

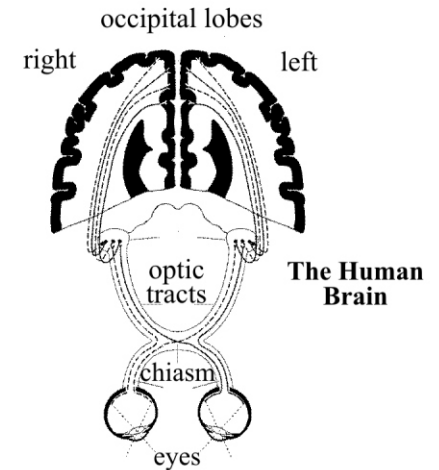
the decoding of *JOHN THE BAPTIST* c.1516, by Leonardo da Vinci

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 decoding 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 as 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.

a) 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 [the sun in the face] and water. This only happens when we are in the foam of the sea. Inca accounts say that he walked the lands of Peru performing great miracles, healing the sick with his bare hands and admonishing all to love one another. Maya tomb treasures say that he was the reincarnation of Jesus and that, when he died, he reincarnated as Lord Pacal of the Maya.



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

c) 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.

[illegible]

2

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.

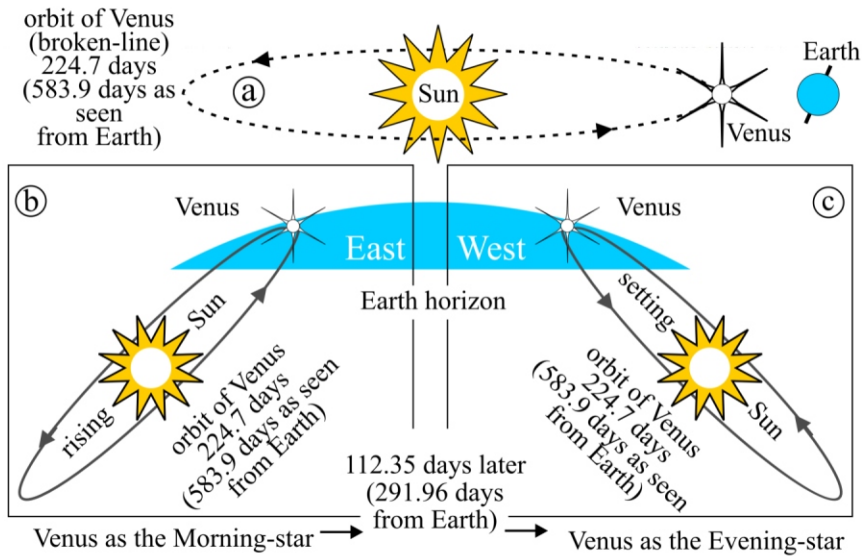
It should be mentioned that, nowadays, not all freemasons share the esoteric virtues or values of their predecessors. In 1667, during a time of spiritual upheaval across Europe—inspired by the Reformation—the English writer John Milton, in his book *Paradise Lost*, claimed that it was just ‘too difficult’ 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.

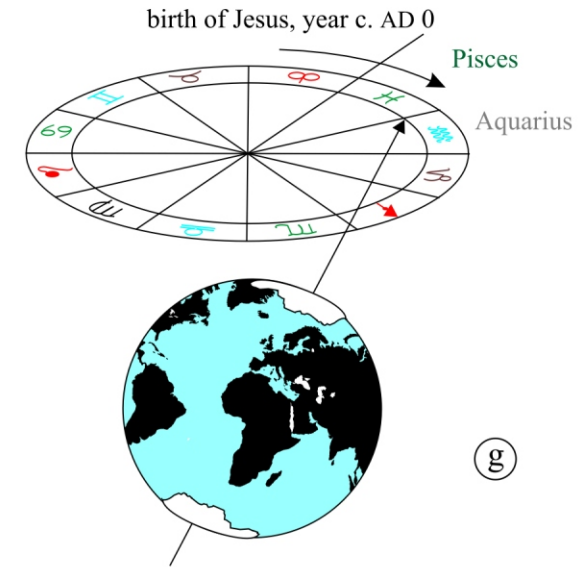
The secrets of the twin-star (planet) Venus

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-

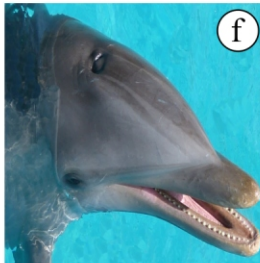


behind brightly shining Venus in the darkening evening sky. Hence, Venus, as the brightest of the heavenly bodies, is known as the 'morning-star' and 'evening-star', the twin-star'. Because brightness is associated with purity, Jesus is synonymous with Venus. On the last page of the *Bible* Jesus says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

