

The Secrets of The Mirror of Venus

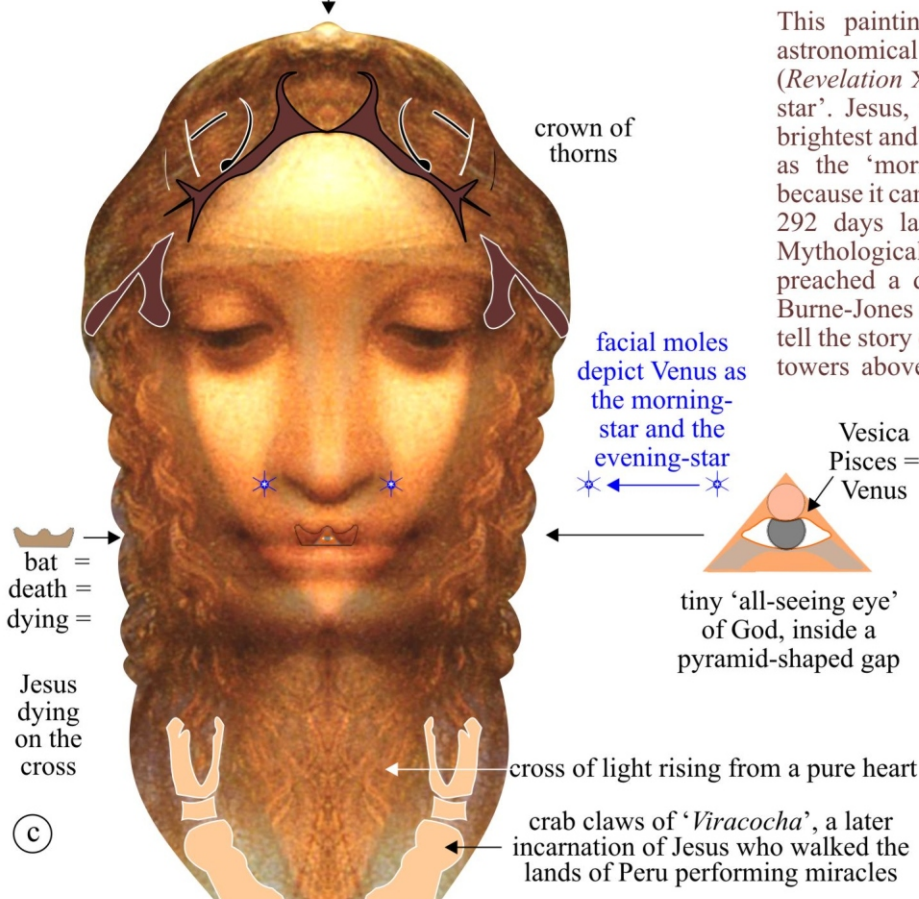


The Mirror of Venus by Edward Burne-Jones, 1875, Museu Calouste Gulbenkian, Lisbon

the soul, light, leaving the body from the top of the head

by Maurice Cotterell

This painting tells the story of the New Testament using astronomical and mythological allegory. The last page of *The Bible* (*Revelation XXII, 16*) says 'I, Jesus, am the bright- and morning-star'. Jesus, thus, compares himself with the planet Venus, the brightest and purest source of light in the heavens. Venus is known as the 'morning-star' and the 'evening-star' (the 'twin-star') because it can be seen in the morning before the Sun rises and again 292 days later—as it orbits the Sun—as the 'evening star'. Mythological Venus was the Goddess of Love and because Jesus preached a doctrine of love she epitomized Jesus. Here, then, Burne-Jones calls-upon the planet Venus and the goddess Venus to tell the story of the Crucifixion. Venus plays the role of Jesus, who towers above the rest. Her spiky hair represents the 'crown of

