

The Many Lives of Jesus

by
Maurice Cotterell



In his book *FUTURESCIENCE—forbidden Science of the 21st-century*, Maurice Cotterell explains how Jesus incarnated on Earth, 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. To the Olmecs, of Mexico, he was personified by the gigantic 'Olmec basalt heads' and other stone carvings. In Ceylon 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]. The Mochica, of Peru say he visited twice; the first time he was known as 'Viracocha Pachacamac' [God of the World] and the second time as 'Viracocha' [foam of the sea—the perfect being]. To the Maya, of Mexico, he was known as 'Lord Pacal' [the man who died at Easter]. 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. Here, Maurice Cotterell reveals the decoding of part of a painted mural, found on the walls of a temple at Bonampak, in the Maya rainforest, about 160km (100 miles) southeast of Palenque, Chiapas, Mexico.

Line-drawing of one section of a mural painted on the north wall of the temple at Bonampak. Archaeologists, unaware of how the Maya encoded their secrets into their treasures, describe the composition as 'a group of dancers wearing fantastic disguises, a crab complete with claws, a cayman and sea monsters, which perform as part of a ceremony', c. A.D. 500 – 800. They have no idea that the mural contains secret sacred pictures encoded by Lord Pacal, the priest-king leader of the Maya [a later incarnation of Jesus] in around A.D. 750. The pictures tell the story of a man who was born in a stable through an 'immaculate conception'. His childhood was 'normal' and playful. Later, he