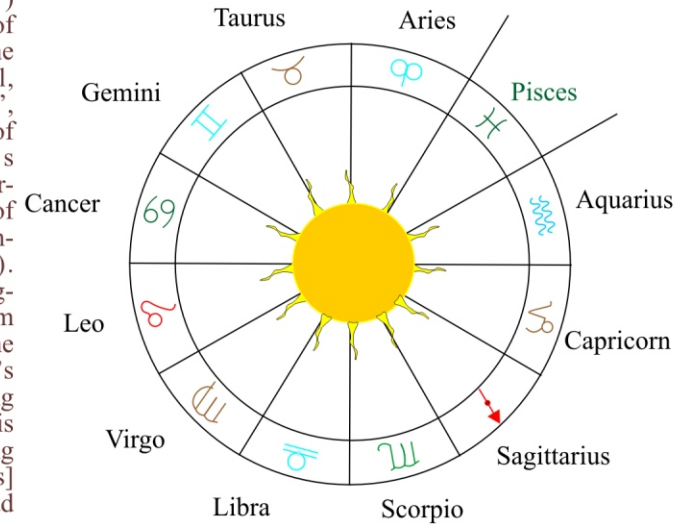
Astronomical Precession



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.

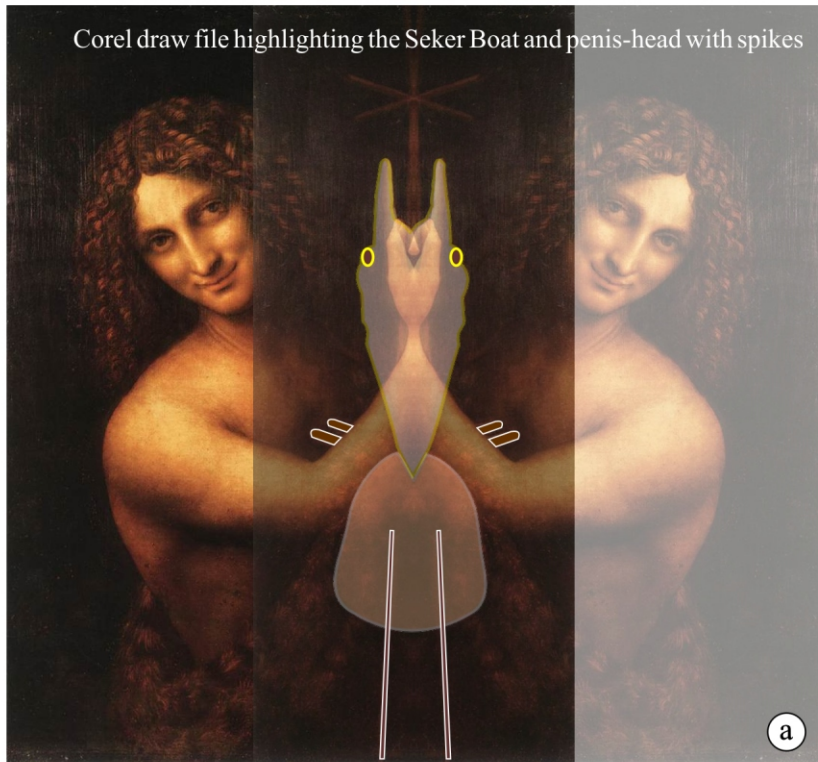


e) The head, face, and shoulders of a bat (representing 'death') emerge from the area of the pineal gland—the source of the soul, known as the '3rd-eye', located at the centre of the dolphin's forehead—with, either-side, the two heads of the 'twins', the twin-star Venus (Jesus). Notice the 'lightning-flashes' 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



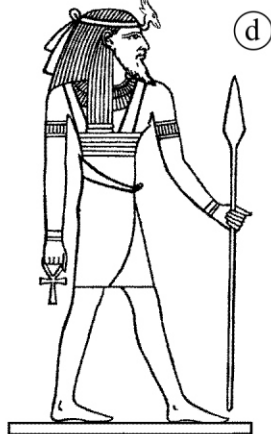
b

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



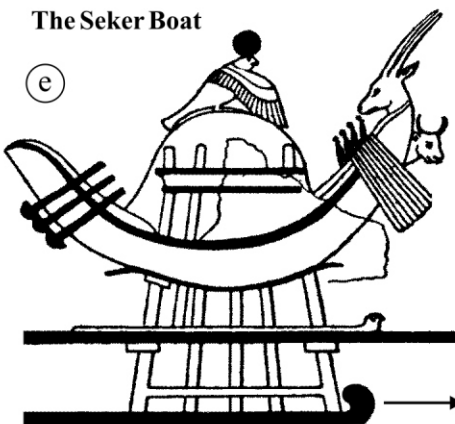
c) Jesus, with a halo and compasses of the freemason as the 'great architect of the Universe' [God]. (Bible Moralisee c.1225).

