

A Gospel in Science

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In the time warping of our reality, we leave a vast trail through time, often referred to as "the four ages" or "four emperors", Alexander, Augustus, Charlemagne, and Louis XIV, and as represented by the ancient hermetic philosophy brought to us by Fulcanelli, Master Alchemist, From the book, "Le Mystère des Cathédrales". In Fulcanelli's elaborate and mystifying missive, he explains the story of the "Cyclic Cross of Hendaye" which rest near the coast of France.



"In Hindu mythology, the four equal sectors of the circle, form by the cross, were the basis of a rather strange mystical conception. The entire cycle of human evolution is figured there in the form of a cow, symbolizing Virtue, each of whose four feet rests on one of the sectors representing the four ages of the world. In the first age, corresponding to the Greek age of gold and called the *Credu Yuga* or *age of innocence*, Virtue is firmly established on earth: the cow stands squarely of four legs. In the *Treda Yuga*, or second age, corresponding to the age of silver, it is weakened and stands only on three legs. During the *Touvabara Yuga*, or third age, which is the Bronze age, it is reduced to two legs. Finally, in the age of iron, our own age, the cyclic cow or human virtue reaches the utmost degree of feebleness and senility: it is scarcely able to stand, balancing on only one leg. It is the fourth and last age, the *Kali Yuga*, the age of misery, misfortune, and decrepitude."

Fulcanelli's masterpiece ties many concepts together to tell the story around the Basses-Pyrénées stone column supported by a thick pedestal with four sides, a capital at the top of the column, and a strange looking cross above with a notched cross-bar, all made of stone and elaborately carved with symbols. To back track a bit for the reader, the Hendaye parish where the Cross sits is in view of the Atlantic Ocean, and nestled in a small frontier town in Basque county, literally in the northern cranny of the country of France. As Fulcanelli explains, "it is framed by the green ocean, the broad swift and shining Bidassoa and the grassy hills...sitting at the foot spurs of the Pyrenees."

(photo © "Le Mystère des Cathédrales", page 169)

The origin of the Cross is unknown according to the story, originally found hidden amidst a greenery of the square, and in 1842, it was finally bought up to the parish according to an older man in the area who had served as sexton. Fulcanelli was bamboozled by the monument stating it was of primitive millenarism, the rarest symbolical translation of *chilliarism*, (a doctrine of belief pertaining to millennium), but it is Fullcanelli and his esoteric interpretation that tells a tale or two across time itself, for Louis XIV according to Fulcanelli is the only King of the four, the Sun King, this indicating the decline of the star and its last radiation. This is dusk, the forerunner of the long cyclic night, full of horror and terror, "the abomination of dissolution."

Our world is very scary, but that is the world in which we assume is real, and one might also assume that if fire and brimstone comes raining down, it is inclusive. This mind set is in itself dangerous, for as you think, you are. I have found it intriguing to follow Fulcanelli's essence of

vision and to attempt to decode some of that vision. Here is how the story is told by the Master Alchemist, starting on page 167.

"I had already been enlightened by studying the pedestal and knew in what way and by means of what key the Christian inscription of the monument should be read; but was anxious to show investigators what help may be obtained in solving hidden matters from plain common sense, logic and reasoning.

"The letter *S*, which takes on the curving shape of a snake, corresponds to the Greek *khi* (X) and takes over its esoteric meaning. It is the helicoidal track of the sun, having arrived at the zenith of its curve across space, at the time of the cyclic catastrophe.

"It is the theoretical image of the Beast of the Apocalypse, of the dragon, which, in the days of Judgment, spews out fire and brimstone on macrocosmic creation. Thanks to the symbolic value of the letter *S*, displaced on purpose, we understand that the inscription must be translated in secret language, that is to say in the *language of the gods*, or the *language of the birds*, and the meanings must be found with the help of rules of Diplomacy. Seven authors, and particularly Grasset d'Orcet in his analysis of the *Songe de Polyphile* published by the *Revue Britannique*, have given these sufficiently clearly to make it unnecessary for me to repeat them. We shall then, read in French, the language of the diplomats, the Latin just as it is written. Then, by making use of the permutation of vowels, we shall be able to read off the new words, forming another sentence, and re-establish the spelling, the word order and the literary sense.

"In this way we obtain the following strange announcement: *Il est écrit que la vie se réfugie en un seul espace* (It is written that life takes refuge in a single space) and we learn that a country exists, where death cannot reach man at the terrible time of the double cataclysm. As for the geographical location of this promised land, from which the élite, the children of Elias, will be saved according to the word of Scripture, because their profound faith. Their untiring perseverance in effort, will have earned for them the right to be promoted to the rank of disciple of the Christ-Light. They will bear his sign and will receive from him the mission of renewing for regenerated humanity the chain of tradition of the humanity which has disappeared.

