



# **A Disclosure of Wisdom**

**Following the Reader of the Apocalypse of Angers**

An apocalypse (Ancient Greek: ἀποκάλυψις apocalýpsis, from ἀπό and καλύπτω meaning 'un-covering'), translated literally from Greek, is a disclosure of knowledge, i.e., a lifting of the veil or revelation, although this sense did not enter English until the 14th century.[1] In religious contexts it is usually a disclosure of something hidden. In the Book of Revelation (Greek Ἀποκάλυψις Ἰωάννου, Apocalypsis Ioannou), the last book of the New Testament, the revelation which John receives is that of the ultimate victory of good over evil and the end of the present age, and that is the primary meaning of the term, one that dates to 1175.[1] Today, it is commonly used in reference to any prophetic revelation or so-called End Time scenario, or to the end of the world in general.

An epiphany (from the ancient Greek ἐπιφάνεια, epiphaneia, "manifestation, striking appearance") is an experience of sudden and striking realization. Generally the term is used to describe scientific breakthrough, religious or philosophical discoveries, but it can apply in any situation in which an enlightening realization allows a problem or situation to be understood from a new and deeper perspective.

Maieutic concepts historically have their origin in Plato's dialogues of Socrates.

In The Symposium, Socrates repeats the words of the priestess or wise woman Diotima of Mantinea who suggested that the soul is pregnant and wants to give birth, but the delivery requires assistance. Thus according to Plato, the role of the philosopher is to assist in this delivery, as would a midwife. From this dialogue comes the word "maieutics", the "spiritual midwife." to give birth to wisdom

In Theaetetus, Socrates is presented as a "spiritual midwife" and in Meno, by posing questions to a slave who never learned geometry, Socrates leads him to "remember" how a square is doubled.

The human crisis of our time is immense. To meet this crisis, we need real thinkers and doers. We need people who are able to be persistent in asking good questions and willing to do the work needed to follow through, with great persistence, in seeking answers. We do not want everyone to merely be robots who only know how to memorize and regurgitate the popular talk of the day. We cannot afford to have millions of citizens who are too uninspired, unable or unaware to continue working persistently for the sake of their own understanding. We need to cultivate sapient beings capable of leading their lives with excellent and original thoughtfulness. Such people create original new talk and new doings that help all humanity create a future worth living.

The art of living, not just for the Socratic method but as an art of all willful living, can be expressed as the art of asking and answering questions and then committing ourselves to live out the best of our understanding. In order to live well, there must be an art of living. Education that does not inspire and empower people to embrace the art of living is not fit for human consumption. The Socratic method of conversation, when properly conducted, strengthens that which is fundamental to all expressions of inquiry and creativity no matter what culture calls us her sons and daughters, no matter what historical time adorns us in the fabric of our living, no matter what purpose of questioning is pressing upon our hearts. The Socratic method is the king of exercises for keeping the beating heart of the human will to education alive and well.

## The Apocalypse Of Angers's Tapestry:



From the crusades, the taste for tapestry spreads.

Duke Louis d'Anjou is no exception to the rule and we know he was a great lover of objets d'art ... to the point of spending crazy sums to satisfy his taste for luxury and beautiful things. ... even in the midst of a hundred years' war! When he ordered a hanging to Nicolas Bataille, known to be the best smith of Paris of the time, we can expect a beautiful work and that it does not show

modesty. But the reality exceeds our expectations and the tapestry of the Apocalypse will be great, a real masterpiece

The Apocalypse fascinates, has always fascinated, by its dimensions first and the titanic aspect of its realization: 65 scenes, spread over 6 draperies making a total length of 104 m on almost 6m high.

775 m<sup>2</sup> of tapestry, in a gallery in "L" built to measure, especially for her, since no room of the castle of Angers was large enough to accommodate it. It was all the more true to its creation as the curtain was 36m more (140m total) with 19 additional scenes, now missing, to reach a record area of 850 m<sup>2</sup>.

views of the castle of Angers





## Meaning and historical context

It is the most important medieval tapestry collection in the world, the most prodigious.

gallery in "L" sheltering the Apocalypse



In the apocalypse we must not forget the forces of the good, exactly in number equal to the forces of evil: the witnesses, the just, the woman clothed with the sun, the faithful people, happy angels musicians. The curtain also fascinates by its very subject: the Apocalypse. The last book of the New Testament, written by Saint John, remains a mysterious text, coded, full of symbols and references.



We often misunderstand the meaning of the word "apocalypse". For the most part it is synonymous with disasters. The dictionary tells us: "end of the catastrophic and terrible world".

Yet, if the tapestry, in places, actually tells a series of catastrophes that fall on men, if scary animals, the dragon, Satan and plagues in number hurt the people of God, would we be wrong when we only hear disasters, cataclysms and other horrors when talking about apocalypse? We realize quickly that we must get rid of our prejudices to understand its subtleties and its message, the very meaning of the word "apocalypse" and ask us about the notion of the end of the world it carries.





In reality, the word "apocalypse" is the transcription of a Greek term "apokalupsis" which does not mean destruction **but removal of the veil, revelation, exposure and finally it is this exposure of the heart of man that we will find in the apocalypse.**

The Apocalypse is the revelation made by God to men of things hidden and known by him alone concerning the future, a revelation he transmits to Saint John.



- "The myriad of horsemen" where we see a character that reminds of the black prince, the eldest son of the King of England,

- At the end also when we see the "Word of God" (Christ) who hunts all enemies including an Englishman wearing the English helmet.

But why this choice of the apocalypse by Louis of Anjou?

**Remember the historical context:** We are in the midst of a hundred years war against England. The French forces including those of the Duke of Anjou strive to reclaim the previously lost territories. The English occupy a large part of the French territory. It is also the time when the plague killed about a third of the French population and it follows a dreadful famine that has made the people extremely unhappy. In addition, many people revolt, both in cities with Etienne Marcel in Paris and in the countryside with the Jacques, not to mention the "big companies", these road that ravage the country ... In short! The situation is extremely cloudy!



Medieval society is a sacred society, in the sense that people are convinced of living in a world created by God, that this world remains inhabited by God and that all these tragic events are manifestations of divine wrath, punishments to bring men to penance ... We see the reflections of the misfortunes of time ...



We can think that Louis d'Anjou wanted to give his contemporaries a message of hope: we must behave like good Christians, eventually we will be saved, and the knights: be good knights and in the end we will win the war against England, we will have a better life.



Finally, do what I say, but not what I do ... after, it is true, have fought well against the English and the truckers, let's not forget that he left France, leaving his brothers to fend for themselves with many revolts, to fetch a crown from Naples, which he will not have! He may not be there when the tapestry is finished and delivered; he left for Italy in 1382, presumed date of delivery of the tapestry. Did he see it at least?



Although the text of the apocalypse is written by Saint John, so in Roman times, many allusions to the English invader are visible on the tapestry, an interesting anachronism that makes us say that it is relevant to any difficult time. The apocalypse is timeless, its text describes the destruction of an ancient world, that of our fears, of our distress and announces a new world, shows us this way, a way of life that makes us pass from the shade to light. It is all this journey

that is described in the apocalypse.



The reference to the English is visible in several places:

Edward III



-But the most obvious reference, the most daring, lies in the face given to Abaddon (the exterminating angel of the abyss), king of the demonic grasshoppers, prince of hell, face more than resembling that of the king of England Edward III.



"Saved from the English occupation": This is how the Christians of the Middle Ages read the hanging: a giant picture book that strengthens their faith and hope in a world free of the English





Can we then see the curtain as a tool of instruction? A "media" for the people?



It is a work of art made to be seen. Until then, the apocalypse is partially represented on capitals, church eardrums or manuscripts rather reserved for scholars. This time it is represented globally and has been exposed several times but for relatives of the court of the Duke of Anjou, so despite all a "media" limited destination ... at least at the time when it belonged to the family of Anjou. It will probably be different later when it will be exhibited in the cathedral for major ceremonies (Easter, All Saints, Pentecost, Christmas) ... and so visible to everyone.



## Story of the tapestry (1st part)



And if Pope Gregory XI had accepted from Louis of Anjou the tapestry as a gift ...?

The Apocalypse: a message of hope in the midst of a hundred years' war? A "media" for the people and knights we said in the last article. Is this of course?

Was the tapestry of the Apocalypse really meant to be seen by everyone ... or by a particular person?



Louis 1st of Anjou

Another question arises: why did Louis 1er d'Anjou want a tapestry of this size when no part of his castle of Angers was big enough to expose it? Still not to put it in cabinets ...!

In choosing the theme of the apocalypse, we suggested that he might want to cheer up his contemporaries ... Maybe, but not sure!

It does not look like him! He himself did not hesitate to leave to satisfy his personal ambitions in Italy. René Planchenault (Inspector General of Historical Monuments, one of the best connoisseurs of the hanging) who has another idea on the question, evokes Louis 1st in these terms:

"That the Duke of Anjou has chosen such a subject is somewhat surprising on the part of this character that the story portrays as rather brutal, realistic, not always scrupulous."

Yes ! Such a choice is amazing!

Let us not forget that our duke is the eldest brother of the King of France, Charles V, who participates greatly in the reconquest of the kingdom and the policy of the king. A political gesture would undoubtedly be more likely.

Let's see in a nutshell the general and political situation:

France is at war with England, we know it, but it is also the time of the popes in Avignon. The pope lives with us!





With the success of the Crusades, the Church tried to impose a theocracy in the West by submitting kings to her will. But times are changing. The Templars could not prevent the loss of the Holy Land. The popes then come up against the growing power of the rulers of the great kingdoms of the West: the Holy Roman Empire, France and England. During the 13th century, a merciless struggle between Guelphs (supporters of the pope) and Ghibellines (supporters of the Germanic emperor) tore apart the fragmented Italian peninsula. The political chaos is such that the pope, fearing for his safety, rarely resides in Rome.

Then Philip the Fair, after having himself strongly opposed Boniface VIII, manages to elect a French pope, the Archbishop of Bordeaux who takes the name of Clement V.

The latter is crowned in Lyon and does not return to Rome, prey to recurring troubles. He settles, tentatively he thinks, in Avignon where he enjoys the protection and support of the King of France. For its part, the King of France finds a certain interest in having a pope at hand. It was in 1305.

Then comes the 100 year war ...



The pope is no longer safe in the Provençal city and the King of France, John the good, prisoner of the English, is unable to remedy. In Italy, however, the situation seems calm.

Pope Urban V manages to rid Provence of the Grand Companies by sending them to fight in Spain, but must pay their leader Bertrand du Guesclin a considerable sum. The situation in France is very unstable and in September 1366, he decides to return to Rome, much to the regret of the French and Avignon.

But the joy of the return lasts a short time. The French and Italian cardinals are tearing each other apart, insecurity is spreading.

Urban V, isolated in Rome, finally decides to return to Avignon in September 1370 where he died in December. His courageous return to Rome has been aborted, but the return of the pontiff to the eternal city threatens. In fact, the next pope, Gregory XI, does not intend to stay in Avignon and wants to succeed where Urban V failed, by restoring the papacy to Rome.

But Charles V and Louis of Anjou think that to reunite in the same city of Rome the capital of the Empire and that of Christendom would be to submit the papacy to the authority of the Empire, to compel the Pope to obey the emperor...

We want to convince with a masterpiece on a biblical theme: The "apocalypse" of St. John, who will at the same time deliver a message to the Pope: we must be wary of Rome, the Emperor of Rome who everywhere wants to impose the Roman law. What was worth for the time of St. John is also valid for the time of Gregory XI.





We have seen in the preceding article allusions to the One Hundred Years' War and to the English, which the tapestry shows us in the camp of Satan, but allusions to Rome, "impious" city or "Great Babylon" (in the apocalypse, Babylon is the city of all vices) are not lacking either:



The "Angevin" version of John's Apocalypse emphasizes the danger that Rome represents and the need to build, to establish, far from the "Great Prostitute", a new papal capital (Avignon).





Let us give as an example the scene of "Babylon, the Great Prostitute": symbol of all abominations.

A pretty woman who puts on her hair, a symbol of prostitution in the Middle Ages, is represented sitting on a hill watered by four rivers: "These waters are peoples, crowds, nations, languages"

She looks at herself in a mirror but the reflection that it sends back to her is that of a very ugly face (image of her soul).

"On her forehead was written a name, a mystery: Babylon the great, the mother of immorality and abominations of the earth. And I saw this woman drunk with the blood of the saints and the blood of the witnesses of Jesus ... "

"And the woman you saw is the great city that has kingship over the kings of the earth. »(Rome)





The woman rides a beast with seven heads and ten horns (Satan's henchman).



"The seven heads are seven mountains," alluding to the seven hills of Rome ... Then the fall of Babylon (or Rome) is announced ...

The Apocalypse will not be stretched to the walls of the Palace of the Popes in Avignon and yet, there at least, the whole of the hanging had its place, in three possible places:

the the hall of the feasts, the room of the consistory and the Great Chapel with its unique nave







This is the political situation that Charles V and the Duke of Anjou must face: it is essential to prevent the departure of the pope, we must convince Gregory XI to stay in Avignon ...

We must fight the party pro-Rome, because, in front, the opponents are busy for a long time. So is it high time to counter them ... But how? Perhaps with a gift ... worthy of a pontiff.

What present would please a pope?

- money ? The Church is rich, she raises taxes
- titles ? Gregory XI is already Pope
- a work of art perhaps? So, it must be the most beautiful, the greatest, ever seen!

The Rome of St. John's time here becomes the Rome of popes and emperors. It is necessary to leave Rome, flee and settle in a new city (Avignon of course) ...or rather, "do not go back to Rome ...!".

The hanging in the gallery of the castle of Angers



Image fiction: what a look she would have had in the palace of the popes ...!



Yes, she would have had her place without any problem ...

The curtain must please, seduce, convince by the magnificence of its dimensions, its aestheticism, its message: The Apocalypse "and, what matters even more, it was designed to be a masterpiece.

Great gift ... but not so innocent!

The impression that the pope must feel at the sight of the entire wall hanging and each



contemplated scene must prove that the French royal intentions are "fraternal", without ulterior motives . Is France not the "eldest daughter" of the Church, her most secure defender, since the baptism of Clovis! Far from Rome and its guerrilla atmosphere, out of an Italy whose States are in continual war, the papacy can live in peace only in Avignon.

But the business of seduction is short: Gregory XI leaves Avignon on September 13, 1376 and enters solemnly in Rome on January 17, 1377.

What will Charles V and Louis d'Anjou do now?



The Pope's attempt to seduce him to stay in Avignon by offering him the masterpiece that will be the hanging of the Apocalypse has failed).

It is Hennequin de Bruges, appointed painter of the king Charles V, elder brother of the duke of Anjou, which one loads of the realization of the drawings. He paints miniatures, which are then modeled as scale and allow the weavers to lean on them to weave.

We believe that the weavers worked on two trades in parallel since the order was princely (or papal), so urgent. Begun in 1373, it will be delivered in 1382. It is fast if one considers that a lissier realizes  $1\text{m}^2$  per month (only one would have taken more than 70 years ...). Remember that it was no less than  $850\text{m}^2$ !



The crafts were 6 m wide (the height of each wall), allowing 4 workers to work alongside each other. The tapestry of the Apocalypse will leave the Parisian studio of Nicolas Bataille, not for the palace of the popes in Avignon but for the castle of Angers Duke Louis. Now that this perspective of papal present no longer has to be, should we stop manufacturing for as much? No, we continue, but from then on, flowers and other more profane ornamentations (from scene 30) can appear in the red and blue backgrounds of the remaining scenes to be woven.





For the pope, it was to stay sober and purely biblical but now we can indulge in the artistic fantasies of the time, indulge in funds strewn with "thousand flowers" very popular in the Middle Ages



The hanging is considered by all the dynasty of the dukes of Anjou as one of its most valuable goods. But its dimensions make it difficult to use and it is not certain that Louis saw it one day fully deployed. Some pieces were on display to impress the guests of the castle while the rest of the work was kept folded in chests.



Louis 1st leaves it to his son Louis II who deploys it in its entirety to adorn the walls of the archbishopric of Arles on the occasion of his marriage with Yolande of Aragon (Queen of Sicily). In 1476, it is sent to Baugé castle, after threatened by Louis XI, King René hastily left Anjou to return there (he goes to Aix-en-Provence). Louis XI and his daughter Anne would gladly have taken but René's testament is formal: he hears that the Apocalypse is given to the cathedral of Angers. When the Pope leaves

Avignon, the first two draperies are finished (according to Louis d'Anjou's accounts). In these hangings, the alternating red and blue backgrounds are uniform, unadorned, as it should be for a pontiff. The latter leaves it to the eldest of his surviving sons, Rene d'Anjou, and the precautions taken to maintain it in good condition and ensure its preservation show the price attached to it; it is restored regularly each year.

In 1458, during the restoration of the castle of Angers, it is deposited with some other objects of price in a house of the city.

For 3 to 4 centuries it is treated as one of the most remarkable pieces of the cathedral treasury. It is exhibited in the transept and the nave for special occasions: Easter, All Saints, Pentecost, Christmas ... or for exceptional events such as the coming of a king or the enthronement of a bishop.

**Then, little by little, we get disgusted. In the eighteenth century tapestries are out of fashion, medieval art appears mediocre supporters of classical.**

The Apocalypse is considered old-fashioned and on the pretext that the tapestries carry to the vote the greatest harm we decide not to tender it any more. In 1782, the monks put it on sale ... **but who would want an "old carpet"?** She does not find a taker and is discarded, rolled in wardrobes.

It would not be too serious, at least it would have been protected, if later it was not used as a good old wool fabric very solid ...



**During the revolution**, it is used in greenhouses to protect the orange trees from the cold. Then, when the cult is again established in the cathedral after the revolution, the hangings serve as a cache-misery then are cut up and some fragments are delivered to the most vulgar uses: Angers, **curtain linings, descent from bed, doormat, rags, bat-flank trim**, and so on.

When finally, in 1843, the bishop of Angers buys



what remains at auction for 300 F (current € 10,000), a considerable amount for a scrap but derisory to us, it is in a sorry state.



It is stored in the bishop's palace where it serves as rags or almost. This is where Canon Joubert discovers it. He managed to remove it from the bishop's hands and return it to the cathedral. He is interested (even passionate about it) and undertakes to restore and restore it. He finds the missing pieces in the most unexpected places. From 1848 to 1864, he reconstructs and numbers all the scenes ... a real puzzle! And repair as he can.

Prosper Mérimée (Inspector General of Historical Monuments since 1834) is interested in the work of the Canon.

Joubert and the hanging is exhibited in 1864 at the Paris World Fair before returning to its place in the cathedral of Angers.

In 1870, Louis de Farcy continued the work of the canon with, this time, the help of historical monuments. It has completely rewind some missing parts. She then finds hours of glory.

Finally, in 1902, the Apocalypse is classified as a historical monument. It belongs to the state since 1906.

In 1947, after some wanderings outside our borders, we want to return to the castle of Angers but we face the same difficulty in the fourteenth century: there is no room big enough to present in its entirety!



The architect Vitry then builds the large "L" gallery which still houses it today with huge mullioned windows to let the light through and illuminate it well ... but the vegetable colors used (the gaude for the yellows, the madder for the reds and the pastel for the blues) have a life and, too exposed to the light, they passed away.



The tapestry has lost about 40% of its colors!

Then, in 1975, big curtains were put to shelter the light before being created later a box inside the gallery (a box in the box) which will preserve it.



Even more surprising, the tapestry turns out to be a tapestry "without back". The weft yarns were not stopped by knots or dyed but returned to the warp so that the two faces are similar. The drawing is as legible on one side as on the other.

In the illustrations, we will choose photos upside down, but reworked in "mirror" not to disturb the movement of the drawings ... But you will guess for yourself whether it is upside down or place ...

See below the difference ...





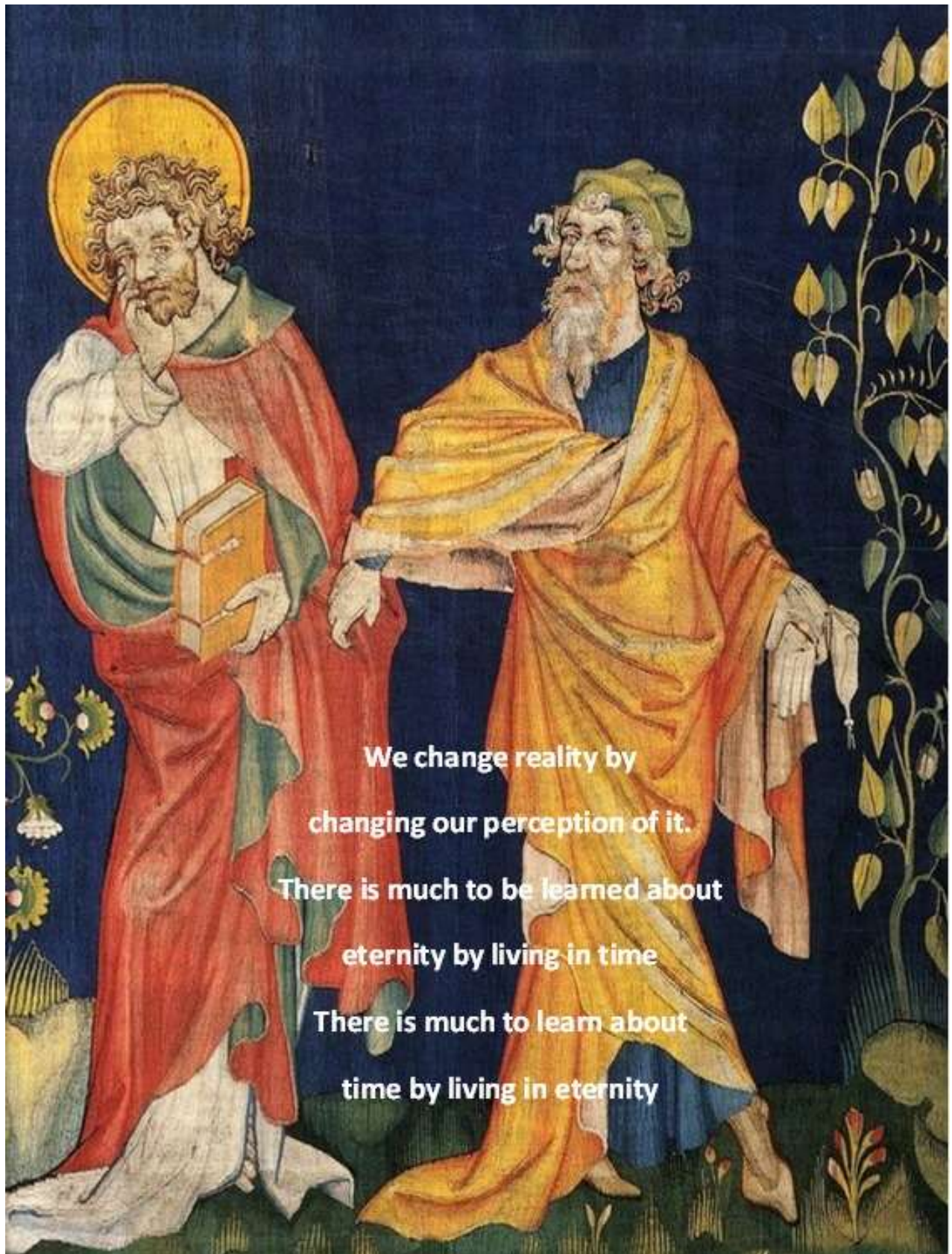


In 1981, the castle hall is closed for renovation. We take the opportunity to split, clean and photograph in detail the tapestry as part of the general inventory of monuments and artistic wealth of France. We discover then the reverse of the tapestry and oh! Wonder ! The back reveals vibrant colors that contrast sharply with the faded pastel tones of the place: bright greens, deep blues, deep reds, oranges and yellows that have all but vanished on the spot because of the light ...



Next time we will start reading this giant comic book; we will walk in the Apocalypse ... because, as Claudel said, **"it's not about understanding the Apocalypse, but of walking in it"** ...







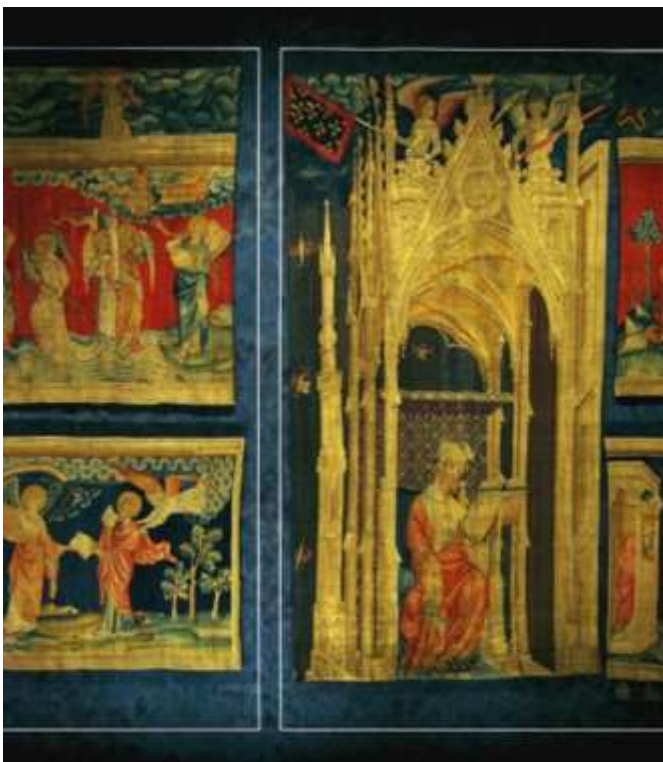
- **Reading the tapestry: presentation of the "reader" and Saint John**



After talking about the meaning of the word "apocalypse" and the adventures of the wall hanging, let's look at it in more detail and let's go back into the story told by this tapestry: the visions of the Apostle Saint John ...

The Apocalypse is composed of 6 hangings, all built in the same way:

- In opening, a great character on all the height, under a Gothic dais (allusion to the Middle Ages)



Symbolism of weaving :



- At the top of the upper register, a band of sky



- Between the two registers, the text of Saint John, today disappeared



- And under the bottom register, a strip of land with plant motifs.



- then two parallel registers of seven scenes each, alternately on a red and blue background.

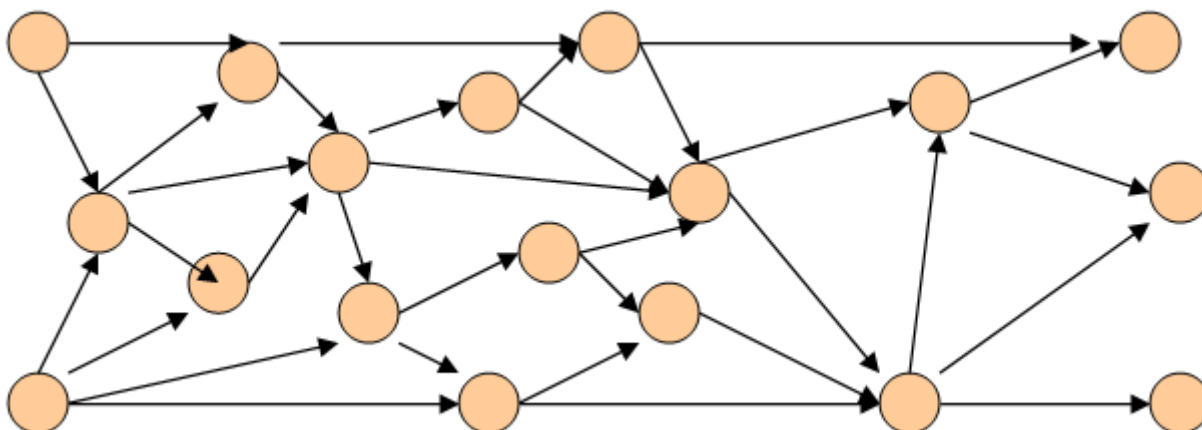
In the Apocalypse, everything is symbol!



