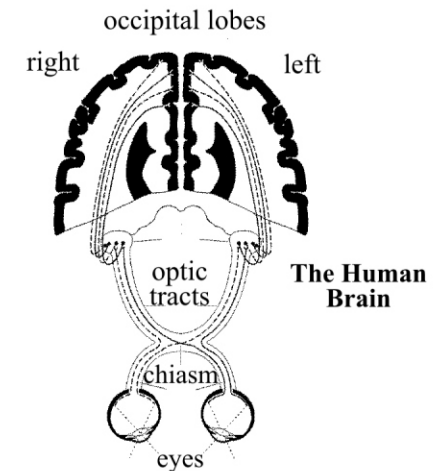


the decoding of **JOHN THE BAPTIST** c.1516, by Leonardo da Vinci
by
Maurice Cotterell



Spiritual leaders of ancient civilizations encoded secret information into their treasures to help us get to Heaven, the next time; if we fail to make it this time around. The encoding method involves the use of 'mirror-images' to access information concealed using mirror-images during the encoding process. 'Composite scenes' were created by storing one image in one hemisphere of the brain. The brain then made a mirror-image in the other hemisphere. The two images were then overlaid and processed by the brain. Such cerebral processing, today, can only be described as 'miraculous'; hence Leonardo must have been a 'miracle-maker'. Treasures of the ancient Peruvians say that two of their leaders, Viracocha [which translates into 'foam of the sea'] and Viracocha Pachacamac [God of the World], walked the lands of Peru, in ancient times, performing miracles. They say that Viracocha was the reincarnation of Jesus. He used the same miraculous mirror-image method of encoding information that Leonardo did. Decoded information from Leonardo's paintings say that he was also a reincarnation of Jesus. By using 'mirror-image' handwriting Leonardo was trying to tell us that the same method should be used in his paintings. These 'transformers' contain many decodable pictures that can be found by changing the juxtaposition of the two complimentary images. b) Solid gold 60cm- (2 ft-) high anthropomorphic figure, part-man part-crab—from the tomb of Viracocha in the pyramids of Sipan, Peru, c. AD100. The crab, that lives in 'the foam of the sea' (on land and in the water) is a metaphor for the 'perfect human being' who is simultaneously in touch with the air, earth, fire and water. This only happens when we are in the foam of the sea. Hence, Viracocha was 'the perfect being', like Jesus.

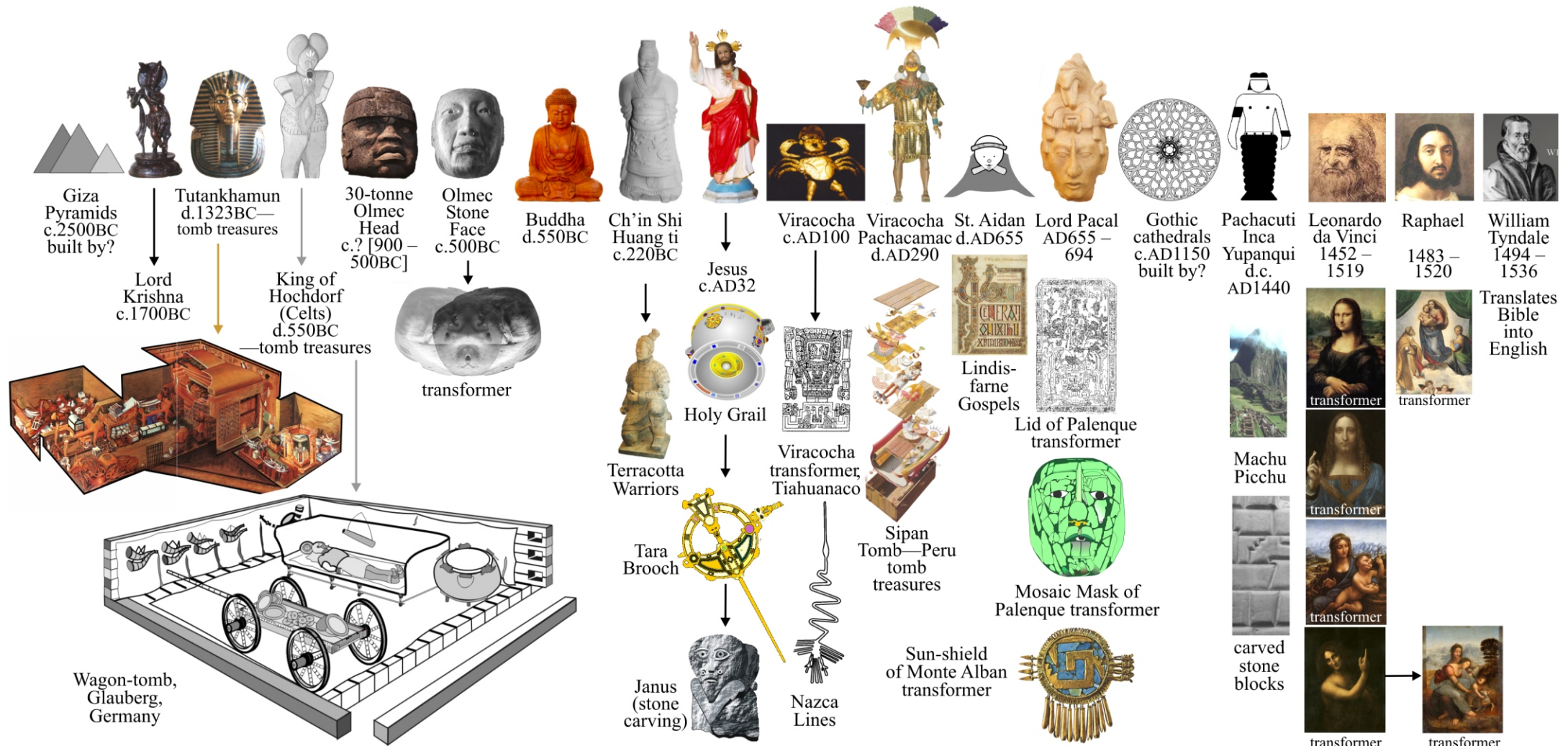


the left eye sends information to the right side of the brain and the right eye to the left

The human brain is comprised of two separate hemispheres that are capable of storing complimentary images [mirror-images] in each hemisphere. Once the technique is mastered it can go further; by overlaying one stored image onto its corollary stored in the other hemisphere. A modern-day computer has been used, herein, to produce the same effect. Aware of this, an artist with such ability can 'encode' information into a composition as it is created, for later retrieval, or 'decoding'. This ability is available only to those of a higher spiritual nature. Clearly, the original artwork contains only half of the information required to re-assemble 'composite images' later. That the brain can operate in this way was proven in the 1990s with the advent of so-called 'magic-eye' images that appeared in the popular Press. On the face of it, the picture appeared 'normal'; but by 'gazing' at the image a previously computer-encoded hidden 3-D image snaps into consciousness as the brain adjusts to the hidden information.