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*).



d

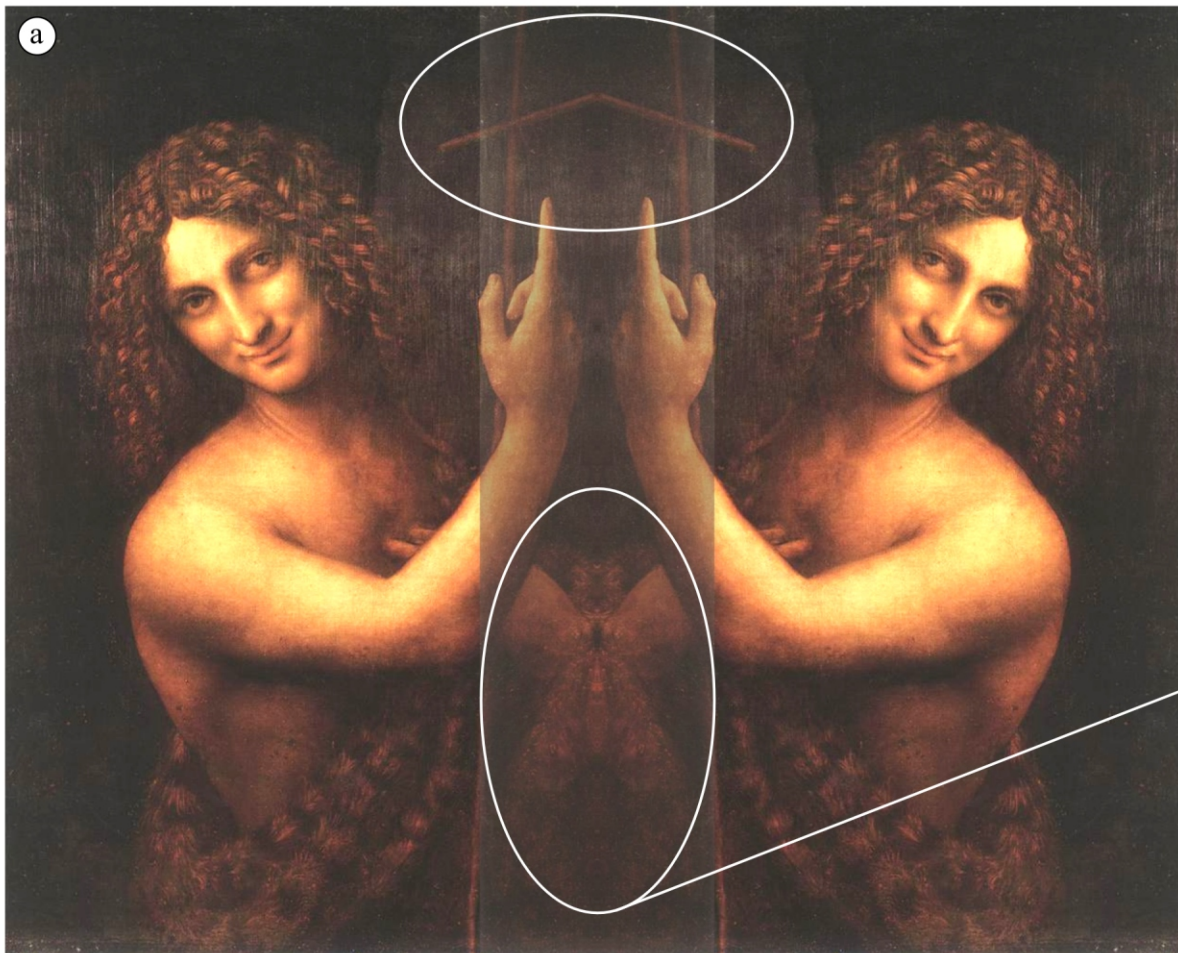
The Seker Boat



e) Seker, the Egyptian God of death and rebirth, carried the coffin of the dead Sun god across the heavens. The figurehead of the boat carries a gazelle head 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.

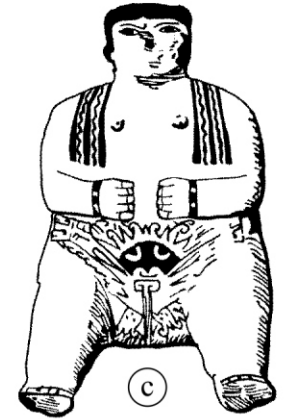
a) Each twin points to the set-square [in 3-D] of the freemason: The Chinese book of Great Learning explains the Golden Rule about the measuring square, that calls upon a ruler to treat others as he would have others treat himself—or, as Jesus said, 'love thy neighbour as thyself', *Mathew*, XII, 37 – 40. This sets-out the ground rules for a relationship between 2 parties, as a measuring square sets into stone the relationship between two sides. The square is therefore the mark of the virtuous man and the knowledgeable man. The two fingers of each twin, pressing on the heart, also represent the compasses of the freemason, hence, (a)) says; 'those who use the compasses of the freemason, who are on the square, will purify their heart and go to Heaven'.



b) An open-winged bat, with large ears, licking an orgasmic vagina—conveying the message 'procreation brings death'. But, on closer inspection, 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'.



c) Clay effigy of a female, from Nazca, Peru. A killer-whale [according to archaeologists] covers her vagina; conveying the message, 'procreation brings death'.