## - Weaving

There are two principal sets of systems in the spiritual world – [the Great Work](#) – the plan for how the universe is to evolve - and the [Systems](#) of the universe themselves. Both are in essence systems – one is a system for evolving the universe, the other is the system thus evolved. The one affects the other in that as the Great Work proceeds the systems themselves change, thus in reality we have here one integrated set of functions one which creates, changes and removes function and one which is the functions in operation.

If you put all these functions or transactions together what you find is that they together represent a truly truly vast system with inter dependent transactions both in the plan and the final system. The overall effect is a network of pathways all connected up, looking like a cloth or a loosely woven net curtain.



As we thread our way through these transactions – whether we are simply doing something very ordinary or whether we are executing a part of the Great Work, we are in a sense traversing a path through the network. But we are also leaving our own trail - the perceptions we create, as such we may be said to be weaving our way through life.

Thus behind us we leave a trail of [Perceptions](#) – the [thread or cord](#) and that thread or cord can be linked in life to other threads and cords as we meet people, interact and work together creating a complex pattern of interconnecting threads.

And it is this analogy that gives us the symbolism of weaving. Weaving is the process of both acting out our [destiny](#), and using the systems of the universe.



There is of course a connection with [the Word](#), for if we use the analogy that it is the program language of the universe, the Word is the pattern - the instructions - we execute to produce our own part of this vast tapestry of function.

And the symbolism can be extended, as weaving involves patterns and patterns in life do tend to repeat themselves – not just because

the system of the universe is itself a pattern, but because in life patterns of behaviour tend to get repeated generation after generation unless we break destructive patterns and introduce new more creative patterns. [Learnt function](#) is part of this enormous system and it can improved, removed or endlessly repeated.

We are in this sense the bobbin as it weaves in and out of the cloth of life, bounded by what is possible functionally.

### **Henry Vaughan**

Man is the shuttle, to whose winding quest  
And passage through these looms  
God ordered motion, but ordained no rest

### **Longfellow**

Love is ever busy with his shuttle  
Is ever weaving into life's dull warp  
Bright gorgeous flowers and scenes Arcadian  
Hanging our gloomy prison-house about  
With tapestries, that make its walls dilate  
In never ending vistas of delight

From this symbolism we also get the symbolism of the [Loom](#) and the [Net](#) – all connected and consistent.

### **Gojusan [translated by Lucien Stryk]**

Seamless -  
Touched, it glitters  
Why spread *such* nets  
For sparrows?

### **Marius Scheider**

Unhappy is the poor spinner who leaves her skeins to dry on the river bank and finds them gone

## **Weaving in different cultures**

There are any number of myths and legends in cultures worldwide that incorporate the idea of weaving – the loom of interconnected life, the loom on which the Creator created the systems of the universe, spinning of the thread of life and the loom that links the fates of things. For example:-

**Egypt** - In pre-Dynastic Egypt, *nt* (Neith) was already the goddess of weaving (and a mighty aid in war as well). She protected the Red Crown of Lower Egypt before the two kingdoms were merged, and in Dynastic times she was known as the most ancient one, to whom the other gods went for wisdom. Nit is identifiable by her emblems and most often it is the loom's shuttle, with its two recognizable hooks at each end, upon her head. According to E. A. Wallis Budge (*The Gods of the Egyptians*) the root of the word for *weaving* and also for *being* are the same: *nnt*.



**Greece** - a number of goddesses were associated with weaving, and in Homer's legend of the Odyssey, Penelope the faithful wife of Odysseus was a weaver, weaving her design for a shroud by day, but unravelling it again at night, to keep her suitors from claiming her during the long years while Odysseus was away.

**Norse** - For the Norse peoples, Frigg was the goddess associated with weaving. The Scandinavian "Song of the Spear", quoted in "Njals Saga", also gives a detailed description of Valkyries as women weaving on a loom, with severed heads for weights [[beheading](#)], and [arrows](#) for shuttles, which are both symbolically important

**England** - A high-born woman sent as a hostage-wife to a foreign king was repeatedly given the epithet "weaver of peace", linking weaving and 'the familiar role of a woman as a dynastic pawn'. A familiar occurrence of the phrase is in the early English poem *Widsith*, who "*had in the first instance gone with Ealhild, the beloved weaver of peace, from the east out of Anglen to the home of the king of the glorious Goths, Eormanric, the cruel troth-breaker...*"



**China** - In Tang Dynasty China, the weaving goddess floated down on a shaft of moonlight with her two attendants, showed to the upright court official Guo Han in his garden that a goddess's robe is seamless for it is woven without the use of needle and thread, entirely on the loom. The phrase "a goddess's robe is seamless" passed into an idiom to express perfect workmanship. This idiom is also used to mean a perfect, comprehensive plan.

The warp threads are the immutable and principal radii originating from the Centre and passing through the states of existence; the weft threads are those states themselves, the variable and contingent applications of the Principle to particular conditions. The image is that of the rays of the Sun (the warp threads) irradiating the worlds (the weft threads), with the Sun removed an infinite distance so that its rays are parallel,<sup>66</sup> and the concentric circles they traverse, being circumferences of infinite extent, having become straight lines.<sup>67</sup>

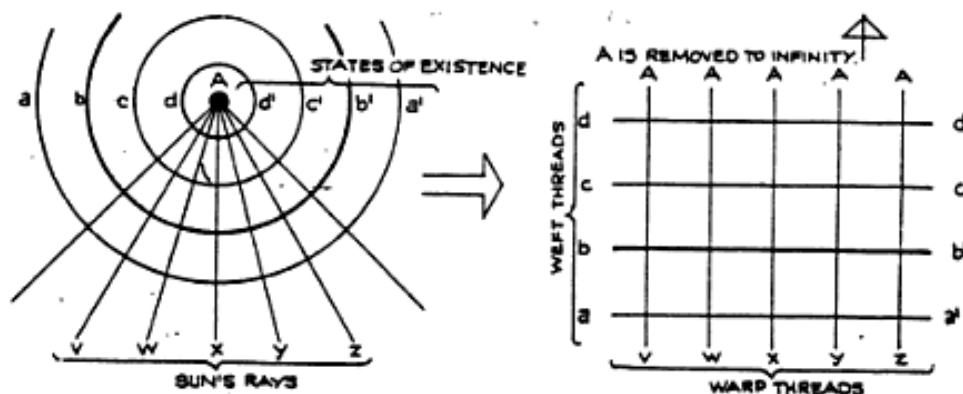


Fig. 56 : The assimilation of Sun and loom symbolisms

The loom is the cosmos. The warp (top) beam is the Essential pole of the universe; the bottom beam is its Substantial pole; or, transposing the symbolism, the upper beam is Heaven and the lower beam is Earth. The weft threads are the planes of existence or the levels of being; the warp threads are the rays of informing Light or Breath, linking the upper and lower Principles. Joined together by its supporting side beams the loom forms a rectangle framing an interlaced gridwork of threads, which is precisely the form of the mandala.<sup>68</sup>

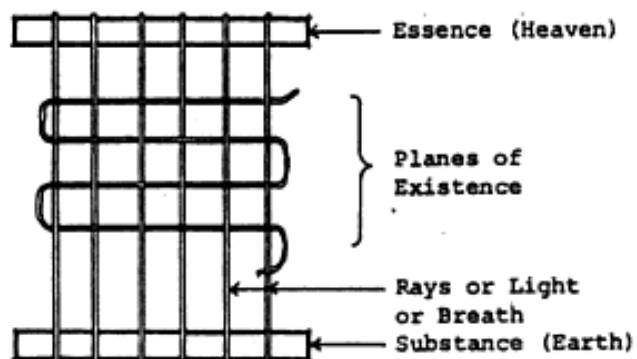


Fig. 57 : The loom as an image of the cosmos.

In this symbolism the plane of the mandala is seen as vertical, with Heaven above and Earth below, so as to represent a cross section through the multiple states of existence. Whether the loom stands vertically or

66. As they are considered to be in the physics of light.

67. There are cases where the warp threads are strung from a centre or from a ring rather than from a warping beam.

68. See above, p. 104.



horizontally, the same symbolic considerations apply, since it is possible to transpose a vertical symbolism of this type to a horizontal plane by taking one of the directions as "up". When oriented in this way the grid-lines of the mandala can be taken to represent the Breath-threads of Essence, running vertically, and the Breath-threads of Substance, running at right angles to them and horizontally. The nodal points of their crossings are then so many "concentrations" of Breath, each representing an "object" or a phenomenon of the plane of existence or plane of being under consideration and each in this way representing a pneumatic hierophany.

Alternately, in a complementary symbolism, the plane of the grid-lines can be taken as horizontal rather than vertical and in this case it represents the plan of a level of existence : the warp and weft Breath-threads are so many reproductions of the directions emanating from the centre of the plane. Each crossing is implicitly a three-dimensional cross; a vertical passes through each and every point upon the plane of existence (or of being) that the cloth represents, linking that point back to the Centre. In this symbolism, as in the former, the points of intersection are so many "specifications" of Breath; at each point Breath reveals itself as some aspect of form.

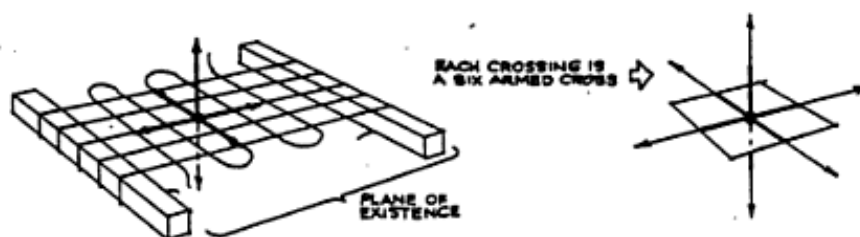


Fig. 58 : The loom as a horizontal plane or level of existence.

#### d. The Symbolism of the Spider's Web.

The same formula is expressed in the image of the spider and its web.<sup>69</sup> In the myths of many cultures the spider is associated with the Moon, which weaves the destinies of men,<sup>70</sup> but in the *Brāhmaṇas* it is specifically equated with the Sun that centres the cosmos.<sup>71</sup> "Like a spider, the one God surrounds himself with threads drawn from primordial Substance (*pradhāna*)";<sup>72</sup> "As a spider spins its threads... even so from the Self comes forth all breaths, all worlds, all divinities, all beings";<sup>73</sup> "Just as a spider emanates and draws in (its thread)... so from the Imperishable the universe comes into being";<sup>74</sup> and "Just as a spider produces its own threads itself... even so Brahman creates the world unaided by any extraneous means".<sup>75</sup>

<sup>69</sup>. The symbolism of the spider's web is developed by Coomaraswamy, 1935b, pp. 396 ff.; 1977, 2, p. 76, n. 40; Eliade, 1965, p. 172; Chevalier and Gheerbrant, 1973, 1, p. 92, s.v., *Araignée*.

<sup>70</sup>. Eliade, 1958b, p. 181; Cirlot, 1962, p. 290. <sup>71</sup>. KB XIX.3.

<sup>72</sup>. Śvet. Up. VI.10. <sup>73</sup>. BU II.1.20. <sup>74</sup>. Muṇḍ. Up. I.1.7.

<sup>75</sup>. BSSB II.1.25.

## Presentation of the "reader" and Saint John



The first image, oddly, is not in the text of Saint John. We are facing an old man, a meditator in the night, mysterious image that asks us question (already!). Who is he ?

Several hypotheses have been put forward: Jean himself? Surely not, one sees it on all the scenes, represented differently; a representative of the seven churches in charge of retransmitting John's message? Or even the Duke Louis d'Anjou, sponsor of the tapestry?

None of these hypotheses can withstand further study. So let's just consider it as a "Reader" of the text of Saint John, say a wise man, a prophet.

He has long hair and white beard, which is that of the prophets, and wears a blue coat that can be compared to the mantle of the virgin, protective coat.



He sits under a Gothic dais (architecture style popular in the Middle Ages, which is also that of cathedrals).



We are in darkness, we see it in the background of the tapestry and yet everything is bathed in inexplicable clarity. It can not come **from this little lantern** that we see and that is extinguished, nor from the three little candles carelessly placed next to them, also extinguished. There is just a small night light with a flickering flame.





No, this light comes from elsewhere. To find it, it is necessary to go up along the piles and to find the angels which seem to light up the scene with the banner which they hold, banner with the arms of France with the flowers of lilies. It is this light that illuminates the Gothic baldaquin and the old man.



also ...

It makes us want to follow, especially since behind, in the background of the tapestry, there are butterflies, which are not there for decoration, but are signs, symbols of resurrection. They ascend to the sky, are attracted by the light of the angels and show us the way

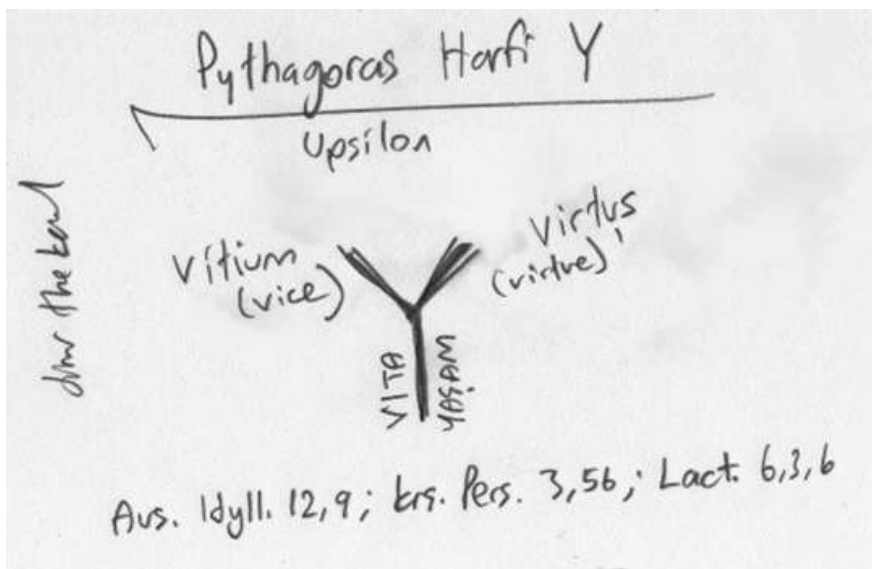


Let's follow them ...



Behind the old man, a red cloth is stretched on which we see a letter that looks like a "Y"

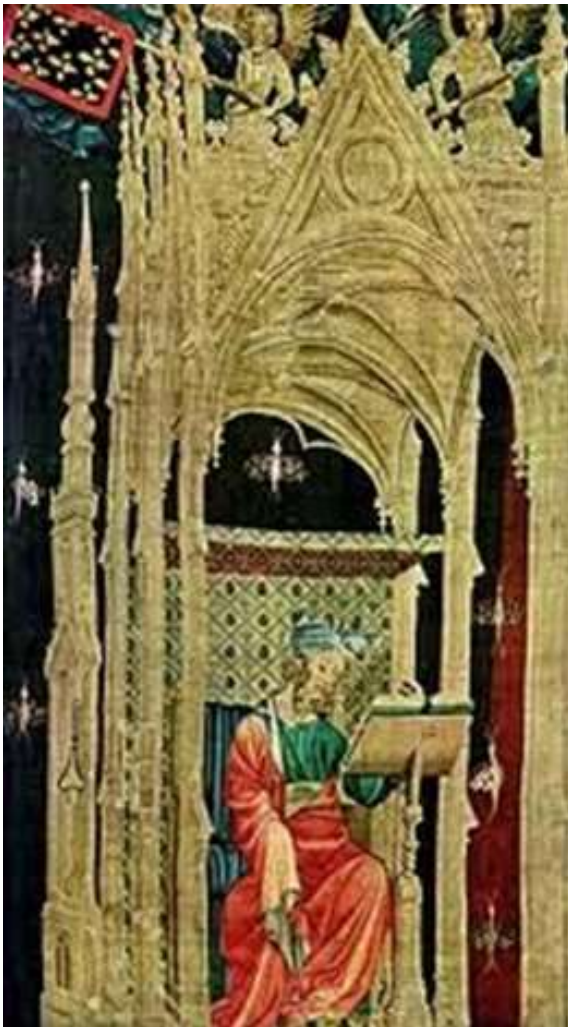
Some wanted to see an allusion to Yolande of Aragon, which is completely absurd, especially since it had not yet entered the family of Anjou at this time of the manufacture of the tapestry. We will find this funny "y" further on the scene of Babylon, the big prostitute ... the allusion to Yolande would be rather displaced!



No, this "y" is more likely the bivium of Pythagoras (known as a mathematician, he was nonetheless a philosopher): This letter places us **in front of a choice of life**, to go towards good (not always easy) or towards evil (sometimes more tempting and comfortable) ... and our choice is free.

"The letter" y "represents the symbol of moral life. The question of good and evil arises before the free will of man: two roads open before him: the left, the thick branch of the "y", is wide and easy to access, but leads to the chasm from shame, that of the right, the thin branch, is a steep and painful path, but at the summit of which one finds repose in honor and glory. "





Here the old man has a green cap, the color of hope, and carries in his hand a glove, a sign of his nobility (interior nobility of course). He is very advanced spiritually and will guide John in the story ... and we too at the same time.

He is about to get up and encourages us to follow him, to trust him. To leave, to turn around, to change one's mind is the very meaning of conversion.

John is relegated to the island of Patmos by the Roman power for having "caused trouble" by his many sermons of conversion and it is in the cave called the apocalypse that his visions dictate the apocalyptic text:

"I, John, your brother and companion of persecution, loyalty and patience in Jesus, I was on the island called Patmos because of the word of God and the testimony of Jesus Christ, when I was delighted in spirit on the day of the Lord. I heard a loud voice behind me like the sound of a trumpet and she said to me: Write in a book what you see and send it to the seven churches of Asia: Ephesus, Smyrna, Pergamum, Thyatira, Sardis, Philadelphia and Laodicea »

Indeed, churches and the nascent religion fit badly into the politics of the city, if only by their refusal of pagan

worship, this refusal to venerate Caesar that the Romans worship as an idol. The Romans occupy the Mediterranean, especially Palestine (Holy Land) and are threatened on all frontiers. There are disputes of Christianity among the Jews who repel them on the one hand, and on the other hand between the Christians themselves. The context is extremely difficult.



They lead us to the next scene, where we discover Saint John standing in front of seven small chapels surmounted by seven angels. The apostle will be represented on every scene, looking at his own visions of human destiny, of this story between God and men, between good and evil

The seven small chapels are the seven Asian churches, probably chosen because they are part of the missionary tour of the Apostle John. Moreover, there are seven, the perfect number, which signifies fullness, and in choosing this figure, it is to the whole Church that he is speaking to all men.

St. John delivers there to the first Christians in the grip of Roman persecutions a message of hope and patience.

The next scene always shows us Jean, but actor of the vision this time. He prostrates himself at the feet of a man who holds a sword in his mouth. Image of Christ of course, the Messiah whom the Jews are waiting for, liberator of a people, of man. He sits on a throne covered with a green cloth (hope again) and behind him are seven lighted candlesticks that symbolize the seven churches and therefore each man.



"I turned around to find out who was the voice that spoke to me. And when I returned, I saw seven golden candlesticks, and in the midst of the seven candlesticks, one who was like a son of man, clothed in a long robe, and having a girdle of gold. On the chest. His head and hair were white as white wool, like snow; his eyes were like a flame of fire; his feet were like burning brass, as if he had been burned in a furnace; and his voice was like the noise of many waters. He had seven stars in his right hand. From his mouth came a sharp, two-edged sword; and his face was like the sun when he shines in his strength. When I saw him, I fell at his feet as dead. He put his right hand on me, saying, Do not be afraid. I am the first and the last, and the living. I was dead; and behold, I live for ever and ever. I hold the keys to death and death. Write therefore the things that you saw, and those that are, and those that are to come after them, the mystery of the seven stars that you saw in my right hand,



and the seven golden candlesticks. The seven stars are the angels of the seven churches, and the seven candlesticks are the seven churches. "

In his right hand he holds seven stars. They are the angels of the seven churches (that is, we) that he holds in his power. (The number seven symbolizes perfection)

He has the power and comes to bring us life. To be convinced, there are many symbols in this image:



-The priesthood (represented by the long dress)

-Kingship (by the gold belt, the belt of the priests described by Moses)

-Eternity (by white hair)

-The divine science and the light (by the flaming eyes)

-Stability (by the feet of brass)

(picture of the place: the green has become blue)

In this scene, everything is light: candles lit, gold, brass, flaming eyes ... everything is life too: on the bottom, trees full of leaves, flowers ... fertility in short.

**The sword in the mouth is the sword of righteousness, the**

**"Word" of God, the cutting word, which will cut through our shadows and bring light, the mortal decrees of God against the infidels.**

It is a picture of hope, the first of the book of Saint John, before showing us the trials that await us ...



- The Apocalypse: Book with seven seals and four horsemen



In his first visions, John sees Christ in the sword, an image of divine power as well as hope .



His next vision now shows us Christ in majesty holding a **sealed book of seven seals**.

-Mathieu, represented by an angel, symbolizes the wisdom

-Jean, the eagle, has piercing eyes and symbolizes agility

-Marc, the lion, symbol of nobility

-Luc, the bull, for strength

They are supervised by 24 seated old men, divided into four groups of six. Their number is that of the 24 priestly orders.



These crowned old men, images of wisdom, assist God in the government of the world and participate in his royal power. Some on the lower left hold flowery lilies whose fragrance symbolizes the virtues and integrity of the faith.

In the mandorle surrounding Christ are seven lamps, symbolizing the seven spirits of God, always this figure of perfection.

In the next scene, the 24 old men prostrate themselves before Christ, thus serving Him. They give glory to God for the power which they have received from him, which the kings of the earth will refuse to do, and give him in homage their fleur-de-lis crown.



Christ with his halo adorned with a cross sits on a rainbow, symbol of forgiveness, peace and foresight, with a starry sky for background.

He has on his knees an open book that contains the secrets of the world: the divine decrees concerning future events.

**But if this book is open to God and the elders, it is actually sealed with seven seals for men.**

But the servants of God will be preserved. Four angels placed at the corners of the earth hold the winds generating plagues, which another angel forbids to let blow before the elected ones were marked.

Note that on this scene Jean is not only a spectator or a witness but the main character.



On the other side, one of the 24 old men pulls him by the side of his coat and says to him:

"Do not cry, behold the lion of the tribe of Judas; the offspring of David conquered to open the book and its seven seals ... "

Jean is sorry. He holds his head in his hand in distress, holding the book closed, and yet, facing him, an angel with orange wings (wings of light) smiles at him and shows him a long philipter (symbol of speech) that goes down to the ground, therefore to men. He tells him thus that the word of God is there, at the disposal of men.

Driven by the old man, John sees a slaughtered lamb:





The lamb of course is Christ. Injured but standing. Dead on the cross and resurrected three days later, he bears the marks of his torture but he is standing, triumphant, conqueror of death. He has **seven horns (symbol of power) and seven eyes (symbol of knowledge), which are the seven spirits of God sent by all the earth ...**



A scene disappeared from the tapestry but found in a photo from manuscript shows us the lamb receiving the book (opened for him) from the hands of God, animals and the 24 old men who prostrate themselves.

The book contains a decree of extermination of the persecutors. **He is open to the Lamb, and John will receive the message or the word in the form of a philatelic, transmitted either by an angel or**

**by the "living ones".**

As the lamb loosens the book unfolds the vision of events that announce and prepare the defeat of the Roman Empire, prototype of the enemy of God in the time of St. John.

The lamb is the link between God and men and is the only one worthy of breaking the seals of the book.

**The first four open seals show four riders. It is the living ones who one after the other announce the vision, the first being the angel.**



"And my vision continued. When the Lamb opened the first of the seven seals, I heard the first of the four alive shouting in a voice of thunder: "Come! And here appeared to me **a white horse; he who mounted it held a bow; he was given a crown, and he left as a conqueror, and to conquer again.** "

Who is this white rider?



It has everything of a fighter but many clues show us well the ambivalence of the character: it is a crowned king, he has white hair, a white beard, signs of wisdom. His bow is in his hand but his arrow hangs limply on the side.

In addition, he is mounted on a white horse, a symbol of light and purity. In front of him a small tree full of fruit in which we see a bird, sign of spirit.

**The fight this king is going to lead is a spiritual fight.** He leaves to conquer in the name of God.

**The vision of the 2nd open seal** is announced by the bull: (scene from manuscript)



"I heard the second Alive crying," Come! Then came another horse, red-fire; he who was on the receiving end received the power to take peace from the earth, so that men might kill one another; a great sword was given to him. "

As opposed to the first rider, **this one, on his red-blooded horse, symbolizes the violence of the battles, the shed blood. It represents the bloody wars.**

The four living Ones together hold together the philatelic announcing now the vision unveiled by the **opening of the 3rd seal**. It's probably the lion that speaks to John, but this time they come in force. Is it to better support us in what follows?



"I heard the third Vivant shout," Come! And here appeared to me a black horse; he who mounted it held a balance in his hand, and I heard a voice in the midst of the four Vivants saying,

"One measure of wheat for a penny and three measures of barley for a



penny, but does no harm to the oil and wine, do not spoil them! "

The black horse, turned brown on the tapestry, is not a positive image. This man hidden in a red coat has a green body and carries a scale that represents famine. Cereals, food essential to life, reach an exorbitant price, a denier corresponding to the daily wage of an antique worker. As for oil and wine,



the rider is asked to spare them. **This man comes to take the food out of the man's mouth. His balance is that of injustice.** In the Bible it says: **a false balance is an abomination.**

Death, in turn, straddles a greenish mount, the color of the corpse that decays, especially through the effect of disease. Let's not forget all the plague epidemics that have gone through time ...



**Another image of evil: this snake** that winds up forming a six; the number six in the apocalypse is the number of evil.



Yet in the background of this scene everything is full of life: **the trees are full of fruit and flowers and facing John three magnificent ears of wheat, topped by a butterfly (symbol of resurrection). It's abundance.**



Is it ironic on the part of the painter or to make us **understand that if the terrestrial food is rationed, another food, spiritual that one, is available in abundance?** Especially at the top of the tree we can see a **bird**, a sign of spirit.

This famine makes us think. If one is satisfied, one does not need to look elsewhere ... it may be in a way a good omen.

In the following image, however, nothing cheerful. The eagle shows us a greenish horseman at the **opening of the 4th seal:**



"I looked, and there appeared a horse of a greenish color. The one who rode it was called death, and the hell was with him. "



Behind the rider, the place of dead, hell. Demons throw corpses with arms around their open jaws.

He sees the souls of the martyrs who will be saved at the hour of the last judgment. They are represented by seven men and women who ask justice to God:

"An immense crowd, which no one can count, of every nation, race, people, and tongue, prostrates itself before Christ and the Lamb; it is those who come from the great trial.

"The power was given to the four horsemen over the fourth of the earth to destroy men by the sword, by famine, by epidemics, and by the wild beasts of the earth. "

Jean shows his terror.

**The opening of the 5th seal** will comfort him somewhat.



"I saw under the altar the souls of those who had been slain because of the word of God and the testimony they had given. A white robe (symbol of triumphant joy) was given to each of them. They were told to rest for a while longer, until the number of their companions and brothers who were to be killed like them was complete. "

**At the opening of the 6th seal, Jean sees a great earthquake. (two scenes disappeared today)**



"The sun became black as a sack of horsehair, the whole moon became like blood, and the stars of the sky fell on the earth as when a fig tree shaken by a violent wind casts its green figs ..."



