

The Lost Gold Mine of Rennes-le-Chateau

Sequel to The Paradise Co-ordinates (ISBN 0954188128)

Listed as 1 A) & B)

I believe that this treasure is a treasure above anything else that man may have discovered on Earth, above and below. Its very existence may stem from prehistoric man's knowledge of valuable minerals especially those that could be fashioned into beautiful pieces of gold, plus those inlaid with gems, diamonds etc & also specie for trading.

First I examine the stonework found in RLC, followed by tombs inside the Templar Church, London & then the stone tablet at Shugborough Hall. For ease of reference, I sub divide the appropriate sections as follows:

- A) The Visigothic Pillar.
- B) The Knight's Stone.
- C) Sauniere's Tableau – the Altar painting, other works by Sauniere.
- D) The stone tablet of Et In Arcadia Ego at Shugborough Hall.
- E) The Knight Templar's secret and hidden meanings of the stone effigies of knights in the Temple Church, London together with other wall paraphernalia.

Second, I look at the three main artists that figure strongly in this story, more than others, as they actually show in more detail what this mystery is all about. There are many others, such as Rubens but our time must be limited to the following:

- F) Teniers the Younger.
- G) Poussin.
- H) Van Dyck.

Third, I take a look at the cistern with a photo attached, found below the resting place for the dead, which was also used by Sauniere as an out of doors study. This was a quiet place, which probably allowed him some time for contemplation, as according to my calculations and understanding of the hidden details, one of the entrances to the mine is close by.

Fourth, I look at the Carnarvon family crest and how it is linked to Rennes-le-Chateau.

Fifth, I take a look at gold mining, Prouit – a special metal – Pyromorphite and Pseudomorphs.

Sixth, I examine one of the world's oldest known shipwrecks, off Turkey – a National Geographic dive, as described, in their December 1987 magazine.

Seventh, I examine Egypt, the Bronze Age and difficulties in determining the actual age of artefacts. This will include the reasons why I doubt their antiquity.

Eighth, I present the link between Jesus and RLC, as of 27/01/2008.

Finally, I reach for analytical conclusions to this fabulous story of riches beyond our ken.

My writings for the Rennes Observer are now reaching a critical point.

What we now have is something that will expose exactly the situation that occurred at the time Sauniere passed onto a new world. In my view Sauniere took advantage of an affair into which he was thrown as a result of him becoming a priest of a small village called now, Rennes-le-Chateau, but in years past was known to the Celts as Aereda, later as Rhedae. This city was fabled to be around the site of the present

village. However, in a famous painting by Poussin, this city can just about be seen, to be more to the west, claiming the high ground towards the River Aude.

I have set myself a massive task to bring my research to readers of the Rennes Observer & hopefully through Andrew Gough, this can be broadcast to a wider audience, as there is much to see. Some will be critical, saying, they can't see it or they can't shape their eye and brain to seeing shadings that produce a totally different picture.

I think here I will divulge the most important factors to bear in mind and these are, without exception, that the makers of these sculptures, pictures and metal work, only had as their main resources, on which they could work, (which were current to their being as a profession) – items such as a priest only had church type subjects and objects, a painter his canvas, a stone mason – his stone & a gold or metal smith his gold, silver, bronze, copper or tin. It was by using these original & in some cases innocently looking artefacts that they underlaid a totally different chain of information and their desire to show their interest & interpretation of events, which were made almost indistinct. In fact they have, laid indistinct by all, the world over until now.

It is these hidden features that I will share with you. I have already briefly spoken of some of these at the two last Rennes Observer meeting in London in January 2010 & in August 2009.

As I understand it, modern history, that is, from the birth of Christ has been based on a chronological chain of dates set by the Egyptian dynasties. It always had seemed to me, to have been very convenient, to have such a starting point. One never hears of this – “hang on a minute, these events – I can't quantify – the dates don't add up”.

However, there was one book that I had bought a number of years ago called Ages in Chaos by Immanuel Velikovsky, published 1976. Here the author had examined in minute detail, the times of events in Jerusalem with those in Egypt. His results shocked the then present historians for he had found that the histories of both parties were out by over 600 years; that events were duplicated. No one could understand it. I think I can now put the record straight, although I haven't read all of the volumes. Example – one of his photos was of the Vessels & Furnishings of the Temple of Jerusalem – this is in stone. However, looking at it very carefully, in a certain way, reveals other treasures.

