

# THE NEW JERUSALEM



UlpiaN

« Let no one enter here unless he is a geometer... »



# **THE NEW JERUSALEM AND THE THIRD TEMPLE**

**« Away with fools, the illiterate, and the ignorant! »  
« Let no one enter here unless he is a geometer... »**



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## PREFACE

This book does not merely bring a revelation, for a world that lies is a world that dies; it is a revolution and the beginning of a new world...

The name “**New Jerusalem**” appears for the first time in the **Book of Revelation**, the final text of the New Testament.

*Revelation* does not mean the end of the world, but is the translation of the Greek word **ἀποκάλυψις / apokálupsis**, which means “**Revelation**” or **unveiling**.

This heterogeneous text, whose supposed author is the evangelist John, would, according to my research, have as its true author the **LIVING Christ** (not resurrected, since he was not crucified), known under the alias **Barabbas**, eldest son of **Judas of Gamala**.

It would have been dictated at Patmos to the author of the Fourth Gospel, none other than the beloved disciple **Lazarus**, who became **John** after his initiation (symbolic death followed by resurrection). It is a vengeful manifesto against collaborating priests and the Roman Satan, against the impostor **Jesus bar Juda**, who claims to be resurrected\* and calls for the **burning** of Rome\*\*, which indeed took place in 64 CE.

The Christ proclaims himself the **RESURRECTED MESSIAH**...

## PRELIMINARIES

Those familiar with the Gospel according to John will have noticed that after the “resurrection,” Christ arranges to meet his disciples on the shore of the Sea of Tiberias, where a miraculous catch takes place:

“Simon Peter went aboard and dragged the net ashore, full of large fish, one hundred and fifty-three of them; and although there were so many, the net was not torn.”  
— John 21:11

Indeed, **153** is not an ordinary number but is called the **Tetractys**, because it is the first of four numbers in the mathematical universe to possess certain properties:

$$153 = 1 + 2 + 3 + 4 + 5 + 6 + \dots + 15 + 16 + 17 \quad (17 \text{ is its hidden value})$$

$$153 = 1^3 + 3^3 + 5^3 = 1 + 27 + 125$$

$$153 = 1! + 2! + 3! + 4! + 5! = 1 + 2 + 6 + 24 + 120$$

The last line involves **factorial calculation** and constitutes proof of advanced mathematical knowledge!...

“*Thus says the First and the Last, who was dead and has come back to life.*” Revelation 2:8

“*Come, I will show you the judgment of the great prostitute who sits beside the many waters.*”  
Revelation 17:1

This surprising encoding of the New Testament through the insertion of mathematical knowledge led me to investigate whether the same applied to the Old Testament, which is common to the three revealed monotheistic religions (Judaism, Christianity, Islam). I was not disappointed.

From the very first book of the Torah, I rediscovered the **HIDDEN Tetractys** in Genesis:

*“In the second month, on the seventeenth day of the month, all the fountains of the great deep burst forth, and the windows of the heavens were opened.”* Genesis 7:11

*“In the seventh month, on the seventeenth day of the month, the ark came to rest on the mountains of Ararat...”* Genesis 8:4

Genesis indicates that the waters rose for **150 days** and subsided after **150 days**.

In reality, it is **153 days** (the number of the Tetractys associated with 17), because there are **exactly five months** between the 17th day of the second month and the 17th day of the seventh month in a real **GEOPHYSICAL year**, just as in our modern calendar, which counts:

$$31 + 30 + 31 + 30 + 31 = \mathbf{153 \text{ days}}$$

The apparent discrepancy of three days results from the use of the Babylonian calendar, composed of twelve months of thirty days (the Babylonians added a thirteenth month of thirty days every six years).

In **Genesis 17:1**, the Lord appears to Abram and says: *“I am God Almighty.”*

In **Exodus 3:14**, which evokes the infinite number Pi, God says to Moses:  
*“I am who I will be.”*

The Ancients also knew the **Golden Ratio  $\Phi$  (Phi) = 1.618...** (divine proportion), which has two remarkable properties: its square root = **0.618 = Phi - 1**, and its square = **2.618 = Phi + 1**.

Proof of this is found in the **Egyptian Royal Cubit**, whose value **0.5236 = Pi / 6 = 3.1416 / 6**, can be obtained by the following calculation (to four decimal places):

$$\mathbf{R.C. = 0.5236 = Pi - Phi^2 = 3.1416 - 2.618}$$

The number **111** is also important, as it is the **gematric value of the word *aleph***, the first letter of the Hebrew alphabet. **1.11...** is the ratio between **400 (grads)** and **360 (degrees)**.

The Sumerians, who preceded the Babylonians, invented the **sexagesimal system** (base 60, a number easily divisible by 1, 2, 3, 4, 5, 6, 10, 12, 15, 30, 60) and the **360-degree circle**.

It is probably because of its importance that **1:11** was used to number a significant verse in Ecclesiastes:

*“There is no remembrance of former things, nor will there be any remembrance of things yet to come among those who come after.”*

# **A DIGITAL CITY**

## **— PLAN —**

**ORIGINS**

**CLUES**

**FOUNDING PRINCIPLE**

**FEATURES**

**GEOMETRIC ENCODINGS**



# THE NEW JERUSALEM

## Preamble

*The New Jerusalem* belongs neither to myth nor to classical archaeology. This work sets out the existence of a **digital city**, designed according to **geometric, biblical, and symbolic principles**, projected onto a real territory. This city was never built materially, yet it is **locatable, measurable, and coherent**. It exists on the map and in number.

It is called *Jerusalem* not as a poetic analogy, but because it concentrates—within its geographic limits—the **tombs of the two Messiahs**, the complete **furnishings of the Temple**, major relics (including **Mary of Bethany**, and **Jewish treasures**). Such a concentration can only be explained by a **deliberate reconstitution**, carried out by founding migrants and then by generations of men devoted to secrecy.

## I. ORIGINS

Sometimes (incorrectly) called the Heavenly Jerusalem, it is mentioned in only one book, the Bible, in **Revelation**.

The author states (I quote):

“The angel carried me away in the Spirit to a great and high mountain, and showed me the holy city, Jerusalem, coming down out of heaven from God, having the glory of God.” Rev. 21(10)

“It had a great, high wall with twelve gates, and at the gates twelve angels, and on the gates were written the names of the twelve tribes of the sons of Israel: on the east three gates, on the north three gates, on the south three gates, and on the west three gates. The wall of the city had twelve foundations, and on them the names of the twelve apostles of the Lamb. The one who spoke with me had a golden measuring rod to measure the city and its gates and its wall... He measured the wall and found it to be 144 cubits, a human measure, which is also an angel’s measure.” Rev. 21(12–17)

Revelation is a remarkable text which, in my view, is not a precursor announcing the end of the world (or of a world) through cataclysms. Rather, **Revelation**, whose name means “revelation” or, more exactly etymologically, “**unveiling**,” would be a manifesto whose author is **Jesus Barabbas**, the “Jesus” released by Pilate, proclaiming his claim to be the Messiah. In Revelation, one reads his hatred of the Romans, for he preaches the burning of Rome by the sea, comparing it to Babylon the Great (chapter 18): Rome is, for him, the city of perversion.

The Gospels state that Humanity (or perhaps the Hebrew people) is represented by grapes, a vine, and that priests are represented by vineyard workers. This is why the text is called **the Parable of the Vineyard Workers** (Matt. 21, Mark 12, Luke 20). Jesus says that if the workers do not carry out their mission properly, God will take away from them the management of the vineyard. This means that the priests of Jesus' time, having failed, would in a sense be revoked—making understandable **the establishment of a rival city called the New Jerusalem in another country.**

This would therefore be a project of migrants who wish to establish another Jerusalem than that of Israel, because they hold different beliefs and seek to settle elsewhere. This is why Jesus warned: *“I have other sheep that are not of this fold.”* (John 10:16)

The fold represents other nations, and the sheep other disciples. This becomes entirely explicable if one recognizes that Jesus had the opportunity to travel for nearly thirty years (from year +6 to year +33).

According to my calculations, Jesus would have been born in **-7** and would have fled Israel in **+6**, at the moment when his father, **Judas of Gamala**, who had rebelled against the Romans, was captured and executed. At that time Jesus was **13 years old**, the age of majority, the Bar Mitzvah, and would have fled to Egypt as the eldest, accompanied by his mother and his brothers and sisters. This is why Leonardo da Vinci does not depict “Joseph” in his painting of the Flight into Egypt.

Having departed at age 13, he would not have returned to Israel until age **40** (John 8:57), to which must be added 3 years since the crucifixion would, in my view, have taken place at **Yom Kippur\*** in the year **36**. Nearly 27 years during which Jesus would have disappeared, and during which he could have traveled and recruited disciples.

Jesus (Barabbas), banished by Pilate and sought by the Romans as soon as Tiberius learned he had been released, had no reason to remain in Asia. He would have come to settle in Gaul, landing at Narbonne, to establish himself in the Razès between Alet and Arques, near a very particular place.

Why there? Because there existed numerous Jewish communities in southern Gaul, especially at Narbonne. And one must not forget that a synagogue existed at Lunel nearly fifty years before Christ.

**Jesus Barabbas, called the Christ**, would have arrived with his family, placed them in safety, and would have instigated the many insurrections that preceded the final one of his lifetime: the revolt of 66, which ended in disaster—the destruction of Jerusalem and the Second Temple in 70—before the surrender of Masada in 74.

\* The Codex Bezae, which contains the oldest Gospel of Luke, cites a **“necessity”** of grace rather than a custom, and one finds no trace of this “Paschal privilege.” The crucifixion would therefore have taken place on the Day of Atonement.



## 2. Delacroix's painting: *Jacob Wrestling with the Angel*



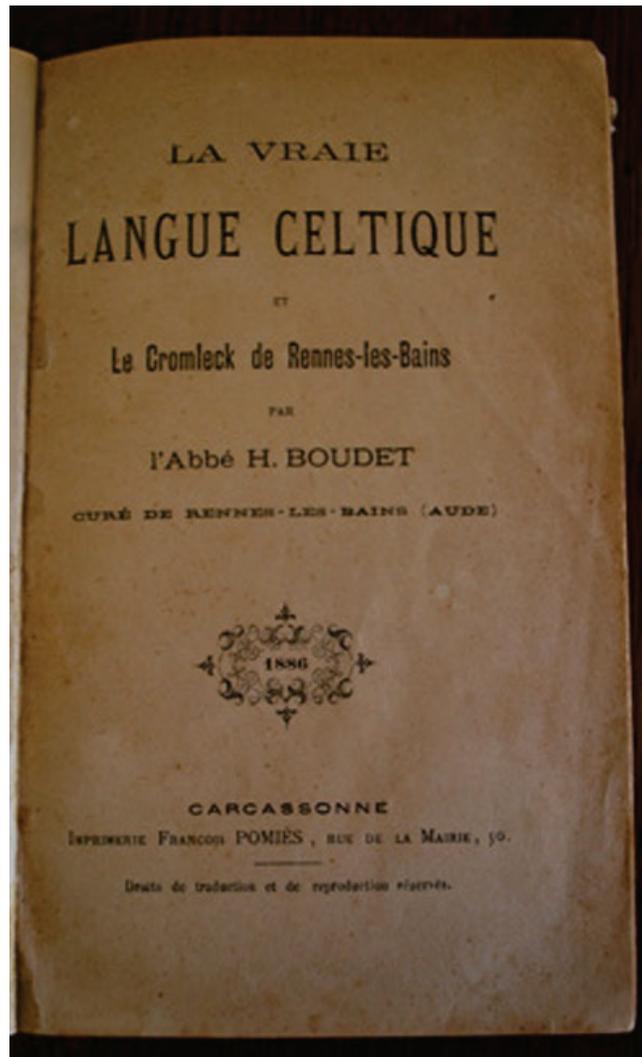
Excerpt from the painting — Chapel of the Angels — Delacroix 1861 — Church of Saint-Sulpice (Paris)

In this painting, several elements function as territorial clues: the weapons laid on the ground evoke Jerusalem, whose name means **city of peace**. The missing bow, whose quiver is visible, phonetically refers to **Arques**, a key village in the device. A deliberate anachronism—the hat—constitutes the supreme clue: it refers to **Espéraza**, the world capital of hats in the 19th century. Delacroix thus suggests, through a biblical scene, a precise geographical anchoring in the Razès.

## 3. *The True Celtic Language* by Abbé Boudet

In *The True Celtic Language*, Boudet describes a cromlech which, materially, does not exist: the stones are natural, eroded, and are not menhirs. Yet he provides a detailed map. This apparent contradiction is foundational: it suggests that the cromlech is not to be sought in the ground but to be **constructed mentally**, based on an implicit pun: *stone circle* = *circle of two stones*. (Boudet evokes the Punic language “To Pun” = wordplay...)

The circle thus suggested is not archaeological but conceptual: **it is the terrestrial projection of the celestial vault.**



*Photo: Boudet 'book*

### III. FOUNDING PRINCIPLE

The founding principle of the New Jerusalem belongs to a very ancient tradition, explicitly formulated by **Hermes Trismegistus**: "*As above, so below.*" In other words, the sky can be **projected onto the Earth**, and territory can become the mirror of the celestial vault.

This idea is neither isolated nor marginal. It reappears in several known or suggested realizations:

- the **Shield of Orion** projected onto the plateau of **Giza**, through the layout of the pyramids,
- the **constellation of Boötes** projected onto the castle of **Montségur**,
- the **Great Bear**, used as a territorial framework in *The Countess of Cagliostro*, where it is associated with the boundary marker **A.L.C.O.R. / C.A.L.O.R.**, a cardinal point and foundation stone.

The *New Jerusalem* fully belongs to this tradition of sacred geography, where the ground becomes a text.

## 1. The circle

From two isolated standing stones—the menhirs of **Pontils** and **Saint-Salvayre**—a unique circle is defined. It corresponds to no material cromlech, but to a conceptual cromlech suggested by Boudet's *True Celtic Language*.

This circle is not an archaeological figure but a cosmic one: it represents the terrestrial projection of the celestial vault, an image of infinity and the divine.

## 2. Squaring the circle

This circle is geometrically transformed into a unique and non-arbitrary **square of quadrature**. This operation invokes  $\pi$ , an irreducible and sacred variable. It symbolizes the passage from the celestial to the terrestrial, from the infinite to the measurable.

The quadrature refers directly to the architecture of **Solomon's Temple**, which becomes the structuring model of the entire digital city.

## 3. Solomon's Temple

Inside the square, two equilateral triangles are drawn, each passing through a menhir. Their superposition forms a **Seal of Solomon**.

Certain edges define a **double inner square**, corresponding to the forecourt and the Holy Place. The **Holy of Holies** is constructed outside the square; its center corresponds to the **Needle of Arques**.

# IV. FEATURES

The geometry of the digital city is not an isolated abstract construction: it is **validated on the ground** through a series of precise alignments—measurable and reproducible—implicating religious buildings whose positions are sometimes atypical.

These alignments are not the primary framework of the city; they act as secondary markers inserted into a more ancient and more fundamental structure.

## 1. The vertical axis

A north–south axis crosses the center of the circle and the square of quadrature. It passes through the church of **Peyrolles**, whose peculiarity is to be offset from the center of the village. This topographic anomaly suggests that the church was not placed for ordinary pastoral reasons, but to respect a **preexisting alignment**.

## 2. The horizontal axis

The west–east axis is materialized by the church of **Valmigère**. This axis crosses the vertical axis at the geometric center of the figure, forming a perfect **Greek cross** inscribed in the circle. This cross is not merely symbolic; it defines the internal cardinal directions of the digital city.

## 3. The initial diameter

The initial diameter of the circle is the one that links the two founding menhirs, Pontils and Saint-Salvayre. It is the primordial axis of the figure, earlier than any ecclesial implantation.

The church of **Saint-Salvayre** was repositioned on this diameter after a fire. This reconstruction on the exact axis indicates a conscious will to respect a preexisting tracing older than the building itself.

## 4. The external perpendicular

On the perpendicular to this diameter lies the church of **Luc-sur-Aude**, situated outside the circle and the square. This excluded position is significant: Luc does not belong to the heart of the digital city, but acts as an external reference point validating the overall orientation of the figure.

## 5. A Seal of Solomon

Taking the two menhirs as vertices, one can construct a Seal of Solomon, suggested by the stained-glass windows placed on the walls of the church of Saint-André d'Alet (which is anomalous for a Christian church).

## 6. Proximity to the former zero meridian

Unexpected and exceptional: the trace of the former zero meridian passes exactly through the southern corner of the square of quadrature. Does this presence reflect an intention?

## 7. A plan?

All this suggests that the geometry is not imposed a posteriori, but that it has been respected and maintained over time, notably during reconstructions or relocations of buildings.

Thus emerges a complete device: a **cosmic circle**, a **terrestrial square**, a **Christian cross**, and a **Jewish Seal of Solomon** inscribed in the real landscape.

## 8. Dimensions and sacred units

The dimensions of the square of quadrature are not expressed in modern units, but in an ancient unit directly linked to Solomon's Temple: the **Egyptian royal cubit (R.C.)**.

This unit is not chosen arbitrarily. It constitutes what may be called a **Divine Measure (D.M.)**, because it involves the two fundamental constants of sacred geometry:  $\pi$  (**Pi**) and  $\phi$  (**Phi**).

The ideal mathematical value of the royal cubit is:

- $\pi / 6 = 0.5236 \text{ m}$

This value can also be written:

- $\pi - \phi^2 = 3.1416 - 2.618 \approx 0.5236$

The royal cubit thus results from the relation between the circle ( $\pi$ ) and the divine proportion ( $\phi$ ). It is simultaneously **circular and harmonic**, making it a sacred unit par excellence.

Measurements transferred onto the map, taking scale into account, give for the major side of the digital city a length of about **14,398 royal cubits**, close to **14,400**. This value explicitly refers to the biblical number **144**, central in the description of the celestial Jerusalem in Revelation.

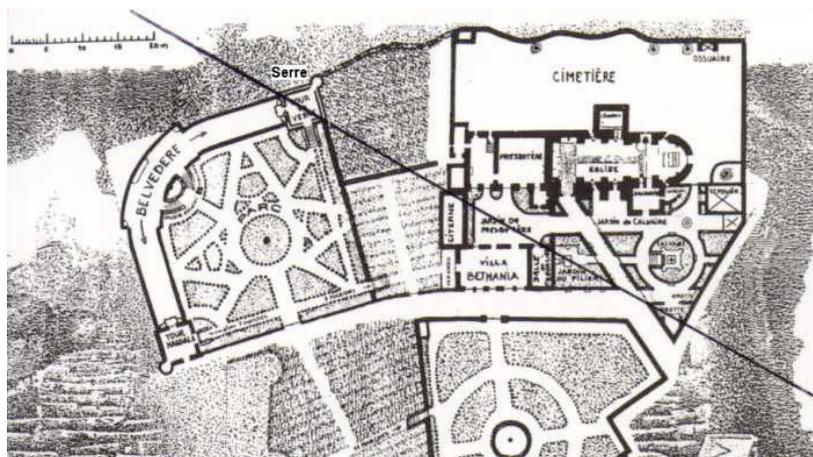
Thus, the city is measured not only with an ancient unit, but with a **divine measure**, confirming that the geometry employed belongs to an ancient sacred knowledge.

## V. GEOMETRIC ENCODINGS

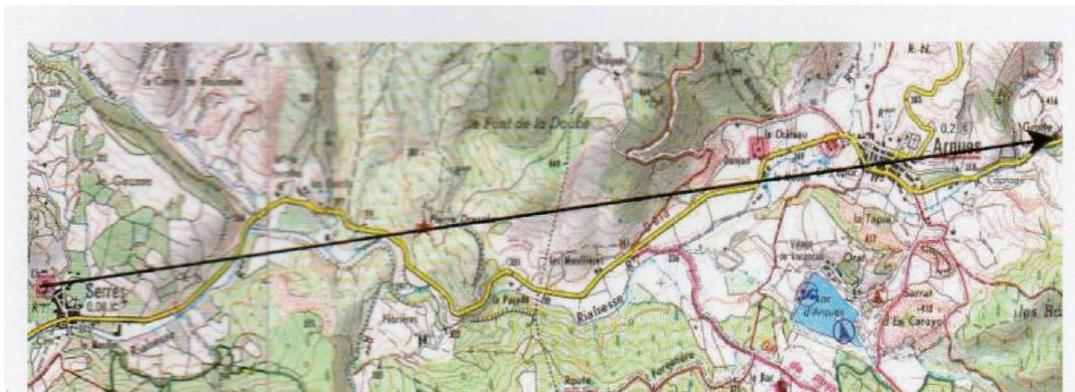
The church and estate of Rennes-le-Château contain, for the trained eye, crucial information for understanding the Great Secret.

### 1. The line of January 17

In 1998, I discovered on the estate of Rennes-le-Château an alignment of the greatest importance:



*Photo: Saunière's estate plan — alignment Tower (Serre) – Pillar – Grotto]*



Alignement sur la carte Michelin :  
Château de Serres, Pierre dressée (menhir), grotte d'Arques.

These alignments prove that the miniature grotto built by Abbé Saunière is a model indicating the grotto located east of Arques !

If one measures the dextrogyre angle of this straight line, it is **171°**, recalling the date of **January 17** (17.1).

If one measures the distance from the menhir of Pontils to the grotto of Arques, it is **1681 toises**.

The date January 17 is recurrent in the enigma of the Razès. It is not only the date of death of Marie de Nègre d'Ablès (last lord of Rennes-le-Château), but it is also highlighted by the tombstone of Abbé Jean Vié, priest of Rennes-les-Bains, who died (in reality) on August 31, 1872.



According to me, it represents this very particular line whose extension leads to a monolith called the Needle...

## 2. The importance of the number 17

In Boudet's map published in 1886 in *The True Celtic Language*, it seems that the values **171** and **117** were meant to be emphasized, as illustrated by the researcher Thierry Espalion.



Indeed, the “1” of the altitude 514 divides in the middle the 35 points that are not menhirs and are not 35 in reality.

The number 17 is the hidden value of the **Tetractys 153**, a sacred numerical figure known since Antiquity.

The number 153—explicitly mentioned in John’s Gospel (the miraculous catch)—is the sum of the numbers from 1 to 17.

In the New Jerusalem, 17 appears in multiple coherent forms:

- January 17, major symbolic date,
- $171^\circ$  as the angular coordinate of the grotto of Arques (17.1),
- the gematric value of D.M. (D = 4, M = 13),
- a  $17^\circ$  angle between the axes of the two Saint-Sulpice churches (old and new),
- cromlech of 16 or 18 kilometers.

The number 17 is a **central, recurrent, structuring** marker of the *New Jerusalem*. It is not a random repetition, but the numerical expression of a deeper principle.

### 3. The Ulpian coordinates

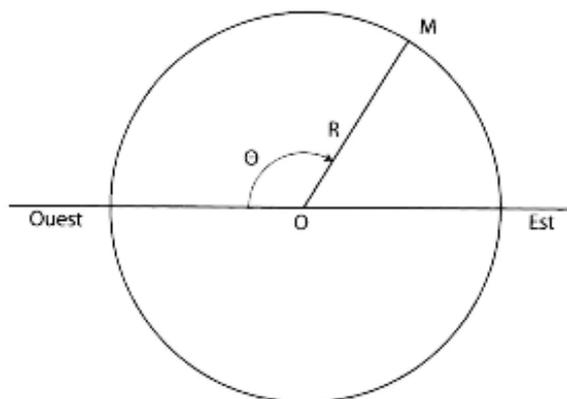
The coordinates of the grotto of Arques reveal the existence of an intentional, coherent two-dimensional geolocation system that I have named the **Ulpian coordinates**.

