



**Join Vincent Bridges and Roger Green for a esoteric study tour of a lifetime! May 22, 2014**



**Roger Green and Vincent Bridges**

**Bookings: [info@fengshuiseminars.com](mailto:info@fengshuiseminars.com)**

### **THE HEART OF SOUTH FRANCE MYSTERIES** STUDY NOTES

#### **Highlights**

- Nostradamus' birthplace
- Les Baux de Provence, Grail castle carved from the rock of the peak of the Alpilles
- The Valley of the Ancients
- Ste. Marie-de-le-Mer and the gypsy festival
- Druidic sacred site

- Tremarie and the site of Da Vinci's St. John
- The Virgin in the Rocks
- Hermitage sites of St. Trophime
- The church and the cave of Sarah the Gypsy
- The Alchemist Garden
- Ste. Marie Madeleine and St. Sauveur Cathedral.
- Teachings from Vincent Bridges

### **South France retreat Study Guide notes:**

Below is the subject material we will be covering at the upcoming South France retreat, along with material that we are simply not going to write about- but only reveal to participants that attend the retreat...

- **The Gypsy pilgrimage of Sainte Sarah**
- **The Accidental Pentagram in Provence**
- **The bloodline of the Merovingian's: HOLY BLOOD HOLY GRAIL**
- **The Grail Mysteries in Provence: Discovering the True History of the Grail**
- **Leonardo Da Vinci**
- **The Secret... Trophimus of Arles (was he the son of Mary Madalene)**
- **John Dee and Sacred Geometry, Alchemy, John Dee and 'Calling the Angels' and Shakespeare's Secret Identity Revealed**
- **About Alchemy**

### **Discovering the True History of the Grail and the Sacred Geometry of Provence**

#### **St. Remy and Les Baux – Nostradamus, Da Vinci and the Secret...**

A unique tour based on the latest research, presented by internationally known Nostradamus authority Vincent Bridges, connecting Nostradamus' prophecies with Leonardo Da Vinci's most heretical art and providing clues to Provence's ancient, almost forgotten, variety of early Christianity.

It was this alternative form of Christianity that provided the historical and spiritual underpinning of the original Grail legends. We will explore, on the ground, the locations and images of the true history of the Grail, from the Grail Castle of Les Baux to St. Trophime's hermitages and the Alyscamp, the most renowned of medieval burial grounds to the quarries of Glanum and the standing stone of Da Vinci's Virgin in the Rocks, from the gypsies of Ste. Maries-de-le-Mer to the rugged grottoes of the Magdalene, and of course, the lost city of Glanum Livii and its nymphaeum, center point of Provence's accidental pentagram.



### **Gypsy Pilgrimage Saintes Maries de la Mer, France**

Every year the Roma celebrate and worship their patron saint, Saint Sarah, also known as Sara-la-Kali (Sara the black) in the coastal village of Saintes-Maries-de-la-Mer in the Camargue region of the Provence, Southern France.

There are several stories connected to the dark faced Saint Sarah, and especially her origins offer some interesting tales.

Legend has it she was the servant of the other locally celebrated Mary Saints. It is believed that at the beach they erected an altar to pray, but soon thereafter they dispersed. The relics of Mary Magdalene, Mary Salome and Mary Jacob are said to be kept in Saintes-Maries-de-la-Mer and each has their own annual pilgrimage. These women are believed to be the first people to witness to the empty tomb just before the resurrection of Jesus, and especially the Mary Magdalene cult is very wide-spread in the Provence.

An alternative legend of Sara-la-Kali states her as a pagan of noble birth, later converted to the faith of Abraham.

And last but not least, a most intriguing explanation, believes her to be the local, Christianized manifestation of the Indian goddess "Kali". The ceremony in Saintes-Maries closely parallels the annual processions in India, the country in which the Romani are believed to have originated. During the

Indian pilgrimage celebrations, statues of the Indian goddess Durga, also named Kali, are immersed into water. Durga, a consort of Shiva, is usually represented with a black face, as is Saint Sarah. The Indian goddess Durga or Kali is the goddess of creation, sickness and death.

The Gypsy pilgrimage of Sainte Sarah is a unique, spiritual festival, vibrant and colourful, offering a deeper insight into the lives and culture of this ancient nomadic tribe, we call gypsies, the Roma.





**The Grail Mysteries in Provence:  
Discovering the True History of the Grail**

By Vincent Bridges © 2010

**St. Remy and Les Baux – Nostradamus, Da Vinci and the Secret**



*"As far back as I can remember, I have in front of me a barrage of mountains whose hillocks and slopes, cliffs and narrow valleys were blue from dawn 'til dusk; a blue that varied in intensity according to the time of day. This is the chain of the Alpilles, surrounded by olive groves like*

*some mountain of ancient Greece and a lofty keeper of legends and glory..."*

*"Caius Marius, the savior from Rome still popular throughout the region awaited the barbarians at the foot of this rampart, behind the walls of his camp; his trophies have been gilding under the sun of Les Antiques, near St. Remy, for two thousand years..."*

*"On the steep rocky cliffs of the mountain ... the princes of Les Baux built their stronghold. The gracious chatelaines held their courts of love in the fragrant vales of Les Baux... at the time of the troubadours."*

*"Oh delightful fragrances! Oh light! Oh gentle nature's peace; what longings of paradise you place in my child's soul..."*

Fredric Mistral  
*The Empire of the Sun*

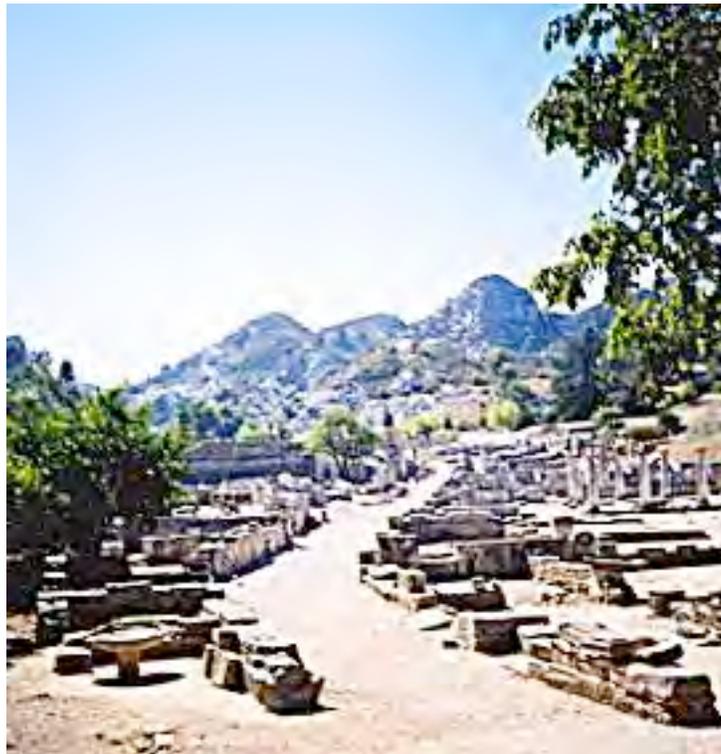
Think of a triangle, with a town and its castle at each of the points (Avignon, Salon and Arles). There's a river on two of the three sides, but the third side drifts so openly toward the marshes of the south and the sea that the delta might as well be an island. Across the center of the triangle, almost due east to west, runs a jagged chain of sharp cliffs and steep valleys known as the Chaîne des Alpilles, the Little Alps. In actuality, they look more like an Impressionist version of the mountainsides of ancient Greece, shrunken to a more human scale, and placed like a stage set in the middle of a rocky plain.



A few million years ago, the pressure from the growing Alps and the Pyrenees buckled a portion of the ancient seabed and thrust it straight up into the air. As the

sea retreated, the bed on either side of the buckled rock silted up and became a stony and desert-like plain, the little Crau to the north, and the Crau to the south. The chain of limestone peaks that separates them runs roughly 20 miles, from Eyguieres, the eastern edge and the highest peak at just under 1,500 feet, to St. Gabriel in the west. At the widest point, the Alpilles are barely three miles across. Small in scale, but rich, as Frederick Mistral put it, in “legends and glory.”

The legends began six thousand years ago when the Neolithic hunters formed small communities in the safety of the mountain-top caves and springs at Les Baux and Eygaliere. Around three thousand years ago, a proto-Celtic civilization developed, one that welcomed the Greek traders who arrived half a millennium later in the 6th century BCE. Three hundred or so years after that, when Rome arrived in the first flush of its empire building, the Ligurians were cultured philosophers who had dwelt in peace so long they had virtually forgotten the art of war. Rome saved them from the more nomadic Celts sweeping down from the north, but at the price of their independence. The Salian confederation of Ligurian tribes was defeated by the Romans and within a generation the entire region was annexed as Rome's first province, the Provincia Narbonensis. A century later, Augustus and Julius Ceasar made the roads back to Rome, and in doing so made Celtic Gaul Roman. The first province, Provence, quickly became the center piece of the transalpine empire.

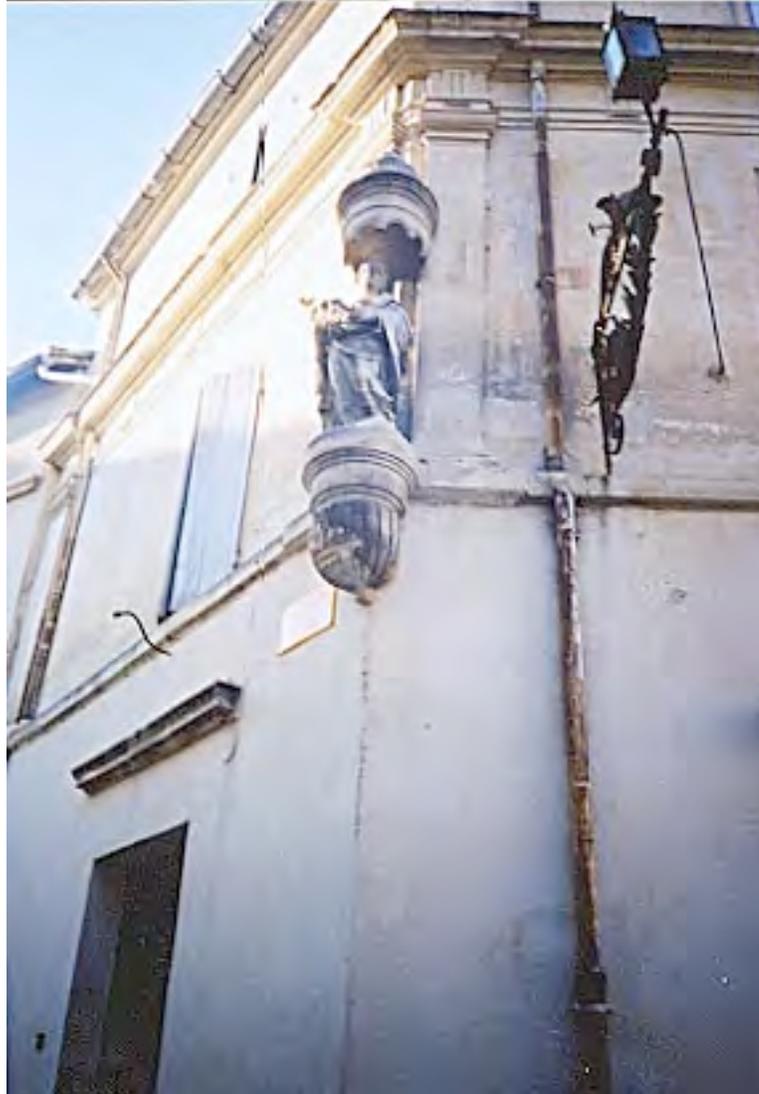


The ruins of Glanum, St. Remy-de-Provence

Nestled in a narrow valley to the north of the Ligurians' sacred mountain stood the ancient capital of Liguria, the Celto-Greek city of Glanon, Romanized as Glanum Livii. Founded half a millennium before the turn of the Common Era, Glanum's

authority depended on its close relationship with the Druidic priesthood at Les Baux and in the Valley of the Ancients at Cordes. In the Roman era, it was eclipsed by Arelate (Arles), which had wisely backed Julius Caesar in his dispute with Pompey in 49 BCE. Even as Arelate grew, Glanum adhered to its old ways, absorbing first the Romans, and then in the middle of the first century CE, an influx of Jews from Palestine and other parts of the new Roman Empire. Some of these Jews were followers of a rabble-rousing magician, Jesus the Nazorean, who had just claimed the ancient throne of David in Jerusalem, and been executed for treason by the Romans for the attempted restoration of the ancient lineage. The fleeing followers included, perhaps, members of Jesus' immediate family. As they spread throughout the region preaching their Gospel, the cultured and thoroughly Hellenized Druid philosophers were also converted to the new faith. From this unique blend of spiritual influences would grow an alternative version of what, a century or two later, would be called Christianity.

The blend contained some surprising spiritual influences. More than a millennium before Glanum was founded at the foot of its holy Mountain, the Egyptian traders of the 18th and 19th Dynasties arrived. The Egyptians built trading forts off what was then mouth of the Rhone, near the present day Ste. Maries-de-le-Mer, and travelled up the Rhone as far as Lyons. In the Greek era, trade flowed freely from Alexandria by way of Massilia (Marseilles). With the trade came an influx of ideas and philosophies from the east. In the late third century BCE, Buddhist missionaries arrived, dispatched by King Asoka in India to preach the Eight-fold path to all the ends of the earth. For the next three centuries, small enclaves of Buddhist hermits could be found living in the ancient grottoes and caves of the region. Hellenized statues of the Buddha have been unearthed in the caves near Lamanon, and in at least one grotto reportedly used by St. Marie Magdalene, north of Nimes. This unique overlapping of influences created the very cosmopolitan and syncretic context from which the new faith emerged, appearing suddenly and full blown with the fervor of a Jewish messianic cult, the compassionate techniques of the early Buddhists, and an emphasis on the Goddess-mother and child, that is pure paganism, recognizable all the way back to the first Neolithic hunters.



Street corner Virgin and Child, St. Remy-de-Provence

St. Remy-de-Provence, where statues of the Virgin and Child still bless every important street corner, grew from the ruins of Glanum's destruction. Depopulated first by Diocletian's persecution at the end of the third century CE, there was little left to sack by the time the Visigoths arrived in the early fifth century. At the turn of the sixth century, the area was revitalized and given a new name by one of those odd quirks of fate that seem to drive the history of the Dark Ages. The Visigoths made Arelate their new capital and Alaric II proclaimed himself king of the new empire of the Goths. They were opposed only by the newly Christianized Merovingian Franks under Clovis. Declaring that it was against God's will that the fairest portion of Gaul should be ruled by heretics and heathens, Clovis invaded the south and defeated Alaric II at the battle of Vouille. In the bargain, he became the master of southern France all the way to the Pyrenees.

During the campaign, Clovis travelled the ancient Roman road from Arelate to Avenio (Avignon) and camped with his army in the fields north of the ruins of Glanum, around what would come to be called Les Antiques. While camped at Glanum, Clovis experienced a miraculous visitation from his mentor, St. Remy, who prophesied for Clovis the future of his dynasty - "The Kingdom of France is predestined by God for the defense of the... only true Church of Christ. This kingdom shall one day be great among the kingdoms of the earth..." - as well as his personal future - "At the end of his most glorious reign, he shall go to Jerusalem, and shall lay down his Crown and Scepter on the Mount of Olives..." Clovis was so impressed by this experience that he gave the entire area to the church of Rheims, and so the new hamlet that grew on the site was called St. Remy's town. Clovis went on to become the greatest of the Merovingian Kings, and St. Remy-de-Provence remained, however obscurely, woven into the sacred tradition of French kingship.



The fortified hilltop villages, such as Eygalierie, fared better in the next few centuries than did the new towns such as St. Remy. Hit hard by the plagues of the sixth century and the Arab invasion of the eighth, a small measure of stability returned to the region with the rise of the Carolingians. The area around St. Remy became virtually independent as a kind of Dark Age city state, and survived in this form until the rise of the Lords of les Baux in the middle of the tenth century CE.

Around 950, a local nobleman named Hughes claimed by right of descent - the ancient lineage once again - the old Roman watchtower and Druidic observatory at the entrance to the Valley of the Ancients at Cordes, directly in the center of the Alpilles. Perched like a vast boat - hence the name les Baux, the beam or keel of a ship that would in local usage come to mean any sharp uprising of rock - floating to the south of the sacred mountains, the terrace has an unobstructed view of the entire southern horizon, making it possibly the most significant Neolithic and megalithic astronomical location in all of Europe. Militarily, the site commanded both the

Roman road to the north, through the passes it looms above, and the east/west road across the Crau, which ran directly below the rocky fortress. Possession of this site made Hughes and his descendants the masters of the medieval empire of the sun.



Les Baux from the Valley of the Ancients

The Lords of les Baux adopted the idea of a semi-divine lineage, proclaimed by Clovis after his vision at St. Remy, and combined it with the ancient local traditions of Druidic astronomers to produce what to their contemporaries was the odd idea that they were descended from the third wise man, Balthazar. But from within the local mythic context, this was the only description possible for a tradition that clearly preceded Christianity, even as it recognized and embraced it. Of course the Druids of the Valley of the Ancients had foreseen the new age in the sky, so why shouldn't they have sent a wise man, a magi, in search of the meaning of the Star? The Lords of Les Baux took the mythic Star, shown with 16 rays, as their family crest.