INTRODUCTION

the Miracle-makers—incarnations of Jesus



Jesus incarnated in human form many times. In India he was known as Lord Krishna [the Christ]. To the Egyptians he was known as Tut-ankh-amun [the son of God]. For the Celts, in Germany, he was the King of Hochdorf who left behind his secrets in his wagon-tomb. To the Olmecs, of Mexico, he was personified by the gigantic Olmec basalt heads, the 'Olmec Stone Face' and other stone carvings. In India he appeared as Lord Buddha [the illuminated one]. He was the first emperor of unified China, Ch'in Shi Huang ti [the son of Heaven]. To the Christians he was known as Chi Zeus [the son of God] (Jesus). The Peruvians say that he was a tall white man who visited them twice, each time performing miracles; the first time as *Viracocha [foam of the sea—the perfect being] and the second time as Viracocha Pachacamac [God of the World]. To the Maya, of Mexico, he was known as Lord Pacal [the man who died at Easter]. He encoded his secrets into the 'Amazing Lid of Palenque', the 'Mosaic Mask of Palenque', the 'Sun-shield of Monte Alban', the murals, at Bonampak, and many other Maya transformers. To the Inca he was known as Pachacuti Inca Yupanqui. Each time he came, he left behind living miracles, in his treasures, which explain the hidden mysteries of life; why we are born, why we die and why this has to be. During the Italian Renaissance Leonardo da Vinci and Raphael set-down the exact same knowledge in their paintings and William Tyndale translated the New Testament of the Bible, and much of the Old Testament, into English before he was burned to death at the stake on the orders of King Henry VIII.

*The date of AD100, for Viracocha, is contentious. A comprehensive discussion is set-down in *The Lost Tomb of Viracocha*.

FOREWORD

Spiritual leaders of ancient sun-worshipping civilizations were far more scientifically advanced and spiritually aware than we are today. They understood how our 28-day spinning Sun determines personality and how it regulates the 28-day fertility cycle in females. They knew that every living thing is half-God (electromagnetic energy, the 'soul') and half-Devil, the physical body. They understood what Heaven is and believed that this physical life on Earth is 'Hell'. The purpose of life was to escape from Hell and return to God the Creator for everlasting life. Thus, they understood why we are born, why we live and why we die. This knowledge had to be kept secret to prevent the unworthy from progressing to Heaven. So they encoded it and set-it-down for themselves to rediscover in a future incarnation; to help them get to Heaven the next time, if they failed this time around.

In *The Mayan Prophecies*, *The Supergods*, *The Tutankhamun Prophecies*, *The Lost Tomb of Viracocha*, *The Terracotta Warriors*, *The Celtic Chronicles*, *FutureScience*, *The Heavenly Matchmaker* and *The Secret Messiah* by Leonardo da Vinci I showed how they encoded—and in so doing preserved—esoteric knowledge into their stone buildings, carvings, jewellery, paintings, tomb-treasures and numbering systems. In the same way, Leonardo and Raphael, who appeared during the late 15th-century Italian Renaissance, set-down the same information in their paintings. Any rational observer must conclude that the unbelievable quality of their Works means that they could only have been made through a 'miracle'; meaning that they, too, must have been miracle-makers—reincarnations of Jesus.

In *The Tutankhamun Prophecies* I showed how freemasonry could be traced back to 'time immemorial' and, certainly, to the beginning of our present so-called 'cosmic age' that began around 5,000 years ago. This knowledge may have been brought by an earlier human species, now extinct: Peruvian archaeological-remains verify that an unusual species of man, with elongated skulls, lived in Peru in ancient times and the very same species is portrayed prolifically in Egyptian art. Not all of the miracle-makers were 'leaders', but they do appear to be descendants or patrons of that earlier branch of mankind. They were all freemasons; guardians of the secret knowledge.

But the word 'freemason' was not coined until the appearance of the Gothic cathedrals throughout Europe—in the 11th and 12th centuries. During those times, Apprentice stone-masons were required to sign a contract of indenture that tied them to their employer for a set-period; to recompense the employer for their tutelage. Upon expiration, these masons were then 'free' to travel and find alternative employment elsewhere, as 'freemasons'.

From the earliest of times stone was the material of choice and pyramids the most favoured structure to withstand the ravages of time in order to carry-over information from one civilization to the next; from one solar grand cycle of 18,139 years to the next. So the early miracle-makers encoded their secrets into their treasures and concealed them in their pyramids, the great cathedrals, and stone structures of all kinds.

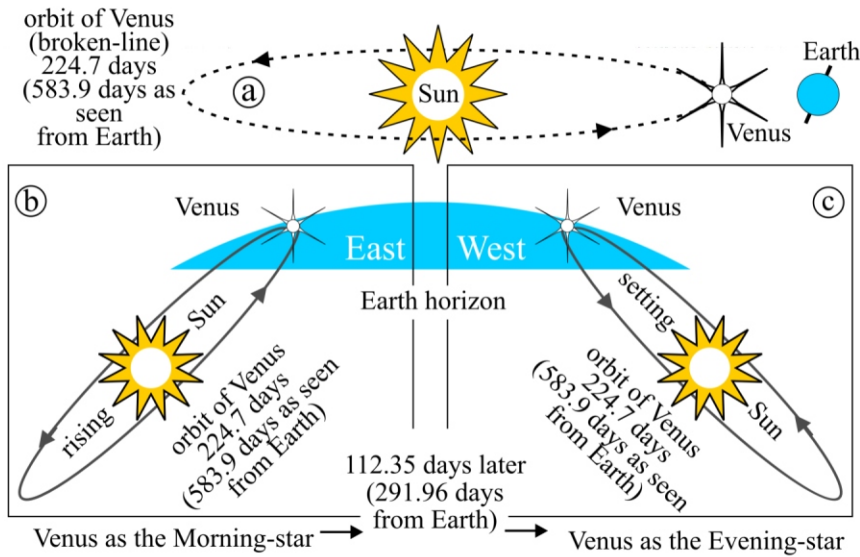
It should be mentioned that, nowadays, not all freemasons share the esoteric virtues or values of their predecessors. In 1667, during a time of spiritual upheaval across Europe—inspired by the Reformation—the English writer John Milton, in his book *Paradise Lost*, claimed that it was just 'too difficult' for men to get to Heaven and that they, therefore, should pursue the next best option by creating a Heaven on Earth for themselves. 'Why?' he questioned, 'live a life of deprivation and chastity on Earth, suffering in successive incarnations, simply to become a 'servant' of God in Heaven when they could, as a freemason, live a life of plenty and debauchery, as a 'king' for eternity on Earth; with the rest of mankind as slaves?'. Hence, a schism developed in freemasonry. The Rosicrucians kept to their belief in the Rosy Cross, or 'crown of thorns' and continue to this day to patronise the life and death of Jesus; whereas lesser freemasons chose the 'easier' way-out. These are the ones who, today, receive a 'bad-Press', storing-up treasures for themselves while their neighbours starve and suffer without realising that suffering purifies the heart and a pure-heart purifies the soul. In 1667 they turned their back on the teachings of Christ and now insist, through indoctrination, hypnotism, and brain-washing [of their 'higher-degree' membership] that Jesus never lived at all.

