



Mary Magdalene *Adrift*: The Holy Family in France

By Noel Joshua Hadley

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Mary Magdalene in Marseilles

BRITAIN was the place to go apparently but **Miryam of Migdal** didn't care to end up there. The Riviera was her cup of tea. Regardless, there appears to be some confusion as to whether **Yoseph of Arimathea** was her caretaker or not. I too have pondered this question. All I can tell you is that the evidence seems to point towards their having started the journey together but then parting ways soon thereafter, possibly at Marseilles. Tradition points to the cave in **Sainte-Baume** where Miryam ended her days. I've already covered that era of her bio in [Mary Magdalene and the Mandala](#). My present concern is her being sent adrift in a boat. Is there any evidence for it?

Where last we left her in [Mary Magdalene and the Adulteress](#), you will recall that she not only confessed to having a Roman Centurion lover, but

that also, a **Roman soldier**, possibly a centurion, is depicted as having waved *adieu* from the shoreline while she cast off with Yoseph and company in the boat. There is your first piece of evidence. In the very least we can say she climbed into a boat with her family for a Sabbath cruise at some point in her life. Her going adrift is the reason that I decided to begin my latest wing of the 'Wife of Messiah' investigation with a repeat of the artwork, to freshen your memory.

Quick review. **Herod Antipas** died and then **Pontius Pilate** was removed from power. According to many accounts, Pilate was martyred. Acts 29 has him committing suicide in Switzerland, but that may only be because he was "suicided." A changing of the guard meant Yahusha's entourage no longer found themselves with an alliance. They slipped away quietly in the night, early enough that **Pa'al** never thought of mentioning them in his epistles. And in fact, his persecution of the saints, starting with **Stephen**, maybe the mile marker when Pilate was removed from power and their parting happened. Yoseph of Arimathea, along with **Eleazer** (Lazarus) and **Martha**, and of course Miryam of Migdal among a couple of others, were cast off in a boat with no oars, whereupon they are claimed to have landed in the south of France.

And of course, I started out by showing you a depiction of that event. The identity of the woman with the **Grail** Alabaster Jar MacGuffin is self-evident. With one foot in the boat, the other on the shore, she is looking longingly upon the soldier on the horse. In return, the horseman is seeing her off, that much is evident. He may in fact have helped to orchestrate the event. Who is the handsome rider, and is he **Petronius**, the man who Pilate ordered to guard the tomb of Messiah in [Besorah Kepha](#)? I'll tell you what I suspect. Petronius may have been acquainted with Miryam of Migdal prior to the crucifixion, but not as a lover. He was acquainted with Miryam because the Centurion who'd bedded with her was a total dick but also a probable contemporary of his.

Whether or not the soldier in the carving proves to be Petronius, one more thing seems certain. Besorah Kepha has Petronius witnessing the resurrection of Messiah, and as I've already shown, has all the markings of a recognized believer. Likewise, Miryam of Migdal was the first to converse with a resurrected Messiah in the garden, the same garden that Petronius guarded, and as we can clearly see, she had a Roman soldier for a protector.

I'm not through yet. Look closer at the wood carving and tell me what else you see. I'm counting **six** people in the boat. **Three** women and **three** men. The woman in the front of the boat is likely Martha, her sister. Eleazer their brother might be one of the two bearded men, with Cephas being the other contender, and I'm under the impression that Maximin is the older bald fellow. Is he really, though? Is Maximin just a clever stand-in for Yoseph of Arimathea? Miryam of Migdal's hand is on a little girl. Who is that little girl and is the artist telling us something? I suppose some might claim she is Martha based upon the fact that the two ladies look so much alike, thereby assigning the girl in front of the boat as **Marcelle**, Martha's chamberer. That's one possible interpretation. But then, why is Miryam's hand on the young girl, and was Martha still a young girl during their plight? We're talking about Martha, dutifully tending to the dishes in the kitchen while Miryam enjoyed Messiah. Was she ever a young girl in the gospels? And yet she and Miryam look so much alike. You might even say we are gazing upon Miryam and mini-Miryam. Seems to me a very practical interpretation is that Miryam of Migdal had a daughter.