Right Portal of St. Trophime, Arles

At the height of their power and influence, the Lords of Les Baux ruled roughly one hundred villages and hilltop keeps on both sides of the Alpilles and by the late twelfth century had taken on a role in international power politics. Their support encouraged Frederick I Barbarossa in his end-run around the Roman church, resulting in his 1179 coronation as King of Arles. The facade of St. Trophime in Arles, designed and sculpted for the occasion, has a frieze depicting the entire story of the Magi as a direct nod to the influence of the Lords of les Baux. It was also the time of the Troubadours, who sang at the courts of love held in Les Baux, Romanin and Roquemartine, and the Cathar heresy, which the Lords of les Baux embraced, as well as the first appearance in written form of the Kabbalah, the transcendent light mysticism of the Jews, whom the Lords of les Baux held as being under their direct protection. The troubadour cited as the source by Chretien de Troyes and Wolfram von Eschenbach for the original Grail legend, one Guyot de Provence, was a vassal of the Lords of les Baux, and it is therefore not unusual to find images and motifs

from the Grail Romances springing to mind as one contemplates the fortress of Les Baux.

This small area, from St. Remy and Glanum up into the sacred mountains to les Baux, seems to be the origin point for what could be called the western mystery tradition. From the Grail legends to the ancient neolithic sages, from the founder of the Merovingian dynasty to the third wise man, the Lords of les Baux and the intersection between troubadour poetry and the Cathar heresy, from goddess worship, and Mary Magdalene, to the Kabbalah and Buddhist hermits, this spot describes and defines the essence of the mystery of Provence. From this central location at the antiques of Glanum, we can draw a fifty kilometre circle that encloses the sites sacred to this mystery, including Arles, Tarascon, Nimes, Salon-de-Provence, and Ste. Marie-de-le-Mer. Within this circle, we can trace the development of an alternative form of Christianity, the true history of the Grail in fact, and how this esoteric history impacted and influenced the course of mainstream events.

Within a generation, a mere thirty years after Frederick I's coronation in Arles, all would be on the verge of ruin, as first the Pope and then the French King launched crusades against the heretics of the south. After invasion and inquisition came the first waves of the Black Death, and the Lordship of les Baux passed to the Counts of Provence. In the fifteenth century, this was Good King Rene D'Anjou, who gave Les Baux to his second wife, the beloved Queen Jeanne. It is fitting that in its final days of independence, Les Baux was ruled by a Queen. After her death, King Louis XI of France destroyed the fortifications, but Les Baux continued to be an important fiefdom. In the sixteenth century, it passed to the Marechal of France, Anne de Montmorency. With the good Marechal, we arrive in the time of the region's most famous historical figure, Michel de nostra domina, or Nostradamus, who was introduced at the court of Catherine Di Medici by Montmorency. The sixteenth century was a crucial point in the history of France and Europe, and Nostradamus was part of all the diverse intellectual currents of the era. Within his lifetime, his influence would begin to shape the events of European power politics, and after his death his shadow would continue to haunt the future, touching even our more rational age.



Rue Hoche in St. Remy, birthplace of Nostradamus

Michel, eldest son of Jaume de nostra domina, a local grain merchant and notary, was born in mid December 1503 in his grandmother house on the Rue Hoche, the main street of the ancient Jewish section of St. Remy-de-Provence. He spent his first fifteen years in St. Remy, playing in the shadow of Les Antiques and absorbing the region's legends and history from his two grandfathers. At that period, Glanum was a legendary memory, but one that was accessible to the adventurous. The crypt of the small chapel of St. Jean, a few hundred yards from Les Antiques, opened on to the ancient buried temple of the Goddess of the spring, the nympeum, of Glanum. And from there, miles of underground water chambers and sewers were available, running from Glanum and the monastery of St. Paul de Mausole out to the ancient quarries and beyond. His youth in St. Remy, with its mixture of myths and ancient history, had a profound effect on the future Seer of Provence. In six quatrains of his famous Prophecies, he returned to the scenes of his youth, implying that a great secret, the local myth of the "Silver Goat," would be discovered there one day.



Avignon

At fifteen, young Michel departed for the university school at Avignon, the scene of the French Captivity of the Church in the fourteenth century and still the center of the region's intellectual life in the sixteenth century. In September 1521, his studies interrupted by an outbreak of the plague, Michel left Avignon and began his first period of wandering. By 1529, he was in Montpellier where he applied for admission to the medical school. One of his fellow students, the already famous humanist Francois Rabelais, Latinized Michel's surname as Nostradamus. Nostradamus never received his doctorate, and by the early 1530s he had settled in Agen, in southwestern France, in order to study with the Italian humanist Julius Ceasar Scaliger. Nostradamus married a local girl, and quickly had two children. But disaster struck, and both his new wife and their two children died of the plague. By 1534, Nostradamus was on the move again.

For a decade, Nostradamus wandered the south of France, from Provence to the Basque coast and Bordeaux and back again. By 1544, we find a contemporary mention of him studying the plague and its treatment with Louis Serres in Marseilles, and then, a year or so later, he was summoned to Aix and Salon to organize the fight against the plague. He was so successful that the next year he was called to Lyon for the same reason. These exploits made him well-known, and along with the division of father's estate, he found himself wealthy enough to marry the most eligible young widow in Salon-de-Provence, Anne Ponsard. But before he could settle down to wedded bliss, Nostradamus found it necessary to make a trip to Italy.

Of all of Nostradamus' mysterious periods of wanderlust, these last journeys to Italy are perhaps the most odd. He married Anne, bought and began to refurbish a house in Salon, and then left for a two-year excursion. It is hard not to consider that he was in some way summoned to Italy, or at least compelled by reasons more powerful than just gathering recipes for his book on cosmetics. His old friend Rabelais was in Italy, and may have been the source of the invitation. Nostradamus alludes in his later works to collecting a number of volumes on occult philosophy, during this trip and his later visit in 1555 - 56, that would later serve as the source of his magickal

practices. Soon after the election of Pope Julius III in 1550, Nostradamus returned to Salon-de-Provence and began the work that would make him famous for the next half a millennium.

Nostradamus' rise to fame began within a few years of his return, becoming a sixteenth century superstar within the decade when his prediction of Henri II's death came true. Before his death in 1566, he was the confidant of the Queen of France, and officially proclaimed the royal Councillor and Physician in Ordinary to the Crown. He charted the future of French Kings, Henri II and his sons, discovered the founder of the next dynasty, the ten-year old Henri de Bearn, recognized a future Pope, and composed a history of mankind's possible and alternate futures in the Green Language of the Hermetic adept. And he accomplished all this without having his work placed on the newly developed Index of prohibited books, or even running afoul of the Inquisition. That alone shows that Nostradamus had many friends in powerful places.

Whatever we make of his prophecies, there can be no doubt that they have continued to fascinate us. Each era has seen the reflection of its own time and problems in Nostradamus' enigmatic verses, but he was right enough, often enough, with his predictions that our fascination is warranted. From a historical perspective, we can see Nostradamus as part of a reformation movement, not just within the church or the state, but an attempt to chart out the reformation of the human spirit through the vehicle of time. Nostradamus saw himself in the larger tradition of the Old Testament prophets and others such as the Sybils of ancient Rome and the more recent Joachim of Flores. But, and here's the important twist, he also saw himself as a man of the renaissance, a man of science, pragmatic and empirical. His prophetic abilities were to him a kind of future science, known to the ancients, dimly reconstructed by the scholars of his era, but surely to be perfected sometime in the long reach of human history. In that sense, we can see his Prophecies as an attempt to communicate not just across time, but across levels of awareness as well.

The mystery of Nostradamus is ultimately the mystery of the region itself, the ancient empire of the Sun. From the Druid Seers of Les Baux, the philosophers and early Christians of Glanum, to the Merovingians origins of St. Remy, the Magi of Les Baux, the Cathars, the Kabbalah, the Templars and the legends of the Grail, Nostradamus' vision rested on a solid basis of local myth and tradition. For example, just out Nostradamus' back door in Salon-de-Provence, where he would have to have seen it everyday, is the Eglise St. Michel-de-Apocalypse. On its arched tympanum we find not just St. Michel holding the sealed book of esoteric knowledge, but also posing as Ophiucus, the serpent holding esoteric 13th sign of the zodiac marking the center of the galaxy. Below his central figure is a lamb and shofar horn, the horn of judgment, beneath a Templar cross. Around these central figures are "Green" language images of the Tree of Life along with the Merovingian fleur-de-lis. Nostradamus had but to take a walk in the evening to contemplate, on one church front, the deepest core of his philosophy.



Eglise St. Michel-de-Apocalypse, Salon-de-Provence

With all that in mind, Nostradamus' six quatrains about his native region become even more important. Could Nostradamus' quatrains point to the secret connecting all of the unique spiritual and historical threads that come together at St. Remy? And could that secret have been known, and painted, a generation before Nostradamus by one of the world's greatest artist, Leonardo Da Vinci? Unveiling that hidden secret leads us directly to the story at the heart of the Grail myth, allowing us to see beyond the shadowy outlines of history. The legends and the romances play their part, shining light on pieces of the puzzle, but without the key understanding left by Da Vinci and later Nostradamus, the central component of the larger story would be missing.

### **Three**

Here are Nostradamus' six quatrains, all focusing on the area around the ruins of Glanum:

IV/27:

Salon, Mansol, Tarascon of the arch of Sextus  
Where the pyramid is still standing  
They will come to deliver the prince of Annemarc  
Redemption is dishonored in the temple of Artemis.

V/57:

There will go forth from mount Gausier and the Aventine  
One who through the hole will warn the army

The booty will be taken from between two rocks  
Of Sextus Mansol, renown will fail.

VIII/34:

After the victory of the lion over Lion  
Upon the mountains of Jura a great slaughter,  
Floods and dark-skinned ones seventh million  
Lion, Elm at Mausole death and the tomb.

VIII/46

Pol mensolee will die three leagues from the Rhone,  
Next the two oppressed fled Tarascon  
For Mars will make the most horrible throne,  
Of the Cock and the Eagle of France, three brothers.

IX/85

To pass Guienne, Languedoc and the Rhone,  
From Agen holding Marmande and the Reole:  
To open by faith through the king the Phoenician will hold his throne,  
Conflict after St Paul de Mauseole.

X/29

De Pol MANSOL in the cavern of goats,  
Hidden and seized, pulled out by its beard:  
Captive led like a mongrel dog,  
By the Begourdans brought near to Tarbes.

In typical fashion, Nostradamus strives for a certain level of obscurity. All that we can truly say is that all six refer directly to Glanum and the St. Paul de Mausole convent/sanatorium. But, there are phrases that jump out:

“...of the arch of Sextus Where the pyramid is still standing... the temple of Artemis... from between two rocks Of Sextus Mansol... at Mausole death and the tomb... MANSOL in the cavern of goats, Hidden and seized, pulled out by its beard...”



Les Antiques, Glanum, St. Remy-de-Provence

The arch of Sextus still stands at les Antiques at Glanum, as does the quarry stone the locals call “les pyramid.” There is a temple of Diana/Artemis in the ruins of Glanum, which no one in the 16<sup>th</sup> century knew about, and the two rocks of “Sextus Mansol” suggests a very real place. But who or what is Sextus Mansol? And why death and the tomb? A secret object, hidden in the cavern of goats, and pulled out by its beard? The clues grow stranger, even as a pattern emerges.



Les Pyramide, quarry at Glanum, St. Remy-de-Provence

Sextus suggests the six pointed star of Solomon, commonly called now the Star of David, but a perennial symbol of Judaism. And Man and sol, man of the sun, and even sol(o)man, Solomon. Man of the Son/Sun also suggests early Christianity and even Mithraism and Sol Invictus, two close competitors with Christianity in the second and third centuries. So Nostradamus is implying that some very important relic, perhaps a tombstone, connected to a Jewish messianic cult figure who was the Mansol, Solomon, savior, etc. is hidden in the goat caves of the ancient quarry near Glanum.

Nostradamus hid these clues in his massive *Prophecies*, combining them with other connections and clues to events that are some how involved in the “prophecy’s” fulfilment. But we can be fairly sure that Nostradamus intended these key phrases and images to stand out. Think of it as the bait...

However, Nostradamus was unaware that a generation or more before, another visionary artist had also placed some of these concepts in the geography of Glanum and Les Baux. When we turn to Leonardo Da Vinci, we find not just a deeper mystery, but the key to its solution as well.

Leonardo was born in 1452, the illegitimate son of the notary Ser Piero di Antonio da Vinci and a local peasant woman Caterina, who was perhaps the major influence on his life. He was raised in his father's house, where his stepmother, Albiera di Giovanni Amadori, alternatively ignored and mistreated him. At 17, he was apprenticed to a respected Florentine master, Andrea del Verrocchio, and studied both painting and sculpture. His earliest known drawing is a landscape of the Arno Valley from 1473, and by the late 1470s he was producing small paintings of his own as well as adding figures and details to his master's works.

Florence was a wealthy and bustling city-state controlled by merchants and ruled by the banking family of Medici. Leonardo was later to comment somewhat mysteriously: "The Medici made me and the Medici destroyed me." Lorenzo de Medici was Verrocchio's patron, and he was acquainted with Lorenzo's more esoteric interests. Verrocchio himself was reputed to be involved in magic and alchemy as well as mathematics and music, and may have passed these interests on to his pupil, Leonardo.

Lorenzo's court, and indeed all of Florence, was crowded with secret groups and shadowy societies, some public and religious, and others more exclusive. Cosimo de Medici, Lorenzo's father, supported the two greatest occultists of the age, Marsilio Ficino and Pico della Mirandola, and was responsible for the *Corpus Hermetica's* translation into Latin. Lorenzo himself was the Grandmaster of a Neo-Platonic society called the Confraternity of the Magi, founded by his father. Also, a loose association of heretical, and even neo-Cathar, groups existed, referred to as the Companies of Night. Some of these heretics were artists, including prominent figures such as Sandro Botticelli.

In 1476, Leonardo was twice anonymously accused of homosexual activity but never charged, probably for lack of evidence. This accusation seems to have been the beginning of his obsession with secrecy, but there may have been more to it than appears on the surface. The accusation involved one Jacopo Saltarelli, who is described as a known heretic as well as a sodomite. Charges of heresy were common in Florence, and The Guild of Saint Luke, to which both Leonardo and Saltarelli belonged, was known for its heretical members rumoured to be part of the Companies of Night.

By 1478, Leonardo had his first major commission and was moving in a circle of young artists, among them Sandro Botticelli, whose works exhibit some interesting esoteric and heretical symbolism. Margaret Starbird focuses on Botticelli's disguised Mary Magdalene paintings in *Woman in an Alabaster Jar*, and from these works it is easy to see that there was some sort of Magdalene underground in Florence.

Leonardo may have absorbed some heretical ideas from his birth mother Caterina, who was rumoured to be an Old Believer, a surviving sect of the Bogomils. Later, Leonardo employed an old woman called Caterina as his housekeeper, and this may have been his mother, as Leonardo was especially solicitous of her well being. In that case, her influence, perhaps as a Cathar-like heretic, may have been profound and long lasting.

But we must keep in mind that Leonardo was not a confirmed believer in any sort of Christianity, heretical or otherwise. He was also not an occultist, although his vast curiosity would have led him to examine their claims closely, and he saw much of the Renaissance's "science" as simply superstition. Leonardo was essentially a rationalist, not a visionary. So his acceptance of a heretical view of the dominant religion was not a matter of faith but more of rebellion against the established church and its social order. From the late 1470s onward, whenever Leonardo was forced to deal with Christian themes, which was almost all of his commissions, he seems to have taken great pains to work in heretical images and implications. Something in him took great pleasure in flaunting his knowledge in the face of ignorant faith.

Perhaps this impasse, this pull in different directions, caused the failure of his first two commissions. Of the first nothing remains, and very little may have been done, but the second, the "Adoration of the Magi," survives in its half-finished state. This, in its curious way, is the most clearly heretical of all Leonardo's paintings.



Completed a few years earlier in 1475, Botticelli's *Adoration* inspired Leonardo to attempt his own version. However his insight into the scene is more advanced than Botticelli's. The moment pictured is the same: The Christ Child, in what is traditionally considered a pre-figuration of the Eucharist, blesses Balthasar, the third wise man, as Joseph and a small crowd of retainers look on. But Leonardo took these elements to a new level of intensity and strangeness.



Our modern vision is reminded of Salvador Dali by the ghostly horsemen, broken arches and stairway to nowhere in the background. These surrealistic images were meant to suggest the back-story, conflicts and travels, of the three wise men. The middle and foreground are taken by the adoration itself, with the Virgin and Child at the center of a roughly triangular arrangement. In Leonardo's version, the stately crowd of retainers have become a semi circle of raving worshipers. Just above the Virgin's left shoulder stands a large tree, The Tree of Life or the lineage Tree of Jesse, and just behind that is an enigmatic figure pointing up with one hand and toward the Virgin and child in the foreground with the other.



This is Leonardo's signature gesture. He would repeat it in every significant painting to the end of his life. What he meant remains somewhat obscure, but from this first representation we can gain a glimpse of its implications. The mysterious figure is pointing to the Star/Tree, and apparently explaining the phenomenon to a group who are staring at the Star/Tree rather than at the Virgin and Child. (Star/Tree is used here because Leonardo didn't paint a star, the Star of Bethelhem, and clearly meant for the Tree to stand in for that image.)

The small group who see the Star/Tree are the initiates, the few, and they are being instructed by a hidden teacher, the secret knowledge that knows the astronomical insight behind the public mythic expressions. Just below this image is a man with his hand to his brow looking with astonishment at the Virgin and Child. Curiously enough, his features closely resemble those of Peter in the “Last Supper.” Behind the Virgin is Joseph, here offering a crust of bread, which is ignored while the Child blesses the offering of the wise man.



As the esoteric and heretical symbols pile up on top of each other, our attention is drawn to the two enigmatic figures that frame the painting. On the far left is a hermit or a philosopher and on the far right, looking out of the painting, is a young knight, a Parsival-like figure. Art history tradition from the late 16<sup>th</sup> century holds that this young Grail knight is a self-portrait of Leonardo, suggesting that he painted himself into the story. If that was indeed Leonardo’s intent, then the information in the painting expresses Leonardo’s “initiation” into the mysteries of the Grail.