Examining the points mentioned above, I come to the following way of working:

Firstly the original altar stone believed to have dated to Visigothic times, for which, Sauniere had it replaced to be in front of the presbytery, upside down. On top of this a statue of the Virgin of Lourdes was placed in a somewhat unattractive position. The key words are Upside Down. This is the first clue to all that follows. Everything has to be viewed upside down in principle with some better viewed from a quarter each side – more on this later; of course this is not easy but it is meant to portray the underworld. Not the underworld of magicians but more precisely the literal underground – the underground of caverns, water courses, mines and much more besides. All this has been hidden by those who preceded Sauniere; he learnt how to find the access to this totally different world to that which greets one as we drive up this steep hill, the now familiar road and vegetation excites ones instincts, to learn more.

Mission 1891 is carved on this stone – two explanations for this to be carved in stone was that, one, Sauniere's new mission in life was started as a consequence of knowing what lay beneath his feet and two, that the word contains Sion. I have already written about this word in an article on the Merovingians for the Rennes Alchemist. It can also be found on Arcatans's web site.

I have however, examined the pillar using a magnifying glass, for after all the people who shaped this stone laid clues; laying the stone on its side, I have made out a church, the town on the edges & the mine with figures, underground. The cross is made up of people and on the far right, there are people standing around something oblong on the ground.

The word Penitence/Penitense, I thought there was a similarity with the Latin word Penitus, meaning inside, deep within, deeply from the depths but other than that, I drew further blanks. To “read” things upside down, one needed a large mirror, with a magnifying glass held at the right angle, in the past but with modern imaging with digital cameras & computers, that method is partly unnecessary; however the magnifying glass is essential.

So, my next quest is to examine the Knight’s Stone – a paving stone that Sauniere manoeuvred while in front of the altar. This stone had been laid upside down, that is to say, having its sculptured face downward. We can see from what has already been written of in numerous books that the stone had on it certain perceived figures of a horse rider on one section with the other section showing two riders.

It is here again that we must look at it differently. By the fact that it was facing downward & therefore not pointing upward, it could not be seen that the whole stone was placed literally upside down to the altar – therefore granting us with the second clue, one has to turn the stone around so that a very different view presents itself.

Now for me it has proved quite difficult to get a decent photo of the stone without light interference but on some photos especially the RLC postcard, there is a fairly clear one that if you turn it upside down, with a magnifying glass in one hand, one can determine the underground of RLC, looking from the north.

What one is basically looking at is the underground of vertical shafts coming up to where the RLC church and castle are located. In some photos one can make out figures of people climbing up or going down these shafts. Other parts could show the internal mechanism of gold extraction with figures of men when turned on its side. The gold is in the form of those two semi-circular tunnels with figures at the bottom, leaning over something that is being made – something molten. One has to study the stonework with great concentration.

The next section will cover what Sauniere is believed to have contributed – his art under the altar and various other works.

John Pollard 25/03/2010

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Listed as 1 C) 1



Here I examine in great detail what is publicly known as Sauniere’s Tableau – The Altar painting in the Rennes-le-Chateau church as of 04/12/2007.

This painting has as the main subject, a picture of Mary Magdalene, kneeling in a cave; however, this is just a blind for the dimensions & scale are hidden in the full profile.

- I) Turn picture on its right side down to take a look at the Top rhs (rhs = right hand side) – this is the blue-sky area.
 - 1) There are figures outlined in white looking left, a man with a hat on, a woman with a bonnet. Behind a man half crouched in white with a woman behind him with possibly another woman on rhs – all

are looking towards a gold colour. In the background are other figures. There is a smaller person in front of the man.

- 2) In the background on lhs, there is an outline of a building. Beyond to the lhs of the strange marks is a figure of a man in gold with arms outstretched in a gold tunic, as though on a cross. There is another man with hat on beyond him, as though walking down a ramp or footpath. In addition are two men in dark blue gowns..
- 3) Underneath are more figures going up a pathway between rocks – this could be a separate picture to above as it alludes to the church-castle complex, with figures dotted around. A lot of white & then a subterranean pathway.
- 4) Further over towards the sky is a patch outside with more mountain paths leading off. This area if turned round straight on shows a church like building with some figures on a ledge including a man in white. Underneath him is another subterranean tunnel with a figure & over on rhs, two others with a group inside a cave. Underneath is the RLC landscape, I think. This whole area is highly complex to write down.

J) Over on LHS in USD Mode – USD=Upside Down.