This name is not arbitrary. It refers to Prince Ulpian, cited by Nostradamus, a figure linked to ordeal, knowledge, and danger incurred when revealing a major secret. I adopted this pseudonym in direct reference to that figure, because the discovery of the Ulpian coordinates is inseparable from the discovery of the meaning of the **D.M. Writing**.

The Ulpian coordinates are the **spatial and operative translation** of the D.M. Writing: they allow one to move from symbol to terrain.

#### System characteristics

- polar coordinates,
- the pole is the menhir of **Pontils** (and exceptionally that of Saint-Salvayre),
- the angle is measured in a **dextrogyre** direction, inverse of the classical trigonometric sense,
- the radial coordinate is always expressed in ancient **toises of the Écritoire** (1.959 m), a unit used in the Templar era.



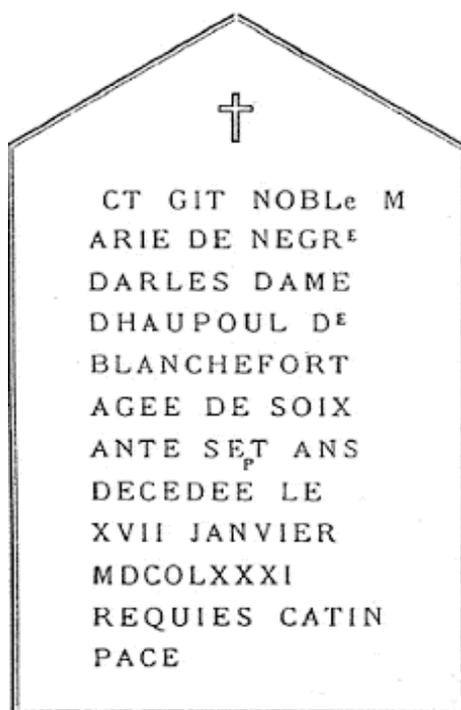
*Ulpian coordinates diagram*

This system is not intended to locate ordinary buildings. It is reserved for precise sensitive places: **Templar caches, treasury deposits, Holy of Holies, sacred tombs.**

The Ulpian coordinates thus reveal a **secret scientific** system based on measure, number, and orientation, probably reserved to a restricted circle of initiates—first and foremost the **Templars.**

They are suggested in the plan of Saunière's estate, whose model designates the grotto of Arques; the S.E.S.A. stele reproduction displays its coordinates:

- angular coordinate **171°** (for January 17),
- radial coordinate **1681** toises (instead of 1781 by closing a "C" in the date).



*Photo: S.E.S.A. stele reproduction — (bulletin no. 17, 1906]*

The grotto of Arques is not a cache but a final beacon, the last station before the entrance to a hidden place.

#### 4. The D.M. Writing

This is a particular application of the Ulpan coordinates reserved for the tombs of the two Messiahs, in which:

- **M** designates the value of the radial coordinate = **1000 toises**,
- **D** designates the cubic stone (die) that masks the entrance of the “chimneys” (shafts).

The **D.M.** Writing is a central key of the *New Jerusalem*. It must be understood on two complementary levels: symbolic and operative.

##### a) Symbolic reading

D.M. can simultaneously be read as:

- Two Messiahs,
- Divine Measure,
- House of God, « **Maison Dieu** » in French
- numerical value 17 (D = 4, M = 13).

It is to suggest this declension that the letter M is shown in different sizes in the church of Rennes-le-Château.



*Photo: Baptistry — M-shaped beards and the M of the phylactery*

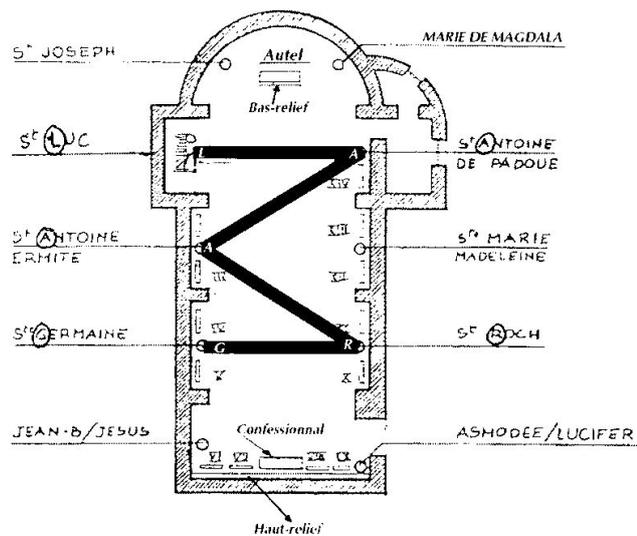


Photo: Saints' initials forming "GRAAL" and drawing an M / Sigma

## b) Operative reading

The operative reading allows one to move from meaning to action, from text to terrain.

### The letter M: Thousand

M means Thousand. It indicates a change of scale, a passage from the visible to the invisible, from the profane to the sacred. This is not a modern hypothesis: it is encoded in 19th-century initiatory literature.

In *La Jangada*, Jules Verne cleverly conceals the secret of **M = Thousand**. This encoding is not gratuitous: it is directly related to the enigma of the Razès, a region already identified as a territory of symbolic projection. Verne acts as a transmitter, confirming that certain distances, measures, and inscriptions must be read with an implicit factor of a thousand.

This key is materially revealed by the pillar inscribed **MISSION 1891**, which decomposes into **M / IS / SION**:

- M = Thousand,
- IS = nomen sacrum of IesouS, meaning Savior,
- SION = Jerusalem.

The pillar thus indicates both the measure, the tradition, and the destination.

The Centuries wrongly attributed to **Nostradamus** currently contain 942 quatrains, whereas originally there existed 10 centuries of 100 quatrains each—making **Nostradamus the "author" of the Writing of the Thousands...**

## The letter D: Die (cubic stone)

D refers to the die, the cubic stone.

In sacred architecture, the die is the element that blocks vertical access: it closes a shaft, a cache, or a descending conduit. It does not protect horizontally; it locks depth.

This meaning is confirmed by several converging clues in Abbé Boudet:

- the deliberate absence of the **number IV** in the preliminary pages,
- the textual “slip” of the word “**de**,” written deliberately with an accent, in the last paragraph of the book (p. 306),
- the linguistic play on “trouides,” understood as “hole of the Ide”: Ide (fish) referring to the Christic acronym ICHTUS. The term does not designate druids, but a Christic hole—i.e., a sacred cavity associated with Christ, protected and deliberately encrypted.

Thus, D = Die always indicates the presence of a blocked access, a closure point, or a mineral lock protecting a sacred place.

This is why Boudet explicitly suggests that the **die gives the key to the enigma**—according to the implicit formula: “the key is on the door.” In other words, the sign that closes is also the one that allows understanding.

This confirms that *The True Celtic Language* is not merely a coded book (depending on an external key), but an encrypted book: the key is internal to the text, dispersed in anomalies, slips, and deliberate inconsistencies.

# **A SUBSTITUTION ?**

VI. THE SECRET OF THE INVERTED N's

VII. THE SECRET OF THE INVERTED TITULUS CRUCIS

VIII. THE SECRET OF LEONARDO DA VINCI

IX. THE SECRET OF THE RAZÈS CHURCHES

X. THE TOOLS (KEYS) OF THE GREAT



## VI. THE SECRET OF THE INVERTED N's

What could be the secret of Abbé Saunière, parish priest of Rennes-le-Château, who suffered a sudden illness on **17 January 1917** and died on **22 January** of that same month?



**Would the inverted N in the I.N.R.I. of his first grave be his legacy to posterity?**

Originally, the N in an **I.N.R.I.** (*titulus*) designates a **Nazoréen** (John 18:5), that is a partisan of **Judas of Gamala**, initiator of the **Fourth Philosophy** (according to Flavius Josephus), who recognizes “**only God as Master,**” and who stands at the origin of the Zealots.

Later, after the **Council of Nicaea (325)** and the falsifications carried out under Constantine's reign (discoveries of the **Way of the Cross**, the **Holy Sepulchre**, the **titulus crucis** and a fragment of the **True Cross**), the word **Nazoréen** was removed and replaced by **Nazaréen**, meaning an inhabitant of Nazareth.

The **inverted N** encountered throughout the old Christian world expresses the **negation** that the crucified man is the **Christ (King of the Jews)** and casts doubt on the Resurrection.

**1. It is found on religious motifs (crucifixions and crucifixes):**

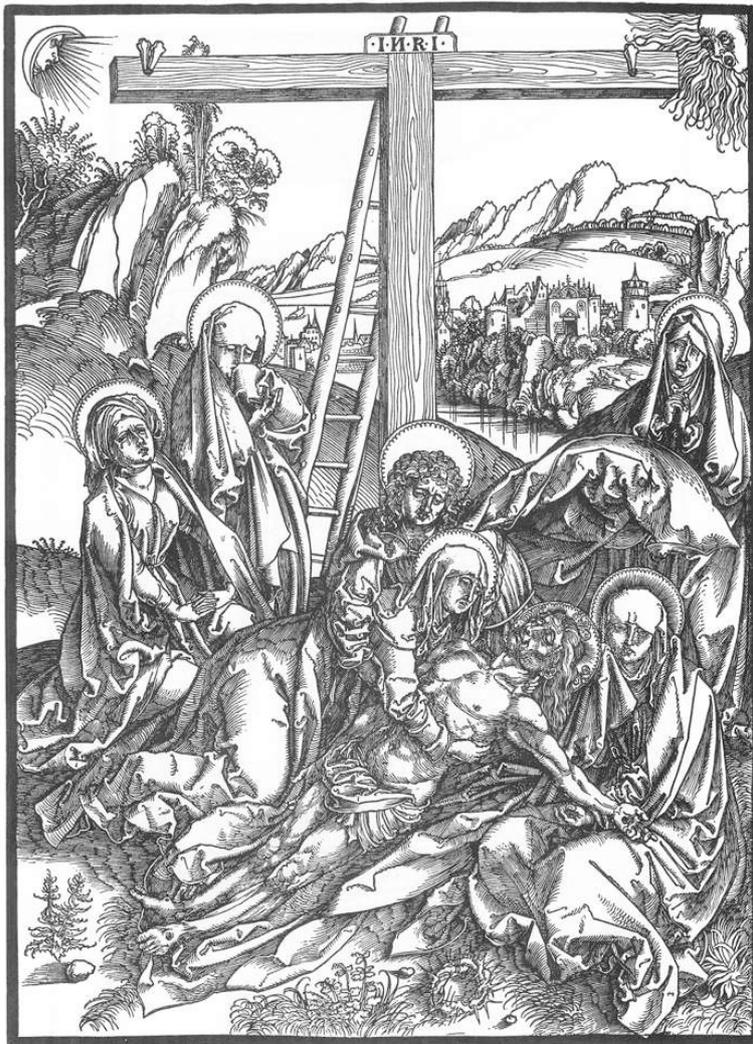
- Rubens





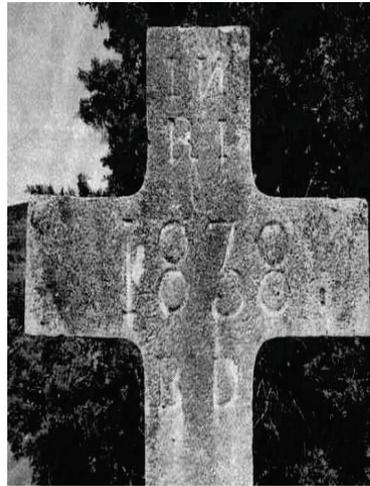
**Rubens crucifixion with inverted N]**

- Dürer



**Dürer crucifixion with inverted N**

- Crucifix of Saint Vincent de Paul (kept in the Church of the Réformés, Marseille)
- 
- On the calvary of Antugnac



**Antugnac calvary]**

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- In the church of Cassaignes



**Cassaignes church crucifix]**

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- On a crucifix in Aleth (Photo Patrick POURTAL)



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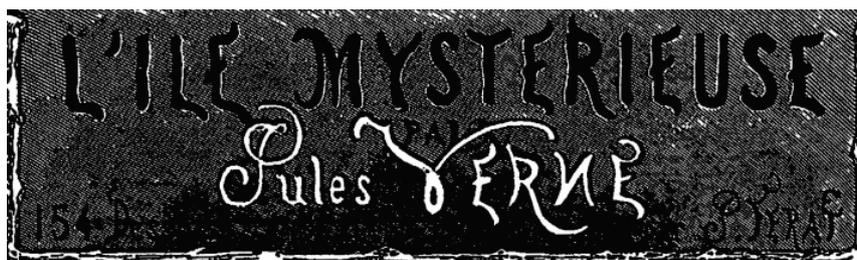
## 2. It is also found in secular works

-On numerous tombs

-Ingres's signature in his painting *Oedipus Solves the Riddle*; here, the solution to the riddle would lie in the meaning of the anagram: **N-REGIS** (inverted N = Savior King = J.C.)



-In Verne, in the *The Mysterious Island*



**L'Île mystérieuse" Verne showing inverted N**



This doctrine is made explicit in the Gospel of Luke (chapter I), which parallels the destinies of John the Baptist and the Christ in the two canticles of Zechariah and Mary.

The “*Canticle of Zechariah*” has the special characteristic of appearing only in the Gospel of Luke.

## 5. The Codex Bezae

Highlighted in the apocryphal small parchment (P1) by Wieland WILKER in 2004, and by the Saint Luke of the altar of Notre-Dame de Marceille, I studied the earliest existing translation of the Greek text produced by Mrs. Sylvie CHABERT D’HYERES in 2009, and I discovered several fundamental differences from the current Gospel:

- 1.69 Designated as **Savior** (horn of salvation) = Jesus
- 1.77 **Future Redeemer** (“To give knowledge of salvation to his people, in forgiveness of their sins”) to be compared with the scapegoat sacrificed at Kippur
- 1.79 “To appear as **light**” (italicized by the translator)

Let us note:

- Luke 1.51 The Christ is presented as the liberator destined to deliver Israel. “The strength of his arm” designates “the sword.”
- The term Nazoréen is still used (2.39)
- The sentence in Luke 23(17): I do not share the translator’s opinion that the sentence was moved. In my view, it was numbered **17** intentionally to highlight its importance: if there was a “necessity of grace” (replacing “custom”), this privilege—which appears nowhere at Passover—could only exist on the Day of Atonement, i.e., at **Kippur...**

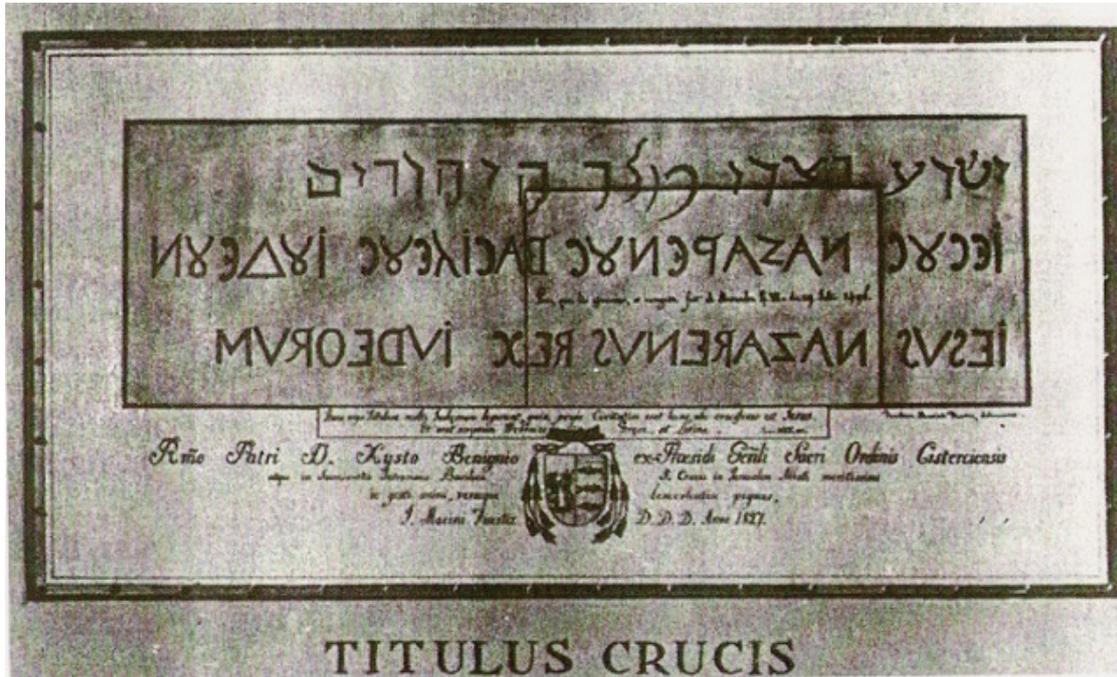
“Now there was a necessity, for reasons of the feast, to release one to them.”

In my view, Roman law—by not inflicting two punishments—was respected: the only Jesus, who was Barabbas, was flogged and then released.

## VII. THE SECRET OF THE INVERTED *TITULUS CRUCIS*

The analysis of the *Titulus Crucis* is one of the most sensitive and decisive points of the Great Secret. It does not belong to the critique of authenticity or to art history in the classical sense, but to a **cryptological reading** founded on the intentional transmission of a message.

### 1. The Titulus of Rome: inversion and intention



Titulus of Rome]

The *Titulus Crucis* kept in Rome, in the Church of Santa Croce in Gerusalemme, presents three lines in Hebrew, Greek and Latin. It is characterized by an **inversion of the reading direction** for the Greek and Latin lines, in an oriental manner.

And the **letters are deliberately reversed**, which rules out error, wear, or clumsiness. This is a conscious procedure intended to signal a second level of reading.

### 2. The exception of the Greek Z

One capital fact stands out: only one letter is not inverted in the Greek line—the **Z (Ζ)**.

This singularity cannot be accidental. In ancient Greek, the letter Z refers to the verb ζῆν (*zên*), “to live.” It therefore means: **HE IS ALIVE**. This sense, still intuitively understood in modern culture (cf. Costa-Gavras’s film *Z*), confirms the persistence of the meaning.

The message carried by the Greek line is clear, autonomous, and irreducible: **the Christ is alive**.

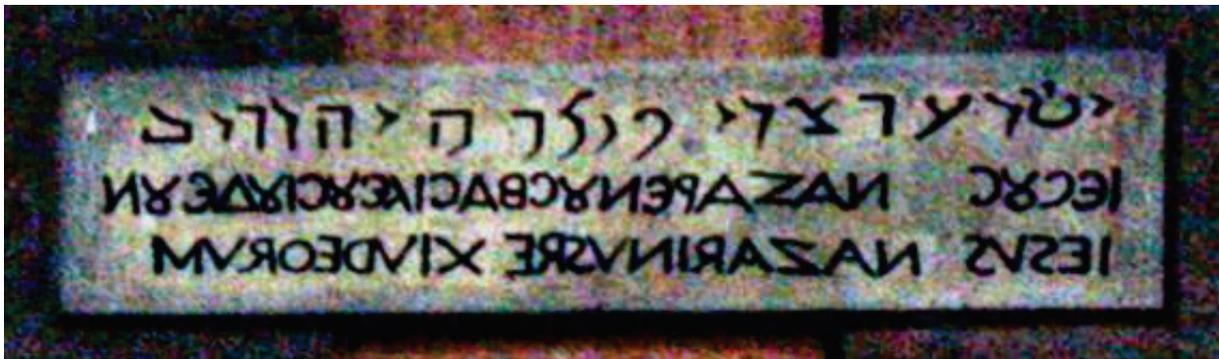
### 3. Transmission by artists

This message is not confined to the Titulus of Rome alone. It is deliberately transmitted by several major artists, who reproduce the text identically, including its anomalies.

- Michelangelo, in a wooden crucifix, strictly reproduces the inverted Titulus. This is not an iconographic variation, but an act of testimony intended for posterity.
- A crucifix attributed to Leonardo da Vinci and recently discovered would reportedly present the same inversion principle, attesting to the existence of knowledge transmitted in a targeted and intentional manner.

These artists do not comment: they show.

### 4. The Titulus of Signol: an amplified message



Signol Titulus / Crucifixion at Saint-Sulpice]

In Signol's *Crucifixion*, kept at Saint-Sulpice Church in Paris, the coding is **reproduced and enriched**.

On the Greek line, three words are **agglutinated and separated from the word Jesus**, introducing a clear dissociation between two figures:

- the Nazoréen, King of the Jews, identified with the living Christ
- and the one whom the Church designates as Jesus

The scribe thus suggests the existence of two distinct persons, one alive and the other crucified.

### 5. Confirmation by the Latin line

The Latin line reinforces this message:

- the word REX (King), which also means Christ (Anointed), is split
- the letter X, displaced and inverted before IUDEORUM, allows the reading **VIX**

This VIX immediately evokes VIXI ("I have lived"), a formula known from Virgil, and resonates with *Et in Arcadia vixi*. The reference to Arcadia points to the theme of the **hidden**

**tomb** and preserved secret, explicitly staged in the paintings *The Shepherds of Arcadia* by Guercino and then by Nicolas Poussin, where the funerary inscription becomes the vector of a concealed truth.

## 6. VIX at Rennes-le-Château

If one observes attentively Station 14 of the Stations of the Cross at Rennes-le-Château—which could suggest the removal of the body by moonlight—one detail stands out:

The wound from Longinus's spear has been painted on the heart side (left), whereas it is usually represented on the right—something Saunière could not have ignored. If one reverses the image (see the following photos) to restore the correct orientation, the XIV of the station becomes **VIX**, already encountered.



Station 14 Rennes-le-Château (original) | Station 14 reversed showing VIX

## 7. The message is repeated in nearby churches

This is the message transmitted to the profane by several churches of the Razès: when the Christ is “normally” represented alone, he is signaled as alive (the opposite of dead) by means of artifices, and always at Station XIV.

a) At Rennes-le-Château the spear wound shows blood flowing, which normally does not flow from a dead man.

b) At Espéraza, the crucified man lying in the grotto has his eyes open.



**Espéraza Christ with open eyes]**

c) At Campagne-sur-Aude an anachronistic religious figure helps a living Christ down from the cross (see the **movement** of the crucified man's arm, his **open eyes**, and **bleeding**).



**Campagne-sur-Aude depiction**

## **8. Christological consequence**

The combined message of the Greek and Latin lines is unequivocal:

- **the Christ is alive (Greek Z)**
- **he is distinct from the one who was crucified**

From then on, the Resurrection as taught by institutional Christianity appears as a later theological construction.

Only two hypotheses remain:

- **either the Christ survived the crucifixion**
- **or it was not he who was crucified**

The Acts of the Apostles confirm that around the year 50, during his arrests, Paul affirms that the Christ is alive, which is incompatible with a death followed by an already accomplished resurrection.

“They (the Romans holding him prisoner) had disputes with him about their own religion and about a certain Jesus who had died, whom Paul affirmed to be alive.” Acts 25:19

Thus, the inverted *Titulus Crucis* are not artistic curiosities: they constitute a vector of clandestine transmission, perfectly coherent with the existence of a New Jerusalem designed to preserve the memory, the tombs, and the concealed truth of the Two Messiahs.