This can be understood by looking at the hermit/philosopher at the far left. In the Grail Romances, of both Chretien and Wolfram, there is a scene where a hermit, Trevizant, informs Parsival of his lineage and the nature of the Grail. This is perhaps the allusion Leonardo is making here. The story of the Grail is an alternative version of Christianity, one where the Eucharist is the ritual of anointing, not the bread and wine of the church's Holy Communion. Here, it is Balthasar who receives the blessing, becoming the founder of the true church, and to the medieval understanding this pointed directly to one spot: Provence.

As examined earlier, since the early 11<sup>th</sup> century, the Lords of Les Baux, the rocky outcropping of the Alpilles in Provence, claimed descent from the wise man Balthasar. The stories in the medieval *Golden Legends* are the inspiration for the scenes in the background of Leonardo's painting, and it clearly locates the events in Provence. King Rene D'Anjou absorbed this claim in the 15<sup>th</sup> century as Count of Provence. He was an ardent collector of Grail legends, and this alternative view of Christianity's origin was possibly passed on to the intelligentsia of Florence and Milan by King Rene's exclusive Chivalric society, the Order of the Crescent. From this inspiration came Cosimo de Medici's related order, the Confraternity of the Magi.

It is just possible that Leonardo, through his contacts in the Guild of St. Luke, made connections with the more aristocratic and esoteric “Magi.” His father, a wealthy Florentine notary or lawyer, may also have had contacts with Order members at Lorenzo de Medici’s court. It was Leonardo’s father who secured his first two commissions, so we might suppose that part of the “promotional” process was an introduction to the intellectual elite at court.

Vasari repeats the curious story that Leonardo was sent to Milan in 1482 by Lorenzo de Medici to present Ludovico Sforza with a silver horse-head lyre that he had designed and on which he played like a virtuoso. The image of Leonardo as a young and handsome troubadour, playing ethereal music on a silver lyre, is one that is somewhat at odds with the common perceptions based on the self-portrait from his later years. But Leonardo gained entry to the court of Milan as a kind of Renaissance rock star, rather than as a painter or a scientist. However, even given his beauty - see the Parsival image in the “Adoration” - and his talent, there is still an element of a deeper connection behind Leonardo’s acceptance at Ludovico’s court.

For one thing, Leonardo left his “Adoration” unfinished when he hurried off to Milan in the winter of 1482. The monks of San Donato a Scopeto never complained and eventually had another version painted. The non-completion of his first commission is even more telling. This was for the government itself, a painting for a chapel in the Palazzo Vecchio, and the lack of any response to Leonardo’s complete abandonment of the project suggests strong support from high places. The conclusion is that Leonardo was under the protection, from as early as 1478, of the elite at Lorenzo’s court. Just why, and for what reasons, remains a mystery.

Apparently as part of this semi-official involvement, Leonardo came into contact with members of the Order of the Crescent and the Confraternity of the Magi. We may even speculate, given the subject matter of the “Adoration,” that some time around 1480 Leonardo was actually initiated into the Order, or a variant of it. It was this same current that would initiate Botticelli and serve as the source for his Magdalene paintings of the mid 1480s. We can even find traces of the Magdalene tradition in Florentine painters as seemingly orthodox as Fra Angelico, and it is not hard to imagine all of these artists being influenced by the same source, King Rene’s Underground Stream.

The core revelation of this initiation, the key mythos, may be seen in the images of the “Adoration.” Leonardo himself, traditionally, is the young Grail knight to whom the story of the True Tree, the Grail and its alternative church, is being told. The details lead us, through common medieval legends directly to Provence, and therefore to King Rene D’Anjou. The coherence of the symbols is convincing enough to suggest that initiated or not, Leonardo had discerned an important, and heretical, secret. And he painted it in so obvious a manner that the secret was virtually on display for all to see. Even to the Medici this may have been just too much.

And so Leonardo was dispatched to Milan, to the court of Ludovico Sforza where he could exercise his talents more freely. He offered his services to Ludovico in a famous letter, where he barely mentions painting and dwells instead on military engineering and sculpture. At Ludovico's court there many bright young practical thinkers, doctors, engineers, architects, men of fact and experience, and this intellectual richness fed Leonardo's insatiable craving for information in ways that would have been impossible in Florence.

Leonardo never felt the need to leave Milan, until circumstances and the French King compelled him. He stayed for seventeen years and the variety of duties he was called upon to perform, from the founding of cannons and the installation of central heating in the palace to supervision of pageants and festivals, appealed to his multifaceted nature. Ludovico's father, Francesco Sforza, was a founding member of King Rene's Order of the Crescent, and Ludovico was its Grandmaster in the 1490s. This link was perhaps another reason why Leonardo felt safer in Milan.

Soon after his arrival at Ludovico's court, Leonardo received his first commission, an altarpiece for the Franciscan Confraternity of the Immaculate Conception. This commission led to twenty-three years of acrimony and legal entanglements, before Leonardo completed it in 1506. That painting, which is now in the National Gallery in London, is not the only version. An earlier "Virgin in the Rocks," now in the Louvre, existed and while it is clearly not the painting described in the legal documents, it is not clear when it was painted or exactly how it ended up with the King of France.

Kenneth Clark, the renowned art historian, was of the opinion that it was painted in Florence, finished at roughly the same time as the "Adoration" was begun. Leonardo took it with him, in this view, when he made his move to Milan as a demonstration of his mastery of painting. And perhaps, as we will see below, he used it as proof of his understanding of the Grail secrets.

The Confraternity of the Immaculate Conception was offered a copy, which is in keeping with the painting's secondary status as a screen for the altar statue and the small amount the Franciscans were willing to pay for it. Leonardo sketched out a version, and then abandoned it, possibly after Ludovico Sforza bought the original. The Franciscans sued, and eventually, but only after Ludovico's death, Leonardo finished the painting. In this second version, Leonardo left out certain details, and added others, that made the scene more acceptable to its orthodox patrons.

The original however is almost as heretical, although in a much more subtle manner, as the "Adoration." The Franciscans wanted, according to the contract, "Our Lady and her Son with the angels, done in oils with the utmost care..." Nowhere is there any mention of John the Baptist. This alone argues against seeing the original "Virgin in the Rocks" as stemming from this contract. It is clearly far more than a simple Madonna and Child with an angel. If the Brothers had wanted John the

Baptist included because of some special fondness for him, we can be certain he would have been included in the contract. However, they made no reference to him.



For one thing, including John the Baptist at all was rather odd and only vaguely orthodox. There is only one small reference in the Apocryphal Gospels that suggests a meeting between Jesus and his cousin John at an early age, but it is so tangential, and does not directly name John, that we might safely ignore it as a source. So why is he there at all? The motif of the rocky wilderness was symbolic of the Holy Family's flight to Egypt, but the addition of John the Baptist adds an oddly disturbing note to the painting.

Even more curious is his placement. The infant John kneels beside Mary, whose right arm and hand embrace him as her cloak, in a protective gesture, falls around him. She is also looking down at him with an odd tilt of her head, one that we will see again in the "Last Supper." John is praying toward the other infant, Jesus, who is blessing him. Mary's left hand hovers above the infant Jesus' head. Stranger still is the enigmatic woman, considered to be an angel, with one of the most elegantly beautiful faces of all time, slyly looking out at the viewer and pointing, in half of Leonardo's signature gesture, toward the infant John.

The location is also distinctive, as if it is a quarry rather than a grotto, with two outward views. One looks out on a rocky and mountainous landscape of sharp cliff faces, and through the other can be seen a curious upright stone of the kind left behind by Roman quarry masters to show the depth of the excavation. Just above is another indication that the scene is an old quarry. Two craved slabs of stone, forming a V, cross a crevice like support beams in a roof. On top of the enclosure just as it would be in an old quarry, the ground level of trees and grass can be seen.



Leonardo was trying to communicate something important in the first version of this painting. The angelic woman looking out at the viewer is dressed in the traditional colors of the Magdalene, and as in Botticelli's work, has golden-red hair. She is pointing to John, protected by Mary, while supporting the infant Jesus. The painting confuses the issue of which is the Christ by doing away with halos. Were it not for the gesture of blessing by the infant Jesus, there would be no identifying clues. The issue is further confused by the fact that the angel/Magdalene seems maternally connected to the infant Jesus.

We are left with the impression that somehow John the Baptist, or at least the infant supposed to represent him, is more significant than Jesus himself. This is a decidedly unusual view for an Immaculate Conception altarpiece. Leonardo would return to this theme of John the Baptist as a youthful Christ-figure several more times, most famously in one of his last works, so it must have had considerable power for him.

But even more curious, the longer one studies the location depicted in the painting, the clearer it becomes that Leonardo was trying to describe a real place. Not one that he had seen personally, but one in which certain signs, which could be described to him, made its general location obvious. A mountainous region of sharp cliffs and small peaks where an ancient quarry retained its upright stone, a place possibly connected with the Holy Family's flight and the Magdalene. Considering the legends of Mary Magdalene and her family arriving in France, at St. Marie-de-le-Mer, then location alone points to the Alpillles and then to Glanum, the only Roman quarry left with its marker stone still standing.

This original painting ended up with Ludovico who apparently gave it to Louis XII of France, where it passed to his son Francis I. He was so moved by it that he later offered Leonardo safe haven in his last years in the Chateau country of the Loire Valley. The Brothers waited, impatiently, for twenty-three years until after Ludovico's death for their version, in which there is no pointing hand, and everyone has halos. The location is also subtly altered to make it more a fantasy landscape than an indication of a real place. This painting was displayed for several centuries at the monastery, but the original, with its odd clues to a heretical mystery remained sequestered away in the French royal collection until after the Revolution.

A little more than a year after Leonardo finished the "Last Supper" his comfortable sojourn in Milan was shattered by the overthrow of Ludovico. By that time however, Leonardo's fame was international and one of his royal admirers was Louis XII of France, the new de facto ruler of Milan. Louis XII was familiar with Leonardo's "Virgin in the Rocks," it may have been given to him the year before by Ludovico in their early negotiations, and as soon as he could he came to see the "Last Supper." Leonardo wasted no time in proposing a new commission to Louis, and he produced a design cartoon of Mary, with Jesus and John the Baptist, perched on her mother St. Anne's lap. He would later return to this theme, but after a few months, Leonardo abandoned this version, and Milan.

The period from 1500 to 1506 was one of restlessness and unsettled travelling. Leonardo left Milan for Mantua and then Venice, but returned to Florence by the spring. There he embarked on a fruitful period, painting a new “Virgin and Child with St. Anne,” and other smaller works. In 1502, he set out on a trip across northern Italy making maps and design fortifications for Cesare Borgia, and again was back in Florence by the spring of 1503. That year he painted the Mona Lisa, and started on the great mural, “The Battle of Anghiari,” for the council chamber of the Palazzo Vecchio.

This was inadvertently destroyed, or at least severely damaged, once again by Leonardo’s proclivity for experimentation. By 1506, he was once again in Milan, working this time for the French governor. With only brief visits back to Florence, he stayed in Milan until 1512, when the French were expelled, and then travelled to Rome with the Medici Pope, Leo X. This lasted until Leo’s death in 1516, when Leonardo accepted the offer of Francis I and moved to a chateau near Cloux in the Loire valley, where he remained until his death in 1519.



Leonardo in this later period painted several works with similar vaguely heretical content, most prominently his “St. John” and “St. John in the Wilderness.” Indeed in his “St. John in the Wilderness” he openly displays the key to the secret. Imagine that the young St. John from the Virgin in the Rocks has grown up and is sitting on a rough hewn rock from the quarry nearby. The foreground suggests a similar landscape, and in an early study for the work, perhaps done in 1510, the rock is very prominent. This is quite specific in its detail; it has the feel of a real place. In fact, the background rocks/castle in the finished version suggests at first glance the odd peaks in the left hand side of the Virgin painting.



But as we look closer at that background, the connection dissolves. Here we see not perhaps a mountain peak, but a square keep in rock surrounded by water, a virtual island. A fantasy landscape perhaps, which is strange, combined with the specific detail of the figure's location. The sensation of the painting is that the distant background is somehow removed, in time and space, from the frame of the figure on the rock. Could the strange rocky island ever have existed? If we assume that our St. John figure walked up from the quarry of the Virgin in the Rocks, at Glanum, to this high seat, then we are looking out from the Alpilles onto the Crau. And down there, in the first century AD, were in fact three rocky islands standing isolated above a marshy flood plain. One of them would become the Abbaye de Montmajor, which shelters, in the shadow of its square Benedictine church, the chapel of St. Pierre, hermitage spot of an unusual Provençal saint, St. Trophime.

Could Leonardo be pointing to a connection between his mysterious St. John and this real local saint? Curiously enough, St. Trophime is best known for leaving his knee print in a sarcophagus lid in the Alyscamps in 50 AD, and Leonardo goes to great lengths, as can be seen in the early sketch, to capture that knee as a counter weight to the pointing finger. In this sense, the finger is pointing to St. John, while showing off his knee, as if to say that yes, I'm the one who left the knee print; I'm the true St. Trophime, holy triumph and trophy all at once. Combined with the ancient view of Montmajor, the identification becomes concrete.

Three of Leonardo's paintings, "The Adoration," "the Virgin in the Rocks" and "St. John in the Wilderness," point us directly to some kind of alternative Christianity in Provence. The Adoration introduces the importance of Balthazar, the third wise man claimed by the Lords of Les Baux, and the Virgin of the Rocks suggests that the quarries at Glanum had a connection to both Jesus and St. John. In the St. John painting we see that child grown up, identifying himself as the local St. Trophime. Leonardo, as much a trickster as Nostradamus, has left us the major clues to discovering the secret of the Grail.

Nostradamus however knew nothing of Leonardo's heretical work. Therefore his six quatrains, enigmatic as they are as a whole, do provide a sort independent verification of the secret displayed so cleverly in Leonardo's paintings. Nostradamus' "Sextus MANSOL" and Leonardo's St. John seem to be pointing at the same local legend, that of St. Trophime and the holy stone of the Alyscamps. The connection point, as Leonardo suggests, is somewhere between St. Remy and Les Baux.

One point is clear. Leonardo, like Nostradamus, was in touch with various levels of what was an almost forgotten heresy in his time. When we gather together the clues that Leonardo has given us, certain threads become clear, at least in their confusion. The Virgin Mary, Jesus' mother, is confused with Mary Magdalene, and the infant Jesus is confused with his cousin John, or perhaps with another "St. John" altogether. These confusions are covers or blinds for a deeper meaning. They tell us that the

Virgin is actually the Magdalene, and that Jesus is, in some obscure way, the same as the ever-present "St. John."

That's why Peter is astonished in the "Adoration." It is Mary Magdalene's child by Jesus whose birth is honoured in the "Adoration." This child, symbolized in Leonardo's coded images as "St. John," has a prominent, although obscured, role to play in the early history of Christianity in Provence as St. Trophime. He is somehow also a "Christ," one that is worthy of being honoured by Jesus himself.

But most important of all, Leonardo is telling us that the Church of Rome, Peter's Church, is not the real church; it is in fact a persecuting and betraying entity that has suppressed the Sophia wisdom of the Master's Bride and most intimate disciple. Leonardo is a true Grail Knight, as shown by his portrait in the "Adoration." He is one who protects the secret by hiding it in plain sight, a coded message in a bottle, addressed to those seekers who come after him.

In that way, he and Nostradamus have much in common.

#### **NOTES ON John Trophimius**

The skill to use these kinds of domains - to permit the birth of avatars/ masters- is behind the birth of John the son of Mary Magdalen - in the limestone cave depicted in Virgin in the Rocks- which we visited. (per Vincent) That John became - the Avatar of the Cathars and the TRAPHIMIUS- whose knee print melting the stone in the coffin lid- there - became the HOLY PLATTEN- or Parsifal's grail story.

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Trophimus of Arles From Wikipedia, the free encyclopedia  
Redirected from Saint Trophimus  
Saint Trophimus of Arles

Statue of Trophimus. Chapelle de Saint-Trophime, Buis-les-Baronnies.  
Bishop Died 3rd century. Venerated in Roman Catholic Church; Eastern Orthodox Church. Feast 29 December (Roman Catholic Church); 4 January (Eastern Orthodox Church)

Attributes: bishop carrying his eyes; bishop having his eyes put out; bishop standing with lions[

Patronage: against drought; Arles; children[1]

According to Catholic lore, Saint Trophimus of Arles (also called Trophime) was the first bishop of Arles, in today's southern France.

It was an early tradition of the Church[2] that under the co-Emperors Decius and Herennius Etruscus (251 AD), Pope Fabian sent out seven bishops from Rome to Gaul, to preach the Gospel: Gatien to Tours, Trophimus to Arles, Paul to Narbonne,

Saturninus to Toulouse, Denis to Paris, Austroinoine to Clermont, and Martial to Limoges.

From the mid-fifth century local tradition has assimilated Trophimus of Arles with the Trophimus mentioned in the Acts of the Apostles as a companion of Saint Paul. Though the *Martyrium romanum* identifies him as the disciple of Paul, the identification is spurious.[4] Saint Trophême, as he is in French, does not rate a biography in the Catholic Encyclopedia, but the church at Arles dedicated to him, built from the 12th century onwards over a third-century crypt, is one of the glorious monuments of Romanesque architecture and sculpture in Provence. In its cloister a corner figure in the north gallery, dated about 1180, represents Trophimus.

The Alyscamps is a large Roman necropolis, which is a short distance outside the walls of the old town of Arles, France. It was one of the most famous necropolises of the ancient world. The name is a corruption of the Latin *Elisii Campi* (that is, Champs-Élysées or Elysian Fields). They were famous in the Middle Ages and are referred to by Ariosto in *Orlando Furioso* and by Dante in the *Inferno*.

Roman cities traditionally forbade burials within the city limits. It was therefore common for the roads immediately outside a city to be lined with tombs and mausoleums; the Appian Way outside Rome provides a good example. The Alyscamps was Arles' main burial ground for nearly 1,500 years. It was the final segment of the Aurelian Way leading up to the city gates and was used as a burial ground for well-off citizens, whose memorials ranged from simple sarcophagi to elaborate monuments.

