

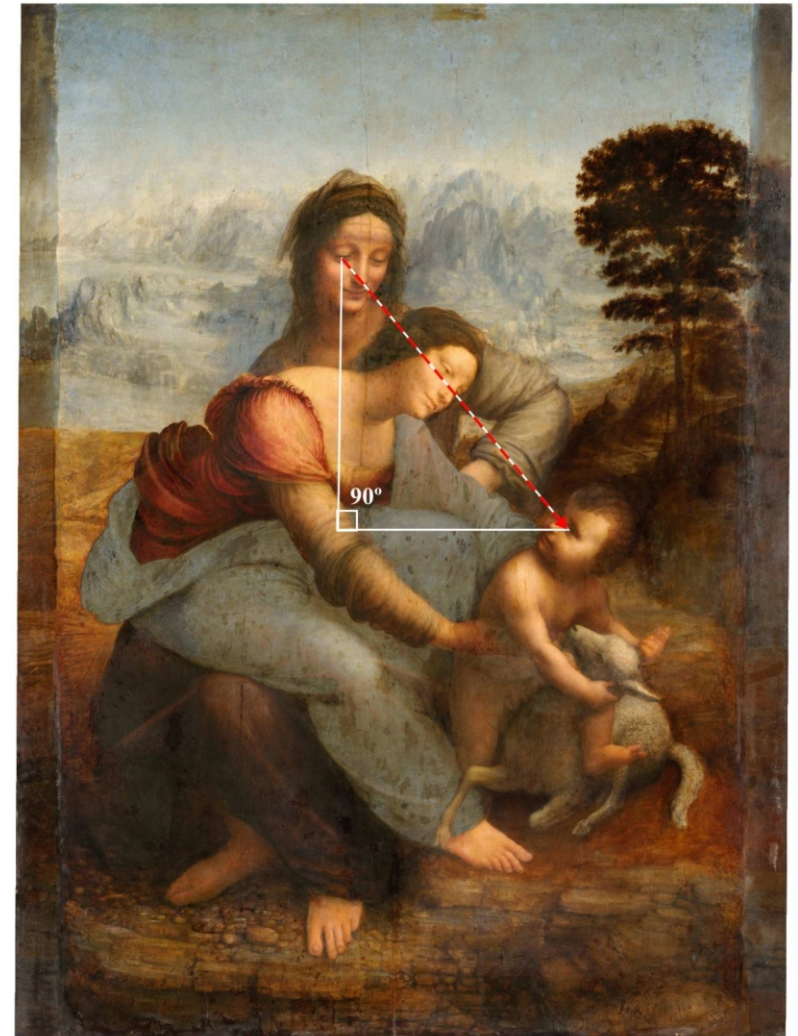
# The Incarnations of Leonardo

by Leonardo da Vinci

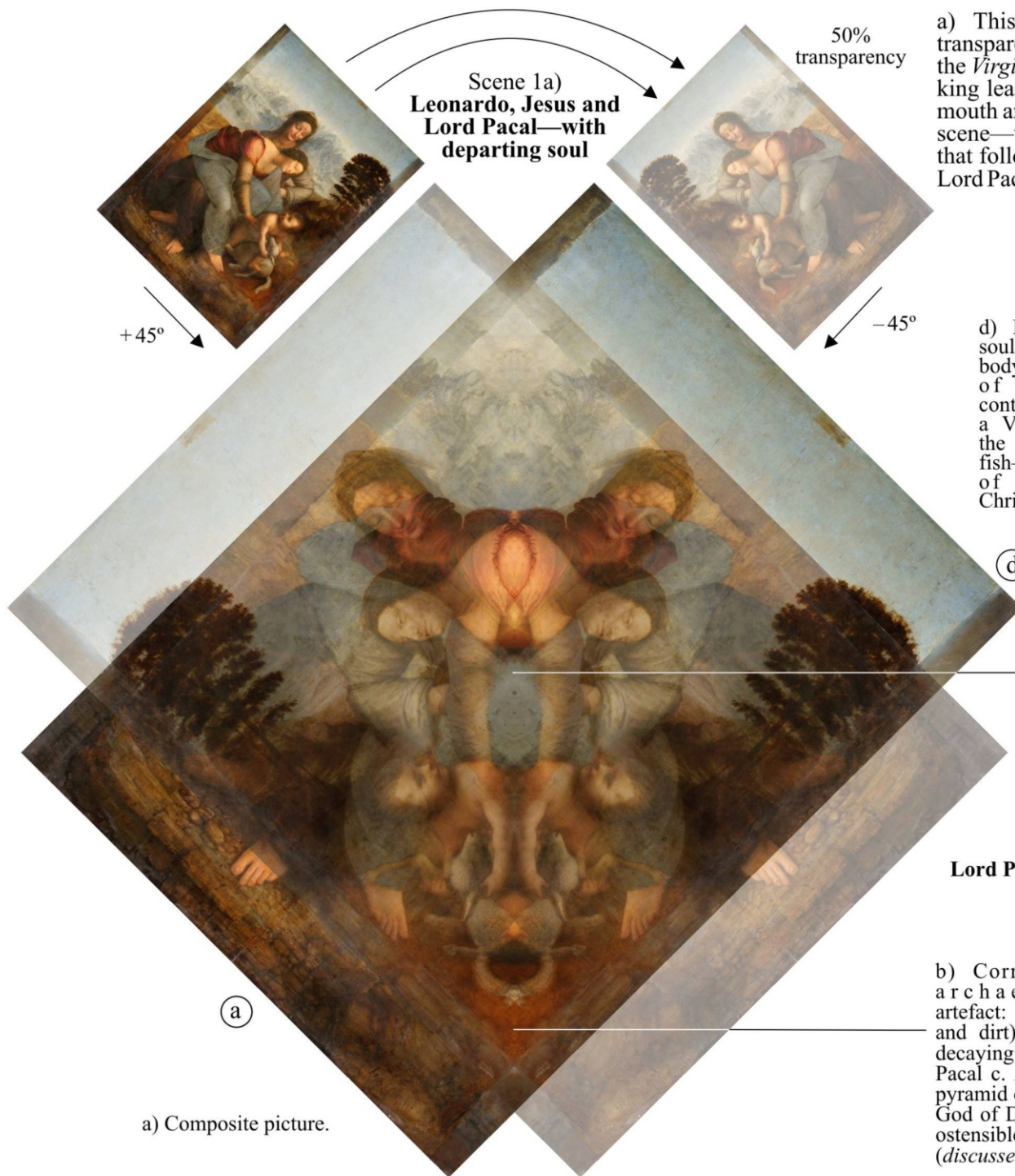
Act 1, Scene 1

The secrets of the *Virgin and Child with St Anne*

c.1499 – 1510



Here, one eye of St Anne, one eye of Mary, and one eye of Jesus align with the hypotenuse of a  $90^\circ$  triangle; referring to the 'aye, aye, aye' ritualistic chant of the freemasons [three aye's, 'on the square' [ $3^2 = 9$ ]; and 9 is the highest number that can be reached before becoming 1 (10) with God]. To be 'on the square' is the colloquialism that refers to freemasonry. Leonardo used mirror-image handwriting as a clue to unlocking secret information in his paintings. The final message of the  $90^\circ$  tri-angle reads; 'to find the secret pictures hidden in the painting, position mirror-images of the painting  $90^\circ$  apart':



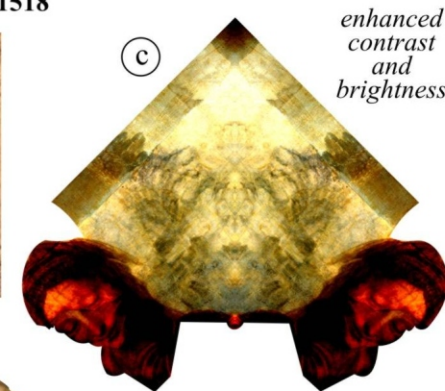
a) Composite picture.

a) This highly complex composite picture is obtained when complimentary transparencies are positioned 90° degrees apart—as instructed by the secret tri-angle in the *Virgin and Child with St Anne* painting. The large head and face of Lord Pacal, priest-king leader of the Maya of Mexico (d. AD694) flies towards the viewer with an open-mouth and outstretched wings [shown in detail later]. The decoding of other parts of this scene—with the images in this same angular position—are revealed in the many pictures that follow. In this one, Leonardo tells us that in previous incarnations he was both (b) Lord Pacal and (c) Jesus.

Leonardo, self-portrait c. 1518



d) Lord Pacal's soul leaving his body from the top of his head, contained within a Vesica Pisces, the mark of the fish—the symbol of Jesus and Christianity.