It is the crowd of Christian martyrs already in possession of heavenly happiness. For practical reasons, the crowd is reduced here to a social sampling: some elected holding a palm in the hand, the palm of triumph. We do not have the impression that he is fighting fiercely.

-On the upper register: on the left, the crowned heads (kings, queens ...)

on the right, the religious authorities (pope, cardinal, bishop)

-On the lower register: peasants, lords and monks



He sits on a throne in a mandorle, surrounded by "four living beings" or "living beings". Four is a cosmic figure: the four cardinal points. These are also the four qualities present in creation, represented by the four evangelists, each of whom takes the image of one of the four kings of nature:

"No one, neither in heaven, nor on earth, nor under the earth, could open the book or look at it. I cried a lot that no one was worthy of it"

**Here is the moment of the opening of the 7th seal:**

"When he opened the 7th seal there was silence in the sky for about half an hour; I saw the seven angels standing before God, and seven trumpets were given to them.



The execution of the decrees recorded in the book with seven seals will now unfold after each trumpet ring ...

## - Apocalypse: the seven trumpets



At the opening of the seventh seal (see the **book of seven seals**), **seven angels receive from God seven trumpets**. The execution of the decrees recorded in the book with seven seals will now take place after each trumpet ring.



Christ in majesty appears to John on an altar burning; it is the altar of perfumes on which have been poured the burning embers of the altar of burnt offerings, or sacrifices.



An angel lights a censer to his fire and with the other hand holds a cup containing the prayers of the saints





"The angel threw the censer on the earth. There were voices, thunders, lightning, and an earthquake. The seven angels who had the seven trumpets prepared to ring. "

This is God's answer to the prayers of saints and martyrs, and that will begin the series of plagues. In the Bible, whenever one has trumpets or trumpets it is a manifestation of God.

**Here is the first trumpet:**



"The first sounded the trumpet, and there was hail and fire mixed with blood that was thrown on the earth. One third of the earth was burnt, one-third of the trees were burned, and all the green grass was burned. "

When the second trumpet sounded a mountain of fire fell into the sea ...



**"One third of the sea became blood, one-third of the creatures living in the sea died and one-third of the ships perished. "**

In the Middle Ages, things are represented with a lot of realism. On the tapestry, we see all these men who are drowning with a lot of reality.

But Hennequin of Bruges also leaves a great place for the angel while there is a plague that falls on the ground. **This angel with green wings brings hope despite this cataclysm. And if this shipwreck image put us in front of our own internal shipwrecks ...? Symbolically, it is the waters of our unconscious, the reality of our violent world that often overwhelms us, or simply our daily torment ... But we must trust! Even in storms, in deep, dark waters, we have something to learn and we are not alone. This angel is here to guide us.**







What announces the third trumpet is hardly more engaging:



"A great star fell from the sky, burning like a torch. It fell on one-third of the rivers and the springs of the waters. **The name of this star is "absinthe".** Then a third of the waters were changed into wormwood and many men died by the waters because they had become bitter. "



The role of a star is to illuminate and this falling star loses its function, the world is plunged into the night. **Image of the place of the man who is lost, of the light hidden in the depths of himself and who can no longer illuminate.** This star finally represents us a little.





In addition, it is called absinthe. It is a bitter plant, a bitter poison, a symbol of death, and it will pollute the springs and the rivers. **It symbolizes the pollution of our interior sources.**



But hope is still there in this terrible image: the angel, in the colors of light and St. John in his shelter all bright, **under a green ceiling** (color of hope); **the book he holds is green** too. Another image shows us hope: **this fork that reminds us of the bivium of Pythagoras**, symbol of the choice between good and evil. It's always this message to go from shade to light ...



But we are still in the shadows and the 4th trumpet sounds:



"The third of the sun was struck, as well as the third of the moon and a third of the stars ... The day lost its clarity, as well as the night. I looked and I heard an eagle in the sky saying with a loud voice: woe, woe, woe to the inhabitants of the earth, woe because of the other sounds of the trumpet of the three angels that are going to ring. "



This scene shows us the destruction of a city because the balance of creation is broken.

On the banner held by the eagle, the word "ve" is written three times. In Latin, *vae* means *misfortune* (ex: *vae victis*, *misfortune to the vanquished*). The eagle announces three woes to come with the last three trumpets. We see in heaven three angels who are about to ring.



This is the time of the 5th trumpet announcing the first misfortune:



"The 5th angel sounded the trumpet. I saw a star that had fallen from the sky on the earth. **He was given the key to the pit of the abyss so that she might open it.** Then he went up from the well a smoke like that of a great furnace. The sun and the air were darkened. Smoke came out of the grasshoppers that spread on the ground. They were given power like the scorpions of the earth; they were told not to hurt the grass of the earth, nor any greenery, nor any tree, but only men who did not have the seal of God on their foreheads. It was given to them not to kill them but to torment them for five months ... The men will seek death but they will not find it. "



**These grasshoppers** looked like horses prepared for battle. Crowns like gold were on their heads; their faces were like the faces of men; they had women's hair and lions' teeth ... They had scorpion-

like tails and goads. It was in their tail that was the power to harm men for five months. They had as king the angel of the abyss, named in Hebrew "Abaddon" and in Greek "Apollyon". "

*The Hebrew term Abaddon (Hebrew: אִבְדּוֹן, 'Āḇaddōn), and its Greek equivalent Apollyon (Greek: Ἀπολλύων) appear in the Bible as both a place of destruction and an angel. In the Hebrew Bible, abaddon is used with reference to a bottomless pit, often appearing alongside the place לִיכְוֹ (sheol), meaning the realm of the dead. In the New Testament Book of Revelation, an angel called Abaddon is described as the king of an army of locusts; his name is first transcribed in Greek (Revelation 9:11 — "whose name in Hebrew is Abaddon, The Angel of Death." (Ἀβαδδὼν), and then translated ("which in Greek means the Destroyer" (Ἀπολλύων, Apollyon)). The Latin Vulgate and the Douay Rheims Bible have additional notes (not present in the Greek text), "in Latin Exterminans", exterminans being the Latin word for "destroyer".*

*Gnostic texts: In the 3rd century Acts of Thomas, Abaddon is the name of a demon, or the devil himself. Abaddon is given particularly important roles in two sources, a homily entitled "The Enthronement of Abbaton" by pseudo-Timothy of Alexandria, and the Apocalypse of Bartholomew. In the homily by Timothy, Abbaton was first named Muriel, and had been given the task by God of collecting the earth that would be used in the creation of Adam. Upon completion of this task, the angel was appointed as a guardian. Everyone, including the angels, demons, and corporeal entities feared him. Abbaton was promised that any who venerated him in life could be saved. Abaddon is also said to have a prominent role in the Last Judgement, as the one who will take the souls to the Valley of Josaphat.[] He is described in the Apocalypse of Bartholomew as being present in the Tomb of Jesus at the moment of his resurrection -*

Everything is in this scene, in the smallest details, according to the description of the text of Saint John, even the smoke, but it does not obscure for practical reasons ... we would not see anything!

To understand that this is an army of locusts, some real small grasshoppers were added in the "army". **In reality, they are hybrid beings.** You must know that in the Bible, they are always negative beings ... this is the case here! They are here to make war, but not to everyone, they attack men who do not have the seal of God on their foreheads. They attack the heads of men, it is not a coincidence, they attack men who have bad thoughts.

The painter gives Abaddon, the angel of the abyss, wings of bats, symbol of the abyss. He is a very negative character who represents the demon. On the tapestry he looks behind him, he is turned to the past, a past that overwhelms and prevents to live the present.





Remember also that the tapestry was woven in the hundred years war. The painter sometimes gives hints to the enemy of the time, here the Englishman. Compare the portrait of the king of England Edward III to Abaddon ... Is there not a resemblance? Hosea, but it's war!

In any case, here we have the choice to be attacked or not. Let's follow the path of good and we will be spared.

On every scene, as catastrophic as it may be, the text but also the images and colors of Hennequin de Bruges show us hope. The choice between good and evil is omnipresent. There is not a scene of disaster that is not accompanied by signs of hope or light. **We can either sink into our dark waters, our torments, or turn to the little light, always there, or let ourselves be poisoned by absinthe, and let our inner sources pollute, or turn to hope. We can let down by the armies of locusts or take refuge in the meadows ... Does not God send all these trials to force us to think, to work on ourselves, to always seek the light?**

*It should be noted, however, that at Revelation 20:1-3 the angel having "the key of the abyss" is shown to be God's representative from heaven, and rather than being "satanic," he binds and hurls Satan into the abyss. Commenting on Revelation 9:11, The Interpreter's Bible says: "**Abaddon, however, is an angel not of Satan but of God, performing his work of destruction at God's bidding.**"*

*In the Hebrew scriptures just considered, it is evident that 'avad·dohn' is paralleled with Sheol and death. At Revelation 1:18 we find Christ Jesus stating: "I am living forever and ever, and I have the keys of death and of Hades." His power with regard to the abyss is shown at Luke 8:31. That he has destroying power, including the power of destruction over Satan, is evident from Hebrews 2:14, which says that Jesus partook of blood and flesh in order that "through his death he might bring to nothing the one having the means to cause death, that is, the Devil." At Revelation 19:11-16 he is clearly represented as God's appointed Destroyer or Executioner.*

The first misfortune is over but come two misfortunes after that, announced by the last two trumpets:



**"The 6th angel sounded the trumpet.** I heard a voice coming from the golden altar; she said to him, loosen the four angels who are bound on the great river Euphrates. And the four angels, who were ready, were loosed to kill one-third of the men. "

The voice rising from the golden altar signifies that the punishment of the Gentiles (the third of men) follows the prayer of the martyrs.

**The four exterminating angels were chained to the Euphrates River**, which sprinkles prestigious places like Babylon. It is also an allusion for Saint John because this river delimits the Roman Empire at its time.





"The number of horsemen in their army was two myriads of myriads (200 millions); I heard the number. Then in the vision, I saw the horses ... Their heads were like lions' heads, and their mouths came out of fire, smoke, and sulfur. One-third of the men were killed by these three plagues. The power of the horses was in their mouths and in their tails, like snakes. The men who were not killed by these plagues did not repent of their murders, their enchantments, their fornication, nor their idolatry, nor their thefts. "

On the tapestry the innumerable quantity of horsemen is **reduced to an army of six men**. Here again the Middle Ages and the Hundred Years War are needed with these soldiers wearing coats of mail, English helmets, javelins, spears, gauntlets, knee pads ... English soldiers in short!

**If the third of the men is killed**, all the pagans are not because the survivors do not repent of anything ... it will be necessary a third misfortune that will announce the 7th trumpet...

**Before the sound of this trumpet, we will have a little interlude, a pause in disasters where Jean will become the main character in addition to being a witness ....**

## - Apocalypse: the little book and the two witnesses



Whenever a trumpet sounded (in the previous article), the sky opened in response to the prayers of the martyrs (we have already heard six) to send plagues to men who were not marked with the seal of God.

This time, **the sky opens to John to show him an angel holding a book**. Descended from the sky and surmounted by a rainbow, sign of alliance with God, he places one foot on the sea and the other on the ground:





"The angel cried with a loud voice as a lion roars. When he cried, the seven thunders uttered their voices. "

John is about to write what he hears but a voice says to him: **"Seal what the seven thunders said but do not write it. "**

The angel then raises his right hand to heaven and swears **"by the creator of heaven and all things" that there is no more time and that the day when the 7th angel would sound the trumpet, the mystery of God would be fulfilled, as he told his servants the prophets.**

Then the voice that he heard from heaven speaks to him again and says:



**"Go, take the little open book in the hand of the angel; take it and swallow it. It will be bitter to your entrails but in your mouth it will be sweet as honey. "**

***Note: tapestry color Red and Blue***

#### Color Meaning Red Color Red

*Red is the color of fire and blood, so it is associated with energy, war, danger, strength, power, determination as well as passion, desire, and love. Red is a very emotionally intense color. It enhances human metabolism, increases respiration rate, and raises blood pressure. It has very high visibility, which is why stop signs, stoplights, and fire equipment are usually painted red. In heraldry, red is used to indicate courage. It is a color found in many national flags.*

***Red brings text and images to the foreground. Use it as an accent color to stimulate people to make quick decisions; it is a perfect color for 'Buy Now' or 'Click Here' buttons on Internet banners and websites. In advertising, red is often used to evoke erotic feelings (red lips, red nails, red-light districts, 'Lady in Red', etc). Red is widely used to indicate danger (high voltage signs, traffic lights).***

*This color is also commonly associated with energy, so you can use it when promoting energy drinks, games, cars, items related to sports and high physical activity*

## **Blue**

*Blue is the color of the sky and sea. It is often associated with depth and stability. **It symbolizes trust, loyalty, wisdom, confidence, intelligence, faith, truth, and heaven.***

*Blue is considered beneficial to the mind and body. It slows human metabolism and produces a calming effect. Blue is strongly associated with tranquility and calmness. **In heraldry, blue is used to symbolize piety and sincerity.***

*You can use blue to promote products and services related to cleanliness (water purification filters, cleaning liquids, vodka), air and sky (airlines, airports, air conditioners), water and sea (sea voyages, mineral water). As opposed to emotionally warm colors like red, orange, and yellow; blue is linked to consciousness and intellect. Use blue to suggest precision when promoting high-tech products.*

*Blue is a masculine color; according to studies, it is highly accepted among males. Dark blue is associated with depth, expertise, and stability; it is a preferred color for corporate America.*

*Avoid using blue when promoting food and cooking, because blue suppresses appetite. When used together with warm colors like yellow or red, blue can create high-impact, vibrant designs; for example, blue-yellow-red is a perfect color scheme for a superhero.*

*Light blue is associated with health, healing, tranquility, understanding, and softness.*

*Dark blue represents knowledge, power, integrity, and seriousness.*

## **But back to the tapestry**



**Moreover, it must also predict the suffering that must precede the triumph of God.**

**John takes the book and swallows it.** The book is sweet in his mouth when he announces the triumph of the Church and the kingdom of God: the "Celestial Jerusalem", but bitter in his bowels because he has to carry the message and knows only too well that he will risk his life by doing so; remember that he is a prisoner on the island of Patmos precisely because of his prophecies, yet he is asked to continue to prophesy of many peoples and **what he has to announce will not be to the taste of all world because Christians are still persecuted and,**



On the tapestry, the scene is represented as a cartoon, with the book depicted twice, when John takes it and when he swallows it. Hennequin from Bruges has also added another angel who comes to support or encourage Jean to swallow the book. Maybe he tells him that he will be there to help him in his mission ...?

**Now Jean is sitting. An angel gives him a reed and a voice says to him:**



**" Get up ; measure the temple of God, the altar and those who adore it, but the outer court of the temple, leave it outside and do not measure it because it was given to the nations (those who reject God) and they will trample underfoot the Holy City for 42 months ".**

The voice continues:

**"I will give my two witnesses the power to prophesy, clothed in sackcloth, for 1260 days (so 42 months); it is the two olive trees and the two candlesticks standing before the lord of the earth. "**



According to Zechariah (King of Israel), the seven lamps are the eyes of God who watch over the whole Earth. The seven-branched candelabrum (hence the seven lamps) is framed by two olive trees that provide oil to the lamps.



**Sent directly by God, the two witnesses receive great power during the time of their prophecy:**

**"If anyone will hurt them, fire will come out of their mouths and devour their enemies; if anyone wants to hurt them, he must be killed in the same way; they have the power to close the heavens so that there will be no rain during the days of their prophecy; they have the power to change the waters into blood and to strike the earth with every kind of plague whenever they wish. "**



On the tapestry, the two witnesses appear twice to decompose the sequence while saving a scene. **On the left, one of the witnesses spits fire, the 2nd raises his arm, passes it through the clouds to close the door of heaven (here the door of a temple); on the right the two witnesses together change the water into blood.**

Here the detail of this same scene shows the reverse of the tapestry and brings out the dresses: **a magnificent golden yellow for one, color of light, and the other green for hope.**

On this scene also appears for the first time a background dotted with a thousand flowers... Remember ... When the tapestry is at this scene of its manufacture, she has lost the hope of being a papal gift, she no longer needs to stay sober and can therefore indulge in the fashionable fantasies

of this era (we are in the fourteenth century), which includes the funds in charge of thousand flowers. They will no longer be united.



Let's go back to Jean's visions ...



Once their mission accomplished, **the two witnesses are defeated and killed by the beast out of the abyss, Abaddon.** Their corpses are exposed "in the square of the big city, where their lord was crucified". It is without doubt Rome; the city is symbolically called Sodom and Egypt because of its two major crimes: fornication and oppression of the faithful of Christ. The men of the "nations" (the wicked) will see the body of the two witnesses for three and a half days and they will not allow their bodies to be put in a sepulcher. **Because of them the inhabitants of the earth will rejoice and be glad; they will send presents to one another because these two prophets tormented the inhabitants of the earth. "**



**But after three and a half days, the two witnesses are resurrected:**



"A spirit of life from God came into them (here are two doves). They stood on their feet and a great fear came upon those who saw them. Then the witnesses heard from heaven a voice saying to them, "Go up here." Then they went up to heaven in the cloud and their enemies saw them. At that time there was a great earthquake and the tenth part of the city fell; 7000 men were killed, the others were frightened and gave glory to God. "

Again, everything is on the tapestry: the spirit of life with the two doves, the two witnesses who stand up as pulled by the doves, above them the bottom of their robes still visible when they go to heaven , two frightened characters and the ensuing earthquake.

**The second misfortune is over but the third misfortune is coming soon.**

"The 7th angel sounded the trumpet. There were loud voices in heaven saying: The kingdom of the world is given to our Lord and to his Christ. He will reign forever and ever. "

The 24 old men sitting before God on their thrones prostrate themselves before the temple of God which opens in the sky and announce the imminence of the last judgment:

**"The nations are angry, but your anger has come, the time has come to judge the dead, to reward your servants the prophets, the saints and those who fear your name, the young and the big, and to destroy those who destroy the earth. . "**





To better compete with God, Satan will attack again in the aspect of three dragons ...

- **Revelation: the dragon and the two beasts**



**When the 7th trumpet sounded , John had a vision of heaven and the 24 old men announcing the last judgment and the victory of good over evil.**

This new vision also brings the image of a woman in the sky, a woman giving birth. Beyond all the plagues, this woman is an image of light: "wrapped in the sun, the moon under her feet and a crown of twelve stars on her head". **The growing and decreasing moon is a symbol of transformation and it is precisely this transformation that is required of men.**

**This woman is of course identified with the Virgin who gives Jesus to the world.**



But evil, Satan, did not say his last word. At the feet of the woman, **a dragon is about to devour his unborn child.**



"He was a great red dragon with seven heads and ten horns, and seven crowns on his heads. His tail dragged a third of the stars from the sky and threw them on the ground "

Seven is a power figure, also shown by the diadems: it is all the evil power of the dragon that is represented here. It carries with its tail a part of the light and plunges us into the darkness.

**In this picture, Hennequin from Bruges shows us both the birth and the ascension of Jesus. An angel comes to take the child from the hands of the woman to take him in the sky.**

As for the woman, she fled to the desert where a place prepared by God awaits her so that she may be nourished there for 1260 days.

**The dragon chases the child ... but Michael, leader of the heavenly militia and his angels intervene and fight him. He is overwhelmed and precipitated on the earth.**



The heavens and their inhabitants may rejoice, but the dragon, called the devil or Satan, will now be able to attack the inhabitants of the earth:



"Woe to the land and the sea because the devil, knowing that he has only a short time, came down towards you, animated by great anger. "

Seeing himself thus overwhelmed and thrown on the ground, the dragon turns first against the woman on the run.





"Then the two wings of the great eagle are given to the woman to fly into the desert to her place of refuge" (The desert is the traditional refuge of the persecuted.)

Very beautiful image, an angel comes to lay wings in the back of the woman so that she can flee flying ...

### **Note: the Dormition of Mary**



#### **Theological symbolism**

**The “Dormition of the Mother of God”** is one of the most revered icons in Russia. It is this icon that was first miraculously delivered from Constantinople to Kiev where it consecrated with its divine presence not only the Kiev-Pechersk Lavra, but all of Holy Rus, the new (and final) bastion of Orthodoxy.

In the traditional depiction of this icon, we see on the lower level the Virgin falling into slumber on her deathbed surrounded by saints, and on the middle level we see the figure of Jesus Christ standing, holding the soul of the Virgin Mary in the form of an infant in his hands.



In considering the symbolism of this depiction, it is necessary to immediately point to the reverse **analogy between the central figure of the Dormition of the Mother of God and the classical “Mother of God” icon. If in the traditional depiction of the Mother of God (for example, the “Vladimir Mother of God”, “Kazan Mother of God,” etc.) we see the ‘adult’ Mother of God holding Jesus, then in the Dormition of the Mother of God we see the inverse: the ‘adult’ Jesus Christ and the ‘infant’ Virgin Mary.**

Explaining this contrast will help us discover the universal, ontological character of the Christian tradition which, like any fully-fledged tradition, in addition to a historical aspect bears a deeply metaphysical, supra-historical charge directly tied to the spiritual understand of reality at large.

Thus, the very fact of the Incarnation of the God-Word in the material, human universe necessarily implies a certain “diminishment” of the fullness of the second hypostasis of the Holy Trinity, not an essential “depreciation” (the Trinity always remains self-resembling), but an external, apparent, visible depreciation. **Christ is described in the Gospel as “suffering.” In the First Coming, the true nature of the Son remains veiled, hidden, and can only be guessed by chosen disciples. But for subsequent generations of Christians, defining this divine nature becomes the basis of Faith – Faith, not Knowledge, since Knowledge is associated with the ontological obviousness of a certain sacred fact, and the obviousness of the Son’s divinity manifests itself only at the moment of the Second Coming, the Coming of the Sacred in Power, in Glory, i.e., in his original ‘non-diminished’ quality.**

Therefore, the classical image of the Mother of God with the infant has a symbolic meaning that is central to prayer and Church practice. In this icon, as in the sacred map of reality, a ‘diminished’ spiritual center is shown surrounded by the human or, more broadly, material cosmic nature which externally ‘surpasses’ this center, is ‘predominant’ compared to it, and is ‘bigger’ than it is. The Mother of God with the infant describes the ontological status of the world between the First and Second Coming where the Son is already revealed to the world, but in a ‘diminished’ quality thereby demanding Faith, personal effort, and spiritual devotion on the part of believers for ‘dynamic,’ willed transformation of Faith into Confidence.

The Dormition of the Mother of God icon presents us with the inverse proportion. Rising above the concrete historical fact of the Virgin Mary’s personal death, the Orthodox tradition here offers a **prototype of an eschatological situation, valuably pointing to the meaning of the sacraments of the End Times.** The depiction of Christ holding the infant Virgin in his arms describes the true proportions of the spiritual world in which the Center, the Pole of Being, the God-Word is presented not as diminished, but in its full metaphysical extent. In the heavenly world, the ‘diminished’ is the ‘material,’ the ‘earthly’ cosmic portion, while the Spirit itself appears in its entirety. Here the Word is omnipresent and obvious and all-fulfilling. But the material world is not simply destroyed in heavenly reality. It is transformed, it is ‘drawn’ to the spiritual regions and rises to its heavenly and supra-material archetype. Hence, in fact, the special term ‘dormition’ (a calque from Greek “koimesis,” or **sleep, rest, lie; in Latin ‘assumptio’**) in contrast to the usual word ‘death.’ Dormition means ‘solace,’ i.e., the transition from the state of ‘unrest’ inherent to material, physical reality to a state of ‘peace,’ in which all things abide in the regions of Eternity. **Thus there is not ‘destruction,’ but ‘final disappearance’ understood by the word ‘death.’ It would be interesting in this regard to pay attention to the Russian etymology of the word ‘uspenie’ (dormition), which is akin to the Ancient**



**Indian term 'svapiti' (literally 'to sleep'). This Indian term literally means 'to enter oneself' or 'dive into one's inner self.'** As follows, our word 'uspenie' etymologically means 'entering the inner world', the 'inner 'world' being a synonym for the 'spiritual' or 'heavenly' world. In the troparion for the celebration of the Dormition of the Mother of God, it is said: "in falling asleep she did not forsake the world." This refers not only to the compassionate participation of the Mother of God in worldly affairs after her departure, but also the fundamental ontological event of the 'casting of the material world' into the spiritual sphere as a result of a special, unique sacred event. What metaphysical event is symbolized by the Dormition of the Mother of God?

**This event is the End Times.** It is at this moment, the moment of the Second Coming, that happens the final affirmation of true spiritual proportions in correlation to the material and the spiritual. The 'material' (the Virgin Mary) turns out to be an infinitesimal point in the Infinity of spiritual Light, the Light of the God-Word, Christ. Consequently, the Dormition icon reveals to the Christian the deep mystery of the End Times, which is not a global catastrophe, not the destruction or disappearance of the physical world as is seen most often by those who are only superficially familiar with Orthodox eschatology, but the essential and total restoration of the normal, natural, harmonious ways of being where the spiritual, heavenly Light completely incorporates the physical, material darkness.

**Therefore, from a Christian perspective, the End Times is the single most important event of an entirely positive, salvational meaning. The End Times is not a catastrophe, but the end of catastrophe since, from a spiritual point of view, any 'unrest', 'worrying', or 'movement' is essentially catastrophic for the spirit and, in addition, signifies the triumph of inferior, Satanic forces.** The End Times, the End of the World, and Judgement Day act as something repulsive and negative only for the enemies of God, only for those who identify their fate with the dark course of restless, demonic fate. For believers, on the contrary, this is salvation, a celebration, and transformation – the universal and final 'dormition' of matter together with the universal and final 'awakening' of the spirit.

Thus, we can now distinguish three levels in this spiritual teaching manifesting such abundant wisdom in the icon of the Dormition.

1. Historically, this icon tells of the death of the Mother of Our Lord Jesus Christ and her subsequent mercy for the believers and suffering of this world.
2. Ontologically, it embodies the affirmation of true spiritual proportions of material reality in the larger picture of being, where the spirit fills everything while physical reality is 'diminished' to an infinitely small point.
3. Eschatologically, it points to the meaning of the End Times, i.e., the restoration of true existential proportions and the affirmation of the absolute triumph of the Heavenly, Divine element. The 'diminishing' of matter in the End Times does not mean its destruction, but its 'induction' into the fulness of light and peace.

### ***Universal symbolism***

The symbolism of the Dormition icon (if we juxtapose it to the Mother of God icon) also has analogies outside of a Christian context. The clearest such similar spiritual concept of the structure of being is reflected in the Chinese symbol of Yin-Yang, in which the white dot against the black background



signifies the diminishing of the spirit in matter, while the black dot against the white background is, conversely, matter in spirit. However, the Chinese tradition is characterized by contemplation and the absence of an eschatological orientation. Thus, the Chinese are inclined to consider this symbol as a sign of eternal harmony while Christians see ontological plans in an historical and eschatological perspective, hence Christianity's distinctly 'dynamic' character supposing the personal, volitional engagement of man in the outcome of the fate of the spirit. The Chinese believe that this volitional aspect is not so important insofar as the Tao ultimately arranges everything

in the best way. Undoubtedly, similar symbolism can be found in many other traditions in reference to the correlations between the material and spiritual worlds, but the Chinese example represents something so clear and comprehensive that all similar parables can be reduced to it.

### **The sacred sign of Russia by Alexander Dugin in Chapter 13 of Mysteries of Eurasia**

The fact that the icon of the Dormition of the Mother of God was the first to be miraculously brought **to Russia and the fact that its presence graced the Kiev-Pecharsk Lavra (which was the first center for the spread of Orthodoxy in Russia) leaves one to believe that Russia is under the special patronage of this icon.** The Russian Orthodox tradition and Russian Church believe this. If we take into account all of the theological and ontological, as well as eschatological content of this icon's message, then it is only natural to associate it with the sacred mission and spiritual fate of Russia itself.