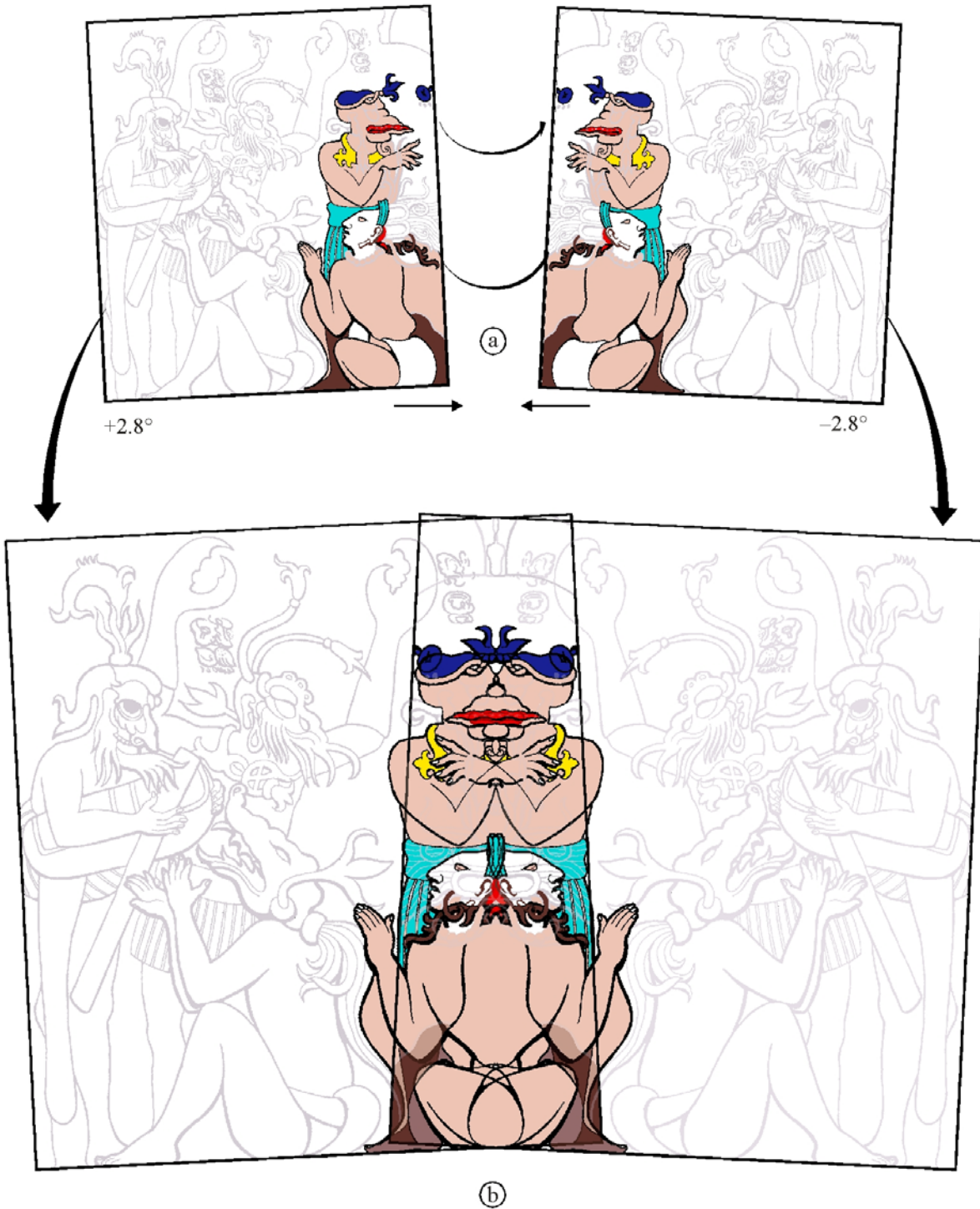
The Mural of Bonampak



abstained from sexual activity. The pictures say that he died on a cross made of two pieces of wood, and was then born again [reincarnated]. To the Maya he was known as Xiuhtechutli [shy-tee-coot-lee] who was known variously as; a fire god, a fertility god, and Lord of the Flayed [skinned] and Sacrifice. He was also associated