Leonardo and Venus

c) Here, bright light radiates from Leonardo's crown chakra (at the top of his head). He is flanked either-side by Venus, the goddess of love and the brightest of the heavenly planets. Venus is sometimes seen in the morning as the Sun rises—on the left-hand-side of the Sun—and sometimes in the evening as the Sun sets—on the right-hand-side of the Sun. Because of this Venus is known as the morning-star and the evening star, the 'twin-star'. Because Venus is the brightest and purest source of light in the heavens, and the goddess of love, she is intimately associated with Jesus: The last page of the Bible says 'I, Jesus am the bright- and morning-star' (Revelation 22:16).

Lord Pacal



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). A bat, the God of Death, flies from his mouth. Notice, also, the ostensible 'firing crack' on the nose-bridge area (discussed later).



b) Composite.

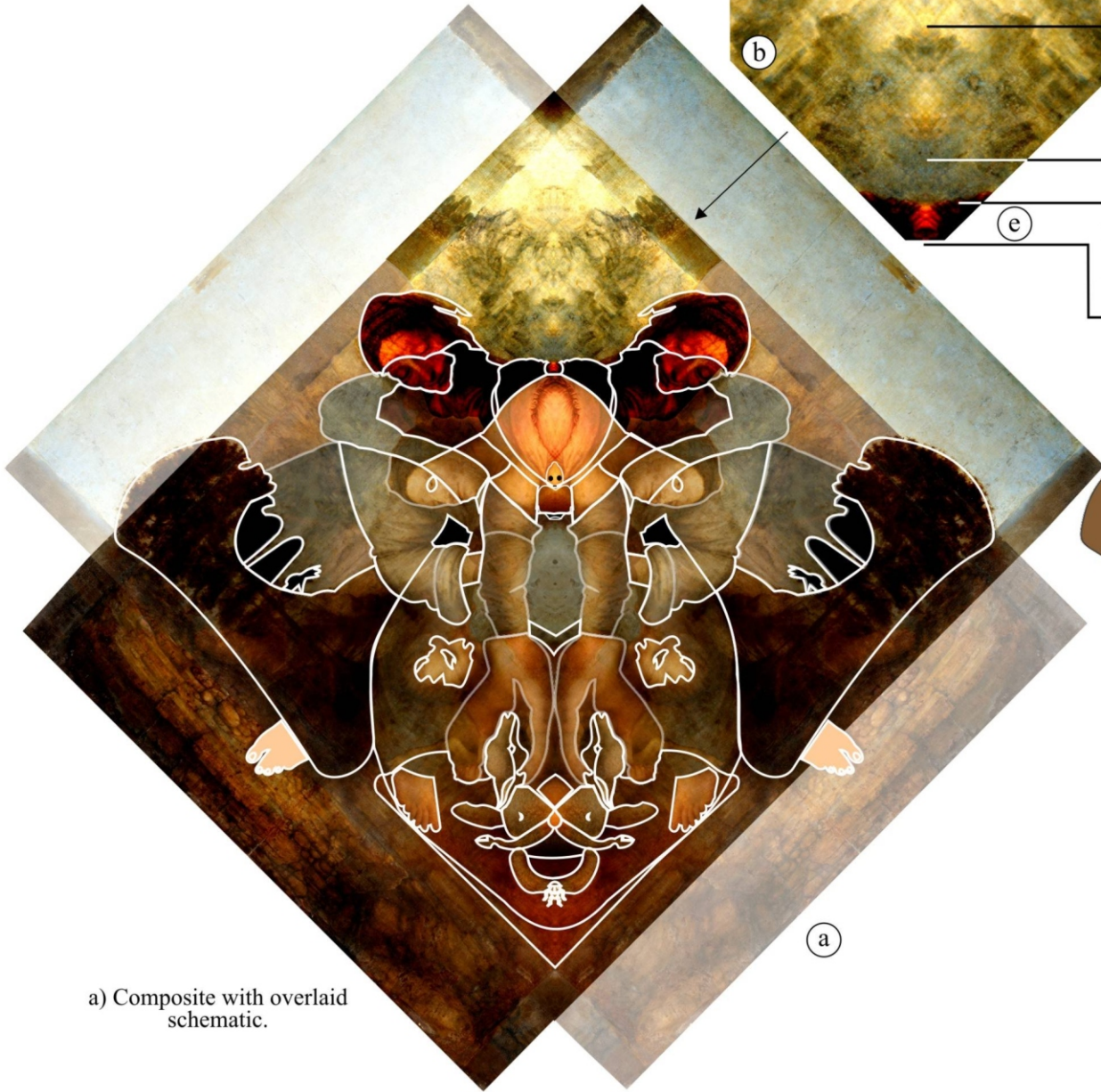


b) Composite with overlaid schematic.

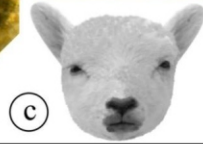
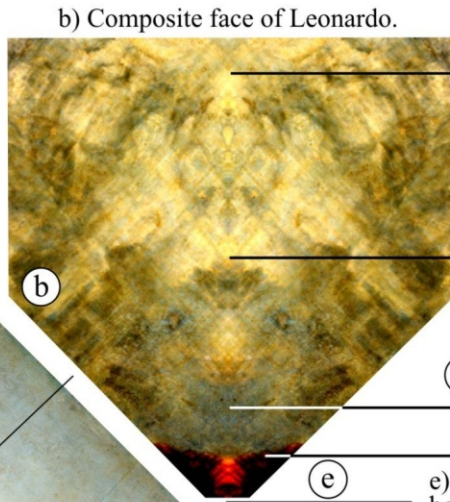


c) Composite schematic.

Scene 1b)  
**The Reincarnations of  
 Leonardo,  
 Lord Pacal and Jesus**



a) Composite with overlaid schematic.



c

e) Face of a newborn baby = 'birth', or 'rebirth'—'reincarnation'.

e

di

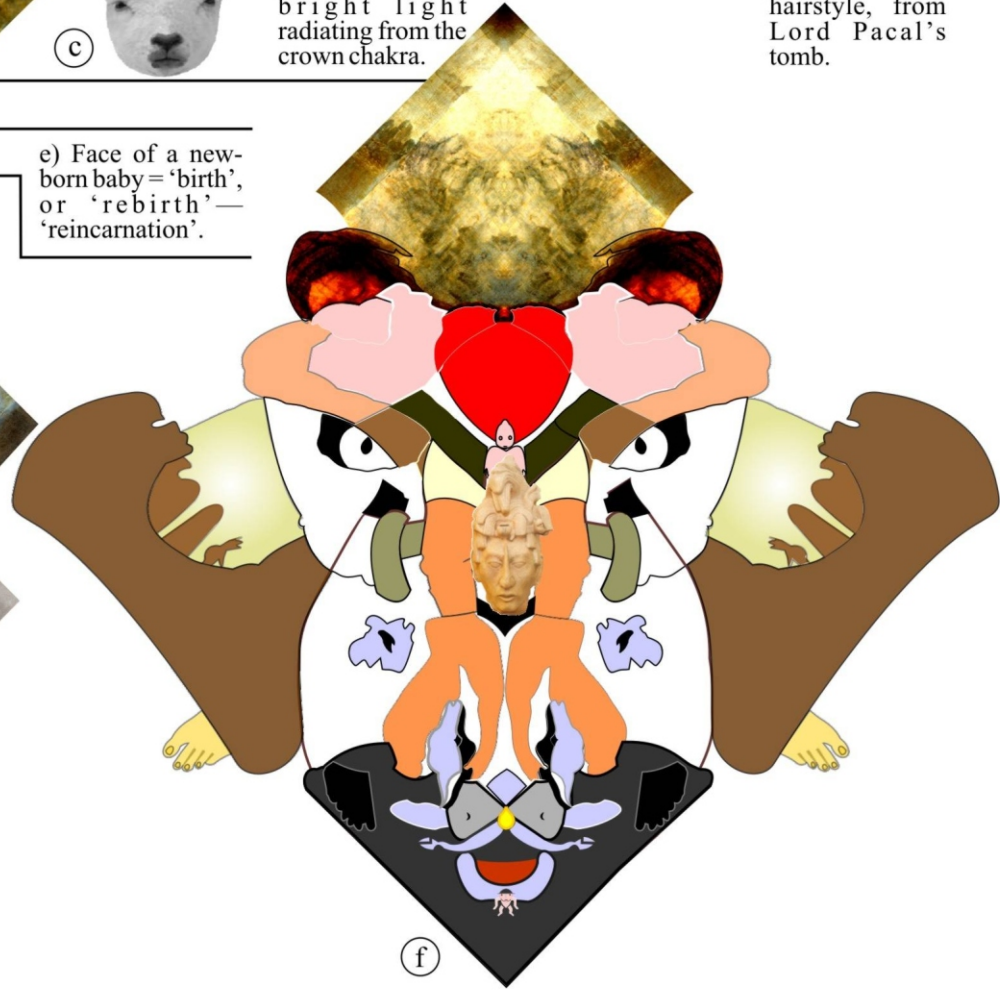


d) Tiny face [boxed] (Lord Pacal's soul) rising from the crown chakra of the 'Lamb of God' (Jesus), with an even tinier face rising from the brow chakra of Lord Pacal, saying 'Lord Pacal was the reincarnation of Jesus'.