## 9. Theological conclusion

All the elements presented lead to a two-figure christology, coherent both with sacred geometry, the D.M. Writing, the inverted *Titulus Crucis*, and scriptural sources.

### a) The Liberator

The Liberator is associated with separation, rupture, and decisive action.

- He is symbolized by the sword: “I have not come to bring peace, but a sword” (Matthew 10:34).
- He is also linked to fire, principle of purification and judgment.
- Luke 1:51 (“He has shown strength with his arm”) reinforces this dimension of active power.
- This figure is suggested twice on the S.E.S.A. stele, where the cutting and fiery symbolism is explicitly invoked. (Sword AND E/p of seven)

The Liberator acts in history: he cuts, he liberates, he separates truth from falsehood.

### b) The Redeemer

The Redeemer belongs to an opposite and complementary register.

- He is associated with Peace—precisely what Matthew 10:34 denies to the Liberator.
- He is symbolized by water, principle of regeneration and passage.
- He is described as light.

### c) The question of Light

In the Prologue of the Gospel of John, Light is traditionally attributed to the Christ. However, in the Codex Bezae, which contains the oldest known form of Luke, Luke 1:79

attributes this light explicitly not to the Christ but to the Baptist. This textual divergence is not secondary: it confirms the existence of two distinct messianic figures from the earliest layers of Christianity.

#### d) Synthesis

- The Liberator: sword, fire, power, separation.
- The Redeemer: peace, water, light, passage.

The New Jerusalem then appears as the territorial and symbolic structure designed to preserve this duality, concealed by institutional theology but conserved by number, geometry, art, and cryptic texts.

## VIII. LEONARDO DA VINCI'S SECRET

The immovable *Last Supper* (the wall fresco) and the triptych carried to France form, like a slideshow invented ahead of time, Leonardo da Vinci's philosophical testament.

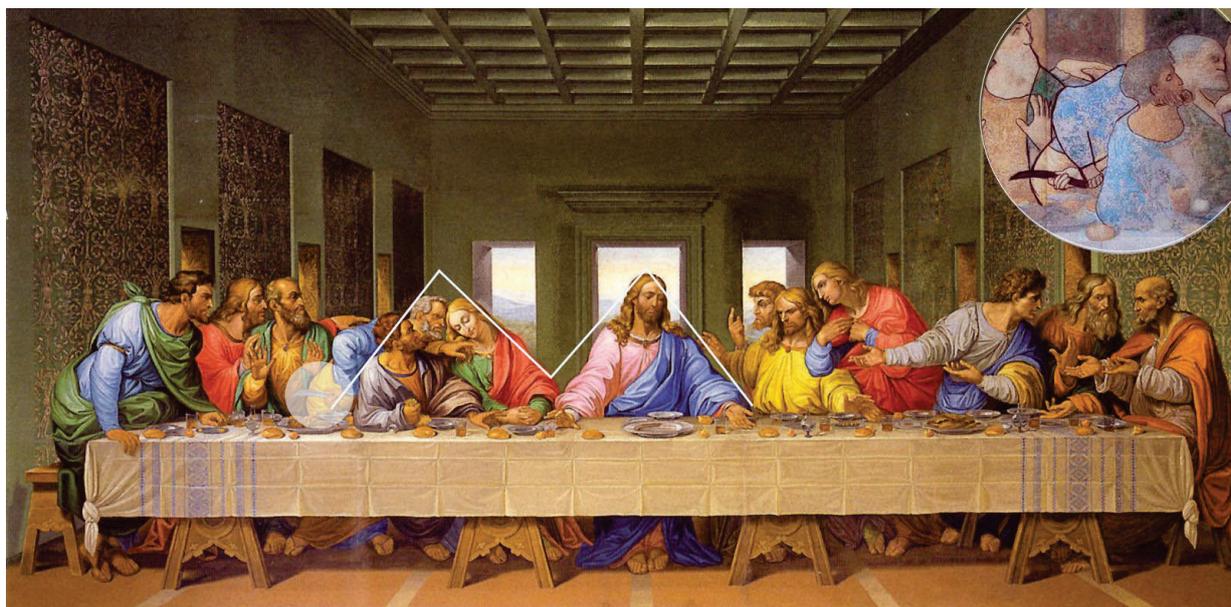
### 1) THE LAST SUPPER visited in Milan, contains a double secret:

a) To attract attention, Christ is surrounded by **13 figures instead of 12**. The beloved disciple is **Lazarus**, who became John the Evangelist after his initiation, which is a symbolic death called the "*Little death*," followed by a resurrection. He must be counted in addition to the 12 apostles, and that is why the apostle John (called "the Elder") is invisible and holds the hand with the knife.

b) The **M** formed by Christ and the beloved disciple is the initial of **Messiah, Menhir, Thousand**. Through a refined play on words, the two divergent "heads" (*caput*) symbolize the rivalry of the two Messiahs (Christ and Baptist). The throat-cut sign and the knife evoke the beheaded Baptist...

Christ = Sword and Baptist = Peace (Matthew 10:34)

Christ = Purifying Fire (Luke 3:16) and Baptist = Water of Baptism



The Last Supper, Milan

It is indisputable that the two central figures draw a large **M**, and that this is not accidental. This letter, later cited by Nostradamus in his "Writing D.M." (Century VIII, 66), and often associated with the Grail, is here the initial of the word **Messiah**, and the two vertices of the M indicate a double Messiah, two-headed. This is exactly the illustration of the "*Doctrine of the Two Messiahs*" (D.M.), described in the Dead Sea Scrolls (Qumran) discovered in 1947.

Thus, in the Damascus Document (1QS 9), we read of “the coming of the prophet and the **Messiahs of Aaron (Judea) and Israel** (the former northern kingdom).”

The prophet Zechariah 4(1–14) also reports expectation of two Messiahs, also called olive trees: “Beside him are two olive trees, one on his right and one on his left... He said: these are **the two anointed ones** who stand before the Lord of all the earth.”

At the time of Christ’s birth, the canon of Judaism was not fixed; the reference book was the Torah composed of the five first texts: **Genesis, Exodus, Leviticus, Numbers, Deuteronomy.**

But different sects existed with beliefs and interpretations sometimes very different (Sadducees, Pharisees, Essenes, Nazoreans).

The Doctrine of the Two Messiahs describes the expectation—by certain Jewish sects—of Two Messiahs, both opposed and complementary, like the Roman Janus.

The first Messiah would be of priestly origin and virtue, while the second would be of royal origin and liberator.

The Gospels indeed describe two figures corresponding to these portraits. Their mothers would be cousins (Luke 1:3), while Anne, mother of Mary, would descend from Aaron (Luke 1:5), origin of the Levites.

The Saint John shown by Vinci would in reality be a representation of the Baptist who was supposedly beheaded.

As for the story of the Baptist’s beheading demanded by Salome, I add that it is a fable invented to justify his sudden disappearance at the moment of the crucifixion under the identity of the Nazoréan King of the Jews, who was in fact the released Jesus Barabbas

## THE VIRGIN OF THE ROCKS (Two versions)

“*The Virgin of the Rocks*” was the central panel of a triptych commissioned in 1483 by the Confraternity of the Immaculate Conception for a chapel of San Francesco Grande in Milan, now disappeared.

The work was never installed because it did not fully satisfy the patrons and gave rise to a lawsuit lasting more than twenty years. The painting shown at the Louvre became early property of the kings of France during the Italian wars.

Following a compromise, a second version, now at the National Gallery (London), was delivered (around 1506) and was painted by Ambrogio de Predis (author of the two side panels) under Leonardo’s direction.

“*The Virgin of the Rocks*” illustrates a legend according to which the child Jesus met his little cousin John the Baptist during the stay in Egypt. The Virgin Mary and the angel Uriel are also represented, but Joseph is abnormally absent. The figures are inside a grotto, which was very innovative at the time.

**-The patrons did not accept the representation of the child John blessing Jesus, who is God according to their belief.**

In reality, Vinci was right in his first version: praying Jesus (Alpha) is on the Virgin’s right and blessed by John (Omega), who exercises his moral superiority later demonstrated by Jesus’ baptism on the banks of the Jordan, in conformity with Luke, which specifies that John was holy from his mother’s womb (Luke 1:15), which is not the case for Jesus.

-Vinci therefore satisfied them, but instead of recomposing his painting with Jesus normally to the Virgin’s right and blessing John, he kept the same arrangement and attitudes, contenting himself with **SUBSTITUTING** Jesus with John by adding John’s iconographic attribute: the crossed staff.

The abnormal position (meant to be noticed) of John to the Virgin’s right is confirmed by the presence of the crossed staff.

**By this brilliant sleight of hand, Leonardo suggests the historical substitution of the two figures at the crucifixion—something he will make explicit in his next works.**



“The Virgin of the Rocks” (Louvre, first version)



“The Virgin of the Rocks” (National Gallery, second version)

## THE VIRGIN, CHILD JESUS, AND SAINT ANNE



This painting begun around 1500 in Florence and now at the Louvre was brought to France by Leonardo and purchased by Francis I after the painter's death in 1519. It remained property of the French kings. No one knows its patron.

The painting shows two women, one seated on the other's knees, and a child Jesus playing with a lamb.

According to art critics: "The first woman would be Saint Anne, while her daughter Mary sits on her knees. Jesus, seeming to escape his mother's arms, embraces a sacred lamb."

In my view, Leonardo does not paint what the Catholic Church claims, but what is described at the beginning of Luke in the Codex Bezae version (thus the historical).

The preparatory cartoons would be the key: **the two children represented are Jesus and John the Baptist; the two women are Mary and Elizabeth**, cousins and mothers of the two saviors—not Mary and her mother Anne.



Preparatory cartoon (National Gallery)

Examining the women's faces does not show the age gap expected between mother and daughter; it would not be improper for Mary to sit on her older cousin's knees.

**This thesis is supported by the testimony of Giorgio Vasari (1550), who stated that Vinci never painted a Saint Anne.**

In the final version, one of the children was replaced by the Lamb of God—but no one knows which. To claim decisively that Vinci shows Jesus and a sacred lamb is pure delirium, a denial of reality by experts.



Close-up of the women's faces

Since the Lamb of God is identified as John in the Codex Bezae (Luke 1:77), there is, in my view, a manifest error—or “pious fraud”—in the title attributed to the painting, which should be called: “Mary, Elizabeth, Jesus and the Lamb of God.”

The final painting will deliver the ultimate revelation by confirming the identity of Pilate's crucified one, who is the Lamb of God substituted for Jesus.

## SAINT JOHN THE BAPTIST — Vinci completes the revelation



John the Baptist by Vinci — Louvre

This painting representing Saint John the Baptist was painted in Florence around 1513–1516 and is one of the three brought to France by Leonardo to Amboise, where he died on May 2, 1519. The painting is now at the Louvre.

John the Baptist strikes us with his gaze. He points to himself with the left hand on the heart and indicates heaven with the right hand to signify his Ascension ; in the background, the cross. Around him: darkness; painted in yellow **he is the light of the world (Codex Bezae Luke 1:79).**

Indeed, in the Benedictus from Luke as found in the Codex Bezae\*— the oldest manuscript known today and not suspected of falsification—John the Baptist appears as the true Redeemer Savior:

*\*Translated by Ms. Sylvie Chabert d'Hyères (codexbezae.perso.sfr.fr)*

1:69 “And has raised up for us a mighty **Savior\* in the house of David** his servant.”

1:76 “...you shall be called prophet of the Most High, for you will go before the face of the Lord to prepare his ways,”

1:77 “to give knowledge of salvation to his people, in liberation from their sins,”

1:79 “**to appear as light** to those who sit in darkness and the shadow of death, to guide our feet into a way of peace...”

1:80 “...and he was in the deserts until the day of his **consecration before Israel.**”

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\* (= Jesus) (literally “horn of salvation”)

## CONCLUSION

By accepting Francis I’s invitation and protection, victorious at Marignano, Leonardo—then residing in Rome—seems to have placed as much distance as possible (the Alps) between the Pope and himself.

With great consistency, Leonardo delivered the same message by revealing his truth in successive touches.

In “*The Last Supper*,” he indicates two rival and complementary Messiahs, one of whom is John the Baptist.

He uses the two compositions of “*The Virgin of the Rocks*,” substituting the Baptist for Jesus.

In “*Saint Anne, the Virgin and Jesus*,” whose title is deceptive, he shows Jesus and John the Baptist with their mothers Mary and Elizabeth, and points to one child without naming him (for prudence) as the sacrificed Lamb of God.

The representation of “*John the Baptist*” brought to France crowns his work: John is the light that illuminates the world—and who has ascended to heaven.

It is not insignificant that two of the three paintings (with the Mona Lisa) that Vinci carried and kept close until his death contain the same message initiated by the Last Supper: the messiahship of John the Baptist, who would have been crucified under the identity of Jesus and died in his place.

To evade the Inquisition, Leonardo cultivated ambiguity. It is regrettable that today eyes do not open and continue to deny the evidence, propagating and perpetuating the lie of Christianity

## IX. THE SECRET OF THE CHURCHES OF THE RAZÈS

Three nearby churches convey the message that **Christ is not the crucified one**.

### 1) Notre-Dame de Marceille

At Notre-Dame de Marceille (where one finds “sight” according to Boudet p. 279, that is **Knowledge through discernment**), the message is extremely explicit—almost glaring. Let us remember that NDM is the terrestrial projection of **Alcor** (the small companion star of Mizar), whose name means “test” and which was used to test sailors’ eyesight.



In the Stations of the Cross, all the figures across the 14 stations are painted and dressed differently, making them easy to identify. **The Christ seen before Pilate in Station 1 is the same figure seen on the left side of Station 14, supporting the crucified man.**

### 2) Church of Rennes-le-Château

The representation of **two Jesuses** expresses the confusion between **two persons**.

The unusual expression “Virgin MOTHER” used to designate the Virgin implies that the second Jesus should be understood as the “son of the father,” literally *bar abba* = Barabbas, who is in fact called **Jesus Barabbas** in the oldest versions of the Gospel of Matthew and in the TOB.

Moreover, “Joseph” is richly dressed, contrary to standard iconography. “Joseph” should not be understood as a first name: “Jesus son of Joseph” designates a Galilean (just as “son of David” designates a Judean). By extension, Joseph would be **Judas the Galilean**, son of Hezekiah, hero of the Sepphoris uprising, executed in year +6.

### 3) Church of Espéraza

In Espéraza, Abbé Rivière, who received Abbé Saunière's confession on his deathbed, initially refused to administer the Last Rites, then changed his mind.

After Saunière's death, Rivière created a strange grotto at **Station XIV** in his church. This relief grotto oddly recalls the one Abbé Saunière built on his estate—whose function I demonstrated at the beginning of this book: it is a **model of the Arques cave**, identifiable by **alignments** and by its **Ulpian coordinates**.

**Is the “Rivière grotto” also a representation of the Arques cave, or of another cave yet to be discovered ?**

This grotto displays several striking features that resonate with Station XIV at NDM.

Inside the grotto **lies a figure—the crucified one**. Yet an attentive mind will note that the crucified is never represented in a grotto (because of the Ascension), and will notice that **his eyes are open**.



A second glaring anomaly: **a Christ, standing and clearly ALIVE, was outside the grotto**, that is, in the profane world.

Following renovations and my publications, that figure—shocking to conventional sensibilities—was replaced by another.



Station XIV of the church of Espéraza — BEFORE and AFTER renovations

Behind the altar, the faithful and the visitor can observe **two Jesuses**, as at Rennes-le-Château. But here Abbé Rivière went further: until the early 2000s, there was on the altar a crucifix whose **INRI** (the whole word, not the individual letters) was inverted.

One possible reading consistent with the Secret is:

**I.R.N.I.**  
**Ioannus — Rex — Negatio — Iesus**  
**Christ is John, not Jesus**



Given the concentration of these repetitive messages within a restricted area, it seems there may have been coordination among priests and an initiatic transmission

#### 4) London, Templar capital ?

Capitals attract secrets; like Rome and Paris, London—home to a famous Templar church—is a receptacle of the Grand Secret.

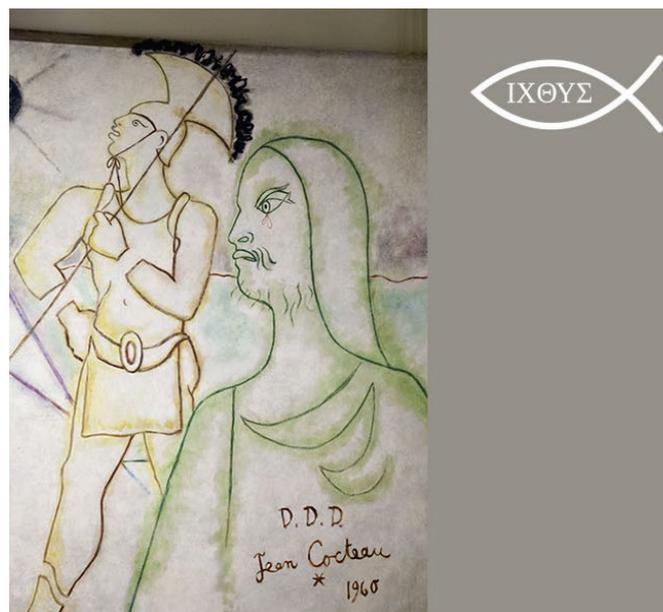
The painter Jean Cocteau, presented as a former Grand Master of the pseudo Priory of Sion, repeated the millennial message of the substitution on the Cross, as at Notre-Dame de Marceille.



Jean Cocteau mural painting, Notre-Dame de France Church, London (1960)

Cocteau painted only the legs of the crucified figure, who can nevertheless be identified by the rose at the foot of the Cross.

On the far right of the image, a figure watches the scene, and his fish-shaped eye (I.C.H.T.U.S.) designates him as Christ.



In the foreground, the altar (now hidden) shows a large **M**, as in Leonardo's Last Supper, framed by the profile of two faces suggesting the **two-headed Messiah**.



On the left of the altar, Cocteau portrayed himself turning his back on the scene as a sign of disapproval.



## X. THE TOOLS (KEYS) OF THE GRAND SECRET

After presenting the territorial, geometric, and Christological structure of the New Jerusalem, it becomes necessary to present the operative tools that grant access to the Grand Secret. These tools are not theoretical: they are concrete, recurrent, and intentionally hidden in texts, maps, inscriptions, and symbols.

The Grand Secret does not rely on a single clue, but on a system of **complementary keys**. Each one, taken alone, remains ambiguous; together, they become operative.

### 1) Ulpian coordinates — (already presented)

Ulpian coordinates are the first key. They make it possible to move from symbol to territory.

They rely on:

- a fixed pole: the **Pontils menhir** (exceptionally Saint-Salvayre),
- an angle measured in a **dextrogyric** direction, contrary to modern convention,
- a distance expressed in **old toises of the Écritoire**.

This system does not locate visible places, but sensitive points: cave-beacons, hidden accesses, tombs, and the Holy of Holies.

### 2) D.M. Writing (Nostradamus, VIII, 66) — (already presented)

The second key is **D.M. Writing**, explicitly cited by Nostradamus in quatrain VIII (66). This writing is neither decorative nor funerary. It combines:

- **D = Die** (cubic stone, sealing stone, “the key on the door”),
- **M = Thousand** (change of scale, sacred measure, passage to the millennial).

D.M. Writing makes it possible to correctly interpret distances, inscriptions, and deliberate anomalies. It transforms a text into a **crypted instruction manual**.

### 3) The secret of letters

**The secret of letters** is extremely ancient. It is explicitly mentioned by Patrick Ferté, who emphasizes the existence of a cryptographic language based not on words themselves, but on the **phonetic, graphic, and symbolic** value of letters.

This principle is illustrated remarkably by **Maurice Leblanc** in the story *Herlock Sholmes arrives too late*. Under a fictional form, Leblanc delivers a true lesson in traditional cryptography.

The secret of **Thibermesnil** is discovered successively by Lupin and Holmes from the apparently poetic phrase:

*“The axe whirls in the trembling air, but the wing turns and one goes as far as God.”*

In this phrase, three words must not be understood for their meaning, but replaced by their phonetic/alphabetic expression:

- axe (*hache*) → **H**
- air → **R** (meaning both air and area)
- wing (*aile*) → **L**

The phrase becomes a literal rebus in which letters replace the objects they name. The mechanism also works in reverse:

- **H** designates the Man (the Crucified),
- **R** refers to air/area,
- **L** suggests phonetically **Alet**, a key territorial site.

The rebus thus reconstructed does not lead to a profane treasure, but—according to the text itself—“as far as God.” This final indication is not metaphorical: it designates a higher truth accessible only through the correct reading of letters.

**Thus, each letter becomes a theological and spatial marker:**

- **A (Alpha)**: on the baptistery of Rennes-le-Château, Alpha underlines the figure of Christ. It designates his initial state, still imperfect and impure, explaining the need for baptism. On the map, I chose **A2** to designate the vertical projection of the tomb of Christ.
- **Ω (Omega)**: underlines the Baptist. Omega designates fulfillment and perfection; John is said to be holy from his mother’s womb, thus he does not need baptism. This Alpha/Omega opposition indicates a moral superiority of the Baptist over Christ.
- **E (Epsilon)**: central letter of the Greek alphabet; it appears centrally on the SESA stele and symbolizes the center, i.e., the location of Christ’s tomb.
- **G**: initial of God and Grail; hence the “6” of Mount Cardou’s altitude on Boudet’s map is deliberately drawn as a **G**.
- **N and inverted N**: in Signol’s signature at Saint-Sulpice, they designate the two messianic figures:
  - **N** refers to the Golden Ratio and the **Baptist**; it also appears as a symbolic signature of Jean Flamel,
  - **inverted N** designates **Christ**.
- **W**: the graphic inversion of **M** (as shown by the M6 and W9 chains). It corresponds to the shape of the beards of the two Messiahs and is the missing-and-added letter on the pillar to complete the rebus and form **MISSION**.

This letter is also “stolen,” absent from the traditional Portuguese alphabet, which explains the Brazilian setting of Jules Verne’s *La Jangada*: Verne draws attention to the letter **W** precisely through its absence.

Leblanc goes further still in other stories, notably *The Sign of the Shadow* and especially *The Hollow Needle*. He explicitly describes the gematric procedure consisting of replacing a letter with its rank in the alphabet, and conversely matching a number to a letter.

This procedure transforms a sequence of letters into numbers—angles, distances, dates—then returns from numbers to letters. Leblanc uses it with particular virtuosity in the central cryptogram of *The Hollow Needle*, where the solution depends entirely on this alternation.

This mechanism is identical to the one used in the New Jerusalem:

- D = 4
- M = 13
- D.M. = 17
- 17 → 153 (Tetraktys)
- numbers becoming letters again, then places.

The major example is the inverted Titulus Crucis, where only one letter—the Greek Z—remains readable and delivers the message: **HE IS ALIVE**

#### 4) The secret of dates

I have shown that the date **17 January 1681**, appearing on the S.E.S.A. stele, is not a historical commemoration but a cryptographic writing of coordinates.