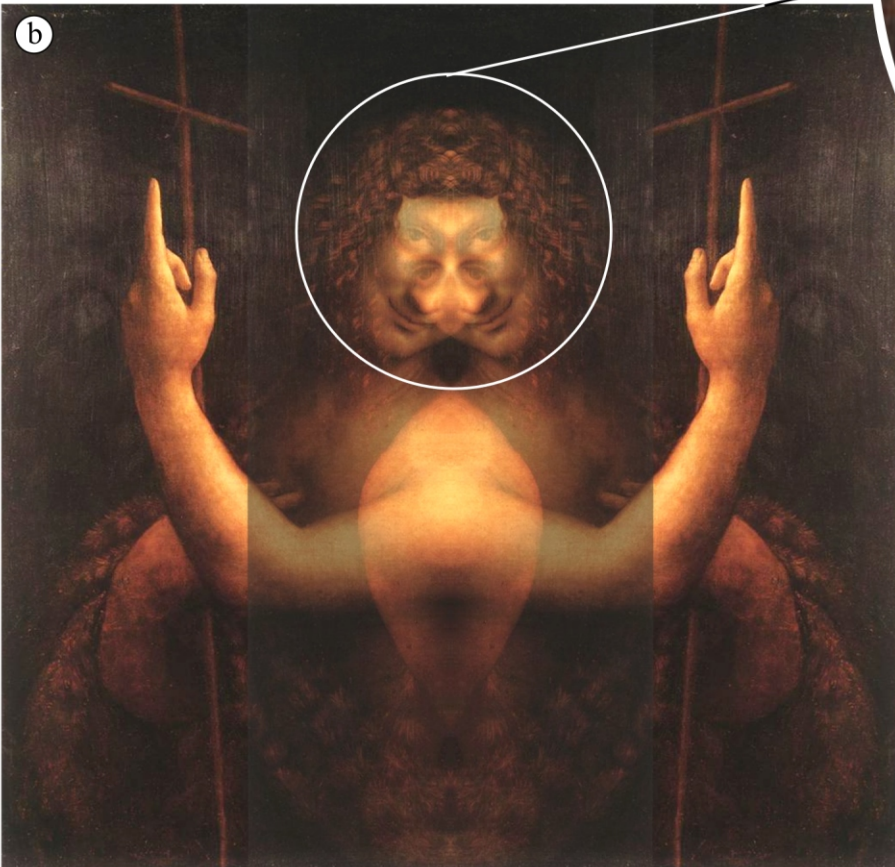
d) Mochica Indian stucco-relief of 'prisoners', found on the northern wall of the platform on the first level of Huaca Cao Viejo in the Chicama valley on the northern coast of Peru. The 'captives' are shown bound by the neck with heavy rope, parading with erections. The message here reads 'procreation 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. [Really bad souls always reincarnate as lower species]. This also explains why pharaohs and Inca kings married only their sister; if they didn't make it to Heaven, this time, they would reincarnate back into the royal family, giving them a better chance next time.





c) Head and face of Jesus. The curls in his hair, above the 'crown chakra' [the pituitary gland] form a propeller-like cross. The centre of the cross, marked with a sphere, shows the soul leaving the body permanently, on death of the body.

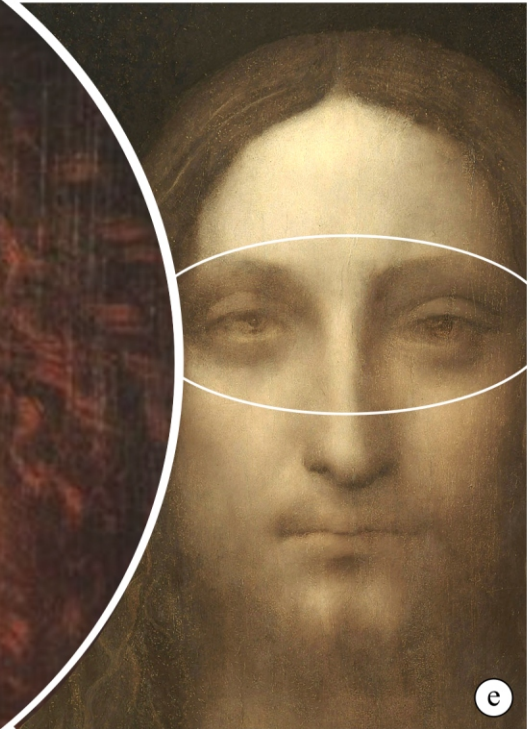
Viracocha, the crab, and Jesus, as Pisces 'the fish'



b) Viracocha, the crab, with 6 legs, a shell, and 2 claws pointing to Heaven, walking towards us, with a cross of Christ in each claw, and the head 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)