dii



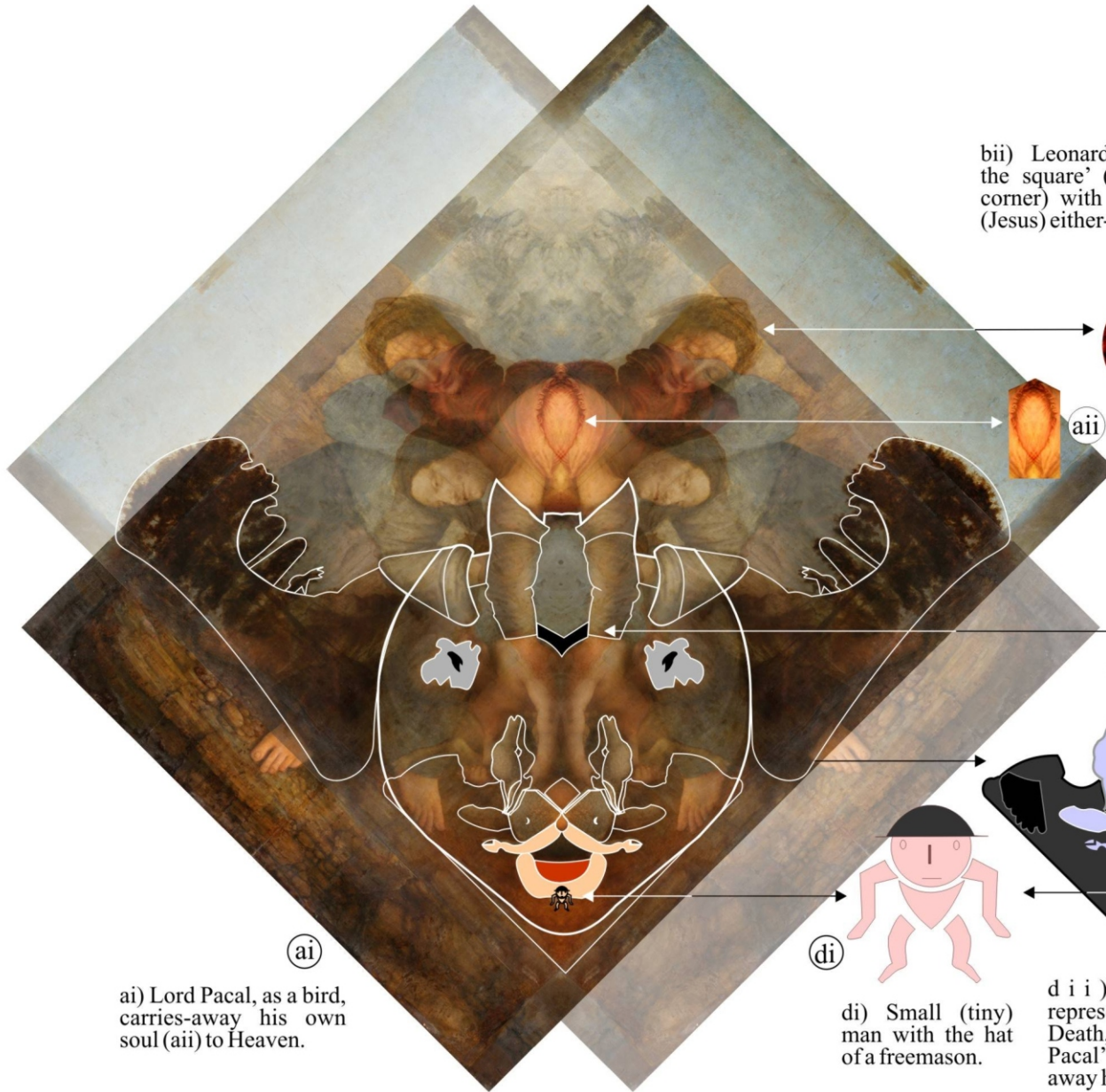
dii) Stucco head, with high hairstyle, from Lord Pacal's tomb.



f

f) Infilled schematic: Each portion of this infilled schematic will be analyzed in detail in the pictures that follow.

Scene 1c)  
Leonardo,  
Jesus and Lord  
Pacal as freemasons

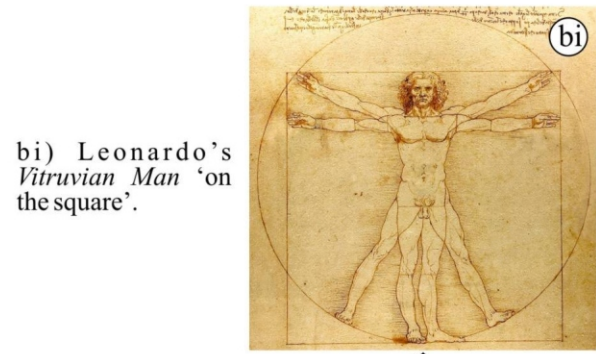


(ai)

ai) Lord Pacal, as a bird, carries-away his own soul (a<sup>ii</sup>) to Heaven.

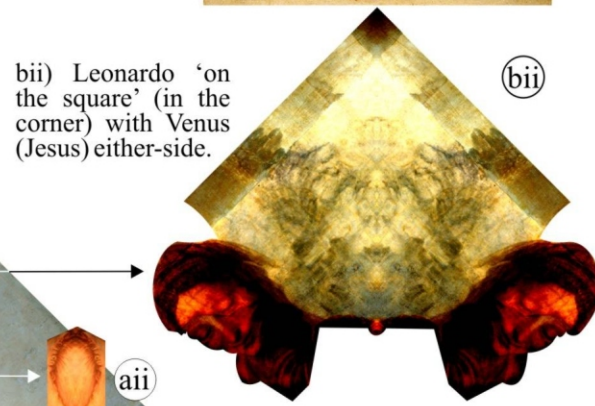
(di)

di) Small (tiny) man with the hat of a freemason.



(bi)

bi) Leonardo's *Vitruvian Man* 'on the square'.



(bii)

bii) Leonardo 'on the square' (in the corner) with Venus (Jesus) either-side.



(a<sup>ii</sup>)



(c)

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

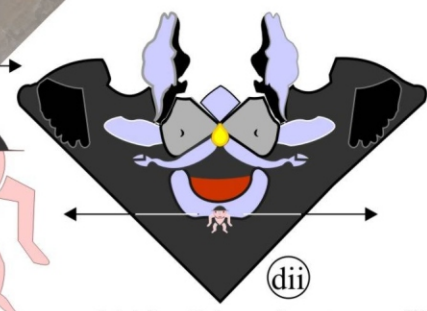
ostensible firing-crack on nose-bridge

Lord Pacal—the freemason



(e)

e) A bat, representing the God of Death, flies from Lord Pacal's mouth—taking away his breath.



(dii)

dii) The bat, representing the God of Death, smothers Lord Pacal's mouth—taking away his breath.



