

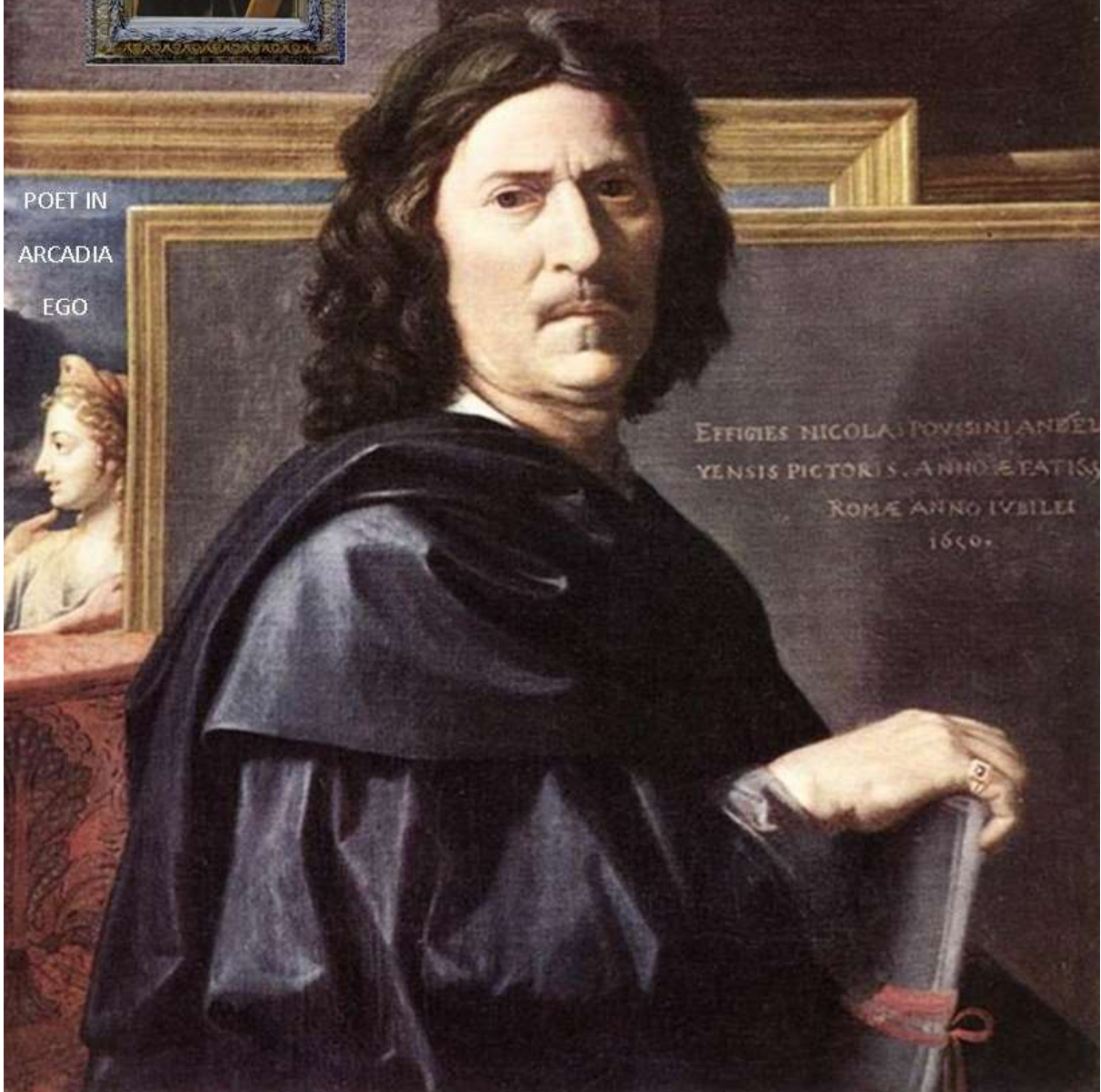
THE HIDDEN MESSAGES IN POUSSIN'S SELF PORTRAITS

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POET IN
ARCADIA
EGO



First Self-Portrait 1649



Poussin presents himself in front of a tombstone with an epitaph written in Latin, apparently to himself. His left hand holds a pen rather awkwardly and is crossed over the right hand. The right hand rests on a book, which is back to front with the back cover facing towards Poussin rather than the front cover.

Why is Poussin holding a pen and a book rather than a paint brush and canvas?

A PEN is a female swan and SWAN becomes 1515 in the single digit alphabet cipher. The pen therefore represents ISIS.