PIC: Medieval Church of Saint Honoratus in Les Alyscamps, Arles

The Alyscamps continued to be used after the city was Christianised in the 4th century. Saint Genesius, a Roman civil servant beheaded in 303 for refusing to follow orders to persecute Christians, was buried there and rapidly became the focus of a cult. Saint Trophimus, possibly the first bishop of Arles, was buried there soon afterwards. It was claimed that Christ himself attended the ceremony, leaving the imprint of his knee on a sarcophagus lid.

The area became a highly desirable place to be buried and tombs soon multiplied. As early as the 4th century there were already several thousand tombs, necessitating the stacking of sarcophagi three layers deep. Burial in the Alyscamps became so desirable that bodies were shipped there from all over Europe, with the Rhône boatmen making a healthy profit from the transportation of coffins to Arles.

The Alyscamps continued to be used well into medieval times, although the removal of Saint Trophimus' relics to the cathedral in 1152 reduced its prestige. During the Renaissance the necropolis was systematically looted, with city councillors giving sarcophagi as gifts to distinguished visitors and local people using funerary stones as building material. It was further damaged by the arrival of the railway and a canal in

the 19th century, both of which sliced across the site. In late October 1888 Vincent van Gogh and Paul Gauguin chose the Alyscamps as the first site for their expeditions where they painted side by side[2]; by this time it was a remnant of its former self. It has since been somewhat restored as an open-air museum. In his final book *Caesar's Vast Ghost*, Lawrence Durrell recommends the Alyscamps for its beauty and atmosphere; he writes: "It is unique in its charm." [3]

The better of the remaining sarcophagi are now on display in the Museum of Ancient Arles, which has one of the best collections of Roman sarcophagi to be found anywhere outside Rome itself.



## **The Accidental Pentagram in Provence**

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Early on in my research on the Grail in Provence, I noticed something unusual about the landscape. Not only was the region roughly a triangle, the delta of the Rhone delta, with a small mountain range across the center, but the area around Glanum seemed to be the center or connecting point of some kind of invisible web that apparently animated the larger landscape. The pattern was hard to make out as it wasn't an alignment of churches or shrines, or even pilgrim routes, but a structural component, formed by geology, which shaped the pattern. Humans, for thousands of years, made use of the pattern on the landscape, without perhaps ever being aware of it directly.

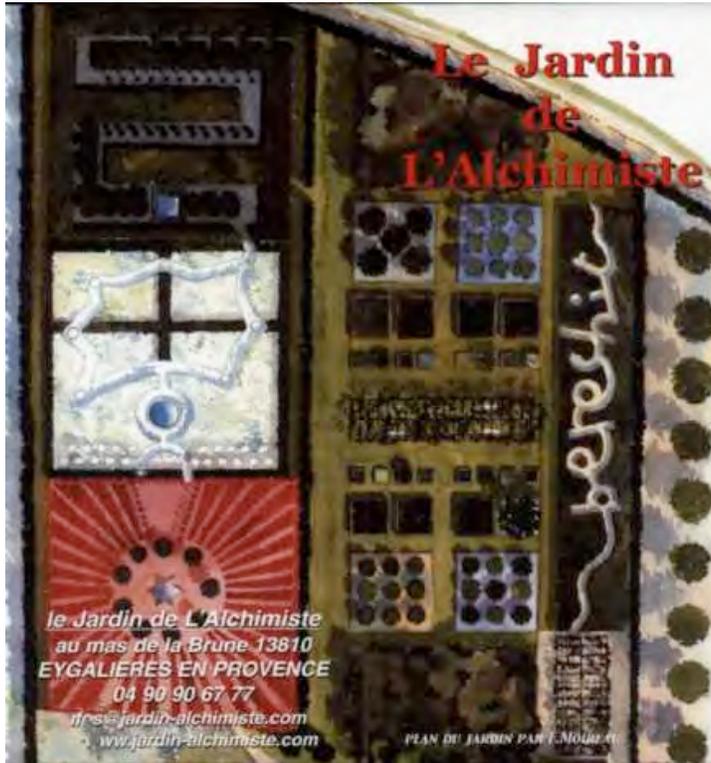
From the top of the Alpilles, the view to the south is unobstructed to the horizon, which on a clear day is the Mediterranean. To the east is the Luberon hills and above that the edge of the Vaucluse plateau. To the west lies Nimes and the rough hills to the north of it, and due north the view is clear all the way to Avignon, the papal city at the confluence of the Durance and the Rhone. Further north is the Rhone valley and beyond that looms the hills and gorges of the Ardeche.

It is plain to see that the rivers, the Rhone and the Durance have shaped the landscape, and other rivers emptying into the Rhone have created even more contours and gorges around the edges. This creates the tension of the landscape, defining the places that suggest "holiness." The confluence of the two great rivers would have been an obvious sacred site, now co-opted by the Catholic Church, as would the spring at the base of the Holy Mountain of the Alpilles. The line between them, slightly west of north, continues up the Rhone valley until in the Ardeche it hits a small village called St. Mountain, Holy Mountain, where there is a grotto, the Grotto de le Ste. Baume, said to be one of Mary Magdalene's hermitage sites.

With one line, we have connected three very ancient and sacred locations, two Holy Mountains with grottoes and springs and the confluence of the two rivers that shape the landscape. To the ancient people who inhabited the valley, these were unmistakably sacred sites and their alignment would have been seen as a spiritual, and actual, axis of the region. The curious point is that attribution of a cave or grotto in the Ardeche to Mary Magdalene, la Ste. Baume.

Traditionally, the better known chapel and grotto in the Massif de la Sainte Baume, far to the southeast from the Ardeche and almost on the coast, has been seen as the focus of the 12th century's stories of Mary Magdalene's penitence and hermitage. There seems to be no connection at all to the Ardeche in any of the surviving Magdalene legends, yet there it is. More than just the grotto, the region is full of Madeleine names, including the sharp bend in the Ardeche River and the Templar hospital and fort defending it. Perhaps the Templars were the source for the local and somewhat late Madeleine/Magdalene tradition; however the evidence for long term habitation and importance as a sacred site, going back to the Neolithic era, includes a set of monoliths near another grotto a few kilometers east of the Magdalene cave.

This spot marks the north end of the axis line from Glanum, through the confluence of the rivers and on to the monoliths, which are on the same level as the Robinet de Donzere, the rocky out cropping that forms the narrows of the Rhone, just before the Ardeche empties into it. This clearly, from deep prehistory, was the gateway to the valley and the delta beyond. And the connection from the gateway, in the far north, to the center, the sacred springs and caves of the Alpilles in the delta, is also quite clear. But there must be more, even if this is the main line of the invisible web.



My next logical step was to draw a line on my map connecting the Ardeche's la Baume grotto with the more famous one in the far southeast of Provence. This line ran along the edge of the Vaucluse plateau and near many famous cave and spring locations, including Fontaine de Vaucluse and Pernes-le-Fontaine, but no odd attributions to the Magdalene. The line crosses the Durance northwest of Aix-en-Provence, passes west of the Forest of Peyrolles and the Montagne Ste. Victorie and east of the Chaine de l'etoile, through a gap marked by range of low hills to the Grotto and its chapel. From there, aligning yourself along the low pass or col in front of you, would direct you along the water edge of the Vaucluse and on to the Gateway of the Rhone. Because of its 12th century overhaul and the continuing presence of the Catholic Church, we have little evidence of Neolithic habitation near the grotto or chapel, but the importance of the site clearly predates its Christian adoption.

Our next line, from Glanum's sacred mountain to the Grotto and chapel of la Ste. Baume, makes this clear as it encloses Aix-en-Provence to the south. Aix was originally named Aquae Sextae Salluviorum for the thermal spring of sweet water around which the Romans founded a town in 123 BCE. So the idea of a sacred spring is reinforced by the lines connecting the center and the two widely

separated holy grotto locations, as they converge on the most famous holy spring of the region. Also, the line from Glanum to the Grotto la Ste. Baume falls in between the Montagne Ste. Victorie and the Chaîne de l'étoile, with an even better and more direct line of sight back to the eastern Alpilles. This gives us a triangle, tilted from the north to the southeast, centered on Glanum's sacred mountain.



But where are the lines for the western and the southern directions? It just felt like there had to be more of the pattern there, and so I kept on looking.

I turned my attention to places with a Magdalene connection, and immediately it occurred to me that Ste. Maries-de-le-Mer, with its Sarah the Egyptian grotto and fresh water spring, was, as the Magdalene's supposed landing spot in Provence, an obvious choice. A line from Glanum through the sacred mountain to Ste. Maries-de-le-Mer runs through Les Baux and the ancient Druidic valleys, so that felt correct. The line from La Ste. Baume to Ste. Maries-de-le-Mer passed the Chaîne de étoile to the south and along the coast north and west of Marseilles and created a counterpart to the eastern section of the larger triangle.

So, I looked west toward Nimes, which had a large nympeum and spring as the center of its ancient settlement. The nympeum is just below the ancient Greco-Roman watch tower, the Tour Magne, with its odd multi-lingual connections to Magdalene/Magdala, (The words mean roughly the same thing in Latin and Aramaic, "great tower".) However, Nimes, for all its suggestive connotations, has never had a direct Magdalene connection.

But to the north, in the Gorges de Gardon, there is a curious story about the Magdalene's original, pre-la Baume, hermitage spot. A few kilometers up the Gard from the Pont-du-Gard aqueduct, this Grotto de la Baume is the only one without the Sainte prefix, indicating that it was a hermitage for all Baume, or cave dwelling anchorites. In fact, a Hellenistic 2nd century BCE statue of a seated Buddha was found in this grotto, indicating that it was used by many traditions as a hermitage spot. The story is that the Magdalene spent a few years there soon after her arrival, then was miraculously flown across Provence to the Grotto southeast of Aix by an angel. This immediately caught my attention, because, assuming an angel would fly in a straight line, then a line connecting the Grotto de la Baume and the Grotto de la Ste. Baume would pass directly over Glanum's sacred mountain.

I now had two western triangles, centered on the grotto north of Nimes, and a southern triangle anchored by Ste Maries-de-le-Mer, to accompany the north to southeastern original triangle, and all focused on Glanum. But it still felt incomplete. Four lines from the sacred mountain above Glanum connecting Magdalene caves and springs, making a larger sense of some ancient mother/water goddess connection and this knowing continued as part of the early Christian/Magdalene anchorite tradition. The southern triangle along the sea felt whole, it needed no division into smaller pieces like the western section. However, that northern to southeastern triangle seemed to beg for another division to match the western sections.



And then it hit me. If I just continued the line from Ste. Maries-de-le-Mer through Les Baux and Glanum until it touched the long side of the triangle, then I would indeed have five sections or triangles; northeast, southeast, south, southwest, and northwest. And the center would be a pentagonal alignment focused on a spot on the top of the sacred mountain above Glanum...



This is what I call the accidental pentagram. No one planned it, but the ancient pattern of goddesses and caves and springs, and the legends grafted onto them, point to the larger archetype on the landscape. I had four interconnected sacred sites, with Glanum at the center, but could there really be five? What of that point where the Ste. Maries/Les Baux/Glanum line crossed the long side of the triangle, could there be something there that clinched the connection?

On the map, there was nothing there but a bend in the road coming down across the Vaucluse plateau from St. Didier to Sausaune-de-Vaucluse. But, when I began to look closer, I found something truly strange. In the odd bend in the road where the lines crossed was an old hermitage and shrine to a local Dark

Age local saint, St. Gens. On the right hand wall of the hermitage is a large dark stone said to be the hidden location of St. Gens' cave and perhaps either his tomb or where he awaits the end of the world. Gens, in the local dialect, is pronounced as "jean" and so we have a mysterious St. "Jean" or John with a cave hermitage/tomb and above that a miraculous spring.

Recently, I redrew my original somewhat rough diagram of the accidental pentagram. In making it more accurate, I stumbled on a very important point, literally. In my first version, I knew the intersection point was somewhere above Glanum, about halfway between Glanum and Les Baux, on the slopes of the Mount Gaussier, the sacred mountain, but locating the exact spot required a better map and a larger scale. When I did that, I found that the spot where the five lines of the Nuit star/pentagram meet fell just off the side of the old road that climbs from Glanum and St. Remy over the Alpilles.

I had accidentally stopped at that very spot in 1999 and noticed the similarities between the spot and the foreground and rock seat of Leonardo's St. John in the Wilderness. I was so impressed that I looked up the painting in the Louvre, amazed that Leonardo Da Vinci had placed his oddly heretical saint on that hillside in the Alpilles. And, this particular spot turns out to be the exact location of the pentagram's center...

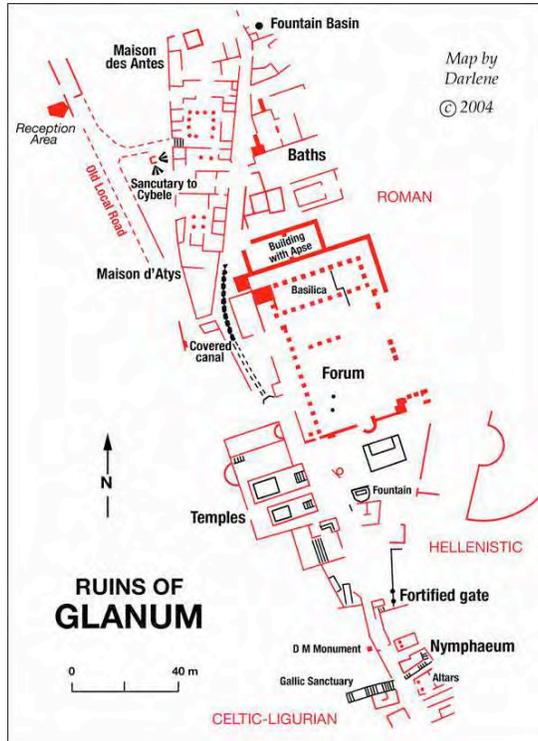
With this, the pattern of our pentagram seems complete. Four Magdalene sites, caves with springs, and a fifth connected to a mysterious Gens or Jean, with a cave and a spring, and all focused on Glanum and its nymphaeum, a temple to the mother goddess of living water. This ancient sacred pattern on the landscape provides the most vital clue of all to the mysteries of Provence and the Holy Grail. As the true history of the Grail in Provence emerges, these curious locations – a Templar hospital and grotto, the church's chapel and grotto, the gypsy's sea-side shrine to the Maries, the old hermitage site above Nimes, the hidden saint and his tomb in the Vaucluse, and of course Glanum – will develop into key, but hidden, components of the story.

**Dan Winter's Scientific Understanding of The Meaning of The Holy Grail**  
Discover the cutting edge of "cosmic physics".

Physics has long spoken of the symmetry that would unify electric fields with gravity as the Holy Grail of physics. This unified field would lead to successful Fusion. Einstein understood that this symmetry connecting charge to gravity was infinite non-destructive collapse. Unfortunately for Einstein, he could not have known about fractals in his lifetime. From physics we understand that the only infinite compression is fractal. Today it is therefore a simple logical conclusion that a charge arranged in a fractal will produce gravity.

We have shown extensively that the Golden Mean ratio is key to fractality in 2D as well as in higher dimensions. The physics producing a solution to Einstein's dying dilemma of infinite non-destructive compression have led Europe's leading Fusion scientists to develop a model for the gravity code - i.e., the Holy Grail of physics. The exciting part is seeing how this charge compression potentially creates fusion and communion of memory in BLOOD. This introduces a true scientific basis to understand literally - the REAL grail in the bloodline: the fractal

fountain of charge fusion in DNA. Mag(da)len - literally means that Mother of Fire (Ag) in the blood.



How and why did the Holy Grail come to be located in the South of France? Why were Rennes-le-Chateau and all the regional magnetics profoundly manipulated to be five-sided? How does this compression symmetry create fertility and biologic vitality, feed DNA, and ultimately enable bliss and lucid dreaming? How and why did the ancient Celts arrange the Dolmen in this format - the only geometry that could feed their blood? We will discuss Boudet's text on the origin of the Celtic language, and the importance of symmetry to this ancient language of the blood.

We will learn how the charge compression of the sacred sites that we visit can be measured and observed to cause our blood to electrically "sing": the real SanGaal. Moreover, we will discuss how this becomes the measurable origin of life force. From here we will introduce the blood survival symmetry knowledge of the ancient Dragon cultures (Celtic and Annunaki), which planted these Dolmen and attracted the Black (Rigelian) Madonna story.

This epic retelling of the real history of genes on Earth has become a growing hallmark of the advanced courses within the Sacred Geometry world tours. The telling of this story is gripping - and always evokes more excitement than we can handle. Whether it's Jedi Knights checking for chloridians (implosion) in the blood, or Montauk checking for Boson Seven in DNA harmonics, or Tolkien checking to see if the Finnish/Draconic alphabet has produced the Lord of the Ring, the message is the same. The dynamics of your blood and its ability to receive charge in a fractal - the Holy Grail - will determine if you become (toroidal DNA) i.e. a "Lord of the Ring"

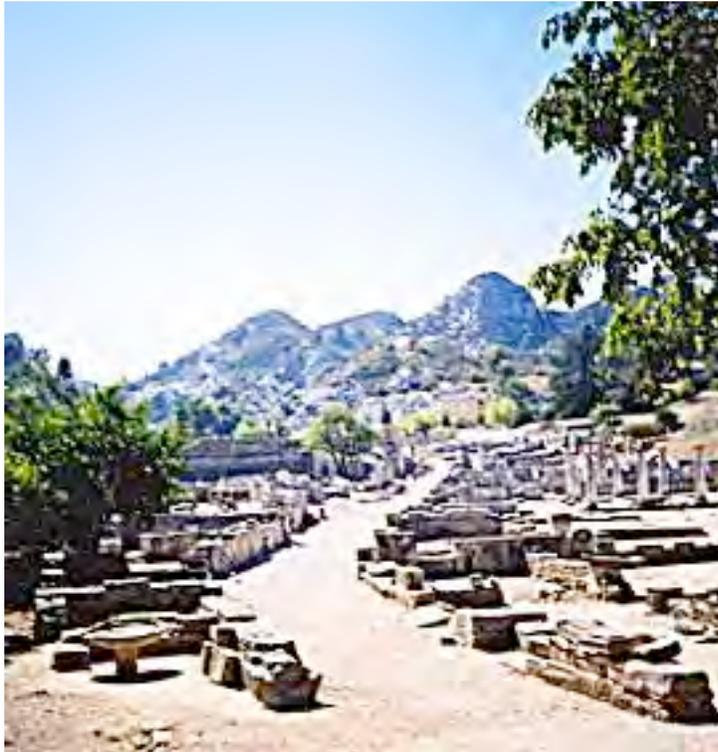
## **The bloodline of the Merovingian's: HOLY BLOOD HOLY GRAIL**

Due to the popularity of the Da Vinci Code, the subject of Mary Magdalene has been covered in Time Magazine, Newsweek, on The History Channel, the Learning Channel and in specials aired on major TV networks.