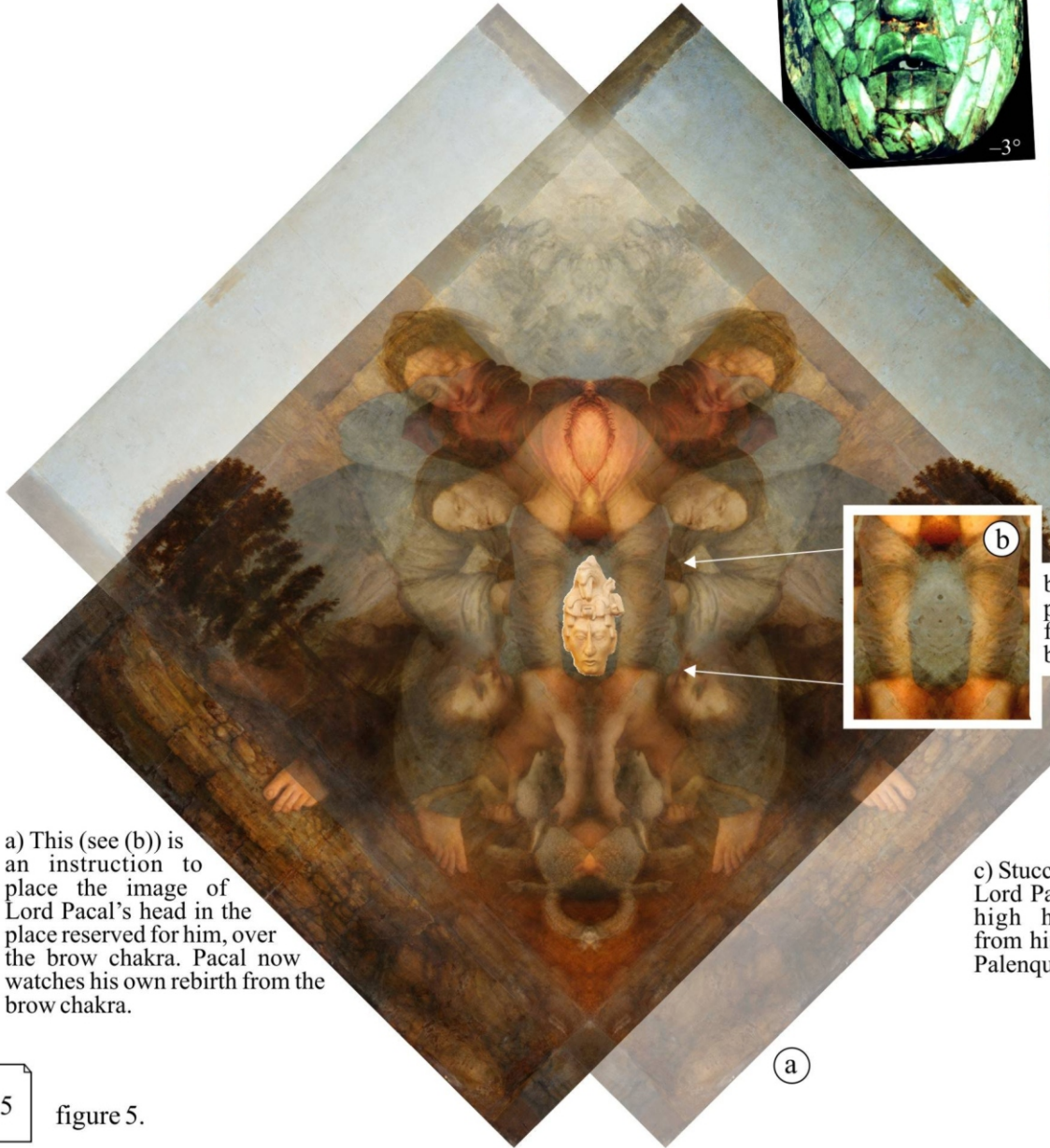
(diii)

diii) small man with a freemason hat; from the tomb of Viracocha Pachacamac [God of the World] Peru c. AD290.

figure 4.

Scene 1d)  
**The Rebirth (reincarnation)  
of Lord Pacal**

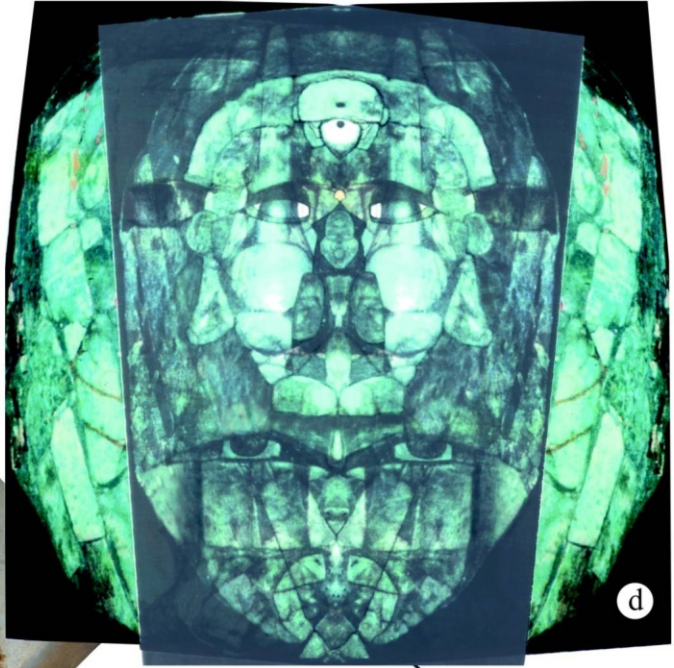
Lord Pacal emerges from his  
own [(a)] forehead (brow  
chakra) for rebirth after death



a) This (see (b)) is  
an instruction to  
place the image of  
Lord Pacal's head in the  
place reserved for him, over  
the brow chakra. Pacal now  
watches his own rebirth from the  
brow chakra.

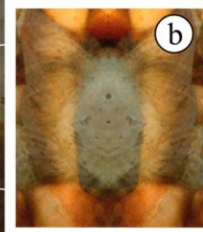


d) One of many scenes from the Mosaic Mask of Palenque: Lord Pacal appears as the boy-king [wearing a feathered hat, like Tutankhamun]. A seated Buddha (sitting beneath a lotus flower) emerges from his brow chakra (as in (a)) with, behind, the face of the Maya 'Lord of Sacrifice'—revealing previous incarnations of Lord Pacal.



50%  
transparency

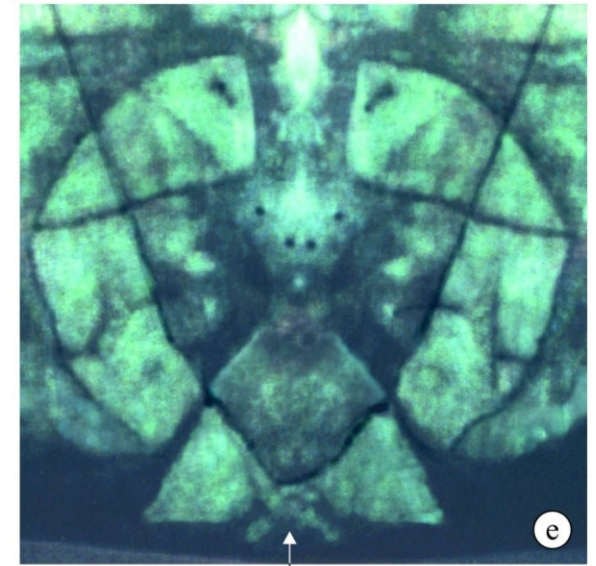
d) In this composite scene the boy-king pokes-out his tongue; the tip of which carries the head and face of Lord Pacal—with a high hairstyle. e) The tiny Lord Pacal (e) also pokes-out his tongue, just like the boy-king. [The poked-out tongue refers to 'secrecy', or 'secret knowledge'; try speaking with your tongue out].



b) Close examination of (a) shows the presence of a barely-discernable tiny face of Lord Pacal emerging from the brow chakra—inviting insertion of (c).