On a historical level, such symbolism, applied to Russia, points to the constant participation of the Mother of God in the history of the Russian state, not only during periods of its fully-fledged Orthodox existence, but also during the dark periods of neglect and decline. As if it were a fulfillment of predestination that began with the spread of the Orthodox faith throughout Russian lands, approximately over the thousand years following the founding of the Kiev-Pecharsk Lavra to the moment of the collapse of Orthodox order in Russia, the Mother of God was a believer and declared that 'henceforth She takes responsibility for Russia and sovereign Power therein.' The icon known as "The Sovereign" is dedicated to this. "And in falling asleep she did not forsake the world."

On an ontological level, our symbolism might very well explain the cultural and psychological specificity of Russian Orthodox civilization, which was always contemplatively-oriented, drawn by the spirit to the heavenly sphere where true proportions are set once and for all, while sometimes neglecting earthly, practical, material things which seemed to the religious consciousness of Russians to be just as infinitesimal as the tiny figure of the Mother of God in the hands of the Savior.

Finally, on the eschatological level, the idea of Russia's mission being tied to the End Times is clearly present in Orthodox thought. Hence, in particular, the rise of the idea of "Moscow as the Third Rome" or "Last Rome" who is destined to stand until the final moment of earthly history. If the Dormition icon ontologically describes the ideal essence of the Russian Orthodox soul, then in eschatological terms it points to the active side of Russian civilization, the mission it is destined to



fulfill in human history. This mission is, without a doubt, connected to the realization of the End Times and the providential preparation of the Second Coming.

It is also important to recall the omens sent to Saint Anthony of Kiev before the construction of the first and main temple of the Kiev-Pechersk Lavra in honor of the Dormition of the Holy Mother of God. Anthony prayed to God to send him a sign pointing out the place where a church should be built. In the morning, all of the ground was covered with dew, but in one place the earth was left completely dry. The next day, the miracle was repeated, but in the reverse order. The dew was nowhere to be found other than in the place where there had been no dew the day before. Finally, when the saint was gathering firewood, Fire rained down from the sky and set it alight. After this, no doubts remained as to the place to be chosen.

All three of these miracles have a strictly symbolic and doctrinal interpretation connected to the spiritual meaning of the Dormition. The dry place of the future Church in the middle of the dew-covered space is symbolically identical to the icon of the Mother of God in the which the fiery, dry, light element, Christ, is surrounded by the wet, earthly element, the Virgin Mary. The next day, the opposite occurs, which is the essence of the Dormition icon in which the dryness (i.e., fieriness, spirituality) of the earth surrounds a small, wet space (matter). The third miracle directly concerns the secret of the End Times, when the prepared firewood (the Church of true believers) will be lit on fire and transfigured by heavenly light force, the force of the Second Coming.

In this mysterious story of the founding of the Kiev-Pechersk Lavra is captured the deepest prophecy of the fate of Russia, the fate of Christianity and Orthodoxy, and its glorious and great future.



## Back tot he tapestry



The dragon, furious at not being able to catch the woman, goes now to make war on the rest of his posterity. The woman is therefore not only the virgin, she also represents the Church since the dragon will now attack the children of the Church, the servants of God

At the time of John, Satan takes the form of the Roman Empire, like a river to engulf the Church and her children ...



But each time has its dragon: when the Duke of Anjou orders the tapestry, it is the Englishman the dragon, we have seen and will see more references to the tapestry; Christians are represented by four individuals, monks and laypeople, dressed in the fashion of the fourteenth century and the red background is dotted with the initials of Duke Louis and his wife Marie de Blois-Chatillon, "L" and "M" intertwined, a way for the duke and the duchess to join in the fight for God ... and at the same time against the Englishman.



Moreover, Satan does not fight alone, his power will multiply. He passes it on to other monsters:



Here, the beast of the sea: "A beast springs up from the sea, it has seven heads and ten horns, on its horns ten diadems and on its heads blasphemous titles. This beast looked like a panther with paws like a bear's and mouth like a lion's mouth. "

Being hybrid, therefore evil, the beast has seven heads and diadems, so it is powerful and the dragon gives him the scepter surmounted by a fleur-de-lis, insignia of his power; he transmits his power to him. The beast of the sea forces men to idolize the dragon; both will seduce and subvert men ... with success if we consider the submissive attitude of new followers.





Men prostrate themselves before the beast of the sea, which has the power to act for 1260 days; it has the power to make war against the saints and defeat them, and blaspheme against God.



The power of Satan is multiplying again. It's an endless chain, one monster pushes another. Now a beast with two horns springs up from the earth (even if it has seven on the tapestry): **it is the false prophet, in the service of the beast of the sea.**





The beast of the earth astray men by "great wonders, to bring down fire from heaven on the earth in the sight of men" and leads them to worship the beast of the sea.

it looks like a lamb but make no mistake, it is only an appearance to better deceive people. This lamb has nothing to do with the lamb who represents Christ, on the contrary. By this means, Satan tries by all means to make the mistake for the truth, so when the beast of the earth marks his followers of the number "666", the opposite of the sign of the elect "999" symbolizing the trinity (3x3).



The beast of the earth has also received the fleur-de-lis scepter and from the top of a hill orders that the recalcitrant to adore the beast of the sea are beheaded

Satan's main weapon is seduction, but beasts do not hesitate to use violence.



What about the dragon and the two animals? In every epoch of our history, and unfortunately still today, it seems to us to recognize them in certain dictators and extremists: in the time of Saint John the Roman Empire of course, but much later do we not recognize a a ferocious beast in Hitler, for example, who gave himself the right to massacre a whole people of a religion he did not like, and even

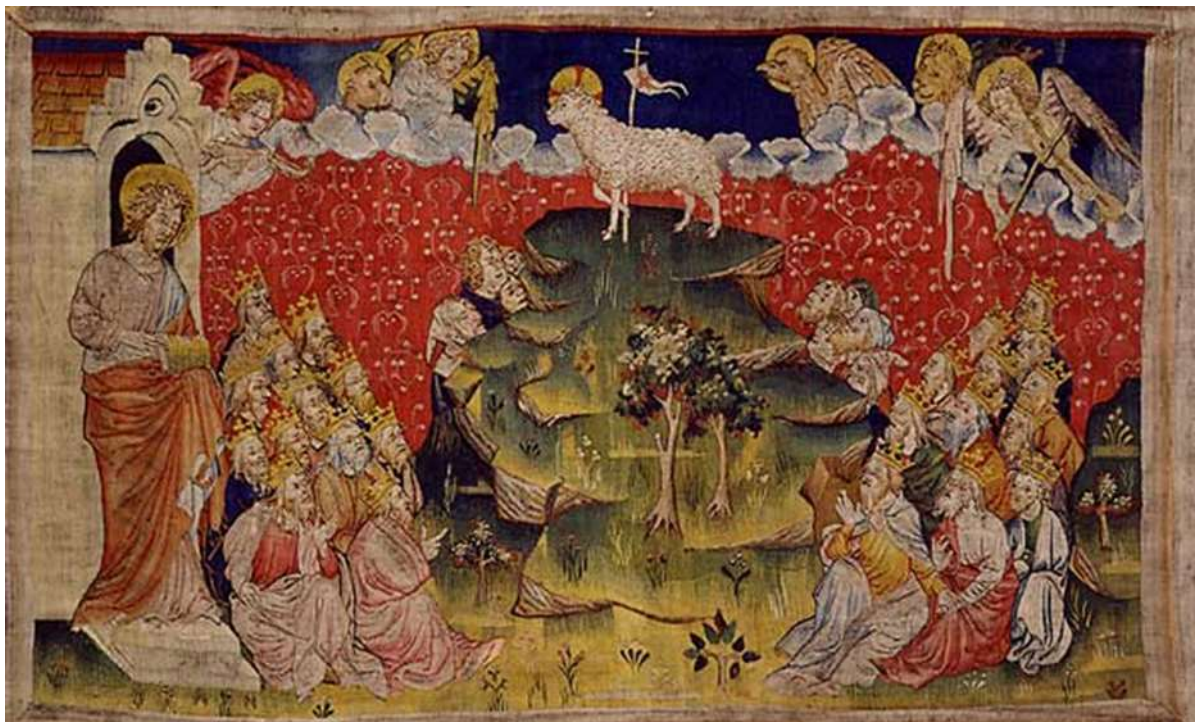
today how many false prophets who grant themselves the right to massacre by thousands of the innocent in iniquitous attacks as well as abjects in the name of God (or Allah) ...

We have not come out of these plagues but one day will inevitably come when all these crimes will be punished and where justice will be done ... It is precisely what we will announce the next vision of Saint John ...

## Revelation: the announcement of the last judgment



After the vision of the dragon and the two beasts, Satan's minions, John sees the lamb standing on Mount Zion (one of the hills of Jerusalem), surrounded by 144,000 people who had his name and that of his father written on their forehead: it is of course a symbolic figure, it is the 12 tribes of Israel brought to the perfection of 12 000 men by tribe. This figure 144,000 refers to the whole Church, the fullness of the people of God and in no case a concrete and real number of men. They are the faithful of the lamb as opposed to the worshipers of the beast. Remained faithful through persecutions, it is around them that the kingdom will be restored after the victory. Also present are the 24 old men and the four animals.





"No one could learn the song except the 144,000 who had been redeemed from the land. They are those who have not soiled themselves with women because they are virgins. They follow the lamb wherever it goes ... "It is not a question of seeing women as a symbol of evil, but lust traditionally refers to idolatry, here the cult of the beast. The 144,000 are upright and faithful, they have refused idolatry and can be engaged to the lamb.



Curiously, as the animals are clearly visible in the sky as well as the old men on each side of the mountain, it is necessary to look closely to see the 144 000 elected, represented on the tapestry by only a few fearful fellows who seem to hide behind this same mountain. The 144,000 elect, hands joined, sing a new song in honor of the lamb before the throne, the four alive and the 24 old men.

**Three angels will now announce the hour of the last judgment:**



**The 1st angel** shows a banner, signifying the Good News or the Gospel, to the inhabitants of the earth, to all nations, to all tribes, to all languages and to all peoples, and he says with a loud voice: "Fear God and give him glory because the hour of his judgment has come ... "

The men represented are dressed in antique style, bearded, thus supposed to be sages, wearing a cap and discussing with force gestures as speakers (they seem to be confused in their arguments).



The 2nd angel announces the fall of Babylon, the city that has distinguished itself by its idolatry and fornication (Babylon here symbolizes Rome)



The third angel, accompanied by the lamb, predicts the endless tortures of those who worshiped the beast, that is to say those who are marked with the number "666": "They will drink the wine of the fury of God poured unmixed in the cup of his anger; they will be tormented in fire and sulfur and will have no rest day or night ... "







The lake of fire and sulfur is the place of punishment of the ungodly. John then hears a voice proclaiming that those who will remain faithful to God will be saved, announcing the happy rest that awaits them.

Jean hear a voice: "Those who will be faithful to God will be saved"



So these seven bearded old men, so faithful, who sleep in the open, grouped in two beds head to tail. Above them, their souls rise to heaven (in a sheet that bends, while the souls are supposed to weigh nothing or, apparently, 21 grams). We see it well here, souls are traditionally represented naked children.

Then Christ holding a sickle appears in the sky. An angel cries to him that it is time to reap the harvest of the elect: "Throw your sickle and reap because the time to reap has come, because the harvest of the earth is ripe".



The action is divided into **two sequences**:

we see Christ in a cloud that throws the sickle and below it is found harvesting.

**He is represented twice but in different ways: in the cloud, as "Son of God" with the beard of the wise and in the wheat field, younger, he is the "Son of Man":** it is the title that Jesus used most often to describe himself to his contemporaries. By this denomination, he wanted to affirm to his disciples his double divine and human origin: he is at the same time "a son of man" and also "Son of God". "Jesus is true God and true man. "



"Throw your sharp sickle and harvest the clusters of the vine of the earth because the grapes of the earth are ripe. "

And the angel cast his sickle on the ground; he harvested the vineyard of the earth and threw the harvest into the great vat of God's wrath. The vat was streaked out of the city and blood came out of the vat to the horse's horse over an expanse of 1600 stadia. "



Then an angel comes out of the temple which is in heaven, having also a sharp sickle and another angel who has authority over the fire leaves the altar and orders him to throw his sickle to make the harvest of the reprobates.







The extermination of the unbelieving must be done outside Jerusalem (outside the city) and the river of blood that spreads over 300 km symbolizes the wrath of God that must spread on the earth. It should be noted that it is not the Christ who harvests but **an angel "a fire attendant", helped by a demon, who picks the bunches of grapes, representing the infidels**. The city is represented as a castle, with a harrow at the entrance and the bottom motif is provided by the subject: on the left, a vine and on the right a invading stylized vine that recalls the overflowing of the river of blood. Now the wrath of God will pour out on the earth, in the form of seven vials that will be emptied one after the other

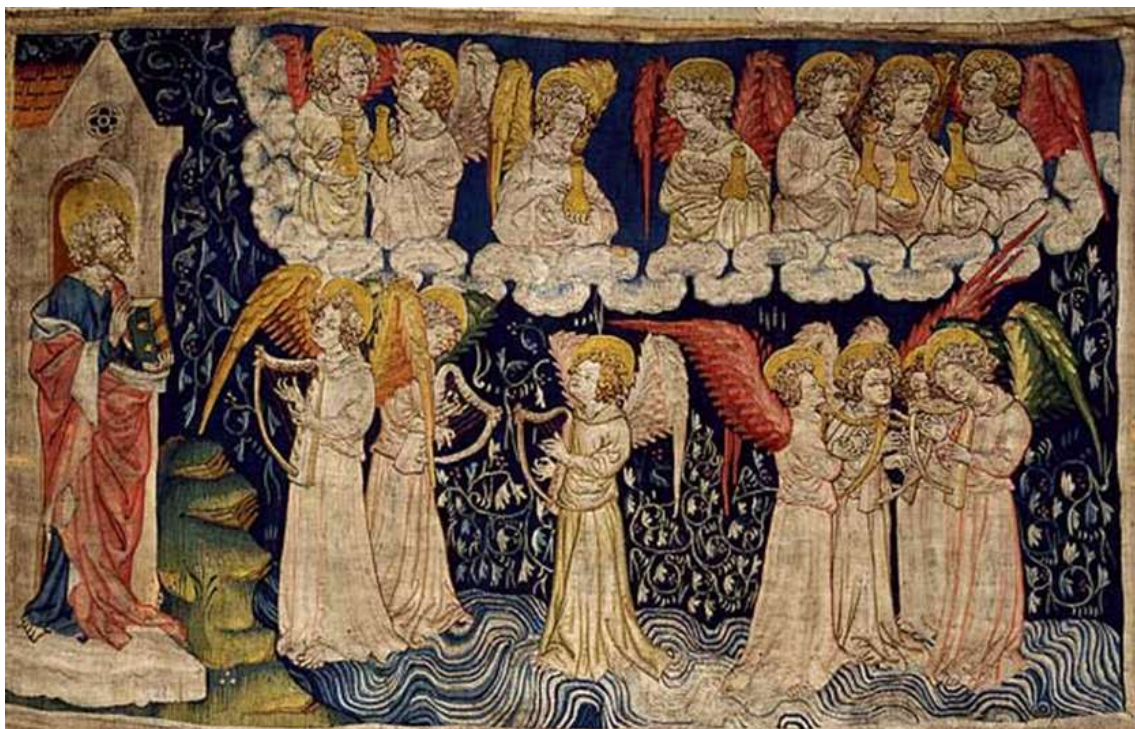




- **Revelation : the seven vials**



John also sees, standing on a sea of crystal mixed with fire, those who had conquered the beast, his image and the number of his name (666). With the harps of God, they sing the song of Moses, the servant of God (the Old Testament) and the song of the Lamb (the New Testament). It is a song of deliverance; it evokes less the rigor of punishment than the triumph of the Lord and his own.



One of the animals, the lion, gives to the seven angels the seven gold vials containing the wrath of God and that they must now spread in the form of seven plagues ... "Who sows the wind harvests the storm" ... The wind of the idolatry and lust blew on men, the three beasts did "good" work and those who followed them must now reap what their thoughts and actions sowed.

The angels who are in charge of spreading the "wrath of God" come out of the "tent of testimony" which is the true temple of heaven: "... Then the temple was filled with smoke because of the glory of God and his power and no one could enter the temple until the seven plagues of the seven angels were completed. The evocation of glory, present in the temple, is the sign of the presence of God in the midst of his people in Messianic times.



**The 1st angel spills his vial on the ground;** a malignant and painful ulcer strikes the men who worshiped the beast.

**The second pours its vial into the sea:** "It became like the blood of a dead person and everything that had life in the sea died".

**The third angel pours his vial into the rivers and into the water sources that also become blood.** The angel of the waters proclaims the justice of God: "You are righteous, you who are and who were, you are holy because you exercised this judgment. They shed the blood of the saints and prophets, and you gave them blood to drink. They are worthy of it. One scene summarizes these two plagues that are alike



**The content of the fourth vial is poured out on the sun who is given to burn men cruelly ...** They blaspheme and refuse to repent.

**The 5th angel pours his vial on the throne of the beast ...** "His kingdom was covered with darkness and the men bit their tongues of pain; they blasphemed the God of heaven because of their pains and their ulcers, but they did not repent of their works".

**The 6th angel pours his vial on the great river, the Euphrates ...** "His water dried up so that the way of kings coming from the East was prepared". In the context of St. John, in Roman times, if the Euphrates is dry, the Romans lose all protection against their enemies, the Parthian warriors in particular; we see, moreover, a king riding on the bed of the river.



John **sees three impure spirits like frogs coming out of the mouth of the dragon and the two beasts.** They are spirits of demons that will do wonders to lure the crowds and drag the kings of all the earth into unholy warfare.

Rev 16:13 And I saw three unclean spirits, like frogs, come out of the mouth of the dragon, and out of the mouth of the beast, and out of the mouth of the false prophet.

Frogs are the image of impure spirits coming out of the mouth of the dragon, the beast, and the false prophet. The three characters are the image of the bad men, he can not leave their word that bad thoughts or intentions.

To return to the meaning, it is only the exodus that quotes the plague that frogs are.



Ex 8: 8 (8-4) And Pharaoh called for Moses and Aaron, and said, Pray to Jehovah, that he may remove frogs from me and my people; and I will let the people go, that they may offer sacrifices to Jehovah.

Ex 8: 9 (8-5) Moses said to Pharaoh, Glorify on me! For when shall I pray to the LORD in your behalf, for your servants and your people, that he may remove the frogs from you and your houses? It will only remain in the river.



Pharaoh asks for the disappearance of frogs, by translating this by the unclean spirits of men, we could understand that the kingdom of Pharaoh is invaded by malice, corruption, violence. Irony of our modern world, the governments works to the disappearance of these plagues but it contributes by their functioning and directions

To return to the exodus, there are only frogs in the river, but this river is that of the nations (the sea symbol of the sea, and rivers), whose spirit or mentality is rotten by malice (a venom). The countries are in putrefaction, they die of the original spirit, they are like flies attracted by the flesh in decompositions, their venom is malice, violence, etc.



The scourge of frogs strangely reminds us of locusts that destroy everything. One is spirit, the other is matter. Their nicknames make them plagues.

**In short, these images are those of our modern world, which is affected by violence, lack of morale, by evil spirits, but also by the destruction of creation, our natural environment, the disappearance of animals.**



**They gather all the pagan nations in the place called Hebrew Armageddon meaning "hill of Megiddo".** It is a small hill in the northern region of Israel, a former stronghold where King Josiah of the kingdom of Judah was defeated and killed by Pharaoh Nekao II. This defeat is felt as a traumatic disaster, and it is in his memory that the term Armageddon is then used to describe catastrophic battles, possibly of planetary magnitude, and in the sense of final battle: the one whose outcome will give the victory final.

**Thus, to designate an upcoming battle as an Armageddon is to imply that to lose that future battle is to lose the war.**

**The final fight that will take place between God and Satan is preparing ...**

Meanwhile, the 7th vial is spread in the air ... God makes his voice heard. An earthquake and a terrible storm of hail destroy the cities of nations.

"Since there have been men on earth, never had such a violent earthquake been seen; and huge hailstones - nearly 40 kg - fell from the sky on men who blasphemed against God. "Then God remembered the great Babylon to give him the cup where the wine of his anger burst forth ..." In Babylon is reserved a special punishment ...

## - Revelation: The Punishment of Babylon



As we have seen previously, seven vials containing seven plagues were poured on the earth, the sea, the springs, the Euphrates, the throne of the beast, the sun and in the air to consume the wrath of God ...

Now one of the seven angels holding the seven vials comes to take John by the hand and says to him: "Come, I will show you **the judgment of the Great Whore** who sits on the great waters; it is with her that the kings of the earth have indulged in fornication and it is the wine of her fornication that the inhabitants of the earth have become intoxicated. "





The tapestry shows us a **pretty woman with long hair, sitting on a hill watered by four rivers. It has all the attractions of the seductress and indeed represents the seductions of our world, its illusions to which no one escapes.**

She is seen styling her long hair, which in the Middle Ages is a sign of prostitution. **This prostitute has a pretty face, end, she is looking in a mirror ... but the mirror reflects another face, a great ugliness!** This is the reality of the soul of this prostitute because the mirror is a symbol of truth and it is also the sign of the heart.



Having seen these details, we are now informed: She is the great prostitute of Babylon. Babylon means "the door of the Gods". It is said in the Bible that Babylon was previously a golden cup in the hands of Yahweh but it fell and became the sign of pride. **This woman here represents all the pride of the world, all the temptations that we are constantly confronted with in our daily lives and to which we often succumb.** In the days of John, the seven hills watered by four rivers obviously refer to the city of Rome and the pride of this imperial Rome which imposes its yoke everywhere in the world.

There is a sign of hope anyway in the tapestry with this angel with orange wings, the color of light and pointed towards the sky. He leads Jean by taking him by the hand ... indicating that we are never alone. In the background, Hennequin of Bruges has also, once again,

placed the bivism of Pythagoras, this sign which leaves us free to choose the path of good or the path of evil.

The angel then transports John in spirit in a desert. On the tapestry he wears it on one arm and Jean seems as light as a feather (normal, thoughts are not subject to the laws of weightlessness).



He sees a woman sitting on a scarlet beast, full of names of blasphemies, and who had seven heads and ten horns. "This woman was dressed in purple and scarlet. It was adorned with gold, precious stones and pearls; she held in her hand a golden cup, filled with abominations and impurities from her prostitution. On her forehead was written a name: "Babylon the Great," the mother of the shameless and abominations of the earth. I saw this woman drunk with the blood of the saints and witnesses of Jesus. She thinks herself powerful, but she runs to her ruin and will be destroyed by the beast she rides.



The angel said to John, "The beast that you saw was but it is no longer; she must rise from the abyss and go to perdition. The inhabitants of the earth whose name was not written in the Book of Life will be astonished when they see the beast because it is now and it is no longer but ... it will reappear!

"The seven heads are seven mountains on which the woman sits; they are also seven kings: five have fallen, one exists, the other has not yet come, but when he comes there will be little time. The beast that was and no longer is an eighth king. She is one of the seven and she goes to



perdition. The ten horns that you saw are ten kings who have not yet received a kingdom but who receive authority as kings for one hour with the beast.

They have the same purpose: they give their power and authority to the beast. They will fight against the lamb but the lamb will overcome them because he is the king of kings ... The called ones, the chosen ones, and the faithful who are with him will also overcome them.

The waters on which the prostitute sits are peoples, crowds, nations and languages. The ten horns and the beast that you saw will hate the prostitute, and will strip her and strip her. they will eat its flesh and burn it with fire, for God has put in their hearts to fulfill his purpose and to carry out the same plan: to give their kingship to the beast until the words of God are fulfilled. "

**God therefore allows the beast "who was and is no more" to resurrect, to come back ... but to realize his own plan, namely the destruction of Babylon (in the time of John, would it not be the gigantic fire of Rome perpetrated by Nero?)**

After that, John sees two angels coming down from heaven. The first announces the fall of Babylon and cries with a loud voice, with great authority: "She has fallen, she has fallen Babylon the great; it has become a habitation of demons and a den of all unclean spirits, it is a haven for every unclean and hateful bird ... "



The second encourages the faithful to flee ...

Then a mighty angel takes a stone like a great millstone and throws it into the sea saying, "So will Babylon be thrown with violence, the great city. She will not be found anymore ... "



Then comes the hour of the final fight, or "Armageddon" against the enemies of the Church ...



After the fall of Babylon, there is a feast celebrating the marriage of the lamb with the Church, with fine, pure white linen. These nuptials symbolize the establishment of the celestial kingdom and the linen the good deeds of the saints



## - Revelation: the final battle and the New Jerusalem



Here we are at the end of time. After the fall of Babylon, prophesied and realized, Christ fulfills "the day of Yahweh". On this day, the Lord himself intervenes against the guilty to exercise his judgments. This day therefore manifests the wrath and righteousness of God.



Christ arrives at the head of the heavenly army, mounted on a white horse and holding a sword in his mouth, a symbol of the exterminating word of God.

It is also seen at the same time treading the vat of God's wrath ... we can not be more clear about its intentions!

**"The rider is called" faithful "and" true ". He judges and makes war with justice ... His eyes? A fiery flame, on his head, several diadems (for he is king of kings) ... inscribed on him a name that he is the only one to know, the mantle that surrounds it is dyed with blood. The armies of heaven follow him on white horses, dressed in flax of perfect whiteness ... "**

John then sees an angel "standing on the sun" who invites all the birds that fly to the zenith to devour the flesh of those who have lived in impiety (look at the one who is eating the posterior bottom right).

The rider with the sword (Christ), followed by the army of heaven, charges the beasts, the kings of the earth and their armies assembled to fight against the sky. Here, there are some English soldiers in the army, it is true that the tapestry was woven in the midst of the hundred years war ...!



On the other hand, in the army of Christ there are scarcely three little men, one of whom holds his spear rather loosely and turns around, more occupied in discussing with his neighbor than fighting the enemy fiercely ...

the victory seems to him probably won in advance! The army of the enemies of God is exterminated, and the two beasts are thrown alive into a lake of sulfur. "The others were slain by the sword of the horseman who came out of his mouth and all the birds were satiated with their flesh. "

In principle, Christ carries seven diadems, replaced here by a huge bulky turban.

After the two beasts and their armies, their leader, the dragon, is wiped out.

An angel comes down from heaven holding a chain and a key. He masters the dragon and locks him into the abyss for 1000 years. "He put a seal on him so that he would no longer seduce the nations until the 1000 years were over.

After that he must be loosed for a while. "



Why 1000 years, can we ask ourselves? Remember ... everything is symbol in the Apocalypse. The number 1000 denotes a large quantity, a multitude. It seems that, for God, 1000 of our years are like a day.



A period of prosperity of the same duration then opens for the Church, during which the martyrs come back to life and reign with Christ. The other dead can not resume life before the completion of these 1000 years. This is the "first resurrection".