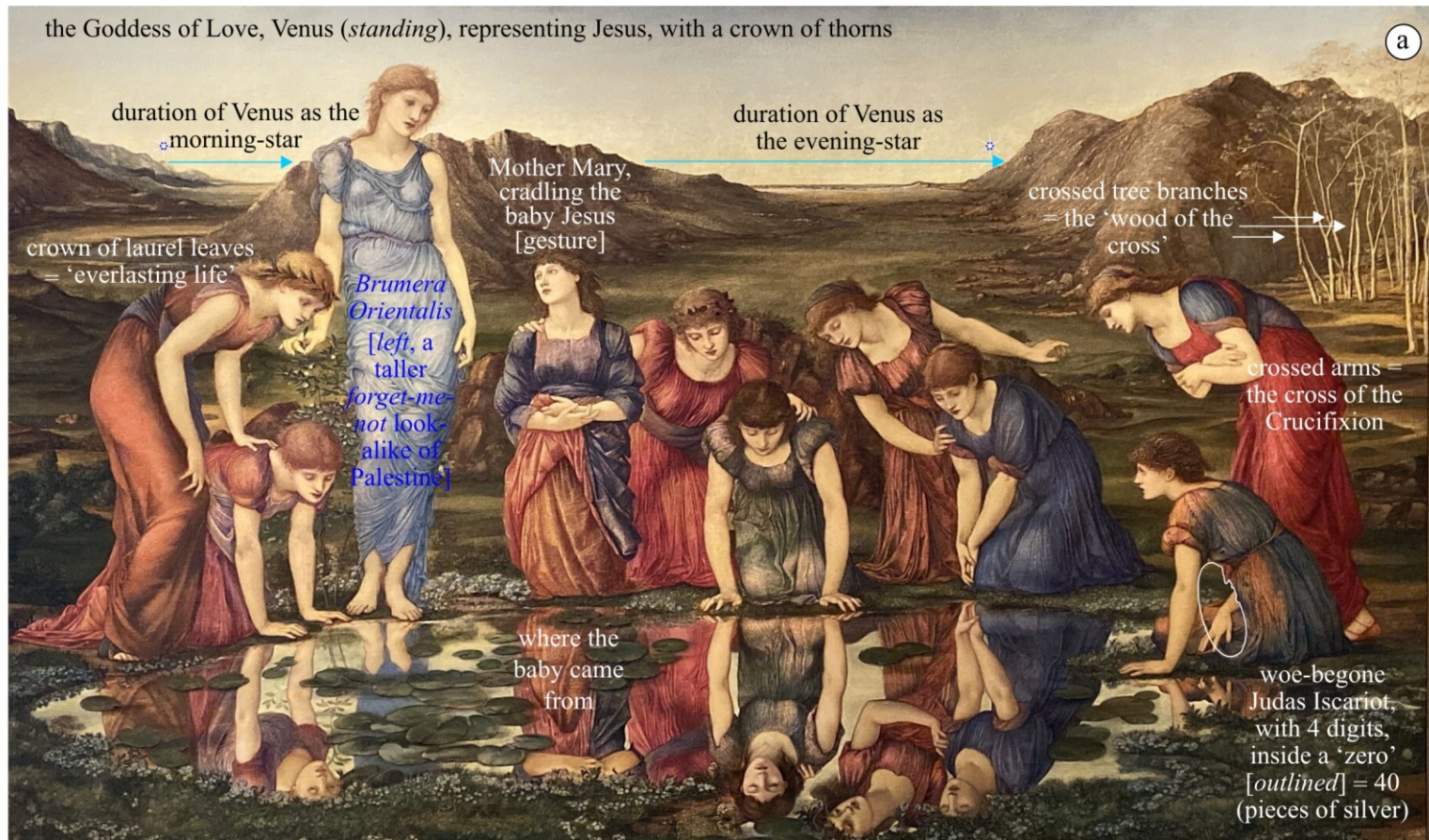


c) Decoded picture from *Madonna of the Yarnwinder* by Leonardo da Vinci, showing Jesus dying on the cross with his soul leaving the body from the top of his head [see <https://youtu.be/TlzyoXNxSsg> or (via) www.MauriceCotterell.com].

b) Detail of Venus showing the soul as a burst of light leaving the top of the head when dying. Leonardo da Vinci used the same convention in *The Secret Messiah* (left).

the 12 *faces* of 'twins' (excluding the goddess Venus, and Mother Mary) refer to the 'twin-star' (planet) Venus, and the 12 Disciples

the Goddess of Love, Venus (*standing*), representing Jesus, with a crown of thorns



forget-me-not, flowers of Easter, representing [to freemasons] the Milky Way [the seed-ground of souls], true love, and remembrance

baby, in the water = (Pisces the fish) created from the **Vesica Pisces**—the symbol of the planet Venus and Christianity