The word CYGNUS in Latin translates as both SWAN and POET. Is this drawing our attention to Poussin's two paintings entitled "Inspiration of a Poet"? Could it also be alluding to the poet who was known as "Sweet Swan of Avon" and letting us know that Poussin was a Spear Shaker who knew the secret of what "Shakespeare" really meant?

The pen is also telling us that the text on the tombstone is important.



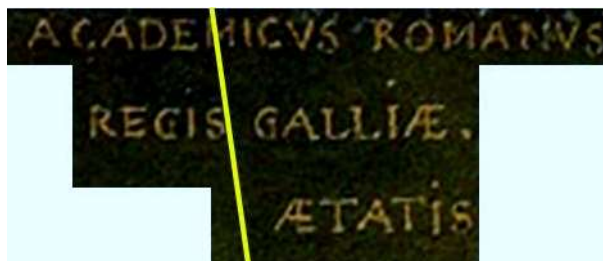
The translation of this Latin text is

"Nicolas Poussin of Les Andelys Academy of Rome first regular artist to Luis, the just King of France. AD 1649. Rome. His age 55".

There are 51 letters in both the first line and the second line. 5151 mirrored becomes ISIS.

The angle formed by the pen bisects the lettering at the top of the painting exactly after the 33rd letter of the first line, E.

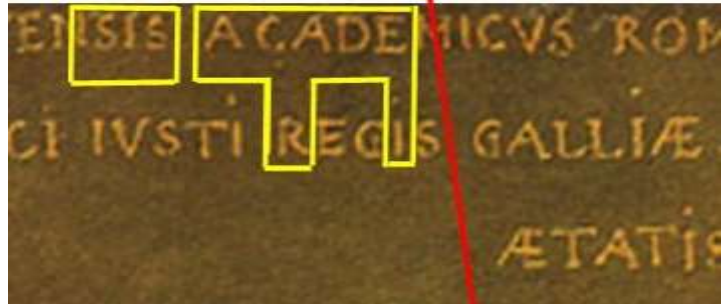
33 is a very important Masonic number that tells us there is a hidden code.



The fact that Poussin has portrayed himself in front his own tombstone suggests that he is drawing our attention to his painting “Les Bergers d’Arcadie”, which portrays the Shepherdess of Arcadia in front of her own tombstone

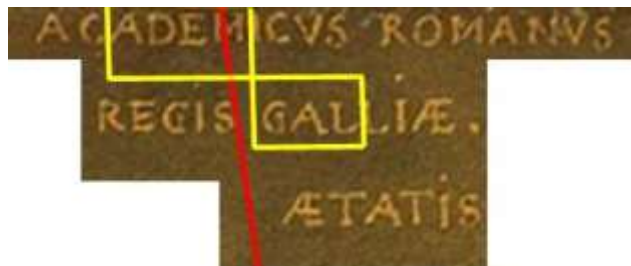
Prior to the pen line we read NSIS
ACADE. Below ACADE we have REGIS.
From these letters we get ISIS ARCADIE.

The word following REGIS is GALLIAE,
which translates as FRANCE. This is
confirming that the setting for “Les
Bergers d’Arcadie” is France.



If we upturn one of the As in ARCADIE to become a V (which doubles a U in Latin) we can get AVDE,
the region of France surrounding Rennes-le-Chateau. We are then left with the letters RIC. If we
read the I as a lower case L we then end up with RLC AVDE.

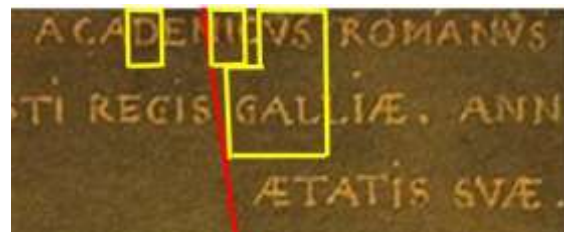
The top of the pen line is directly on the M.
From ACADEM and GALL we can get
MAGDELE.



From ACADEM and REGIS we can get MARI.

In fact, if we use the M twice we can get
MARI MAGDALE.

The Latin word for MURDER or DEATH is GLADIVS, and we can also find this word within the text
close to the pen line.



Directly after the M that the pen line bisects are the letters **IC**, which is a Christogram - one of the symbols for Christ. The next word is ROMANVS, which sounds like WOMAN when spoken by someone with a lisp, who pronounces Rs as Ws (such as in Monty Python’s ‘Life of Bwian’). If we drop the two VSs from ICVS ROMANVS we get IC ROMAN, which sounds like IC WOMAN.

So Poussin, or perhaps the collective unconscious, is telling us that ISIS and Mary Magdalene are one and the same, and that both of them represent the female Christ.