This date represents the polar coordinates of the Arques cave, functioning as a beacon explicitly designated by the alignments set up by Saunière on his estate (Serre – Pillar – Grotto):

- day and month (17/1) define, in masked form, the angular coordinate: **171°**,
- the year 1681 indicates the radial coordinate, expressed in **toises of the Écritoire** (1.959 m).

This procedure, which I call the **Secret of Dates**, turns a liturgical or engraved date into a spatial instruction.

It is not a one-off trick: it is generalized within the Grand Secret and goes back to the very creation of the Saints' calendar, designed as a cryptographic grid as much as a religious one.

Thus the presence of Saint Roch's statue in Rennes-le-Château is not explained only by hagiography; it refers to the date of his feast: **16 August (16.8)**.

After noticing that his bare leg indicated symbolically that he held a secret, I identified the true secret of Thibermesnil as **1,6,8** (and not 2,6,12). This number corresponds to the N-framework of 1.618 according to Boudet and constitutes what I called the **Ulpian Code**.

The same applies to the Baptist's feast, whose date follows the same cryptographic principle.

Dates encountered in the New Jerusalem are almost never biographical. They are:

- truncated,
- modified,
- recomposed.

Thus a date can become a coordinate, an angle, or a distance. The case of **1681** is the archetype: an apparent date, but an operative value.

## 5) The secret of inverted North and impossible angles

The Secret of Dates, though very simple to use, remained unsuspected for centuries. However it presents a major practical problem: if an angular coordinate is, for example, **331**, how can one express it as a date? There is obviously no month of **33** days.

Several cryptographic solutions were implemented depending on context.

### a) Verse number / content correspondence

The first solution matches the number of a New Testament verse to its content.

An explicit example is Luke 1:51, which describes the “strength of his arm.” This expression designates the figure symbolized by the sword, attribute of Christ the Liberator. The number thus becomes a symbolic coordinate, not a mere reference.

### b) Page number / content correspondence

A second solution uses pagination. In Boudet’s *La Vraie Langue Celtique*, the Trinity is treated on page 33. The number is not arbitrary: it is chosen for its symbolic value, consistent with the Secret of Dates.

### c) The ingenious solution: inversion of North

The most original—and the only one that can be systematized—is to invert North and South. Technically, one subtracts  $180^\circ$  from the initial angular coordinate, then corrects the obtained point in a second step.

Thus:

- an initial angle of **331°** becomes **151°**,
- the line is drawn in the diametrically opposite direction.

This is the **inverted North procedure**.

It is explicitly described at the top of page 199 of *La Vraie Langue Celtique*, where Boudet places:

- olive trees in the **North (Land d’oil)**,
- oaks in the **South (Land d’oak)**.

This deliberate inversion of botanical markers proves that geographic North is intentionally falsified here. I also found two deliberately inverted maps confirming that the concept of inverted North was known, mastered, and used as a territorial cryptographic tool.



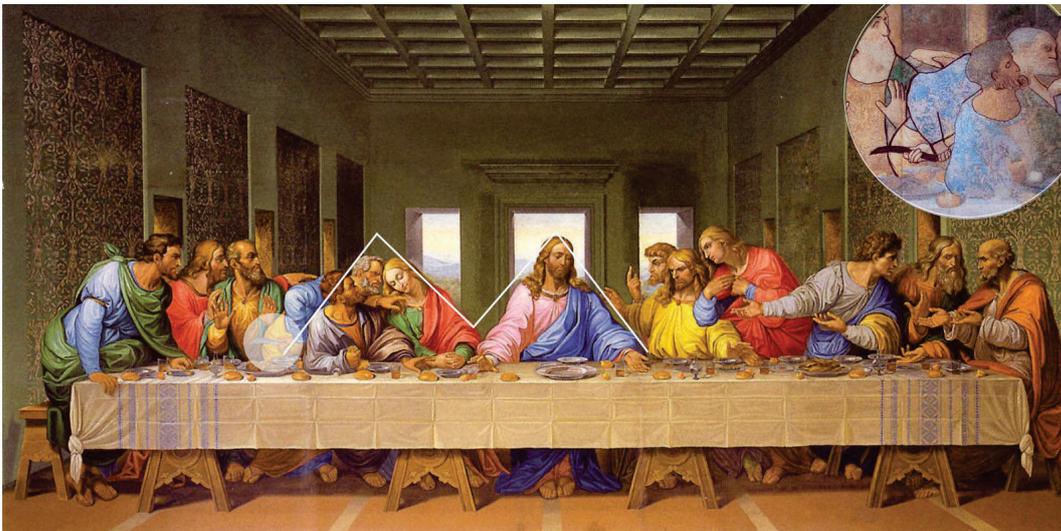
**c) Initiatic tandems: the concrete application of the symbol**

The Greek definition of σύμβολον finds a direct and recurring application in the Great Secret: knowledge is always distributed between two custodians, never concentrated in one.

One can therefore observe initiatic tandems whose works are intentionally complementary.

*First tandem: two Renaissance painters* The first tandem consists of two major Renaissance painters living far from each other, yet hiding strictly complementary keys in their works.

-Leonardo da Vinci's Last Supper, universally known, delivers the secret of the **M**, formed by the arrangement of the two central figures.



La dernière Cène – Léonardo da Vinci - Santa Maria delle Grazie (Milano)

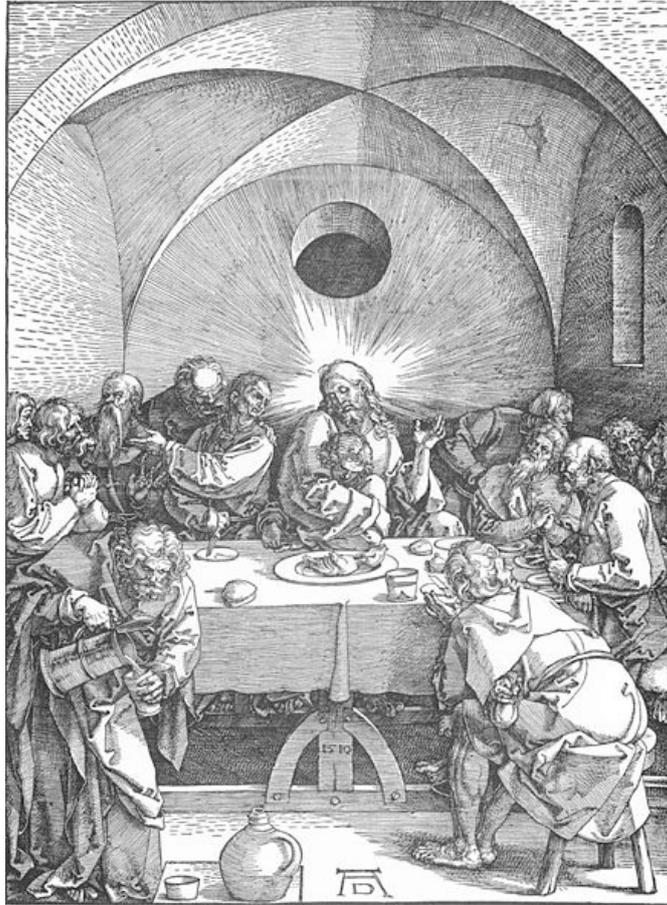
The letter M concentrates several operative meanings:

- **Messiah**, but **two-headed**: Christ and Baptist (through symbolic substitution of the “Johns”),
- **Menhir**, designating the pole of the device,
- **Thousand**, indicating the radial coordinate.

To draw the scholar's attention, Leonardo introduces a blatant anomaly: a knife belonging to no visible character.

This knife designates the Apostle John called the Elder. It follows that the beloved disciple seated beside Christ is not John the Elder, but **John the New**, formerly **Lazarus**, who is not an apostle.

-Dürer's Last Supper confirms this reading by the presence of an additional figure. Dürer uses the same device as Leonardo (a “thirteenth” presence). But I disagree with the Vienna museum curator who calls the left figure drinking a “host”; in my view the extra figure is the adolescent in Christ's arms (young Lazarus—non-apostle—future John the Evangelist



The decisive key is found in:

- the table leg drawn like a protractor,
- the fold of the tablecloth pointing to Christ,
- the date **1510**, which must be read as an angle: **151°**.

Neither work suffices alone; only their combination makes the symbol operative.

***Second tandem: Boudet and Saunière*** The second tandem consists of two priests born before the end of the 19th century and who died during World War I, who knew each other and lived near the epicenter of the Great Secret.

-Abbé Henri Boudet, parish priest of Rennes-les-Bains, encoded in his 1886 book *La Vraie Langue Celtique*: the radial coordinate (1886) of an entrance to the Needle, highlighted on the VLC cover,

246° for the Pech d'en Couty

314° for the tomb of the crucified, (310 + 4)

331° for the tomb of Christ (total number of pages),

-Abbé Bérenger Saunière, parish priest of Rennes-le-Château, in turn:

- encoded in his church the secret of the D.M. Writing (the Ms),
- materialized in his domain the Ulpian coordinates through spatial devices.

-Boudet's text is unusable without Saunière's space; Saunière's space is unreadable without Boudet's text.

***Third tandem: Jules Verne and Maurice Leblanc.* The third tandem consists of two major French writers: Jules Verne, author of the Extraordinary Voyages, and Maurice Leblanc, creator of Arsène Lupin.**

**-Jules Verne – *La Jangada***

Setting the action in Brazil immediately highlights the letter **W**, absent from the traditional Portuguese alphabet. Yet this W is precisely drawn in the beards of the two Messiahs on the Rennes-le-Château baptistry.

The plot revolves around deciphering a parchment to save an innocent man, requiring discovery of a CODE said to be “worth millions.” *La Jangada*, a huge raft, floats on the **EGA** River. At the end, the code is found and reveals the true murderer's name: **ORT/EGA**.

Question: what is this code, still unknown to the entire world?

Answer: **MEGA**. Why? **Because M/EGA signifies “million.”** But above all because:

- the three letters **ORT** placed before EGA match exactly the three substituted letters on the S.E.S.A. stele of Rennes-le-Château,
- the fourth letter that is not substituted and forms **M/ORT** is an **M**, recalling the separated M of M/ARIE.

Thus the hidden code of *La Jangada* is  $M + EGA = M/EGA$ , i.e., **Thousand**, the fundamental operative value of the Great Secret.

**-Maurice Leblanc – Arsène Lupin**

The decoding of Leblanc's work was the subject of a book published in June 2025: *THE SECRETS OF ARSÈNE LUPIN*.

It is shown there that the gematric value of ARSÈNE LUPIN is **134**, and that this occurrence recurs in around ten of his novels. This discovery is credited to Rémi Shultz.

It is now established that Leblanc's novels do not provide complete locations but rather “**short angles**” of many secrets—partial directions meant to be crossed with other works and other keys.

Taken separately, Verne and Leblanc write adventure novels. **Taken together, they form a cryptographic transmission system perfectly consistent with the logic of the σύμβολον.**

The symbol therefore remains the final protection of the Great Secret: as long as the fragments are not reunited, the meaning remains invisible.

This **ultimate protection** explains the Great Secret's longevity: it cannot be destroyed, because it is never exposed; it cannot be confiscated, because it is never formulated; it cannot be denied, because it never imposes itself.

# **THE NEW JERUSALEM**



# THE TOMB OF THE CHRIST — Part One

The development that follows constitutes a working hypothesis, not an established historical assertion. It is derived exclusively from symbolic, geometric, and astronomical considerations, coherent with the entire theory of the New Jerusalem presented in the preceding chapters.

This hypothesis is formulated a priori, then verified a posteriori by confrontation with the geometry of the territorial device.

## I. Reminders

### 1. Supposed historical data

According to the research conducted:

- the figure identified as the Christ would correspond to the Barabbas who was released;
- he would have settled in Gaul, with his family, in the region of Aleth, a toponym understood symbolically as **ALEph + THav** (Alpha and Omega);
- he would have directed, for about thirty years, the Jewish insurrectional movements (Nazoreans / Sicarii / Zealots);
- his bone relics would have been the object of a translation, carried out not for practical reasons but for symbolic and initiatic reasons.

These elements are not used as proofs, but as initial conditions compatible with the symbolic system under study.

### 2. First supposed location: Mount Serbaïrou

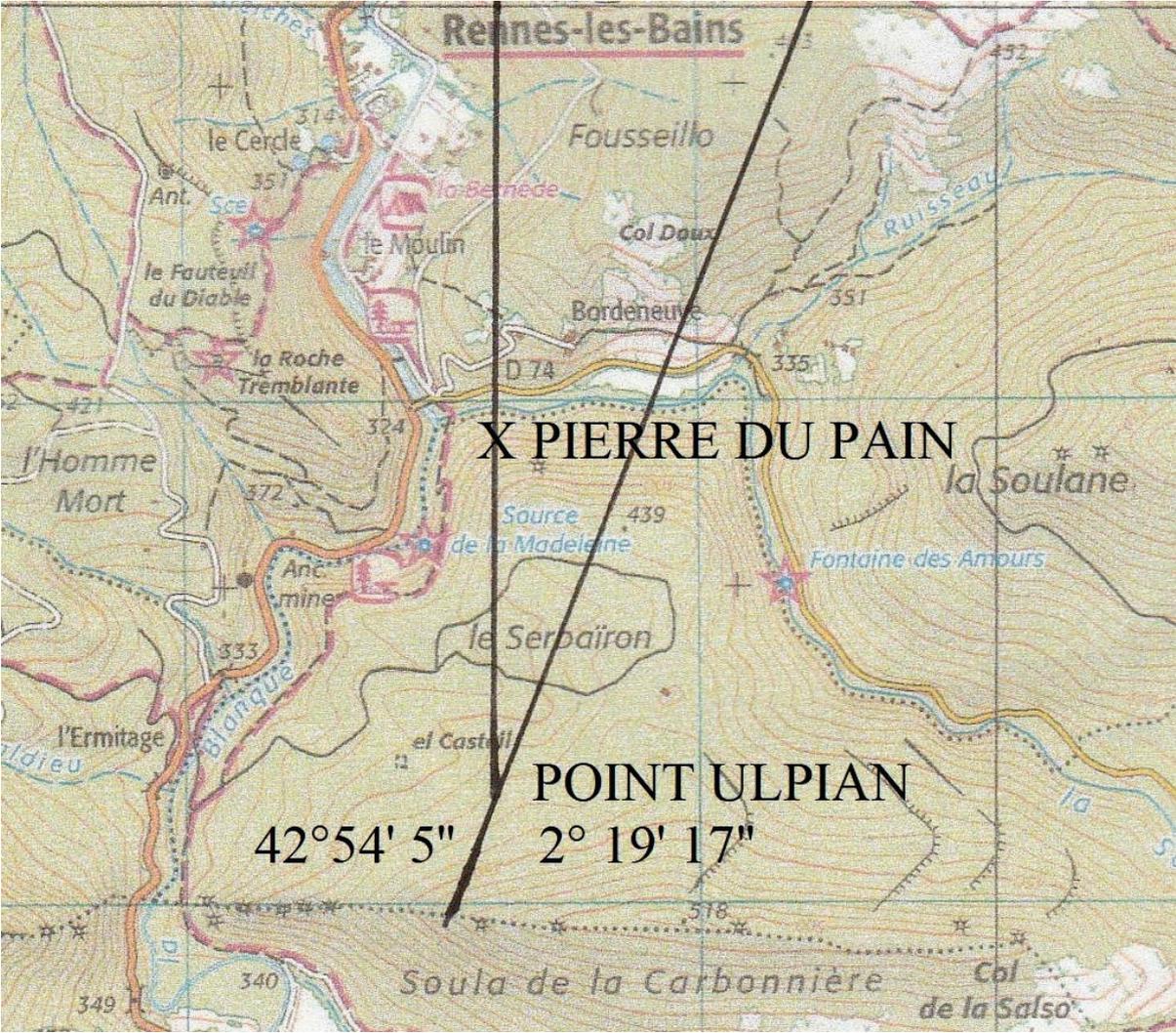
The relics would initially have been deposited beneath Mount Serbaïrou.

- The current name is late: neither 2000 years ago nor in the Middle Ages did the mount bear this name.
- The phonetic assimilation **Serbaïrou / Cerberus** suggests a threshold function: guardian of the world of the dead.
- This location lies outside the circle of celestial projection.

👉 This first tomb satisfies a symbolic criterion and a geometric criterion.

- **Symbolic**, because the bones of the Christ lay beneath the **Stone of Bread**, which represents his flesh, the entrance being made through the “Raised Stone,” shaped like a double Die.  
Moreover, Mount Serbaïrou is bordered by the **Sals**, a very salty river; and for the Jews, **Bread and Salt**, here united, are the sign of the Covenant.
- **Geometric**, at the intersection of the meridian line passing over the Stone of Bread and a short angular coordinate of **111°**.

111 has the double advantage of symbolizing the (Christian) Trinity and the gematric value of the letter **aleph**, which designates the Christ, resonating with the value of the name **JESUS CHRIST = 151**, adopted centuries later.



### 3. Templar translation and context (1208)

The translation beneath Mount Cardou would have been carried out around 1208, on the eve of the crusade against the Albigensians.

- Neither the name Cardou nor the current toponymic markers existed then.
- The choice of the place therefore cannot rest on local folklore or modern toponymy.
- It must be founded on abstract criteria, transmissible and independent of time.
- It is on this occasion that the operative concept of the **D.M. Writing** would have been elaborated.

### 4. Astronomical criterion

The Cardou site lies not far from the **Bourges meridian**:

- Bourges was the capital of the Bituriges, whose name means “*kings of the world.*”
- This symbolic centrality was reactivated in French history (Jacques Cœur, monarchy).

👉 The meridian provides a cosmic and royal axis, not a mere geographic marker.

### 5. Fundamental symbolic criterion

#### 5.1 The status of the Alpha Christ

In the theory presented:

- the **Alpha Christ** is not holy in the Jewish ritual sense because of impurity (association with tax collectors and prostitutes; touching the dead). That is why his statue is underlined with an **A** (for Alpha) on the baptistery of the church of Rennes-le-Château, and why he is the one who receives baptism, not the reverse.
- he cannot rest inside the circle, the projection of the perfect sky;
- he is not fully terrestrial either.

He is defined as the **GATE**:

*“I am he who opens and no one shuts, he who shuts and no one opens.”* Rev. 3:(7–8)

His logical place is therefore neither inside nor outside, but on the threshold—i.e., **on the side of the square**—especially since he is neither fully celestial nor simply terrestrial.

This hypothesis does not claim to close the question. It provides a **coherent operative model**, capable of being discussed, tested, and possibly refuted—which is precisely its methodological strength.

## II. Genesis and implementation of the D.M. Writing

This second part of the book marks a change of register. After the doctrinal, symbolic, and territorial exposition of the New Jerusalem, it becomes possible to enter its **operative phase**. This phase does not describe speculative knowledge, but a **historical, chronological, and technical process**, elaborated at a precise moment to respond to a precise necessity: the translation and definitive concealment of major relics.

The guiding hypothesis—which the entire device confirms—is that the very **concept of the D.M. Writing** was developed during the project of translation toward **Cardou**, shortly before 1208. This project imposed a complete redesign of the tools of orientation, measurement, and encryption.

### 1. Codification of the D.M. Writing

The D.M. Writing arises from a fundamental constraint: to transmit crucial spatial information without ever stating it explicitly.

D.M. is conceived as a multi-level writing:

- **D** refers to the **Die**, a cubic stone, an element of closure and sealing;
- **M** means **Thousand**, a change of scale and a symbolic radial unit;
- **D.M. = 17**, the key numerical value linking number, measurement, and theology.

This writing is not meant to describe a place, but to **produce it through reading**.

### 2. The principle of the unique pole: the Menhir des Pontils

An absolute rule governs the operative construction: the pole must remain unique.

The Menhir des Pontils is chosen as the fixed, immutable, non-reproducible point. To guarantee this uniqueness, a radical policy is implemented:

- nearby menhirs are toppled, displaced, or destroyed;
- no new pole is tolerated.

This point is not a local marker: it becomes the generative center of the entire system.

### 3. Construction without angle: the point before measurement

Contrary to a modern reading, the initial construction of the point does not use any angle.

The point is obtained by a purely geometric intersection:

- the **squaring square** (terrestrial structure),
- and a **symbolic circle**, of radius 1000 toises, centered on the pole.

**Only in a second stage** is the resulting angle measured. The angle is therefore not a construction tool but a secondary product, intended for coding.

#### 4. Appearance of the Ulpian coordinates

Once the construction is completed, the system can be formalized.

The Ulpian coordinates are then defined as:

- **Pole:** Menhir des Pontils,
- **Radius:** 1000 toises (symbolic and operative value),
- **Angle:**  $331^\circ$ , with its associated short angle of  $151^\circ$ .

---

The angle is not arbitrary: it is measured, then integrated into the cryptographic language as dates, numbers, pages, and gematric values.

#### 5. Invention of the letter J (gematric adjustment?)

For **151** to correspond to the gematric value of **Jesus Christ**, an innovation becomes necessary: **the graphic invention of the letter J**, distinct from **I**.

This alphabetic modification is not trivial. It allows:

- an adjustment of gematria,
- the alignment of name, angle, and function,
- the coincidence of writing, measurement, and territory.

#### 6. Construction of the zero meridian: the Axis Mundi

The device requires an absolute axis.

The creation of a **zero meridian**, later materialized by an observatory, responds to this requirement. It is not a geographic meridian but an **Axis Mundi**, the symbolic origin of time and space.

This axis makes it possible to hierarchize directions and definitively fix the sense of measurements.

#### 7. Serres: choice of name and palindromic function

The village of Serres is not a “serre” in the geological sense. Its name is a **symbolic choice**:

- palindrome,
- reversible reading,
- **S.E.R.** as an acronym of *Sancta Ecclesia Romana*?

The place becomes a pivot point between the visible and the invisible.

## 8. The double cross in the church of Serres



The rediscovered **double-cross** painting on the ceiling of the church of Serres at the end of the 20th century—previously covered with lime after an episcopal visit—confirms the site’s function.

At the top of the left cross one reads an **I.N.R.I.**, designating the Christ, and not on the other.

Their interlacing evokes the **confusion of two figures** (see the Titulus Crucis of Rome and Paris) and also the **geographic proximity of two tombs**.

It is not a liturgical decoration, but an operative signal linking the crossing of axes, messianic duality, and passage.

## THE TOMB OF THE CHRIST — Part Two

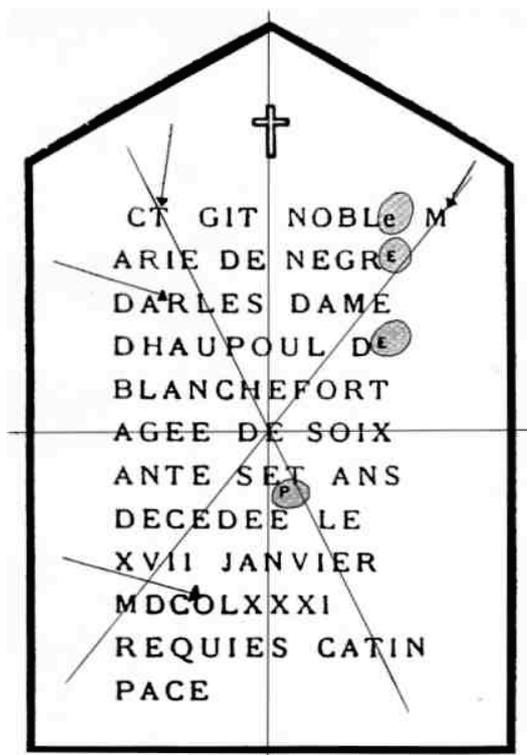
### I. The S.E.S.A. tracing: a plan-stele?