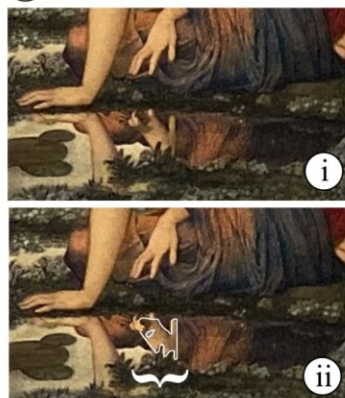


the astrological 'sign' of Pisces, the fish = Jesus



thorns'. She gazes-down at Mother Mary who stares-back lovingly at her son, Jesus, and in so doing proclaims with a gesture, that she once cradled him in her arms. Mary clutches and raises her dress to show where he came from. Directly below, the baby Jesus appears, floating in the water in his role as Pisces the fish, the symbol of which is created by the overlapping circles of the planet Venus. 12 *faces* of 'twins' represent the twin-star (Venus) and, at the same time, the 12 Disciples. On the right, the smallest of the figures represents Judas Iscariot who betrayed Jesus for 40 pieces of silver. He is shown, seated, as the 'odd-one-out'; the 'outcast'. His right-hand shows 4 fingers inside an oval shape, representing a zero that together read '40'; referring-to his ill-gotten gains. The mirror-image of his right-hand conceals a secret picture of a 'head' [the Maya 'Lord of Sacrifice', Iztapalotlotec (pron. its-papa-lot-ul-toe-tec)] (di). The Maya mirror-image decoding method reveals that Judas was the Devil (dv) – (dvi). Just above Judas stands a woman with her arms crossed; referring to the 'cross of the Crucifixion'. To the right of her stands a corpse with branches crossed; referring to 'the wood of the cross'. The pond is bedecked with *forget-me-not* flowers; associated with Easter, the freemasons, and secret knowledge. Venus, with her right hand, touches a taller *forget-me-not* look-alike, the *Brunnera Orientalis*, a native plant of Palestine, the birthplace of Jesus. The bush pierces her hand; just as nails pierced the hands of Jesus on the cross. The female to the right of Venus wears a crown of evergreen laurel-leaves in recognition of everlasting life; for those who follow the teachings of Christ. *The Mirror of Venus* hence, on the face of it, tells the story of 'the twins', the 'twin-star Venus', and the New Testament of *The Bible*, but there is much more to it than that:

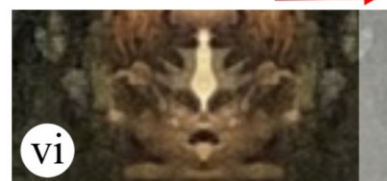
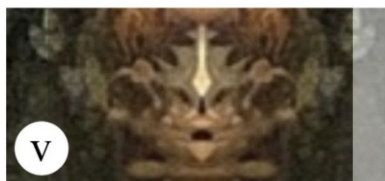
(d) The Secret of the Judas' hand video sequence



di) The mirror-image of the right-hand of Judas conceals a face [outlined in (dii)].



di – div) When a mirror-image of (dii) [diii] is overlaid onto (di) the face of the Devil appears with closed eyes and an open mouth [enlarged (div) and cropped (dv)].



dvi) **Advancing** the computer overlay by 3 hundredths-of-an-inch, the Devil opens his eyes and pokes-out his tongue; the sign of secrecy, or secret knowledge [try talking with your tongue 'out'].

This mirror-image decoding method was used by the Olmec of Mexico, the Mochica of Bolivia, the Maya of Mexico, the Tiahuanacos' of ancient Peru, Leonardo da Vinci, and Raphael. The Judas Mirror video sequence reveals that Judas—the man who pointed to Jesus with his right hand—was the Devil.

The Mayan heads, the 'Lords of the Mirror' and the 'God of Ice'



sarcophagus chamber

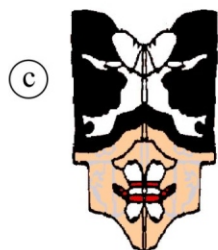
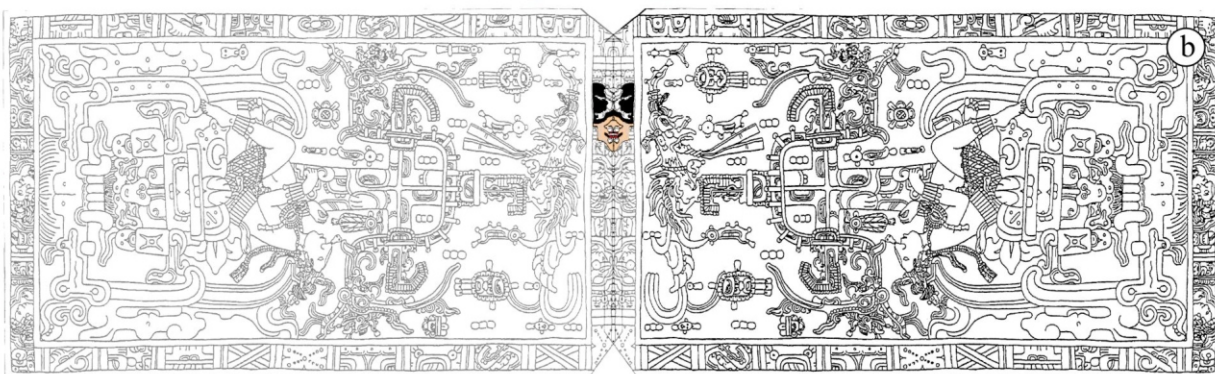


the 'Amazing Lid of Palenque'

a) Pyramid of Inscriptions, Palenque, Mexico; showing the location of the tomb of Lord Pacal, priest-king leader of the Maya c. AD 700. A line-drawing of the carving on the lid contains more than 100 secret picture-stories and 'secret videos'—the 'Bible' of the Maya. It explains why we are born and why we 'die'; the secrets of Heaven, Hell, and Purgatory, and the secrets of reincarnation. To break the code it is necessary to make a mirror-image of the drawing and overlay the two images to reveal the secret pictures. The pictures say that Lord Pacal was a 'miracle-maker', the reincarnation of Christ, who used both hemispheres of the brain to achieve the same results—like Leonardo da Vinci who used 'mirror-writing'.