- 1) The tree is a tunnel leading up to the castle/church & possibly the orangey. There is a lot of activity with small huts, miners, more tunnels leading to a cave on lhs with people & a figure of somebody lying down or sitting with white gown & gold on head – someone tending to him. There is a broader path of white/grey with figures leaning towards it or over it.
- 2) Further below is another cave with another figure & others around.
- 3) On rhs in USD mode, there is a figure in a chair/throne – someone like a king? Nearby a man on lhs with hat on & possibly another on gold? It is naturally a bit confusing around here!
- 4) The skull is not so for there are figures there & possibly a building in the background – mostly in gold.
- 5) The open book is composed of figures in gold on one side & someone in a white robe – this could be 2 & 3 dimensional.
- 6) Two standing figures are on lhs of a tunnel.
- 7) In Blue – centre are a group of people in white with buildings in gold to the back a line of rocks & buildings in middle distance.
- 8) Above is very complex with buildings/people & leading to Church tower.
- 9) The M & J upturned are entrances to the underground, to the gold & the salt.

K) Left hand down turn round.

- 1) Top – on the tunnel is a man figure but no legs are showing & another smaller figure is close by, so it must be a tunnel which links to the part to the right – buildings/people – like a compound with some activity.
- 2) Middle – two towers/people.
- 3) Background left – three white figures & three dark – a landscape towards a church & other buildings – on the horizon – a walled city; trees & people amongst them.
- 4) People walking up the slopes from the horizontal tunnel.
- 5) An underground cave; close by a person working in the salt? There is a sort of building over a lake with a lance or probe? Another person is on a ramp & others below.
- 6) There is an outline of figures in the “book”.

L) Main Gold, Copper coloured dress etc.

- 1) On lhs down, there is a man straddling the pink area with right arm outstretched to the pink, right and left leg crossed & right arm by his side.

- 2) In front of 1) above is another person – I think this represents the gold mine – on the top rhs & lhs of the neck are figures – could be like a massive cauldron of molten gold setting continuously being made from the red rock salt.
- 3) The pink part is underneath the church – the entrance is on the lhs as usual – maybe someone is there to weigh the ingots.
- 4) Maybe the fingers are like paddles.
- 5) The gold pillar seems to be fashioned – maybe one of the Egyptian mummies in preparation?

M) The Face.

- 1) This is in fact underground. The nose comes up just where the church is located – it follows the usual pattern. The eye is a person. The dark hair, are miners going up/coming down from under the castle & from the church. There is a person fronting the viewer; on rhs of “eye” is a person & a lady in a long dress. To the right of the “chin” are miners – two figures are clear for these are heading for the gold seam..
- 2) Turning the picture to straight on, I still think that the blue represents a salt lake and the red/brown the rock salt laced by the gold seams either in molten state or being formed by the morph.
- 3) The fingers could also be people but it is difficult to be sure for I have said they could be paddles.
- 4) The white/pink part – the face is salt.
- 5) The “gold garment” – I think it is done in the style of the Habsburgs wedding gown – see previous article.
- 6) The gold figure near the pink part could be a grave/a mummy as a figure is shown clearly next to it in USD mode lhs.

N) Straight On of Sky

- 1) There is the outline of the church with presumably the presbytery next door.
- 2) The gold section plus J & M can only work in USD mode.

O) USD Mode

- 1) This shows the tunnel but below that, there is another picture partly superimposed – that of the church corner & the grotto below, where there is a miner. Below that is the continuation of the tunnel until you get to the gold part – here there is the inverted M= W & J= E without the centre part – these are the entrances to the Gold Mine or form part of it.

This is the way I see this altar painting and I think it is too complicated for Sauniere to have painted it or moulded it. However, this is one of the fundamental features that lead one to realising that all that is shown on the surface, represents at some stage in this riddle, the underground – a landscape hidden from the prying eye. It can only lead to the mineral GOLD but one asks how did such a large goldmine escape the notice of the Romans.

The next section will cover the Fleury Tableau, Stations of the Cross & other paintings/sculpture etc.

John Pollard

The Lost Gold Mine of Rennes-le-Chateau

Listed as 1 C) 2

A continuation of those pieces of artwork attributed to Sauniere.

The Fleury Tableau – this picture is telling a tale; it is not just a religious one for it is extremely detailed with colour as well as showing peculiar & over emphasized rock formations, plants, buildings, stonework



and a mysterious looking bag at the bottom with Jesus at the top. The more one looks at it, the more the mind is saying that one has to view it differently. So what is Sauniere trying to impart with the words below? Is the scale true?

Ben Hammott's Illustrated Guide helps one to determine that not all is what it seems.

Underneath are the Stations of the Cross in reversal of their true order starting on left hand side with IX, VIII, VII & VI. Note they are reversed.

The picture can be viewed from a number of angles & in different scales. It is a bit like a multi postcard but first you have to turn the picture upside down to appreciate the intricate nature of the info.