Adorning the walls of the Magdalen Chapel of the Lower Church of San Francesco in Assisi, Italy are a series of frescoes which are thought to have been painted by **Giotto** in the **1320**'s. FYI, the decade is debated, as is the painter, but then at least they are being honest with this art project. What do we really know about any of these contributions on the timeline? A lot

less than what the Scholars would have us believe is what I'm getting at, but I digress. The one I am showing you is titled 'Mary Magdalen's Voyage to Marseilles', and I'm only counting **five** people in the boat, whereas the last had **six**, what gives? I suppose it all depends upon who the artist is wanting to emphasize—or is willing to depict. In reality, there were likely a dozen or more people in that boat, though not all of their names are known. And what's more, as I have already inferred, there is probably some character compositing going on. Also, by all indications, the fresco before us is a straight retelling of 'The Golden Legend.' The Golden Legend is a collection of saintly stories compiled by the Italian writer and **Dominican friar Jacobus de Voragine** in the whereabouts of **1260**, and regarding Miryam's voyage to Marseilles, here is the story that he tells.

In that year, [**A.D. 36**] the party of **Joseph of Arimathea and those who went with him** into exile, was put out to sea in a vessel without sails or oars. This vessel drifted and finally reached **Massilia** where they were saved. From Massilia Joseph and his company **passed into Britain** and after preaching the Gospel there, **died**.

Baronius: Ecclesiastical Annals

Hey, wait a second, that wasn't 'The Golden Legend'. No, it wasn't. I was quoting from **Baronius**, the **16th-century RCC historian**, and apparently pulled a fast one on you. It is a social experiment which serves a purpose. Also, I wanted to see if you were paying attention. Baronius writes a passage seemingly having nothing to do with Miryam of Migdal, but only to the untrained eye. It says Joseph of Arimathea went into exile with a party of *others*, presumably the people of his household. Place a bookmark on the **36 AD** date. And then look at where Yoseph ended up. **Massilia**. I wonder who else arrived in Massilia. It wouldn't happen to be, *oh*, I don't know, Miryam of Migdal, would it?

There was that time with the apostles S. **Maximin**, which was one of the **seventy-two** disciples of our Adonai, to whom the blessed **Mary Magdalene** was committed by S. **Peter**, and then, when the disciples were departed, S. Maximin, **Mary Magdalene**, and **Lazarus** her brother, **Martha** her sister, **Marcelle**, chamberer of Martha, and S. **Cedony** which was born blind, and after illumined of our Adonai; all these together, and many other Christian men **were taken of the miscreants and put in a ship in the sea, without any tackle or rudder, for to**

be drowned. But by the purveyance of Almighty Deus, they came all to **Marseilles**, where, as none would receive them to be lodged, they dwelled and abode under a porch tofore a temple of the people of that country.

And when the blessed Mary Magdalene saw the people assembled at this temple for to do sacrifice to the idols, **she arose up peaceably with a glad visage, a discreet tongue and well speaking,** and began to preach the faith and law of Iesus Christ, and withdrew from the worshipping of the idols. Then were they marveled of the beauty, of the reason, and of the fair speaking of her. And it was no marvel that the mouth that had kissed the feet of our Lord so debonairly and so goodly, should be inspired with the word of God more than the other.

The Golden Legend: Mary Magdalene

Well, that's strange. Miryam of Migdal was put out to sea in a ship without any rudder and oars or any other sailing devices. Didn't the exact same thing happen to Yoseph of Arimathea? I just did a doubletake, and *it did*. Why isn't he mentioned in this party, then? Well, as I was saying, there's all sorts of compositing going on, both in ink and paint. Otherwise, I guess we'll have to chalk it up to another coincidence. *But wait*. It says she ended up in **Marseilles** as well. *I checked*. The distance from the Port of Haifa to Marseille is **1942 nautical miles**. Am I supposed to expect that two separate parties of people were sent out to sea without oars, and all landed in the exact same location and about the same time, a whopping 1942 nautical miles away? Amazing.





Mary Magdalene and the Miracle Child

In other places, Jacobus de Voragine describes Miryam as being drop dead gorgeous and wealthy. Though you get a slight sense of Miryam's beauty in his adrift story, it is her oratory skills which take precedence now that she has arrived in France. We have artwork that attests to that. They can be found on various altarpieces across the motionless realm. I have taken the time to track down several of them for you. It is certainly interesting how most of her listeners are depicted as women. We are all made aware of the sheer number of nuns who have devoted their lives to the Queen of heaven or some other feminine element of the Divine, like Sophia. The artwork however helps to elevate her reputed influence among female followers in the early centuries of the church. Not only that, but also to an element of Gnosticism which is rarely discussed. There were far less men in their ranks than is typically supposed.