to release the secret pictures, a transparency of the mirror-image must be overlaid onto the original drawing, (b)

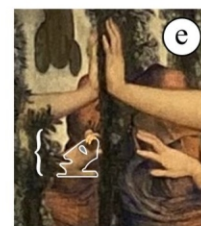
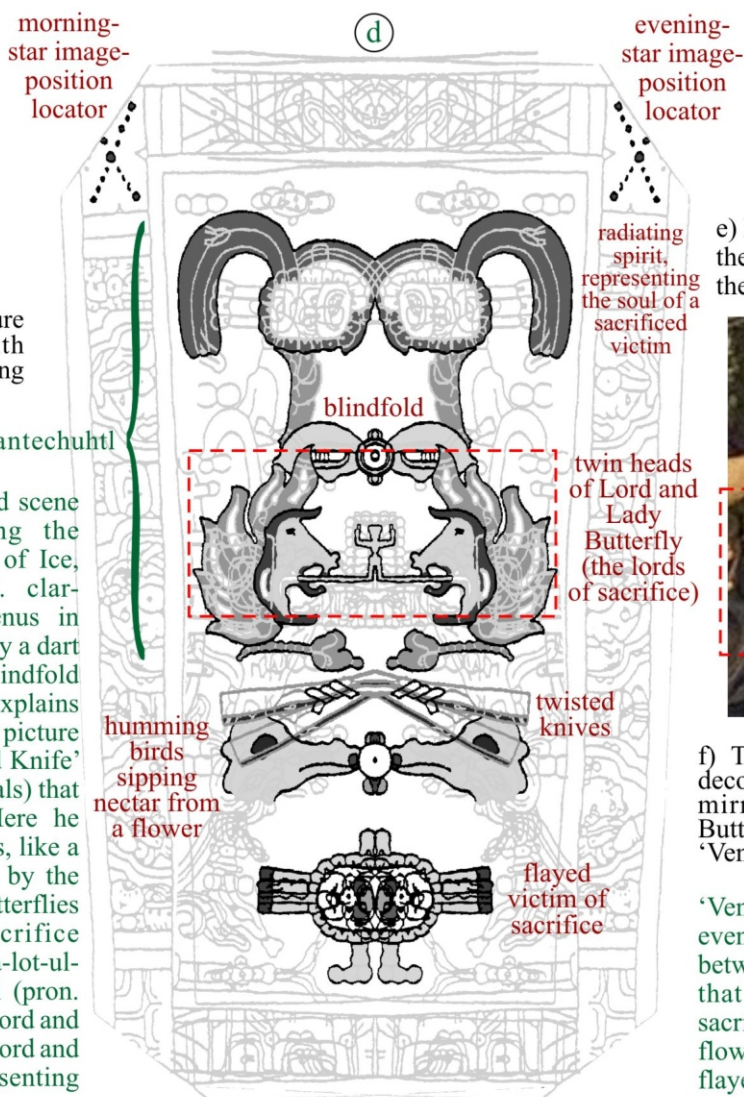
b) Line-drawing of the lid carving (right) with transparent mirror-image: The inner-carving is framed by a border-code-pattern that, when decoded, reveals a 'list of contents' of corollary composite pictures that can be found when the same decoding process is used on the inner-lid. (line-drawing after Augustin Villagra)



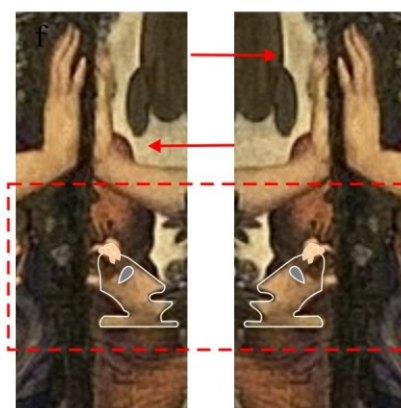
c) Composite border-code picture showing a human face with butterflies covering the lips wearing a blindfold made of human skin.

Tlahuizcalpantecuhtli

d) Composite corollary decoded scene from the inner-lid revealing the iconographic face of the God of Ice, Tlahuizcalpantecuhtli (pron. clar-wheetz-cal-panti-coot-lee), 'Venus in the morning' who was blinded by a dart from the Sun. Here he wears a blindfold made from human skin; which explains the meaning of the border-code picture (c). His nickname was 'Twisted Knife' after the ice daggers (frost crystals) that he brought every morning. Here he wears two sets of twisted knives, like a bow tie. His jowls are formed by the complementary heads of two butterflies (the lord and lady of sacrifice Iztapalotltotec (pron. itz-papa-lot-ul-toe-tec) and Iztapalotlcuihuatl (pron. its-papa-lot-ul-toe-tee-wat-ul) Lord and Lady butterfly; also known as 'Lord and Lady of the Mirror'—representing



e) From *The Mirror of Venus* showing the Mayan 'head' (outlined) created by the mirror-image of the hand of Judas



f) The Mayan heads—when the Maya decoding process is used—represent the mirrored-heads of Lord and Lady Butterfly: 'Venus in the morning' and 'Venus in the evening', from (d).