The Gospel of Mary Magdalene has ranked Amazon's top 100, as has Lynn Picknett's 'Mary Magdalene', and Margaret Starbird's 'The Woman with the Alabaster Jar' a book first published in 1993, and one of the major influences on Dan Brown's 'The Da Vinci Code'.

The idea that the Magdalene may have actually been the bride of Christ and the mother of his children is now one that is taken quite seriously amongst the general public and scholars, as is the theory that they were the progenitors of the Merovingian kings of France, the so-called Grail bloodline. The Gospels and the Church also suppressed any knowledge of the high-ranking positions that Mary and other women held in the enlightened Jesus movement.

A dynastic alliance between the royal lines of Saul and David, allowing Jesus to reclaim the throne of Jerusalem and bring the old kingdom of Israel back into the fold. This is why a marriage between Jesus and Magdalene would have been the perfect and ideal blending of bloodlines, the so-called 'the grafting of vines'.



This then is the grafting of vines' that lead to the Grail bloodline to the Merovingian kings of France. This explains why Jesus marriage to her would have been so important and perhaps why the marriage as well as the resulting

offspring was kept secret. It is perhaps worth noting that, according to Margaret Starbird, the word Merovingian means "Vine of Mary"

The bloodline of the Merovingian's French royal family (the so called Mary-Christ Holy Blood Holy Grail) stems not only from Christ and Mary Magdalene, but in fact, goes back to the god-kings and queens of the antediluvian world. Throughout history, the secret of the Grail, the tradition of the Grail, and the bloodline of the Grail have inspired the activities of secret societies, and guided the destiny of humanity. It has been at the center of a struggle both cosmic and terrestrial that has lasted for thousands of years.



In the Priory of Sion Secret Dossiers, which they published and deposited in the Bibliotheque Nationale in Paris under the authors name Henri Lobineau' they described the Merovingian bloodline as being the result of "vine-grafting". Grapevines had long been a symbol used in literature to denote royal bloodlines, and indeed, were used as such in the Judaic scriptures as well. This then refers to the royal lines of Benjamin and Judah joining through Jesus and Mary Magdalene. The marriage would have made Jesus supremely qualified to be king over all of Israel, and their son would be even more so. This would explain why she was so revered by the mystery cults of Southern France.

The breaking of the Merovingian blood line- by the blackmailing and assassination of their leader-king (Dagobert) by the church and other families of Europe at the time (approx 750 AD) is considered by many to be the underlying cause leading up to the French revolution (the so-called Dagobert Revenge). Was this the deeper meaning to the Knights Templar, to help restore the true royal bloodline of Europe-, which is why from black Friday onwards the church

has persecuted them? Did Sauniere discover this in the parchments at Rennes-le-Chateau?



### **John Dee, Edward Kelley and William Shakespeare: Alchemy and espionage at the court of Rudolph II**

In his now-famous diary, on December 19, 1586, John Dee writes: 19 Dec. On the 19th day (by the new calendar), to please Master Edward Garland (who had been sent as a messenger from the Emperor of Muscovy to ask me to come to him, etc) and his brother Francis, E.K. made a public demonstration of the philosophers' stone in the proportion of one grain (no bigger than the least grain of sand) to 1 oz and a 1<sup>14</sup> of common (mercury) and almost 1 oz of the best gold was produced. When we had weighed the gold, we divided it up and gave the crucible to Edward at the same time.

Who are these "Garland brothers" who witnessed such a significant demonstration? Could one of them, Francis Garland, be the cover name for secret agent and courier William Shakespeare? If in fact Dee's courier was William Shakespeare, this connection to John Dee and Edward Kelley and their intersecting magical and alchemical circles can help us answer two of the most vexing question in Shakespearian scholarship: first, why is it so difficult to find

references to the Bard in his own time? And second, how and why does the work of someone who is all but invisible through 1593 become associated with the plays that for more than two decades dominate Elizabethan and Jacobean drama, and become the most-read and most-performed plays in the English language?

### **The Secret Identity of Edward Kelley**

While the modern tendency has been to dismiss Edward Kelley's gold-making as a trick to ensnare the gullible, there is no question that many people alive at the time thought it was real and said they witnessed it. As Lyndy Abraham, Charles Nicoll, and Lauren Kassell have all written about in more detail, "an incredible series of attested transmutations remain" from Kelley's years on the continent, with eyewitness accounts ranging from French alchemist Nicolas Barnaud to Elizabethan courtier Sir Edward Dyer to Dee's son (and Dyer's godson) Arthur, and once-removed accounts from many others, including the Holy Roman Emperor himself. Kelley's gold-making apparently so convinced Sir Edward Dyer, and Dyer's intelligence report back to England so convinced William Cecil, Lord Burghley, that Burghley later used Dyer as an emissary to try to get Kelley to come back to England.

But who really was Edward Kelley? He introduced himself to Dee originally under the name Talbot, and Dee accepted him despite the apparent confusion. Kelley's crucial role in the angelic workings, and his reputation as an alchemist, make the silence on his background and origins even more significant. By following the few clues that do exist, we can arrive at a whole new perspective on the real "Edward Kelley."

### **About John Dee**

John Dee in fact invented the famous "Enigma Machine"- used in world wars by the Germans as a 'code language device' and also appearing in the Da Vinci Code. He was the first to utilize the wheel method of cryptography. John Dee was a noted English mathematician, astronomer, astrologer, geographer, occultist, and consultant to Queen Elizabeth I. He devoted much of his life to the study of alchemy, divination, and Hermetic philosophy.

In addition to being the father of modern mathematics and several other features of modern society (like the English Language), Dee was laced with magic. He communicated with Angels and wrote down the "Enochian sigils or Enochian Keys". These are the keys to the heavenly realms and what they represent is as deep as your imagination will take you.

Specifically, he sought to contact Angels through the use of a **"scryer" or crystal gazer**, who would act as an intermediary between Dee and the angels.

These "spiritual conferences" or "actions" were conducted with an air of intense Christian piety, always after periods of purification, prayer and fasting. Dee was convinced of the benefits they could bring to mankind.

Enochian is a name often applied to an occult or angelic language recorded in the private journals of Dr. John Dee and his seer Edward Kelley in the late 16th century. The men claimed that angels revealed it to them. Dee's journals did not describe the language as "Enochian," instead preferring descriptors like "Angelical", the "Celestial Speech", the "Language of Angels", the "First

Language of God-Christ," the "Holy Language," or "Adamic" because, according to Dee's Angels, it was used by Adam in Paradise to name all things. The term "Enochian" comes from Dee's assertion that the Biblical Patriarch Enoch had been the last human (before Dee and Kelley) to know the language.

A student of the Renaissance Neo-Platonism, Dee did not draw distinctions between his mathematical research and his investigations into Hermetic magic and divination, instead considering both ventures to constitute different facets of the same quest: the search for a transcendent understanding of the divine forms which underlie the visible world.

Dee straddled the worlds of science and magic just as they were becoming distinguishable. One of the most learned men of his age, he had been invited to lecture on advanced algebra at the University of Paris while still in his early twenties. He spent much time and effort in the last thirty years or so of his life to attempting to commune with angels in order to learn the universal language of creation.

Dee was an intensely pious Christian, but his Christianity was deeply influenced by the Hermetic and Platonic-Pythagorean doctrines that were pervasive in the Renaissance. He believed that number was the basis of all things and the key to knowledge, that God's creation was an act of numbering. From Hermeticism, he drew the belief that man had the potential for divine power, and he believed this divine power could be exercised through mathematics. His cabalistic angel magic (which was heavily numerological) and his work on practical mathematics (navigation, for example) were simply the exalted and mundane ends of the same spectrum. His ultimate goal was to help bring forth a unified world religion through the healing of the breach of the Catholic and Protestant churches (at war with each other at the time note: the Thirty Years War) and the recapture of the pure theology of the ancients.

According to scholars, in his lifetime Dee amassed the largest library in England and one of the largest in Europe. The word incunabulum means cocoon or cradle and refers to something either in infancy or in metamorphosis. It is also referred to as the printed books prior to 1501, and has been extended to mean any rare and hermetic collection of books. John Dee used the term incunabula to refer to his library, which contained the most comprehensive collection of information since the Library of Alexandria burned.

### **John Dee and Shakespeare's Secret Identity Revealed**

"Shakespeare and Dr. Dee," American independent scholar and esoteric historian Vincent Bridges reveals William Shakespeare's secret identity during his so-called Lost Years. The result of five years of research by Bridges and his co-author Teresa Burns, the identification of William Shakespeare with the previously unidentified "Francis Garland" of Dr. John Dee's diaries reveals a completely new perspective on the Bard's life and work. Not only was he an intimate of occultists and spies, but also he may have witnessed an alchemical transmutation.

"If we make the identification of Dee's "Francis Garland" with the rising playwright William Shakespeare then most of the mysteries surrounding Shakespeare's life disappear like actors at the end of a play. A sudden light is thrown on the so-called lost years, and a real person, not a cipher or a mask, emerges," comments author Vincent Bridges. "Comparing the dates when Dee

notes Francis Garland in his diaries with the known dates of Shakespeare's life shows clearly that the idea is impossible to disprove," Bridges continues, "Francis Garland appears in Dee's diary from December 1586 through March of 1595, and in all that time we find not a single instance of Shakespeare being somewhere else when Francis Garland was visiting Dee."

If in fact Dee's courier was William Shakespeare, this connection to John Dee and Edward Kelley and their intersecting magical and alchemical circles can help us answer two of the most vexing questions in Shakespearean scholarship: first, why is it so difficult to find references to the Bard in his own time? And second, how and why does the work of someone who is all but invisible through 1593 become associated with the plays that for more than two decades dominate Elizabethan and Jacobean drama, and become the most-read and most-performed plays in the English language?

During the spring of 1581, John Dee had a close encounter with an angel. He was praying in the chapel of his Mortlake home when a sharp rapping sound drew him to the curtained windows. Throwing aside the drapes, John Dee came face to face with a shining being floating a full 12 feet off the ground. The being gestured for Dee to open the window. When he did, the shining figure handed him a smoky quartz egg about the size of a baby's head. Dee took the quartz egg, and the figure vanished.

It is easy, from a modern perspective, to dismiss this incident as a superstitious legend, but the crystal still exists, on display in the Manuscript Room of the British Museum. Dr. Dee kept careful records and made notes almost obsessively. We have notes on the construction of his other scrying glasses, as these types of crystals were known, but nothing, except the above incident, about the smoky quartz egg. Even Dee's first biographer, Meric Causabon, who was anything but sympathetic, simply reports the origin of the crystal without comment.

However strange this encounter may be, it is the use Dee made of his angelic gift that is the crux of the story.

John Dee was born in 1527 and his formative years were colored by the religious turmoil brought on by the Reformation. Dee's family, through which he would later claim distant kinship with Queen Elizabeth, arrived in London in the wake of Henry Tudor's coronation as Henry VII. His father was a gentlemen's gentleman for Henry VIII, and John Dee's character was molded in a climate of religious protest and reaction. By the time he went up to Cambridge at fifteen, he was searching for a resolution to the problem of religious authority, seeking a type of spiritual science that could supply insight into the workings of nature by infusing the natural world with mystical meaning.

John Dee was the Einstein of the era, a mathematician, astronomer, astrologer, geographer, and occultist, who collected the largest library in England and one of the best in Europe. Beginning in the early 1580s, Dee, along with his "scyer" or clairvoyant Edward Kelley, conducted a years-long series of communications with "angelic intelligences." In 1583, Dee, Kelley and their families embarked on a kind of apocalyptic missionary journey in which they attempted to enlist both Stephen I and Rudolph II, the rulers of Poland and The Holy Roman Empire. Dee returned to England in 1589, leaving Edward Kelley behind in Prague. Kelley

apparently died in Prague sometimes during the mid 1590s while attempting to escape from one of Rudolph II's prisons.

The Ophanic Intelligences, the sentience of whirling Light, gave Dr. Dee a powerful tool for leveraging reality. Imagine a magick tool box, small enough and portable enough to be scattered throughout the galaxy. The tool box contains "tools" designed to build a mechanism that functions as a combination radio set, life raft and emergency medical instrument. Included along with the tools is a DNA trigger coded instruction sheet.

The information was originally given to Dee because he could understand and respect the material.

### **The Apocalyptic Angels of Dr. John Dee**

Did the Ophanic angels communicate a new language of light, one that contained the DNA matrix of life, to Dee and Kelley in the 1580s? Was this working designed to be intelligible only to those with an understanding of higher mathematical dimensions? And was it meant to usher in the apocalyptic unveiling of a new precessional age? The answers would appear to be yes, and this insight can be found in the deep geometric structure of the Ophanic language itself.

### **Learning to Communicate with your DNA through the Language of Light.**

Four hundred years ago, contact with a higher form of intelligence was achieved. Could this higher intelligence be within our very DNA? From galaxies and nebulae to our DNA and the atoms around us, consciousness, as an awareness of structure and shape, is all around us. The ancient sages called this awareness sacred geometry and explored various ways to visualize these shape as a means of shifting consciousness to deeper levels, including perhaps direct communication the vast information within the DNA itself.

### **Sacred Geometry, Alchemy, John Dee and 'Calling the Angels'**

Hebrew unpacks only into a cube-octahedron, a truncation of a cubed octahedron. This "dymaxion" shape allows the surface of a sphere to map accurately onto 2 dimensions. The Ophanic language unpacks outward into higher dimensions. The dodecahedron forms the transitional stage, a blend of Hebrew and Ophanic, while the higher unpacking of the hyper-cube forms the 24-cell 4D figure, which contains the 3D structure of both the dodecahedron and the icosahedron.

The Ophanim delivered to Dr. Dee and Edward Kelly a complex system of magickal science that is both inclusive and inter-dimensional. It seems to function as a computer system, and composed of geometrical shapes and frequency matrices. It is impossible to go very far in understanding the Ophanic material without coming to the conclusion that this is proof of contact with a higher level of intelligence.

Basic symmetry set alignment and dimensional projection of geometric forms are accomplished by the Hebrew language operations. The Hypercube, and its dual the 16-cell, become the basic building block of the entire structure. The combination of Hebrew and Ophanic produce the dodecahedron of the Supreme

Ritual of the Pentagram. The faces of this dodecahedron become the twelve gates through which the Elemental Tablets, the Aethyrs and the Governors are organized. The dodeca also organizes the 7/5 spin imparted by the Sigil of Truth and the phi ratios of the Holy Tablet. The Tablet of Union forms the icosahedron that contains, or unifies, the other forms.

Without the geometric unification of the Tablet of Nalvage, the structure of the system is incomplete. It will function on its own, storing and processing information, performing operations and running programs, but without the 4D unification of the 24-cell, the Tablet, it cannot communicate with other such systems. Once this up-link is achieved, then operations concerning the Governors or the Good Angels can be directed from galactic central.

The Sigil of Truth also functioned as a geometric foundation on which the rest of the angelic system grew. Around the outer edge of the Sigil is a series of letters and numbers. From these, the angels derived a series of great elemental names, which were said to describe the forces ruling each elemental tablet. The names of the angelic beings within the heptagon/heptagram were transmitted in the form of letters arranged in squares. These squares were then read in different directions to produce even more angelic names. This gives the impression of a vast fractal universe in which the nature of the intelligence consulted depends on the symmetry angle of your approach.

Dee was excited about a book, the "Steganographica" of Trithemius, the Abbot of Sponheim. He spent ten days copying a manuscript of this work and crowed to Sir William about its value. The "Steganographica" appears to be a textbook on codes and ciphers, all very valuable to spies and intelligence networks, but is really a hermetic text on angelic communication. Designed so that the codes and ciphers described in the first section of the book must be used to read the second section on angelic magick, Trithemius' masterpiece works like our modern interactive games. The reader has absorbed the mind-set or world view of the book by the time the important information is reached.

In the winter of 1564, he wrote The "Monas Hieroglyphica" in one long twelve day explosion of insight. In spite of its intentional obscurity, the "Monas Hieroglyphica" became the renaissance equivalent of a best seller and attracted comment from the best minds of the next century and a half.

At the center of the work is a talismanic diagram that resembles the astrological symbol for Mercury, but with some significant changes. From this symbol, Dee extrapolated a complex system of mystical geometry, which he thought embodied the underlying unity, or monas, of the universe. However, having no desire for a heresy charge, Dee left the application of this universal symbology rather vague.

His readers, who knew the code and could understand the meaning and implied practical applications, made Dee's work into one of the cornerstones of Alchemy. They thought that Dee had discovered a universal symbol that, when engraved in the psyche, would allow man to experience the gnostic revelation. This revelation, in which all knowledge -- gnosis -- was received, then allowed one to operate as a lens or focus for spiritual activity. We can think of this idea as the basic definition of a shaman or a magician.

The texts which Kelly generated from the tables shown to him by the angels resemble the vast literary mandalas of Tibet, and like them are full of phonetic patterning, repetition, rhyme and alliteration. This type of verbal patterning is not found in normal speech, but is characteristic of poetry and magickal charms as well as "speaking in tongues," or glossolalia, that is language produced under trance conditions.