In *The Lost Tomb of Viracocha* I showed how Viracocha of Peru, c. AD100, and the Maya priest-king Lord Pacal, c. AD694, used the same Maya 'transformer' encoding technique that requires mirror-images to release the secret information; despite being separated by over 500 years in time and over 2,600 miles in distance. And Leonardo, who lived 750 years later, and more than 6,000 miles away, used the exact same encoding process as they did. The only answer to the enigma must be that the mechanism of 'reincarnation' facilitates the transmission of the same knowledge across time, distance and civilizations. When we examine all of the evidence, from various sources, it becomes clear that each of the miracle-makers brought the same knowledge to mankind and preserved it in the same or similar ways.

Some sceptics argue that this cannot be the case because none of those 'miracle-makers' had access to the transparent material, or computers, that we need today to decode the 'transformers'. But, as figure 1 shows, they were far more intelligent than us. They had no need for them: They simply observed an image, and downloaded it into, say, the left-hemisphere of their brain. Then, the brain produced another mirror-image and stored it in the right-hemisphere of the brain and manipulated the two to produce the necessary encoding.

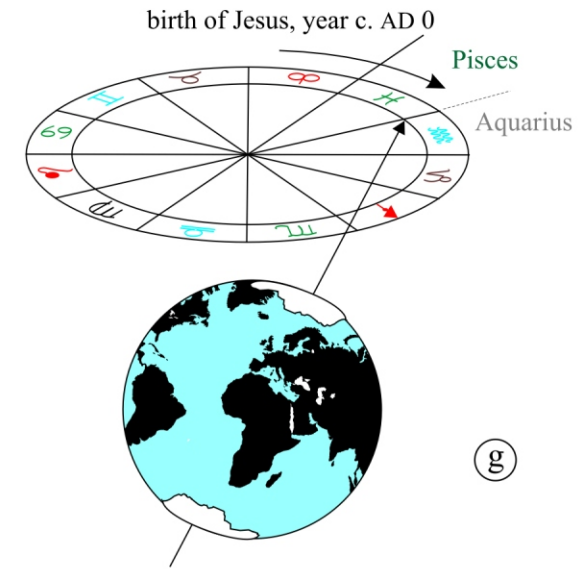
The secrets of the twin-star (planet) Venus

a) The orbit of Venus falls between that of Mercury (not shown here) and the Earth. The interval between successive identical appearances of Venus, as seen from the moving Earth, is 583.9 days so, in (b), Venus appears brightly in the dark morning sky, before the Sun rises. In (c), the Sun sets first, leaving-

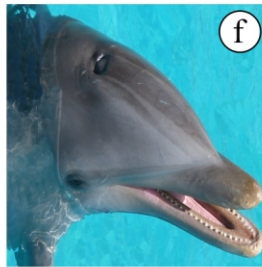


behind brightly shining Venus in the darkening evening sky. Hence, Venus, as the brightest of the heavenly bodies, is known as the 'morning-star' and 'evening-star', the twin-star'. Because brightness is associated with purity, Jesus is synonymous with Venus. On the last page of the Bible Jesus says 'I am ...the bright and morning-star' Revelation, XXII, 16.

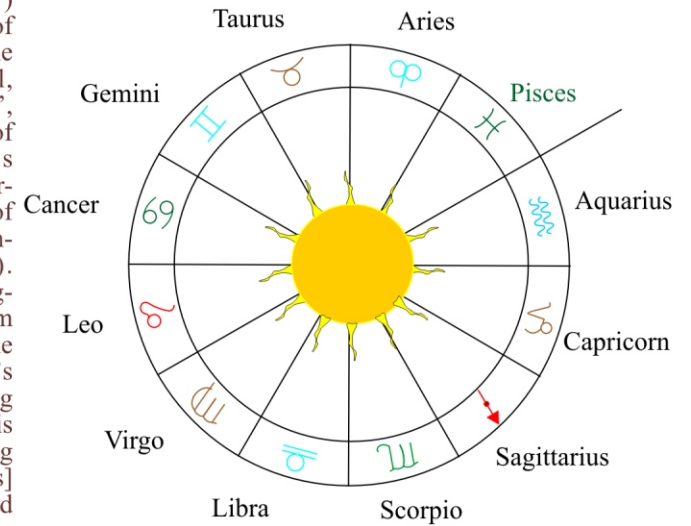
Astronomical Precession



f) The dolphin, in the lower part of the picture, is a mammal that behaves like a fish—like Jesus, the man, who was known as Pisces, the fish.