'Venus in the morning' and 'Venus in the evening'—who grip a sacrificial victim between their teeth. Two hummingbirds that represent 'purification through sacrifice' sip heavenly nectar from a flower. Beneath the flower the skin of a flayed victim stands prostrate.

The secret sketch of the artist, Edward Burne-Jones, the Lamb of God, and the Jewish elder



a) Self-portrait, sketch, (caricature) Edward Burne-Jones 1870.



sketch, detail



c) Sketch of the artist's departing soul inside a 'heart-shape with wings' = pure heart



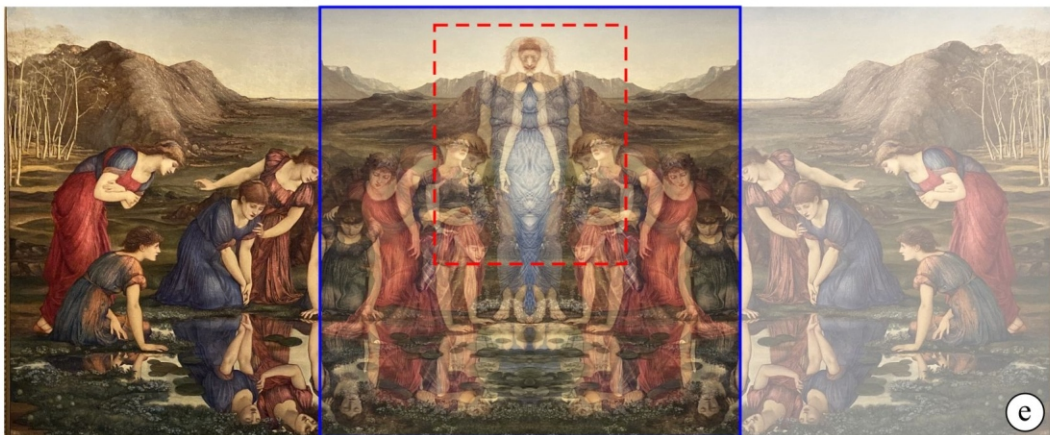
b) Portrait of Edward Burne-Jones by George Frederic Watts c. 1870

d) Composite overlay from *The Mirror of Venus* (detail) showing the same caricature sketch of the artist Edward Burne-Jones as his self-portrait (a); proving that the inclusion of the image is deliberate whilst at the same time confirming the efficacy of the mirror-image encoding and decoding process known to have been used by the Maya and by Leonardo da Vinci. Other composite 'characters' appear below the sketch, in blue—the large head of a Ram (with an open mouth) as the 'Lamb of God' with (directly above) the head of a Palestinian 'elder' (perhaps Abraham) with a long blue beard and a 'keffiyeh' headdress. Either-side, kneeling female worshippers, wearing crowns of laurel leaves—the symbol of everlasting life for those who follow the teachings of the



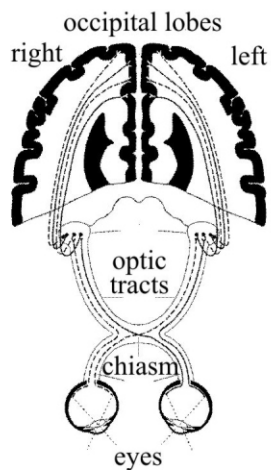
Lamb of God—sip nectar from a flower, conveying the message of 'purification through sacrifice—in the same way that humming birds sipping nectar from a flower convey the same message. Note how the composite sketch of the artist (c) features a 'burst-of-light' (Venus) either-side of the back of his head as his soul leaves his body; indicating that he, like Jesus, Lord Pacal, of the Maya, and Leonardo, became 'Venus', the purest source of light in the heavens, when he died. The composition suggests that Edward Burne-Jones, Lord Pacal and Leonardo must have been reincarnations of Jesus. Note, also how the departing soul is contained within a 'heart-shape' with wings; revealing that Edward Burne-Jones had a pure heart which enabled him to go to Heaven.

e) When transparencies of *The Mirror of Venus* are overlaid by an amount proportional to their height, a perfect square is formed; informing us that Edward Burne Jones was 'on the square'—the colloquialism for



'freemasonry'—because they are said to deal 'fairly and squarely' with each other. Visual inspection then reveals a composite sketch (c) of the artist, which corresponds to a self-portrait sketch of the artist featured in (a).