Within ACADEMICVS ROMANVS and GALLIAE we can also find LINDVM.

If we ignore the M, which is crossed out by the pen line, the four words surrounding the pen line ACADEMICVS REGIS GALLIAE AETATIS comprise 28 letters. The number of the Lincoln Marker Tomb.

If we also include the word ROMANVS we get ACADEMICVS REGIS ROMANVS GALLIAE AETATIS which gives us 35 letters. However, if we interpret the two conjoined AEs as one letter we once more come across the Masonic number 33 that indicates a hidden code.

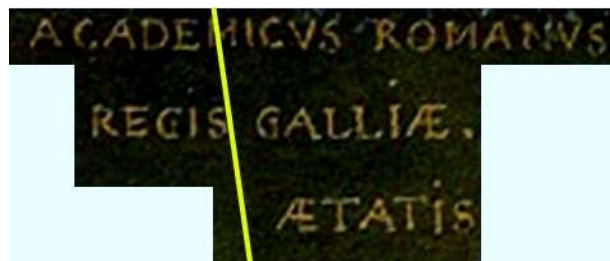
Again reading the A and E as two separate letters, we have 35 letters from which we can, not surprisingly, make many words including:

LINDVM	ST MARGARET	ST GEORGE	SION
ISIS	MARIA	MAGDALENE	GRAIL
MASONS	DAGGER	DIE	OSSA (the Latin word for BONES)
AVALON	SIRIUS	DOG STAR	
SAUNIERE	TREASVRE	AUDE	RLC
ARCADIE	ARCADIA	DANGER	
GALILEE	GLADIVS (the Latin word for Murder / Death)		
CVRSE	STONE		

From which we can make many phrases including:

ET IN ARCADIA EGO
ISIS AS MARIA MAGDALENE
ST MARGARET LINDVM
MARGARET AT LINDVM
MARIA OSSA LINDVM
TREASVRE LINDVM

If we take the six letters immediately surrounding the pen line S E M I G A we can read IS GAME, which tells us the collective unconscious is having fun with us here.

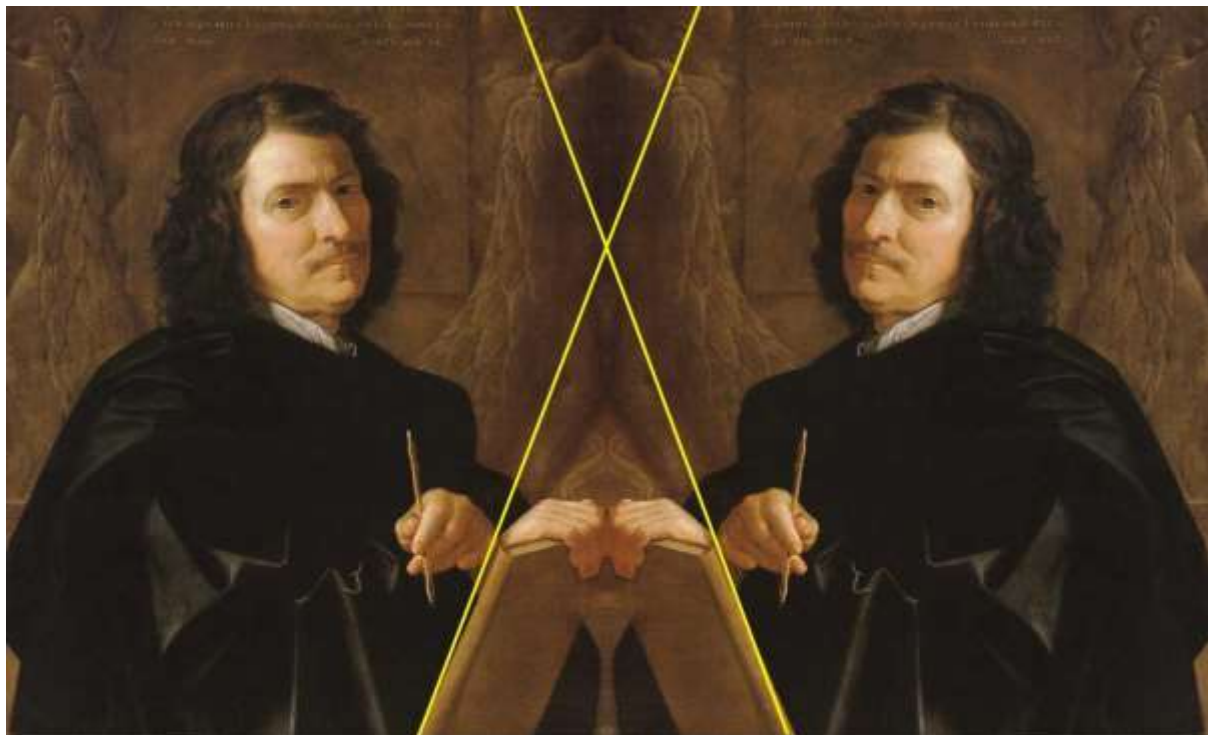


At the top corners of the monument are the heads of what seem to be two babies.