Who is the **King** and **Queen** positioned in the front row of Miryam's sermons, though? Every altarpiece seems intent on involving them. They happen to appear in the next segment of Jacobus' account of her life. It's kind of a long story and so I'd rather explain it to you in several short sentences. I intend to do that. For research purposes, however, I decided to lay down the entire account, word for word. Read it for yourself or skip ahead to my own analysis afterwards—or don't.

And after that, it happed that the prince of the province and his wife made sacrifice to the idols for to have a child. And Mary Magdalene preached to them Jesu Christ and forbade them those sacrifices. And after that a little while, Mary Magdalene appeared in a vision to that lady, saying: Wherefore hast thou so much riches and sufferest the poor people our Lord to die for hunger and for cold?

And she doubted, and was afraid to show this vision to her lord. And then the second night she appeared to her again and said in likewise and adjousted thereto menaces, if she warned not her husband for to comfort the poor and needy, and yet she said nothing thereof to her husband.

And then she appeared to her the third night, when it was dark, and to her husband also, with a frowning and angry visage like fire, like as all the house had burned, and said: Thou tyrant and member of thy father the devil, with that serpent thy wife, that will not say to thee my words, thou retest now enemy of the cross, which hast filled thy belly by gluttony, with divers manner of meats and sufferest to perish for hunger the holy saints of our Lord. Liest thou not in a palace wrapped with clothes of silk. And thou seest them without harbour, discomforted, and goest forth and takest no regard to them. Thou shalt not escape so ne depart without punishment, thou tyrant and felon because thou hast so long tarried.

And when Mary Magdalene had said thus she departed away. Then the lady awoke and sighed. And the husband sighed strongly also for the same cause, and trembled. And then she said: Sir, hast thou seen the sweven that I have seen?

I have seen, said he, that I am greatly amarvelled of, and am sore afraid what we shall do.

And his wife said: It is more profitable for us to obey her, than to run into the ire of her God, whom she preacheth.

For which cause they received them into their house, and ministered to them all that was necessary and needful to them.

Then as Mary Magdalene preached on a time, the said prince said to her: Weenest thou that thou mayst defend the law that thou preachest?

And she answered: Certainly, I am ready to defend it, as she that is confirmed every day by miracles, and by the predication of our master, St. Peter, which now sitteth in the see at Rome.

To whom then the prince said: I and my wife be ready to obey thee in all things, if thou mayst get of thy god whom thou preachest, that we might have a child.

And then Mary Magdalene said that it should not be left, and then prayed unto our Lord that he would vouchsafe of his grace to give to them a son. And our Lord heard her prayers, and the lady conceived. Then her husband would go to St. Peter for to wit if it were true that Mary Magdalene had preached of Jesu Christ. Then his wife said to him: What will ye do sir, ween ye to go without me? Nay, when thou shalt depart, I shall depart with thee, and when thou shalt return again I shall return, and when thou shalt rest and tarry, I shall rest and tarry.

To whom her husband answered, and said: Dame, it shall not be so, for thou art great, and the perils of the sea be without number. Thou mightest lightly perish, thou shalt abide at home and take heed to our possessions.

And this lady for nothing would not change her purpose, but fell down on her knees at his feet sore weeping, requiring him to take her with him. And so at last he consented, and granted her request. Then Mary Magdalene set the sign of the cross on their shoulders, to the end that the fiend might not empesh ne let them in their journey. Then charged they a ship abundantly of all that was necessary to them, and left all their things in the keeping of Mary Magdalene, and went forth on their pilgrimage.

And when they had made their course, and sailed a day and a night, there arose a great tempest and orage. And the wind increased and grew over hideous, in such wise that this lady, which was great, and nigh the time of her childing, began to wax feeble, and had great anguishes for the great waves and troubling of the sea, and soon after began to travail, and was delivered of a fair son, by occasion of the storm and tempest, and in her childing died.

And when the child was born he cried for to have comfort of the teats of his mother, and made a piteous noise. Alas! what sorrow was this to the father, to have a son born which was the cause of the death of his mother, and he might not live, for there was none to nourish him. Alas! what shall this pilgrim do, that seeth his wife dead, and his son crying after the breast of his mother? And the pilgrim wept strongly and said:

Alas! caitiff, alas! What shall I do? I desired to have a son, and I have lost both the mother and the son.