The Human Brain



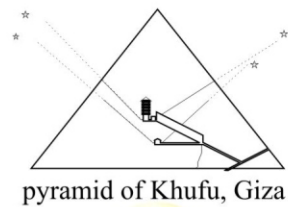
the left eye sends information to the right side of the brain and the right eye to the left

The brain, comprised of two hemispheres, is capable of storing complimentary images [mirror-images] in each hemisphere. Leonardo da Vinci revealed this with his 'mirror-writing'. It can then go further—by overlaying one stored image onto its corollary stored in the other hemisphere. Here, a modern-day computer has been used 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. On the face of it, the picture appeared 'normal'; but, by 'gazing' at it, a previously encoded 3D computer image snaps into consciousness; as the brain adjusts to the hidden information. Both Leonardo and Raphael used the technique in their paintings and analysis of this one by Burne-Jones reveals that he too, as a member of the Victorian Pre-Raphaelite Brotherhood [freemasons] had the same ability.

The story of the reincarnations of Jesus, Viracocha, and Burne-Jones (de-facto transparency overlay)



The decoded story of the reincarnations of Jesus, Viracocha, and Burne-Jones (first-stage elucidation)



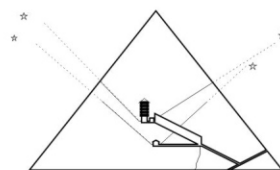
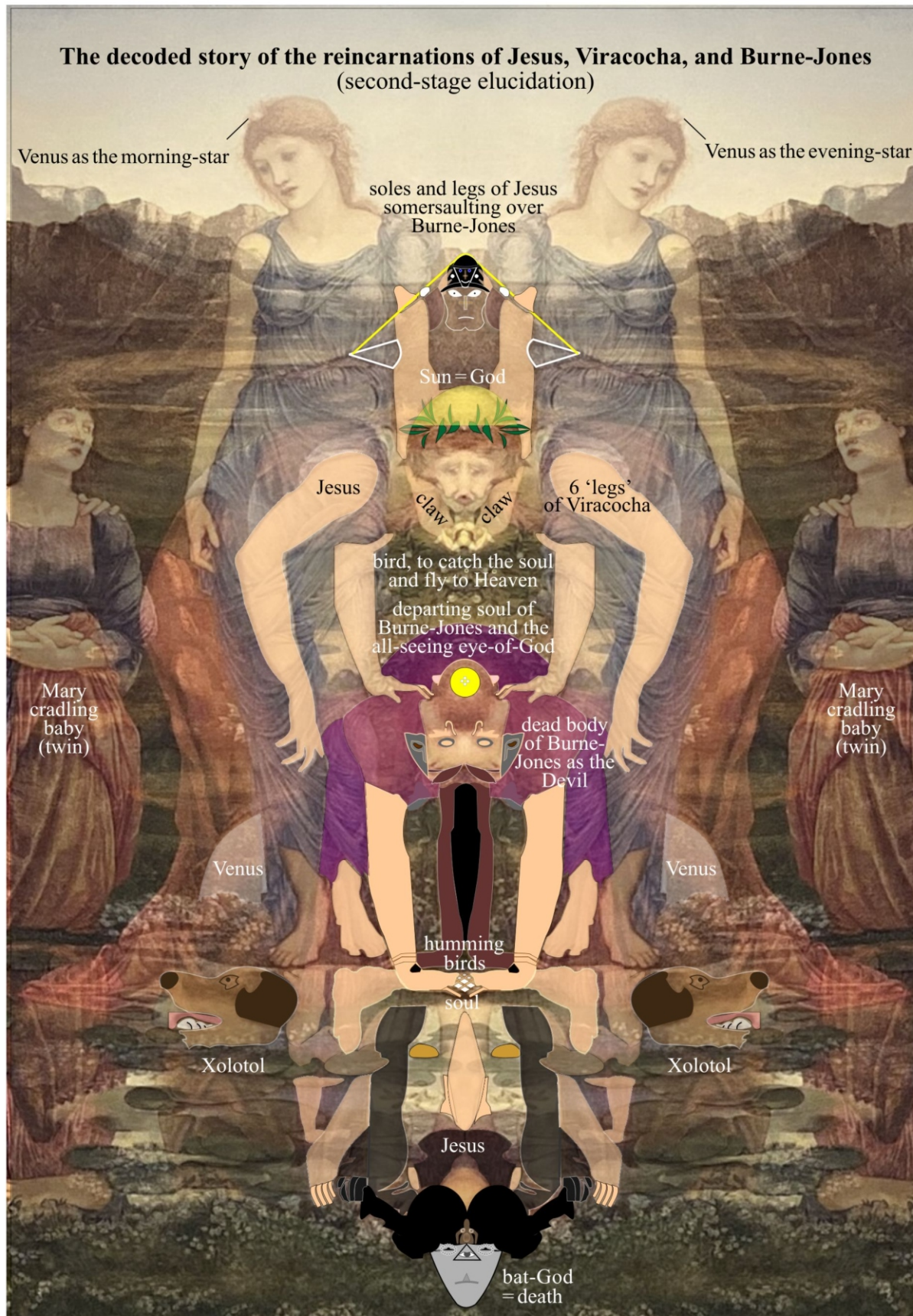
Golden crab-man from the tomb of Viracocha c. AD100, Sipan, Peru. The crab, that lives in 'the foam of the sea' (on land and in the water) is a metaphor for the 'perfect human being' who is simultaneously in touch with the air, earth, fire and water. [Notice how Viracocha has a crab's body but human feet, whereas each Venus goddess has an exposed human leg terminated with 'half-of-a-crab'].