On the top left hand side, which would be the right hand side on the wall, there is the outline of the village of RLC. What one is looking at is the underside of RLC. On the right hand side, which would be the left hand side on the wall, is also tucked up just above the woman's foot in blue is the outline too of the RLC church & other buildings. This has a slight over wash of light brown or amber. The mysterious bag is in fact underground & is concave not convex. The whole of the sculptured part of this tableau is concave.

You have to turn the bag around on its side, so that one is looking at the bag with the straps above & one has to concentrate & see that the bag is in fact part of the underground & is made up of at least three figures looking beyond towards a figure reclining & facing them. This to my mind can only be one person forever preserved in the salt cavern.

I think what the tableau is showing upside down is the area that lies to the west, that is around the church & then to the east, the castle & remaining parts of RLC until it hits the steep bank around which the road curves on its final ascent.

This whole carving has either been adapted by Sauniere, or it was like that, before Sauniere arrived. However, as Sauniere has seen the underground, he is showing us what it looks like with all the different colours. Further analysis is difficult until a key feature can be recognized and the scale seen.

However, the picture attached can show the tricks played, by Sauniere. Some scale can be found once the clues upside down & on the left hand side are looked at closely. Nothing of any importance is seen on the straight mode. All the clues to knowing not only where this treasure is located but also what it is can only be analysed upside down – forget about the surface. Another clue for looking at matters upside down is of course the grotto made by Sauniere with tufa type rocks which are porous rock formed as a deposit from springs. One could also view the whole tableau as having nothing to do with Sauniere; he could have been ignorant of what is being shown upside down. We must examine all options as I progress with the next section. This section covers the stone tablet at Shugborough Hall.

John R. Pollard 25/05/2010

The Lost Gold Mine of Rennes-le-Chateau (ISBN 0954188128)

Listed as 1 D)

The Stations of the Cross, attributed to Sauniere, taken as a comparison to the, Shepherds' Monument, at Shugborough Hall, in Staffordshire. This is an eighteenth-century copy of Poussin's "Les Bergers d'Arcadie" reversed, as though a mirror image.

Many people have attempted to understand these 14 Stations of the Cross with all the unnecessary detail & the fact that they are in reverse, positioned on the walls of the RLC church. Another clue to solving this mystery of where Sauniere derived great wealth lies in the interpretation of these Stations for it is expedient to see these upside down. I had thought many years ago that the floor in each station showed a location for I could see in some, houses, fields, the topography of possibly RLC but it was difficult to be sure. Then along with my other thoughts, I could see that indeed they do show a location of topography but you have to see them upside down & therefore the whole of the rest of the picture for each, Station, is in fact the underground. In some you have to see specific items sideways on. The actual picture has nothing to do with Jesus – this is but a convenient way to show future treasure seekers what Sauniere found so difficult to show – something so unique that there is no parallel.

Again a similar situation has occurred at Shugborough Hall, the ancestral home of the Earls of Lichfield in Staffordshire. Here much attention has focused on the stone tablet, which is a mirror image of the Poussin's painting of Et In arcadia Ego. Even ex code breakers were brought in to decipher an unusual inscription found below of DOUOSVAVVM, albeit unsuccessfully in 2004. This is called the Shepherd's Monument and is one of a number of stone edifices found dotted around the grounds. It was apparently commissioned by Thomas Anson in 1748 & is some 20 feet high, so not a piece of work to be completed in a matter of days. When I saw this, I noticed that the inscription was made up separately to the mirror image, a different type of marble or rock being used. Also, it seemed to have a sort of ochre covering to it – I can't now be sure but I have seen this in other stone pieces & to highlight certain paintings. In fact I have seen this at RLC. It is almost like a wax or resin based material, which blends into the existing rock but allows the fabricator to carve or write onto the rock figures, which are then obscured or made fast by the application of this covering. The effect is rather like looking into a 3D picture by using shadings. I am sure that the so-called Ancient Egyptians used this technique to maximum advantage.

Here I take some examples of this upside down approach & sideways on:

Number 1 – this floor could show figures in white on lhs nearing a salty grey coloured stream with a settlement in the centre, with surrounding walls, leading down to a small figure. On this figure's right side there are some letters, which I can't completely make out but there are the following: A, possibly a M-6932 – a picture of a man with pointy hat, S – this latter part is as though one is looking across a valley, then looking at an arched area with a house on top.

Below all this is an area of horizontal white in three layers, followed by the upturned legs of the Negro boy carrying a dish. In the normal picture, the golden leopard is shown for some inescapable reason but this does not make any sense, so there is another reason for it being here – turn it upside down & it shows a lengthy cavern of gold, with what looks like figures on rhs & a picture of a tower or church.