with another god, Camaxtle [cam-ash-lee], the God of Hunting, who was depicted as a double-headed stag. The eponym of Jesus was also a stag—antlers represent the crown-of-thorns worn by Jesus at the Crucifixion, and with the Sun, because the stag shed's its antlers once-a-year coincident with the Earth's annual journey around the Sun.

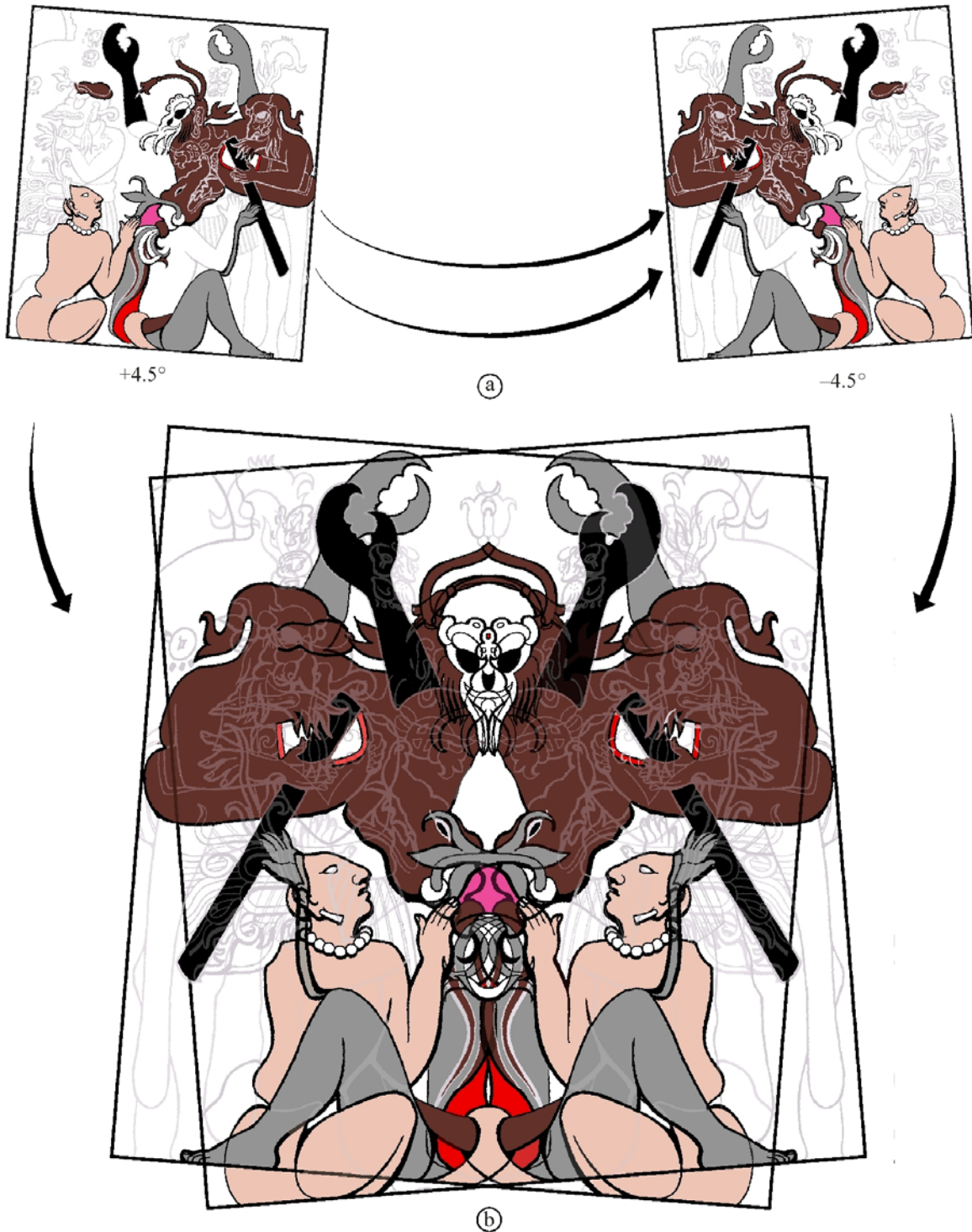
figure (i).