And the mariners then said: This dead body must be cast into the sea, or else we all shall perish, for as long as she shall abide with us, this tempest shall not cease.

And when they had taken the body for to cast it into the sea, the husband said: Abide and suffer a little, and if ye will not spare to me my wife, yet at least spare the little child that cryeth, I pray you to tarry a while, for to know if the mother be aswoon of the pain, and that she might revive.

And whilst he thus spake to them, the shipmen espied a mountain not far from the ship. And then they said that it was best to set the ship toward the land and to bury it there, and so to save it from devouring of the fishes of the sea. And the good man did so much with the mariners, what for prayers and for money, that they brought the body to the mountain. And when they should have digged for to make a pit to lay the body in, they found it so hard a rock that they might not enter for hardness of the stone. And they left the body there lying, and covered it with a mantle.

And the father laid his little son at the breast of the dead mother and said weeping: O Mary Magdalene, why camest thou to Marseilles to my great loss and evil adventure? Why have I at thine instance enterprised this journey? Hast thou required of God that my wife should conceive and should die at the childing of her son? For now it behoveth that the child that she hath conceived and borne, perish because it hath no nurse. This have I had by thy prayer, and to thee I commend them, to whom I have commended all my goods. And also I commend to thy God, if he be mighty, that he remember the soul of the mother, that he by thy prayer have pity on the child that he perish not.

Then covered he the body all about with the mantle, and the child also, and then returned to the ship, and held forth his journey. And when he came to St. Peter, St. Peter came against him, and when he saw the sign of the cross upon his shoulder, he demanded him what he was, and wherefore he came, and he told to him all by order. To whom Peter said: Peace

be to thee, thou art welcome, and hast believed good counsel. And be thou not heavy if thy wife sleep, and the little child rest with her, for our Lord is almighty for to give to whom he will, and to take away that he hath given, and to reestablish and give again that he hath taken, and to turn all heaviness and weeping into joy.

Then Peter led him into Jerusalem, and showed to him all the places where Jesu Christ preached and did miracles, and the place where he suffered death, and where he ascended into heaven. And when he was well-informed of St. Peter in the faith, and that two years were passed sith he departed from Marseilles, he took his ship for to return again into his country.

And as they sailed by the sea, they came, by the ordinance of God, by the rock where the body of his wife was left, and his son. Then by prayers and gifts he did so much that they arrived thereon. And the little child, whom Mary Magdalene had kept, went oft sithes to the seaside, and, like small children, took small stones and threw them into the sea. And when they came they saw the little child playing with stones on the seaside, as he was wont to do. And then they marveled much what he was. And when the child saw them, which never had seen people tofore, he was afraid, and ran secretly to his mother's breast and hid him under the mantle. And then the father of the child went for to see more appertly, and took the mantle, and found the child, which was right fair, sucking his mother's breast. Then he took the child in his arms and said: O blessed Mary Magdalene, I were well happy and blessed if my wife were now alive, and might live, and come again with me into my country. I know verily and believe that thou who hast given to me my son, and hast fed and kept him two years in this rock, mayst well re-establish his mother to her first health.

And with these words the woman respired, and took life, and said, like as she had been waked of her sleep: O blessed Mary Magdalene thou art of great merit and glorious, for in the pains of my deliverance thou wert my midwife, and in all my necessities thou hast accomplished to me the service of a chamberer.

And when her husband heard that thing he marveled much, and said: Livest thou my right dear and best beloved wife?

To whom she said: Yea, certainly I live, and am now first come from the pilgrimage from whence thou art come, and all in like wise as St. Peter led thee in Jerusalem, and showed to thee all the places where our Lord suffered death, was buried and ascended to heaven, and many other places, I was with you, with Mary Magdalene, which led and accompanied me, and showed to me all the places which I well remember and have in mind. And there recounted to him all the miracles that her husband had seen, and never failed of one article, ne went out of the way from the sooth.