Number 2 – the floor on lhs shows a white building & others; next section are fields with a bridge over a stream with white buildings in the background; on rhs the rocks are possibly battlements, possibly a house with a tower or church. The golden orb is in fact concave, suggesting a cave of gold with something light inside. The silver dish held by one man on the rhs appears to show two figures, as though standing on a ledge or in a cave.

Number 3 – on extreme lhs a church tower perhaps? This is followed by figures entering a cave, then a lot of striped lines with all the time, the grey rocks above – this leads to a green curved area in which are the outlines of a brown house. Slightly to the right & above is a pointed building, possibly RLC church & other grey buildings – difficult to be sure here. Following over to the right are what looks like a building & at least two figures. Underneath this are is a curious design on a piece of wood or metal with the numbers 73 discernable.

Number 4 – shows a rocky area but more difficult to define much of interest but on extreme rhs the letter A appears again.

Number 5 – the picture of the floor is poor due to deterioration.

Number 6 – there is a strange formation of rocks or something on lhs, then becoming green – this could be underground now with a lower entrance coming into view where we have this ochre & brown coloured vertical shaft – there seems to be much activity here. This then leads down to the second shaft, which show figures going down.

Number 7 – the floor area is considerably larger & broader. It is really difficult to pinpoint the purpose for there is a scene when looking at it in normal fashion with lots of undulations. However, upside down also shows figures and areas as though in an open cast mine with lots of wooden poles or some other type of structure not easily described. On extreme rhs – this shows an area of shaped rocks and people – maybe others could understand this better? However, again, placing the station with it's floor upright & looking at it from left hand side down, one can see workers/figures going up/down shafts as though totally underground. Other parts of the scene also show the underground.

Number 8 – this is quite complex, however, there are a few items to be seen upside down, namely on lhs, there is a figure in the green cavity, sandwiched between the red gown & white robe. Above that & faintly is a country scene with buildings. Again, turning the floor vertical, left hand down, one can see very easily a group of figures in brown against a blue green backdrop. Other figures can be seen too.

Station 9 – looking at it in normal mode, one can see figures & a tower in the fold of the man in blue – his skirt or shorts hide a scene, as does it in upside down mode. This is not new to me, having seen this in paintings of the 17th century. Turning floor round so that the left side of the Station is on the ground so to speak, there are figures everywhere, especially at the bottom of what looks like a cavern with a golden glow, stretching away. The floor is at least two-dimensional.

Station 10 – looking at this Station, ones eyes are drawn to the three black marked dice indicating 3, 4 & 5. Again, there is much unnecessary detail in the garments of those stripping Jesus, the gold of the man in blue who has incidentally an unusual hand – more shaped like a claw, neither right nor left. The man in brown has one foot on what looks like an upturned lid. The man at the back, with a gold coloured hat, is unusually thick set about the neck & shoulders. Above Jesus, there is much light but the time of day must be heading towards nightfall – all very odd.

Looking at it upside down, there are houses on lhs & casting ones eye over to the right, there looks like a castle or town wall stretching in the middle from left to right. Then, on the extreme right, is a town perhaps. Looking again on extreme right side in same mode, there seems to be something like a slab of rock overhanging the dice, with a figure close to. Underneath here must be the underground of varying colours, leading to the caverns of gold. below which lies the confusing area of the man with moustache, whose beard is not a beard but a collection of figures, looking at something or somebody between the lips of the bearded man.. In addition to all this, turn the Station around so that the left side is horizontal, so that the floor is vertical. Here one can see into a shaft, with figures in grey/white heading down into the depths through a green coloured mass of stone; you can see very clearly a figure of a man – this stands slightly proud of the surrounding shafts. Heading now for the depths, one comes to a cavern, where there

are figures. Also, there are figures on either side of the dice which must be something else, like holes into a deeper depth of shaft.

Now looking at it with the right side horizontal, the inside of the gold shield appears to show figures standing and crouched around something – they are in white, with others slightly obscured. The man's beard & neck show some form of cavity with a man with a red cross on his back, navigating a tunnel. All very mysterious!

Station 11 – quite a strong picture with the black or dark forbidding nature of the sky but the garments are equally strong, especially the silver & gold. There is a lot of action too; it is not a particularly pleasant sight seeing a man nailed to the cross but what is the picture telling us? Should we examine it the same way as the others? The floor has a few colours in it that have not been shown before, a red for example. Nothing is given away that I can see.

However, turning picture upside down & looking at the floor, one can make out a figure in red, lying down on rhs or something similar. It is rather indistinct but with the right side in horizontal, it shows the underground in a vertical fashion of the floor.