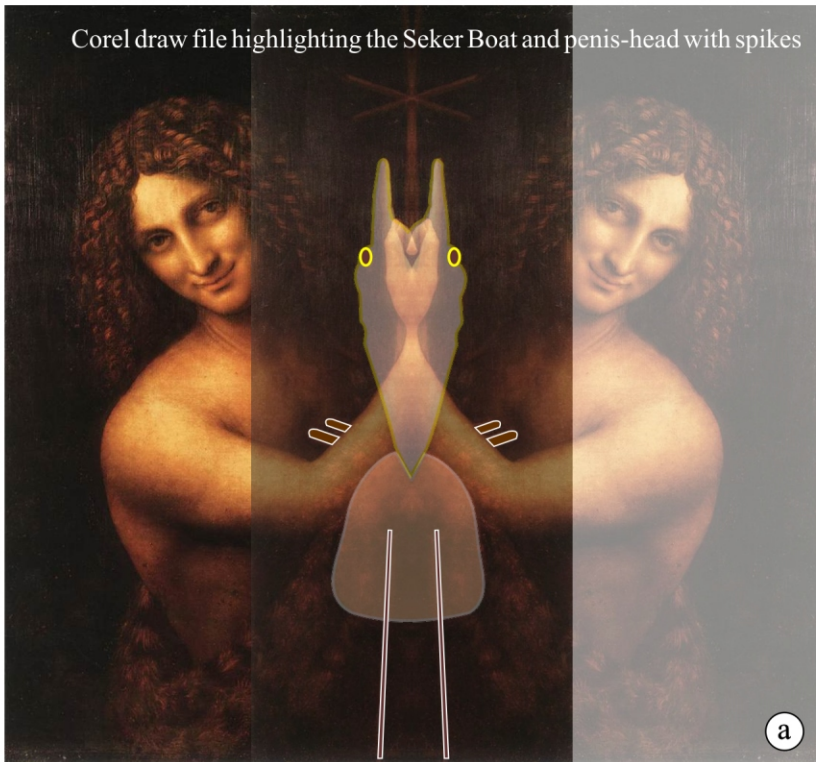


e) The head, face, and shoulders of a bat (representing 'death') emerge from the area of the pineal gland—the source of the soul, known as the '3rd-eye', located at the centre of the dolphin's forehead—with, either-side, the two heads of the 'twins', the twin-star Venus (Jesus). Notice the 'lightning-flashes' extending from the bat's ears to the corner of the bat's closed 'eyes'; referring to the fact that the bat is blind but can 'see' using 'sonar' [sound waves] through the ears; instead of light waves (electromagnetic waves—lightning, or light waves) through the eyes.



c) The Earth cyclically 'wobbles' on its axis every 25,800 years due to the effect known as 'precession'. This means that it takes 2,150 years for the North Pole of the Earth to pass through each astrological 'sign' of the Zodiac. Jesus was born at the beginning of the Age of Pisces, the 'sign of the fish'. Hence the association of Jesus with 'Pisces'.

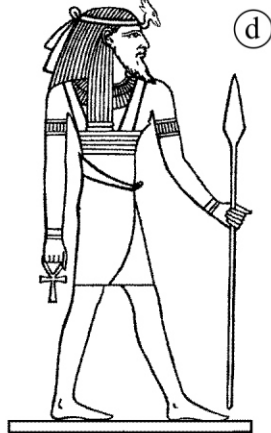
Corel draw file highlighting the Seker Boat and penis-head with spikes



a) and b) Jesus, as the 'twins', pointing to the star Venus. One hand of each twin combines to create the image of a bat, the god of death, while each, at the same time, points to their own 'pure' heart with two fingers—that emulate the compasses of the freemason. The southerly-ray of the star then diverges to, likewise, become the compasses of the freemason. The folded bat's wings emerge from the urethra of an erect penis (outlined in (a))—suggesting that 'the erect penis brings death'. The diverging legs of the freemason compasses pierce the head of the penis. The Maya, of Central America, are often depicted, in carvings, stabbing their penis with cactus spikes to

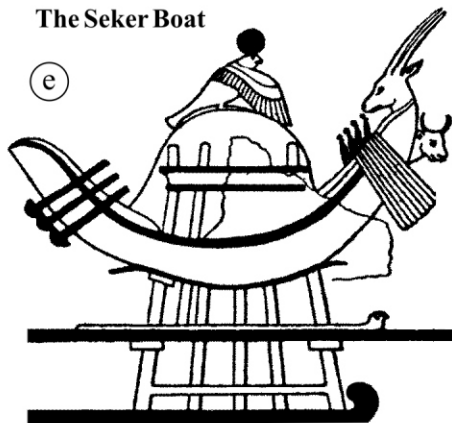


d) Reshef, 'the bearded white man' c.1400BC, (Egypt) was associated with the Sun god, fertility, and healing. (E. A. Wallace-Budge *The Gods of the Egyptians*).



c) Jesus, with a halo and compasses of the freemason as the 'great architect of the Universe' [God]. (Bible Moralisee c.1225).

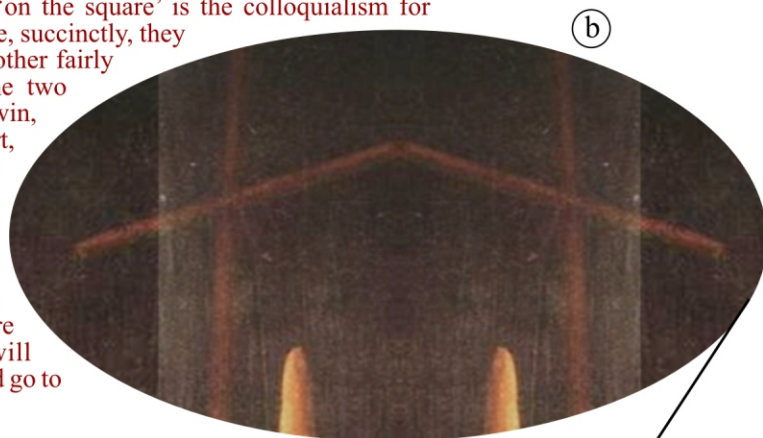
The Seker Boat



e) Seker, the Egyptian God of death and rebirth, carried the coffin of the dead Sun god across the heavens. The rear of his boat is carved with a gazelle-head and the figurehead carried a gazelle with a beard, associating the boat with Reshef—the 'white man with a beard'[God]—and fertility. (E. A. Wallace-Budge *The Gods of the Egyptians*). The boat—a precursor of the Viking long boat—features a cow, Hathor, the mother-goddess, of the Egyptians—who was later adopted as the Norse mother-goddess Auðumbla.

cause pain—to crowd-out the pain caused by frustration brought-about by sexual abstinence. The central bat-figure also becomes the head of Reshef (d)). The bat also transforms into the head of a gazelle (highlighted in (a))—often carved into a figurehead found on the bow of the Seker Boat (e)), complete with oars, inside the boat—recognising that Jesus accompanied God in the heavens. This composite picture hence says 'Jesus (the twins) was a freemason who brings light and purity (Venus) to the heart and in so-doing overcomes pain (cactus spikes) and death (the bat)'. He was associated with the Sun god (Jesus was his son) and with healing.