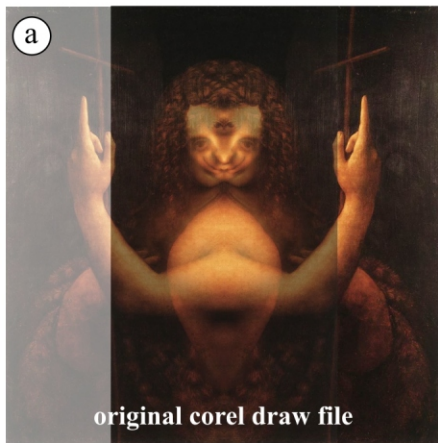
e) Painting of Jesus as the 'salvation of the World', *Salvator Mundi* (detail), by Leonardo da Vinci, with highlighted eyes.



d

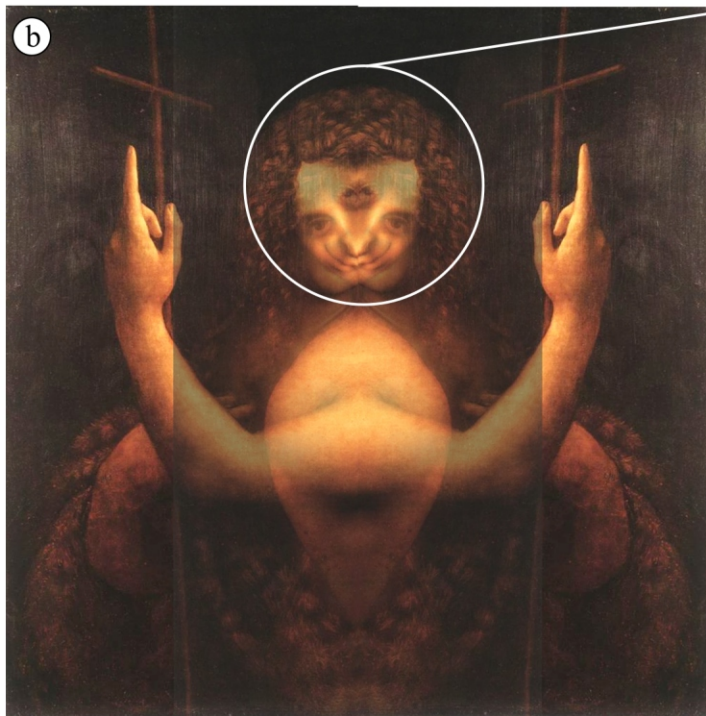


d) A leaping fish (with an open mouth, grabbing each eye-ball of Jesus) appears either-side of the Jesus eyes (which is easier to see in (a)) confirming, again, that the eyes belong to Jesus (Pisces the fish).



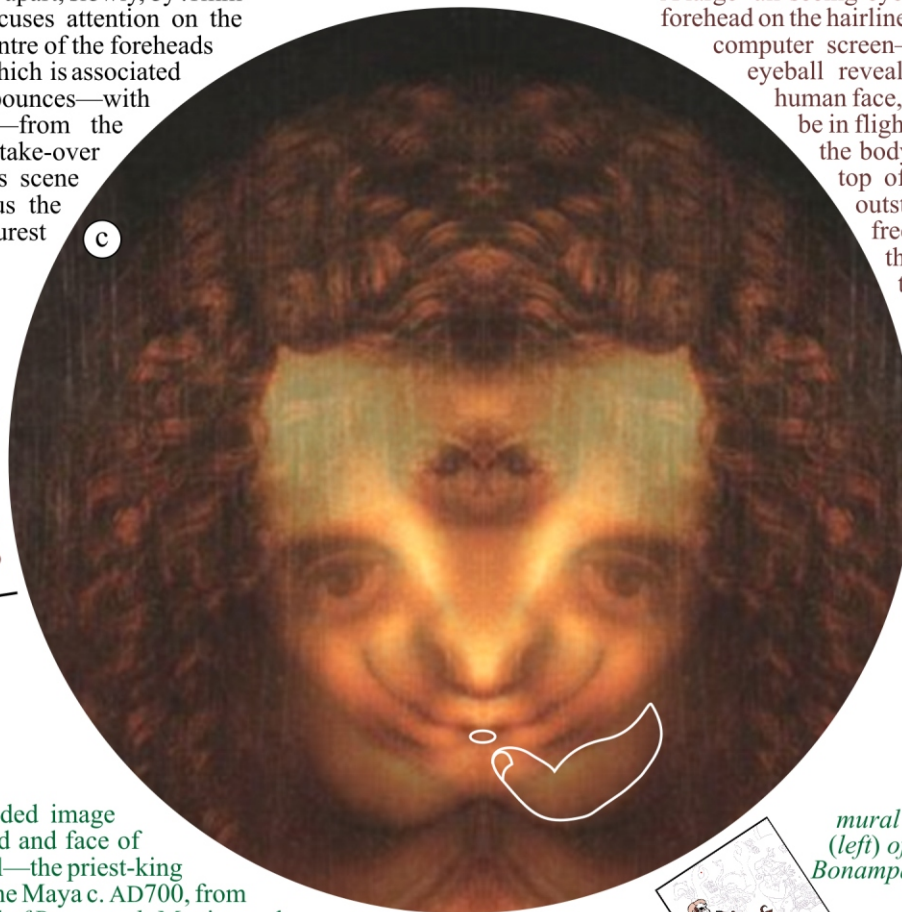
b) and c) Nudging the transparencies apart, slowly, by .1mm steps (on the computer screen) focuses attention on the pineal gland, the '3rd-eye', in the centre of the foreheads of the twins, Jesus. A 'baby' cat, which is associated with 9 lives [multiple rebirths] pounces—with brightly-lit front-legs and paws—from the pineal gland, to grab the nose and take-over the face of a new-born baby. This scene refers to the reincarnation of Jesus the 'twins', Venus; the brightest and purest source of light in the Heavens.