Number 12 – this is quite a powerful picture of Jesus on the cross but there again, there is unnecessary detail. The top right hand made by the arc of the frame together with the cross has irrelevant detail, almost like a rock face. I can't make out why the silver is showing below Jesus' feet? The rock floor is heavily contoured especially as it appears to rise up towards the woman in blue, whose outstretched left hand has its palm facing us. Again, there is a lot of superfluous detail. Nothing seems to be improved by twisting the Station around except when it's placed on it's left hand side down/horizontal – then some figures could be seen in the rock above Jesus' outstretched left arm. In upside down mode, two figures can be seen near the silver area. It needs some more painstaking work on the figures.

Number 13 – the head of the man in blue in the centre is not a head but a rocky cave like an area with figures inside the otherwise area of white. You have to cut your mind off the subject & see figures at about a forty-five degree angle – there is a figure in red & several in blue. So what this means is that the whole picture is one of different coloured rocks with no humans making up the Station, as is the normal way of looking.

We are basically looking at the underground; the man in blue with his back to us seems to have materialised from nowhere but his presence is crucial as his garments display in the horizontal manner, great folds that equate to caves. In one of these caves is a reclining figure on the floor. To the left & higher up, are other figures, as though in some fissure.

Now when you turn the Station upside down, along the top are the outlines of buildings, one just right of centre, could well be the hilltop village of RLC, or the ancient city of Rhedae for more over to the left is another small collection of buildings, possibly the castle or the church; it is hard to be precise but underneath are the caves & caverns of our secret. This is a momentous secret known only to Berenger & Marie. Underneath this section to the left of centre is an orange coloured cavern in which there is a figure of a man – the detail is extraordinary. These figures are the proof that all these Stations hide the underground & the secret. The whole place is littered with figures and none of the heads are heads, all are disguised – as a part of a cave or cavern.

Station 14 – the final part of an exciting & never previously written account of why Berenger went to such lengths to provide clues to Earth's biggest mystery. This has some violent scenes with the severity of night in the background but abundant light in the foreground, coming from where? However, this is not really the case for in upside down mode, a totally different picture emerges.

Dropping ones eyes down to the left hand side arc bit, you can see with the naked eye, lots of figures with some climbing up an escarpment, to a vertical tunnel. More towards the centre but still underground,

one can make out figures like miners with helmets. The moon is an entrance to the underground, with a figure in it. More in the centre left, there are figures in white with possibly a person lying outstretched, in blue green cavern.

The flooring on left hand side shows a low level building. All the Stations indicate a story to show where one can find a special body hidden really deep down under RLC.

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You maybe wondering where the connection is with the Shepherds' Monument at Shugborough Hall! Well to be honest, there isn't one unless you turn the relief upside down using a mirror – this is what the people who designed it would have had to do. Even then, the picture of the relief needs to be reversed, so that the placing of the woman should be on the right hand side, as in the Poussin painting; that is what you might think of straight away but is that correct? It is relatively easy to do with a big enough mirror, putting the base at an angle to the relief, one can see certain things more clearly, as though it was a picture. Nowadays, all we need to do is take a large & clear photo of the relief, develop it & then simply turn it upside down, so that the woman is on the right.



One may suggest that one should do the same with the inscription? However, there is more to this inscription than meets the eye & it is very difficult to see the purpose of it but I believe I have been able to determine its purpose.

Not forgetting that the relief pre-existed Sauniere, he may well have got the idea from Shugborough Hall, assuming that he knew of it & had seen the potential similarity. There is another relief a bit like this, hidden away from public knowledge, actually in RLC but I do not think this was made by Sauniere – in fact I think this goes probably all the way back to the Knights Templar. I have a photo of this & in one of my following articles, I will impress upon you, the importance of this sculptured work of art. Sauniere, may well have been inspired by this RLC relief but there is no reason for him to have made it as it is completely sealed away from prying eyes – even more so than it was eleven years ago.

However, with all these type of calculations, there are going to be elements that don't tie up. Now in the famous Poussin picture of Et in Arcadia Ego, the woman is on the right but again if you turn this upside down, she will appear on the left. There is a clue in this painting to show something else too, that the maker of the Shugborough Hall relief followed and that is, (I have already written of this in my book, published 2002), the man in the purple robe had his right foot at an impossible angle – in fact his side of his foot is reversed, so this could be the clue we need to “read” this picture. So what we have to do is to take a photo & look at the negative – that is, the opposite, so that the woman appears on the right.

We now have a situation where the stone relief is merely turned upside down, showing the woman on the right. This is important to understand properly as the stonework of the relief shows the village of RLC between the left leg of the man in purple called P, and his right leg, culminating in the right foot. Where the left foot is, with that ankle strap, is the entrance underneath the castle on its north side.