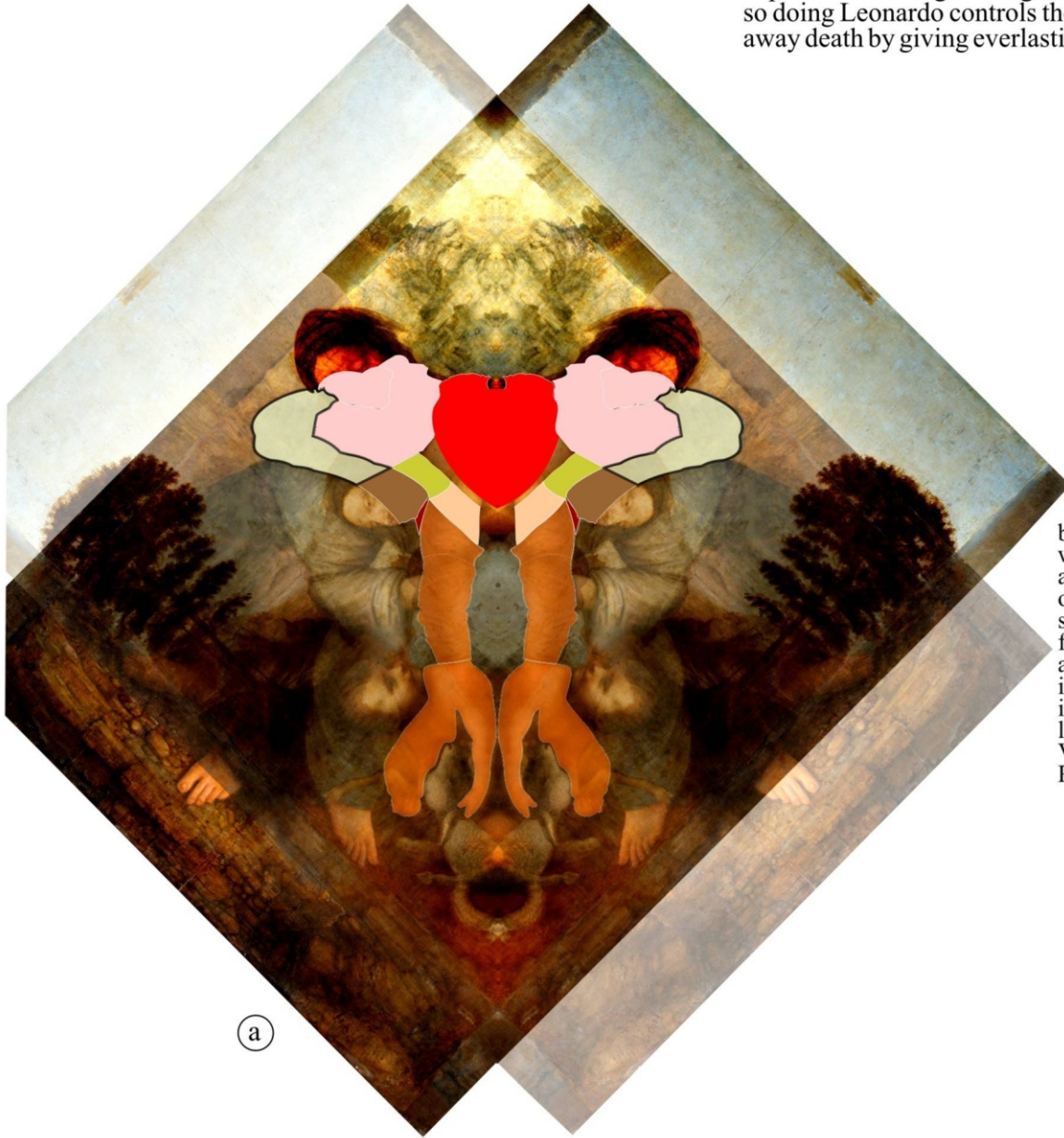
c) Stucco head of  
Lord Pacal, with  
high hairstyle,  
from his tomb at  
Palenque.



handshake of freemasons [with gauntlets]

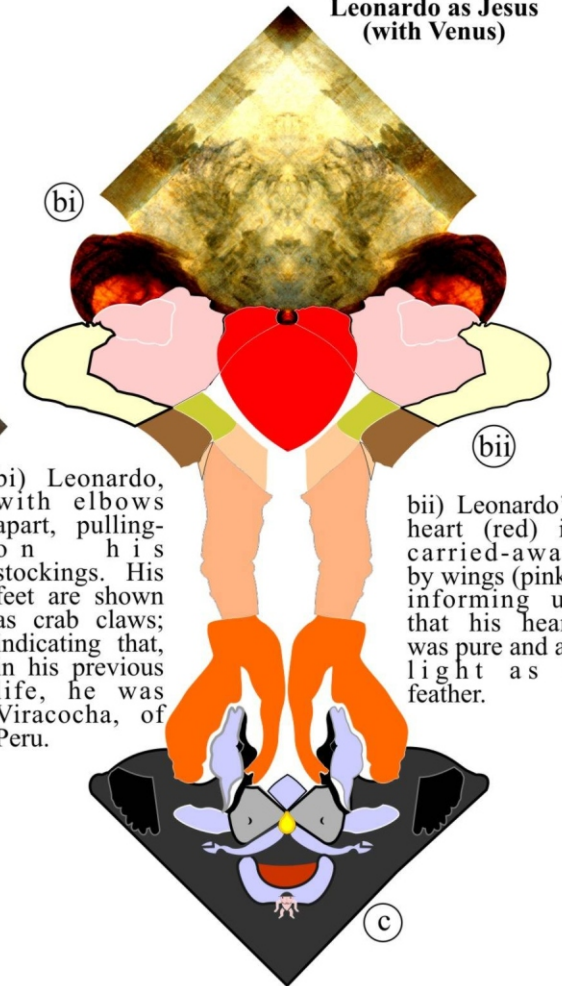
Scene 1e)  
**Leonardo, Jesus and Viracocha**  
**triumph over Death to give**  
**Everlasting Life**

a) and b) Leonardo appears with crab's claws for feet. With his elbows apart (yellow) he pulls-on his baggy stockings—which can only be done (effectively) while wiggling his feet—drawing attention to his paradoxical crab claws; proof, if more proof were needed, that, in his previous life, Leonardo was Viracocha—an incarnation of Jesus who walked the lands of Peru in ancient times performing miracles. His red heart is depicted with wings—a sign of purity and lightness. His crab claws swoop-down and grab the ears of the bat. In so doing Leonardo controls the bat (death). The message here is that Leonardo, Jesus and Viracocha—all took-away death by giving everlasting life.



(a)

**Leonardo as Jesus**  
**(with Venus)**



(bi) Leonardo, with elbows apart, pulling-on his stockings. His feet are shown as crab claws; indicating that, in his previous life, he was Viracocha, of Peru.

(bii) Leonardo's heart (red) is carried-away by wings (pink) informing us that his heart was pure and as light as a feather.



(c) The bat, the God of Death fails to escape the clutches of the claws of Viracocha.

**Viracocha**



(d) Golden crab-man from the tomb of Viracocha c.AD100, Sipan, Peru. 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. [Notice that Viracocha has a crab's body but human feet, whereas Leonardo has a human body and crab's feet].

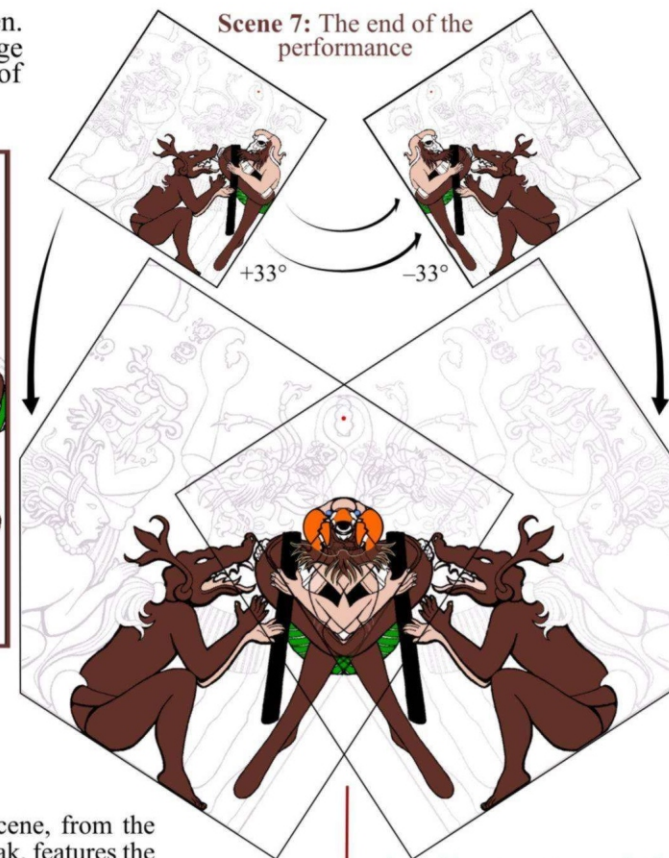
a) Leonardo stands in the background with his feet spread-wide-apart. His outstretched wings [yellow] carry him to Heaven. His feet are shown the 'wrong-way-round'; drawing attention to the crab's feet (claws). Leonardo's torso is covered by a large crab—representing Viracocha. The large jagged underside of the crab-shell [yellow] dominates the picture. The stucco head of Lord Pacal, with the high hairstyle, appears between Leonardo's legs (on the brow chakra-centre of the flying Lord Pacal) and becomes the crab's mouth; telling us that Leonardo, Viracocha, and Lord Pacal were all one and the same spiritual energy—different incarnations of Jesus on Earth, at different times.