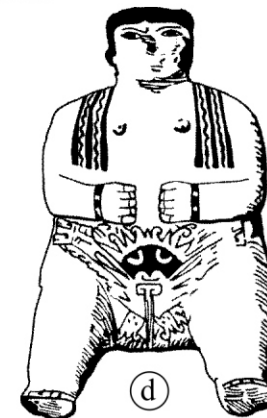
a) Each twin points to (b)) the set-square [in 3-D] of the freemason: [To be 'on the square' is the colloquialism for freemasonry because, succinctly, they claim to treat each other fairly and 'squarely']. The two fingers of each twin, pressing on the heart, also represent the compasses of the freemason. (a)), hence, says; 'those who use the compasses of the freemason, who are on the square, will purify their heart and go to Heaven'.



c) An open-winged bat [with large ears], licking an orgasmic vagina—conveying the message 'procreation brings death'. [But the face is that of a cow? In Norse mythology the cow Audumbla licked away salty rocks to reveal the father of Odin: she licked free his hair, then his head, and then his body—she is the 'licking cow'].



d) Clay effigy of a female, from Nazca, Peru. A killer-whale covers her vagina; conveying the message, 'procreation brings death'.



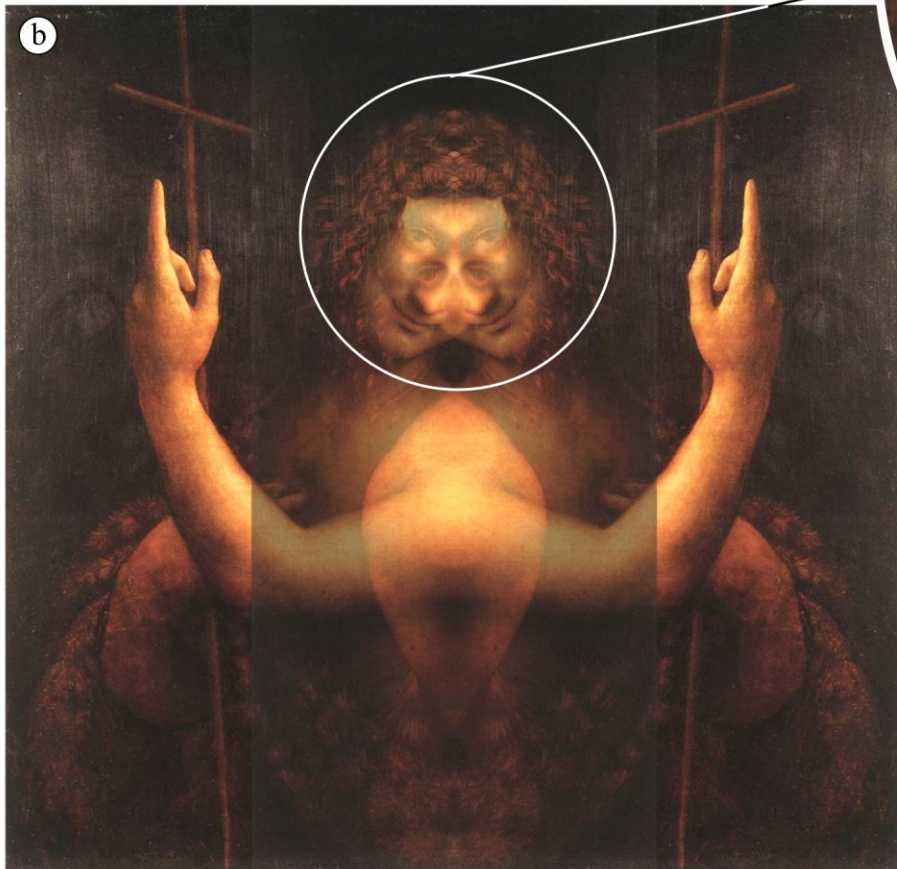
e) Mochica Indian stucco-relief of 'prisoners', found on the northern wall of the platform on the first level of Huaca Cao Viejo in the Chicama valley on the northern coast of Peru. The 'captives' are shown bound by the neck with heavy rope, parading with erections. The message here reads 'procreation leads to captivity and imprisonment on Earth'—'the pure of heart go to Heaven while those who procreate find only death and reincarnation'. This is because normal souls reincarnate to the same DNA. If we leave behind no DNA then a 'good' soul has nothing to return to; which is why priests are bound to celibacy, and nuns must be virgins. (note; really bad souls always reincarnate as lower species).