At the end of the thousandth year, the dragon is delivered. **Interesting nevertheless to see that it is given, even to Satan, a second chance to become better ...!**

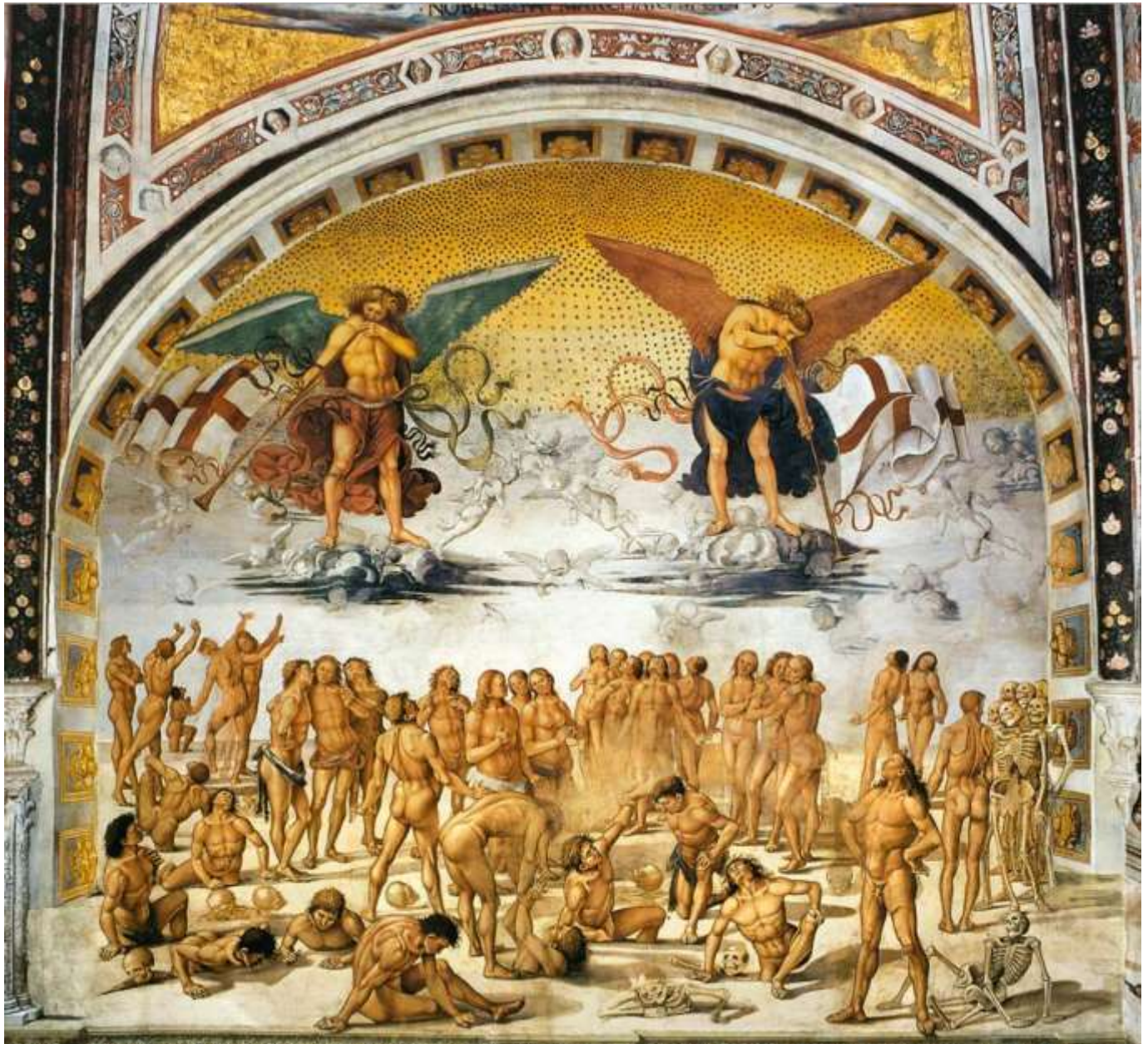
But the lesson did not come because it immediately besieged the city of the servants of God with an innumerable army ... Then a fire falls from the sky and annihilates the attackers.

On the tapestry, the servants of God, well protected from the battlements of the fortress, watch this assault, not more worried than that, as well as the guards, one of whom even attends the show sitting quietly on the ground, discussing with his neighbor.

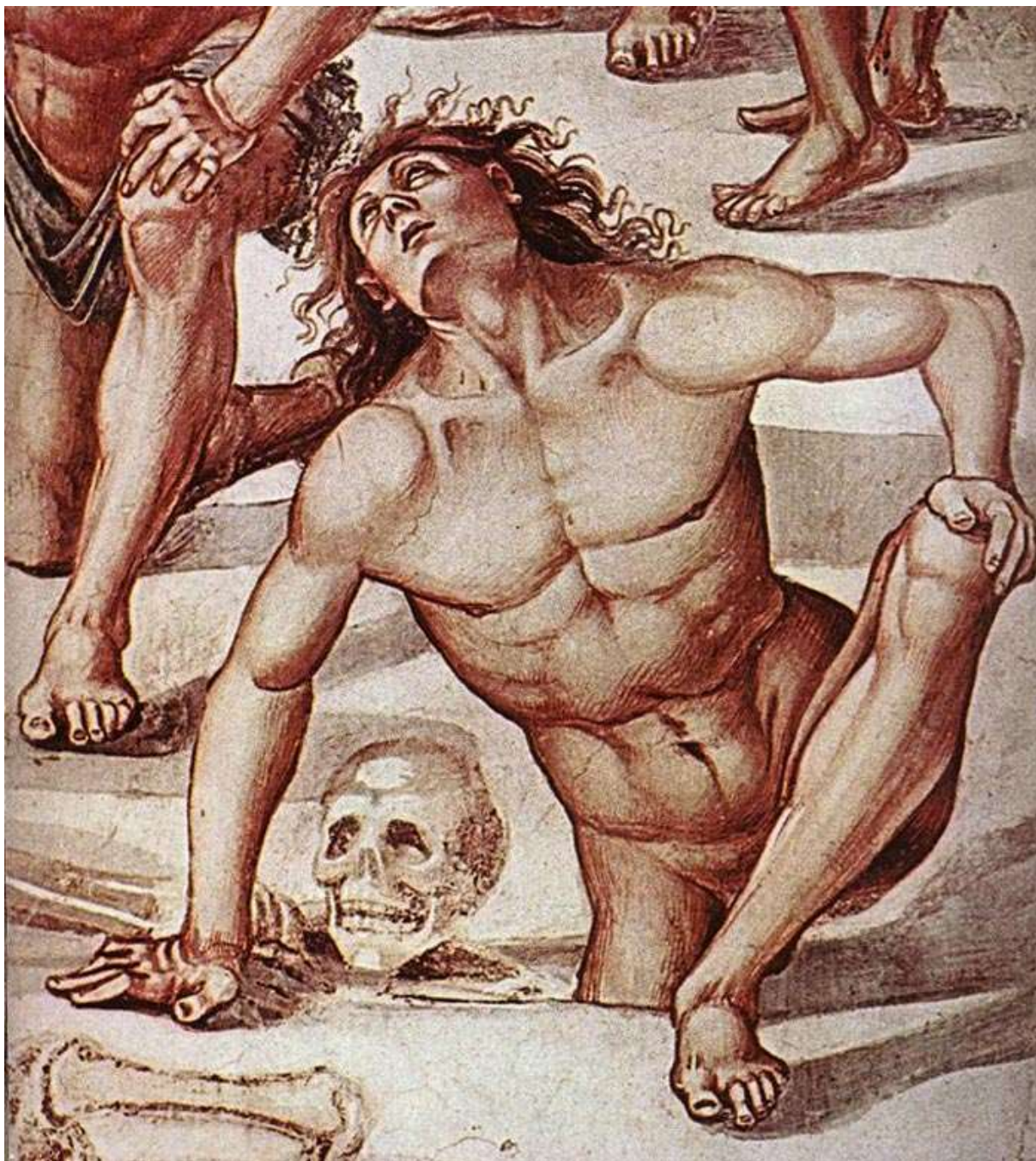


The dragon, wiped out a second time, is thrown into the sulfur pond where he joins the beast and the false prophet to be tormented forever: "for ever and ever."

**It is now time for the resurrection of the dead and the last judgment.** There intervenes the supreme judge. The present creation will fade before another, all new, and the books of life of those who will be judged will open:







"I saw the dead, big and small, standing before the throne; books were opened, then another book, that of life; then the dead were judged according to the contents of the books, each according to his works ... and death and Hades were thrown into the lake of fire ... **"After the last judgment, death itself will be reduced to incapacity. She will have no more hold on the faithful who will live in eternal life.**





**An angel with a golden reed shows John the heavenly Jerusalem.** The latter must measure the city. The composition does not seem very balanced: a very airy space on the left, the city is found in a corner on the right. John and the angel are the main characters.

John then sees a splendid city come down from heaven: it is the city of the elect, a gift of God, the "New Jerusalem": "I saw a new heaven and a new earth because the first heaven and the first earth have disappeared and the sea too. I saw the New Jerusalem come down from heaven. She had made herself beautiful like a bride, dressed for her husband. It is the bride of the lamb; it is the new engagement of Jerusalem with its God and the ideal of the exodus finally reached. "This

is the dwelling of God with men, he will have his dwelling with them ... He will wipe all the tears from their eyes; there will be no death, no tears, no cries, no sorrows, no more, for the old world has gone away. "



Here is the description, according to the biblical text, of the New Jerusalem: "It is provided with a high rampart provided with 12 doors which are 12 pearls. Above are 12 angels and the names inscribed are those of the 12 tribes of the children of Israel. The wall had 12 basic stones, each bearing the names of the 12 apostles of the Lamb. This city draws a square (sign of perfection because the length, the width and the height are equal there). The city measures 12000 stadia (still the symbol



of numbers: 12 multiplied by 1000, so huge), the wall is 144 cubits (12 x 12) high. This rampart is built of jasper, and the city is pure gold, like crystal pure ... it can do without the brightness of the sun and the moon, because the glory of God has illuminated and the Lamb is his torch ... "

"In the middle of the city is a tree of life that fruited 12 times, once every month ... Only those who are inscribed in the Lamb's book of life will enter it, nothing stained can enter it. "



Vision of the New Jerusalem, or paradise, seen with the eyes of the Middle Ages: a fortress of course, but glorious, bright with its golden roofs. The vision of the Holy City is among the most magical scenes of the whole. To show her heavenly side, she does not touch the ground, she floats in the air.





"A crystal-clear river comes out of the throne of God and waters a forest of prodigious crops, which is paradise. "



John kneels before the trinity that sits in the middle of the city: -God in majesty in his mandorle on a rainbow - His son the Lamb -The Spirit, the river of life that distributes its benefits on the new land. Once his visions are over, John kneels before the angel to worship him, but he restrains him and says to him, "Prostrate before God. I am only your service companion. He also asks her to transmit to the world the prophetic words of the book, in short, to convey her visions.



## Apocalypse : conclusion



The Apocalypse, a biblical text written by Saint John, is a theme that is still current and will be for a long time. A theme that interests all religions and even the laity.

Thus Carl Jung (psychoanalyst and Swiss thinker) who notes in "Reply to Job" (1996) that "**Jean understood long before the invention of psychoanalysis that man has his own power of destruction. Without self-knowledge, of his deep nature, he can not hope to tame this devastating force or resist the temptation to use it. It is a true initiatory journey that invites us to the Apocalypse, a journey at the end of which man is fully realized.**"







The apostle John received from his time these visions, these revelations. But today there are other messengers who bring us the same message, the same promise of a new earth and explain to us that we must work spiritually.

So Father Pio. In the history of the modern Church, Father Pio (or Padre Pio) is a unique case, since he was the first priest "signed by God" for 2000 years. Nuns, monks and even lay people have received stigmata over the centuries (wounds similar to those of Jesus on the cross), but never a consecrated priest. These stigmas were, moreover, very badly received by the Church:



examinations, counter-examinations, investigations and in the final formal prohibition to appear in public and to receive visits.



"There are two lives in you: the earthly life and the spiritual life. Through the cycle of reincarnations, earthly life is a compulsory passage to allow your evolution to develop, to open, to learn. You have to go through this stage and can not hide it. Inside this "earthly body" is your inner being, which is your spiritual being. He needs the earthly envelope to which he is attached by the feeder cord to feed himself spiritually. This spiritual being, which is peculiar to each one, is indispensable to you, because it is your Real Life which takes place in each new incarnation necessary to your evolution. What a joy to say to you and to understand that there is not and there will never be an end to your true Life. "

This Catholic priest continues beyond death to transmit us his messages and it is a medium of Protestant religion, Mireille Drapeau, who receives them by means of automatic writing. He shows us by his choice

of this medium that the teaching is the same for all, whatever the religion. All of us must progress, move forward in this journey of Life to bring forth a new earth, we must give up our fears, remain confident and follow the opportunities of the guidance given to us all; to us to recognize them by following our intuitions.





*It is in us that Satan is our inner demons that must be fought. Just like John guided by his angel in his visions, we too have a guide or guardian angel who helps us in our journey. We are not alone. We can call it angel, guide, protector, intuition or little inner voice, whatever, but if we know how to listen to it we can hope to improve and move forward in our search, our exodus to the "New Jerusalem" ... The best for to express this new apocalypse (I remind you that this word means revelation) is to leave the word to Father Pio, who now lives in the afterlife but continues to encourage men on our land through Mireille Drapeau. Here are some of his most significant messages for the subject that concerns us here and which are also very numerous*





*"Pull yourself together, peoples of the Earth. In these times of suffering, war, uncertainty, I come to speak to you about Peace and Love that you will know after the passage of the great Light. I exhort you to listen to me, to understand me, to let you be guided by the light of Love. She was placed in each of you. Do not doubt, time is running out and you must act to prepare the opening of this better world that opens to you ...*



*But you are not alone. Entrust to your guides, they are there to listen to you and to support you. Many people have doubts about their existence but I tell you, they are there with you and watch over you. They are brought to lead you to prepare you for the communion of our two worlds. Pray and bless to bring this spiritual evolution which has already begun and which, little by little, will bring you to this better world. What worries and worries overwhelm you every day. You lose track of it and do not know what to do to get out of it. Have you thought that "these worries", which for you are of immense importance, are only terrestrial. How much time lost by futile things which, with discernment, could have been settled in a few moments. "*



*My children, understand that it is absolutely necessary that you decide to act. Hesitation is bad counselor, fear too, it prevents advancement ... You must act to save your world from spiritual destruction and if you sit idly by doing nothing, the world will really have trouble putting in place this New Spiritual Earth.*



*Let it be clear in your minds, I am not talking about earthly destruction. In no way is there any plan for the disappearance of the Earth. I only want to explain to you the change you have to make in this New Earth to take place. It is every human being who has to evolve spiritually. Each of you is responsible for your actions and thoughts. God, in His immense Love, has given you discernment and free will ... "*

***"The key word in your life is the word evolution. It is time for you to understand, to integrate it into yourself and to put it into practice. You all have in you this divine part, this spark but, as in all things in life, it needs food to grow and grow harmoniously.***





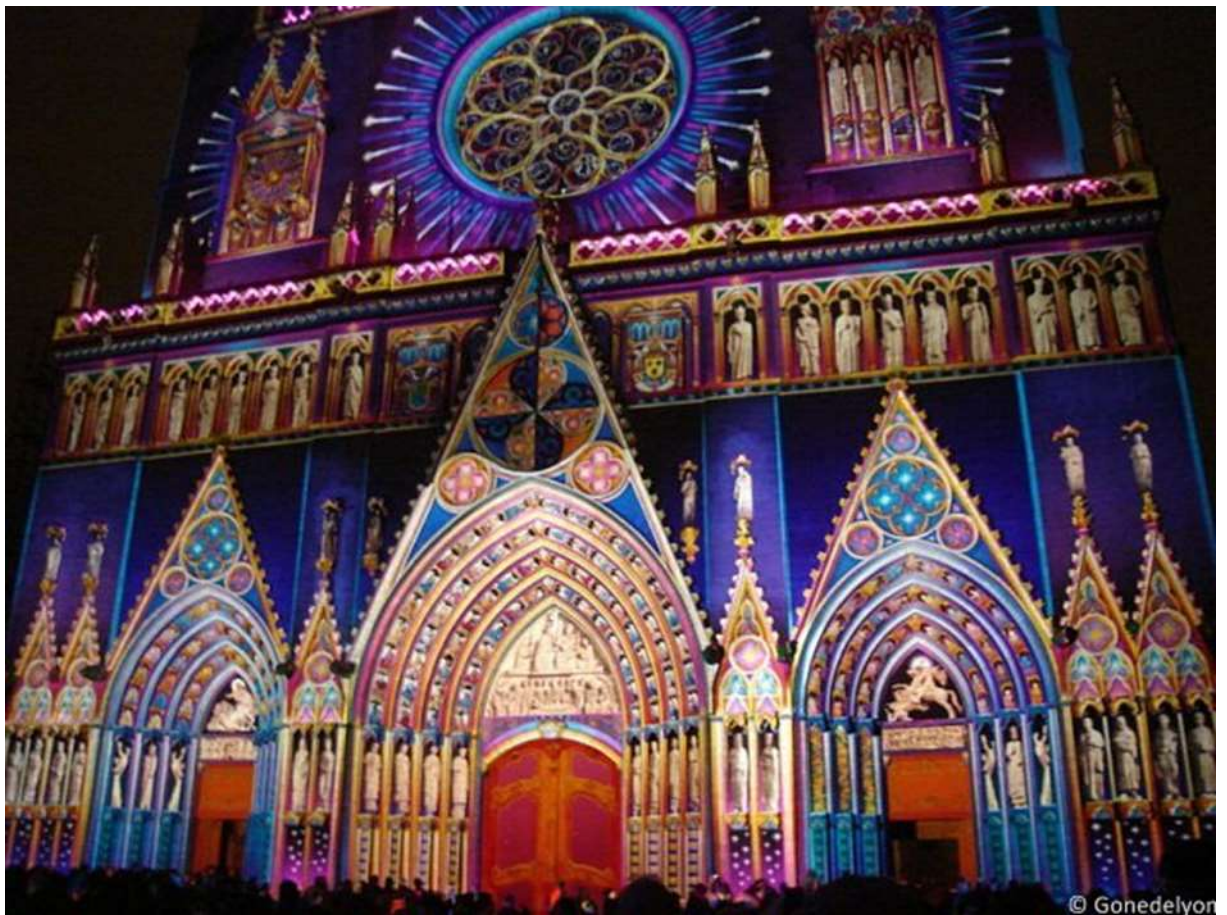








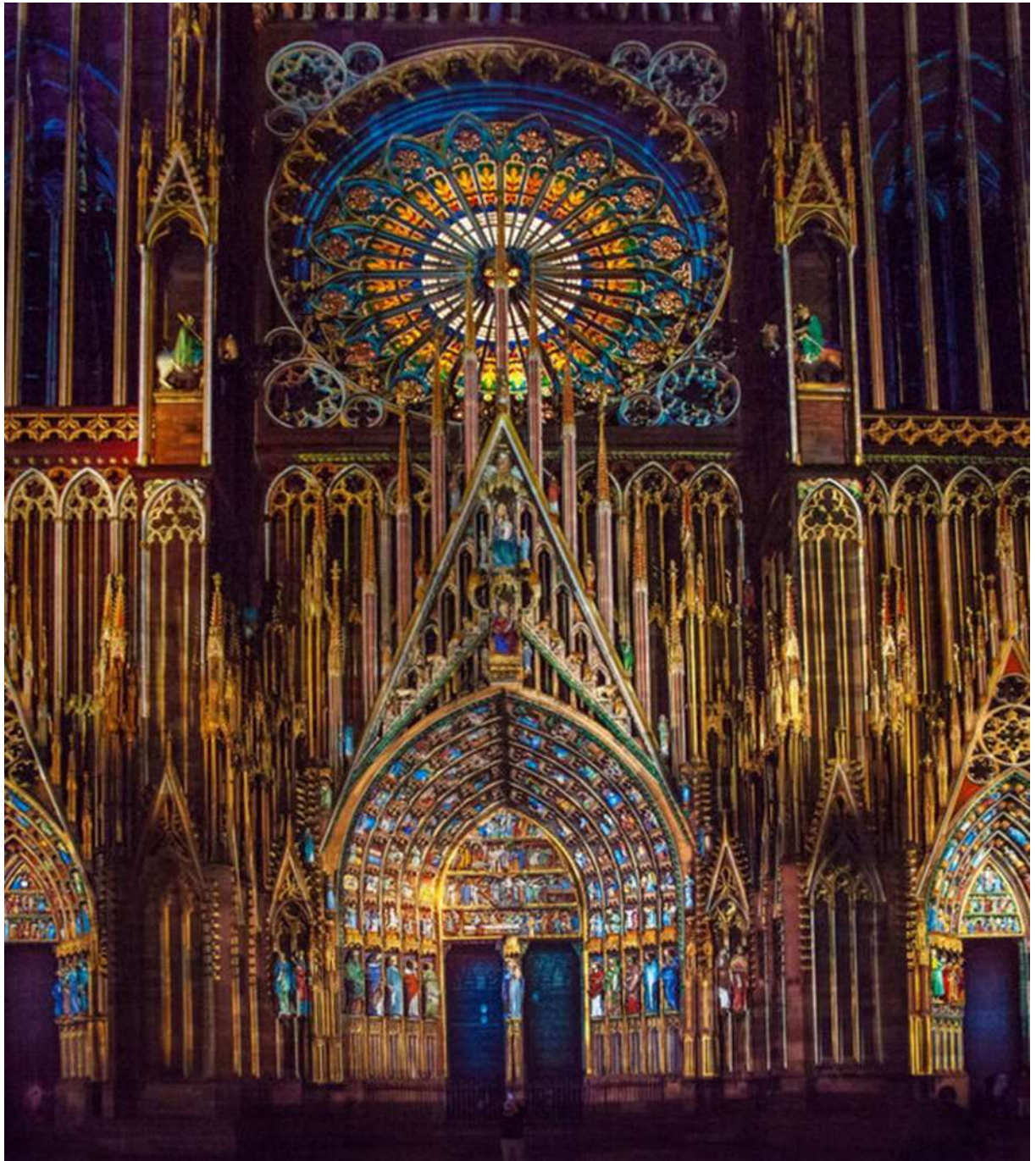
Today all the cathedrals rejuvenated with their real colors:











# Y-

The upsilon

This letter places us in front of a choice of life, to go towards good (not always easy) or towards evil (sometimes more tempting and comfortable) ... **and our choice is free.**

The sword in the mouth is the sword of righteousness, the "Word" of God, the cutting word, which will cut through our shadows and bring light, the mortal decrees of God against the infidels.

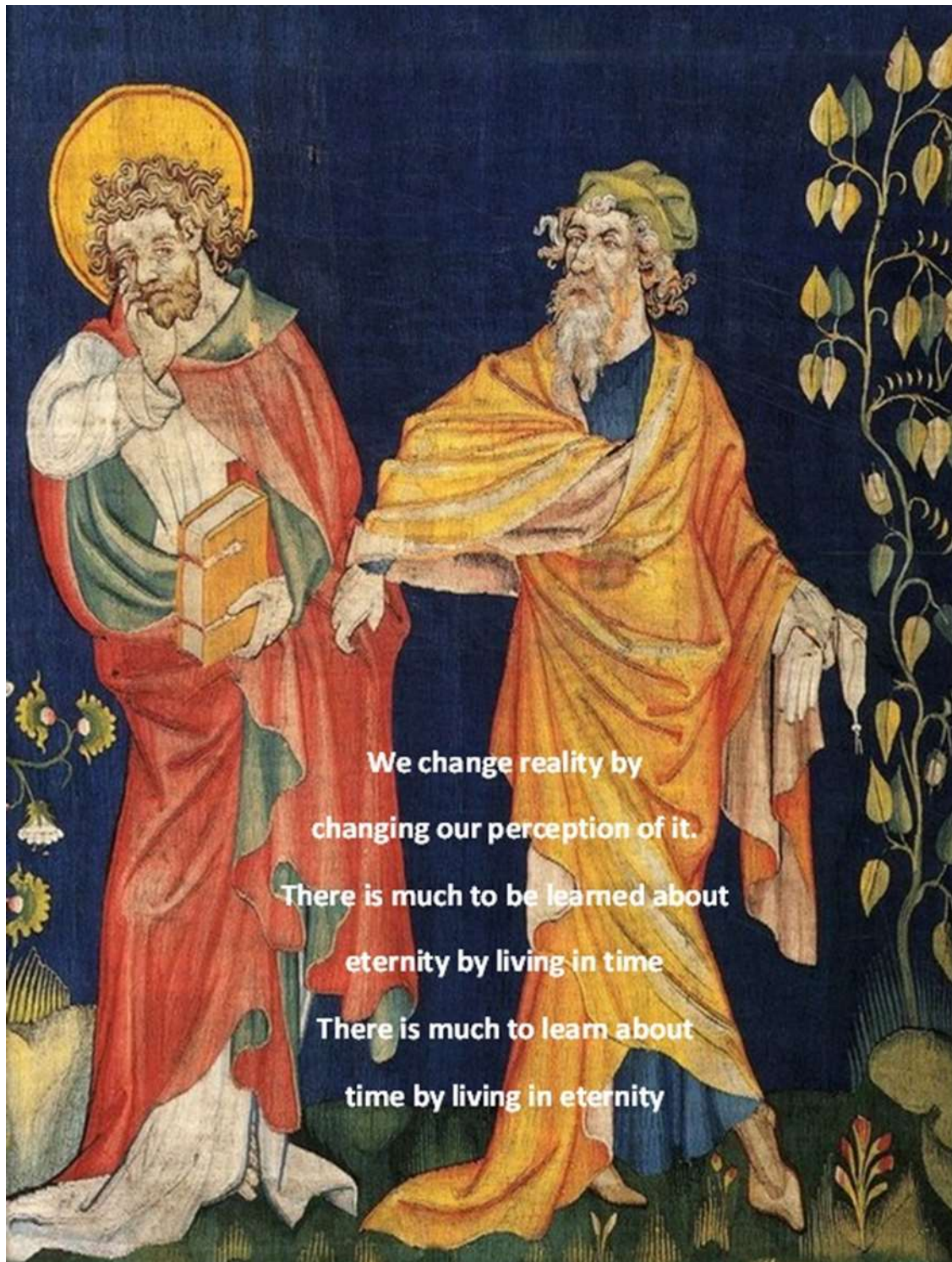
**"The Sword of God is the Sword of Sincerity on earth" ( sentence of Dul Nun, sufi of Egypt)**











We change reality by  
changing our perception of it.  
There is much to be learned about  
eternity by living in time  
There is much to learn about  
time by living in eternity



## Appendix : FACING APOCALYPSE by Charles Upton

*And I saw a new heaven and a new earth: for the first heaven and the first earth were passed away; and there was no more sea.*

*And I John saw the holt' city, new Jerusalem, coming down from God out of heaven, prepared like a bride adorned for her husband.*

*And I heard a great voice out of heaven saying, Behold, the tabernacle of God is with men, and they shall be his people, and God himself shall be with them and be their God.*

*And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain: for the former things are passed away.*

Re v. 21 :1-4

If we subscribe to a spirituality that would be invalidated by an end to the world, then our spirituality is not true. The same can be said, however, for a spirituality which requires the end of the world in order to validate it. **The purpose of meditation upon the end of things is twofold.** **First**, since the possibility of the end of human existence on the material plane is an inescapable part of the quality of our time, we need to have doctrinally orthodox and spiritually fruitful ways of relating to it. **Secondly**, the end of things is always there, no matter what period of history we live in. All things are impermanent; death comes to all. The end of things remains a reminder that we must put our hands to the plough and accomplish our salvation while we still can, since time is always short. It is also a perennial metaphor for the true death, which is the death of the ego, and the true immortality, which is the eternity of the Rock of Ages, impervious to the waves of time, the cycles of creation, and dissolution which break against it.

According to the Traditionalists, the latter days are not without their own particular blessings and spiritual opportunities, which could exist at no other point in the cycle.