What are we to make of all this? From the evidence of Egypt, we have speculated that our use of language and our ability to visualize complex forms, such as letters and glyphs, allows our thoughts to attain a degree of coherence. Dee's "Radical Truths" demonstrates that these precepts survived the millennia, perhaps as the secret intellectual property of some descendent of the Ra Cult. Dee revealed much of the secret in his "Monas Hieroglyphica," as if to say to the world, or other worlds, "Here it is, we still remember."

### **Comments from Dan Winter**

Robert Morning Sky describing in detail the difference between the great Angelic "Aku" vs "Dracu" forces in spiritual history- the Aku translate to "bird tribe, " Ophanim", a lineage focused on the use of spiritual power of the mind and visualization. The Ophanim appear to be the inspirers of the great body of the bird shape in the Templar Cathedra Zodiac landscape. The Aperture from Sirius to Orion in the transmigration of souls, being again the magnetic issue.

The Dracu translate to Draconian, Reptilian, Setian, forces focused on technological and mechanical evolution, generally associated with control by fear and aggression.

The politics as described by Morningsky, were of an alliance between a more rebellious Sirian Prince geneticist and the Aku- Bird Tribes. The undertow was of a seed to a genepool which could link the heavy emotions and passion of the Reptilian/Draconian, with the high spiritual intention of the Bird Tribes. The result could be a species able to use powerful Serpent Force emotions, in the service of Angelic creation directly. Up to this point, in a sense, we have high spiritual beings, with limited leverage into matter. The human experiment created the possibility of human nervous systems and emotions, with feeling bodies capable of bending galaxies.

Angelic communication apparently has the pure principle of symmetry operations based on recursion. This would be our way of embedding our lives inside their waveform. According to Vincent, the Ophanim need to know that we have attempted to speak their language. The symbol set they have given us is the Enochian keys. The wave guide shapes of the Enochian alphabet are reminiscent of the black hole geometries which Bentov saw as the cookie cutters aligning the eddies within which galaxies were created (in his Cosmic Book). Their name and shape and waveguide in principle were all one.

The heart of the Enochian script seems to be this pent (5) inside a 7 spin. This is clearly the 5 cube hypercube in the seven spin tetra inside icosahedron. The five spin space of the Hypercube/dodeca nests in the seven spin of the Heart muscle, based on the 7 spins of the tetra, note parallel to Enochian

John Dee could not or would not shake our world by practicing the Enochian he was taught. Apocalypse awaited. Now with Apocalypse apparently here, the time for "calling all angels" may well be at hand.

The nature of the Enochian intelligences is an important question. They are, at the most inclusive level, the seven symmetry angles, or angels, of the tetrahedronal quark from which the universe around us is formed. Along with these are the four sub-atomic fields of operation, which we call for convenience the elemental forces. These "beings" are far beyond our comprehension, as pure being. We grip them by their "names" or descriptive titles. Enochian not only supplies powerfully descriptive "names," it supplies a framework through which their operation in the lower worlds, the worlds below the realm of pure being, can be charted. These charts, or hardware chips, are the Four Watchtowers and the Tablet of Union. In these matrices, the forces are personalized and symbolizes so that an operator can steer their consciousness, much like the help balloons or other icons help us navigate our computer systems. These "beings" are what the Tibetans call self-generated, that is they function and exist separate from the individual but they are activated, or animated, only when another mind is present. The deities said to reside the Kalichakra mandala are similar types of self-generated beings. In fact, there are many connections between the Enochian system and the Kalichakra.

What if a higher form of intelligence contacted humanity 400 years ago with the specific language that would allow us to embed our intentionality into the on-coming plasma storm of the galactic superwave?

The Ophanic or Angelic language, also known as Enochian in the broader sense, was transmitted to Dr. John Dee and his medium Sir Edward Kelley in a series of sessions from 1582 to 1589. Forming the core of several obscure magical traditions and societies in the subsequent centuries, Ophanic or Enochian remains one of the most obscure of the western mysteries, and one of the most misunderstood.

### **WHY They Are Called "Whirling Ones" - Angel Alphabets**

by Dan Winter

Vincent has been a leader in Ophanim and Angelic Alphabets in the several decades I have known him. As an electrical engineer myself- from the beginning I was always intrigued with his discoveries about the profound symmetry and deep pattern geometry 'embedded' in this seeming science behind calling Angels. When I accompanied him doing Enochian calls- thousands of miles apart- we invariably saw and felt responses which were 'big waves' - whether it was clouds or storms or big effects on the groups who practiced this 'language of the Gods'.

From a scientific perspective - the only way we can account for these observations is to suggest- we must be in the presence of a force which attracts and shapes very long waves of charge or plasma- rather like noticing that something 'in the plasma or ambient charge presence' has attracted and given direction to a 'very large tornado'. String theory, wormholes, and vortex theory in the plasma physics of the quantum field- all suggest a unifying conclusion- in effect physics is nothing but tornados of this so called universal 'plasma' - and if

something (Ophanim symmetry?) can steer this one tornado principle- it then would have the power to steer and direct everything in physics!

The simple truth is now approaching overwhelming acceptance in the physics community: the shape of ancient Gods and their bodies is rather well described in the way plasma bodies form among stars. For example the film "Thunderbolts of the Gods" describes how interstellar plasma bodies and dynamics literally fit the description of God in many traditions. Try a google search on "plasma universe" - you will see pretty much no scientist today would deny that plasma has a body, and that spiritual ideas about divine Gods pointed rather well to living and apparently self organizing (self aware?) plasma fields the scale of stars.

In physics- plasma comprises 99.99 percent of the universe. Plasma is essentially a cloud made of charge. Charge is a name for the compressible inertia storing waves of compression (negative charge) and rarefaction (positive charge) 'jello' or ether of the unified field. Most people understand this concept rather appropriately as the concept Yin vs Yang - but it also applies directly to all of physics.

The primal principle at issue- is to understand what it is that holds that body of charge (God or 'an angel') - together. Today - unlike in the time of Einstein - we do have an answer. Because we now know that golden ratio fractality- is the cause of gravity and all centripetal forces - we can begin to understand HOW it is that these 'angels' in fact HAVE bodies.

Angels (and people ) get a (plasma or aura) body when their field effect becomes centripetal- that is to say begins to implode and attract toward center. Angel ALPHABETS appear to be shadows of field effects whose VORTEX SHADOW ANGLE- or symmetry elements allows them to fuse implosively (centripedally). It is simply a certain series of donuts or vortex that learn how to approach each other at the right angle to implode and 'make a heart' (fractal center). ( Note how John McGovern- apparently now able to translate most any rock petroglyph globally- calls these ancient alphabet letters: "Plasma Residues". He is the chief science co-author with Tony Peratt- Los Alamos plasma physics- on the plasma storm / vs Whaledreamer- article: [goldenmean.info/whaledreamers](http://goldenmean.info/whaledreamers) )

The actual process of learning the symmetry operations which embed in ANGEL BODIES- is quite a syntax to learn- but VERY expanding to the aura. By learning the magic and physics of plasma beings that inhabit stars- we wake up inside a MUCH bigger dreamspell.. We expand the coherence of the BA (superluminal portion of our bio-plasma) squeezed like a seed from the husk of the KA (immediate coherence of our aura-as 'boat to the underworld'). Plus we gain the angelic evolution and satisfaction of learning to steer (by embedding in) VERY large tornados- tornados who are lonely until we sit at their wheel. In the same way - we recognize potential loving intelligence we find in the centripetal plasma fields of nature and the plant kingdom called elementals and nature spirits- when we see the intelligence of living plasma on a stellar scale- we must come to realize how much love and mind is also present there... if we are to qualify like them to learn to inhabit stars - with our aura. This is the so called status of becoming SUN GODS so revered by our ancestors.

What the Ophanim / Enochian alphabet (plasma residues of implosion into angel bodies) tried to teach us was just that: how to get our aura into plasma bodies the size of stars. This is nicely reflected in how the Ophanim characters were used to make the STARGATE movie.

Physics now can well describe what a "Stargate" is. It is a charge field which has become implosive or centripetal due to golden ratio fractality (taught at [www.AcademySacredGeometry.com](http://www.AcademySacredGeometry.com)) The elements of the field (toroid donuts of charge) which assemble to make such charge compression - in a constructive way among waves - is called FRACTAL.

If we examine how electric fields, especially - living plasma from biology - what you call your AURA- - create that kind of self organizing centripetal force- we arrive at the symmetry of the dodecahedron - which embeds directly from the HYPERCUBE- which Vincent Bridges discovered in the pattern within the OPHANIM alphabet symbols.

To make the long physics story really short, by showing us the angular or symmetry elements to embed our auras or plasma into stellar plasma fields - (black holes) - these angelic beings were showing us how to merge our bodies into theirs.

Why do they want us to merge with them? We are the substance- biologic life force plasma which eventually is the seed for the body they need to become. Or -to put it another way, somebody has to grow up big enough to be the plasma holding not just elemental kingdoms together, but eventually to be the plasma which holds stars together!

Angelic stories are romantic and full of love (perfect embedding) - and it is my suggestion that one of the best ways to see the love and pure intention in these angel stories - is to use pure physics. The symmetry ingredients of life itself are embedded in these ancient 'angelic calls'. At this time when the Sun's plasma MAY toast our fragile little planet- it seems like a good time to learn how to whisper to that tornado.

Angelic alphabets call our DNA to embed in longer waves and bigger tornados- our plasma fields into the stars... when we see the intelligence of living plasma on a stellar scale- we must come to realize how much love and mind is also present there... if we are to qualify like them to learn to inhabit stars - with our aura. This is the so called status of becoming SUN GODS so revered by our ancestors.

"One of the greatest scientific achievements imaginable would be the discovery of an explicit relationship between the waveform alphabets of quantum theory and certain human states of consciousness."

-Nick Herbert, Quantum Reality

## **Angelic Science and The Grail Myth**

**by Vincent M. Bridges**

Although humanity has spawned thousands of languages, fewer than a dozen instances of the invention of writing are recorded in human history. Most of these occurred in or around the ancient Near East. Cuneiform script in Sumer, Proto-Elamite in Caanan, and hieroglyphs in Egypt appeared roughly at the same time, around 3000 BC. Cretan pictographs and the Indus Valley scripts are dated to around 2000 BC. Hittite hieroglyphs and Chinese pictograms developed between 1700 and 1500 BC, as did the Semitic alphabet which would eventually become, with the Chinese alphabet, the form by which all living languages are written.

The Semitic alphabet developed, according to the best archeological evidence, in the turquoise and gold mines of Sinai just after 1700 BC. Hieratic or cursive Egyptian phonetic letters were applied to a proto-Semitic language. We can easily read the Semitic word "b'lat," the goddess, in hieratic characters on the quarry walls at Serabit El-Khadem in the Sinai. Similar developments occurred over the next two hundred years throughout ancient Caanan. By 1400 BC, roughly the time of the Exodus of Moses, these trends had merged into a form that scholars call the Caananite Linear alphabet. From this developed all other alphabetic scripts, from Latin Gothic to Old Hebrew and Imperial Aramaic, from Cyrillic to Kufic to Sanskrit and Amharic.

Logically, if any ancient alphabet could be called sacred, it must surely be that original alphabetic source. Tradition would also suggest that the origin of this sacred alphabet, the moment when the "flame letters" were revealed, involved the conjunction of Egyptian and Semitic sources in the Sinai. Working the mines where proto-sinatic inscriptions appear were the Midianites of the Bible, the people with whom Moses lived while in exile from Egypt. They were a Bedouin sort of people, pre-Yahweh Hebrews who worshipped a nameless God on a mountain top. It was while tending his flocks on the sacred mountain that Moses, the Egyptian prince, encountered the Burning Bush. Moses, of course, eventually returned to the Midianites' sacred mountain with a vast horde of wandering Semitic refugees to receive God's commandments; carved, we are told, by the divine appendage on slabs of stone.

Languages and scripts as far apart as Ethiopic, Tibetan and Arabic all have a "kabbalistic" tradition because of the sound/shape/symbol quality of the alphabet itself. Since all of these sacred alphabets were originally derived from a Caananite Linear source, we can speculate that the source of the concept is also the source of the alphabet.

In the tenth and eleventh century AD, the city of Troyes in France was home to a group of Jewish mystics. As Babylon declined as the center of the Diaspora, Islamic Spain became the focus of Judaism. This effervescence spilled over into southern France where the authority of the Church of Rome and its dislike for the Jews held little sway. In the latter half of the eleventh century, this community of scholars and mystics introduced a new elegant form of the Hebrew alphabet known as the Nachmanides-Rashi letters.

The core text of the Kabbalah, the Sepher Yetsirah, achieved its final form in the late eleventh century in southern France. Long thought to be the work of the

school of Isaac the Blind, modern scholars have found traces of third century Gnostic thought as well as evidence of a ninth century reworking. The mystical scholars who assembled this traditional wisdom into its written form also adopted the use of the Nachmanides-Rashi letterforms. These Kabbalists were mathematicians as well. It is not beyond possibility that they had decoded the torus shape inherent in the arrangement of letters in the first verse of Genesis, and the outline of its tagin delineated spiral. From this realization might have come the "shadows on the meeting tent" idea expressed in the Sepher Yetsirah, and later elaborated by Abraham Abulafia.

From this perspective, the letterforms could easily have been generated by the rabbis of Troyes. All this becomes even more interesting when we remember another famous citizen of Troyes in the late twelfth century. The medieval poet who introduced the Grail Myth, Chretien de Troyes, wrote just a century after the earliest manuscripts of the Sepher Yetsirah.

The Grail Myth, as begun by Chretien, is an elaborate blend of Celtic myth, Christian chivalry and Gnostic experience. Women serve the sacrament from a "graal" that provides for all needs, except that of healing the wounded king and the wasted land. For that, a question, "Whom does the Graal Serve?" must be asked. Both Chretien and later Wolfram von Eschenbach, whose Parzival claims to be the real story that Chretien only partly understood, reported that the tale originally came from one Guyot, or Kyot, of Provence. Wolfram also claims that Kyot heard it from Flegantis, a Jewish astrologer from Spain. Wolfram's grail, unlike Chretien's large shallow bowl, is a stone fallen from heaven. It spells out the names of those called to its service and otherwise communicates through miraculous means.

Perhaps what we have at the core of the Grail Myth is a glimpse of the language generating "stone" or tetrahedron of the mystics of Troyes. The possibility is a fascinating one that invites further research.

We have answered only part of the puzzle. The medieval Kabbalists may have invented the letterforms from a geometric model, but that model came from the text of Genesis, dating roughly to the sixth century BC. While the mystery remains, we have gained valuable knowledge about the nature of a "sacred alphabet."

So then, how can we define this concept of "sacred alphabet?"

First, it must do more than just spell words. The shape/sound/symbol coherence of the alphabets descended from the Caananite Linear allows languages as dissimilar as Hebrew and Tibetan to develop "kabbalist" symbologies. This can be seen at a glance by comparing a medieval Kabbalistic talisman, embedding the entire Tree of Life into one symbol using the first letter of each Sephiroth, with the Tibetan Kalachakra "Power of Ten" emblem.

Next, this symbological ability must reflect mathematical and geometric processes in the greater universe. In other words, a sacred alphabet also describes a cosmology. The alphabetic symbolism of the Sepher Yetsirah implies a sort of cookbook of creation. The Kalachakra system embraces all fields of knowledge, allowing ontology to recapitulate cosmogony.

A truly sacred alphabet may just be the quantum states which forms the shells/shapes of the atoms expressed in a sound/shape form that resonates with the atomic structure. These "letters" are then primal wave guides for space/time coherence. Their expression collapses probability's infinite wavefront into one holographic reality. The building blocks of God, indeed.

To understand this, we must look at two vastly different sacred alphabets, Egyptian hieroglyphics and Dr. Dee's Ophanic script.

Hieroglyphs developed suddenly in Egypt just after 3100 BC. They appeared almost of a piece, with little or no developmental states. Old Kingdom Egyptian, as a language, is full of sophisticated ideas and strange, ritualistic concepts, things that would suggest a long period of evolution. But the alphabet in which these ideas are written appeared and reached its ultimate perfection in the course of a few hundred years. It would remain in use, though it would evolve into other forms, for the next two thousand years.

An Old Kingdom Pharaoh, visiting a Ptolemaic temple, could have read his descendant's name from his cartouche, though he may not have been able to pronounce it. This continuity suggests that hieroglyphs served the sacred function of embedding symbologies extremely well. By this measure, they might be the most successful sacred alphabet in human history.

Perhaps the best way to see this is by examining the spelling of the name of the Neter, or god, Ptah. As the creator god of Memphis, Ptah symbolized the cosmic process brought down to human scale. Atum-Ra, the Sun God of Heliopolis, represented the creative force of the universe and Tehuti, or Thoth of Hermopolis, represented the actualizing of that creative force into the patterns of nature, into space/time itself. Ptah then shows how these forces shape the nature and being of man. We can think of Ptah as the architect of humanity, the DNA doctor braiding intelligence into simple Handy Monkey genes.

Esoteric Egyptology has long equated Ptah with the ratio known as Phi. This relationship can be shown simply by superimposing the glyphs that spell P - T - H. The glyph for P is a square; T is a semi-circle. Overlay these and you have the basis for the geometric derivation of the Phi proportions. Add the H, a cotton twist resembling a braid, and space appears for the development of the pentagram/pentagon from the Phi rectangle. This recursive nest of Phi ratios has often been thought of as relating directly to the human condition as a glyph symbolic of self-reflexive intelligence.

Add the determinative that indicates the divine condition and you have spelled a description of the force that imbues life with consciousness.