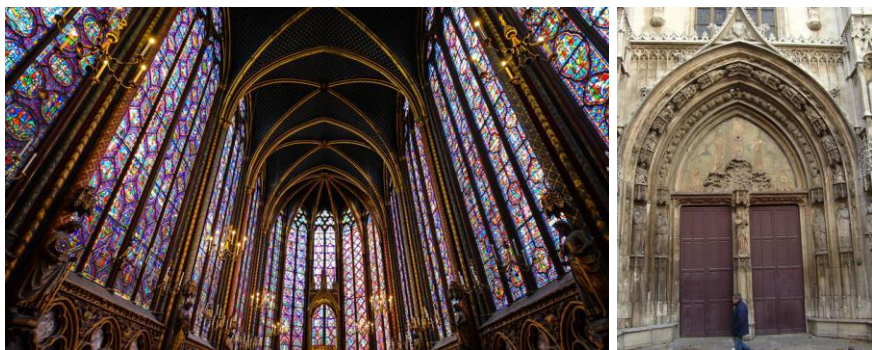
And then the good pilgrim received his wife and his child and went to ship. And soon after they came to the port of Marseilles. And they found the blessed Mary Magdalene preaching with her disciples. And then they kneeled down to her feet, and recounted to her all that had happened to them, and received baptism of St. Maximin. And then they destroyed all the temples of the idols in the city of Marseilles, and made churches of Jesu Christ. And with one accord they chose the blessed St. Lazarus for to be bishop of that city.

And afterward they came to the city of Aix, and by great miracles and preaching they brought the people there to the faith of Jesu Christ. And there St. Maximin was ordained to be bishop.

The Golden Legend: Mary Magdalene

And now it is my turn to sum it up for those of you who would rather just skip ahead. Here it goes. After arriving in Marseilles, Miryam preached to a prince and his infertile wife, forbidding them to sacrifice to an idol to have a child. She then appeared in two separate visions to the wife during the night, and finally, a third time to both at once, in which her angry visage was like fire, and the entire house was burned. Frightened by her appearance, both repented for transgressing the Law, and soon thereafter, the wife conceived and gave birth to a child, with Miryam serving as the midwife. The two set out on a ship for Yerushalayim with their baby to meet Kepha only to be met with a tempest, in which the mother and the baby died. The sailors demanded that the mother and child be left on a small island to calm the storm, which the husband agreed to.

After arriving in Yahudah, Kepha took the prince on a tour of Yerushalayim, additionally informing him that his wife and child lived. Returning to the island in the ocean by the providence of YAH, the prince was amazed to discover the mother and child in perfect healthy condition. The wife explained that Miryam had also taken her on a pilgrimage of Yerushalayim, albeit a supernatural one, perfectly recounting the very locations that Kepha had shown him. And so, arriving once more in Marseilles, they find Miryam of Migdal preaching to a crowd. The prince and this wife immediately set about to build churches, making Lazarus a bishop of that city, and Maximin of Aix.



Mary Magdalene later left him to continue his apostolate alone when she withdrew to the solitude of a cave, which later became a Christian pilgrimage site [Sainte-Baume](#). On the day she knew she was to die she descended into the plain so that Maximinus could give her communion and arrange her burial. Her sarcophagus is now at the Basilica of St Mary Magdalene at Saint-Maximin-la-Sainte-Baume, along with that of Sidonius, Marcelle, Suzanne and Maximinus, after whom the place was subsequently named.

Nobody really knows who Maximin is, though he is traditionally named as the builder of the first church on the site of the present [Aix Cathedral](#), and what a cathedral it came to be! Did he live on into the [Millennial Kingdom](#) and help to build that thing? His [Wiki article](#) is slim enough to be anorexic. Mostly all I'm getting here is that Maximinus of Aix lived and presumedly died. Aside from his being a member of the [Seventy](#), that is. Seventy-two according to the Golden Legend, but we'll let that slide. Accompanying him and Miryam were *also* Miryam's sister Martha, as well as their brother El'azer. He is also said to have been the [steward of the family at Bethany](#), so there's the connection. I wouldn't be surprised if Cedony, the person born blind but then healed by Messiah, was related to the Bethany clan. At any rate, I cut out a snippet from the Wiki article which claims Maximin served Miryam of Migdal until the end of her days, when she was praying in solitude in her cave. He was faithful until the end when everybody else had abandoned her. And so, no Miryam of Migdal bio is complete without him.



My absolute favorite Miryam of Migdal “preaching” painting is attributed to **unknown Netherlandish** artist deriving from the **1480-1520** era of the art world. He is simply known as “Master of the Legend of the Magdalen” because of his penchant for painting anonymous portraits of Miryam. The one on the right, “Mary Magdalene with an Anointing Jar,” is thought to be his as well. Simply beautiful. I should just go ahead and hang both of these on my wall. Well, in ‘Saint Mary Magdalene Preaching’, several things are happening. Firstly, we see that she is preaching in a wooded coastal area, probably France, and people are listening. Women dominate the foreground, as we have come to expect. One of them is holding a child, letting us know the potential theme of this painting. I have scoured the scene and cannot find an alabaster jar, as is the norm with Miryam. We will have to put in a little extra effort to find her MacGuffin then, the holy grail.