Leonardo, with elbows apart, pulling-on stockings (while wiggling his feet)—drawing attention to his crab-claw feet that say 'in his previous life he was Viracocha'. [decoded picture from *The Virgin and Child with St. Anne* by Leonardo da Vinci].

The explanation of this scene is further explained, and clarified, in the pictures that follow: Here, Jesus wears a crown of laurel leaves symbolizing 'everlasting life'. His head and face are shown inside the Sun; revealing that he was the Sun, God. Beneath his head a tiny bird (yellow) awaits to carry the departing soul of Burne-Jones to Heaven for everlasting life. Jesus then somersaults over the back of the crouching Burne-Jones. At the same time the fingers of Jesus squeeze the soul [electromagnetic energy (voltage)] from the top of the artists head, which also appears as the 'all-seeing eye-of-God'. Directly below, the head and face of Burne-Jones has no eyes, inferring that he is 'dead' and can no longer 'see'. His nose and mouth are similarly missing because he no longer needs them to breathe. The top of his head carries the horns of the Devil, and his forehead the appendages of the Devil, in-between the ears of the Devil; meaning that when the soul leaves the body all that remains is the Devil: That is to say 'every human being is half-God (the soul) and half-Devil (the body) while alive on Earth'. The legs and feet of Jesus inside the Great Pyramid tell us that Jesus 'walked inside the pyramid'. The secret shafts of the pyramid, above, point to the stars—the 'seed-ground of souls'. The goddess Venus appears as 'the twins'—either-side of Jesus (the Sun). Each exposes a leg, the end of which terminates with the symbol of a half-of-a-crab—meaning that Viracocha (the crab-man) was the reincarnation of Jesus; which explains why Venus and Jesus are together shown as a crab-like creature on the back of Burne-Jones who was the reincarnation of both. The clasped hands and beard of Burne-Jones create the heads of two hummingbirds representing 'purification through sacrifice', above another representation of Jesus—identified by the symbol of Venus directly below.

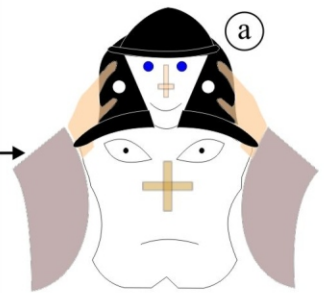
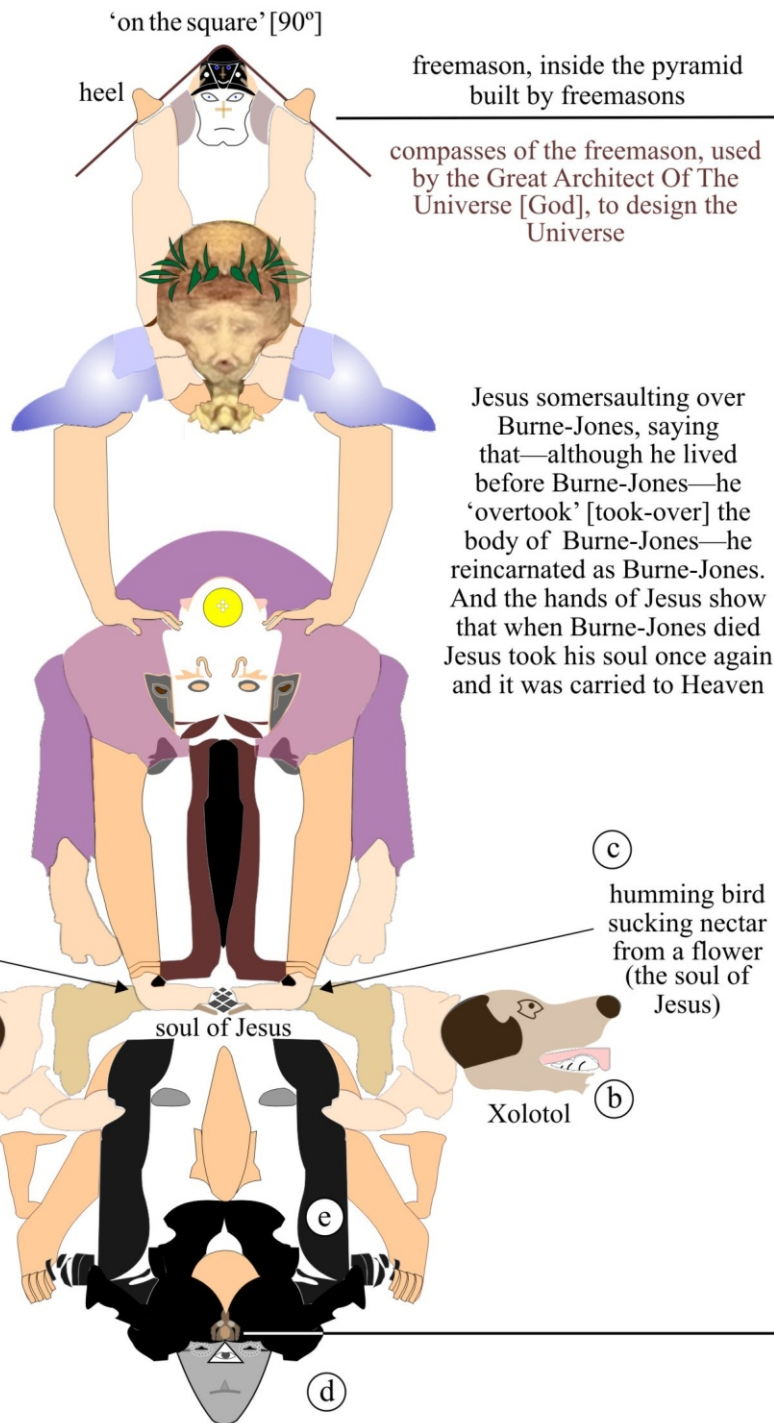
The decoded story of the reincarnations of Jesus, Viracocha, and Burne-Jones (second-stage elucidation)