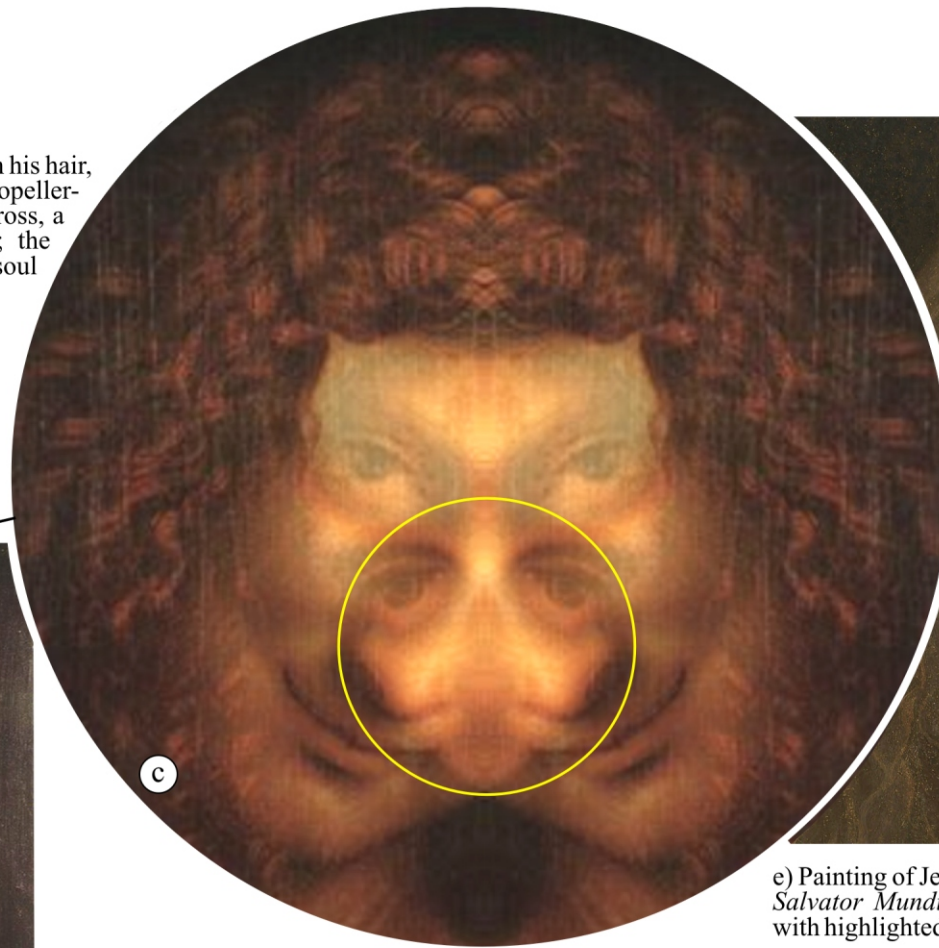


c) Head and face of Jesus. The curls in his hair, above the crown chakra, form a propeller-like cross and, in the centre of the cross, a circle, representing the 'soul-hole'; the place at the top of the head where the soul leaves the body.

Viracocha, the crab, and Jesus, as Pisces 'the fish'



b) Viracocha, the crab, with 6 legs, a shell, and 2 claws pointing to Heaven, walking towards us, with a cross of Christ (c) on his back.



the face of a cat-fish emerges from the lower part of the face (circled in yellow). The cat, which is said to have 9-lives, represents the notion of reincarnation. The fish confirms that the large eyes (above) belong to Jesus (Pisces, the fish)



e) Painting of Jesus as the 'salvation of the World', *Salvator Mundi* (detail), by Leonardo da Vinci, with highlighted eyes.



d) A leaping fish (with an open mouth, grabbing each eye-ball of Jesus) appears either-side of the Jesus eyes (which is easier to see in (a)) confirming, again, that the eyes belong to Jesus (Pisces the fish).

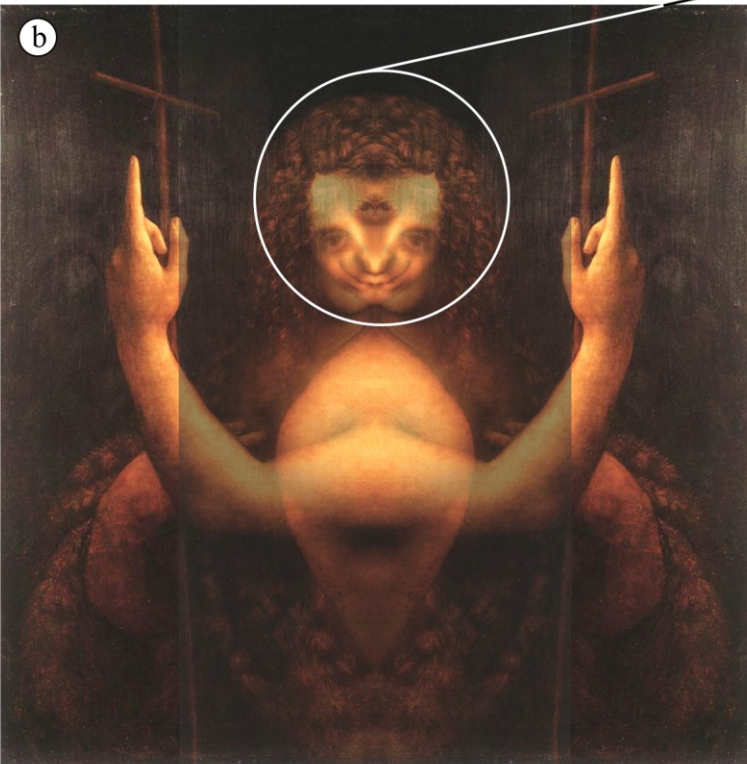


a)

b) and c) Nudging the transparencies apart, slowly, 1/100 of a millimeter at a time (on the computer screen), focuses our attention on the pineal gland, the 3rd-eye, in the centre of the forehead. The eyes of Jesus now transform into the face of a kitten—a 'baby' cat—referring, on the one hand, to the cat, which is associated with 9 lives (multiple rebirths) and on the other, to a 'newly-born' creature, or 're-birth'.

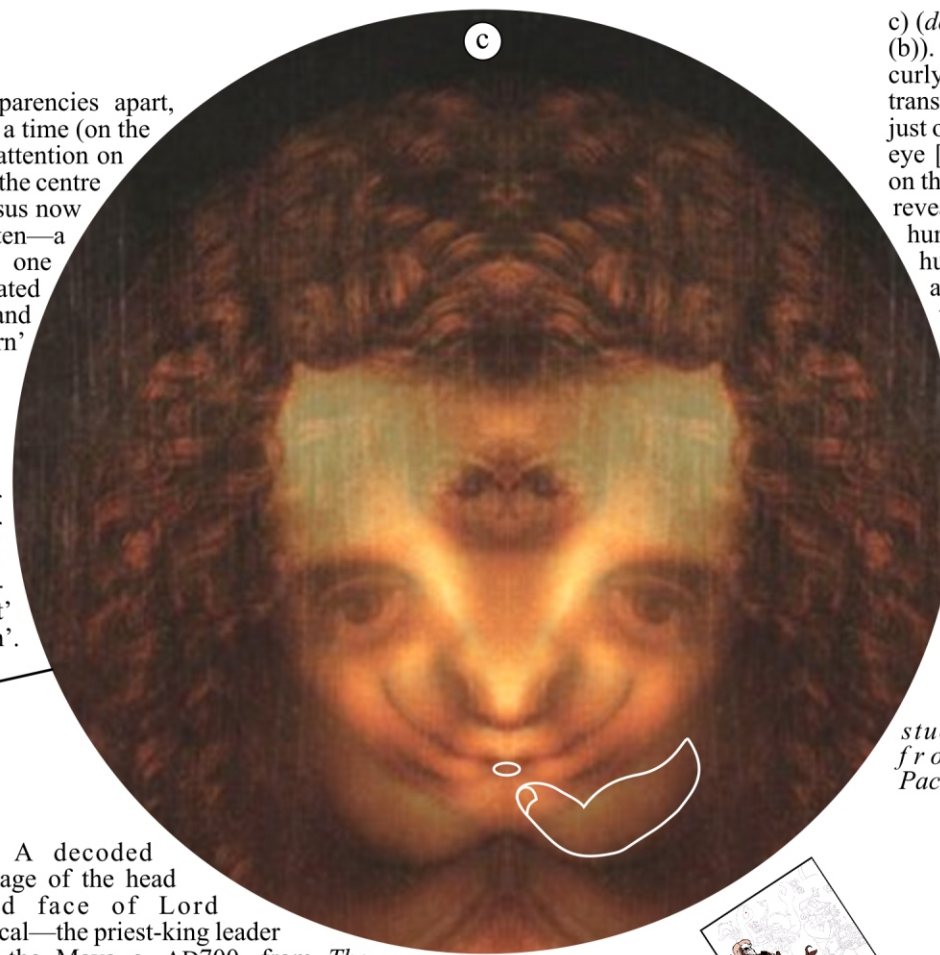
a) Original corel draw file.