"The front of the cross, the part which received the three terrible nails fixing the agonized body of the Redeemer to the accursed wood, is indicated by the inscription INRI, carved on its transverse arm. It corresponds to the schematic image of the cycle, shown on the base (pl. XLVIII). Thus, we have two symbolic crosses, both instruments of the same torture. Above is the divine cross, exemplifying the chosen means of expiation; below is the global cross, fixing the pole of the northern hemisphere and locating in time the fatal period of the expiation. God the Father holds in his hands the globe, surmounted by the fiery sign. The four great ages - historical representations of the four ages of the world - have their sovereigns shown holding this same attribute. They are Alexander, Augustus, Charlemagne, and Louis XIV. It is this which explains the inscription INRI exoterically translated as *Jesus Nazarenus Rex Iudeorum* (Jesus of Nazareth, King of the Jews) but which gives to the cross its secret meaning: *Igne Natura Renovatur Integra* (By the fire is renewed whole). For it is by fire and in fire that our hemisphere will soon be tried. And just as, by means of fire, gold is separated from impure metals, so Scriptures says, the good will be separated from the wicked on the great Day of Judgment.

"On each of the four sides of the pedestal, a different symbol is to be seen. One has the image of the sun, another of the moon; the third shows a great star and the last a geometric figure, which, as I have just said, is none other than the diagram used by the initiates to indicate the solar cycle. It is a simple circle, divided into four sectors by two diameters cutting each other at right angles. The sectors each bear an A, which shows that they stand for the four ages of the world. This is a complete hieroglyph of the universe, composed of the

conventional signs for heaven and earth, the spiritual and the temporal, the macrocosm and the microcosm, in which major emblems of redemption (cross) and the world (circle) are found in association.

It may be easy for the reader to see that Fulcanelli uses the word Scriptures similar to the way I feel about using it and the reasoning behind this is the tremendous misinterpretations which have now led to endless wars all because the mind has went puf for more power only to annihilate oneself in hopes of being saved after one has been annihilated, which only proves one is sick. Fulcanelli continues with more alpha clues in the story of the Cyclic Cross of Hendaye.

“In medieval times, these four phases of the great cyclic period, whose continuous rotation was expressed in antiquity by means of a circle divided by two perpendicular diameters, were generally represented by the four evangelists or by their symbolic letter, which was the Greek alpha, or more often still, by the four evangelical beasts surrounding Christ, the living human representation of the cross. This is the traditional formula, which one meets frequently on the tympana of Roman porches. Jesus is shown there seated, his left hand resting on a book, his right raised in the gesture of benediction, and separated from the four beasts, which attend him, by an ellipse, called the *mystic almond*. These groups, which are generally isolated from other scenes by a garland of clouds, always have their figures placed in the same order, as may be seen in the cathedrals of Chartres (royal portal) and Le Mans (west porch), in the Church of the Templars at Luz (Hautes Pyrénées) and the Church of Civray (Vienne) on the porch of St. Trophime at Arles, etc. (pl XLIX)

“‘And before the throne,’ writes St. John, ‘there was a sea of glass, like unto crystal: and in the midst of the throne, and round about the throne, were four beasts full of eyes before and behind. And the first beast was like a lion, and the second beast like a calf, and the third beast had a face as a man, and the fourth beast was like a flying eagle.’ Revelation, Chapter 1, verse 6 and 7

“This agrees with Ezekiel’s version: ‘And I looked, and behold...a great cloud, and a fire infolding itself and a brightness was about it, and out of the midst thereof as the colour of amber, out of the midst of the fire. Also out of the midst thereof came the likeness of four living creatures. . . As for the likeness of their faces, they four had the face of a man, and the face of a lion on the right side; and they four had the face of an ox on the left side; they four also had the face of an eagle.’

“In Hindu mythology, the four equal sectors of the circle, formed by the cross, were the basis of a rather strange mystical conception. The entire cycle of human evolution is figured there in the form of a cow, symbolizing Virtue, each of whose four feet rests on one of the sectors representing the four ages of the world.”

Fulcanelli goes on to say we approach the possible age of iron attributing Saturn and the empty hour glass where time has run out, and the scythe is analogical to the letter 7. He also explains that the Gospel of the fatal age is one written under the inspiration of St. Matthew, which means *science*. He then ends the chapter with the following.

“It is the Gospel according to Science, the last of all but for us the first, because it teaches us that, save for a small number of the élite, we must all perish. For this reason the angel was made the attribute of St. Matthew, because science, which alone is capable of penetrating the mystery of things, of beings and their destiny, can give man wings to raise him to knowledge of the highest truths and finally to God.”