c) (right) in this composite scene, 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, [highlighted], 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) Viracocha, the crab with 6 legs, a shell, and 2 claws pointing to Heaven, walking towards us, with a cross of Christ in each claw, and the severed head of John the Baptist on his back [c, detail]; playing the role of Jesus ['the twins'].

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' [another eponym of Jesus] regurgitating a pearl and bowing, with crossed arms that carry two sticks; referring to the cross of the Crucifixion. f) Another decoded image, this time 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 it 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)) [on Lord Pacal's head] 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.



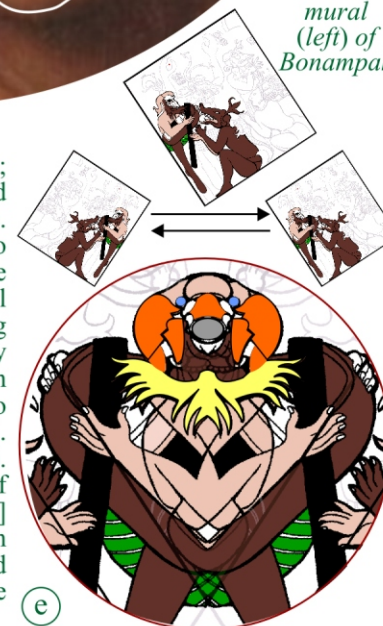
A large 'all-seeing-eye [of God]' appears in the centre of the forehead on the hairline. Closer inspection [zooming-in on the computer screen—too faint to see here] of the dark eyeball reveals a human face. Either-side of the human face, outstretched wings show the human to be in flight—in the soul world, 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 Pacal's tomb