The S.E.S.A. tracing (Société Études Scientifiques Aude) of Marie de Nègre's stele, published in 1906, is not a simple funerary transcription.

In my view it is a masterpiece of cryptography, and I would willingly attribute it to the Lazarist priest Jean Jourde, as well as the Titulus painted by Signol and the famous cryptogram of *The Hollow Needle* (1908). I do not know any other discoverer of their meaning, as well as the inscriptions of Shugborough Hall in England.

The SESA tracing—which cannot, because of its complexity, be a copy of the original—contains not only an unimaginable quantity of information (“Shepherdess...” phrase, presence of MM relics, Ulpian coordinates of the Arques cave—beacon before the Hollow Needle), but reveals itself as a perfect PLAN leading to the tomb of the Christ. And yet generations of researchers have passed by, for nearly 60 years...

#### 1. The MORT / Sword code



Examination of the SESA stele quickly reveals anomalies affecting letters:

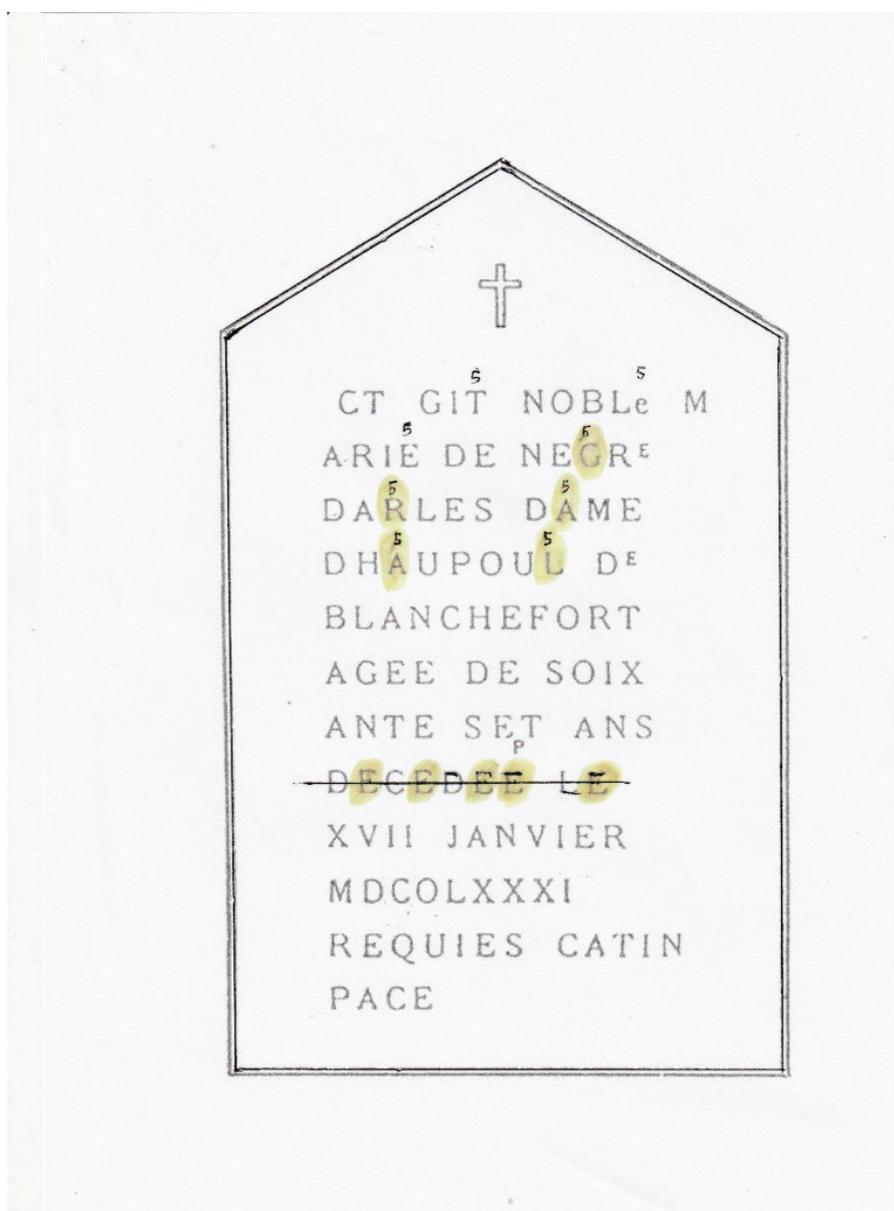
Three substituted letters—O resulting from closing a C in the date of death, R in place of the B of Ablès, and T in place of the first I in CI GIT. These letters, associated with the M separated from M/ARIE, form the first part of the code **MORT/Sword**, which—through the



If one retains the initials of the statues of the Saints (starting from the left and looking toward the altar), one finds: Germaine de Pibrac, Roch, Antoine the Hermit, Antoine of Padua, Luc on the wall and the pulpit. This forms the word **GRAAL** and draws a polysemic letter (M of the D.M. Writing; W of the beards of the two Messiahs;  $\Sigma$  initial of Savior and its inverse).

**b) On the stele, hidden in the text and discovered by another researcher, Jean Bertrand.** On the middle line, one can read five E's (DECEDEE LE), and E is the 5th letter of the alphabet. If one counts one letter every five letters starting from the first letter C of Ci git, one can form the word **GRAAL** starting from the G of NEGRE, as shown below.

Assuredly the presence of these two hidden words is intentional and not chance, as a simple probability calculation would prove.

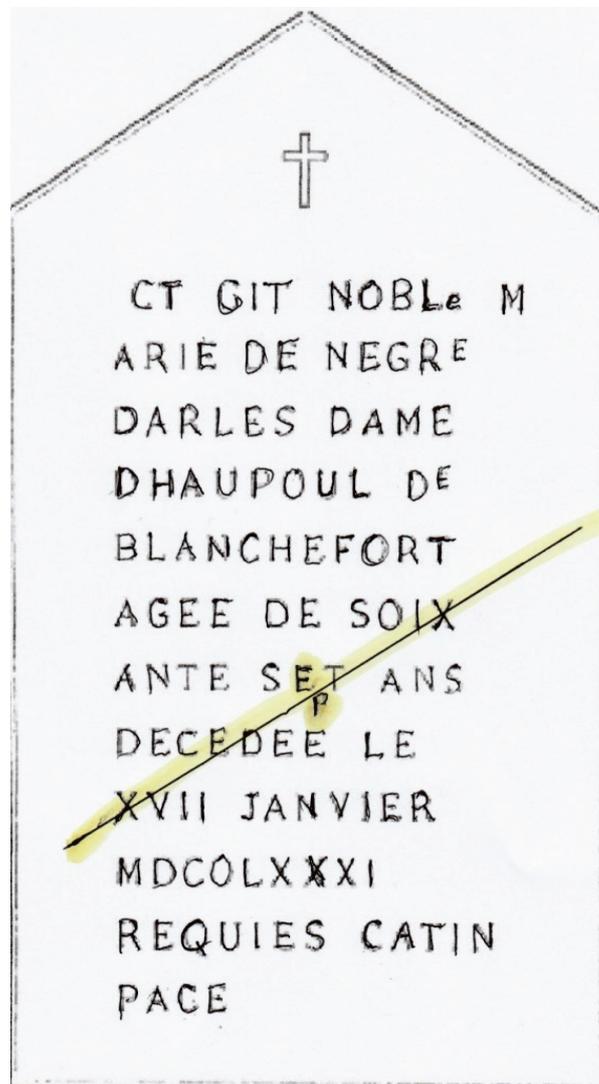


### 3. A chrism?

The stele presents a double horizontal and vertical symmetry passing through its central **DE**, but also two major diagonals forming a chrism:

- The diagonal of the T's cited by Jean-Pierre Monteils, going from the T of *ci-git* to the T of *catin*.
- The diagonal of the M's that I claim, going from the M of *M/ARIE* to the M of the year (date).

### 4. The crucifixion scene ?



If one draws a line between the X of *soixante* and the X of *dix-sept*, it crosses the SEpT from one side to the other.

The E and the p, found on either side of this line, are pronounced **épée** (“sword”), recalling the letters forming the MORT/Sword code—this is not accidental.

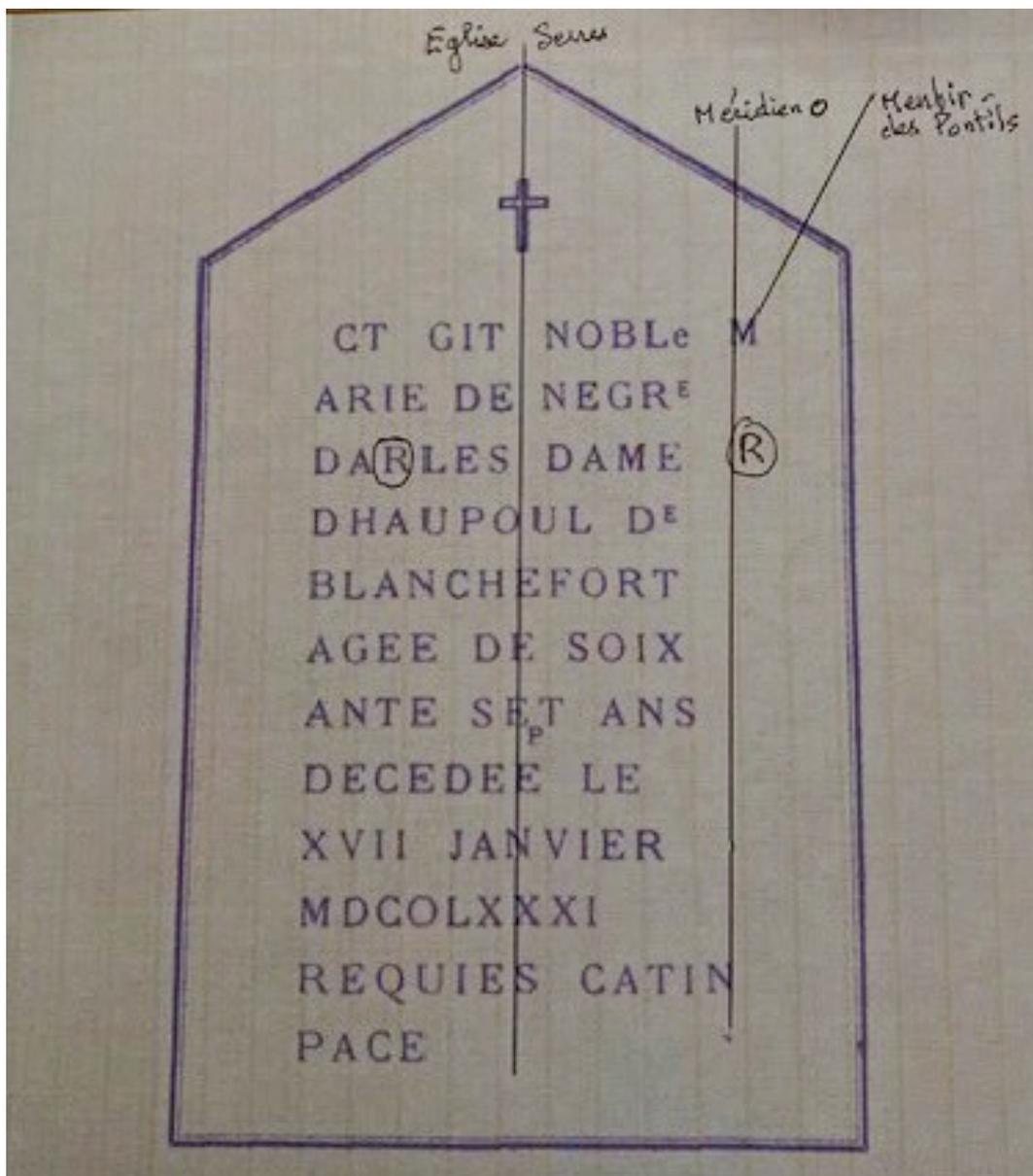
The two X’s recall a Saint Andrew’s cross and certain crucifixions...

**X E/p X**

This evokes the Christ between the two thieves.

Let us recall that crucifixion is a Roman punishment (Jews stoned), and that the motif of crucifixion is political (uprising, riot, murder, challenging Roman authority).

### 5. The stele = projection of the map ?



I have already shown, in the first part of this work, that Abbé Saunière built a model of the Arques cave using the alignment **Serres castle – Menhir des Pontils – Grotto**. For this he considered that the former pillar of the high altar represented the menhir.

The M separated from M/ARIE and greatly shifted raised a question for me; I wondered whether the stele also represented a map.

— **The zero meridian?**

If one draws a line connecting the left side of the M and the right side of the N in *catin*, one obtains a vertical line that looks all the more like a meridian since this word begins with M and ends with N. This hypothesis requires considering the top of the stele as North and its right side as East.

— **The Menhir des Pontils?**

If one knows that the Menhir des Pontils is located very close to the east of the zero meridian, the tip of the M (initial of menhir) could represent it.

— **A church?**

In this configuration, the summit cross of the stele could represent the church of Serres, the first one west of the zero meridian (about 800 m).

This hypothesis takes into account the relative positions of the zero meridian, the Menhir des Pontils, and the church of Serres. The fact that in reality this church lies exactly at the same longitude as point **A2** supports it. The letter **E** at the center of the stele would be point A2 on the map, located at exactly the same longitude as the church of Serres...

## **6. Confirmation of the Ulpian coordinates**

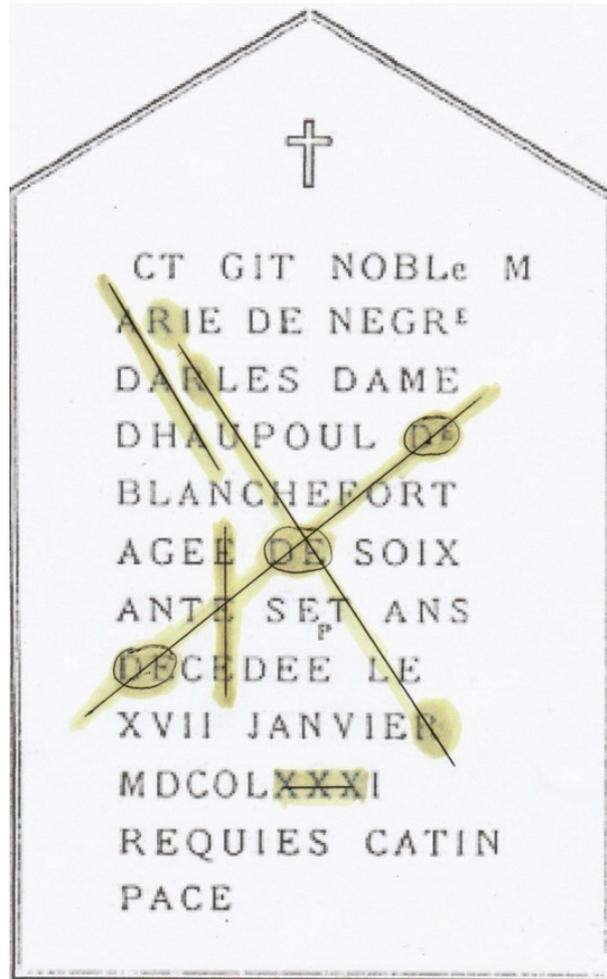
Would the stele contain the precise Ulpian coordinates of the tomb?

- Radial coordinate: the M = 1000 of the diagonal of the M's
- Angular coordinate: given by the angle of the line linking the two X's (§4) and equal to **151°**

This value is that of the gematric number of **JESUS CHRIST** (already seen), and of the angle given by Dürer's Last Supper.

I also showed that it is present in Boudet's *V.L.C.(44)* text through a clever method of aligning names rather than letters in the ABC of the V.L.C.

**7. The secret of letters gives the entrance** (just as Signol's name can be read in English: **Sign** = shows, and **Hole** = hole = cavity, grotto, "catin")



**X (Xpistos) A (Alpha) E (East) R (Area) Die**

We can observe alignments of letters in groups of three according to the alchemical motto (Lege, lege, relege; ora, labora et invenies).

Three X's (horizontal), three E's (vertical), three R's (inclined), three A's (referring to the Fibonacci code), and three Die's (confirming the association of letters D and E).

The message repeated three times (Lege, lege, relege) would be:

X (Xpistos = Christ), A (Alpha) in Greek, and E (East), R (Area), DE (Die, as specified on page 306 of the V.L.C.) in French.

This refers by analogy, in my view, to the **two pages 186** (Greek and Latin) of the Codex Bezae where one can read shifted letters:

- **A, K, E on the Greek page, which I read as KE (Lord) A (Alpha)**
- **R, E, D on the Latin page, which I read as E (Is) R (Area) D (Die) in French.**

Here the Die is no longer that of Serbaïrou, but a smaller cubic stone whose photo I showed in *JESUS CHRIST BARABBAS* in 2011 (page 164). It is materialized by the DE located at the center of the stele and of the chrism.

## II. Displacement of the meridian markers

The deliberate displacement of the meridian markers at Serres completes the device.



(Shifted meridian marker in front of the Serres bridge)

It materializes the Axis Mundi and confirms knowledge shared by the initiates. This AXIS is suggested by **Maurice Leblanc** in *The Island of the 30 Coffins*, through the “Great Cut” near Arques—literary equivalent of **SAREK** (anagram of ARKES). To the west, the Priory (Bishopric of Alet); to the east, the commune of Arques (where the Ark of the Covenant is found); at the center, the Great Cut, which is the Axis Mundi passing over the tomb of the Christ (“I am the beginning and the end” Rev. 22:13).

This first operative chapter shows that nothing is left to chance. The D.M. Writing, the Ulpian coordinates, and sacred geometry are not late intellectual constructions, but the **concrete tools of a precise historical project** designed to endure beyond those who implemented it.

## THE SHUGBOROUGH HALL MONUMENT

In the 18th century, Lord Thomas Anson had a mysterious monument erected in the park of his château, whose meaning has remained unanswered to this day; a few years ago, British secret services offered a reward to whoever would solve the enigma.



The monument is a representation of Poussin's *Shepherds of Arcadia* (version No. 2), but inverted, underlined by a sequence of letters beginning with D and ending with M, evoking the no less mysterious "D.M. Writing" cited by Nostradamus (Century VIII.66).





# THE TOMB OF THE CRUCIFIED

For nearly two millennia, Christianity has rested upon a simple equation—and yet one never demonstrated: **Jesus would be the Christ, and the Christ would have been crucified.** But this equation, though endlessly repeated, does not withstand a careful reading of the texts, the images, and the signs transmitted by those who knew. This chapter does not proceed by historical refutation, but by logical unveiling. The aim is to follow the discreet thread of a knowledge that was never lost, but deliberately concealed.

## **The Crucified is not the Christ.**

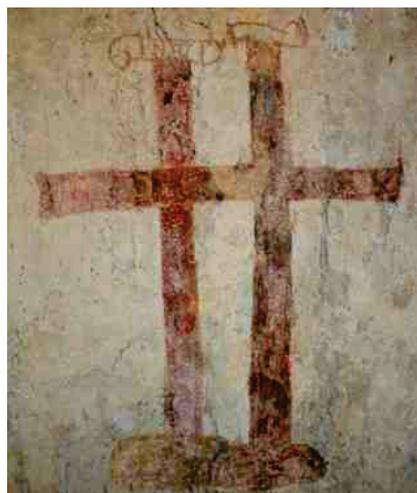
This assertion, which may seem provocative at first glance, nevertheless follows from a rigorous logic, supported by convergent textual, iconographic, and symbolic clues, transmitted clandestinely across the centuries. It rests neither on an arbitrary denial of the Gospels nor on polemical intent, but on attentive reading of what these texts, images, and territorial devices truly show—once one accepts reading them differently.

Known under “The Name of the Rose” and then as Christian Rosenkreutz, the Beloved now rests in peace, far from the perversity of men and the crash of the world.

## **I. Identification**

### **1. The double cross of Serres**

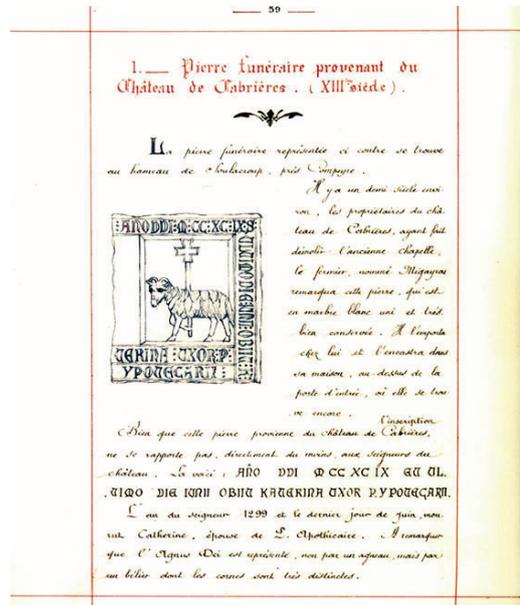
The discovery of a double cross on the ceiling of the church of Serres at the end of the 20th century provides pictorial proof of a hidden message.



The two interlaced crosses—only one bearing an **INRI** and shaped like a sword. The overlap of the two crosses suggests the **confusion of two figures and their geographic proximity.**

## 2. The Lamb of God, which designates the Crucified, bears the staff symbolizing the Baptist

In certain ancient funerary stones (Cabrières, 13th century), the Lamb of God is a **ram** (recognizable by its horns), a symbol of substitution since the sacrifice of Abraham.



(Ancient funerary stone that stood at the château of Cabrières in the 13th century)

## 3. The name Baphomet

The name **Baphomet**, the idol the Templars were accused of worshipping, is not that of a demon. Read right to left according to Eastern usage and because it would have been cut in two, it evokes, in half-words, the **Hea/d – Ma/n – Bap/tist = Bap/Hom/Et**.

The golden head handed over to the Inquisitors by the Templars directly refers to the Baptist, allegedly beheaded.

## 4. Leonardo's painting

John points to himself (hand on the heart) and shows the sky with the other hand, suggesting the Ascension. Painted in yellow against a dark background, he embodies the light that illuminates the world (Luke 1:79).

## 5. Message of Rennes-le-Château

The message is hidden in the décor, visible to the eyes and invisible to the mind, like Poe's purloined letter.

Indeed, the walls of the church are covered with roses and Greek crosses. Some have wanted to see in this a Rosicrucian influence, whereas to me the message is clear:

**The cross symbolizes a tomb, and the rose the Crucified.**

## II. The different locations

For centuries, the relics of the Crucified circulated like those of a fugitive because they carried a theological charge unbearable to religious power; **their very existence constituted a danger**. Their constant displacement, concealment, and changes of identity are neither chance nor superstition: they form a protective system elaborated against a truth deemed dangerous by institutional Christianity.

### 1. SAINT SALVAYRE (Ω 1)

I believe, for reasons of toponymy and proximity to Alet-les-Bains, that **MONTSALVAT**, where the GRAIL is said to have been located in Chrétien de Troyes' unfinished romance (*The Story of the Grail*), would be **Saint Salvayre**.

The location of the “invisible” Grail castle would be at the **Eagle Rock**, and the relics of the **REDEEMER** would have been hidden in a cave on the cliffside; this cave could be the one reproduced at the entrance to the park of Alet's town hall.