Scene 1f)  
Leonardo watches as  
Lord Pacal flies-away  
carrying the crab  
(Viracocha) on his head

(a)

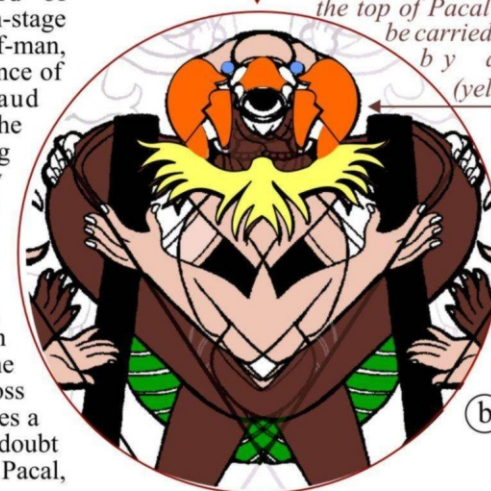
The Mural of Bonampak (Maya, c.AD694)



Scene 7: The end of the performance

b) This final scene, from the Mural of Bonampak, features the Maya God Xipe Totec, the 'Lord of Sacrifice'. Lord Pacal [as the Lord of Sacrifice] appears on-stage as half-stag and half-man, taking a bow to the audience of 'twin' stags who applaud rapturously. The stag was the eponym of Jesus, in Europe, during Celtic times. His *crossed* arms carry two pieces of wood (the wood of the cross). The angle of each transparency is  $33^\circ$ , representing the end of life's journey (the end of the Play) for the  $33^\circ$  freemason. The angle between the transparencies is  $66^\circ$ , representing 666; the number of the 'beast' in Revelation. Other scenes from the mural say that the Lord of Sacrifice was born in a stable and died on a cross made of two pieces of wood. Notice that Lord Pacal carries a crab (Viracocha) on his head, just as he does in (a) leaving no-doubt that the same information was encoded in the same way by Lord Pacal, Viracocha and Leonardo; who lived more than 750 years apart.

the all-seeing 'eye of God' (Pacal's soul—between the claws of Viracocha—) leaves the top of Pacal's head; to be carried to Heaven by a bird (yellow).

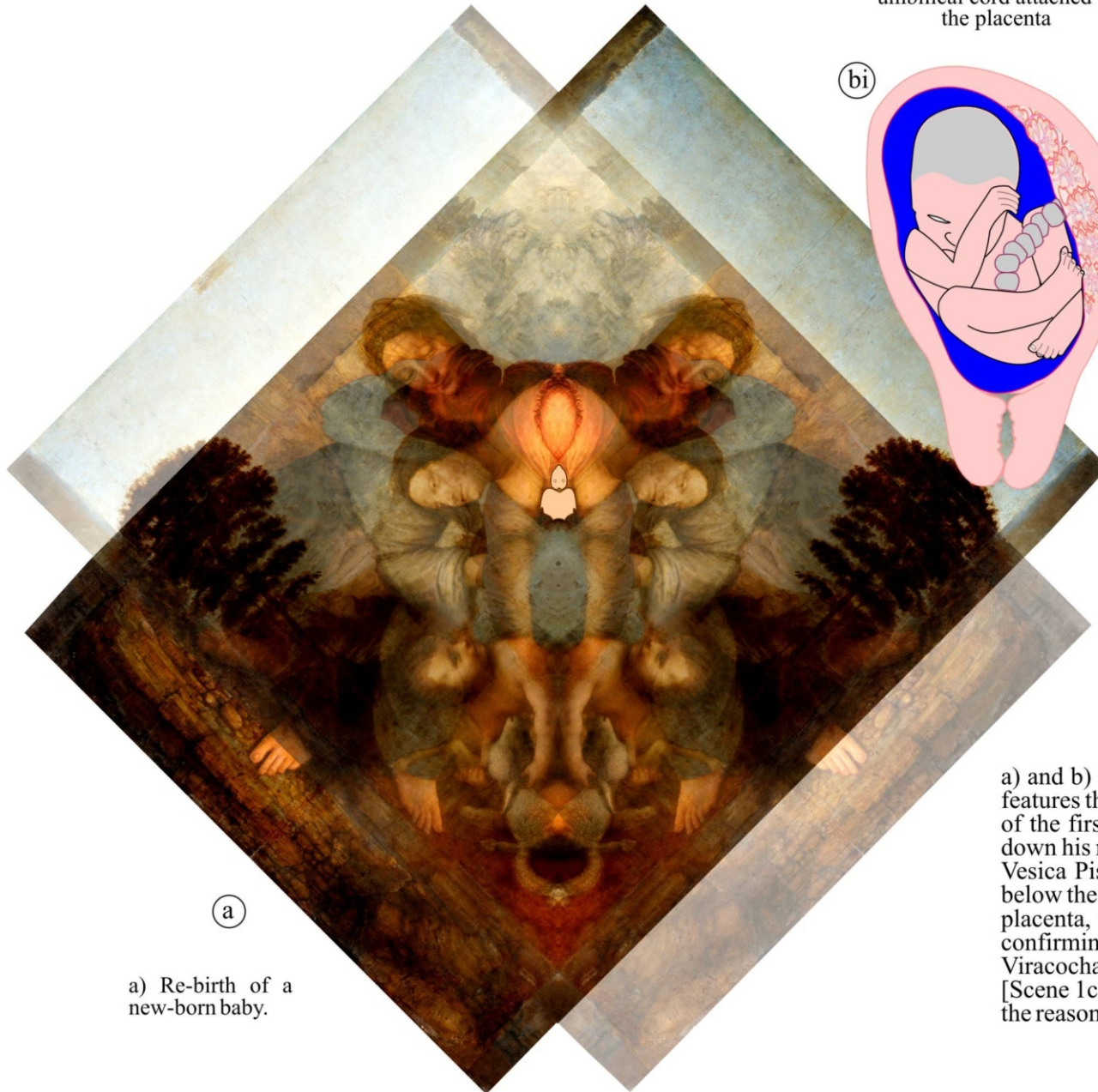


(b)

figure 7



Scene 1h)  
**The re-birth (reincarnation) of Lord Pacal,  
 Viracocha, and Leonardo**



(a)

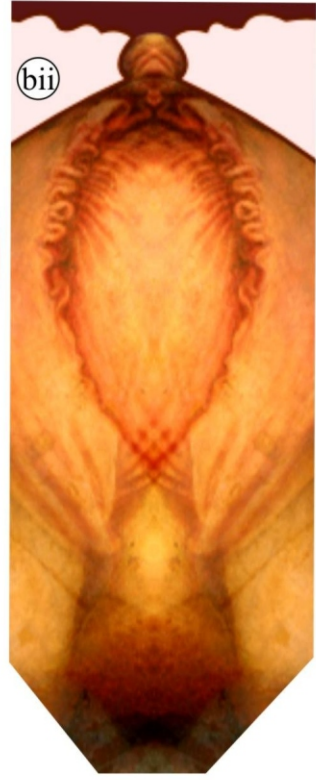
a) Re-birth of a new-born baby.

schematic of foetus in the womb showing the umbilical cord attached to the placenta



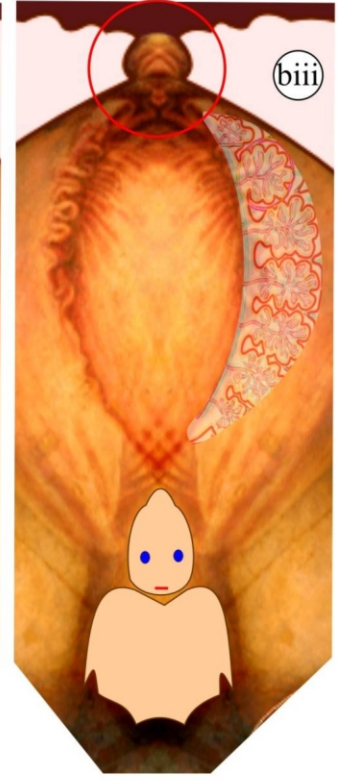
(bi)

womb and vagina showing (lower centre) the emergence of a baby [see sketch in (biii)]

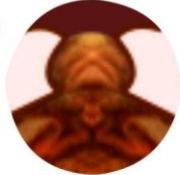


(bii)

face of a new-born baby (circled) confirming interpretation of the information



(biii)