Then following along to the right are some more house/walls until you get to the cemetery of the church, which is facing one, just above the two shafts/staffs. One can just make out some figures in the lower area.

Then the hillside falls away to rise again to the top of the “bottom” of the woman’s garments – the high sweep of the stone, which is shown in vertical swathes. There are, building on the top, suggesting the city of Aereda? This will provide another entrance point to the mines.



Similarly, at the bottom of this valley, there appear to be houses too, again disguising another entrance to the underground. As you can see there is this ochre covering on part of it. The area beneath the tomb looks like the Sun but I believe this represents a cavern of gold.

Leaving this aside now, I continue my assessment of the mysterious wording found beneath the relief. This is similar to a 3D picture as the dots represent the heads of individuals.

Underneath the second O there is a horizontal line, below that are a whole load of figures as though in a mine. Above that, a valley with miners. On the extreme right hand side in normal mode, where it is paler blue, there are buildings and at least a few figures. It is all very mysterious. I haven’t yet fully fathomed out the meaning, if any of the inscriptions, suffice to say that the O is an entrance to a cave. The U is a church. The S is a spiral. The A & V’s are tunnels & ladders. Other than these surface descriptions, it is difficult to see more.

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The next part covers a light appraisal of the Knight’s tombs in the Temple Church in London, together with some colour photos.

John R. Pollard, 30/07/2010

The Lost Mine of Rennes-le-Chateau – Sequel to The Paradise Co-ordinates (ISBN 0954188128)

Listed as 1 E)

The Knights Templar’s secret & hidden meanings of the stone effigies of knights in the Temple Church, London.

The Temple Church is one of London’s hidden gems, having withstood the Great Fire of 1666. It takes its name from the crusading Order of the Knights Templars who were founded in 1118, to protect pilgrims on their way to Jerusalem – the Holy City.

The Templars became powerful throughout Europe having lands ceded to them by other rich landowners. It was Henry 1 who introduced them to England, where they first settled at Holborn near to the top end of Chancery Lane. It was in the second half of the twelfth century that they built their great house of the New Temple on the banks of the Thames. However, they had become too powerful & their dissolution occurred in 1312. Their property was granted to their rivals, the Knights Hospitallers, who later were suppressed by the Reformation.

The Temple eventually passed to the Crown but the lawyers, as tenants, formed themselves into two societies, one the Benchers of the Inner Temple & the Middle Temple. James 1 in 1608 granted them secured freehold on the condition that they maintain the Temple Church & its services for which they have for over four centuries. The Temple was not so fortunate during the World War11 as it was badly

blitzed in May 1941. However, much of the fabric survived & with sympathetic restoration, it was returned to its former glory.

The round Church was built on the model of the Church of the Holy Sepulchre & was duly consecrated on 10th February 1185, in honour of the Blessed Mary by Heraclius, Patriarch of Jerusalem. There is thought to be an effigy of him in the Temple made out of Purbeck stone.

There are a further eight thirteenth-century effigies of knights split into the southern & northern sides of the Round Church, in two groups of four each. During the blitz, seven of the effigies received some, direct hits, the only one escaping was that of de Ros. The others were carefully repaired, leaving as much of the original sculpture as possible and adding practically nothing new. Some of the figures are cross-legged & this has led, some historians to argue about whether this denotes the presence at the Crusades. Officially, these effigies do not represent Templars but only their more illustrious associates who supported the Order.

The southern group was damaged less than the northern & includes William Marshal, Earl of Pembroke who died 1219. His sons, William & Gilbert are there too. William the Marshal was the last great feudal baron & faithful adviser of King John before Magna Carta. On succession of Henry 111 at the age of nine, he was chosen, Regent by the King's Council.

The only identified effigy in the northern group is the one with the cylindrical helmet, said to be Geoffrey de Mandeville, Earl of Essex and spoiler of the eastern counties in Stephen's reign.

Now, it is important just here to realise that Stephen – often referred in history as Stephen of Blois, was born 1096 – died 1154. He was the last Norman King of England, reigning, from 1135-1154, being succeeded by his cousin Henry 11, the first of the Angevin or Plantagenet Kings.

Stephen was also the Count of Boulogne by marriage to Matilda, daughter of the Count of Boulogne in circa 1125. He was the offspring of Stephen, Count of Blois and Adela, daughter of William the Conquerer.

Now the interesting thing to know is why are these effigies of these particular knights represented in the Temple Church.