In the background is a ship. On closer inspection, a woman sleeps in a cave while a child, presumably the sleeping mother’s child, plays along the shoreline. I’ll ask, is the sleeping woman the mother from Jacobus’ tale, or is she Miryan in her Sainte-Baume cave, still getting to know her new roommate? Hold on, let me rephrase that. Is Jacobus’ tale another clever compositing of the very story we are all investigating? Look at the painting again. Halfway between Miryam and the mother in the cave we find a penitent man on his knees. Who is he supposed to be, the prince of Jacobus’ tale, Maximin her man servant, or her brother Lazarus? I couldn’t

really say. For all I know, the prince is more of that composite imaging, and we need look no further than **Yoseph of Arimathea**. I have my reasons for suspecting that, some of which I've already given here. Other reasons will be given in [Where Joseph of Arimathea Comes Into This](#).

Here is what we know. We know Miryam arrived at Marseilles in a boat without any sails or oars and that Yoseph also arrived at Marseilles in a boat without any sails or oars, but never together, according to the official history storytellers. That is to say, both boats were filled, and half of these characters are never seen in the same room at the same time.



What you're looking at is the *earliest* recognized image of Miryam of Migdal. I used the word 'recognized' on purpose, assigning italics for added effect. The Scholars aren't ready to advertise what I'm about to show you, but I'm getting ahead of myself, because what the present representation of Miryam is dated to **240** and derives from a house church in **Dura Europos**, Eastern Syria, right on the border with Iraq. Nobody knows if there's two women approaching the empty tomb or three, as damage as done and a potential third has been cut out. They're carrying torches, reminding us that Messiah had already risen on the Sabbath. Presumably, that's the sun climbing over the corner of the tomb, inciting

long shadows, and if you look in their hands, those would be spice bowls for anointing.

Maybe I've been ruined for having watched too much Star Wars, but I'm seeing visions of Leia in Mary Magdalene and her white dress. Mostly it's the hair. Are those buns I'm detecting? Also, I'm not certain if that's a modest head covering that she's wearing or a veil for mourning, but either option sparks marvelous possibilities. All in all, she looks Hebrew. I have written much in my 'Wife of Messiah' investigation and shown many depictions of her in artwork, and when I finally stumbled upon her Iraqi depiction the other day, I said to myself, "Yes, this is the Miryam of Migdal that I've been picturing the entire time." Even if she does kind of look like **Carrie Fisher** *circa* 1977.

There is an *earlier* depiction though, even if the Scholars aren't ready to go there quite yet. I'm not sure you're ready for it, either, which is why you'll need to take a breath and steady yourself before turning the page. I'm leaving a blank space on purpose. It's not to waste trees, but to save your mind from breaking. Are you ready for it? Turn the page at your own pace. And don't forget to breathe.



That wasn't so bad, was it? You're looking at the fragments of an ancient rug which has been given the provocative title, the **Exile Carpet**, and here's the backstory. In **2004**, **Jeremy Pine**, an American dealer in antique textiles and artifacts, contacted Mary Magdalene researcher **Margaret Starbird** to let her know of his discovery. Pine had submitted a sample of his carpet to the Rafter Radiocarbon Laboratory in New Zealand for carbon-14 dating and was stunned to learn of their results. The carpet was dated to the **2nd century**, with the years **150-180** as a given window. The thought is that it was Egyptian in origin, probably Alexandrian, and served as a prayer rug. Its owner then made his or her way to the Himalayan foothills, where the cool dry air kept the **28x48 inch** carpet in cold storage for the following millennia.

The carpet depicts several people, all of whom are riding in a boat. The boat is blue. We know it is a boat because two ducks have been identified in the lower corner. Ducks seem like an odd choice. I mean, even if they are only finding themselves on a Sabbath row in the Sea of Galilee rather than being tossed into the Mediterranean without sails or oars, then why not pelicans or seagulls? Many Alexandrians might have seen Iesus and Maria as a physical embodiment of **Isis** and **Osiris**, which would most certainly explain the ducks. The pagan ducks are a conversion for another

hour. I only bring it up now because they help to identify the people in a police line-up.