The Mural of Bonampak
 story: The Immaculate Conception of Chimalma



b) Two Maya legends concern a woman known as Chimalma: The first says that Camaxtle married a washer-woman named Chimalma. Legend says that she swallowed a jade bead and became pregnant through an 'Immaculate Conception'. She later gave birth to twins [representing the twin-star (planet) Venus, another eponym of Jesus]. The second story says that Chimalma became the second wife of a warrior named Mixcoatl, who chanced on her in the rainforest. Mixcoatl, in an attempt to impress her with his skills and win-her-over, fired arrows above her head. He then took her, lay with her and she later gave birth to CeAcatl Quetzalcoatl [cat-sell-coe-at-ul], a later incarnation of Lord Pacal. This decoded picture shows pregnant Chimalma carrying twins in her womb, modestly covering-up her naked chest when surprised by the appearance of Mixcoatl. The large arrow-shaped Mixcoatl can be seen in the foreground of the picture bowing to the audience, in front of Chimalma.

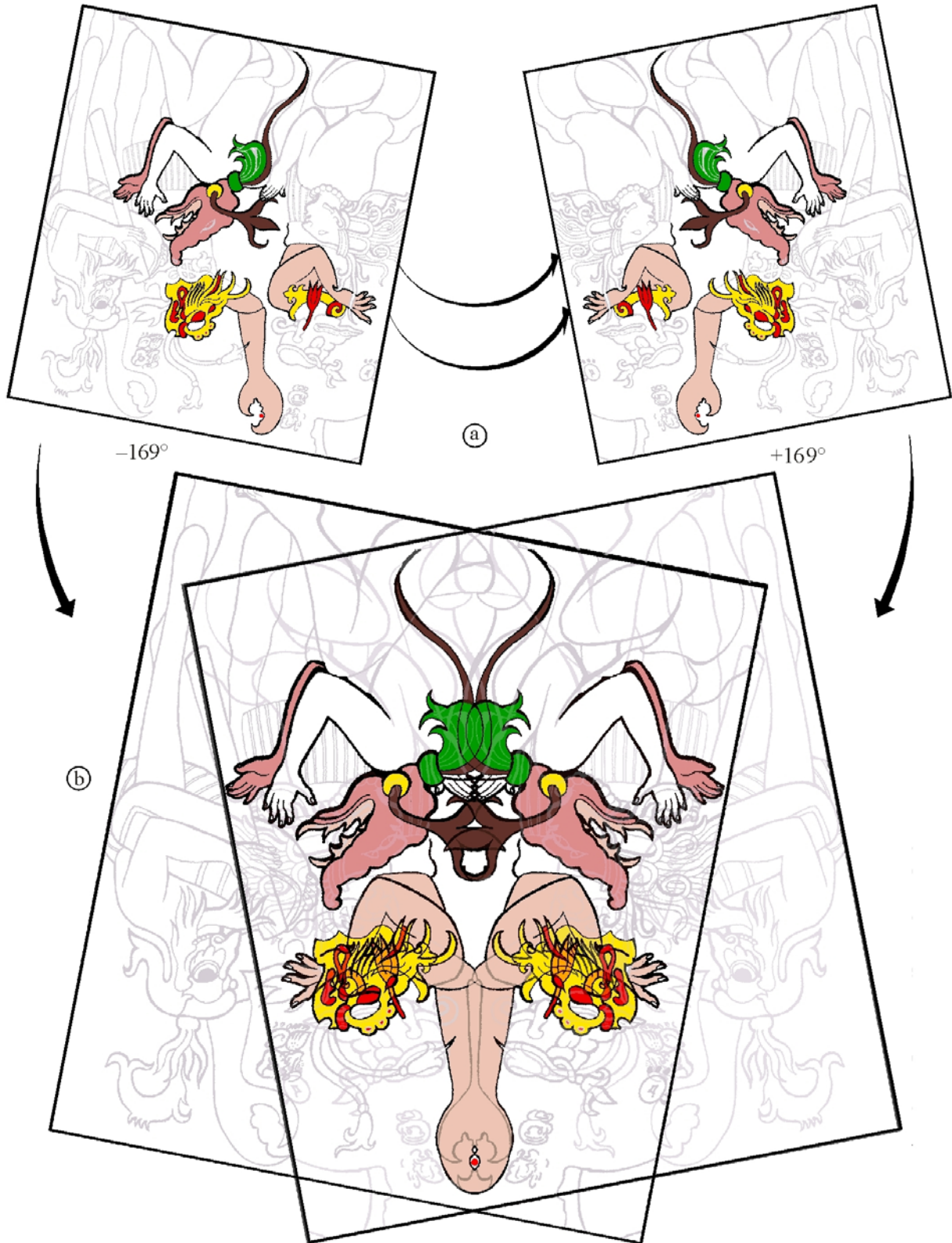
The Mural of Bonampak
 story: The Birth of Camaxtle [Jesus]