The foregoing analysis features just five stories from *The Mirror of Venus*; the story of the *New Testament*; the decoded Judas' video sequence; the decoded story of *The Mayan Heads, the Lords of the Mirror and God of Ice*; the decoded sketch of *Burne-Jones, the Lamb of God, and the Jewish elder* and the decoded story of *The Reincarnations of Jesus, Viracocha, and Burne-Jones*. A schematic of this final story, in this series, is set-down on the next page. There are many more secret picture-stories hidden in *The Mirror of Venus*.

The reincarnations of Jesus, Viracocha, and Burne-Jones—concluding schematic

a) A human head with a miserable mouth (while on Earth [in Hell]) appears at the apex of the pyramid wearing the traditional black bowler-hat that freemasons wear to prevent the soul from leaving the top of the head prematurely during prayer and meditation—Christian clerics, the Pope, and Jews, wear a skull cap for the same reason. The freemason is shown lifting the smaller head (his soul) from the top of his own head; referring to the ability of freemasons to detach the soul from their body at will and journey into the spirit world. They are taught how to change the vibration of the body and soul and in so doing release one from the other. It has been suggested that the shafts of the Great Pyramid point to the stars and that ancient Egyptian freemasons who built the pyramid visited it to transport their own soul to the stars. This scene seems to be suggesting the same, as the departing soul is shown with the planet Venus either-side, in the heavens. Notice, also, how the nose of the freemason lacks artistic precision; drawing attention to the nose of the soul that is made from a Christian cross; suggesting that the soul of the spiritually-pure can become a Jesus.



freemason, lifting his soul from top of the head for an 'out-of-body' experience in the soul world. The released soul is portrayed as 'happy', in-between Venus in the heavens

b) Venus as the evening-star was associated with a dog named Xolotol (pron. Shol-otol). Legend says that he cried so much his eyes fell-out of their sockets—allowing him to see in the dark; giving him the credentials to carry Quetzalcoatl into the

darkness of the underworld to collect bones to make mankind in this, the fifth, age of the Sun. [Interestingly, Venus in the morning, Tlahuizcalpantecuhtli, was 'blind', and Xolotol was 'blind'—which no doubt accounts for the derivation of the aphorism 'Love (Venus) is blind']. The two dogs could therefore represent the 'twin' dog Xolotol]. Another legend tells how the Maya believed that the Underworld, through which the soul has to journey before reaching Heaven, is made of 9 levels. The first level comprised of a swiftly flowing river. To cross the river the soul has to hold-on to a dog that could paddle across; which explains why effigies of dogs are commonly found in Maya tombs. Here we see the two dogs paddling through the water. This scene might relate to both legends as they carry the soul of Burne-Jones, who leans on the backs of the dogs to Heaven and, at the same time, as twin-dogs they represent the 'twin-star' Venus. c) Two hummingbirds that represent 'purification through sacrifice', sip heavenly nectar from a flower that also doubles-up as the soul of Jesus. d) The bat-God, below, represents 'death'. The bat nose-appendage is portrayed as a pregnant Venus with, below, a pyramid containing the all-seeing eye-of-God. The apex of the pyramid points to the womb of Venus; meaning that the all-seeing eye-of-God sees everything from the womb until death. The location of the nose-leaf identifies the pituitary gland as the third-eye, the seat of the soul-within, the all-seeing eye-of-God which the Hindu of India mark with a red spot (referring to the Sun). They believe Heaven to be a 'milky-ocean'; the 'foam of the sea'—Viracocha. This explains why the Hindu revere the cow—the giver of milk—as sacred. e) Here, Jesus is flanked either-side by Xolotol (Venus), like Burne-Jones; who throughout this analysis appears in the same way.