Turn your eyes to the woman on the upper right if you haven't already. Given the C-14-time stamp, you're looking at the oldest depiction of Miryam of Migdal, and she's a **blond**. More like **reddish blond**. What do you know, hundreds of Medieval and Renaissance artists weren't wrong after all. You will notice that the entire carpet makes up a series of '**laws**', which is the Ensign of Messiah. But then, in other papers, I have shown you the 'X marks the spot' in Magdalene artwork, always encouraging us to look deeper and uncover the mystery which is hidden in plain sight.

Is that a lily at the top and bottom of the carpet? Precursor to the **fleur-de-lis**, perhaps? Well, there are four surviving people in the adrift boat, and only two of them have halos. The first is circling the hair of the reddish blond woman on the right, Miryam of Migdal. The second can be found on the little blond girl to the left. Remember how I said the wood carving, which is found in the Basilica of Saint Mary Magdalene in the foothills of the Baume mountains in Provence, France, has a depiction of a "Mini-Me Miryam"? This one does too.



A replica of the same bright blue boat can be found on display at the **Church of our Lady by the Sea** in the tiny village of **Saintes Maries de la Mer**, France. And mind you, the replica, which depicts Miryam with her "**alabaster jar**" standing alongside fellow cruiser Miryam of Clopas, predates the carpet. The village has had several name changes, all of which hint at its fascinating history. The Roman geographer **Rufus Festus Avienus** noted its name as **Ra** in the **4th century AD**. Was Rufus referring to the Egyptian sun god? I wasn't there and couldn't say. What I can tell you is that 'Ra' is short for *ratis*, and **ratis** is associated with boats and rafts in historical and linguistic contexts, particularly in **France**. Additionally, *ratis* translates to Latin and likewise means a raft or a flat structure used

for transport on water. So, already, by the 300's, the locals had thought to name their little town after the boat that arrived there.

A little later on in the 6th century, the archbishopric of Arles created a monastery or church in the town and named it **St. Mary**, which just so happened to be a favorite of the fishermen. Eventually, the village became known as **Notre-Dame-de-Ratis**. There is that 'Ra' in 'Ratis' again. It is translated to mean '**Our Lady of the Boat**' in reference to a certain **Maria** who arrived there by boat. There were multiple Miryam's who arrived there, none of which appear to be Miryam, the mother of Messiah. So, with the latest name change, **Notre-Dame-de-la-Mer**, meaning 'Our Lady of the Sea', why are we suddenly being told that it is in honor of the **Virgin Mary**? Do they think we're stupid? Wait, don't answer that one. There's the sleight of hand in case you haven't been paying attention. The RCC created the cult of the Virgin Mother in order to go around and scrub Miryam of Migdal's footprints in His Story, as even Notre Dame in Paris wasn't originally devoted to the Mother. An easy task, considering that nobody needed to change her name.



There is another ship of curiosity that wasn't discovered in the **Church of the Holy Sepulcher** in Jerusalem until 1971, though I reckon hardly anyone has seen it for themselves since. I mean, I've been to the church on multiple occasions, and nobody told me to keep a lookout. Probably because it's located in the **Chapel of St. Vartan**, an Armenian stronghold, and that is no easy task. There are doors leading all over the place in the Holy Sepulcher as it is. This one, however, sits off on its own and is locked most of the time. From what I have been able to deduce, if you are fortunate enough to find the man with the keys, probably a black cloaked Armenian, you exit the church to an underground quarry. The quarry is deep, running down multiple flights of stairs. It was used for the

construction of ancient Yerushalayim and later on, for the expansion of the city in the time of **Herod the Great**. Within the Chapel of St. Vartan, one can see the surviving wall of **Hadrian's Temple** in the **2nd century**, which was put up over the sight of Messiah's tomb in honor of **Venus**. I covered Hadrian's part in the timeline as it pertains to prophecies given in the [Sibylline Oracles](#) in papers like 500 Years of the Phoenix, so not covering all that again. Suffice to say, Hadrian's Temple was demolished, and Constantine's Church of the Holy Sepulcher was inaugurated on the site in **324 AD**, according to the official timeline.

On the remnants of Hadrian's Temple wall is the depiction of a ship and the inscription, "DOMINE IVIMVS," which means, '*Lord, we have gone*'. It's the most ancient known inscription left by any Christian pilgrim who visited Yerushalayim. Wouldn't that be something if it too relates to Miryam of Migdal?