The story related to the cow could possibly be associated with the Apis, a sacred bull with a strange three horned-looking head that holds a type of plate vertically, (or on edge) atop its head. The American Heritage Dictionary provides an illustration of what looks more like a very tame bull, with a fancy circular disc attached behind its horns. The word *Apis* is from Latin *apium* (for apio),

probably from *apis*, bee. Apio is short for *arracacha*, a Spanish parsley (*Arracacia xanthorrhiza*) grown for its edible roots. Although, I don't know how strong this connection is or is not, there are more potentials ahead. The Scriptures do provide some clues to the questions about the misty future that may be worthy of noting.

From Matthew 10: 25 and 26 we have: It is enough for the disciple that he be as his master, and the servant as his lord. If they have called the master of the house Beelzebub, how much more shall they call them of his household? [26] Fear them not therefore: for there is nothing covered, that shall not be revealed; and hid, that shall not be known.

These passages seem to leave a tone of the famous story written by two brothers entitled, "The Matrix" where Morpheus was explaining to Neo about the exact people we are trying to save here. It may be impossible for the carpenter to be as his businessman, or the teacher as the lawyer in one analogy. The possible answer is obviously four, but again, this brings up more to uncover. It also seems G. I. Gurdjieff bounces off Beelzebub in his treatise of stories to his grandson, of which is a massive compilation of poetry that literally drives me mad, in a manner of speaking. But G. clearly explains how the world has become, and if your humor factor is set to on.

"When there began among them and soon became inevitable the habit of allocating one another to these various malignant castes of theirs, then from that time, in the common presence of each one of them, there were gradually crystallized two particular quite opposite what are called 'organic properties.' the manifestations of which, little by little, even ceased to depend on either their ordinary consciousness or on their subconsciousness. . . . These two properties consist in this, that they always behave towards each other either, so to say, haughtily, or servilely.

"During the manifestation of both these properties there are paralyzed in them all relations on what are called 'equal terms' with anybody whomsoever, thanks to which not only the inner sincere but also even the outer ordinary habitual relations have become established among them in such a way that already it has become quite unusual, particularly in recent times, that if someone belongs to a caste considered higher than the caste of another, then in everything and always in relation to this other there arises impulses called their either 'haughtiness' or 'contempt' or 'patronage' or 'condescension', and so on. And if someone considers his own caste lower than that of another, then there will infallibly arise in him impulses which they call 'self-abasement', 'false humility', 'sycophancy', 'bootlicking', 'cringing'. and many other such specific impulses, the totality of which constantly corrodes in their presence what is called 'awareness-of-one's-own-individuality' which ought to be present in them also. *Last Sojourn on the Earth, second book, page 129*

In G's. inspiring tale where he makes a palindrome run off the page, he pours out the data endlessly, even so indirectly, validating the psyche disordering displayed throughout the Alecto higher spin of sorts. Here sits the Adams apple, bright and red holding the rabbit in place. It comes out in all the deformities present and spreading in the web as well. Indeed the trail is laborious, but to add a couple more quotes, there is always light in the darkness.

"As an anonymous and dumb disciple of eternal Nature, an apostle of eternal Charity, he will remain faithful to his vow of silence. In Science, in Goodness, the Adept must evermore KEEP SILENT." *Le Mystère des Cathédrales*

(19) Jesus said, "Blessed is he who came into being before he came into being. If you become my disciples and listen to my words, these stones will minister to you. For there are five trees for you in Paradise which remain undisturbed summer and winter and whose leaves do not fall. Whoever becomes acquainted with them will not experience death." *The Gospel of Thomas*

Our images in life are transformed upon the wall and bridges built in our evident reality. However, the geometry is often amiss. "In 1926, Fulcanelli left his masterpiece, *Le Mystère des Cathédrales*, with a pupil, charged him with the responsibility of seeing it published, and promptly disappeared."

"What remains is Fulcanelli's remarkable Hermetic Study of Cathedral Construction which details the amazing fact that the Gothic Cathedrals of Europe have for 700 years openly displayed the hidden code of alchemy. And this interpretation of the symbology of the Great Work as found on the porches, facades, cosmic figures and emblems of these great cathedrals has offered humanity instruction in the technique of its own evolution. About one thing there is no possible doubt: Fulcanelli KNEW."

References:

Fulcanelli - Master Alchemist *Le Mystère des Cathédrales*, translated from French by Mary Sworder (ISBN 0-914732-14-5)

Gurdjeiff - Beelzebub's Tales to His Grandson, Second book (ISBN 0-525-47349-1)