The first is the comparative ease of spiritual detachment, to those who are at all inclined in that direction. In Martin Lings' words, 'Detachment is an essential feature of the sage, and this virtue, which in better times could only be acquired through great spiritual efforts, can be made more spontaneous by the sight of one's world in chaotic ruins'

The second blessing is that of encyclopedic knowledge. 'If human societies degenerate on the one hand with the passage of time', says Schuon, 'they accumulate on the other hand experiences in virtue of old age, however intermingled with errors these may be.' Knowledge of the great spiritual traditions of the world, such as made possible the writing of this book, was much more difficult to access even a few decades ago.

The third blessing, in this extreme old age of the macrocosm, is the enhanced possibility of spiritual serenity and insight. In *The Eleventh Hour*, Martin Lings writes:

There is ... a feature of normal old age, the most positive of all ... in virtue of which our times are unique. It is sometimes said of spiritual men and women at the end of their lives that they have 'one foot already in Paradise'. This is not meant to deny that death is a sudden break, a rupture of continuity. It cannot but be so, for it has to transform mortal old age into immortal youth.

None the less, hagiography teaches that the last days of sanctified souls can be remarkably luminous and transparent. Nor is it unusual that the imminence of death should bring with it special graces, such as visions, in foretaste of what is to come. The mellowing of spirituality, which is the highest aspect of old age itself, is thus crowned with an illumination which belongs more to youth than to age ... in the macrocosm, the nearness of the new Golden Age cannot fail to make itself mysteriously felt before the end of the old cycle.... (p66)

#### THE SYSTEM OF ANTICHRIST According to Rev. 20:7-8,

*When the thousand years are expired [the millennium during which the devil is bound, identified by Orthodox theologians as the church age], Satan shall be loosed out of his prison, and shall go out to deceive the nations which are in the four quarters of the earth, Gog and Magog, to gather them together to battle: the number of whom is as the sand of the sea.*

According to *The Apocalypse of St John: An Orthodox Commentary* by Archbishop Averky of Jordanville, the meaning of **Gog** in Hebrew is 'a gathering' or 'one who gathers', and of **Magog** 'an exaltation' or 'one who exalts'. 'Exaltation' suggests to me the idea of transcendence as **opposed** to unity, 'gathering' the idea of unity as **opposed** to transcendence. The implication, here, is that one of the deepest deceptions of Antichrist in the last days of the cycle will be **to set these two integral aspects of the Absolute in opposition to each other** in the collective mind, and on a global scale, in 'the four quarters of the earth'.

As for the economic and political expression of this barren satanic polarity, the false cohesion of left-wing tyranny, as well as today's global capitalism, would fall under Gog, while both the false hierarchicalism of right-wing tyranny and the violent absolutism of the various 'tribal separatist movements opposed to globalism, both ethnic and religious, would come under Magog. In terms of religion, those liberal, historicist, evolutionist, quasi-materialist and crypto-Pagan theologies which emphasize God's immanence as opposed to His transcendence are part of Gog, while those reactionary theologies which exalt transcendence over immanence, look on the material world as a vale of tears, denigrate the human body, and view the destruction of nature with indifference if not secret approval, since the best we can hope for is to get it all over with, are part of Magog. The conflict between the two is precisely the satanic counterfeit of the true eschatological conflict described in Rev. 19:11-20, between the King of Kings and Lord of Lords, and the Beast with his false prophet. Those who can be lured to fight in a counterfeit war between elements which ought to be reconciled, because they are essentially parts of the same reality as seen in a distorting mirror, will miss their call to fight in the true war between forces which neither should nor can be reconciled: those of the Truth and the lie. ( note: Globalism, insofar as it sets the stage for the emergence of Guenon's "inverted hierarchy", also contains the seed of Magog, while tribalism, as the common inheritance of all who are excluded from the global elite, holds the seed of Gog; in the latter days, no party or class or sector can long retain its ideological stability; the "rate of contradiction" approaches the speed of light.)

In a world profoundly polarized between the Gog of syncretist globalism and the Magog of exclusivist 'tribalism' —a word which is beginning to denote what used to be called 'nationalism' or patriotism' or loyalty to one's religion'—**the Transcendent Unity of Religions clearly represents a middle path, or third force, at least in the religious field.** It is equally opposed to the universalism of the global elites and the violent self-assertion of the fundamentalist 'tribes' oppressed and marginalized by these elites. Perhaps this is



one reason why groups and individuals who hold to this doctrine have been subjected to the immense degree of psychic pressure which observers on the outskirts of the Traditionalist School, such as myself, cannot fail to note. It is reasonable to conjecture that Antichrist would like nothing better than to subvert and discredit the Traditionalists, since the Transcendent Unity of Religions is one of the few worldviews that could possibly stand in the way of the barren and terminal conflict between globalism and tribalism which is the keynote of his 'system' in the social arena.

If all possible alternatives to the struggle between globalism and tribalism disappear from the collective mind, then Antichrist has won. He can use economic and political globalism and the universalism of a 'world fusion spirituality' to subvert and oppress all integral religions and religious cultures, forcing them to narrow their focus and violate the fullness of their own traditions in reaction against it. He can drive them to bigoted and terroristic excesses which will make them seem barbaric and outdated in the eyes of those wavering between a global and a tribal identification, and set them at each other's throats at the same time. Unite to oppress; divide and conquer.

In this light, we can see that the exclusivism of conservative and/ or traditional Christianity is both its greatest strength and its greatest weakness; the same could be said, with certain reservations, of Judaism and Islam. The exclusivism of these Abrahamic religions allows them to consciously fortify themselves against the System of Antichrist—Christianity by its 'catacomb spirit, its ability, ultimately derived from monasticism, to build spiritual fortresses against the world, and Islam by the fact that *dar al-Islam* remains the largest bloc of humanity which, in part, is still socially and politically organized around a Divine Revelation, although to greatly varying degrees, as were Medieval Europe and the Byzantine Empire. On the other hand, their very exclusivism has prevented these religions, in all but a few instances, from making common cause against globalist universalism and secularism. They remain vulnerable to the 'divide and conquer' tactics of the system of Antichrist, a phase which could well be the prelude, if traditional eschatological speculations such as those found in Dennis E. Engleman's *Ultimate Things* are to be believed, to a later 'unite to oppress' phase—a capitulation by the exhausted exclusivists, longing for the end of endless conflict, to the satanic universalism of Antichrist himself.

According to *Ultimate Things*, Antichrist will reveal himself in Jerusalem and proclaim himself King of the Jews; the Jewish nation, as well as many Christians, will accept him.

From the Islamic perspective, however, any world ruler who begins as a King of the Jew and is later submitted to by the Christians would be immediately and universally recognized as Antichrist himself. It is inconceivable, unless traditional and even fundamentalist Islam were to virtually disappear, that such a figure could tempt Muslims to accept him as the Mahdi or the eschatological Jesus. So if the predictions Engleman recounts are in any way accurate, he is in fact presenting, as the most likely eschatological scenario, a mass apostasy of Jews and Christians which would leave only the Muslims aware of who Antichrist really is, and ready to do battle with him. How then could Antichrist emerge as a true global monarch, albeit a satanic one?

Perhaps the militant opposition of an Islam discredited in the eyes of the rest of the world to an almost universally admired 'savior' is the very thing which will ultimately consolidate his power. I hasten to say that this is in no way a prediction; God forbid. I am simply allowing myself to imagine various scenarios based on the quality of ultimate irony and self-contradiction which is the keynote of all historical forces in these latter days. And one of the twists of this irony is the fact that many

semi-secularized Muslims—Dodi al-Fayed, for example—seem much more in tune with the mores of postmodern globalist culture than any Christian I could name.

If the greatest strength and greatest weakness of traditional Christianity is in its exclusivism, the comparable strength and weakness of Buddhism, especially in the West, is in its ability to 'fit in'. (The same goes for heterodox Westernized Hinduism and various influences, such as Feng Shui, Taoist meditation, and Sino-Japanese martial arts, originating in the Far East.)

At its best, this represents a radical detachment from the norms of 'the world, allowing it to avoid all forms of dogmatic literalism and fundamentalism, and the marginalization such a stance often entails. At its worst, it indicates a capitulation to the collective egotism of this very 'world'. In the United States at least, Buddhism is an acceptable part of the general Neo-Pagan cultural drift, which, while it may not identify with globalism, nonetheless often ends by serving it. (The same is true of certain strands of American Sufism, especially those which attempt to separate the Sufi tradition from Islam.) As a religion which recognizes a fall (into ignorance) and posits a goal of salvation (via enlightenment), it 'naturally' has a much greater affinity with the Abrahamic religions than with a Paganism which accepts the ontological status quo and seeks only to profit from it. But that's not how things have worked out sociologically. American Buddhism, as a non-theistic religion (though certainly not an atheism, since it possesses a doctrine of the Absolute), has been attractive to many people—especially, as it turns out, many American Jews—who are in flight from their own narrow-minded and superstitious ideas of God. An acquaintance of mine, a traditional Catholic who studied for years under the Hopi elders, tells the story of a 'Buddhist Halloween party' where a well-known American Buddhist teacher dressed as a 'Sufi, made the statement that Buddhism is better than the Abrahamic religions because, just like the Native Americans, the Buddhists don't believe in God—a statement which my friend knew, from long personal experience with Native American spirituality, to be totally false. It was nonetheless an idea which would 'play well' to the general liberal, New Age and Neo-Pagan culture from which this teacher draws his students, the kind of people whose appreciation for the American Indians is even more destructive to Native American spirituality than their attraction to Buddhism is to Buddhism.

The false ecumenism of Neo-Pagan, New Age culture is the seedbed for that 'world fusion spirituality' in which fragments of every spiritual tradition are promiscuously thrown together, to their mutual corruption. True ecumenism on the other hand—the outer expression of the 'esoteric ecumenism' of the Transcendent Unity of Religions, which understands the very uniqueness and particularity of the authentic religious traditions as the transcendent basis for their unity— is not a syncretistic amalgam or a diplomatic glossing -over of doctrinal differences, but a united front against a common enemy: that unholy alliance of scientism, magical materialism, idolatry of the psyche and postmodern nihilism which is headed, with all deliberate speed, toward the system of Antichrist.

Leo Schaya, writing primarily from the standpoint of Jewish esoterism, sees the eschatological mission of Elias as a re-establishment of the 'unanimous tradition' in preparation for the advent of the Messiah. Before the event known in Genesis as the 'confusion of tongues' which followed the fall of the Tower of Babel, humanity spoke a single religious language. After that time, however, God's Self-revelation to Man took the form of discrete religious traditions, each one self-enclosed and self-sufficient. The Tree of Life, which had been a single trunk, now divided into several branches.



According to Schaya, however, the primordial unanimity is destined to be re-established before the end of the cycle:

According to Jewish tradition, the entire Torah of Moses amounts to no more than a single line of the Sepher ha-Yasher [the 'Book of Justice' which Elias must bring with him, which means that this Book, by virtue of not being 'scriptural' but 'operative' in nature, will be the veritable final accomplishment of Scripture, the 'realization' which by definition goes immeasurably beyond the 'letter'. At the same time, Judaism tacitly places the remaining 'lines' of this 'Book' at the disposal of all the Divine revelations, whatever they may be, each one formulating or announcing in its fashion the same Eternal Truth and the same Destiny of man and the world. The 'Book' of Elias is the integral Wisdom of the unanimous Tradition and the eschatological Manifestation of the one and only Principle. For the Jews, Elias represents the transition from traditional exclusiveness to the universality which they too possess, since they affirm that the Tishbite will raise his voice so loud to announce the spiritual peace that it will be heard from one end of the earth to the other; and the Doctors of the Law teach that 'the righteous of all nations have a portion in the life to come' or, again, that 'all men who are not idolaters can be considered Israelites.'

Elias must re-establish all things in the name of, and for the sake of, that spiritual 'peace' which the Messiah will bring once and for all: it will be crystallized forever in the New Jerusalem 'founded by—or for —peace, according to the etymology of Yerushalem or Yerushalaim. Elias came down, and has come down for centuries, to the world below to prepare, with the concurrence of those he inspires, this final state of humanity. He reveals, little by little and more intensively and generally toward the end, the spiritual and universal essence, the transcendent unity of all authentic religions. It is as if the radiant city were being patiently built by putting one luminous stone after another into place. The motivating power of this task can be called the Eliatic flow, at least in the orbit of the Judeo-Christian tradition, whereas other traditions will each use their own terms to describe this same universal flow. According to the terminology of Jewish esoterism, this flow belongs to the 'river of highest Eden, the 'river of Yobel' or 'great Jubilee' which is final Deliverance. Apocalypse calls it 'the river of the water of life, clear as crystal' Rev. 22:1); it will be crystallized in the 'precious stones, the unquenchable lights of the New Jerusalem.

According to Guénon, Melchizedek represents the Primordial Tradition for the Abrahamic religions; but it is probably simpler and more enlightening to say that the King of the World is Adam, in line with the Muslim doctrine that man is not only God's abd or slave, but also His khalifa or vice-regent. The metaphysical principle, here, is that since every fall is from a relatively more real and more eternal plane of being to a relatively less real and more temporal one, there is always a sense in which the fall in question never took place; a fall into illusion is always, in one sense, illusory. (Herman Hesse's novel *Journey to the East* is all about this.) As the Buddhists say, 'all beings are enlightened from the beginning.' So the Adam who never fell, the archetype of Man in the subtle material plane, who is Yima, the Hindu Manu, and Melchizedek, is, in a way, still ruling us. If he were not still there on the subtle plane we would not still be here on the material plane, since he is part of our 'stem', our living and ongoing connection with our Creator via the Unseen World.

And yet eternity is never 'behind'. The truth that Adam, in a specific sense, never really fell, will always be there in the background of this fallen world. It is in some ways closer in Islam than in Christianity, at least Western Christianity, since Muslims do not recognize a total fall of man, a

corruption of the human substance itself, but only ghaflah, 'heedlessness, the Platonic amnesia—though the consequences of this heedlessness are as dire as those of any original sin. In Islam, a human being can still stand as Adam before God, in his original unfallen nature, his fitrah. But as Blake shows through his figure of Albion the Ancient Man, the King of the World is, in a very real sense, fallen or deposed. Within the Christian universe, he needs Christ to redeem him; this is what is meant by 'the harrowing of hell' which follows the crucifixion and precedes the resurrection. (Yima, too, is fallen in one way, unfallen and eternal in another.) As in Blake's Jerusalem, Jesus must awaken Albion/Adam from his death-like sleep upon the Rock of Ages, where he lies submerged, like the lost Atlantis, beneath the Sea of Space and Time.

## TO FIGHT OR NOT TO FIGHT

The looming One World Government shows many signs of being the predicted regime of Antichrist. But as I have already pointed out, it's not quite that simple, since the 'tribal' forces reacting against globalism are ultimately part of the same system. According to one of many possible scenarios, the satanic forces operating at the end of the Aeon would be quite capable of establishing a One World Government only to set the stage for the emergence of Antichrist as the great leader of a world revolution *against* this government, which, if it triumphed, would be the *real* One World Government. Or the martyrdom of Antichrist at the hands of such a government might be a deliberate or even staged self-sacrifice, counterfeiting the death of Christ and leading to a counterfeit resurrection. I am not saying that this will happen; I am not prognosticating. **I only wish to point out that Antichrist, as a counterfeit manifestation of the Divine universality, will have the capacity to use all sides in any conflict, including a global one, to build his power—except the ultimate Messianic Conflict, called Armageddon in the *Apocalypse*, which is initiated and concluded by God Himself.**

The 'discernment of spirits' in apocalyptic times can perhaps be reduced to the ability to answer, in many different circumstances, a single question: **what is the real war?** If the Antichrist can tempt us to fight prematurely, or on too restricted a field—or, conversely, if he can influence us to delay too long before choosing sides—then he has won. Here, however, is the danger of the approach I have taken, that of multiplying the criteria by which the coming Avatara can be distinguished from Antichrist. The danger is that we may become stuck in a kind of paranoid infinite regression, as in the world of espionage where every double agent is really a triple agent and things are never what they seem. Because, in another sense, things are always what they seem—to the pure in heart. If you know your own ego, you know the Antichrist; if you know the God within you, you know God. The criteria by which we can recognize the Antichrist are the same as those by which we can recognize sin: If we understand what Divine Wisdom is, we will recognize what is contrary to that Wisdom; if we know what Divine Love is, we will be sensitive to what violates that Love.

The signs of the end in the various traditional eschatologies cannot be applied directly to history, without first being applied to the state of one's soul. Only after 'the discernment of spirits' is established within our own intellect, will, and affections can we turn and see the forces operating in these latter days of world history in the light of objective truth. If we know how the ego operates, especially when it attempts to appropriate our struggle against temptation in order to claim holiness for itself, or



break its way into the mysteries of God in order to claim wisdom, then we will not be fooled by the analogous moves of the Antichrist on the field of history.

*Antichrist's ability to fight simultaneously on all sides in a war in order to spread delusion, paranoia and self-perpetuating conflict, which is a satanic parody of God's bidden presence behind every human mask, is perhaps nowhere better illustrated than in contemporary Israel. Every act of oppression and/or legitimate self-defense by the Israeli government, every act of terrorism and/or legitimate self-protection by the Palestinian 'extremists, every act of self-contradictory 'moderation' by the PLO, and every act of intervention and/or neglect by Iran, Russia, Egypt, Syria, Lebanon, Jordan, the United States, Western Europe, or the U.N., produces—after a certain point—the identical effect: the hardening of lines, the escalation of conflict. This is not to say that some lines of action are not better than others, only that the situation has a life of its own, and possesses the power to impose its tax upon all conceivable ways of relating to it.*

It is quite astounding to realize that, according to one view of the situation, the same socio-political 'slots' exist in Palestine today as in the time of Jesus, two thousand years ago, though they are occupied by profoundly different forces. The Israeli Government stands where the Scribes and Pharisees then stood. The militant Palestinians occupy the niche of the Zealots. The United States and/or the U.N. can stand-in for the Roman Empire. And the unique position of Jesus, at the crux or cross where all contemporary social forces converged, is now occupied by Yasser Arafat, crucified as he is on the horns of every contradiction... but clearly Arafat is no Jesus; he in no way transcends the conditions he occupies; he is merely the puppet of them.

Jesus of Nazareth was deeply aware of contemporary political forces. On the human level, he had to be. This did not mean, of course, that he was some kind of political revolutionary; he may in fact have needed a certain political savvy simply to avoid being forced to take sides—for or against the party of the Temple in its accommodation with Rome, for or against the Zealots—in a world where everyone apparently had to take sides, where everything was moving inexorably toward the Jewish Revolt of AD 66. For example, when his opponents challenged him to answer, in public, whether or not it was lawful to pay the Roman tax, they thought they had him. If he had said 'yes, he would lose his following in the Zealot sector, who, because they interpreted the tax an act of emperor-worship, which had been officially established in some Roman provinces, considered it a blasphemy against Yahweh, especially since the Roman denarius in which the tax was to be paid bore an image of the emperor, seen by the Zealots as an idol, a 'graven image. He would also have lost his moral authority to criticize the Scribes and Pharisees, who had made an accommodation with the Roman colonial government. He would have been drawn into the party of the temple authorities, at least in the eyes of the people, which would have alienated him from both the Zealots and the Essenes. On the other hand, if he said 'no, he would have been simply identified with the Zealots, and would have lost touch with his wider public. He would also have been liable to premature arrest on a provable charge of sedition; consequently his death would have meant no more than the death of, say, someone like Barabbas. Like thousands of other, he would have died as a 'one-dimensional' rebel against Rome, and been forgotten.

His way of passing through the 'symplegades' of this socio-political contradiction represented a masterpiece of 'sublimation, and may give us a clue as to how to avoid being drawn into false or narrowly-defined conflicts, and travel instead the path which leads to the true war. First, he asked someone in the crowd to hand him the coin of

tribute, thus demonstrating, first, that he had no money himself, that he was of the 'poor' to whom he came to preach the 'good news'—in Arabic, *fuqara*, the plural of *fakir* which is synonymous with 'Sufi'—and secondly that the 'idolatrous' coin in question was in free circulation. Secondly, when he asked 'whose image is this?' and was answered 'Caesar's'; he was distancing himself from 'the Zealots by clearly demonstrating that the coin could not be an idol for the simple reason that Caesar was not God, which is why one could render to Caesar what was Caesar's without committing blasphemy. At the same time he was saying, in effect, that to send the image of the little false god back to him was in no way to worship him, but could even be seen as an act of condescension on the part of the Jews, who knew and worshipped the Living God; their self-respect, their privileged position as the chosen people could in no way be violated by humoring the petty narcissism of these little self-appointed Caesars. So without a marvelous degree of political and psychological savvy, Jesus would have inevitably been drawn into political conflict, and his mission would have failed. (This, of course, is the situation seen from the standpoint of Jesus' humanity; from the point-of-view of His Divinity, His mission was ordained by God; it could not fail.) And this object-lesson on how to avoid being drawn too far into premature and narrowly-defined political conflicts which compromise one's spiritual perception and one's readiness to heed God's true call also has its esoteric side, as a 'parable-in-action' of how to pass beyond the pairs-of-opposites and realize the Absolute. The Eastern Orthodox Christians interpret 'what is Caesar's' as the coin's weight in gold, and 'what is God's' as the shape of a human being stamped upon it, made in the image and likeness of God. The matter of our lives will always belong to this world; our wealth will pass to others, as our bodies to the earth. But our form belongs to God in eternity, unto ages of ages. This is why, in the resurrection, it is capable of being newly 'incarnated' in a glorious and incorruptible substance.

**The lesson is: that it is not the *matter* of our lives we must protect from the Antichrist—as certain survivalists clearly believe—but our *form*. In the latter days, as always, the real struggle is not to retain our possessions, or even our lives, but to avoid losing our souls.** Ultimately, this is all that is required of us.

In a world defined by false conflicts of every kind, what is the true war? The Muslim answer is: 'The Greater Jihad, the war against everything in oneself that is opposed to God.' But the Greater and the Lesser Holy Wars—the Lesser Jihad in this case being the struggle in the outer world against all that would attack or subvert religion—are not unrelated. All we can hope for in the end times and it is really the greatest hope humanity can ever be blessed with—is that we ourselves will remain faithful to the Truth. But sometimes, in order not to be driven away from that Truth by fear, or lured away by satanic seduction, it must be actively defended in the outer world, either by word or by deed. If we are not willing to risk our reputations, our livelihoods or our lives when circumstances demand it, how can we be sure that our inner faithfulness to God is anything more than lip service, or spiritual pride? On the other hand, if we had truly defeated **the Beast within, the 'commanding self,'** the world's terror and seduction would have no power over us. So the Lesser Jihad, no matter how necessary in certain circumstances, is always in one sense a 'projection' of the Greater Jihad on the world stage; it is the war against the 'commanding self' fought in allegory, and by proxy.

Perhaps the best answer to the question 'to fight or not to fight?' is:

Learn to deal only with the single enemy, inner or outer, who is directly in your path. If you try to fight somebody else's battle, God will not support you. And if you depart from your own true path because you are hungry for conflict, or just impatient to get it all over with, then you have already been defeated. This is why it is so important to



know your path as it really is, so you can tell the difference between God-given talents which must not be buried, and self-imposed agendas which need to be sacrificed.

The least that can be said in concrete terms is that a denunciation of the regime of Antichrist, such as that by the 'two witnesses' in the *Apocalypse*, will be appropriate in many circumstances—though clearly not in all, since concealment for self-protection, or protection of others, will sometimes be called for. But we must always remember that the war against Antichrist in the outer world—and even more so the inner world—is also fertile ground for the growth of spiritual pride.

What could be more heady than the belief that one is part of an elect remnant called on by God to defy the Beast? We have seen plenty of heartless political and religious fanatics possessed by this idea, and we are destined to see many more. Luckily, triumph in worldly terms is ultimately not possible to the faithful in the latter days, though small victories can still be won. The best we can hope for is that we all— from whatever true and God-given religion we may arise— will some day find ourselves with our backs against the same wall. O fortunate wall! Every hope will be realized there, by those who, through God's grace, have been left with no other hope but Him.

According to some Sufis, Antichrist is precisely the *nafs al-ammara*, the commanding self or 'demanding ego'; the conflict between globalism and tribalism is a reflection of the *apparent* conflict, in the *nafs*, between complacent pride and violent rebelliousness. The following passage is from *Marmuzat-e asadi* of Najmo'd'Din Razi; citations are from the Koran:

*Now, in exposition of the truth about Jesus and the Antichrist and the respective contrast and similarity between them, it may be said that the similarity is superficial and the contrast fundamental. From the point of view of appearance they are both called the 'Messiah', and both have a donkey, and they are both alive, and they both bring the dead to life.*

*Now, Jesus is called the 'Messiah' through traveling the heavens, while the Antichrist is called the 'Messiah' by traveling the earth from east to west. Jesus is heavenly and the Antichrist is earthly. Jesus has vision and confers vision on others; visionary because in his infancy he said, 'Indeed I am the devotee of God' ('Mary', 30), and conferring vision by virtue of healing 'the blind and the leper' ('The Family of Imran', 49; 'The Table Spread, 110), while the Antichrist is blind and a blinder of others, for he presents the Truth as falsehood and falsehood as the Truth. Now, Jesus brings the dead to life as a miracle to provide grounds for faith, while the Antichrist quickens the dead as a demonstration of powers to lure one into denying faith. And the emergence of Antichrist out of the earth serves to bring about a reign of oppression and corruption on earth, while the descent of Jesus from heaven is to bring about a reign of equity and justice.*

*Be aware that all in the realm of form is a reflection of that which is in the realm of spirit, and all that is in the realms of form and spirit is represented in man. Hence the 'Jesus-ness' in you is your spirit, as of Jesus it is said: 'We breathed of Our Spirit into it [Mary's womb] ('The Banning', 12), while of you it is said: 'I breathed My Spirit into him [Adam] ('Al-Hijr, 29). Jesus brings the dead to life, as the spirit brings life to the lifeless frame. Jesus had a mother, whereas the Divine Breath served in place of a father for him; likewise the spirit (of each person) is mothered by the elements and fathered by the Breath. Jesus is sublime and the spirit is sublime; Jesus is the Word and the spirit is the Word, as indicated by the expression that the 'spirit is by command of my Lord' ('The Night Ascension, 85). Jesus rode a donkey, as the spirit rides the body.*

*And the Antichrist is represented in you by your 'demanding ego'. The Antichrist is one-eyed, just like your ego, seeing only the world and being blind to the hereafter. Whatever the Antichrist presents as heaven is actually hell, and what he presents as hell is really heaven; by the same token, the ego presents carnal passions and pleasures as paradisaical, though they are actually infernal, and it presents one's spiritual devotion and worship as hellish, though they are really heavenly in nature.*

*The Antichrist mounts a donkey, and your ego possesses bestial qualities. The mystery of it all is that, though Jesus was in the world, as was the Antichrist, Jesus was carried up to heaven for a while, while the Antichrist was locked up in the bowels of the earth. Then, Antichrist will first be brought out to rampage over the earth and create havoc and wreak corruption, claiming divinity. Next, Jesus will be brought down and given dominion, claiming to be the devotee of God. He will succeed in slaying the Antichrist, then set about establishing a reign of prosperity, justice and equity. After a time, he will pass from this world, and the Day of Judgement will be at hand.*

*In the same way, spirit and ego are brought together in the world of humanity. However, the spirit is taken up into the heaven of the heart, while the Antichrist of the ego is confined in the earth of the human state. It takes several years for humanity to develop its full potential and for the constituents of the body to properly mature. First, the Antichrist of the ego emerges from the confines of infancy, mounted on the ass of animal qualities, launching forth on its program of wreaking havoc in the world, claiming divinity in the manner of 'Have you seen the one who makes desire his god... ?' ('Kneeling, 23), and exhorting one toward the hell of greed and lust as the heavenly goal, while decrying the heaven of devotion and worship as hell. He slays the believers of praiseworthy, angelic qualities with the unbelievers' hands of satanic and condemnable qualities, raising the dead powers in human nature, until, all of a sudden, the grace unimaginable bears from on high the Jesus of spirituality, mounted on the regal wings of the Gabriel of the Law, taking flight from the lofty heaven of the heart to descend into the world of humanity.*

*Reason, left behind, gazes as his departing stirrup, While Love surges ahead, mounted by his side.*

*Jesus slays the Antichrist of the ego, by severing his head of material nature, and establishes the dominion of the justice and equity of spirituality in the world of humanity, destroying the swine of greed, shattering the cross of fleshly nature, and slashing the bonds of passion.*

- Jesus in the Eyes of the Sufis, *Dr Javad Nurbakhsh*, pp 61-64.