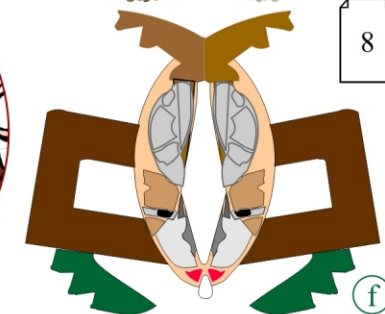


mural (left) of Bonampak

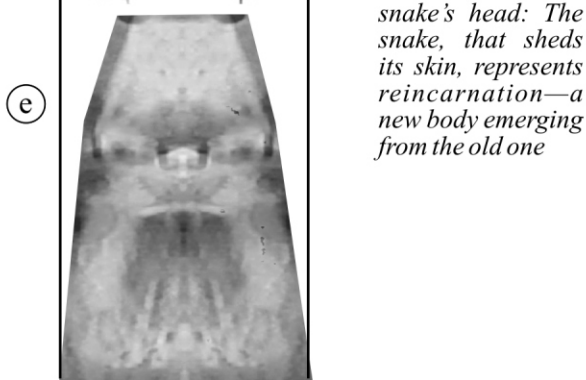
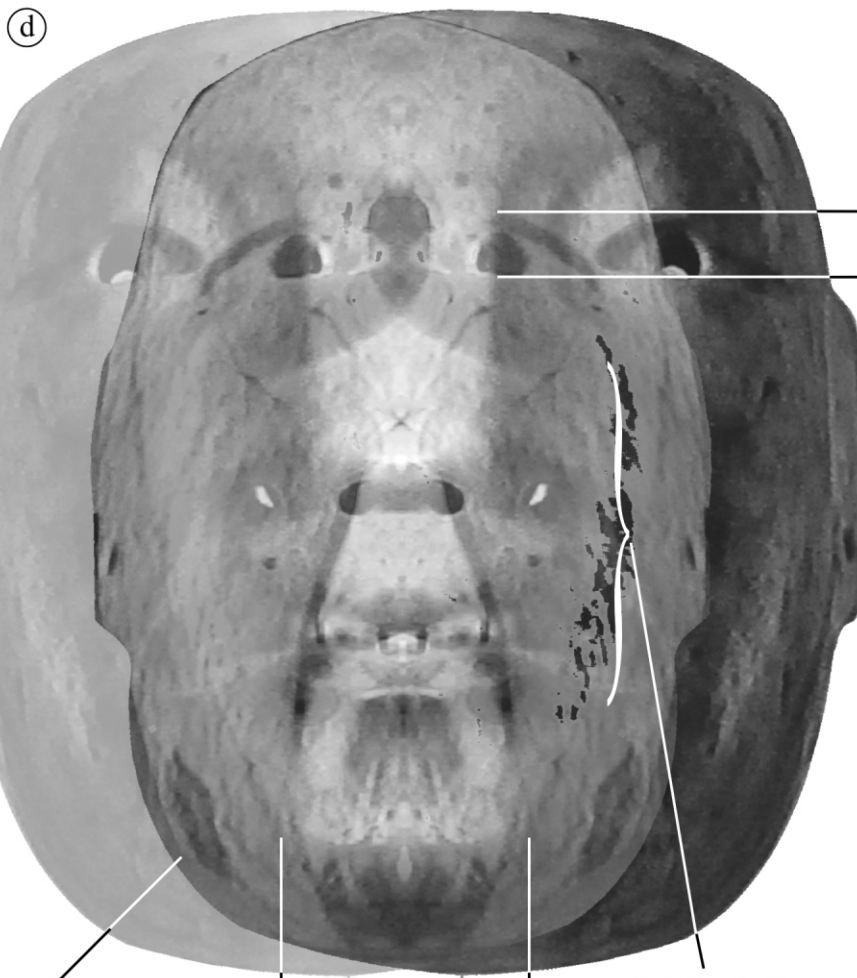
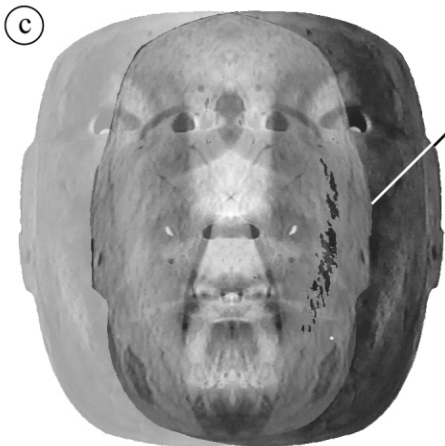
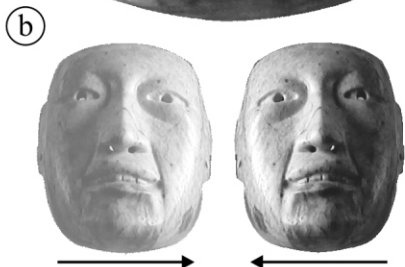
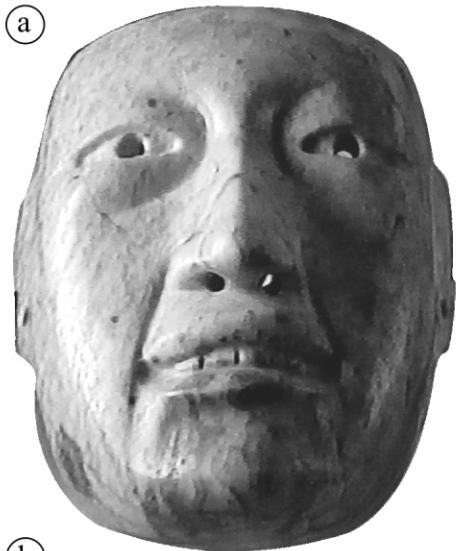
Sun-shield of Monte Alban



8

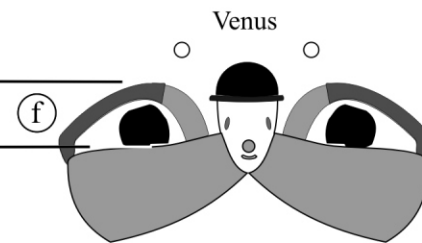


supporting evidence from
the Olmec Stone Face—
 an Olmec 'transformer,' c. 500BC
 [Xalapa, Museum, Mexico]



*snake's head: The
 snake, that sheds
 its skin, represents
 reincarnation—a
 new body emerging
 from the old one*

