

## THE HOUSE OF GRAAL&#8217;S TESTAMENT - part 3 and part 4

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Â **part 3** Â **f/ Stations of the Cross (Via Dolorosa)** Â **1/Â** Â **2/Â** Â The four chosen Stations from the whole collection of Stations of the Cross in Renne le Chateauâ€™s parish church. Â Particular Via Dolorosaâ€™s stations with their construction relate to the altarsâ€™ construction and the collection of sculptures over the entrance. The pictures of Via Dolorosa in their upper part are situated in a place where in the construction one can notice grapevine symbolizing the House of Christ. As it comes to the whole remaining part of pictures of the Station they are situated between the pillars which are also references to altarâ€™s construction and the picture above the entrance. This means that information included in the images of some stations will be related to the testament. Â **1/** The first station shows us a curtain of the theater of the events which is being unveiled - with the main actor - who is Jesus Christ - in the foreground. **2/** The following station shows the Crucified Christ surrounded by accompanying group of people, among them only one guardian can be found. Â **3/Â** Â **4/Â** Â **3/** The 13th station presents an image of handling Christâ€™s body very carefully. It looks as if the people who are taking him down from the cross will pay special attention so that nothing bad will happen to him. **4/** This station presents Christâ€™s body which is being carried to the tomb and blood is dripping from his side. Blood would flow only from a wound of an alive human being. Here a picture is shown which tells us that Christ was put in the cave at the moment when he was only unconscious. After regaining his consciousness he is supposed to appear in secret to several people and then will disappear from the view of the whole community. Â **g/ The three boys** Â **1Â /Â 2/Â 3/Â** Three almost identical boys are presented together with the main figures in the church. Â **1.** Â Â Â Â Â The figure described as Saint Joseph holds the first child in his arms. This figureâ€™s face presents and old man and not Josephâ€™s face. The face is very similar to Christ figureâ€™s countenance. Christ holds a lily flower in his right hand. **2.** Â Â Â Â Â The figure described as Christâ€™s Mother holds the second child in her arms. Within the context of a child held by Christ, this figure presents Mary Magdalene. A crown with a lily can be a proof which indicates the House of Christ and Magdalene as the successive generations of kings with lily in their coat of arms. **3.** Â Â Â Â Â The figure of Anthony of Padua holds the third child in his arms. On his right hand he also holds a lily and a child is standing on an open book situated in Anthonyâ€™s left hand. Â **Â** Â **Â** In one of the scenes of a fresco shown on the opposite side of an altar, a figure of the same woman who is described as Christâ€™s Mother with a child in her arms is presented. Both women possess identical faces. Here she is shown as taking care of four children. An older girl, two sons and a small child in her arms. She is accompanied by Christ and is presented as younger than he is. Such an image rules out the possibility that it could be the Christâ€™s Mother, both here and on the statue, this is Mary Magdalene with children. After applying on the fresco an appropriate photo editor, the view of this family disappears and what stays is the sight to be seen from the place in front of Christâ€™s and Magdaleneâ€™s tomb. Â **Â** Â **h/ Paintings inside the church.** Â **Â** Â In the whole background of the altar one can notice initials in the form of joint letters M and S. Such a form of the letter M appears on the pedestal of a woman figurine on the left side in front of the church. There, as an initial, it is joint with the letter A. Â An initial in the church is connected with a woman who is presented by a figure in front of the church. Â **Â** Â **Â** Alpha and Omega are the letters which cannot be missing as it comes to the testament. In accordance with Godâ€™s message which is ciphered in The Book of Revelationâ€™s text, alpha and omega symbolize the scope of knowledge of Godâ€™s Son which is supposed to come to the Earth. The first and the last letter of one of the alphabets tells us that a human being denoted by this symbol will possess full knowledge from one of the domains. The Greek alphabet refers to Aramaic language and that one to the biblical texts. The mentioned full knowledge of that person will be connected with divine and spiritual matters. Â Within testamentâ€™s context alpha and omega symbolises a father of a living family presented in its text. Â **Â** **i/ Symbolâ€™s mutual features** Â

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1. All of the crosses in the church have arms with lilies flowers at the end. This is an unambiguous reference to Christ and his ancestors from the king's Houses with lilies in their coat of arms. 2. Plants ornaments with visible fruits which are present everywhere symbolise fertility – a multi-children family. 3. The characteristic pillars are in each place where they can form an aisle for presenting the common family features of various figures. 4. Arched forms conclude the pillars and complete the aisles construction. 5. Small towers over the aisles vault also create a common image.

## The House of Graal's Testament

**part 4 / Activities of the parson - Berenger Sauniere at the time of creating the final image of the testament.** Many people in the course of history contributed to the creation of the House of Graal Testaments image. Various activities which stem from life situation induced those people to create given sculptures, pictures or inscriptions. The overall image of the picture was present only in God's mind. The particular parts compiled in the course of centuries were the outcomes of individual creative needs or ancestral messages. All those activities possessed the depth of divine spiritual inspiration which even have not been recognized by means of their own senses as an outer influence but they were accepted by virtue of their own needs. B. Sauniere, generally rebuild church's decoration and its surroundings. His activities were governed and motivated by the existing decorations and mysterious manuscripts. He took into account the historic message of the House heir and spoken transmissions of their living descendants. Moreover, he took into consideration information included in the pictures of the well-known painting masters. As a result, he created two ciphered works of art which possess features of a complete image and coherent message as it comes to the House of Graal's Testament and information about the place of hiding some vital treasure. As it comes to the place of hiding Mary Magdalene's tomb he cooperated with the parson H. Boudet and delivered his own snippet of information. Ciphering all those information was so profound that nobody before us indicated them in an actual manner. All of the publication which at that time were numerous and many of them become bestsellers did not give any real chance to discover those mysteries. To uncovering them one needed supplementary information which I possess thanks to getting acquainted with the knowledge from God. B. Sauniere was a chosen person which is can be proven by his date of birth. He was born on the 11st of April 1852 as the oldest of seven siblings. The date implies the sign of Aries and such a zodiac sign is sculpted on a Visigothic pillar which is one of the pillars supporting the church's altar before the renovation. According to the historic information on such a pillar B. Sauniere found four manuscripts. The pillar was situated in such a position that the signs and inscriptions were reversed which may imply – read it in some other way. However, the initials at the bottom part of a pillar are in a normal position as they symbolise meanings which have been described in part 1. According to the interpretation this initial is supposed to mean – Ave Maria – yet, taking into consideration that it was made by Visigoths in the VII th century it would be difficult to assume that it is connected with Christ's Mother.

An original Visigothic pillar which is situated in the parish's museum. Reversed numbers acquire meaning particularly in relation to other place which is situated near the entrance door to the church.

Numerals on the pillar are reversed and possess non-standard form and those placed on the church in an unambiguous way tell us about some date. In relation to the sculpture which might symbolize a newborn child this date would mean the date of birth of a mother or father foreshadowed in the testament. In the light of those two numbers we ought to interpret that date in a proper way. There is a hint in the form of a sculpted leaf which possess seven small balls and the number seven in the Book of Revelation is the most vital key for deciphering it. It tells us that everything which is symbolized by the number seven comes from Heaven. What stems from this fact is that this newborn child, the