b) Here, two midwives restrain Xiuhtechutli [in his emanation as the God of Fertility] who is shown giving birth to Camaxtle, who emerges (lower centre) carrying two complementary sets of horns [of the double-headed stag]. A large stag's head, with a skeleton stag's head on its forehead, licks the head of the female in labour, suckling and comforting the mother during the process of birth. The decoded picture reveals that a birth took place in a stable [around animals with horns]. Camaxtle was also associated with another fire god, Xipe Totec [shy-pee-toe-tec], who carried two sticks that he used to rub-together to make the fire of sacrifice. Here, the mother holds high two sticks, showing her giving birth to the God of Sacrifice, Jesus. The angle between the sticks is 60° and the angle between the transparencies 9° [representing the numbers 666, of death [and Hell] and 999, of life [and Heaven]].

figure 2.

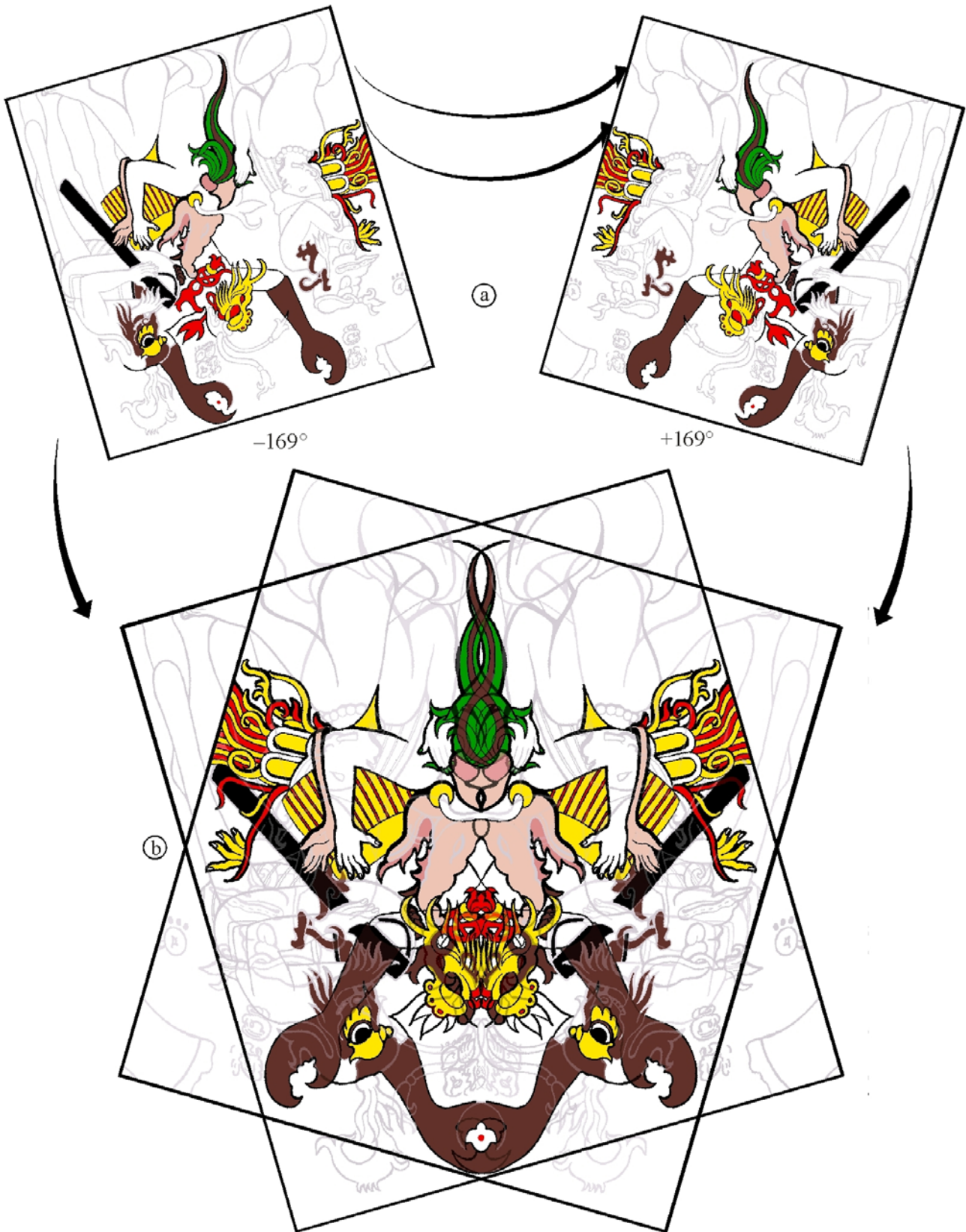
The Mural of Bonampak
 story: Xipe Totec, the boy



b) In this scene Xipe Totec appears as a young boy in a playful mood. He is shown wearing a waistcoat of skin, and glove-like skin around his arms and hands, representing Xiuhtechutli in his emanation as Lord of the Flayed [or, 'skin']. He sports a large penis, in the foreground, again confirming his association with skin [or, foreskin], fertility [the Sun], and fire. His feet are consumed by fire. The message reads, 'Xipe Totec was so excited, when he discovered his penis, that he could not keep still—he jumped around with excitement'. The thorns in his penis represent the pain borne from abstinence and frustration. *[The red dot has been added to help with alignment]*.

figure 3.