During the Wars of Religion (17th century), the village of Saint Salvayre was burned and rebuilt some distance away, upon the line connecting the two menhirs of Pontils and Saint Salvayre. Was this the result of a deliberate choice?

In his book *The Rennes-le-Château Affair* (ARQA editions, September 2007), the researcher and writer Christian Doumergue, author of *The Lost Tomb*, devotes a long chapter to the Gnostic Church created by Jules Doinel (self-proclaimed bishop of Montségur), then a member of the Grand Orient of France and archivist in Orléans.

After leaving the Gnostic Church and being transferred to Carcassonne, he wrote *Lucifer Unmasked*, and infiltrated the Dominican Order to consult the **Inquisition archives kept at the monastery of Prouille**, before switching sides again and returning to the Gnostic Church under the name of Bishop of Alet.

He joined his friends Déodat Roché of Arques (Bishop of Carcassonne) and Doctor Fugairon (Bishop of Béziers).

**Christian Doumergue reports, on page 274, correspondence suggesting that the Gnostic Church was searching for the tomb of the Christ around Alet! ...**

The action takes place at the end of the 19th century between Alet and Arques, at the time of the publication of *The True Celtic Language* (1886), of Abbé Saunière's arrival at Rennes-le-Château, and of the murder of Abbé Gélis, priest of Coustaussa (1897). Jules Doinel died suddenly in 1902.

### 2. SERRES (Ω 2)

**In April 1244, the besieged members of the Cathar Church entrenched at Montségur awaited a signal that came from the mountain of Bidorta, confirming that their spiritual treasure had been placed in safety and that they could capitulate.**

It was the relics of the **Redeemer John the Baptist**, which had been translated into an underground cella at Serres, under the responsibility and guard of the LOCAL Templars with whom they had family ties.

Even though they had been promised grace and freedom if they renounced their faith, the Cathars decided to immolate themselves together so that the location of the two caches (the old and the new) would remain unknown to all.

I have found the location of this cache and keep it secret, sheltered from the interventions of the “Erasers,” who are the party of the foreigner (Vatican).

“When the D.M. writing is found  
And ancient cave by lamp discovered,  
Law, King & Prince Ulpian tested,  
Pavilion Queen & Duke under the cover.”  
Nostradamus VIII (66)

### **3. SAINT SALVAYRE (Ω 3)**

On October 13, 1307 at dawn, all the Templars of France were arrested on the order of the king of France, Philip the Fair.

A minority of Templars distinguished by wearing a rose (flower) knew the secret of the existence and location of the tomb of the Crucified. Those of the château of Bézu, not arrested because they depended on the kingdom of Aragon, organized the return of the relics to the cave of Saint Salvayre, where they remained and were forgotten until their fortuitous rediscovery by their successors **R+C** at the beginning of the 17th century, as reported by the *Fama Fraternitatis*.

In fact, the secret had been transmitted unknowingly by those very people who were obstinately searching for it and were ready to do anything (torture) to discover it.

**The supreme trick of the Templars—which has never been exposed—was to use their executioners to transmit their secret, understandable only by initiates.**

The golden head handed over by the Templars to the Inquisitors at their arrest bore the inscription “**caput 58 m**”, which has never been understood!

**The head designated the Baptist (allegedly beheaded), 58 the angular coordinate of his relics, and m the pole, which is the Menhir des Pontils, according to the Ulpian coordinates...**

### **4. ALETH (Alet-les-Bains) (Ω 4)**

The *Fama Fraternitatis* published in 1614—the first of the three Rosicrucian manifestos—reports that the tomb of Christian Rosenkreutz (in my view John the Baptist) was found by

chance behind a wall, in a place where they used to meet once a year. It is revealed that the tomb was translated to another place, “in the shadow of thy wings, Jehovah,” which suggests **ALETH**, whose coat of arms bears two wings...

-The first painting showing the expression **ET IN ARCADIA EGO** is by **Guercino** (around 1618), and the skull placed on the tomb suggests that it would be that of the Baptist, allegedly beheaded. **The revelation of the painting would be the localization of the tomb in a land of Arques!**



(Guercino's *Shepherds of Arcadia* (c.1618) – Palazzo Barberini)

-The famous painter **POUSSIN**, who lived in Rome and transmitted the Great Secret to Nicolas Fouquet in 1656, painted two versions, the second of which (at the Louvre) is very explicit:

The four characters represent the constellations of **Virgo**, **Boötes**, **Ophiuchus**, and **Hercules**.

One must therefore find the **Great Bear of the Razès**, as suggested centuries later by Maurice Leblanc in *The Countess of Cagliostro*.

The **SPIRITUAL** treasure is hidden at the location of the **pole of the chariot**, and this is **Alet**. (Limoux = Mizar, and N.D. Marceille = Alcor)

The presence of a statue of **Minerva** in the square of Alet is the final touch of the treasure trail: **MINERVA** read in verlan becomes **VA R MINE** (“go to the **mine**”).



(Poussin’s *Shepherds of Arcadia* No. 2 (c.1638) – Louvre Museum)



(Alignment of Pavillon’s tomb and his successors designating the kaolin **mine**)

## 5. CARDOU (Ω 5)

The last location I have identified for the tomb of the Crucified would be on Mount Cardou.

As a tomb, I searched for it in conformity with the D.M. Writing, i.e., on a circle of radius **R** = **1000 toises** and center (Pole) = **Menhir des Pontils**.

It remained to test various hypotheses of angular coordinates:

a) *The True Celtic Language* by Abbé Boudet, whose hidden secret I discovered in the structure of the book rather than its content (as with Nostradamus' Centuries), suggested an angular coordinate of **314°** (this number being the sum of the real pages numbered in Arabic numerals (310) and Roman numerals (4 numbered I to V)).

b) The entire work of Maurice Leblanc (in which I verified that he used the short angle) suggested an angle of **134°**, this number being the gematric value of **ARSÈNE (62) + LUPIN (72)**, found about ten times in his novels and short stories according to Rémi Shultz.

Not only does **134** represent an angle diametrically opposed to **314**, but it is its anagram. And the novel *La Barre-y-va*, where it is highlighted in a cryptogram, is associated with Guercino and his *Shepherds of Arcadia*, which in my view represents the tomb of the Baptist identifiable by the skull.

I therefore went to the site, where I discovered a cave that could be the one represented by Abbé Rivière at Station XIV of his church.

This research is detailed in *THE SECRETS OF ARSÈNE LUPIN* (2025).

## Conclusion

Poussin's second version of the *Shepherds of Arcadia* does not describe a mythical place but a celestial geography projected onto the Razès. The figures represent constellations (Virgo, Boötes, Ophiuchus, Hercules) and refer to the Great Bear: **Mizar = Limoux**, **Alcor = N.D.M.**, **Alkaid = Alet**: the tomb is inscribed in the sky before being inscribed in the earth.

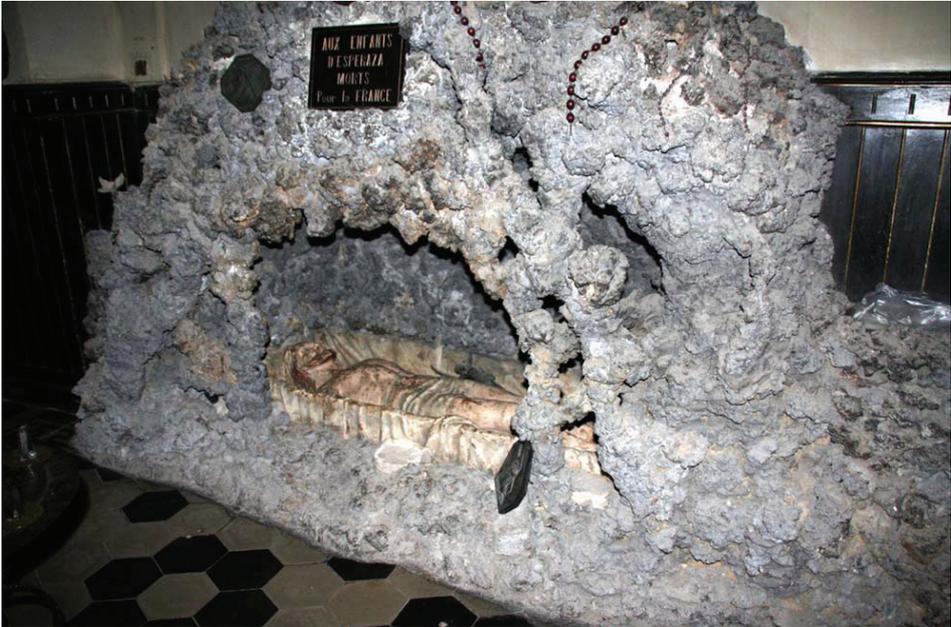
The tomb did not remain forever at the kaolin mine of Alet-les-Bains after the death of Nicolas Pavillon. At a date I cannot specify, it was translated in turn to Mount Cardou, which became its last known resting place.

Thus the cycle of the Crucified closes—not as an imposed certainty, but as an architecture of meaning, where texts, images, numbers, and places converge. The tomb of the Crucified is not only a hidden place: **it is the silent key to a forgotten theology, deliberately erased, yet patiently transmitted.**

**The Crucified is not the Christ. He is the Redeemer. The Christ, for his part, is the Liberator.** This dissociation, unbearable for institutional theology, is nonetheless coherent with all the signs, texts, and works. It explains the successive displacements of the relics and the changes of identity. It also illuminates the absolute necessity of concealment, because revealing this truth would have made the entire edifice of Christianity collapse.

That is why the tomb of the Crucified was never unique. It was mobile, strategic, protected.

This chapter does not ask to be believed. It asks to be read. Re-read. Confronted. For if it is correct, then the crucifixion is no longer a theological mystery but an act of substitution. And if the Crucified is John the Baptist, then the Christ did not die. He hid. **And the whole New Jerusalem is nothing but the patient cartography of that forbidden truth.**



Miniature grotto where the Crucified lies at Espéraza — Station 14



“Abbé Rivière’s grotto” (?) discovered on Mount Cardou (2023)

# THE TOMB OF MARY OF BETHANY

## 1. Scriptural framework and initial hypothesis

In the Gospels, Jesus frequently goes to *Bethany*, described as the home of **Mary, Martha, and Lazarus**. This trio occupies a singular place: Bethany is neither a simple village of passage nor a secondary backdrop, but an intimate and recurrent location, associated with major scenes of Jesus' teaching and private life.

An ancient tradition—certainly non-canonical but persistent—reports that Mary, Martha, and Lazarus left Israel after the events in Jerusalem and settled **in Provence**, arriving at **Saintes-Maries-de-la-Mer**. This tradition is not proof in itself, but a narrative background coherent with what follows.

The Gospel expression that Mary “has chosen the better part” has often been understood spiritually. Yet taken literally, it can also be read as the sign of a **privileged and exclusive bond**, which some traditions have interpreted as conjugal. This hypothesis, without being imposed, remains compatible with the symbolic data analyzed here.

## 2. Biblical Bethany and territorial Bethany

Bethany lay about ten kilometers south of Jerusalem. Now, Rennes-le-Château also lies about ten kilometers south of Aleth, which can be read symbolically as **ALEph + THav**, i.e., Alpha and Omega, the biblical designation of God.

This positional analogy is not invoked as a geographic coincidence but as a **symbolic replication**: just as the New Jerusalem is a territorial reconstruction, **Rennes-le-Château** appears as a **transposed Bethany**.

## 3. The S.E.S.A. stele: an intentional message

According to the **S.E.S.A. tracing** (bulletin no. 17, 1906), the grave of **Marie de Nègre d'Ables**, last lady of Rennes-le-Château, lay in the old cemetery. The text of the stele contains numerous graphic anomalies.

Three major anomalies, consecutive and not isolated, stand out:

- a **T** in place of the **I** of **CI GIT**,
- the first name **M/ARIE** split,
- an **R** in place of the **B** in **ABLES**.

If one assembles these three anomalies, one obtains:

## CT – M/ARIE – D'ARLES

The message is explicit:

**Mary of Arles at Rennes-le-Château**, and since Rennes-le-Château would be the transposition of Bethany, **Mary of Bethany at Rennes-le-Château**.

This result cannot be attributed to chance for several reasons:

- the anomalies are grouped and consecutive;
- each answers a precise graphic constraint (diagonals, symmetries, implicit cartography);
- above all, replacing the **B with an R** is justified by no technical necessity: on a real tomb, such a patronymic error would have been corrected. Here, it is assumed.

### 4. Internal clues within the church of Rennes-le-Château

#### a) The pillar of the high altar

In front of the church entrance, Abbé Saunière placed the old sculpted pillar of the high altar. This stone, deliberately isolated, functions symbolically as a menhir, and more precisely as an echo of the **Menhir des Pontils**.

Abbé Boudet indicates in *The True Celtic Language* (p. 248) that such stones signal the proximity of an “**extraordinary burial.**” This pillar does not point to a random place: it announces.

#### b) The presence of a crypt

The presence of a funeral **litre** (black band) midway up the church indicates the existence of a **seigneurial tomb**, mentioned notably in the testament of Henri d’Haupoul (1695) or of a lady Delsol.

From the entrance, the baptistery draws attention. The beards of the Christ and the Baptist are carved in the shape of **W**, i.e., inverted M’s.

This inversion is essential:

- **M** is the initial of Mary and of Magdalene,
- its inversion (**W W**) indicates an underground position.

The message is clear: the relics are beneath the church.

## 5. Under the altar: a convergence of clues

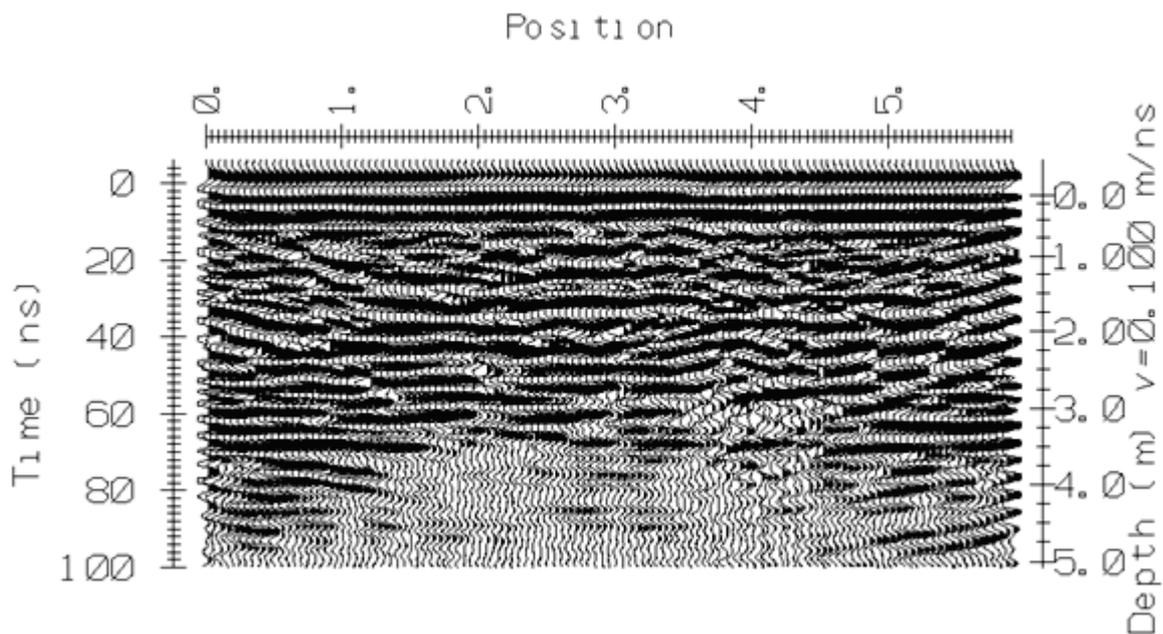
In 1887, Abbé Saunière had a bas-relief representing Mary M placed on the lower part of the new altar. This placement is not decorative: **it suggests a real vertical correspondence.**



Moreover, the statue of **Saint John** on the pulpit—identified here with Lazarus, brother of Mary—was **moved** from its usual order to face the altar. The open book he holds signifies “shows,” and his gaze points precisely to a spot behind the bas-relief, **beneath the altar.**

## 6. Investigation

This point was the subject of ground-penetrating radar surveys in 2002, under the authority of Professor **Robert Eisenman** (American archaeologist specializing in the Dead Sea Scrolls).



Architect **Paul Saussez** declared in 2005: “The exploitation of the raw data... allows one to conclude the existence, at a depth of three meters at the center and five meters at the sides, of a significant cavity, if not a crypt.”

**This element is neither symbolic nor interpretive: it is technical and measurable.**

## 7. Terminological clarification

The name *Mary Magdalene* never appears as such in the Gospels. It is a late construction arising from the confusion of several female figures:

- Mary of Magdala
- Mary of Bethany
- the repentant sinner

According to the Orthodox Church, these are three distinct persons, merged into one by Rome.

According to the hypothesis developed here:

- **Mary of Magdala** would be the mother of the Christ, present at the foot of the cross and first witness of the empty tomb;
- **Mary of Bethany** would be the spouse of the Christ Barabbas.

## 8. Conclusion

If the tomb of the Christ occupies a **liminal position**, on the threshold—neither fully inside nor fully outside—then that of **Mary of Bethany constitutes its hidden core, buried and protective.**

Rennes-le-Château thus appears not as an isolated sanctuary, but as a matrix, where the feminine—discreet, subterranean, veiled—protects and guarantees the transmission of the Great Secret.

# VOTIVE TREASURES

## 1. Methodological preamble

The term *votive treasure* does not designate wealth intended for profane use, accumulation, or individual enrichment. It refers to a **sacralized deposit**, consecrated to a divinity or a spiritual function—either to obtain a favor, to give thanks, or to ensure the **preservation of an inheritance deemed essential**.

Within the framework of the New Jerusalem, the treasures evoked must **in no way be interpreted as isolated proofs** nor as objects sought for market value. They must be understood as **convergent manifestations of a single operative principle** inscribed in a structured sacred geography.

Their location, when suggested, **does not obey chance** but the rules already exposed of the **Ulpian coordinates**, i.e., a system of symbolic, geometric, and numerical positioning.

## 2. Reasoned inventory of votive deposits

The Razès, understood here as the extended territory of the New Jerusalem, **would contain a significant number of treasury deposits** of diverse origins, distributed across several distinct points.

These deposits share two constant characteristics:

- they illustrate **devotion to the two Messiahs**, according to the duality developed in the preceding chapters;
- their **geographic dispersion** guarantees their durability and prevents any premature appropriation, the possible use of these treasures being implicitly reserved for causes deemed superior.

The elements below are presented in the **supposed chronological order of arrival on the territory**, without prejudging their current status.

### a) An ancient treasure

« **The gold of Delphi** », plundered in –279 by Brennus and later recovered by the Romans at the bottom of a lake near Toulouse, constitutes one of the first relevant ensembles.

The convoy bringing this gold back to Rome would have been **intercepted by the Volcae Tectosages** between Toulouse and Narbonne. The subsequent disappearance of this gold cannot be explained by a simple logistical loss.

In the logic of the New Jerusalem, this gold would not be an erratic booty but an ancient votive deposit, deliberately removed from the imperial circuit and integrated into a broader sacred geography.

## **b) Christic treasures**

### **– The treasure of the Liberator Christ**

The Liberator Christ would have brought back a treasure consisting of the messianic tithe, collected with the help of tax collectors and stored in the **64 caches described by the Copper Scroll of Qumran**.

Several convergent clues are advanced:

- the hidden mention of the **Christ's gold** in the small parchment (P1), related to the episode of ears of grain picked on the Sabbath;
- the figure of **Clémence Is/aure** (IesuS aurum), a person who never historically existed but whose name suggests both gold and redemption, resonating with the persecutions suffered by the Cathars.

The search for this treasure is developed in detail in *THE SECRET OF KINGS*.

### **– The golden tiles of Herod's Temple**

To this treasure one may add a distinct set: **golden tiles from Herod's Temple**, acquired at a very low price by the Zealots after the destruction of the Temple in 70.

## **c) A Visigoth treasure**

A Visigoth treasure, resulting from the plundering of Greece and then Rome in 410, would have included part of the **sacred furnishings of the Temple of Jerusalem**.

It should be recalled that the Visigoths distinguished:

- a **royal treasure**,
- and a **national treasure**.

The discovery in the 20th century of numerous royal crowns in Spain confirms the existence of differentiated deposits and strengthens the hypothesis of controlled dispersion.

## **d) Templar treasures**

The Templars would in turn have **dispersed their treasures into several caches**, notably around Arques.

The location of one such deposit was published in *THE SECRETS OF ARSÈNE LUPIN* (June 2025). It is encrypted in a Maurice Leblanc novel, by a method strictly comparable to that used by Nostradamus.

The numerical references (Leblanc 12.7 / Nostradamus 1.27) are not accidental; they conceal the angular coordinate  $127^\circ$ , which leads to the forest of Arques...

Since a “century” was a unit of 100 men in the Roman legion, the Templars designated themselves as the “*Legion of the Christ.*”

The **H** added by Nostradamus after the T of “treasure” explicitly suggests the Temple of Jerusalem (**Templum Hierosoliticum**), reinforcing the Templar reading.

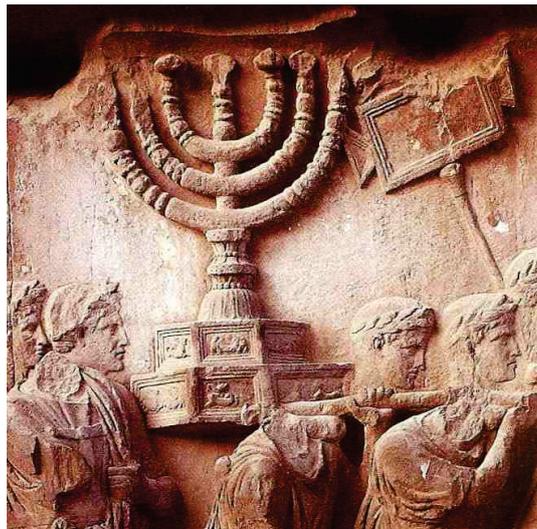
### e) Sacred objects

#### – The Menorah

The Menorah, the seven-branched lampstand, was brought to Rome by Titus after the destruction of the Second Temple in 70.

In 410, the Visigoth king Alaric I took Rome and carried off the Temple treasure. The Menorah would then have been hidden at Carcassonne in 508, during Clovis’ invasion of the Visigoth kingdom. From that moment, its trace disappears.

In *The Countess of Cagliostro*, there is explicit mention of a treasure accumulated by abbeys, and in particular of the Menorah. The novel is not proof, but its deciphering illustrates initiatic transmission through literature, already observed in other works.



Arrival of the Menorah in Rome

### – The Ark of the Covenant

The Ark of the Covenant is evoked as a major sacred object, possibly having followed a similar trajectory.

The Hebrew people experienced three covenants with “God”: the first with Noah, translated by a rainbow; the second with Abram (becoming Abraham), concretized by circumcision; and the third with Moses, who received the Ten Commandments (Decalogue).

It was to preserve the two tablets of the Law received on Mount Sinai that Moses had the Ark built, according to instructions received from God.

