennes le Chateau, the creators of The House of Graal's Testament have left signs of prophecies "writing" them on stones or in the pictures. Sculptures and paintings's character does not differentiate much from other sacred motives. They are like that so that they would not arouse suspicion and would stay untouched till today. Â The whole collection of this testament possesses a common denominator, the image of a family and offspring is transferred by its means. Â From those images the following conclusions can be drawn. 1. Â Â Â Â Â Sculptures on the church and inside it show information giving evidence for the existence of two multi-children families. 2. Â Â Â Â Â One of those families lived in the past. 3. Â Â Â Â Â The second family lives nowadays and comes from the blood of the first family. 4. Â Â Â Â Â The details included in those images imply personal features of all of those figures. Â Â **THE HOUSE OF GRAAL'S TESTAMENT cz. I.** Â **Indication of the Testament's content hiding place.** Testament's content is hidden in the images of sculptures and paintings which are Rennes le Chateau temple's decoration and its nearest surrounding. Â **II.** Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â Â **From those images the following conclusions can be drawn.** The whole collection is divided into several thematic collections. Â **a/ The image of Christ's heart, visible on a figurine placed on Villa Betania. photo** Â Â Villa Betania with a figurine of Christ visible on the level of the second floor. Â "Speaking Christ's heart" this is how we could cut the essence of that sculpture short. An image, which in the form of Christ exposes His heart is very meaningful. A heart with such an image is a face symbol. B. Sauniere has made it in such a way to draw our attention to the information hidden inÂ images and sculptures. Â The look of that heart possess idiosyncratic meanings unequivocally indicating the eyes which are wide open. With those wide open eyes a distinct contrast can be noticed when we are looking at lips or at least at the place where they are supposed to be. They do not exist or rather they are not present as they have been shut by the crown of thorns.Â Â This meaning is unambiguous and the information which we obtain tells us to have a very penetrating look at everything which takes place here. We are supposed to catch sight of and evaluate even the slightest detail of the existing ornaments. Looking is not only seeing, looking is also thinking; those wide open eyes and those tight closed lips tell that unequivocally. Look around very carefully and analyse thoroughly.Â Â **b/ Ornaments above the entrance doors to the temple.** Â **1/Â Â Â 2/Â Â Â** View "1"; - in the foreground we can see three aisles similar to each other. In the middle one there is a figurine of a woman, in the two side aisles are situated two plants in bloom. The following two plants stand outside the aisles. The plants are identical, what differentiates them is a way in which they are exposed. The two plats standing outside the aisles are attributed to the joint character of an image by placing them in stages of a some kind of podium. In such a way they are ascribed to a common group of five sights exposes in the foreground. To the range of the foreground also the sixth sight ought to be classified - a grapevine creeper which through a circumference with an inscription St. Mary Magdalene combines that view with an image of a woman. Â Such a character of an exposition of those six views suggest their full union. We might assume that the visible plants symbolize people. If the plants were only an ornament they ought to be diverse in their looks. Sameness in nature is an unprecedented thing and the application of aisles as an exposition equal to human being is unambiguously meaningful. Â They symbolize people who are connected with St. Mary Magdalene. Â View "2": - An image of pregnant Mary Magdalene, who holds a cross in her hands implies unequivocally that after Christ's crucifixion she is pregnant. Ornaments of the two pillars at both sides of Magdalene are enacted in such a way that from a chosen perspective it shows patterns resembling small children. There are several children symbols here which indicate a multi-children family. Â Magdalene's exposition gives evidence about Christ's life, a human being, who beyond the standards of worship is an ordinary man and together with Magdalena has got a couple of children. This indication is implied by