c) Jesus teases-down his lower-lip with the tips of his index fingers (one of which is outlined in white for clarity) revealing a pearl, the symbol of reincarnation—saying 'it is the pineal gland that accommodates transformation of the soul, facilitating reincarnation into the body of a new-born baby'. Beneath the chin of Viracocha (in (b)), 'smudges of brown paint' take the shape of an open-winged bat flying towards us; referring to 'death'. This scene, hence, explains the process of 'death' and 'rebirth'.



b)

e) A decoded image of the head and face of Lord Pacal—the priest-king leader of the Maya c. AD700, from *The Mural of Bonampak*, Mexico—shown as a 'stag' (an eponym for Jesus) regurgitating a pearl, while bowing. f) Another, from the Sun-shield of Monte Alban, c. AD700, showing Lord Pacal doing the same. Here, the two hemispheres of the brain reveal how these 'transformers' were decoded without the use of transparencies. The stag-and-pearl are associated with the reincarnation-of-Jesus because stag antlers are synonymous with the crown of thorns worn by Jesus at the Crucifixion. The stag is also associated with reincarnation because the stag is a ruminator; it regurgitates food into the mouth to aid digestion, allowing the food to 'live again'. The white pearl refers to the white planet Venus (Jesus). Hence, the regurgitation of a pearl refers to the reincarnation of Jesus. Viracocha, the crab, in (e)) regurgitates his own soul (grey) to give to Lord Pacal. Which tells us that Lord Pacal was the reincarnation of Viracocha and that Lord Pacal, the stag, was one and the same as Jesus, the stag.



c)

c) (detail) Close-up of the head featured in (b)). The previously illustrated cross in the curly hair on top of the head now transforms—in the centre of the forehead, just on the hairline—into a large all-seeing-eye [God]. Closer inspection (zooming-in on the computer screen) of the dark eyeball reveals a human face. Either-side of the human face, outstretched wings show the human to be in flight—in the soul world, as the soul leaves the body. Again (on the computer screen), on top of the large eyelid, sits a spider with outstretched legs: The spider is revered by freemasons because it spins a silky thread that is synonymous with the silver thread known to them as the 'cable tow'—by which, with disciplined meditation and ritual, the soul can temporarily leave the body to experience an out-of-body experience in the soul world.

stucco head, from Lord Pacal's tomb

d)



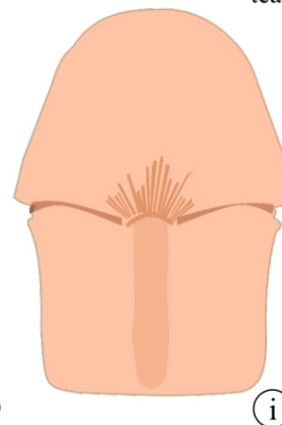
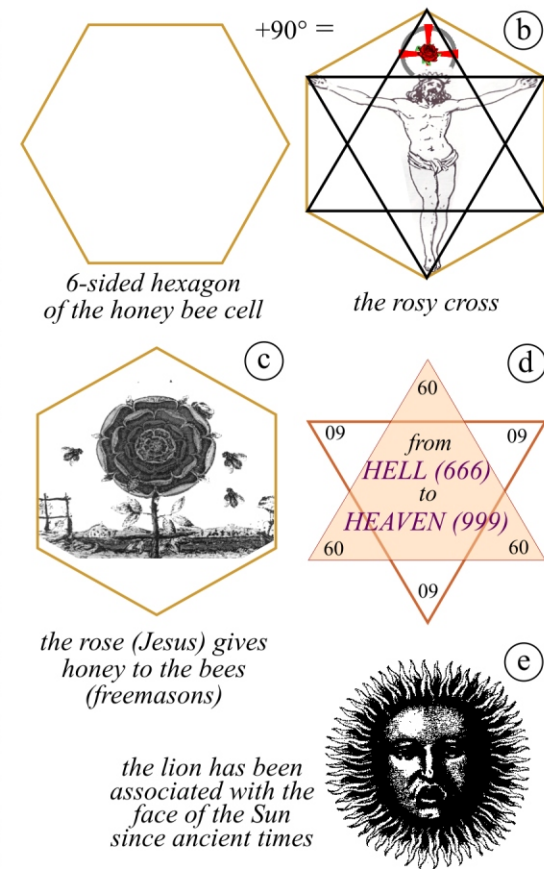
e)