The Ark takes the form of a chest surmounted by two cherubim and originally contained the tablets of the Law, Aaron’s staff, and a jar containing a sample of manna. After its theft by the Philistines and its recovery, it contained only the tablets of the Law.

It was upon the Ark’s lid, called the mercy seat, that “God” appeared to Moses in the form of a cloud; this divine presence is called the Shekinah (with several spellings).

It stood in the Holy of Holies since the construction of Solomon’s Temple (before that, it was in a tent called the Tabernacle) and disappeared definitively during the Babylonian capture of Jerusalem in –587.

There are many theories about what became of it...

It is often represented with many variants in paintings and sculptures, and also in the form of a “reconstruction ?” in the **church of Saint Roch** in Paris.



Representation of the Ark of the Covenant at Saint Roch church, Paris

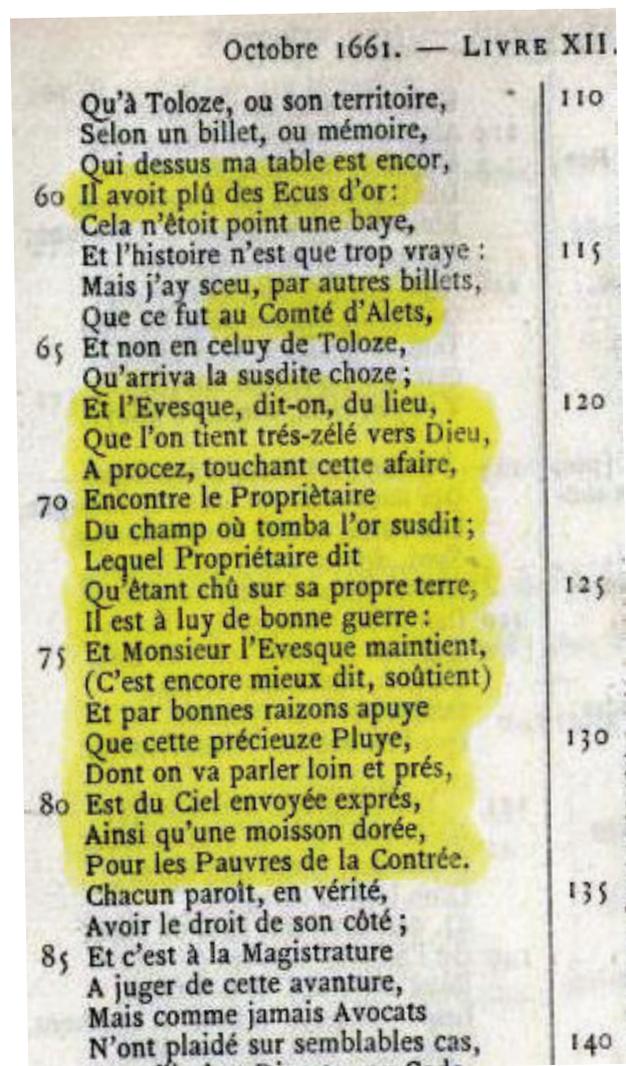
### 3. Chapter conclusion

The votive treasures evoked in this chapter are neither a treasure hunt nor an arbitrary accumulation of legends.

They form a coherent system inscribed in a sacred geography, where each deposit:

- has a **precise symbolic function**,
- obeys localization rules,
- participates in **preserving a religious, political, and theological heritage linked to the two Messiahs**.

The *New Jerusalem* thus appears not only as a numerical and symbolic city, but also as a **space of conservation** designed to cross the centuries without delivering its content to a profane reading.



(Excerpt, gazette — September 1661)



# THE THIRD TEMPLE

## I. The Temple

### 1° Construction and location

a) It is through **geometry** that the Third Temple is constructed on the map; to do this, two sides of Solomon's Seal are extended, leading to a monolith called “**the Needle**”, which may be interpreted symbolically as an *omphalos*.

The resulting figure is coherent: the sides of the Temple are parallel to the sides of the quadrature square, all organized around a central axis. A second small circle inscribed within the Holy of Holies, centered on the Needle, has the same radius as the one constructed from the Menhir des Pontils.

As a result, the length of one side of the Holy of Holies is **2,000 toises**.

The Temple is oriented West–East, with the Holy of Holies located at the “East”...

The resulting layout presents structural analogies with the plan of the Temple of Jerusalem.

b) But the “Needle” is also designated by the alignments of the Saunière model: if one extends on the ground the line **Serres Castle – Menhir des Pontils – Arques Grotto**, one arrives precisely at the Needle.



We are therefore at **January 17th (line)** in this book, which began on the **17th day of the month (date)**.

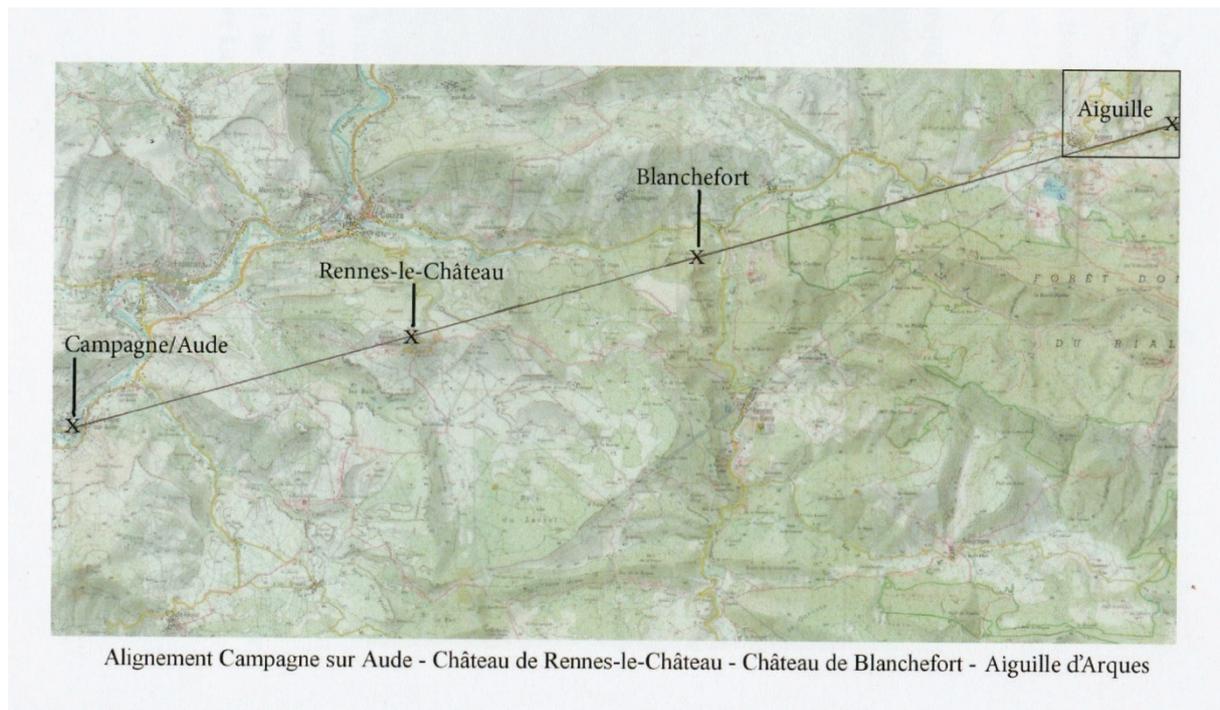
c) But that is not all: in the novel “*The Hollow Needle*”, a third, very ancient alignment points toward the Needle.

Maurice Leblanc relates it like a “**Tom Thumb**” trail:

“At once, he (Beautrelet) set out. Taking a military map, he divided it into small squares which he visited one by one”... “and found.”

“**Found**” is the only word in italics in the book, just as “Which queen (for Rennes) is meant?” is in *The Countess of Cagliostro*. The choice of this word suggests that **there is something to be found...**

It was the reading of **Volume 1 of Patrick Ferté** that put me on the trail, due to the proximity of a village called **Campagne-sur-Aude**, recalling the previously encountered analogy **serre / Serres**.



**Technically**, starting from **Campagne-sur-Aude (Castle)** and moving progressively away, one must search for a monument represented by a tower (**Rennes-le-Château Castle**), draw and extend the line to a second castle, **Blanchefort** (tower to tower), and extend it further to the Needle.

Such a particular alignment has not been identified in Normandy and constitutes an additional converging clue that **Leblanc's Needle is located in the Razès**.

To confirm that this **House of God (Beth-El)**, which is the Holy of Holies, is located **northeast of the village of Arques**, Patrick Ferté recalls a biblical quotation (page 138 of Volume 1):

*“This biblical LAND OF ARK would have been located to the SOUTH-WEST of BETHEL.”*

The village of **Arques** derives its name from the word *arcas*, whose etymology means “chest-coffin.”

The “House of God” is of course the Temple, and “**This place is terrible!**” — *Terribilis est locus iste* ... as Abbé Saunière reminds us, and we know that he is not referring to his church.

The Holy of Holies is conceived as **subterranean**, in order to conform to the word of God:

“The Most High does not dwell in what is made by human hands, said the prophet.”  
*Acts of the Apostles* 7:48 and 17:24

It is also hidden and in darkness, inaccessible to the profane gaze.

And this place is today uninhabited, having no sacrificial function anymore, yet remaining a **sacred and memorial site**.

## 2° The entrances to the Holy of Holies

There are **four entrances** (recalling the four directions and the four alchemical elements), suggested by the **four angels** located above the holy-water font in the church of Rennes-le-Château.

-A **“royal” and direct path** (the shortest), designated **E1**, geometrically deduced from the plan, with coordinates **117 M**.

-A **wet path**, designated **E2**, regularly flooded (cf. J.A.S.O.N.)\*, whose entrance is located near the Arques grotto designated by Abbé Saunière; its Ulpian coordinates are **171 / 1681**, displayed on the S.E.S.A. stele.

-An **aerial path** (along a cliff face), designated **E3**, whose entrance is located near the megalith called the Needle; its Ulpian coordinates are **171 / 1886**. The radial coordinate corresponds to the year of publication of *The True Celtic Language*, specifically\*\* highlighted on the book cover...

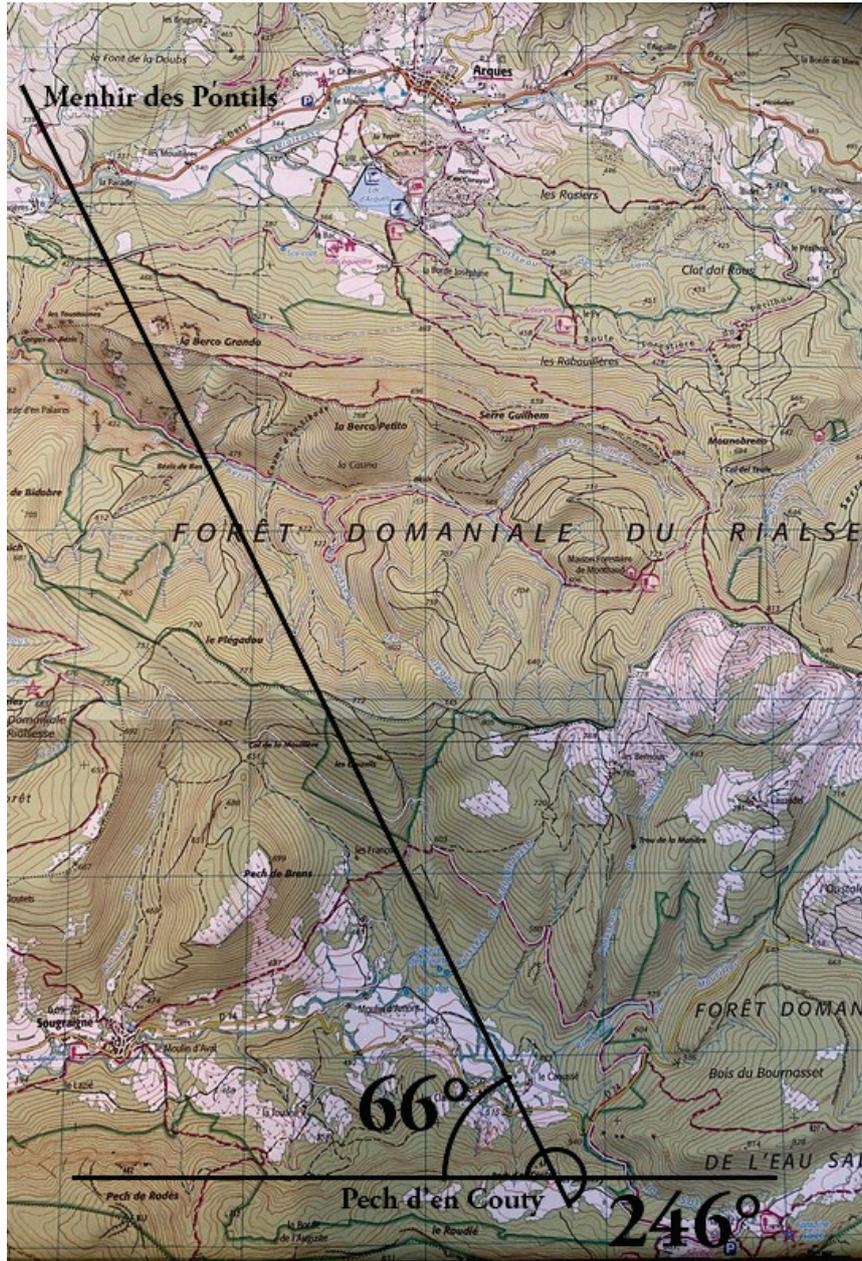
-A **dry path**, very distant but safer, whose entrance is located near the **Pech d'en Couty**, discovered by Franck Daffos and Didier Héricart de Thury, but revealed by Michel Vallet in 2011.

In the novel *“The Hollow Needle”*, young Isidore Beautrelet finds the cryptogram lost by Lupin on **June 6th**.

The author of *“Arsène Lupin, Gentleman Burglar”*, published by ARQA in 2018, assumes (p. 216) that the date of June 6th would be the date of entry of the discoverers of the Needle (Vannier, Jourde, Boudet).

In reality, the date **June 6th** designates an **angular coordinate of 66° (short angle)** according to the **“Secret of Dates”**, known since the invention of the Saints’ calendar.

The normal angle **246°** is suggested by Boudet (on page 246, which evokes God) and by the **feast of the Baptist (June 24th)**.



2.1.1..2..2.1.  
 .1..1...2.2. .2.43.2..2.  
 .45 .. 2 . 4...2..2.4..2  
 D  $\overline{DF}$   $\square$  19F+44  $\triangle$  357  $\triangle$   
 13 . 53..2 ...25.2

The alphabetical substitution method used by **Leblanc himself**, and applied **in reverse**, makes it possible to reconstruct the original message, which would be:

## BUG A PUG 2EN COUTY

*Bug* being the abbreviation of **Bugarach**.  
*Pug* being a synonym of **Pog, Pit, PECH**.

It therefore becomes necessary to **reconsider the academic understanding of Maurice Leblanc**.

### How did Maurice Leblanc, or his inspirer Jean Jourde, encode it?

By replacing each letter with its **rank in the alphabet**, using the table below:

A	B	C	D	E	F	G	H	I	J	K	L	M
1	2	3	4	5	6	7	8	9	10	11	12	13
N	O	P	Q	R	S	T	U	V	W	X	Y	Z
14	15	16	17	18	19	20	21	22	23	24	25	26

Which produces the following numerical sequence:

**B U G A P U G 2 E N C O U T Y**  
**2 21 7 1 16 21 7 2 5 14 3 15 21 20 25**

From which the **numbers in black** are removed, producing:

(2 .1 .) 1(A) (.. 2. .) (2' . 1.) (. 1. .1) ..... (2. 2.)

Leaving **only 1s and 2s**, in order to **mislead the reader**.

And thus, **the beginning of the novel's cryptogram is obtained**.

### 3° Scriptures and literature

How is it that the Holy of Holies and the “**Hollow Needle**” are connected?

The answer is found in Scripture and relates the accusation of Christ against the merchants of the Temple:

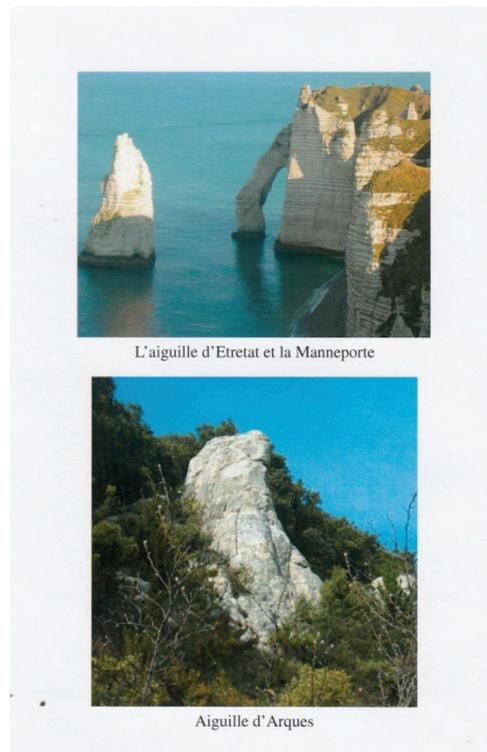
“It is written: *My house shall be called a house of prayer, but you have made it a den of thieves.*” Luke 19:46

It is this sentence that gave Maurice Leblanc the idea of making the Needle the hideout of **Arsène Lupin**, where he stores all the riches from his thefts (booty).

Why did Maurice Leblanc place the Hollow Needle at **Étretat**?

For understandable political and religious reasons, he displaced all his “revelations,” written in the form of a novel (cf. *THE SECRETS OF ARSÈNE LUPIN*).

And the stroke of genius that brought him fortune and fame was to **substitute the Needle of Étretat**, which he had before his eyes, for that of **Arques**.



However, out of concern for precision and honesty, he confides to the reader the existence of a **decoy**:

To divert the curious away from the Hollow Needle, King Louis XIV would have had a **Needle Castle** built in the department of the Creuse...

In reality, **the decoy is the Needle of Étretat.**

## II. The Ark of the Covenant

It is officially established that **Alaric I**, king of the Visigoths, sacked Rome in **410** and carried off the sacred furnishings saved from the Temple by **Titus in 70**, during the capture of Jerusalem.

It is assumed (in this context and among many other hypotheses) that the future **Templars** may have discovered and brought back the **Ark of the Covenant**, which was not present in the Second Temple and had disappeared during the first destruction of the Temple by the Babylonians in **-587**.

According to the prophet **Jeremiah**, it would have been hidden beneath **Mount Nebo** (near Hebron in the West Bank) and would only reappear at the coming of the **Messiah**.

But according to another version called "**The Vision of Baruch**", it would have been hidden vertically beneath the **Holy of Holies**, near the stables of the First Temple where the future Templars were lodged for **nine years** by King **Baldwin II**, at the beginning of the **12th century**.

The historical existence of the **Ark of the Covenant** is not attested, as it is mentioned and described only in the **Torah**.

According to the Bible (Old Testament), it was built under the orders of **Moses** and according to the instructions of **God (YHWH)**.

Another possibility is that it may have been **stolen from the Egyptians** (and from the Great Pyramid?), which would explain why they pursued the Hebrews after letting them depart...

The Ark of the Covenant is described as a **chest** containing the **Tablets of the Law (2)**, as well as **Aaron's staff**, linked to the fall of the walls of **Jericho**, and a sample of the **heavenly manna** that nourished the Hebrews during the **40 years of the Exodus**. (Only the Tablets of the Law remained after the Ark was stolen by the Philistines.)

The contents of the Ark were protected because it **electrocuted anyone who touched it without precautions**: only the **Levites** were protected by special garments (a breastplate called an **ephod**) and small bells hanging from their clothing that provided grounding. The functioning of the Ark evokes that of a **Leyden jar**.

"God" appeared to Moses (or to the High Priest, who could enter the Holy of Holies only once a year).

He appeared in the form of a **cloud**, above the cover called the "**Mercy Seat**", between **two cherubim** facing each other with wings outspread; these wings were fitted with points directed toward the sky, serving as **lightning rods**, attracting lightning in order to recharge it.

## II. Conclusion

“Revelation,” attributed according to the hypothesis developed here to **Jesus Bar Juda** (alias **Barabbas**), describes a “New Jerusalem” that has **no temple**: “*I saw no temple in the city*” (Rev. 21:22).

This precision, this distinction from the Jerusalem of Israel, is surprising, but is explained because the **Holy of Holies** of the new temple is situated **geometrically and territorially outside** the square of quadrature representing the New Jerusalem.

Over the centuries, a new Temple identical to the Temple of Solomon has been reconstituted through the progressive bringing together of what had been dispersed:

- the treasure of the Christ (revolutionary tax) hidden in each “collection point,” which are the **64 deposits** described by the Copper Scroll of Qumran;
- the gold tiles from the Temple restored by **Herod the Great** and bought at a low price after the destruction of the Temple in **70**;
- the sacred furnishings of the Second Temple brought to Rome by **Titus** after the fall of Jerusalem in **70**, then plundered by the Visigoths of **Alaric I** in **410**;
- the Ark of the Covenant found by the future Templars around **1118** and brought back to the Razès.

The Third Temple is hidden from the profane: immaterial and therefore invisible in its geometric part, and operative in its subterranean part. It has no priests and no sacrifices.

**It is neither to be built nor awaited, for it already exists: it must be recognized.**

The Holy of Holies of Arques is a sacred place because it contains the **Ark of the Covenant**, which houses the divine Presence (**Shekinah**).

## GENERAL CONCLUSION

The *New Jerusalem* is not a mythical city but a **city of glass**, that is to say an **immaterial** one. If no one can see it, and if the profane pass through it without noticing it, it nonetheless exists, for it is a work of intelligence and Spirit.

The initiate can construct it on a map: it is a masterpiece of **sacred geometry**, the greatest secret of Christian esotericism, sheltering in predetermined locations **Gold, Myrrh, and Frankincense**.

It is destined to become the religious center of all the Occident and to be recognized as the **eighth Wonder of the World**.

Hidden from the perversity of men, it is indestructible and eternal; it is, as Abbé Boudet wrote at the end of his book, **“the Eternal Truth.”**

*UlpiaN*



# HISTORY OF THE GREAT SECRET

Everything begins **two thousand years ago**.

## FIRST PART

The Christ, who is **Jesus Bar Juda (Barabbas)**, not having been crucified, settled with his family in the **Razès** after the year **36** (the date of the crucifixion). He became the leader of all the numerous Jewish insurrections for **thirty years**.

His first tomb is located on **Mount Serbairou**, where he lay for several centuries with his wife **Mary of Bethany** and his two sons: **Menahem**, who died in **68**, and **Eleazar**, who committed suicide at **Masada** in **74**.

The **REDEEMER** is **John the Baptist**, crucified under the identity of Jesus (**INRI**) and who died on the cross.

His embalmed relics were removed during the first night and taken to **Samaria**, to **Makron**, near **Sebaste**, where his tomb was venerated until **362**.

The **Codex Bezae**, written between **380 and 420**, states in **Luke 1:69** that John is a **Savior (Jesus)** and that he is the **Light** (1:79), a statement contradicted by the Prologue of John, which was falsified **after the Council of Nicaea (325)**.

During the Middle Ages, the **Cistercian Order** was created, and **Harding** had documents found in the tomb of the Christ translated by Jewish rabbis, under the pretext of producing a **Bible of Cîteaux**.