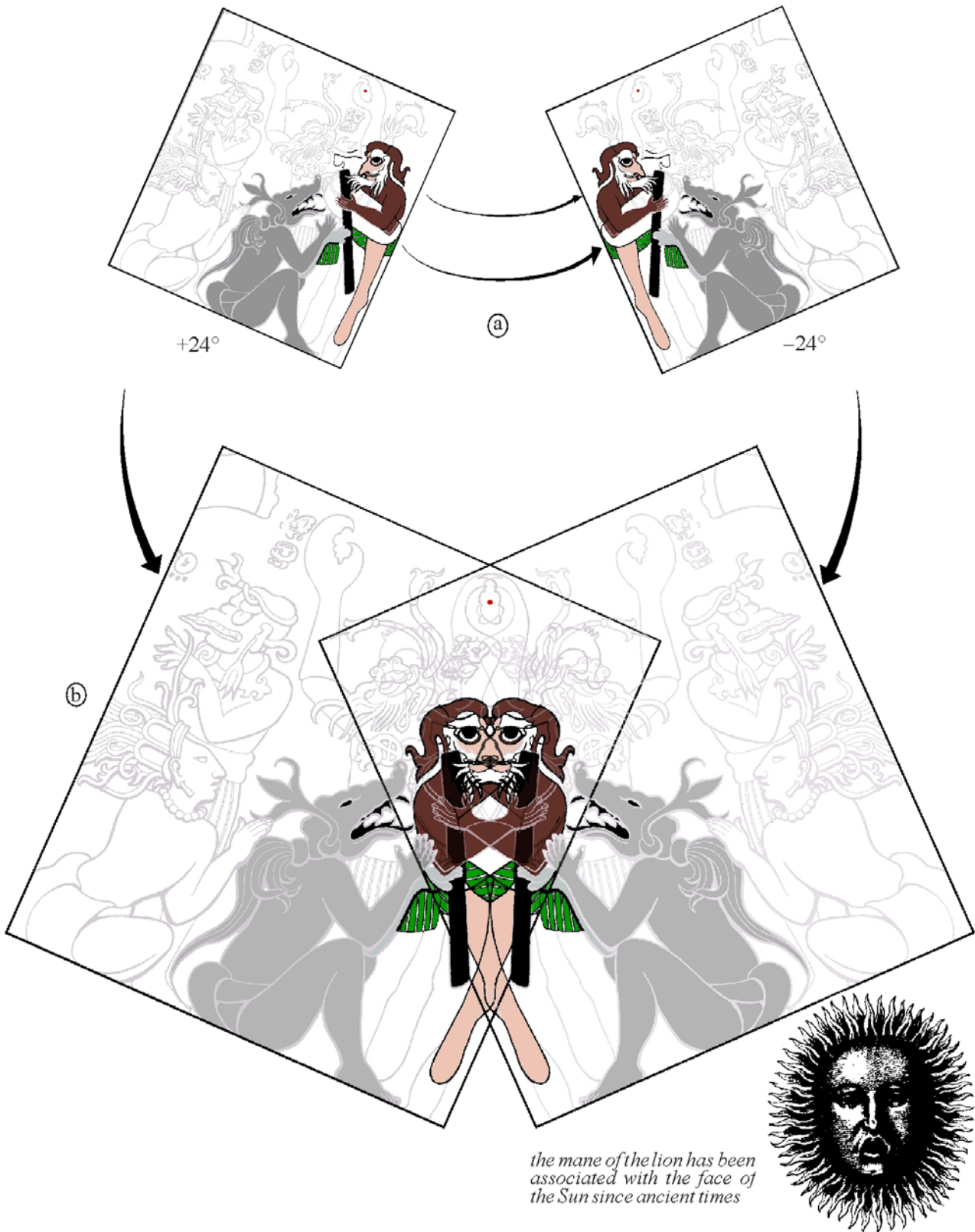
The Mural of Bonampak
story: Xipe Totec, the youth



b) Here, the youthful Xipe Totec rubs-together his sticks and, in so doing, sets his scrotum on fire as he rides on the head of a stag. A second skin hangs like a waistcoat about his body, and arms—and as gloves, from the forearms and wrists. The message reads, 'during his youth, Xipe Totec, the Lord of Sacrifice, burned with sexual desire caused by abstinence'.