means of a thing which she holds in her hands (this is a cross-symbol of Christ) in relations to the visible pregnancy and the symbols of children. Lilies sculpted above Magdalena's head indicate their offspring, the future Royal Houses with a lily in their coat of arms. 3/4/ A A A A View 3; - Grapevine is exposed on the whole basis of a pedestal. Grapevine which is an acknowledged symbol of Christ, indicates his image in the picture as the sixth view of the foreground. It symbolizes Christ as the basis of the family indicated here. On grapevine leaves some incisions can be noticed, whose looks in connected with the signs indicating the place of Magdalene's Tomb in Rennes les Bains. In such a context we might assume that this Tomb is a unified Tomb of Magdalene and Christ. The second meaning of those incisions is an information which divides the sights of those image for symbols indicating the two families. One of them rest in a tomb and a House with a lily in its coat of arms stayed there and the second-living; symbolized by flowers in bloom which are direct hair of Christ blood. View 4; - An identical look of all of the four plants is an unnatural form of flowery decoration but at the same time a perfect symbolisms of a message connected with a family. There exist only two differences in the identical image of those four plants. The first is characterized by a division of plants within the aisles for those which do not stand in aisles and only on a common podium. The second difference divides the same plants: those in aisles have got two more leaves more than those which stand on the podium. In relation to Magdalene whose image is placed in an aisle, we might assume that the two aisles with plant symbolise mother and father and the two remaining " children. Peculiar looks of leaves, the subsequent leaves cover fruits (which in an unnatural way restrict their access to light) tells us that such sculptures of plants symbolize taking care of the offspring. The overall look of the plants symbolizes a multi-children family. The plants are shown in the course of their biological development and such an image indicates life. The difference shown in lesser number of leaves on those two plants indicates the time in plants' development and at the same time " time in family life. All of the plants possess an identical number of flowers, only two of them have got smaller number of leaves which means that two children already exist and the following are supposed to be conceived. Flowers suggest the pollination stage in plants' development process which means that within the family another child ought to be conceived. In the same place and moment the time of Testament's reading is inscribed. It is identical as the time when the family indicated by this Testament will conceive the third child. **c/ A figurine of a woman in a crown which is situated on the left side at the entrance to the church and sculptures and inscriptions included in it.** 1/ The second figurine of a pregnant woman, stands on the pedestal on the left side of Villa Betania. It possesses two distinctive features: a crown constructed out of eight towers and a rosary hanging from the right arm. A crown constructed out of towers is a symbol of fight or total change. Demolishing the old order and establishing the new from scratch. Christ's Mother cannot have such a crown. Yet, Magdalene cannot have a rosary at her disposal. Its first form of usage dates back to the 13th century in the Catholic religion. Magdalene's Cult was mainly within the circle of Albigensians " Cathars who have been murdered in Pope's crusades. Here the rosary is an extraordinary indication which hanging from her arm tells us that it is no longer used. She does not hold it in her hands but put it on her forearm. A figure which holds it in such a way might have rejected the Christian Faith. In 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. 1/ 2/ A A 2/ **Pedestal on which the mysterious woman stands.** In the bottom part of a pedestal there is a mark constructed out of letters A and M. Letter's form is chosen in such a way that in connection they construct an image of a child. This graphic sign indicates parents' and child's initials. The child is a girl, thus the letter M as more closely connected to the figure of a child would be the initial of Mother's name. The following symbol's letter would be the initial of Father's name A A A Above the sign there is an inscription MISSION and below numbers 1891. The inscription is sculpted in an idiosyncratic way and it looks as if they would intentionally indicate the chosen letter. Those two letters are double S letters. Numerals are also sculpted in such a way that they indicate an individual image of some of the numbers. The idiosyncratic image of numerals allows for interpretation of several single numerals. A A A Information which are helpful for the interpretation of inscription and numerals are signs placed on the pedestal. At the base of a cross two symbols can be noticed: on the left side the sign of Zodiac " Aries and on the right side - male symbol. We ought to assume that the right side will correspond to the father which stems from the male sign existing here. Over the right cross' arm is the second sign of Zodiac " Leo. In this place, to the initial of father's name A we add the month of his birth, which is July " 7th or August " 8th. Does the Aries sign corresponds to a mother? There is no

unambiguous response to that question as there are no signs indicating a woman. However, as it comes to the Testament there are certain circumstances which might have connection with that sign of the Zodiac. **Â** **Â** **Â** Magdalena i Andrzej Struski de Meroving **Â** A.D.13.11.2012.

THE HOUSE OF GRAAL™S TESTAMENT **Â** part 2

3/ **Â** 4/ **Â**

3/ **Â** The pregnant woman on the pedestal with a crown and a rosary is not **Â** 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 **â**“ the one which is indicated by the image above the entrance doors to the church. **Â** **4/ **Â**** 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. **Â** **d/ Altar in the church.**

1/ **Â** 2/ **Â**

1/ The subsequent collection of information is contributed by an altar of the church. **Â** **Â** **Â** **Â** **Â** 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 **â**“ view 2. As a supplement to that common image is altar™s construction form which can be found in Villa Betania **â**“ view 3.

3/ **Â** 4/ **Â**

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 has 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. **Â** **4/ **Â**** 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. **Â** **Â**

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/ **Â** **Â** 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 **â**“the circus pose of rocks**â**•. 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 **â** 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. 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

The view 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.

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.

e/ Pulpit

1/2

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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Rennes les Bains, Rennes le Chateau, FR.