Egyptian hieroglyphs seem designed to convey a direct experience of the essence of the word. Reading the name Ptah in elegant old Kingdom glyphs imparts a wealth of understanding at a level far deeper than just the intellectual. In a very real sense, you could never know who "Ptah" was, until you could read his Name. This ability to impart a direct experience of sacred realities makes the Egyptian hieroglyphic alphabet almost unique among human alphabets. Learning ancient Egyptian was perhaps as mind expanding as learning Martian was in *Stranger in a Strange Land*.

The spiritual core of Egyptian religion was the power of "words" to shape the texture of reality. Pharaohs, such as the Sixth Dynasty's Unas, went to great lengths to inscribe whole texts on the inside of their tombs. The royal Ka could then read these words of power and re-shape death into immortality among the stars. By the Middle Kingdom, commoners were using some of these same texts in their coffins and tombs. Hieroglyphs remained the royal and preferred alphabet, but a more fluid form emerged.

This hieratic script was an attempt to reduce the hieroglyphic symbols to a form that could be swiftly rendered by a brush-like pen. Its more fluid motion of stroke abstracted the concrete images of Old Kingdom hieroglyphs into form-suggestive curves. Eventually, hieratic developed into Demotic and then the Greek influenced Coptic. The last hieroglyphic writing dates from the early fifth century AD.

By the seventh century, when the Arabs swept in from the desert with the hot breath of Allah behind them, knowledge of hieroglyphics had gone underground. And so we, humanity, lost touch with our most successful sacred alphabet. The Semitic alphabet forms, such as Greek and Arabic, allowed for a kind of symbol/shape/sound embeddedness, as described in the Sepher Yetsirah. But even this lacks the depth and immediacy of the hieroglyphs. Something important had been lost.

That "something" can best be seen by noting an attempt to fill the vacuum of its absence. Eleven hundred years after the last hieroglyphic inscription, Dr. John Dee, Queen Elizabeth I's court astrologer and the foremost scientist of his age, received a new language from the angels. This language, so powerful that it was dictated backward to prevent setting off unforeseen consequences, was to be written in a new script, which was also miraculously delivered.

Dee records that a faint yellow outline appeared on his page which he then filled in with black to produce his letters. These letters are unusual on several counts. First, they are not exactly unique. They resemble several other magi

### **About Alchemy**

Throughout the Ages, humanities experience with the 'elements of nature' have deeply fascinated us, and for some, hold the secrets of transformation and Universal meaning. Alchemy was chiefly concerned with transmutation of metals into gold and the finding of a universal remedy for diseases...a pouring together...of all the known science and mythology of each age.

There are many interpretations of this field of endeavor available today, each depicting slightly different stages, signs, and words describing them. It is a vast mythological system of symbols and metaphors, beings and stories, geometries and diagrams, elements and heavenly bodies, designed to represent aspects of the human psyche and spirit, as well as provide guidance towards the nature of the Universe.

The fundamental events or qualities/states of being or becoming in Western Alchemy are: blackening, whitening, yellowing and reddening. This corresponds to the four elements: earth, air, water, and fire. This also corresponds to the four qualities: cold, hot, moist, and dry. Through the process of using mercury,

sulphur, water, and fire, all in a ritualized fashion, the artifex - the student can achieve transmutation of the elements; through dissolution, coagulation, distillation, condensation, disintegration and bonding. Alchemy was the forerunner of chemistry. That's why some of the most beautiful glass artworks are made in the Czech Republic and the Cathedrals of France!

The working with gold in Egypt was assigned to a priestly class centered in the temple of the god Ptah at Memphis. Ptah was the patron of smelters and goldsmiths, his temple was "goldsmithy," and his priests were distinguished by such titles as "Great Wielder of the Hammer," and "He who knows the Secret of the Goldsmiths."

Pythagoras stated that quaternity defines the spectrum of possibilities in the physical world. Aristotle posed the fifth element, the quintessence. The alchemists were seeking to bring this fifth element down to Earth, through the repeated transmutations of matter. The Gold that was sought however was not always the material gold. To observe the alchemical process is to observe the process of creation itself, and to thus learn the secrets of divine genesis. Alchemy was a process revealing a way of giving enlightenment to the soul.

### **THE ALCHEMICAL SECRET -**

By Vincent Bridges and Dan Winter

Throughout human history there have been legends and myth about visitors from other worlds. In ancient times such visitors were called angels, archangels. ET's and gods. It is important for us to understand that this phenomenon is not new but has been part of human culture from the beginning. Other world visitors have its roots in interdimensional scientific laws of physics, as well as spiritual experiences. Angelic visitors are not fictional characters emerging from the human psyche; they are biological beings that emerge into our world from different matter densities that is an inherent part of a multi dimensional universe that we live in.

In H.P Blavatsky's book *The Voice of the Silence*, the secret fire of the Alchemists is described as kundalini, the "serpentine" or annular working power in the body of those trained in these arts. "It is an electric fiery occult or fahatic power, the great pristine force which underlies all organic and inorganic matter".

Let's start with the clue about gold. "...I am a soul... I am a star of gold..." Osiris, the Pharaoh announces in the Pyramid Texts, Line 886-9

The soul "sa", has a precise meaning. It is the wave nature, the flow of the breath, of the spirit, the khu. The Hebrew word Ruach, breath or spirit, preserves this meaning. In Genesis, we are told that God's breath, "His Ruach" moved across the waters of chaos to begin the process of creation.

The sages of An (Sun Gods of the Sumerians- the Gods who had coherent DNA field effects to go through the Sun) would have agreed, saying that RA (a Sun God) put forth his sakhū (the breath envelope of the soul) as he rose from the waters of Nun (the primeval waters from which life arose, out of which we must emerge to survive death).

Therefore, the king is declaring that he has entered the state of being called "soul," a state where the flow of spirit is self-sustaining, self-referencing and self-aware. To be such a soul is to have the possibility of immortality. He reinforces this by declaring that he has become "a star of gold."

This also has a very precise meaning. One of the deepest held secrets of the Egyptian mysteries was how to rearrange the Nuit Star, (painted on Egyptian coffins - her outstretched arms are to embrace the deceased) which has five lines pointing out from a common center, into a interlocked pentagram, the same five lines crossing around the common center to create an infinite nest of Phi ratios.

To the Egyptian sages, this symbolized the Light of the Horus's "current", which is a biological charge flame (the famous Blue Flame experienced and measurable in Bliss and peak experiences), which is released from the pineal gland.

The Pythagoreans claimed that the pentagram was the perfect symbol of humanity, and that its extension into space, the Gnostic "light in extension" of the dodecahedron, was the ultimate symbol of spirit. The crystalline form of DNA actually forms a dodecahedron.

Just as the pentagram is a nest of phi ratio recursion, gold, by its atomic geometry, is the most fractally recursive element. The planet then is the vessel or container for the unfoldment of The Cosmic Serpent of DNA, "living in water and emitting photons, like an aquatic dragon spitting fire," as Jeremy Narby (famous author of the Cosmic Serpent, DNA and the Origins of Knowledge- a shamanic guide) described it.

So the newly dead king's statement can now be read as: "I am a self-sustaining, self-aware being, whose fractality, inside and out, is as infinite as the perfect shape of gold."

Suddenly, we are on a different level of understanding. With a flash, we see that the Egyptians were not just superstitious priests worshipping the sky out of ignorance; they were spiritual scientists with deep insight into the nature of reality and the physics of immortality.

From the Tibetan Buddhist tradition comes many examples of the latter use of this implosive soul force. Padmasambhava, who brought Buddhism to Tibet in the 8th century CE, is said to have attained his diamond body in the Asura Cave in Nepal after three years of tantric meditations. Something happened in that cave; the whole hillside is still pervaded with an astral intensity strong enough to grow an image of Tara, the Tibetan Isis, out of solid rock. Padmasambhava himself demonstrated the power of this transformation by melting the rock of the cave wall and pressing his hand into it like Clark Gable in wet cement on Hollywood Boulevard.

The Pharaoh then, as he began his journey to the star fields, should be seen as a kind of Boddhisatva, an enlightened being making a leap of evolution. The Pharaoh would, in theory, have completed a tantric-type compassion realization and then perhaps used a trace of "alchemical" gold to crystallize the process.

Done properly, this would result in an enlightened being capable of compassionately inhabiting a newly born star. If this flash is done consciously, with full mindfulness all the way down the level of the DNA, then the "Diamond Body of Light" becomes stable and perhaps even tangible and navigable

To be a star you have to make gravity (centering fractal attractive force) for yourself in your own heart. When the DNA implodes with the hearts sonic ponytail (braiding algorithm) embedding makes the gravity we use to slingshot ourselves from heart to plane to the sun to the stars.

John Dee learned most of the languages of Earth, and then said he needs to understand true Angel language. An Ophanim Angel knocked on his window, handed him of grey green magnetic stone sphere. This egg Ophanic communication device is still in the British museum today. They are useful for organizing the magnetism of glands and optical cortex hologram to enable shamanic star penetrance.

Careful examination of the surviving manuscripts indicates that there is a pattern and coherence to the entire Ophanic opus. The pattern points to sacred geometry as the key to the puzzle. The Pyramid Texts, mankind's oldest religious writings, frozen, like an ant in amber; these inscriptions record the definitive expression of an ancient star religion, whose beliefs included the translation of the dead king into a star in the constellation of Orion.

Whether we consider these ancient sages as part of the lost prehistory of the human race or as visitors from another star system, the ruins and traces they left behind demonstrate their interest in gold mining and processing. Zacharia Sitchin, (Earth Chronicles) in his extensive revisioning of the Babylonian myths, has suggested that these alien visitors (Sumerian Gods-Anunaki) were mining gold to help repair a damaged atmosphere on their home planet.

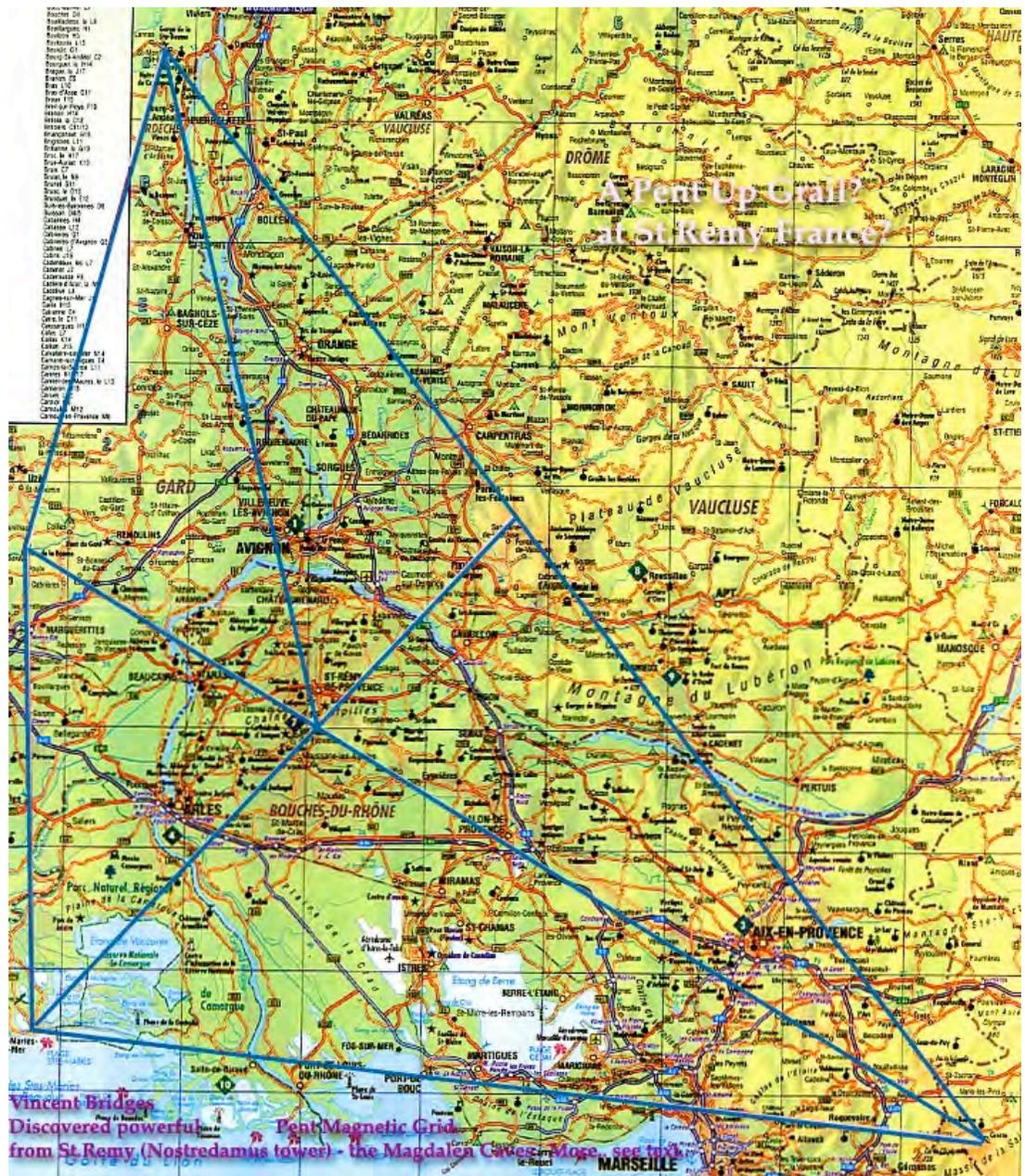
The fractal quality of gold would help increase the gravity of a planet and therefore help hold an atmosphere, but even ionized throughout the planet's surface, it hard to see how even tons of gold would help. Yet, the ancient civilization, as shown by Graham Hancock in Fingerprints of the Gods, was certainly deeply concerned with mining and processing gold.

If the use of alchemical gold, (alchemy, remember, comes from Al Khem, the black land of Egypt) as a technological way to attain immortality suggests that embedding recursion into the blood, into the DNA, is the key, then there must be non-technological ways to produce the same effect. Dan Winter suggests that the use of alchemical gold produces a Borg-like collective consciousness, but does not facilitate the development of a soul, becoming in the end a materialist dead-end. The Pharaoh did not become a soul by eating alchemical gold alone; he underwent another, internal, process to become a star of gold, a soul inhabiting a stellar matrix in the heart of Orion.

Dan Winter demonstrated that the heart's ECG rhythm embeds Phi ratios at the moment of compassion and expressing love. He has speculated that coherent heart rhythms could braid immunity into the cell at the level of its DNA structure, confirming that fractal immune identity is a possible solution to chronic illness. Perfect fractality, perfect coherence and self-awareness produces perfect immunity, or near immortality of the body.

The Pharaoh then, as he began his journey to the star fields, should be seen as a kind of Boddhisatva, an enlightened being making a leap of evolution. The Pharaoh would, in theory, have completed the tantric-type compassion realization and then perhaps used a trace of alchemical gold to crystallize the process. Done properly, this would result in a compassionate, enlightened being capable of compassionately inhabiting a newly born star.

As Nuit declared in the first section of the Book of the Law: "Every man and every woman is a star."



**What really was 2012 -The Golden Dawn of a New Millennium: TEN EQUINOXES TO COSMIC CONSCIOUSNESS and The Great Cross by Vincent Bridges**

Every 13,000 years or so, our planet and the solar system clicks into place as part of a larger, intergalactic pattern of geometry. To even begin to grok this one, we must think large, very large.

The space/time universe revealed to us by the activity of all radiating frequencies of energy appears to be very big and very old and yet still energetic and expanding, that is quite young. The center point of all this radiation seems to be, from our point of view, at the crown of the Virgin, or about 5-7 degrees of Virgo. This is a super cluster of galaxies, and far away, out on the edge of the radiation universe, we find our little cluster of a dozen or so galaxies, and, close to the center of the cluster, we find our own galaxy.

From this perspective, it is easy to see that galaxies may be as numerous as any other life form within its evolutionary niche. Galaxies are vast organisms, energy/matter constructs in a basic self-organising pattern. From this, who is to say that galaxies are not vast minds as well? They are the oldest stable structures in the universe, after all.

Then looking at our own galaxy, we see clearly its self-organizing swirl. Keeping our broad-band radiation vision turned on, we also notice something unusual about the matter in the galaxy. It clusters in a counter swirling pattern in a flat plane along the equator of the galactic energy sphere from edge to core. As we shift to the more or less visible spectrum, the common image of a spiral galaxy appears. At the center, where the spiral arms converge, a large lump of intense energy boils away.

Gravity is a function of matters geometric structure, forming patterns of attractiveness that function as a fractal ratio of density or distance. In the very center of the gravity lens formed by the stickiness of matter in this dissipative structure called a galaxy, we find that the force of gravity is intense enough to collapse matter in on itself, forming what is called a black hole. If we think of this as a point where all frequencies and velocities become infinite, and therefore beyond the space/time limitations of our radiationally experienced universe, then the idea of such a super-black hole has distinct implications for consciousness.

Because we experience reality as a by-product of photon emission and exchange, as shown by Einsteins relativity theories, we are subject to a space-like and time-like continuum of events. This prevents us from observing the embedded patterns of mind, those indications of meaning that emerge as synchronicity from a developing sentience. The collapse of matter into a flash of energy/information, which then approaches and passes infinite velocities, becoming everywhere and nowhere simultaneously, forms a matrix of awareness that remains stable across vast scales of size and organization. This suggests that constructs of matter, such as atoms, and constructs of ideas, such as a language, are all part of the same process.

The center of our galaxy is hidden from us here on earth. We see only a haze of interstellar dust through our local spiral arm. However, its power can be seen in the fact that the arrows of Scorpio and Sagittarius point to its location. This mystic Great Sun, or Sun behind the Sun, has attracted the attention of many cosmic-oriented cultures. The Mayan for instance called it the Hunab Ku and thought of it as a regulating mechanism that determined the flow of life throughout the galaxy.

The Hunab Ku symbol is instructive. It shows us two opposing flows, similar to the Chinese Tao, uniting to form four outward arms or angles. The two flows represent the processional flow of the galactic radiational field and the precession flow of the gravity lens forming at ninety degrees to the field flow, or in a band along the equator. The intersection of these two flows produces a cross or quartering effect.