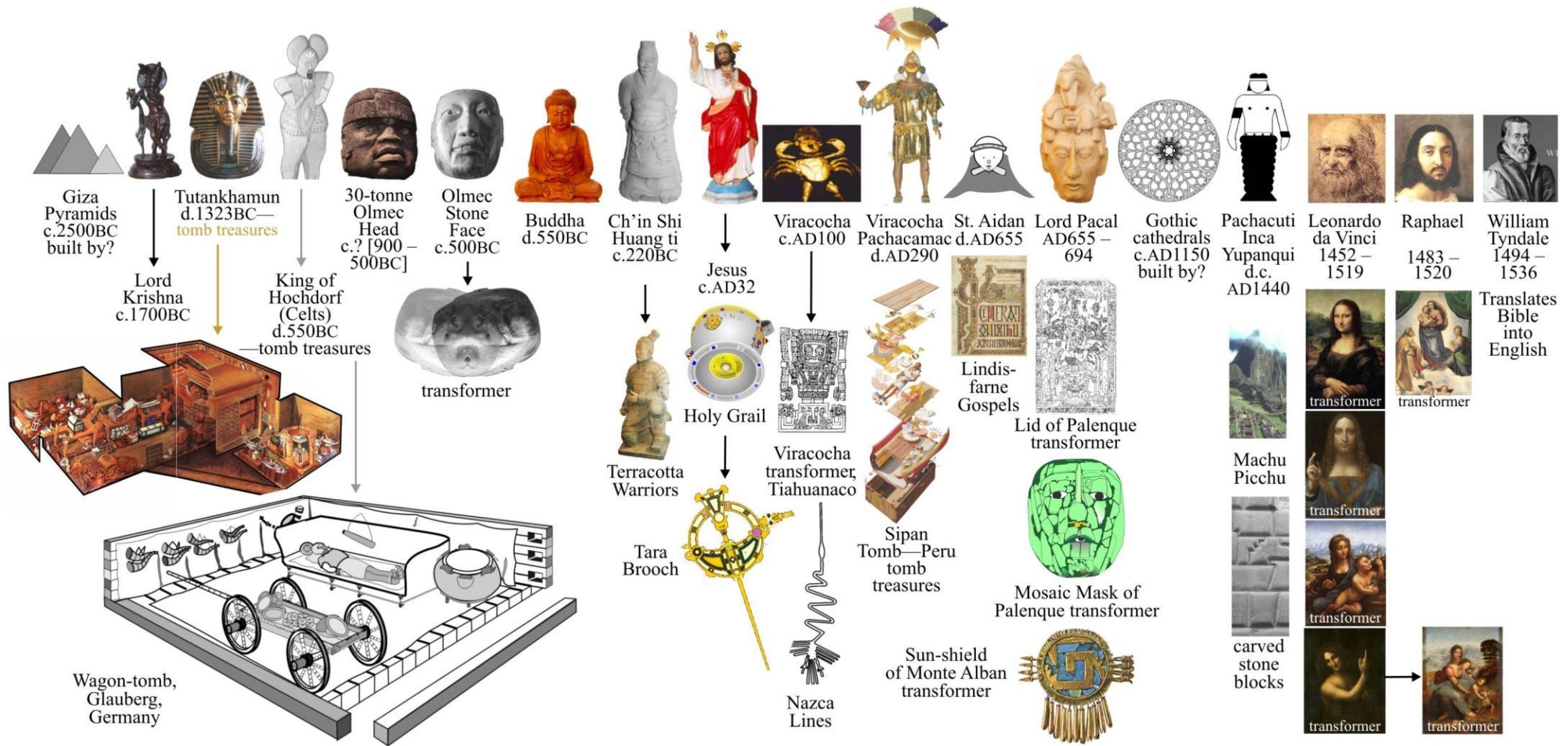
clinical placenta (detail)—identical to the composite mirror-image

emerging baby (sketch)

a) and b) In this series of pictures we see the foetus (bi) in the womb (bii) that features the placenta (biii)—the tissue that sustains the foetus. Leonardo was one of the first known human anatomists to dissect more than 30 corpses and set-down his results in comprehensive notes and sketches. The womb also features a Vesica Pisces, the mark of the fish, the symbol of Jesus and Christianity. Just below the vagina in (bii) a small baby emerges—sketched in (biii). Just above the placenta, in (biii), the head and face of a new born baby can be seen (circled); confirming the correct interpretation of the information. The legs and claws of Viracocha (in previous scenes) confirm that Viracocha gave birth to Lord Pacal [Scene 1c, (ai)] who then carried-away his own soul to become Leonardo; hence the reason why both Lord Pacal and Leonardo are shown with wings.

figure 8.

## 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*.

## Epilogue

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 15<sup>th</sup>-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 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 (figure 10). 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.

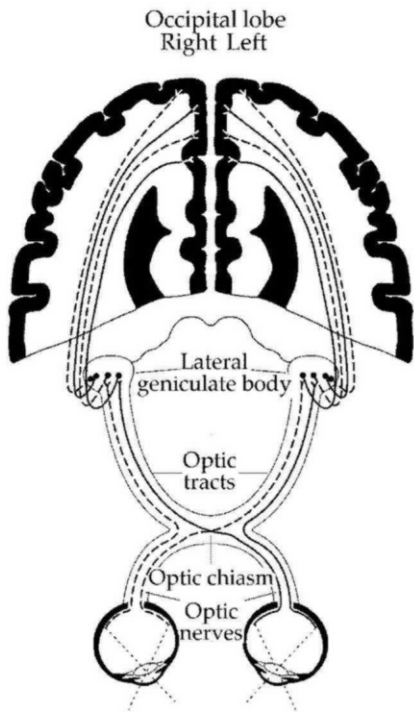
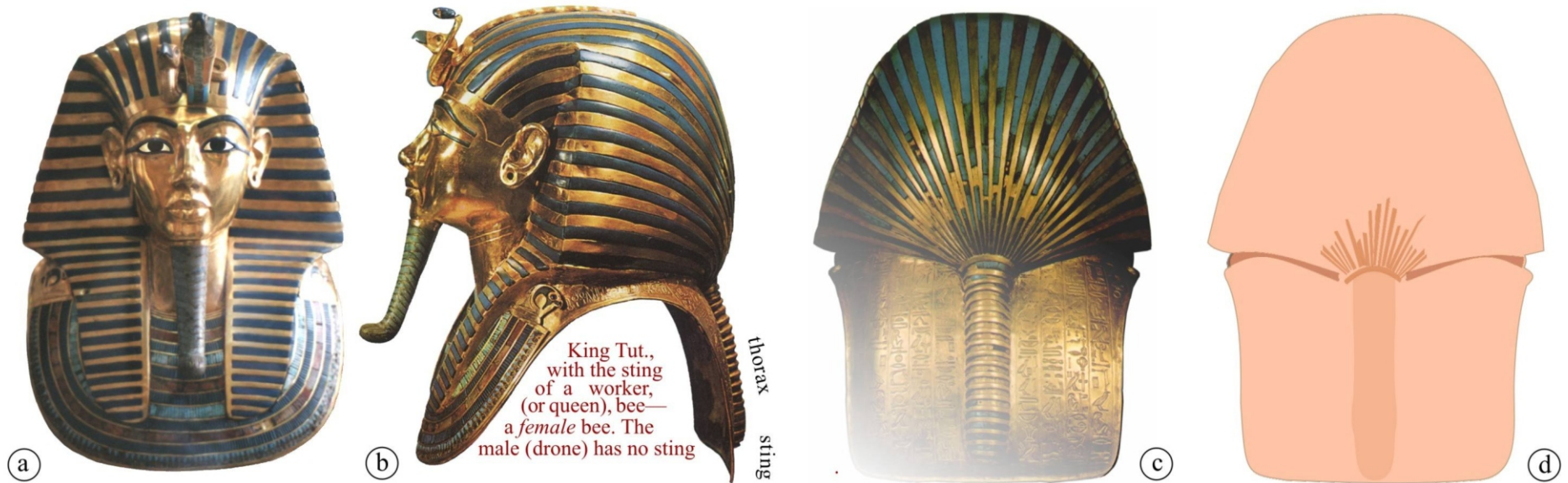


Figure 10: Brain and optic system: The left eye sends information to the right side of the brain and the right eye to the left.