The Mural of Bonampak

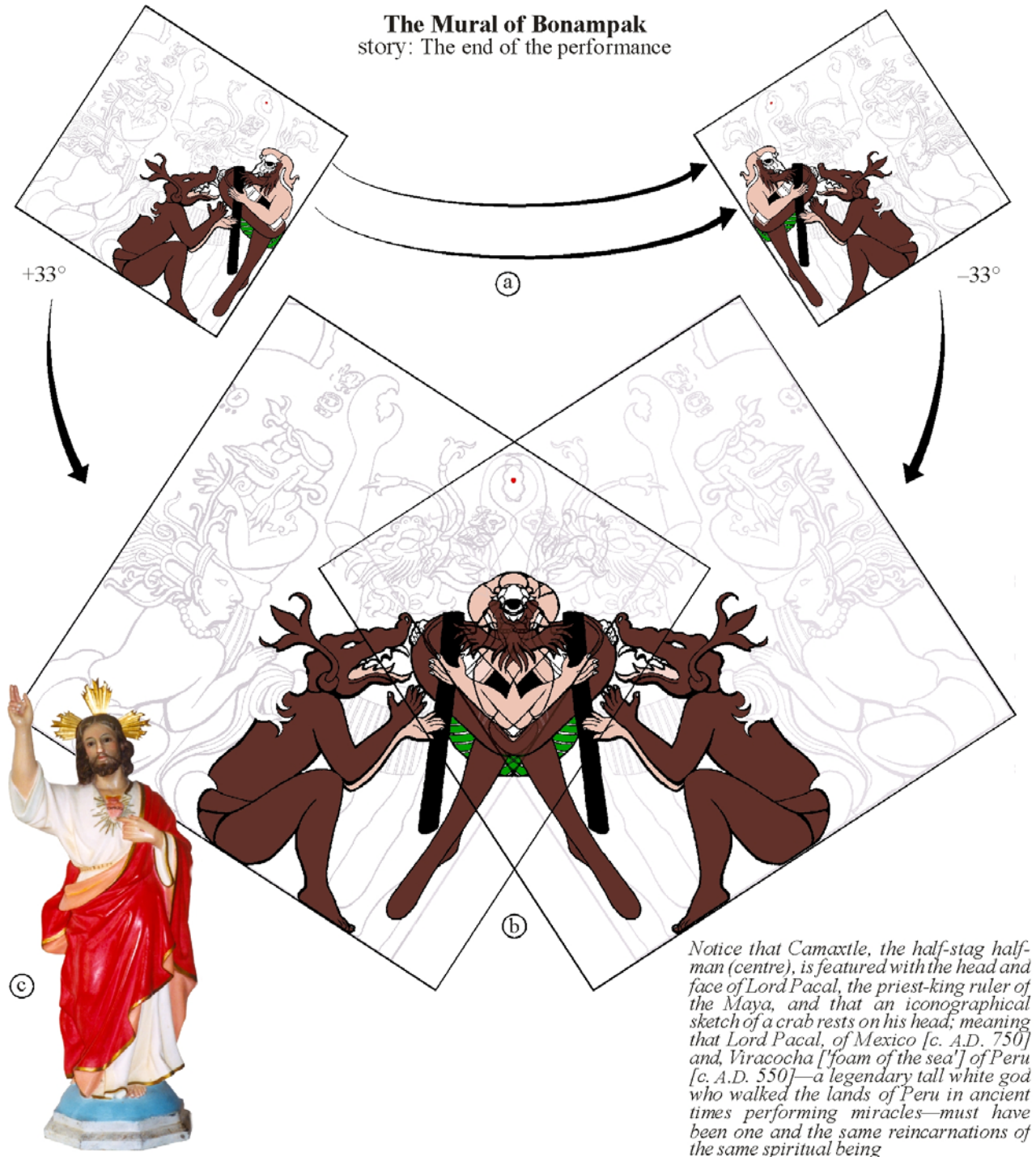
story: The man who died on a cross made of two pieces of wood



b) In this scene, two stags raise a man into the air by his elbows. They pull back his skirt, like a stage curtain, to reveal his crossed legs. His arms are also crossed and he carries a wooden stick in each hand. His face resembles a lion, the Sun. The message reads, 'the man with the long hair and the beard, who was the Sun, on Earth, died on a cross made of two pieces of wood. He was known as Xipe Totec, the Lord of Sacrifice [Jesus].'

figure 5.

The Mural of Bonampak
 story: The end of the performance



b) This is the final scene of the Play. Xipe Totec, half-stag, half-man, appears on stage and makes a bow to the audience. His crossed arms carry two pieces of wood (the wood of the cross). The twin stags [representing Jesus as 'the twins'—the twin star (planet) Venus] offer rapturous applause. The angle of each transparency is 33° , representing the end of life's journey (the end of the play) for the 33° freemason. The angle between the transparencies is 66° , representing 666, the number of the 'beast' in Revelation. The scene shows Lord Pacal bowing to the audience while regurgitating a pearl, the symbol of reincarnation. There are many more pictures in this mural, showing hunting scenes and animals, confirming that Xipe Totec was one and the same as Camaxtle, the god of hunting; the term was metaphorical, the hunter carries a 'cross-bow' and aims at the heart—like Jesus (c), who carried a cross and aimed at the heart.

The 4th hardback edition of *FUTURESCIENCE—forbidden Science of the 21st-century*, by Maurice Cotterell, Celtic Press, Ireland, is available from his website www.MauriceCotterell.com
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figure 6.