From earth, we can define a line from the center point in Sagittarius to its opposite point in Gemini as our local galactic axis. This cosmic pillar acts a direction finder, locating us in the galactic lens. While this axis remains constant, our relationship to it down here on earth changes with the flow of time.

Because the earth wobbles on its axis as it spins, any point, such as an equinox or a solstice, appears to move counter to the suns progress through the ecliptic at the rate of one degree every 72 years. The angle of the earths intersection with the galactic axis changes over time, and only once every 13,000 years or so does it form a true right angle, ninety degrees, to the galactic core.

This ninety degree intersection produces a scalar field effect similar to that which forms gravity waves into fractally attractive matter packets called atoms. In other words, an intersection of field flow at ninety degrees produces a burst of information/energy that is transmitted instantaneously from the galactic core to the solar and planetary core. This higher density radiation might even be seen, by those sensitive to its light, as an ultra-violet blue glow near the cusp of Sagittarius and Capricorn. The Hopi called it the Blue Star and said it marked the end of time.

Beginning with the eclipse period just ended, our planet has entered the intersection zone. Over the next few years, the subtle illumination pulsing from the Hunab Ku directly to our consciousness will grow ever brighter. In this period, the moment of the equinox, when the solar and celestial ecliptics cross, has a profound significance. This balancing point, where the light is equal, can also be our access point to the influx of new energy/information with which we are beginning to be bombarded.

### **The Value of Angelic Interaction**

From the point of view of the Ophanic Intelligences, the whole of mankind's history, all of its struggle toward science and civilization, religion, art and philosophy, has been leading up to this point, these few years when the beam narrows and the laser-like illumination of living Light streams out from the galactic core. The last time we reached this point, 13,000 years ago, the experiment wasn't completely a success. In fact, it looks a lot like a total disaster.

What if our entire genetic evolution had been engineered to produce an animal, carbon-based life form capable of internalizing and integrating the out-pouring of galactic awareness? The Ophanim insist that this is exactly the case, and we, poor domesticated apes that we are, find ourselves facing the harvest once again.

OK, so what exactly are the Ophanic Intelligences trying to tell us?

First of all, they delivered a system to Dee and Kelley that operates as a dimensional interface and communication device capable of direct contact with the geometric structure of the universe itself. This is symbolized, and actualized, as a language, Ophanic, which is at once both an operating system and an interactive platform for all other operating systems. The structures formed from this language embed higher dimensional forms within 2D and 3D physical patterns so that to vibrate a word sets off a wave cascade across all scales of resonance which produces an archetype or iconic image that corresponds to the geometry of the original wave. Sound, symbol and reality modulation are therefore congruent in a true universal language.

The system included everything from a way to harness the currents of synchronicity to a way to communicate directly with the intelligence of a portion of the earth's surface. We just haven't been smart enough yet to figure it all out. And if we have, we haven't had the guts to use it for more than hubba-bubba magick.

So where does that leave us?

The galactic process is upon us and we are still trying to read the instructions on the life boat.

When we re-established contact, the angels explained that the lapse was basically caused by the fragility of our connection, symbolized by my tarot-like visions, and the turbulence caused by the on-coming energy front. Without a core group of adepts, it was very hard to hold open the contact. But at the equinoxes, it was very easy to punch through the static and make contact.

For each of the equinoxes, the Ophanic Intelligences will be focused on teaching those of us who can tune in how to deal with the increasingly intense transformational energy from the center of the galaxy. The experiences will be holographic, so that the information of all is contained in any one, but absorbing all ten will produce an image with greater definition and clarity.

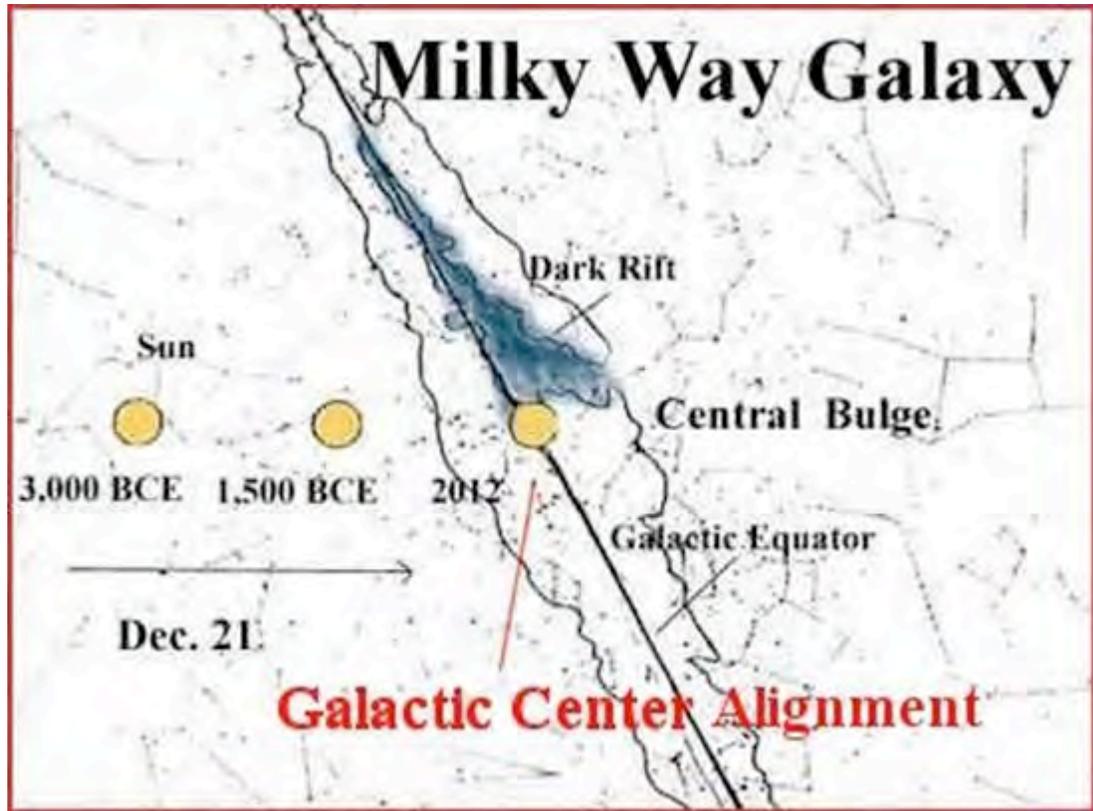
The Ophanic Intelligences have suggested some simple visualizations and magickal exercises that should be done as part of the process, but they assure me that if you just open to the moment, you can grok all you need of the inner process.

Projecting the Tree of Life on the Celestial Globe

The basic meditation practice the angels suggested is the projection of the astral Tree of Life onto the celestial sphere.

This develops out of the Middle Pillar exercise, a component of the Meta-Programming Protocol, which aligns the energy centers along the spine with the sephiroths of the middle pillar on the Tree of Life. Once this metaxic monad is

created, it is then visualized as the center point of a vast toroidal, doughnut-shaped field domain. The north or positive pole of the field domain is aligned with the north celestial pole, disregarding the earth's tilt, and the south, or negative pole is similarly aligned.



### **Vast**

When we say vast, we mean vast, about one light year in radius. Thinking in terms of the rubber-sheet metaphor for space/time, this is the point where the rubber sheet of space/time begins to flatten out from its increasingly steep plunge down our solar system's gravity well. This slightly less than one light year in radius sphere acts as an interface for our system. It is the membrane formed by the force of our local attractiveness. The angels suggested that this membrane be viewed as a thin surface reflective film hanging in space and reflecting star light off its surface in such a way as to show the pattern of the fixed stars. Far inside this bubble of reflected star light is the dim yellow brilliance of our local star, the Sun.

On this scale, the metaxic monad can be visualized as the size of the entire solar system. Since earth is a component in this system, we orient ourselves on the system as a whole. The earth's tilt is disregarded for the moment and the ecliptic, the apparent path of the Sun and the actual orbit of Earth, becomes the equator of our celestial globe.

This means that the north and south poles of this globe are displaced from the planetary poles. The earth is tilted in respect to the central axis of the celestial

globe. It looks ever unto Binah, as we will see as the Tree of Life develops in the celestial sphere.

To help follow this complex mediation, I suggest you find an inexpensive Map of the Sky chart at a planetarium gift shop or a nature store. I used one by Cartographia De Agostin Milano, which I found for \$8 at my local planetarium. It helps to draw these sephirothic projections directly onto the star map before trying to visualize it. For an even deeper understanding, try doing the geometry, with a compass and straight edge, that creates the projection pattern.

On my chart, the ecliptic pole is clearly marked, another reason to use a good sky chart to locate these spots. The scale of the chart I'm using is such that a 2 3 diameter circle covers roughly 10 degrees of arc. I use the same size circle for all the sephiroths as an indication of total field effect. In other words, all the stars in that 10 degree circle are part of the projected sephirothic influence, although the focus point of each sphere, particularly when it is a specific star or stellar object, takes on an additional importance.

For Kether, the center point, the ecliptic pole, coincides with the gaseous planetary nebulae number 6543 and the circle includes most of the body of the constellation Draco, the Dragon. From that center point, draw a line through the brightest star on the ecliptic equator of the celestial globe, Regulus at the heart of Leo, the Lion. Then add the other quarter line at 90 degrees to the Leo line and let it continue to the ecliptic equator. This creates four equatorial intersection points, in Leo, Taurus, Scorpio and Aquarius.

These are the projected Tiphareth points. Tiphareth is actually the center point of the globe, but is projected outward to create these four stellar gateways. Leo is of course focused on Regulus, Taurus has no specific star at the center, but focuses the energy of the Pleiades. Aquarius is empty of significant stars, having the constellation of Aquarius curving around the edge of the circle, with the water jar outside as if pouring back in. However, the Scorpio gateway is an active stellar area focused on the head of the Scorpion.

With these four points, and the north and south ecliptic poles, we have created an octahedron of eight faces, six points and twelve lines. (Note: Using these six points as the center of the faces on a cube, the dual of the octahedron, an astronomically correct cube of space, another kabbalistic space/time construct, can be visualized. However this is far from our purpose here.) Going back to our north ecliptic pole, which we have quartered to give us our four Tiphareth points, we divide each of these angles in half, giving us four pairs, or eight, lines radiating out from our north ecliptic pole.

These new lines do not create a location on the ecliptic equator; they form the side pillar, Tree of Life, locations of Chesed and Geburah which are on these new angle lines at about 30 degrees of elevation from the Tiphareth points on the ecliptic equator. The Chesed points, upper and lower, are focus points of deep space. The upper Chesed point lies between Bootes and Coma Bernices and focuses on globular cluster 2572 (M3), the lower point falls on the forelegs of Pegasus focusing on the epsilon star of Pegasus.

The Geburah points, right and left, are also deep space localities. Geburah right lies between Ophiucus and the tail of the Serpent and focuses on the planetary

nebulae 6572. Geburah left includes the tail of the Lynx and focuses on the variable star RR.

Continuing in on the 45 degree lines, we come to the upper sephiroths of Chokmah and Binah. There is a significant gap between these sephirotic pairs, symbolizing the Abyss. As on the Tree, Chokmah is above, closer to the center, than Chesed, and Binah is above Geburah. Chokmah, upper, then lies in the area between Draco, Ursa Major and Bootes focused on galaxy 6866 (M102) and its local group of galaxies and quasars. The lower Chokmah point lies between Cygnus and Cephus, focused on the the Grand Storm area of nebular instabilities on the Orion arm of our galaxy.

The Binah points, after all these deep space localities, are focused on local stars, within a few hundred light years any way. Binah right is focused on the quasars in the intersection of Lyra, Hercules and the Head of the Dragon, Draco, and includes Vega, the bright star directly overhead in the summer sky of the northern hemisphere, and Etamin of Draco. Binah left includes most of Ursa Minor and focuses on Polaris, our planetary pole star. (Hence, looking ever toward Binah.)

And so we have projected the upper sephiroths of the Tree on the northern hemisphere of globe. Before we proceed to the southern hemisphere and the rest of the Tree, there is one important point to note.

If we place the sun in the stellar void of the Aquarius Tiphareth gateway, and then proceed backward through Scorpio, and so on we find that we are defining a distance/density spiral through the local area of galaxy, first, and then on out into intergalactic space. Just to get a simple grasp of this, think of the Sun as the center point and spiral out to the next gateway, the close-by stars at the head of Scorpio, then further out to Regulus at the edge of our local stellar cluster. From there, the spiral continues on to the Pleiades, then in to the Pegasus stars, the planetary nebulae in between the tail of the Serpent and Ophiucus, and the deep space nebulae between Bootes and Coma Bernices and on to the variable star near the tail of the Lynx. From there it spirals in to the Grand Storm disturbance area of our galaxy, through the Vega doorway and then out to a distant group of galaxies and quasars. And then, back into our pole star, Polaris and out again to the diffuse planetary nebulae poised far above the ecliptic.

This spiral groups our local space/time into a relationship with distant objects and galactic clusters in such a way as to locate and define our precise matter/energy/information balance. It forms a geometric description of identity/locality just like a fingerprint or a zip code. However, before we get too cosmic, let us get on with the projection of the Tree below Tiphareth onto the southern hemisphere.

Malkuth is focused on the southern ecliptic pole and contains the local globular cluster known as the Greater Magellantic Cloud. The Tiphareth points on the ecliptic equator are the same, with Netzach and Hod in the place of Chesed and Geburah. Yesod, however, since it is also on the middle pillar, is projected outward onto the sphere at right angles to Binah and Chokmah, at the same distance from the center, and on the lines from the Tiphareth equatorial points.

And so we have Netzach containing, in its upper circle, a piece of the body of the Hydra and focusing on a deep space quasar. The lower Netzach field contains most of the constellation of the Phoenix and focuses on galaxy NGC 300. The right Hod field contains most of Canis Major and focuses on Sirius. The left Hod circle contains the Telescopium constellation with a focus on its central very distant stars.

The Yesod fields are, from left clockwise: 1) the constellation of the Chameleon, 2) the central stars of Carina and Vela, 3) the constellation of Caelum, focused on the globular cluster 1851, 4) a part of the body of Eridanus, focused on the bright star Achernar. While the data on some of these stellar objects is scanty, it appears that a counter-spiraling distance/density wave is also constructed from the lower Tree's projection on the celestial sphere.

OK, now take a deep breath and relax. What seems overwhelming while searching out star spots on a sky chart is actually in practice quite easy.

Stand facing the east, and, with the middle pillar humming along, fill in the rest of the Tree. When this image is clear in the mind, simply project it outward, keeping Tiphareth on the equator. As the image moves out, it expands and curves until Kether and Malkuth reach the poles. For the spring equinox, align the east Tiphareth sphere on Aquarius; for the fall equinox, align the Leo sphere to the east.

Then simply continue to the south, visualize the Tree and project outward until it clicks in place with the eastern Tree. Continue on, doing the same procedure, until you come back to the east. Facing east again, imagine the sun rising just to the south of the Aquarius gateway, as it will on the spring equinox, and let the light fill the sphere.

When the sphere is full of light, and when the sun is completely above the horizon, let this energy flow into your Tiphareth/heart center and then radiate back out to the complete array of 22 spheres projected on the celestial globe. Staying focused on the heart center, let the light/energy build within the total sphere. Hold as long as possible and then absorb into the heart.

### **Suggested Ritual Protocol for the Equinox Workings**

If you plan to do the equinox working, you should spend a few days practicing the above meditation. The working itself takes place at dawn on the equinox, so the magickal space and the participants should be prepared well ahead of time. The working itself should begin roughly half an hour before dawn.

The working itself should follow this basic format:

A) Opening and Preparing Sacred Space. This can be any kind of circle clearing and casting as long as the Middle Pillar is activated.

B) Visualizing and Projecting the Tree of Life. Let this take as long as it needs; remember, practice beforehand makes this component go smoothly. Make sure your projections are complete and solid before going on to the next.

C) Energizing the Sphere. As the sun rises, and the eastern gateway sphere fills with light, draw that light into your heart. Then let it radiate out to the other

sephiroths. Synchronize your breathing with this flow and then begin to circumbulate clockwise pushing the energy along as you pass the east. The best way to do this is to bow the head slightly, right foot forward, and clap the hands over your bowed head in the direction you are pushing the energy as you exhale. On the in breath, stand back up straight, feet together, with the finger to the lips. Continue to push the energy, in this way or however it feels natural to you until the sun clears the horizon.

D) Fixing in the Energy in a Usable Form. When the energy is white-hot, use the LVX gestures, or any other similar gestures, to bring the Light down onto the central altar. Here you may have bread and wine, cakes and ale, water and sprout, or any other food that you want to imbue with the Celestial brilliance. Crystals are a good addition because they can hold the energy potential in their crystal matrices. I would suggest a combination of crystals, clear and amethyst, and some simple home made cereal food and beverage.

E) Dedication. When the energy is fixed, dedicate the food and drink and energy matrix of the crystal and the working itself to the good of all sentient creatures throughout the universe. Send energy to any specific people or peoples you feel need it at that moment.

F) Consumption. Absorb the energy by eating the food, drink the beverage and holding the crystal over your heart. Take long enough with this to internalize the change.

G) Closing. Thank all the divine, arch-angelic and elemental presences involved in the working, and then release any left over energy to the universe.

H) De-Briefing. Sit for a few minutes with the experience. Then let the words flow onto paper or into a tape recorder. Put some kind of words around the experience while it is still fresh.

### **A Few Last Words**

This is the suggested pattern of opening to the energy of the transformation period we are going through. It seems to align us in space/time and gives us some simple techniques for integrating the energy/information itself. But this is only the beginning. As we work this pattern every six months for the next five years, powerful magickal currents will be created and anchored into the planet.

The angels have much work to do, but first we must be able to tune into their frequency. These equinox workings are designed to do just that. As we tune in, we will be given the guidance we need to do the rest.



## The Heart of South France Mysteries

A Sacred Geometry Retreat and Tour with Vincent Bridges