Among these documents were indications concerning the location of the **Ark of the Covenant**, hidden beneath the Temple Mount since its destruction by the Babylonians in – **587**, in Jerusalem.

**Bernard of Fontaine**, who became **Saint Bernard** and settled at **Clairvaux**, sponsored the expedition of **nine knights** to Palestine under the authority of the **Count of Champagne** and led by **Hugues de Payns**. These nine knights were housed for **nine years** in the former stables of the **Temple of Solomon**, beneath the Rock.

After nine years, in **1118**, they returned and were received by Bernard of Clairvaux (in the **Forest of Orient**) after a visit to the Pope.

Bernard of Clairvaux sponsored the **Order of the Temple** at its creation during the **Council of Troyes**, on **January 14** (**14 + 3 [Troyes] = January 17**).

The Order of the Temple's first mission, under the **direct authority of the Pope**, was to **secretly guard the tomb of the Christ**, whose existence had to remain hidden under penalty of the **end of Christianity**.

During their initiation, the Templars were required to renounce Christ by spitting on the cross and trampling it.

They worshipped a head symbolizing the Baptist, the true Redeemer, under the name **Baphomet**, read from right to left:

**BAP / HOM / ET = HEAD – MAN – BAPTIST**

After the First Crusade led by **Raymond IV, Count of Toulouse**, and the capture of Jerusalem (**1099**), the relics of the Redeemer **John the Baptist** were brought back and hidden in a cave beneath the **Rock of the Eagle**, at **Saint Salvayre**, which would become **Mont Salvat** in *The Grail Story*, written and left unfinished by **Chrétien de Troyes**.

The **Ark of the Covenant**, brought back by the Templars, was hidden in the **THIRD subterranean Temple** near **Arques**, alongside the sacred furnishings (the **Menorah** and the **Table of the Bread of the Presence**) plundered by **Titus** in **70**, and later by **Alaric I** in Rome in **410**.

The Temple of Jerusalem was thus reconstituted as in the time of **Solomon**.

The bones of **Christ Barabbas** (the “Great Roman” according to **Nostradamus**, and “Roman” according to **Dante**) were transferred to an inviolable crypt beneath **Mount Cardou** on the eve of the launch of the **Albigensian Crusade** in **1208**.

The **votive treasures** are numerous in the Razès (clustered = assembled) and distributed among different caches:

-The gold of **Delphi**, plundered by **Brennus** and recovered from the Romans after its discovery in a lake near **Toulouse**.

-The gold of the Christ, the product of his exactions (royal tax, **VLC p. 227**), described by the **Copper Scroll of Qumran**, and distributed under the name **Clémence Isaure**, who never existed (**IS** = Savior, **aure** = *aurum*, gold).

-The treasure of **Alaric I**, resulting from the sack of **Rome**.

-A **Templar treasure** that passed through **Mas Deus**, then the **Castle of Bézu**.

## **SECOND PART**

The secret objective of the **Crusade against the Albigensians (Cathars)** was to seize the relics of the **REDEEMER John the Baptist**, secretly hidden in a cave beneath the **Rock of the Eagle** at **Saint Salvayre**.

The defenders of **Montségur** surrendered on **March 16, 1244**, only after receiving a signal sent from **Mount Bidorta**, indicating that the sacred relics (**the Grail**) had been successfully transferred to a **cella** which I have located, situated at **Serres**, under the guard and responsibility of **LOCAL Templars**, with whom they had family ties.

So that the locations of both the former and the new cache would remain forever unknown, they decided to **all immolate themselves on a pyre**, even though grace and freedom had been granted to them if they renounced their faith.

The local Templars decided **not to share the secret** with their co-religionists and distinguished themselves by wearing a **rose (flower)**.

This is the reason why *The Chymical Wedding of Christian Rosenkreutz*, published in **1616**, mentions an invitation received by **C.R.** on which is written: “**Knight of the Rose, Red Cross**”, and not **Knight of the Red Cross**, the latter term designating a Templar, while the word **rose**, the flower, as demonstrated by the painter **Jean Cocteau** in the crucifixion he painted in a chapel of the church **Notre-Dame de France**, located in **London**, in **1960**.

The **Templars of France** (and only they) were all arrested at dawn on **October 13, 1307**. The King of France, **Philip the Fair**, sought to seize their treasure but found nothing, to his great surprise and disappointment.

He handed the Templars over to the **Inquisition**, which retained **127 charges** against them, including three principal ones:

- the renunciation of Christ,
- the worship of an idol (**Baphomet**),
- and homosexual practices.

Confessions were obtained under torture, and **Pope Clement V (Bertrand de Got**, former Archbishop of Bordeaux) abandoned them.

The **Order of the Temple** was dissolved in **1312**, and the **Grand Master Jacques de Molay** was burned alive on the **Île de la Cité (Île aux Juifs)** in **1314**, as a relapsed heretic.

From the very moment of the arrest of the Templars of France in **1307**, the **Templars of Bézu** (Kingdom of Aragon), who had not been arrested, brought the relics of the Baptist back from the **cella of Serres** to the cave of **Saint Salvayre**.

At that time, a **golden head** bearing the inscription “**caput 58 m**” was handed over to the Inquisition—an inscription that no one ever succeeded in explaining.

In reality, through this ruse which their jailers could not understand, the Templar leaders transmitted the **location of the relics of the Baptist**:

- the **head** designating the Baptist,
- the **m** designating the **Menhir of the Pontils** (the pole),
- and **58** the angular coordinate of his tomb at **Saint Salvayre**.

It is in this place, rediscovered at the beginning of the **17th century**, that the relics of the Baptist (who had become **Christian Rosenkreutz**) rested, according to the **FAMA FRATERNITATIS (1614)**.

It should be noted that the description of the tomb of **Christian Rosenkreutz** bears a striking resemblance to that described in the **ROMANCE OF MELUSINE**, written by **Jean d'Arras**

and commissioned by **Duke Jean of Berry** (brother of **Charles V**) as a gift for his sister **Marie of France**, Duchess of Bar.

This divergence leads us toward **Nicolas Flamel** and the secret of the **Frondeurs of the House of Lorraine** (under **Louis XIV**).

## 1° **Nicolas FLAMEL**

Known through a book attributed to him but published in **1612**—two centuries after his death (1418)—and signed by a Rosicrucian named Arnaud de la Chevalière, Nicolas Flamel is described as an illuminator, alchemist, and patron who financed hospitals and the famous arcades in the Cemetery of the Innocents in Paris.

He is said to have suddenly become wealthy after achieving the transmutation of lead into gold on January **17, 1382**. His signature was underlined with a capital **N** enclosed within a circle. He is also famous for having purchased from Abraham the Jew an old manuscript (*Ash Mezareph*) covered with Kabbalistic figures on eleven sheets of bark, which he had translated by Spanish rabbis. This book is said to have been held, after Richelieu's death, by the lord of the Château de Cabrières...

**The reality is quite different.**

The character of Nicolas Flamel is fictitious and was created to divert the curious from **Jean Flamel**, secretary and calligrapher to the Duke of Berry (the king's brother), who served twice as governor of Carcassonne and knew the Grand Secret.

It was he who signed with an **N**, which is not the initial of a Nicolas but designates the **REDEEMER** (see the paintings by Signol at Saint-Sulpice).

The *Book of Hieroglyphic Figures* is encrypted and allows the discovery of one of the treasures of the Razès mentioned in the small parchment (P1) and on Poussin's tomb.

## 2° **The Fronde of the Princes**

This was a revolt against royal authority during the regency of Anne from Austria and the ministry of Mazarin (1650–1653). It ended with the victory of **Turenne** (Marshal of France) over the insurgents of **Lorraine**, followed by the death of the Duke of **Guise** (the Scarred One).

What secret could this family have possessed to dare oppose the King of France, if not that of the tomb of the Redeemer, the Christ, and an immense treasure?

This could explain why a pretender to the throne of France (Charles de Guise), whose tutor was the Rosicrucian **Robert Fludd**, married the Baroness of Arques, Couiza, and Espérasa.

## THIRD PART

Canon Méché, followed by Canon Gasc, drew from the treasure they discovered in the cellars of **Notre-Dame de Marceille (NDM)**, according to Franck Daffos. This treasure is said to have originated from a Visigothic deposit located near the **Pech d'en Couty**.

At the same time, the **Stations of the Cross** were encoded (see Station XIV), revealing that the Christ is not the one who was crucified.

On the altar, Saint Paul—traditionally placed facing Saint Peter—was replaced by **Saint Luke**, holding an open book showing on its cover the beginning of Zechariah's canticle (1:68), which precisely reveals in the Codex Bezae that **John the Baptist is a JESUS** (the crucified Redeemer).

Abbé **Gélis**, parish priest of Coustaussa (and an archive researcher), is said to have discovered Templar archives at the monastery of Saint-Hilaire, containing the plan of the New Jerusalem and the various caches of the Razès. He was assassinated at dawn on **November 1, 1897**, but his murderer did not find his archives (which were seized by the gendarmes and sent to Paris).

At the same time, the Freemason **Jules Doinel**, a member of the Grand Orient, had himself appointed archivist in Carcassonne, then pretended friendship with the Dominicans (the Inquisitors), whose archives preserved at **Prouille** he plundered, before returning to head the Gnostic Church he had founded (see the works of Christian Doumergue, *The Affair of Rennes-le-Château*).

Jules Doinel was searching for the tomb of Jesus near **Alet**, together with **Déodat Roché** (of Arques) and Doctor **Fugairon**.

Several decades later, **Robert Ambelain** became Grand Master of the Gnostic Church and then of the Universal Church. He is the author of *Jesus, or the Mortal Secret of the Templars*.

Around 1875, the Lazarists of Notre-Dame de Marceille—who were in possession of the secret—were in contact with the Grand Seminary of Saint-Sulpice and Professor **Fulcran Vigouroux**, author of the *Dictionary of the Bible*, which contains the **two coded pages 186** of the Codex Bezae.

His most gifted student, **Jean Jourde**, encoded for the painter **Signol** the *titulus* of the “Crucifixion” (one of the four paintings) in the church of Saint-Sulpice.

As soon as he was ordained a priest (in 1880), he was appointed to Notre-Dame de Marceille under R.P. **Vannier**.

I am convinced that **Jean Jourde** is the author of the survey of the **S.E.S.A. stele**, of the original version of the two parchments, and of the surveys of the slab and the Coumesourde stone; likewise, he is the author of the encoding of the **VLC**, as well as of the church and the estate of **RLC**.

- The SESA survey is a plan indicating the exact location of the tomb of Christ Barabbas beneath Mount Cardou.
- The small parchment indicates the location of the treasure of Christ near Fa.

- The VLC gives the angular coordinates of the tomb of Christ, the Rivière cave, the first royal tomb, the Third Temple, and reveals the meaning of the **D** in “DM writing” (Centurie VIII [66]).
- The map of the VLC is the map of the Grail. The two horizontal H’s form the axis (= axe) of the map passing through the two locations of Christ’s tomb at 2°18’ and 2°194 confirmed by the offset meridian marker of the bridge at Serres.
- The church of RLC shows the two Jesuses, the DM script, and the location of the relics of Mary of Bethany beneath the altar (crypt). The roses and crosses on the walls do not signify Rosicrucianism, as Daniel Dugès claims, but **TOMB (+) OF THE ROSE (Redeemer)**.
- The estate of RLC reveals the secret of the Ulpian (polar) coordinates.
- The Coumesourde slab shows the location of a cache situated at the kaolin mine of Alet.

## MY PREFERRED HYPOTHESIS

The **GRAND SECRET** was encoded in Boudet’s VLC by Jean Jourde, then—after Saunière’s arrival—in the church and estate of RLC.

It was encoded in the church of Espéraza after Saunière’s confession in 1917 by Abbé Rivière (Cave + **IRNI = Christ is John and not Jesus**).

Jean Jourde (Master of the Secret) had it encoded by writers who served as his ghostwriters:

- **Jules Verne**, contacted by R.P. Vannier, superior of NDM, in *Clovis Dardentor* and *La Jangada*, which signifies the **M** of “DM writing”.
- **Maurice Leblanc**, who encoded the **ENTIRETY** of the Secret in **ALL** of his work and provides the numerical values of the angular coordinates (short angle = minus 180°).

Abbé Saunière is said to have met **Emma Calvé**, who—through her very close friend **Georgette Leblanc**—would have recruited the young Maurice Leblanc. Jean Jourde is said to have met and “supplied” Maurice Leblanc until his death in 1930 at Montolieu.

**Stanislas de Guaita** created the Kabbalistic Order of the Rose-Cross with **Joséphin Péladan**. Péladan later broke away and created the Catholic Rose-Cross Order. He died in 1918. **Georges Monti**, alias **Marcus Vella**, secretary to Péladan, created the **Order of the Alpha Galates** in 1934 and was poisoned in 1936. His friend Doctor **Camille Savoire** signed the death certificate. He revived the RER within the Grand Orient and created the **Grand Priory of the Gauls**.

## FOURTH PART

**Pierre Plantard**, deceased in 2000, was appointed President of the Order of the Alpha Galates in 1942 and then founded the association called the **Priory of Sion** in 1956.

He recovered a file assembled by Jean Jourde (Apocrypha), according to the most probable hypothesis supported by Franck Daffos (the file assembled by Jean Jourde was recovered after

his death by the future Monsignor Boyer, who lent it twenty years later to Noël Corbu, who sold it to Plantard).

According to other researchers, Abbés Courtauly or Mazières or the engineer Cros are cited as sources.

Could documents inherited from his grandfather be at the origin of Pierre Plantard's arrival in RLC?

In possession of coded (apocryphal) information whose meaning and importance he could not grasp (Lobineau Dossiers), he cleverly exploited them for personal gain, claiming to be a descendant of the Merovingian kings and the Grand Chyren (Monarch) "predicted" by Nostradamus.

It must be acknowledged to his credit that without him the **MILLENNIAL ENIGMA**, whose epicenter lies in the Razès, would have remained forgotten.

Whatever he understood, he did not have at his time the computational and technological means required to reach a conclusion.

### **Patrick Ferté**

Professor of History and Doctor of Philosophy, Patrick Ferté (75), originally from Normandy, was a professor at the University of Toulouse-Mirail and became famous for his book *Arsène Lupin, Unknown Superior, or the Key to the Encoded Work of Maurice Leblanc*, published by Trédaniel in 1992.

This highly documented book argues that **ALL** of Maurice Leblanc's work has a double level of reading and that the real action takes place in the Razès (Aude), not in Normandy, bringing to light historical secrets of the greatest importance.

I discovered this book in 1994; it was my bedside book for years (reread dozens of times), but it was only the first part of a study of more than a thousand pages, divided into two for convenience.

The long-awaited sequel never appeared; the author was suspected of having received threats and told me that the world is too stupid to take notice of it.

Patrick Ferté lifted the veil of Isis and flirts with the astral plane, but missed the imposture of the false resurrection and the relics of the two Messiahs.

I would be the only researcher of the Razès enigma to have met him for nearly two hours (January 2000), after which he asked me to respect his vow of **Harpocratic silence**, which I did for twenty-five years.

On June 1, 2025, while returning from my printer—where I had just delivered my latest book *The Secrets of Arsène Lupin*—I learned with surprise and delight of the publication of his **SEQUEL** (33 years later), announced for August 28, 2025.

The coincidence is troubling.

## **P. Silvain, then Ulpian**

I am a retired biologist from Marseille (79 years old) and former owner of the Château de Cabrières (Aveyron), purchased in 1987 and donated in 2020 to an endowment fund, after having resolved the entirety of the Razès enigma and written more than 25 books in 25 years under the pseudonyms **Pierre Silvain** (1998–2003) and then **Ulpian** from 2004 onward, after discovering the **DM Writing** and the **New Jerusalem**.

## NON-EXHAUSTIVE LIST OF MY DISCOVERIES

The two successive locations of the tomb of Christ Barabbas (bones) at Serbaïrou and then at Cardou.

Several successive hiding places of the embalmed relics of the crucified one (John the Baptist) at Saint-Salvayre, Serres, Aleth, and Mount Cardou (Rivière Cave).

The crypt containing the relics of Mary of Bethany beneath the church of Rennes-le-Château (RLC).

The entrances to the “Hollow Needle,” which is the Third Temple containing the Ark of the Covenant.

Several areas of treasure deposits near Fa (the gold of Christ) and Arques.

Deciphering of the church and the estate of Rennes-le-Château.

Deciphering of the inverted *Tituli* and the secrets of the Codex Bezae (Luke).

Discovery of the “Secret of Dates” and the “Secret of Letters.”

Discovery of the Ulpian coordinates (polar) and of the D.M. Script.

Deciphering of paintings by various artists (Leonardo da Vinci, Dürer, Guercino, Poussin, Delacroix, Signol, Cocteau).

Deciphering of the secrets of Nostradamus, *La Jangada*, *La Vraie Langue Celtique*, and the entire work of Maurice Leblanc.

Discovery of the meaning of the word “**Baphomet.**”

## ULPIAN

## BY THE SAME AUTHOR

*MY QUEST FOR THE GRAIL* – 2004

*THE ADVENT* – 2011

1. Introduction
2. *The Secrets of Arsène Lupin*
3. *The Secrets of Nostradamus*
4. *The Secret of the Popes*
  - The Mystery of the Two Jesuses
  - Jesus-Christ Barabbas
  - Jesus the Baptist
5. *The Secret of Kings*
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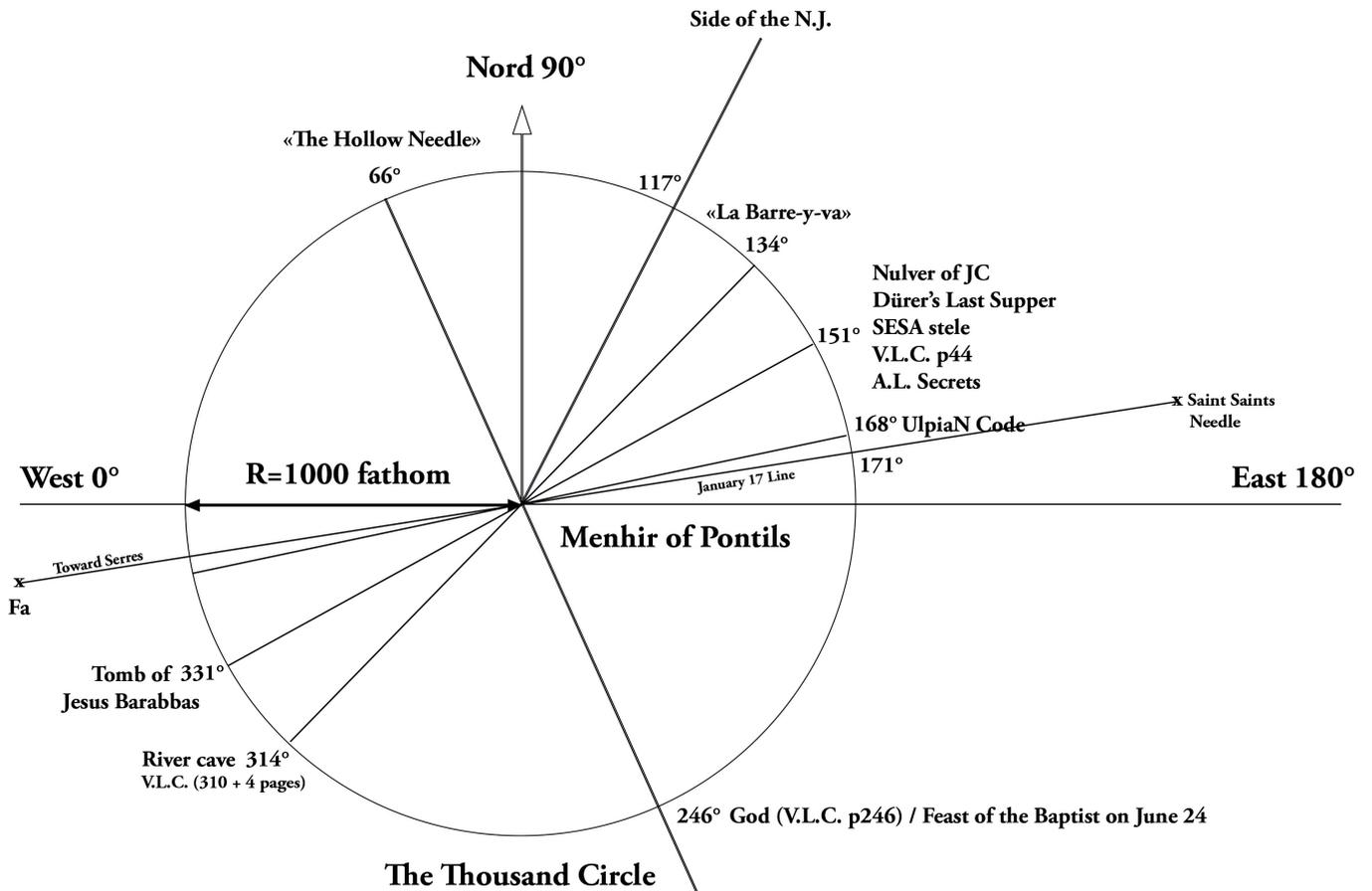
*“I have the impression that we are cast into a vast drama that has been unfolding for years, for centuries, and in which we are involved only at the hour of the dénouement, at the hour when the formidable cataclysm occurs, prepared by generations of men.”*

**Maurice Leblanc**

**Publisher: S.S.I.**

<https://ulpian-theory.com/contact/>

Pole = Menhir of Pontils



Intervals of 17°

January 17 (date of death of D'Ables & Vié)

Axis of the Saint-Sulpice churches

17th-century Rosicrucian engraving

V.L.C. p225

Stele (S.E.S.A. 17)

The Island of Thirty Coffins (menhir no. 17)

D.M.= 4+13

X Pech d'en Couty  
(Cryptogram of the  
Hollow Needle)

ULPIAN COORDINATE



**Contrary to popular belief, the New Jerusalem  
described in the Book of Revelation does exist!**

**It is an invisible, eternal, numerical city,  
perfectly located and precisely delimited.**

**Situated in France, in the Razès region (Aude), between Alet and Arques,  
it contains the greatest treasures of the Western world.**

**The relics (bones) of the LIBERATOR, known as Christ, Jesus Bar-Juda, alias  
Barabbas, released by Pilate and falsely presented as resurrected.**

See *“Jesus Christ the Impostor”* by **UlpiaN** – Publisher **S.S.I.** (2022)

**The embalmed relics of the REDEEMER, John the Baptist, alias Christian  
Rosenkreutz, crucified under the identity of Jesus and who truly died on the cross.**

See *“The Last Dwellings of God”* by **UlpiaN** – Publisher **S.S.I.** (2023)

**The relics of Mary of Bethany, wife of Christ and refugee in Gaul in the Razès,  
resting in a crypt beneath the altar of the church of Rennes-le-Château.**

**The ARK OF THE COVENANT, lost in 587 BCE and recovered by the Templars  
(1119), brought back to the Third Temple located near Arques (Aude)**

See *“The Secrets of Arsène Lupin”* by **UlpiaN** – Publisher **S.S.I.** (2025)

**Numerous votive TREASURES, “gathered over the centuries” (Centuria I.27)**

See *“The Secret of Kings”* by **UlpiaN** – Publisher **S.S.I.** (2025)

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