**When the Antichrist rises, Christ is near.** When the ego comes into plain view, the spiritual Intellect, since it sees the whole system of it, is no longer veiled by it; the Eye of the Heart is open. When what we thought was a solid object is seen to be a shadow, then, like all shadows, it bears witness to the Light.

**Evil, like everything else, is here to teach us.** In the beginning it teaches us its own massive reality as a wall which separates us from God, a power to be combatted without quarter. In the end, it teaches us its own emptiness, its fundamental unreality. But until we know its reality, we can never know its emptiness. Until we know that the struggle against evil is entirely up to us, and that the battle will never end, we will never know that, in reality, the struggle against it is God's business alone, and the battle is ended already. It was never necessary. It never began. When, as is predicted in the Hindu scriptures for the end of the



cycle, 'a hundred suns arise at once in the sky, no nothingness can be located; no shadow appears. When God Himself takes the field of battle, He encounters no resistance: because only God is.

We must begin the war against the passionate soul, whether seen on the world stage or recognized within, in a state of holy seriousness, fully cognizant of the formidable nature of the evil to be combatted, which initially seems to cover all things.

**But how can we know evil as evil, if evil is all there is?** What are we comparing it to in order to make that judgement? What and where is the Light by which we can say 'this is light, and this is darkness?' To ask this question is the first stage of the journey from self-involved illusion to Divine Reality. This journey can be mapped in 7 stages:

(1) We accept conditions with our ego, by identification. Evil is not real, or is at most identified with my experience of suffering, which is a meaningless misfortune to be avoided, even if I must become unreal to do so—as if unreality were a kind of security rather than a name for hell.

(2) Evil is real and external, though basically material. It is not simply my suffering, but the suffering of others too. We must combat it.

Evil is real, internal, and psychological. It is an expression of the 'herd instinct', the mass subjectivity which controls our feelings, thoughts, and actions by means of the 'collective unconscious'. It is combatted through a psychological understanding of our beliefs and motivations, leading to a de-identification with the unconscious mores collective of society, Jung's process of 'individuation'.

(4) Evil is real, external, and spiritual. We must witness against it in order not to be seduced by it, but we can't overcome it; only God's representative on the field of history, only the Messiah, can defeat the Antichrist.

(5) Evil is real, spiritual, and transpersonal. It is a product of conscious spiritual entities in rebellion against God. It is combatted through the spiritual power of prayer and exorcism.

(6) Evil is real, internal, spiritual, and a concern of myself alone; it is the activity of the commanding self. It is overcome through the act of forgetting self and remembering God.

(7) Since all the evil of the world is merely my own, it is ultimately unreal. Only God is real; there is no god but God, no reality but the Reality. The Buddha sees only Buddhas. What on lower levels we must still call evil is revealed as necessary to God's manifestation, an expression of His Majesty and His Justice.

But the fact that all events are ultimately acts of God, Who is the Sovereign Good, does not absolve us of personal moral responsibility; we have no right to say 'God made me do it.'

'There needs be evil;' said Jesus, 'but woe to those through whom evil comes.' Nor should taking personal moral responsibility be used as a pretext to deny the reality of demonic influence, any more than we should use our recognition of such influence to conceal the ways in which we are affected by the emotions and belief-systems of collective society. Our concentration on these emotions and belief-systems should not blind us to the apocalyptic events in the world around us, nor should the recognition of apocalyptic signs prevent us from doing what little we can in concrete terms when the opportunity for service arises.

Each higher level of our understanding of evil does not negate those below it, but embraces them. The higher level is the true 'informing context' of the lower, which reveals both its necessary limitations, and its precise role in the scheme of things. Therefore the ultimate context, even for concrete service and political action, is the understanding that all events are acts of God; the 'liturgical' way of action in light of this knowledge is simply to play one's role as God has assigned it, assuming He has also given us the light required to recognize it.

## THE ESOTERIC APOCALYPSE

When consciousness is centered on the plane of the psyche, experiences arising on the material plane are interpreted according to whether they support or threaten our sense of identity, which is psychic. When consciousness begins to be withdrawn from the psychic plane to the plane of Spirit—which, as pure Witness and pure Knowledge, necessarily transcends experience—then all experiences, including sense experiences, are understood as emanating from the psychic level, and known, simultaneously, both as possible temptations and as actual manifestations of God. Insofar as these experiences have the potential of seducing consciousness into a re-identification with the psychic level, thus reinforcing the sense of a limited, subjective experiencer, they are temptations. Insofar as these temptations are resisted, the events in question can no longer be called experiences, but are revealed as aspects, or instances, of the Self-manifestation of the Absolute.

On the psychic level, the world we experience is necessarily interpreted in terms of good and evil. And since consciousness fixed on the psychic level cannot witness that level, the contents of the psyche must appear in 'projected' form as the events of our lives. (For all his metaphysical errors, Carl Jung knew this, teaching that 'whatever is repressed is necessarily projected') But when consciousness begins its pilgrimage from the level of psyche to the level of Spirit, the psyche emerges from that unconsciousness; it is unveiled before the face of the Spiritual Witness. And when, by virtue of that Witness, all events, including material events, are known as emanating from the psychic plane—just as the psychic plane as a whole is known as a dramatization of those *truths* which reside eternally on the Spiritual plane—then the psychic projections upon the material plane are withdrawn. The world ceases to be an object experienced by an individual subject, and is transformed into a visionary apparition contemplated by the Divine Witness— or, in Buddhist terms, by no one.

As consciousness continues to move from psyche to Spirit, events begin to be seen not as good or evil influences, but as forces which either in fact do, or in fact do not, pull our consciousness to identify them, causing it to abandon the Spiritual level and return to the psychic. This is what Sufis mean when they say that 'the sin of the believer is concupiscence; the sin of the gnostic is heedlessness'. Events apparently good can tempt to heedlessness, just as events apparently evil can support mindfulness and spiritual vigilance.

In terms of intellectual warfare, of the struggle to overcome error and embrace Truth, the shift from psyche to Spirit causes the errors we recognize, in ourselves or others, to manifest themselves directly. As we begin to witness them instead of simply criticizing them or struggling against them, they appear before us; they are concretely embodied and fully enacted. In other words, they become lessons — if, that is, we resist the temptation to identify with them —and an error that is really a lesson is no longer a form of falsehood, but a form of Truth.



When error is fully embodied as Truth through our own actions, the result is deep and spontaneous remorse. When error is fully embodied as Truth through the actions of others, the result is deep and spontaneous gratitude.

The motion of consciousness from psyche to Spirit, during which latent errors arise, fully-formed and fully-enacted, until they are revealed as forms of Truth, is the esoteric significance of apocalypse, which means 'revelation'.

**Physical death is a *symbol* of the death of the ego—of the belief that the human psyche is autonomous and self-created.**

**The end of the world is a symbol of the 'recollection' produced by the death of the ego—the gathering together of the scattered fragments of the psyche through withdrawal of the projections of that psyche into the abstract wilderness of matter, energy, space and time.**

Experience is inseparable from the sense that someone exists who is capable of having experiences. At the ultimate end of the cycle of manifestation, which is the world—at the ultimate end of the cycle of experience, which is the ego—this 'someone' is confronted by Kali, the Black One. She is Maya, she is Mahashakti—at once both the unknowable Divine Essence, and every veil that simultaneously hides and reveals this Essence, with absolutely no distinction between them. To the degree that we try to hold on to our life in the face of Kali, she takes that life. To the degree that we let go of our life in the face of Kali, she is that life.

Experience is *Maya*, it is *Shakti*. If we identify with it, it becomes part of *Avidya-maya*, of the stream of God's cosmic manifestation, the ultimate end of which is 'the death of God'. If we break identification with it, it becomes part of *Vidya-maya*, of the stream of God's redeeming and re-integrating mercy, the ultimate end of which is final Liberation from the bonds of contingent existence.

#### THE APOCALYPTIC FUNCTION OF ANTICHRIST

**Antichrist is the great scapegoat, who extracts from the soul all that is subhuman, abortive and exhausted, leaving the human substance purely receptive to the light of God.** He is not the compassionate scapegoat as Christ is, who bears our impurities willingly, thereby demonstrating that even our deepest flight from God actually takes place in God, if we only knew it. As foreshadowed in the **figure of Judas**, he is nothing but the vehicle which transports all that has failed to attain integral form into the lures of annihilation, because it has refused to submit to God's will, refused to be fully *created* by Him, and has therefore never known Him. And here is perhaps the deepest counterfeit the Antichrist is capable of: to portray the sullen, meaningless, barren suffering of the ego unwilling to let go of itself as the self-sacrificial suffering of that divine Love which 'bears all things, believes all things, hopes all things, endures all things'.

In the face of Antichrist, his fascination and his horror, his despair and his blindness, and his unutterable boredom, all one need to do is to choose the Real and reject what never could be real: simply, at whatever cost, like Christ when he overcame Satan in the desert, like the Buddha when he withstood Mara the Tempter, under the tree of Enlightenment, on the adamant spot. The Tibetan Buddhists say: 'roll all blames into one'. In the process, the crimes of a cruel and mysterious fate become the fruits of karma, the consequences of the deliberate actions of sentient beings.

The karma of all sentient beings becomes my own karma, the structure of my ego. And finally the crimes and sufferings of my ego become the inevitable shape of THE ego, void of all substance in the face of the Absolute. All are forgiven because no one is to blame but him—and 'he' is no one.

**The esoteric meaning of the Antichrist is: that there is only one ego. My ego is THE ego; the God Who dwells in my Heart is THE God.** When my ego is annihilated, all ego is annihilated, because there is no other ego. When the God in my Heart is unveiled, He is unveiled for everyone, for all beings, because there is only one Heart. When a saint cries out, 'I am the worst of sinners!' the inner meaning is: I am the ONLY sinner. I am Adam eating the forbidden fruit; by the same token, I am Christ suffering the consequences of this act, triumphing over them, and rising up out of the ruins of them. I am the Buddha gaining enlightenment for himself, and thereby for all sentient beings, because in the eyes of the enlight-ened Buddha there are no such things as 'numberless sentient beings to be enlightened' nor 'the Buddha who vows to enlighten them.' Enlightenment is One. God is One. There is no god but God.

When I first saw the Antichrist, my response was: 'This means that I no longer have a single enemy on this earth. May all beings be well; may all beings be happy'. When Antichrist lived with me in my own house, he perverted my view of God's universe, he whispered accusations against this person or that person, this group or that group; he claimed they were followers of the Antichrist. But when he left my house to go out into the world and spread devastation, when I saw him rising like a shadow over all the earth, not a shred of hatred was left in my heart. He had nothing more to teach me, except his own emptiness, his shadow-nature. By revealing himself as pure shadow he bore witness to the Light, the great penetrating, searching, unveiling, unmanifesting, and healing light of God now breaking over the world. The breaking of that Light is eternal. It is at the core of every moment. The end of the world lies hidden in every moment. The termination of the cycle, the dissolution of all things, the passing away of heaven and earth, the dawning of the new heaven and the new earth, is always there, in time present pregnant with time future, where the whole creation groans to be delivered - until *now*. 'When a man rejects error and embraces truth,' said William Blake, 'a final Judgement passes upon that man'.

The proper use, the specific spiritual practice of apocalyptic times is: To let everything be taken away from us, except the Truth. When Blake cried, 'Whatever can be destroyed must be destroyed!' this is what he meant. Whoever can—with the aid of Heaven—not reverse, but simply resist the tremendous centrifugal, scattering, attenuating and sinking forces active at the end of the Aeon, will find that all the dross in his soul, all the sin, all the spiritual heaviness and intellectual darkness of the latter days, has been stolen from him by the Antichrist. He is welcome to it. By a radical catharsis analogous to the one attempted by the Greek playwrights, enacted not on the Athenian but the world stage, and that of the human soul, Almighty God, through the agency of Antichrist—if, that is, we recognize that Deceiver and inwardly resist him—will literally scare the hell out of us. He will burn out sorrow with sorrow and fear with fear, since only in the presence of God's Mercy can we face the full depth of the sorrow and fear all of us feel at the end of the cycle, and witness their essential emptiness. If we can resist despair in all its forms, including violent panic, cold-heartedness, and false luciferian hope, then, after all the karmic residues of the entire cycle have been torn away from us, there we will stand, naked, in utter simplicity, before the face of God. This is the meaning of 'for the sake of the elect those days shall be shortened' and 'the meek shall inherit the earth'. Whatever in us 'crystallizes', to use one of Schuon's favorite terms, in the presence of Absolute Truth, will be



`gathered into the barns' where the fertile potentials, the `seed torn' for the next Aeon, are stored. 'He that shall endure to the end, the same shall be saved': he shall be *saved up*. Whatever withstands the end of time stands at the beginning of time. Whatever is beyond time withstands its end. If 'time is the moving image of eternity, then that in us which remains untouched by time is part of That of which the image is made. The 'New Age' believes that certain `highly evolved' human beings can survive on earth to become the spiritual and even temporal leaders of the next Golden Age; but this is merely the literalistic counterfeit of the true doctrine. The truth is simply that whatever in us resists the temptation to flee from God by taking refuge in chaotic dissolution—to hide from the destruction of matter, or the fear of this destruction, in matter itself, which is one meaning of `they shall pray for the mountains to fall and cover them'— but dies instead a vigilant and obedient death before the face of the One Reality, will enter the feast of the Pirs, the Shaikhs, the Tzaddiks, the deified Ancestors who are the fathers and prototypes of all cycles of manifestation, they who are called in the book of Apocalypse 'the twenty-four Elders before the Throne of the Lamb.' As it was in the end. As it is in the beginning.

#### THE PRACTICE OF APOCALYPSE



In my humble opinion, the central spiritual `gesture' for apocalyptic times is the following:

When you find yourself in a state of fear or grief over the evil of the world, the degeneration of humanity and the ruin of the earth, know that this evil, ruin and degeneration are nothing but the mass resistance of the world to the impending advent of the Mahdi, the Tenth Avatar, the Messiah—and that the fear or grief you are presently experiencing are *your way of participating in that resistance*. Knowing this, simply stop resisting Him, and let the Messiah come. Stop trying to maintain the world in existence by the power of your ego; let it go. Let it end. Let your ego end. You've been fighting off the Messiah: cease hostilities now, `resist not evil' (which is how our ego experiences Him), lay down your weapons, and let Him reak through 'the clouds of heaven, the

clouds of individual and collective egotism which have separated earth from its divine Source ever since the fall of man.

I asked my spiritual advisor to comment on the above paragraph, since advising an unknown public on questions of spiritual practice is not something I have either the right or the capacity to do on my own slim authority. His response was, `Remember, though: the world is perfect.'

In other words: the Messiah is already here. He has always been here. In each spiritual moment, the world comes fresh from the hand of the Creator. As God is perfect, so His expression is perfect - if, that is, we can witness it, with all its wonders and horrors, as His immediate manifestation. This is the

real Revelation: 'Behold, I make all things new' (Rev. 21:5). May God, through the grace of my Master, grant me the capacity, and the humility, to know this not only with the mind, but with the whole Heart.

I will end this book, as is appropriate, with the words of Frithjof Schuon:

*Even believers themselves are for the most part too indifferent to feel concretely that God is not only 'above' us, in 'Heaven', but also 'ahead' of us, at the end of the world, or even simply at the end of our own lives; that we are drawn through life by an inexorable force and that at the end of the course God awaits us; that the world will be submerged and swallowed up one day by an unimaginable irruption of the purely miraculous— unimaginable because surpassing all human experience and standards of measurement. **Man cannot possibly draw on his past to bear witness to anything of the kind, any more than a may-fly can expatiate on the alternation of the seasons;** the rising of the sun can in no way enter into the habitual sensations of a creature born at midnight whose life will last but a day; the sudden appearance of the orb of the sun, unforeseeable by reference to any analogous phenomenon that had occurred during the long hours of darkness, would seem like an unheard of apocalyptic prodigy. And it is thus that God will come. There will be nothing but this one advent, this one presence, and by it the world of experiences will be shattered.*





## Appendix: ...Mirrors...

La Grande Prostituée



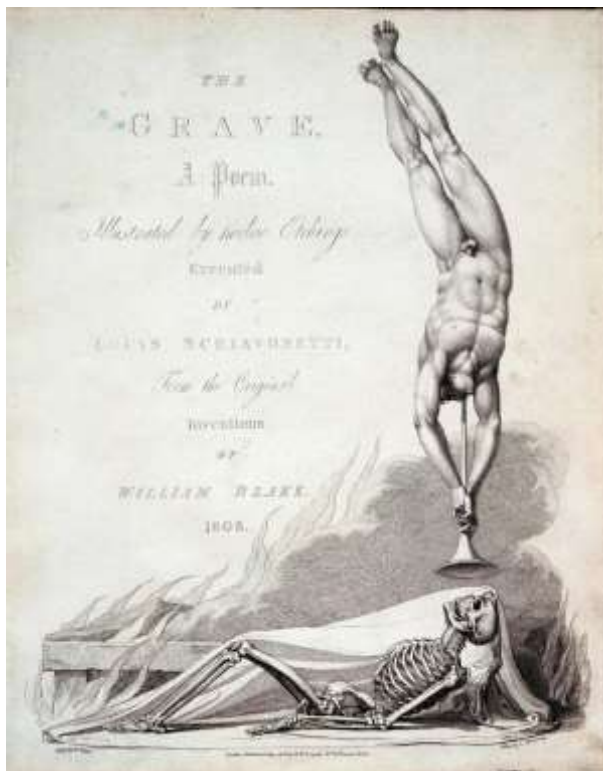


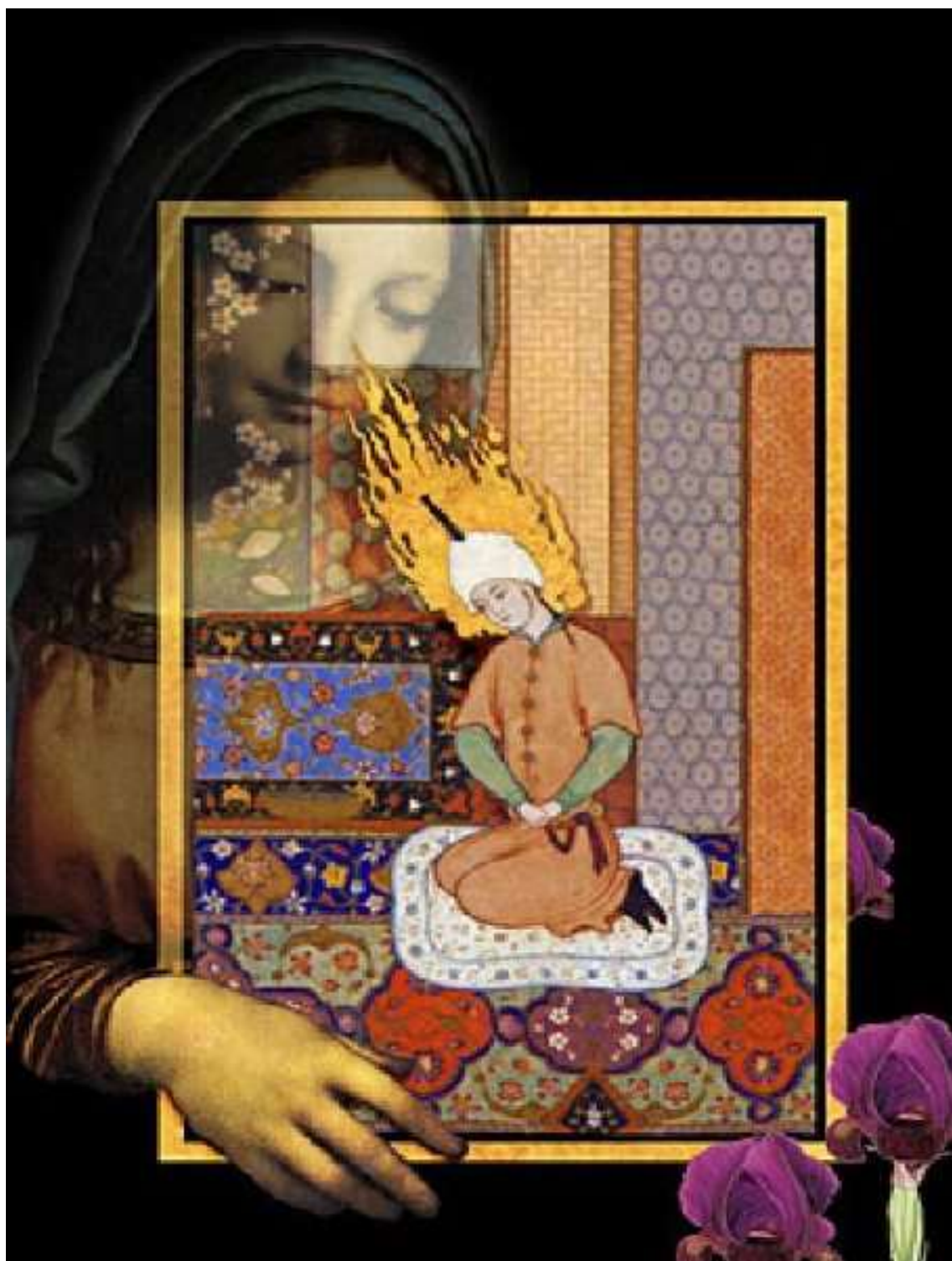






From the springboard of my inner chaos  
 I dive again with lots of mirrors,  
 My own inner pictures  
 they are forming a kind of playing cards,  
 a personal tarot.  
 Fulco decapitated me with this game  
 So that I have now lost my own I.  
 Am I dead?  
 No, that's an illusion  
 Fulco is the end of an illusion,  
 The Life, the will.  
 I'm ready,  
 I'm going to sacrifice ...  
 Beginning or end?  
 None of two,  
 a moment that lives  
 a surrendering ...







# Mirrors.....



Asalaam Aleikum ( Peace Be with you)

The drama common to all the 'religions of the Book' ... can be designated as the drama of the "Lost Speech." And this because the whole meaning of their life revolves around the phenomenon of the revealed holy Book, around the true meaning of this Book. If the true meaning of the Book is the interior meaning, hidden under the literal appearance, then from the instant that men fail to recognize or refuse this interior meaning, from that instant they mutilate the unity of the Word, of the Logos, and begin the drama of the 'Lost Speech.' -

Dogma corresponds to dogmatic perception, simple and unidimensional, to a rational evidence, demonstrated, established and stabilized... Theophanic perception remains open to all metamorphoses, and perceives the forms through their very metamorphoses... Theophanic perception presupposes that the soul that perceives the theophany...is entirely a mirror, a speculum... It was necessarily a complete a degradation for the word

"speculative" to end by signifying the contrary of what the visionary realism intended to announce in the etymology of the word: speculum, mirror.



It may befall a soul to 'die' as a soul can die, by falling below itself, below its condition of a human soul: by actualizing in itself its bestial and demonic virtuality. This is its hell, the hell that it carries in itself - just as its bliss is its elevation above itself, flowering of its angelic virtuality. Personal survival cannot then be thought of as purely and simply prolonging the status of the human condition, the 'acquired dispositions.' The latter doubtless concern what we call the 'personality.' But...the essential person in its posthumous becoming and in its immortality perhaps immeasurably transcends the 'personality' of so-and-so.

The history of the modern West is the history of "l'homme sans Ame."

It is this Soul which gives its true dimension to the person. The human person is only a person by virtue of this celestial dimension, archetypal, angelic, which is the celestial pole without which the terrestrial pole of his human dimension is completely

depolarized in vagabondage and perdition. –

It is not in the power of a human being to destroy his celestial Idea; but it is in his power to betray it, to separate himself from it, to have, at the entrance to the "Door", nothing face to face with him but the abominable and demonic caricature of his 'I' delivered over to himself without a heavenly support. –





Abu Yaqub Nahrajuri says:

صحة العبودية في الفناء والبقاء

“A man’s true servanthship lies in annihilation and subsistence,” because no one is capable of serving Allah with sincerity until renounces all self-interest. Therefore, to renounce humanity is annihilation, and to be sincere in servanthship is subsistence.



In the dead of night, a Sufi began to weep.  
He said, "This world is like a closed coffin, in which  
We are shut and in which, through our ignorance,  
We spend our lives in folly and desolation.  
When Death comes to open the lid of the coffin,  
Each one who has wings will fly off to Eternity,  
But those without will remain locked in the coffin....





...So, my friends, before the lid of this coffin is taken off,  
Do all you can to become a bird of the Way to God;  
Do all you can to develop your wings and your feathers."



"We are the light of God in human habitation, the light is like Jesus,  
the body like the donkey, his mount"

... "Get out of yourself, not of your house, so you can unite with your Beloved ".....





To kill lovers is to give them life. This kind of murder is not death  
..... Because each lover is killed by God, he gets life because he sacrificed his own  
... a lover who gave his life gets Life ...



. ... Give up the body's ear, to be able to hear the secret,  
Leave up that body feet to be able to walk.  
The head of the body doesn't help in this trip:  
Seek this path without head and without foot ....





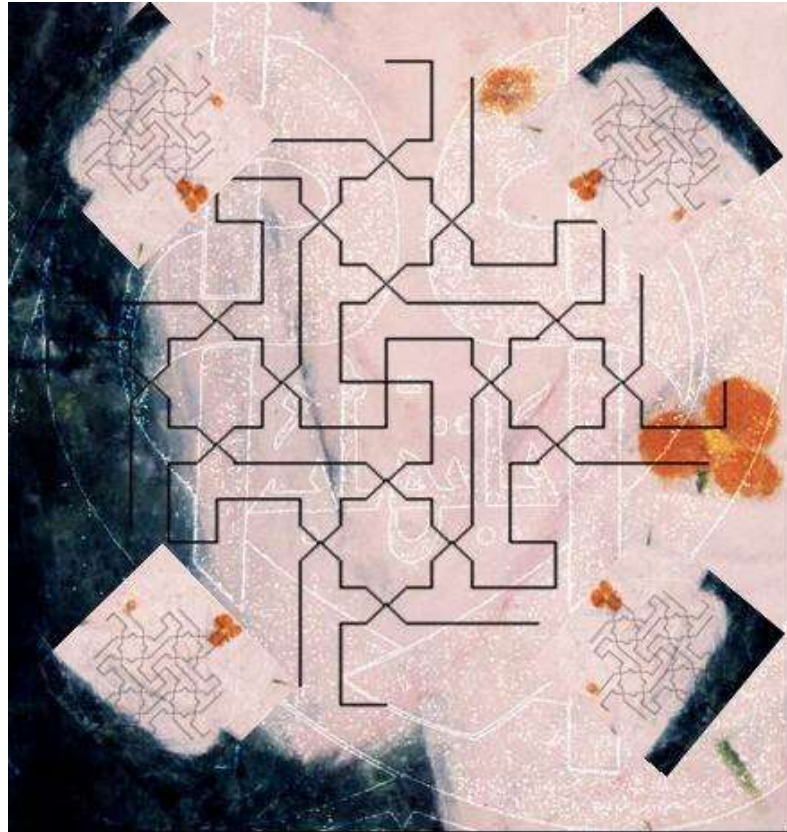


--- "Happy is he who sacrifices his life to understand this mystery, he leaves the house and find another home.