To start on this analysis is to bring us face to face with the Earldom of Pembroke, which is associated with Pembroke Castle in Wales for this, was created by King Stephen of England. The line has become extinct several times and the Earldom has been re-created. When this happens it is necessary to start the count all over again with the new earl. More of these creations can be found ably described in Wikipedia, so I am going to concentrate on those that are found in the Temple Church.

However, in the course of these writings, I'll show that the Pembroke families shared the same Crest or Coat of Arms as did the Carnarvon families.

Again the Earl of Carnarvon was a title that has also been created three times in British history.

The first one did not occur until 1628 in favour of Robert Dormer, 2nd Baron Dormer. Also, for third time, the Earldom was created by the Peerage of England and not the Crown, in 1793 for Henry Herbert, 1st Baron Porchester. Herbert was the son of Major-General the Hon. William Herbert, fifth son of Herbert, 8th Earl of Pembroke. Now, if we just digress a moment, this family of Herberts, whose 5th Earl succeeded in the famous discovery of the tomb of Tutankhamum along with Howard Carter.

The present Lord Carnarvon is alive in High Clere just outside Newbury, where they have one of the largest collections of Egyptian artefacts in Britain.

Now returning to the Earl of Pembroke title, the first creation dates to 1138, being conferred by King Stephen on Gilbert de Clare who died 1148. His son Richard, more commonly known as Strongbow held it until his death in 1176. Although Richard had a son, he was deemed a minor so his daughter Isabel

became Countess of Pembroke in her own right & the title was given to her husband, the famous Sir William Marshal, son of John the Marshal, by Sibylle, the sister of Patrick, Earl of Salisbury.

So now we have the first knight interred in the Temple, William Marshal, born 1146 & who died 1219 after an illustrious career in the services of Kings – Henry II & John. Aged seventy, he was named Regent of the Kingdom & Protector of the young King, Henry III.

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Now, where would one hide an extraordinary secret? As we have seen in my book, there are places that can conceal a secret, places that people can see without the true meaning being seen. We have established that Sauniere or his predecessor connived, to conceal, secrets in stone, some of which were painted but had to be viewed in a different dimension.

In a church, often made entirely of stone except for the roof rafters, the pulpit, the screen and the pews, there is only limited scope. So, what I started to look at were the base stones, the floor, the exterior walls at base level for I had thought that these were places that people took no notice of, as often walked over. What we are talking about are places that are made to look older than they really are. So, for example are the worn & individual stone floors, made up of squares that are placed around the stone effigies, actually older than the effigies themselves. Also, the stone effigies themselves lend patterns, symbols, contours & definition. Who would have thought that the elaborate shields, helmets, leggings, chain mail, faces, swords & other regalia are again but a blind to show a tantalising secret that not only held the Knights Templars in awe but will show the modern world that our earth still has magical secrets of her own.



Plate 1, a cave of gold?



Plate 2, an inverted knight's effigy in stone showing part of the mine's interior



Plate 3, curious symbols in the stonework of a shield



Plate 4, a building in the centre & a hint of gold



Plate 5, figures in the stonework as though in



Plate 6, ochre discoloration in the head & other



*Plate 7, shows miners in vertical shafts
strange markings on the body*

Without proper instruments, time & patience, extracting more information is difficult. However, my analysis to date is but a prelude to some other remarkable viewings that will show that the findings of a particular tomb in Egypt, was not an accidental discovery.

There are a couple of images on the walls of the outside of the Temple church that might draw some attention. My belief is that the foundation stones must have been the first stones to be erected, upon which the whole edifice is built not withstanding the effects of the Blitz. Here in the following sample, one can see the outline of buildings, a view perhaps. It is difficult to be sure but if we did not know already of the existence of Rennes-le-Chateau, this maybe would indicate where to look. Just a passing thought.



*Plate 8, shows the outline of buildings in
the stonework at the base to the church
a cavern*



Plate 9, an outline of buildings



Plate 10, buildings outlined in the outside floor & base of the church?

To draw this article on the Temple Church to a close, I would like to compare the stonework with what Saunier or one of his predecessors did concerning the Fleury Tableau. One can't escape the sight of so much colour – the garments that the women are wearing are so strong in colour. I believe these colours are designed to inform us that the underground rocks are of a particular type. In just the same way as the figures in the Temple Church, show golden images. Gold occurs as electrum – that is an alloy of gold & silver within quartz veins. Chalcedony is a crystalline form of silica, composed of very fine intergrowth of the minerals quartz & moganite. This mineral together with chert, which is a fine-grained silica – rich microcrystalline sedimentary rock that may contain fossils, are commonly associated with the quartz veins. Chert, being banded & variously coloured red, white, green, grey & brown. Surely Saunier is telling us something!

John R Pollard, 15/03/2011