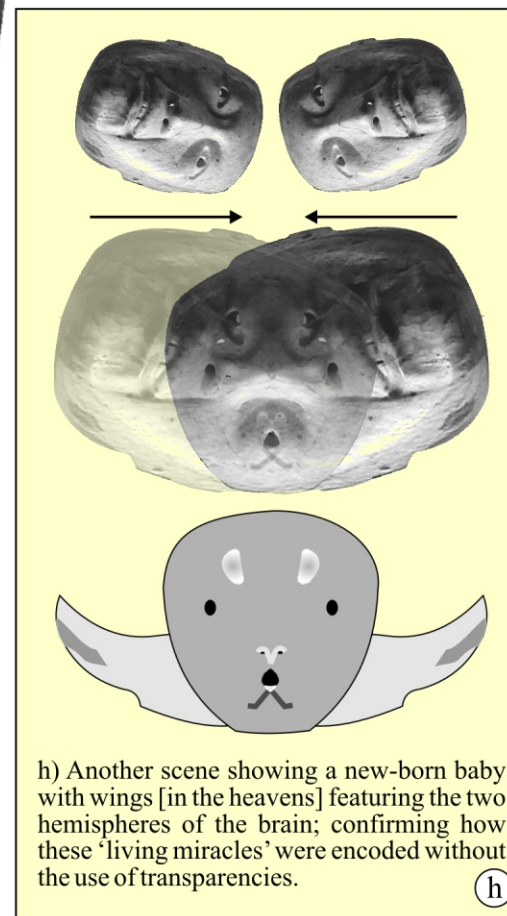
e) Smiling cat (with 9 lives) pouncing on a mouse. The cat is used, once again, as it is in *John the Baptist*, to show what happens when the soul leaves the body to reincarnate in another. The nose of the cat doubles-up as the 'pearl of reincarnation' carried in the front-teeth of a snakehead.



f) 'Squint-eye' refers to 'surprise' and 'astonishment' as the soul leaves the body from the pineal gland of a freemason; appearing with wings [in spiritual flight] during a temporary 'out-of-body' sojourn into the soul-world.



b) Corresponding archaeological artefact: Stucco (plaster and dirt) head featuring the decaying face of the dead Lord Pacal c. AD694 [from the floor of his tomb in the pyramid of Inscriptions, Palenque, Mexico]. The ostensible 'firing crack' on the nose-bridge refers to the gateway of the departing soul during an out-of-body sojourn; which is used as an analogy to explain what happens at the moment of death. It explains why many people open-up-wide their eyes—in astonishment—at the moment of death.

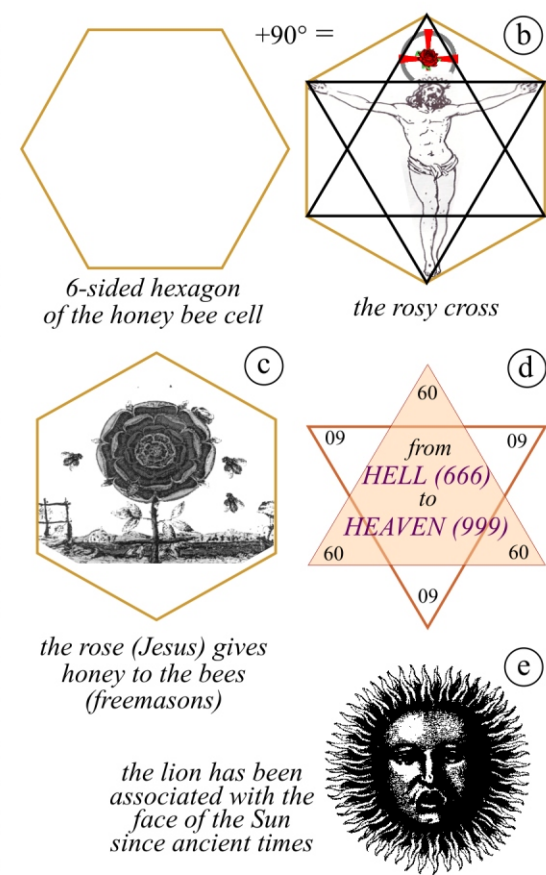


h) Another scene showing a new-born baby with wings [in the heavens] featuring the two hemispheres of the brain; confirming how these 'living miracles' were encoded without the use of transparencies.



a

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.



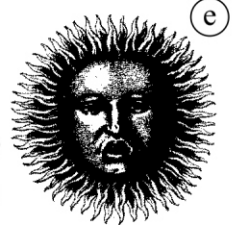
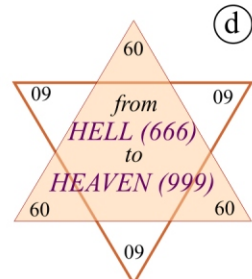
6-sided hexagon of the honey bee cell

$+90^\circ =$

the rosy cross



the rose (Jesus) gives honey to the bees (freemasons)



the lion has been associated with the face of the Sun since ancient times

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.



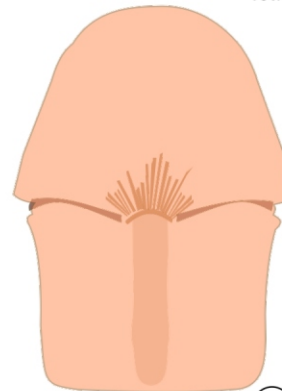
King Tut., with the sting of a worker, (or queen) bee—a female bee. The male (drone) has no sting



thorax sting



h



i