.... Be Lovers is the ultimate goal of sincerity ....

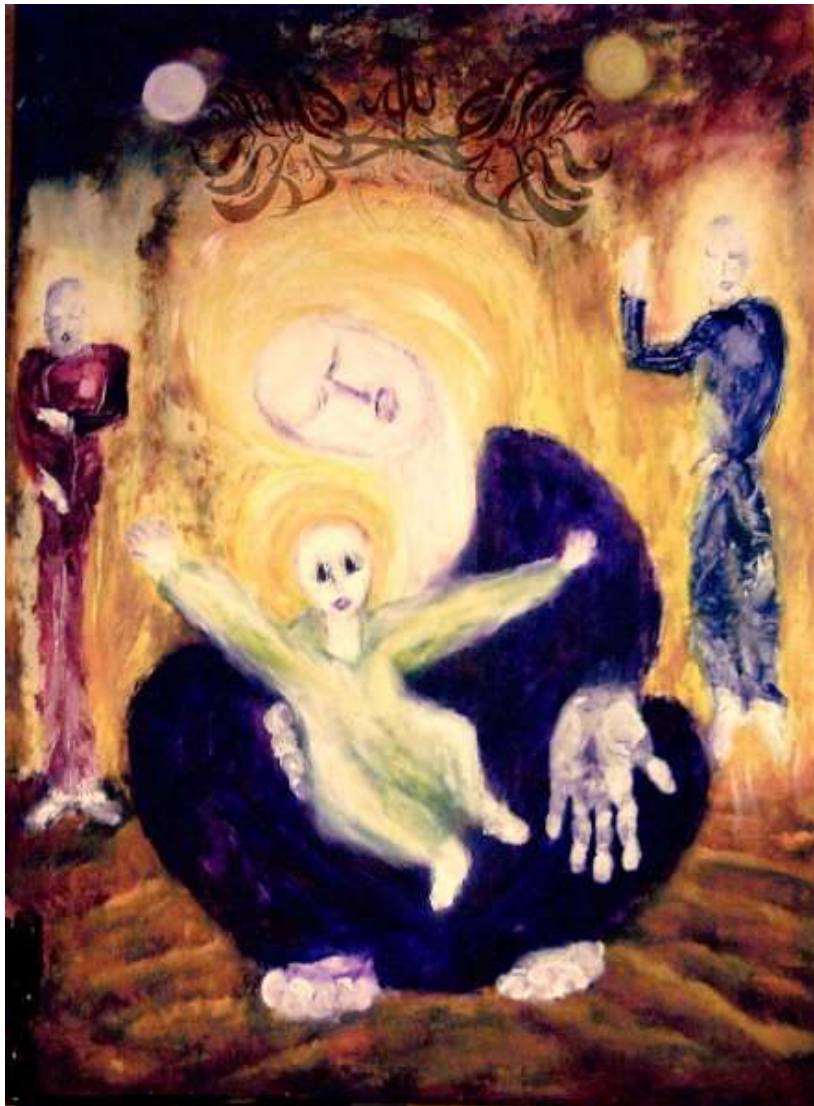


He destroys his individuality and becomes free of good and evil.

He puririfies all his attributes  
and,without feet and without head,  
he is turning around the Ka'aba.



## The birth of Jesus in man



The soul of the mystic, Rumi teaches us, is similar to Mary: *"If your soul is pure enough and loving enough, it becomes like Mary: it generates the Messiah."*

And al-Hallaj also evokes the same idea: *"Our minds are one Virgo where only the 'Spirit of Truth may enter"*

In this context, then Jesus symbolizes the cutting edge of the Spirit present in the Human soul: *"Our body is like Mary, each of us has a Jesus in him, but as the pain of the childbirth do not manifest themselves in us, our Jesus is not born"*

The essential quest is similar to the sufferings of Mary who drove her under the palm tree : *I said: "O my heart, seeks for the universal mirror, goes to the sea, because you 'will reach your goal not only by the river!"*

*In this quest, Your servant is finally arrived at the scene of Your House as the pain of the pains of childbirth led Marie to the palm*



Just as the Breath of the 'Holy Spirit ,breathed into Mary, was designing to her the Holy Spirit, so when the Word of God (kalam al-Haqq) enters the heart of someone and the divine Inspiration purifies and fills his heart and its soul, its nature is such that then is produced in him a spiritual child (walad ma'nawī) with the breath of Jesus who resurrects the dead. *"The human being is said in the Walad-Nama must be born twice: once for his mother, another from his own body and its own existence.*

The body is like an egg: the essence of man should become in this egg a bird, thanks to the warmth of love, so he escapes from his body and fly into the world's eternal soul beyond space. And Sultan Walad added:" If the bird of the faith (Iman)is not born in Man during its existence, this life on earth is then similar to a miscarriage. The soul, in the prison of the body, is stiff as the embryo in the womb, and she awaits his deliverance. This happens when the "germ" has matured through a descent into oneself, into a painful realization: "The pain will be born from the glance inside oneself, and this suffering let pass beyond the veil. If the mothers are not taken by pains of childbirth , the child has no opportunity to be born...) My mother, that is to say, my nature [my body], by the pain of agony, gives birth to the Spirit ... If the pain at the coming of the child are painful for the pregnant woman, for the embryo, it is like the opening of his prison





Attar writes,  
The Double only seems, but The One is,  
They-self to Self-annihilation give  
That this false Two in that true One may live.



The union with God, says Rumi, occurs when the divine qualities come and cover the attributes of His servant:

*"The call of God, whether veiled or not, grants what it 's awarded to Maryam. O you who are corrupted by the dead inside your body, return from non-existence to the Voice of the Friend! In truth, this voice is from God, although it comes through the servant of God! God said to the saint:*

*"I am your tongue and your eyes, I'm your senses, I am your contentment and your anger. Go, for you are the one whom God said: 'through Me he hears and through Me he sees !"*





You are the divine consciousness, how should we say that you possess this divine consciousness? Since you are now, by thy wonder, 'He who belongs to God. I am yours, because 'God belong to him. Sometimes I'll say to you: 'It is You!' 'Sometimes' It is I! " Whatever I say, I am the sun illuminating everything. "

Once transcended the illusion of duality, it lives in the soul only the Divine Presence: the soul then find in the depths of her being the likeness of God.



*It became the place of theophany. It 'is what Rumi calls the spiritual resurrection:  
 "The Universal Soul is in contact with the part of the soul and the latter has received  
 from her a pearl and she puts it in her bosom. Due to this touch of her bosom, the  
 individual soul has become pregnant, like Mary, of a Messiah ravishing the heart.  
 Not the messiah who travel by land and sea, but the Messiah who is beyond the  
 limitations of space! So when the soul has been fertilized by the soul of the soul,  
 then the world is fertilized by such a soul .*







The birth of the spiritual child occurs outside time, and thus it occurs in each man who welcome it with his whole being by "Be!" whom is received by Mary at the Annunciation: "From your body, as Maryam, gives birth to Issa fatherless! we must be born twice, once from our mother, another time from ourselves. So, engender yourself again! If the outpouring of the Holy Spirit provides further assistance, others will turn to what Christ himself was: the Father pronounces the Word in the universal Soul, and when the Son was born, each soul becomes Marie . So Jesus can say: "O son of Israel, verily I say unto you, nobody enter the kingdom of heaven and earth unless he is born twice! By the Will of God, I am among those who are born twice, my first birth was by nature, and the second by the Spirit in the Sky of Knowledge! "





The second birth is known also in Sufism as the "opening (fath) of the 'eye of the heart": "When Your Eye has become an eye for my heart, my blind heart is embedded in Vision: I saw that you were the universal mirror for the whole of eternity and I saw Your Eyes in my own image. I said: "Finally, I found myself in His Eyes, I found the Way of Light!"

"This opening is the promise made by God to all people and all those who conclude a pact with the spiritual master, pole of his time, like the apostles with Jesus or companions when they swore allegiance to Muhammad: "God was pleased with the believers when they swore to you under the tree, he knew the contents of their hearts, He sent down upon them the Deep Peace (Sakina), He rewarded them with a quick opening ( fath) and a great tresor they have seized quickly"(Koran xlviii, 18-19).



Some Sufis tell about visions in which appears the figure of the prophet Yahya. That is particularly the case of Ibrahim ibn Adam who confided to his companions:

"I was told [by divine inspiration] that God revealed to Yahya, the son of Zechariah:"  
 O Yahya! I agreed with Me that none of my servants would love Me without that I become his hearing that he used to listen, his eyes which he uses to see, his language he used to speak, his heart that allows him to perceive. And this Indeed, I hate to make him look other than me, I prolong his meditation, I will be attending his nights and familiar to his days . O Yahya, I shall be the guest of his heart, the goal of his desire and his hope, every day and every hour is a gift from Me, he approaches Me and I approach him, to hear his voice, love his humility. By My Glory and My Greatness, I shall give him a mission that will be envied by the Prophets (nabi) and the messengers (Rassuli)





Hujwiri specifies the particular nature of the embodiment of Yahya and puts it in parallel with that of Jesus: "It is well known that John has never laughed in his life as Jesus has never cried. In fact, John was in a permanent state of contraction (qabt) and Jesus in a state of expansion (bast). When they met, John asked Jesus if he was fortified against the anger of God. Jesus replied by asking John if he had no hope in His Mercy. Then he concludes with these words: "Your tears did not affect the eternal order of things, nor my joy will not change the divine plan!"

Both spiritual types are, in one respect, the two types of Sufi paths that are frequently mentioned in literature: The *Way of Beauty (Jamal)* is in resonance with the state of expansion, and the *path of Majesty (jalal)* and rigor is akin to the state of contraction. The complementary spiritual typologies of John and Jesus also appears in the Night Journey (Miraj) of Prophet Muhammad that ran through the various heavens inhabited by the previous prophets (Adam, Noah, Abraham, Moses ...). The second heaven which visits Muhammad is held jointly by John and Jesus who are thus united in the same station, symbol of the reconciliation of opposites and place where the contraction of the first and the expansion of the second finds harmony in Eternity .



Hajj ^Ali Ghazzawi said (and it was translated):

When Prophet Jesus was thirty-three years old, the Jews wanted to kill him. However, God saved Jesus from them. God made one of Jesus' students look like him, and that student was killed in place of Jesus.

Ibn Abi Hatim and An-Nasa'iyy narrated that Ibn ^Abbas said that Jesus was with twelve of his Companions in a house. Prophet Jesus said, "Among you there will be those who commit apostasy after being believers."

Then Jesus said,

*"Who among you volunteers to be made to look like me and will be killed in my place? He will be my Companion in Paradise."*

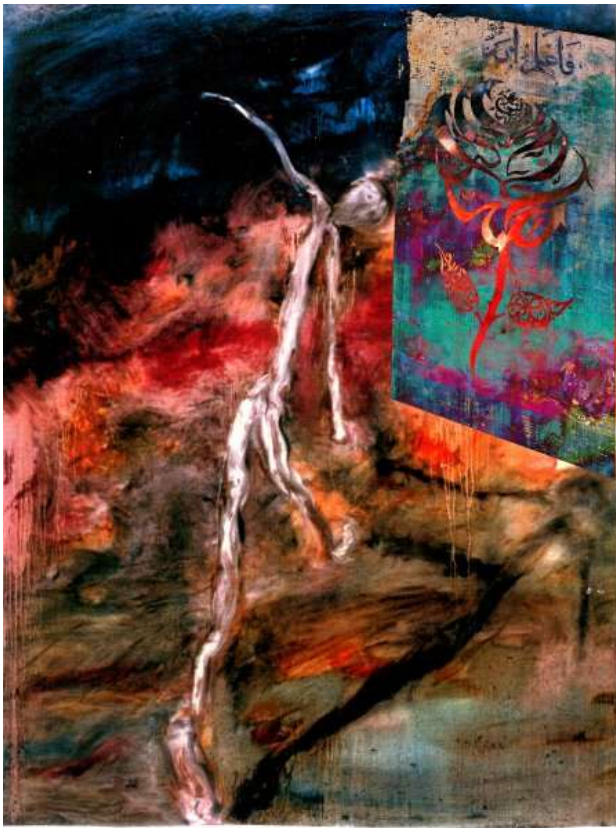
The youngest man among them stood up and said, "It is I." Prophet Jesus said (kindly), "Sit down."

Prophet Jesus repeated his question. This youngest follower stood up again and said, "It is I." Jesus again said, "Sit down."

Then Jesus repeated the question a third time.

That youngest person said, "It is I." At that, Prophet Jesus said, "It is you." That person was made to look like Jesus. When people came to capture Jesus they thought this student was Jesus. They took that student and crucified him. Before this crucifixion, Prophet Jesus was raised from a window, from the upper corner of the house. People used this window to get to the roof. Prophet Jesus was raised through it.





### Who Is That At the Door?

**Mathnawi I: 3052-3067, 3077-3080, 3099-3100**

3052 (Regarding the verse), "Everything will perish  
except His  
Face,"<sup>1</sup> don't seek existence if you are not within His  
Face. Whoever is annihilated within My Face, is not  
recompensed  
by (the verse) "Everything will perish."  
(This is) because he is in (the condition of) "except  
(Him)," (and  
so) he has passed beyond "not (any divinity)."

Whoever is in

"except (Him)" has not perished [from true existence].

3055 Whoever is saying "I" and "we" at the door is rejected at the  
door and is (still) involved in [the illusion of] "not (any divinity)."

The story of the person who knocked on the door of a friend. (The  
friend) said from within, "Who is that?" He answered, "It's me."

The friend said, "Since you are you, I will never open the door. I  
don't know anyone among (my) friends who is "me," (so) go (away)!"

Someone came (and) knocked on the door of a friend. His friend  
said, "Who are you, O trustworthy one?"

He answered, "Me." (The friend) said, "Go (away), it's not the  
(right) time. At such a table as this there is no place for the raw."

What can cook the raw one, except the fire of separation. What  
(else) can free him from hypocrisy?

That poor miserable man left and traveled for a year. He burned  
from sparks [of painful longing] in separation from (his) friend.

3060 That burned one became "cooked," (and) then returned. He  
went back to the house of (his former) companion.

(Using) the door-ring, he knocked at the door with a hundred  
worries and courtesies [in mind], so that no rude words might  
spring forth from (his) lips.

His friend called out, "Who is that at the door?" He answered,  
"Only you are at the door, O seizer of hearts!"  
(The friend) said, "Now, since you are me, O me, come in,  
(since) there's no room for two 'me's' in the house.

"The two ends of the thread are not (suitable) for the needle. (So),  
if you are a single strand,<sup>13</sup> come into the needle."





3065 (Only) the thread becomes connected with the needle; the eye  
of the needle is not appropriate for a camel.

The camel's existence can never become thin except by (means of)  
the shears of strict exercises and work.

3067 (But) for that, O so-and-so, the Power of God is needed--  
since it is the "Be! And it was" for every (apparently) impossible  
(situation).3077 The friend told him, "Come in, O (you who are) entirely me,  
(and) not contrary like the rose and thorn of the garden."



(Since) the thread has become single, don't go into error now if  
you see the letters "B" and "E" [of the word "Be!" as two-fold.  
(The letters) "B" and "E" are pulling, like a lasso, in order to  
draw the non-existent into important matters [in the world of  
existence].



3080 Therefore, the lasso must be two-fold in (the world) of forms,  
although those two (strands) are (actually) single in effect.


3099 Know that the world of Unity is beyond the side (known to)  
the senses. (So) if you want Unity, ride toward that (other) side.

3100 The (Divine) Command of "Be!" was a single act. And  
(although the letters) "B" and "E" occurred in words, the meaning  
is pure and unmixed.

\*((3078) the letters "B" and "E" [of the word "Be!"]):

In the text, **Kun (كن)**

the letters are "K"  and "N"  in the Arabic word "kun," which means "Be!." In the earliest Arabic of the Qur'an, only the consonants were written-- "kn"-- and

the vowel "u"  was not (but was added in

latter copies as a mark above the consonant letters). "Although the Creative Word KuN consists of two letters, yet essentially it is one, and its effect, i.e. its bringing the whole contingent universe into being, is single; it may be compared to a noose which, though double in form, has but one meaning and object, namely, to draw the world, hidden in the knowledge of God, from potential into actual existence. Khutúb [



(3079) the non-existent: in Islamic philosophy, the term "non-existent" here means something which has essential existence (in the "Mind of God," so to speak) in the world of non-existent essences. By means of the Divine Command, "Be!", such essences are manifested in the material world of existence






....” But when Heavenly Power (is) coming, Rules from Heavens - (those), whom they are carrying that rules, they are just 100 % different. What they are saying? They are saying: ?O man, obey or you are going to be finished!? But people they are thinking that (there is) no any other one over themselves, (who) can order to them or (that) they may do everything as they like and (they are) making people to run on their imitated ways and **they are falling into darkness, falling through depthless valleys.**

.....We need to believe in Him! We have everything, except belief. People, they have everything from materials, only they lost spirituality and their Lords Commands. Therefore, they are day by day coming down. **Day by day they are falling through (the) darkness of an endless well that no one can take them out, except, if the Lord of Heavens (is) sending to you a rope. That rope it is impossible to be cut off, always (it) is ready. Keep that rope, you should be saved**

**and rewarded and honoured and glorified in His divinely Presence. Maulana Sheikh Nazim al Haqqani ( 30-03-08)**



**Hu** - Arabic  (formal) huwa or (common) hū: he, it; the Arabic third person personal pronoun; often used to refer to Allāh; also considered to be a mystical sound, often used in chants such as 'Hū Allāh' or simply 'Hū'. (hw1215, ao596, jtp1239)

This sound *Hu* is the beginning and the end of all sounds,

be they from man, bird, beast, or thing...

The Supreme Being has been called by various names in different languages, but the mystics have known him as *Hu*, the natural name, not man-made, the only name of the Nameless, which all nature constantly proclaims. The sound *Hu* is most sacred; the mystics call *Ism-i Azam*, the name of the Most High, for it is the origin and end of every sound as well as the background of each word. The word *Hu* is the spirit of all sounds and of all words, and is hidden within them all, as the spirit in the body. It does not belong to any language, but no language can help belonging to it. This alone is the true name of God, a name that no people and no religion can claim as their own.

Bismillah Ir Raham Ir Rahim ( In the Name of God, most gracious and most Compassionate )



Jesus, peace be upon him, now is alive in the second heaven. He shall come back before the Day of Judgment. His coming will be one of the great signs of the nearing of the Day of Judgment. When Jesus descends he will be wearing two yellow garments. Prophet Muhammad said that Prophet Jesus, the son of Mary, will descend and rule the people justly. Jesus shall perform Hajj and travel to the grave of Prophet Muhammad, with the purpose of saluting the Prophet. The Prophet will return Jesus' salutation. There will be a time when the Muslims will live in peace, comfort, and safety.



There will be so much peace that the wolf will be with the sheep grazing and not kill them. The baby will play with the snake without the snake harming him. Money will be in great surplus to the extent that no one will take it. At that time, the Earth will bring up the gold inside of it. The person will be burdened when he wants to pay Zakah due to that he will not find a poor person to receive Zakah. When he comes back to Earth, Prophet Jesus will marry and have children. Then Prophet Jesus will die as all men do. The Muslims will perform the funeral prayer for him and bury him. The great Companion of the Prophet, ^Abdullah ibn Salam, said that in the original Torah given to Prophet Moses, it is written that Prophet Jesus would come, and be buried with Prophet Muhammad in his same chamber. The followers of Jesus went to various lands, teaching the Injil to the people. However, the Injil started to get changed by the people. The Injil, although it was revealed after the Torah, was changed by the people before the Torah was. The book called the Bible is not at all the Injil, the real Holy Book given to Prophet Jesus by God.

Sultan Valad said about Rumi and his poetry:

They regarded his poetry as the miraculous word of Jesus , thanks to her, the dead resuscitate.



..... Because each lover is killed by God,  
he gets life because he sacrificed his own

... a lover who gave his life gets life ...

.... Give up the body's ear, to be able to hear the  
secret,

Leave up that body feet to be able to walk.

The head of the body doesn't help in this  
trip:

Seek this path without head and  
without foot ....

--- "Happy is he who sacrifices his life to understand  
this mystery, he leaves the house and find another  
home.

.....on the belief that someone else was substituted for Jesus and so was killed instead of Jesus. as a result of Jesus' request for a substitute to be killed in his place, only one person had the likeness of Jesus cast upon him.....

That Divine Love take us Insh Allah ( ( as God Pleases)to the Stars of sincerity and  
the Oceans of Reality

Best Salaams

**Note 1 :**

Surat 18 : The Cave : The Seven Sleepers:



**The 7 Men**

The formal esoteric path of Sufism revolves around the Sufi Developmental concept of “The Seven Men” metaphors for the seven nafs, or personalities that make up the lower energetic consciousness of humans.

These nafs[Arabic for breath] revolve around the ego, or commanding self, the chief in a sense of these lower energies.

- Nafs al Ammara is a manifestation of the animal soul in man, while the six steps above the evil commanding ego are the development of the human soul, which is also called the Nafs an Natiqah, the being who can communicate with speech, or the Rational Being.

- The next six levels are:

- Nafs al Lawwamah, when man hears the voice of his conscience and tries to resist his carnal desires;
- Nafs al Mulhimah, when man receives direct instructions through inspirations from his Lord;
- Nafs al Mutmainnah, when man is freed of self-indulgence and finds peace and tranquility in his state of piety and obedience to his Lord;
- Nafs ar Radiyyah, when man accepts all that happens to him without any resentment or pain, and when good and bad become equal to him, and he is pleased with his lot;
- Nafs al Mardiyah when man assumes the Divine Attributes, leaving his materiality, and
- Nafs as Safiyyah, when man reaches the purity of perfect harmony.





This is a concept that covers the entire lower and higher aspects of the human self that cuts across the entire spectrum of consciousness that includes the lower realm of the mind and body, and the higher realm of soul and spirit. What this means in real everyday language is that the Sufi just like any spiritual aspirant is involved in a colossal self struggle to free himself from the “commanding self[ego] or the lower, selfish, desirous aspects of his being. Similar to the formulation of the 7 steps mentioned above there are different Sufi variations of this theme, for example in some formulations this seven men are abridged to four:

1. Nafs al Ammara
2. Nafs al Lawwamah
3. Nafs al Mulhimah
4. Nafs al Mutmainnah

Both formulations claim to be based on the Quran. This concept in layman's terms is recognition by Sufis of 7 levels of the self that are always involved with an inner struggle, to gain balance. The “cessation” [sounds familiar] of this struggle basically calms the organism down enough so clarity, through balance can occur. These levels are actually energetic extensions of the lower self that over time formed archetypical energetic “selves” That are entirely illusions. These by the way are the selves that Buddha said were not permanent: his famous non self doctrine.

### ***Fana and Baqa***

#### ***After this level of serenity is reached, typified by the verse in the Quran***





"O soul that art at rest, return to thy Lord, well- pleased, well-pleasing, So enter among My servants, And enter My Garden!" (89:27-30)

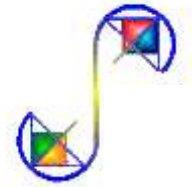
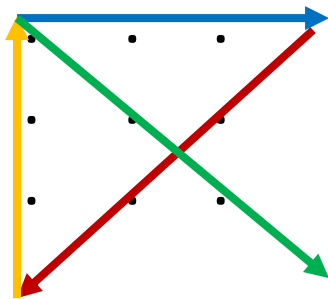
Whether the 7 men [Nafs] is completed as saffiya, or the shorter version in the Nafs al Mutmainnah, before the final level the Sufi often times initiates during this development, or after it, what the Sufi's refer to as the activation of the 5 Subtleties, or Arabic Lataifs. These are the subtle organs of perception that the Sufi gains access to after or during this developmental process. Ideally this should be done after reaching the serene self. This is the Sufi method of developing high consciousness. With the activation of these subtleties the aspirant also simultaneously has a real chance at enlightenment, as the Sufis view it. This term though is rarely used in Sufi parlance, for they prefer the more Sufistic appropriate term Fana- annihilation or union[wasl] with god when the self becomes whole, free of the fragmentation of delusion. Baqa is the last stage in this formulation in the condition of the being living with god, or truth, after realization. Fana-annihilation has three steps:

- Annihilation in the Sheik
- Annihilation the Prophet
- Annihilation in God

Note 2:

The Sufi Path of Love and 4 guidelines:

-  **guideline of Islam** : "If Islam means submission to God, We all live and die in Islam." *Goethe*
-  **guideline of behavior**: "Living as a dry leaf taken by the wind of the divine inspiration which takes it anywhere it wants". *Maulana Sheikh Nazim al Haqqani*
-  **guideline of the Living Sufi Master**: "Realizing that in our times the guidance of the Master is to be compared as if he places himself between the hands of the disciple like "the corpse between the hands of the washer of the dead "
-  **guideline of "the Faithful of Love"** : "It is the way of servanthood , Love and self-sacrifice in its most varied forms, the generosity in its highest form... it consists, for an individual, to leave always the frames in which he is living and privilege love and self-sacrifice , which exceeds any limitation continuously..." *Faouzi Skali*



With only these 4 guidelines the participant is asked to try continuously to go outside his(or her) own boundaries( here pictured as a square-frame of nine points) to be able to reach the "other" ( his or her Companion) on the "Rainbow Path of Love"



In his (or her Heart) is graved the Calligraphy of the Arabic word HU. This reflected Hu stands for the reunification between the resonance of the divine mystery in the outside world and the inner consonance of this resonance in every people.







### Note 3: Sandhaya

It is resumed in the Sanskrit term Sandhaya which means Join, coming together...The term is a Sanskrit compound consisting of *saṁdhyā*, meaning "union", or more specifically the union or junctions of day and night which takes place in the morning or evening twilight,

In addition to dawn and dusk, noon is considered the third juncture of the day, and hence meditations and prayers are performed daily at those times.

The term *saṁdhyā* is also used by itself in the sense of "daily practice" to refer to the performance of these devotions at the opening and closing of the day

- **Sandhi** (Sanskrit: *saṁdhi* "joining") is a cover term for a wide variety of phonological processes that occur at morpheme or word boundaries. **Internal sandhi** features the alteration of sounds within words at morpheme boundaries, as in *sympathy* (*syn-* + *pathy*).
- **( Sympathy : To suffer together) or (Conspiracy: To breath together)**



Sandhya means also intermediary time between two periods or cycles

The cosmos follows one cycle within a framework of cycles. It may have been created and reach an end, but it represents only one turn in the perpetual "wheel of time", which revolves infinitely through successive cycles of creation and destruction. Within this cycle of creation and destruction of the universe, the soul (atman) also undergoes its own version of cycle called

samsara, the cycle of rebirth in which individual souls are repeatedly reincarnated. During the lifetime of each Universe, there are partial creations and annihilations. At the beginning of each day of Brahma there is creation and at the end of each day there is partial annihilation. The duration of each of the four yugas has been clearly described in the Mahabharata (188 / 22-26), which is as follows—" The duration of Satya yuga is 4800 divine years inclusive of 800 divine years of Sandhya and Sandhyansh periods. Treta yuga consists of 3600 divine years inclusive of 600 divine years of Sandhya and Sandhyansh periods. In the same manner Dwapar yuga consists of 2400 divine years inclusive of 400 divine years of Sandhya and Sandhyansh periods, while Kaliyuga consists of 1200 divine years inclusive of 100 divine years of Sandhya and Sandhyansh periods respectively.





# HAQIQAT UL HAQQANI

REALISATION OF REALITY