But now we move-on into uncharted waters. I have also discovered that the Renaissance artist, Raphael, used the same Maya transformer method to encode information into his paintings; giving rise to the enigmatic recognition that, if Leonardo was Jesus, and Raphael was a Jesus, then at least two Jesus's were alive at the same time during the Italian Renaissance. It is at first difficult to grasp this new information that demands reconciliation, and the answer seems to rest with Tut-anekh-amun [the son of God] who died in 1323BC at the age of 19. In *The Tutankhamun Prophecies* I showed that Tutankhamun must have been an earlier incarnation of Jesus and that he left-behind information in his tomb treasures confirming this. His golden mask explains how at least two Jesus's, or many more, could be alive, on Earth, at the same time:

### The Paradox of Tutankhamun's Golden Mask



a) Tutankhamun's golden mask features 28 horizontal blue bands and 28 horizontal gold bands; each referring to the 28-day female fertility cycle, caused by the 28-day revolutionary period of the Sun's spinning equatorial magnetic field (when viewed from the moving Earth). A snake, featured on the forehead—close to the light-sensitive pineal gland and crown chakra—represents the 'body' on Earth that sheds its skin (and, by inference, the process of reincarnation). The vulturehead, next to the snake, associates Tutankhamun with a bird in the sky, the heavens; a 'soul'. The body of the beard takes the form of a snake and, the end of the beard, the tail feathers of a bird; confirming that Tutankhamun portrayed himself as the 'feathered snake', body and soul. No other Egyptian king carried both a bird and a snake on the forehead. b) Golden mask seen from the side. The tail of the hair resembles the tail of a bee, an insect known to be influenced by the Sun's rays. c) Rear view, decorated with 26 rays of the Sun (representing the 26-day rotational duration of the Sun's equatorial magnetic field, measured on the Sun's surface). d) Seen from this elevation, the mask resembles the shape of a human phallus—that has shed its skin. The mask, thus, associates Tutankhamun with the Sun (God), the Sun's rays (light), the 28-day fertility cycle, and reincarnation. But why does the mask carry the sting of a *female* bee?

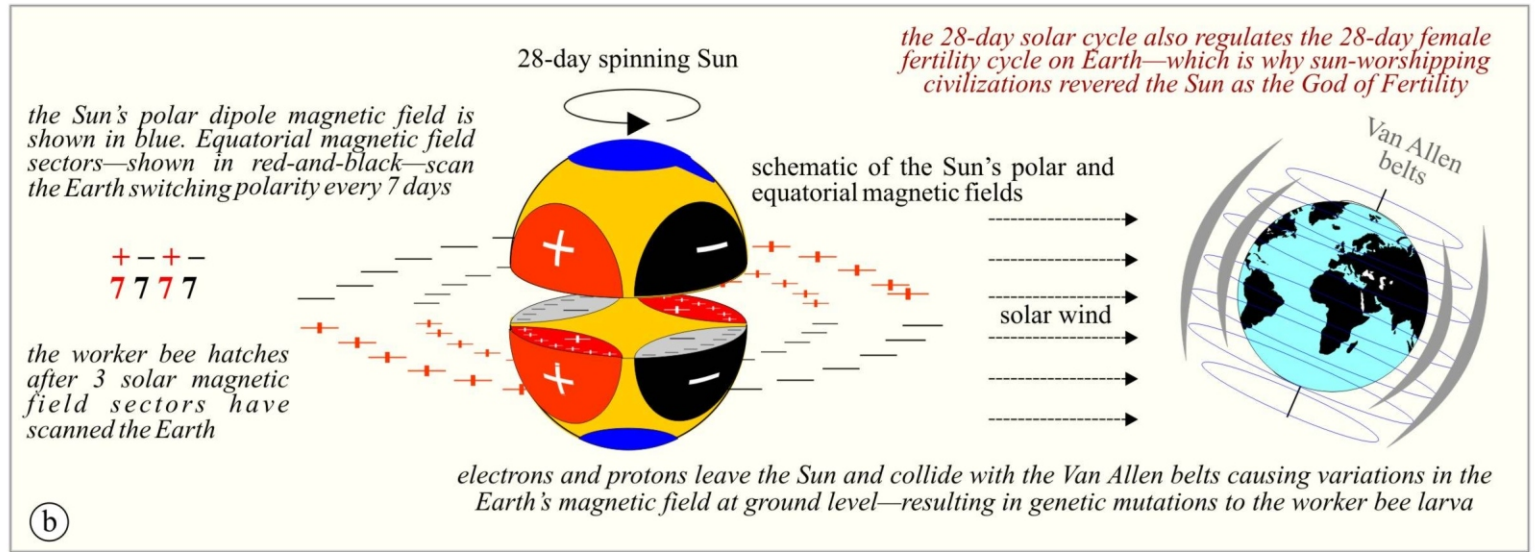
## The Secret message of Tutankhamun

When a new queen is required—in an unforeseen emergency; if the queen should die, or prepare to swarm and leave the hive—worker bees drag a worker larva from its horizontally-orientated bee cell (e(i) and e(ii)) and hang it downwards (c), vertically, in the hive, to incubate to produce an ‘emergency’ queen. Many bee-keepers believe that diet alone must cause genetic mutations that change the worker into a queen, but, at the same time, Science maintains that diet cannot change genes. How can this be reconciled? Examining the evidence:

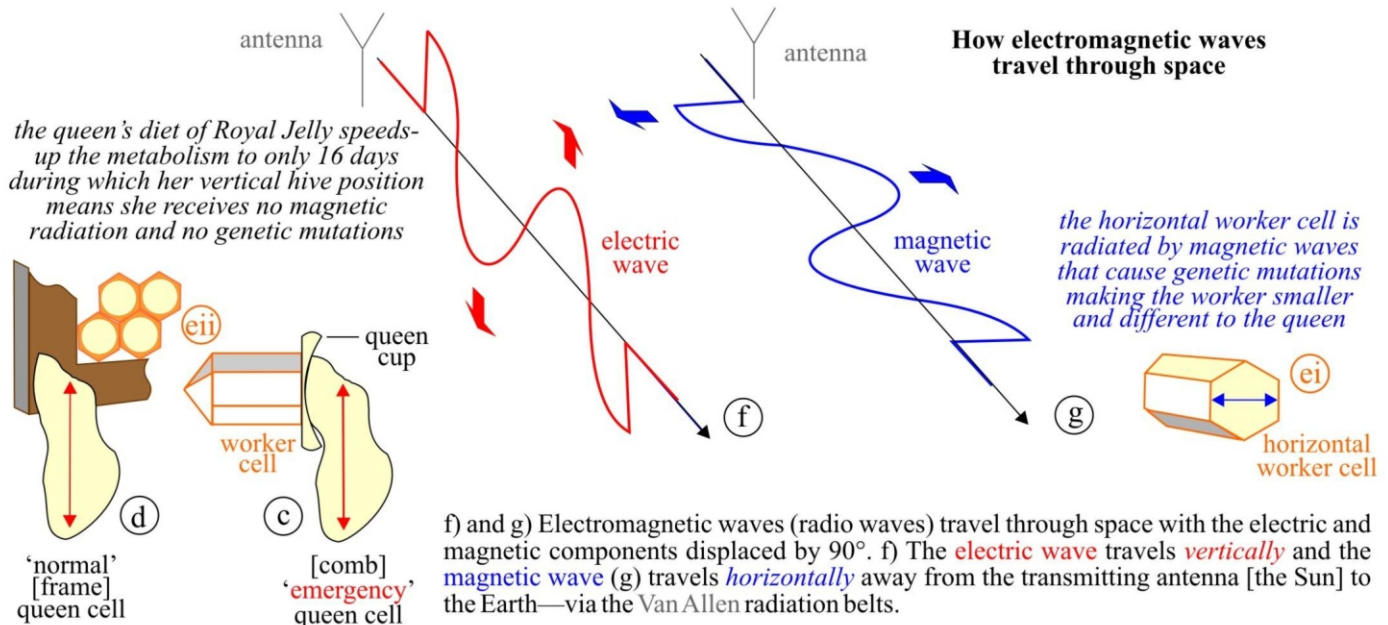
	Queen	Worker
egg	3 days	3 days
larva	5 days	5 days
incubation	8 days	13 days
diet	royal jelly	mixed
position	vertical	horizontal
gestation	<b>16 days</b>	<b>21 days</b>

$777 = -$   
 or  $777 = +$

It becomes clear that diet does not affect the genes of the honey bee: Royal jelly simply speeds-up the metabolism of the Queen larvae/pupae. The increased amount of food aids the development and growth, resulting in a shorter gestation period for a queen. (a)



The male bee (drone) is made from an unfertilized egg and develops through a process known as parthenogenesis (virgin birth, like Jesus). Workers and queens are made from the same kind of fertilized egg: Horizontal eggs/larvae become workers, whereas vertical eggs/larvae become queens. Horizontal magnetic fields are known to cause genetic mutations; which means that horizontal eggs (workers) are radiated by magnetic fields (microwaved) for 21 days and finish-up smaller than a queen, who receives no genetic mutations over a shorter 16-day gestation period. The ‘Tutankhamun paradox’ tells us that a ‘miracle-maker’ can be made in one of two ways: Either from a virgin-birth (like Jesus) or from a worker (a working man with a pure soul) like Leonardo or Raphael. During the Renaissance more than one ‘miracle-maker’ was incarnate on Earth at the same time; which explains why so much flawless Christian art was produced during that period.



as Jesus said,  
‘Has it not been written, that ye are Gods’ (John, X, 34)