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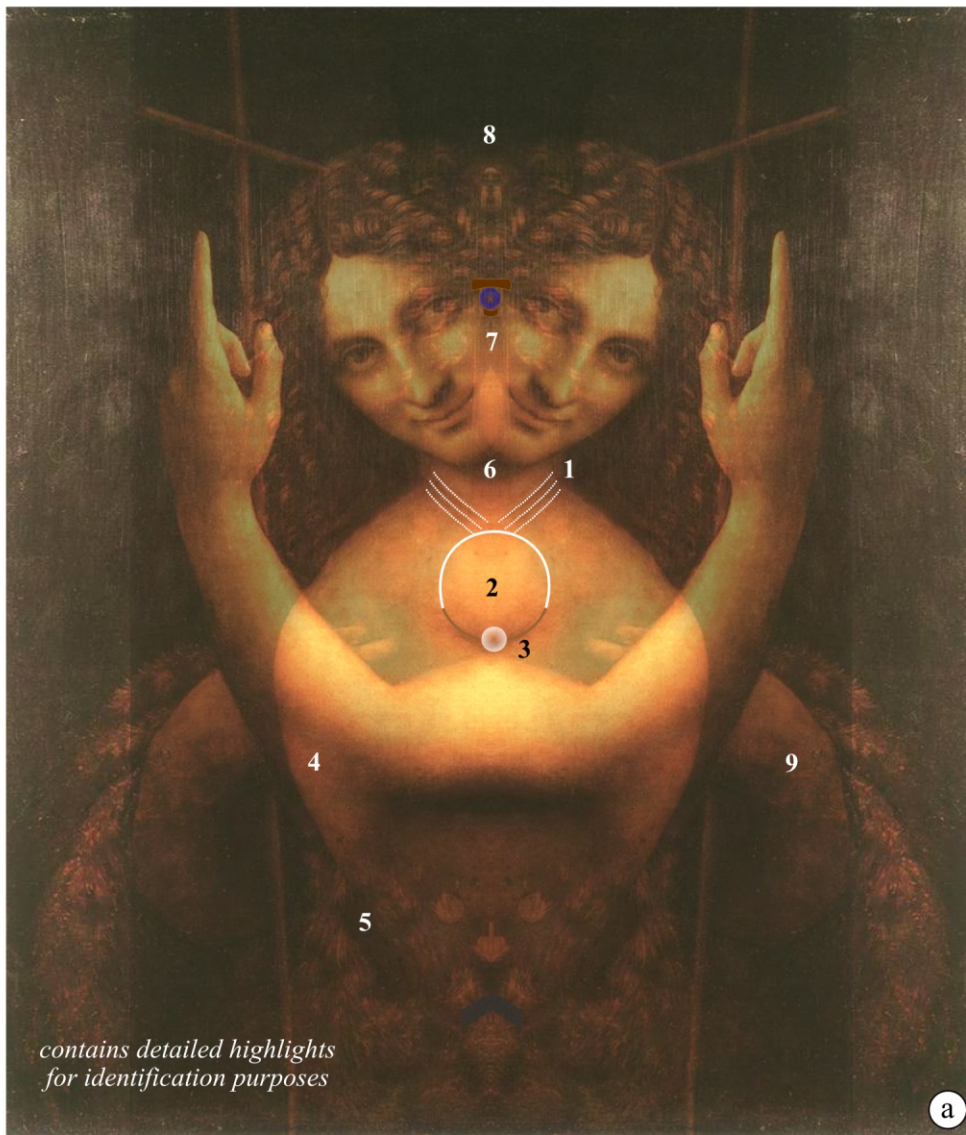
f)



a) Now, Viracocha carries on his back two large—and heavy—milk-filled breasts and offers them to the twins, who radiate a beam of hexagonal light from their joint pineal gland; suggesting they have entered ‘the place of milk and honey’, Heaven. The faces of the twins coalesce into the face of an open-mouthed lion [the common eye is the lion’s nose]. The face-and-mane of the lion is analogous to the Sun (e)) [God] b) One branch of freemasons, the Rosicrucians [those of the ‘rosy cross’], do still believe in Jesus [and that he died on the cross]. The rose represents the crown of thorns worn by Jesus at the Crucifixion. c) The freemason lodge—where freemasons meet—is likened to a bee hive, where worker bees collect honey for the Queen (the Grand Master). And Heaven, for the Hindu, is a ‘milky-ocean’—the ‘foam of the sea’—Viracocha. d) The symbol of Judaism, the 6-pointed Star of David, is likewise derived from the hexagon. It describes a 60° equilateral triangle (666) as Hell (on Earth), while its vertical mirror-image, 999, represents the number of a freemason (and Heaven)—the highest number that can be reached before becoming one (1) [1,000] with God. In the lower part of the scene, the large face of Jesus—surrounded by a broken-dotted-circular-halo—looks-out from the under-shell of Viracocha. The breasts and the Jesus-face together form a heart shape, associating Jesus with love.



f) – i) Tutankhamun died in 1323BC. The exquisite treasures in his tomb could only have been made by a miracle. Decoding them reveals that Jesus was a reincarnation of a lineage that includes Tutankhamun (figure 2). The name translates into ‘the son of God’. He was one of the first ‘esoteric teachers’—the term freemason, (as mentioned earlier) was not coined until around the 11th-century. His golden mask (f) reveals the colours of a honey bee. The 28 horizontal blue stripes and the 28 horizontal gold bands refer to the 28-day rotational spin of the Sun on its axis. g) From the side, the sting of the female queen (or worker) bee can be clearly seen [the male drone has no sting]. Moreover, the drone is made from an unfertilized egg and develops through a process known as parthenogenesis, virgin birth. The bee is also an insect known to be affected by the Sun and the radiating Sun’s rays are clearly portrayed on the back of the mask (h)). As the Sun spins on its axis every 28 days it regulates the 28-day human female fertility cycle, and hence human fertility; which, on closer inspection, explains why the back of the mask (i)) takes the shape of an erect human penis. But why is Tutankhamun shown with the sting of a female Queen (or worker) bee, when he was a male? Leonardo explained the reason for this in his painting *The Virgin and Child with St. Anne* which, when decoded, reveals that a Queen bee can be made from either a Queen lava or from a worker lava; in the same way, a Jesus figure can be made from a worker, like Leonardo, or through a virgin birth, like Jesus.



a) The twin heads of Venus wear a 3-tiered pearl necklace¹, from which hangs the sphere of the Sun², with a smaller planet, below, in orbit³—which must be Venus. The two heavenly bodies together resemble the breast of a human female; the nipple of which just touches the pyramid-shaped hill below. The centre of the scene is dominated by a close-up of a large Sun-face⁴ with laughing eyes and a large open mouth that scoops in a group of light-brown paint smudges that coalesce into the form of an open-winged bat⁵ (representing death). The top of the Sun-face is shown with open-lips⁶ kissing the twins above. The curls on the heads of the twins coalesce, in the centre, to form a ‘third-eye’ in-between one eye of each twin⁷. Just above the eye, the curls of the hair again coalesce into a portly figure wearing the hat of a freemason⁸. He is positioned in the corner of a set-square formed by yet more curls. In the background, what looks like a larger planet (perhaps Earth)⁹ is illuminated at the top by sunlight that forms a crescent as it spins on its axis. Bringing the information together it says ‘the Sun devours the dead, the Sun (God) loves, and kisses, Venus (Jesus); Jesus the freemason is ‘on the square’. He is the all-seeing-eye of God. The Sun and Venus together provide the heavenly milk—which makes the milky ocean (Heaven)’.