Is this another reference to twin children?

If we put the painting next to a mirror image of itself, the twins appear to be embracing.

The line of the spine of the book points directly to the ears of the babies.



At the bottom of the two joined portraits it appears that Poussin's two right hands are placed in the top of a grail cup with a large letter M below it.

Second Self-Portrait 1650



The second self-portrait shows Poussin with three canvases behind him (the Holy Trinity?), one stacked behind the other. At the very back is part of a door frame (a portal?). The first canvas contains text in Latin similar to that on the 1649 painting. The second shows the head of a lady which is exactly the same as the lady in Poussin's "Les Bergers d'Arcadie" and "Saint Margaret" paintings. The third canvas is obscured by the other two.

In the 1650 portrait only the hand resting on the book is shown. The left hand holding the pen is missing. Is Poussin trying to draw our attention to Da Vinci's two versions of "The Virgin of the Rocks" where the Angel's pointing hand is shown in one but not the other? In fact, the word LVDOVICI in the Latin text of the 1649 portrait is reminiscent of 'L D VINCI' if we upturn one of the Vs to become an N.

Only a year after the first self-portrait Poussin chooses to spell his name differently - NICOLAVS POVSSINVS becomes NICOLAI POVSSINI. Why?

From NICOLAVS we can get LINCOLN by turning the V upside down to become an N.

From NICOLAI we can get LINCOLN by using the I as a lower case L

According to 'Google Translate', BONES translates as OSSA in Latin, which we find in both NICOLAVS POVSSINVS and NICOLAI POVSSINI .

We also find ISIS within POVSSINI as well as P SION

So we have ISIS, BONES, LINCOLN and P SION within the enigmatic artist's name.

So let us examine the 1650 text itself.



The official translation of this text is

"Portrait Nicolas Poussin Les Andelys
Painter age of 56,
Rome, Year Jubilee
1650".

This is clearly a description of a portrait rather than an epitaph this time.

Why does Poussin bother to tell us that 1650 was a Jubilee year? A Jubilee year was a special Holy year of remission of sins, universal pardon and restitution overseen by the Pope. The Pope at the time was Pope INNOCENT X, who was Pope from 1621 to 1655. Is the reference to Pope INNOCENT telling us to take a look at Poussin's "Massacre of the Innocents" paintings which appear to depict the murder of Mary Magdalene?

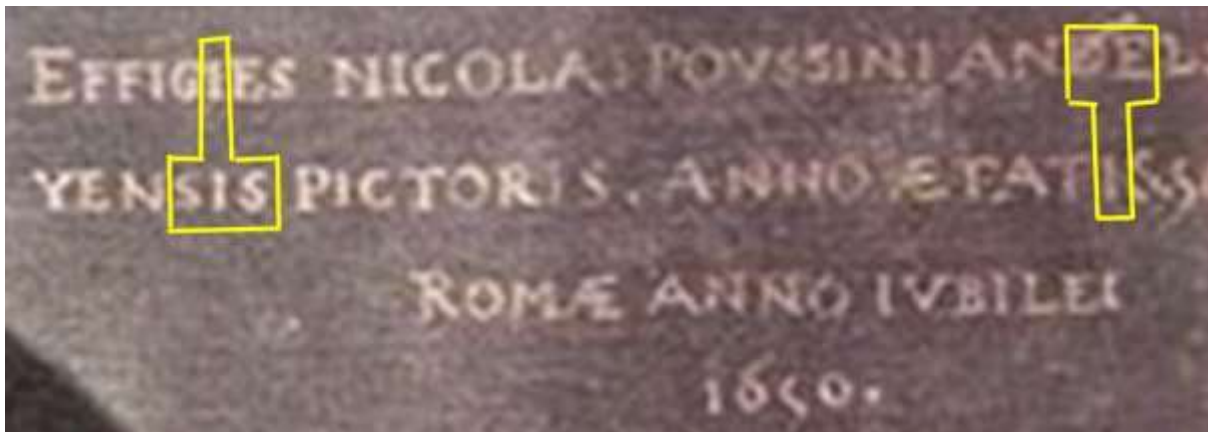
Poussin's birthplace of Les Andelys is spelt ANDELYENSIS in both portraits. This time the word is split over two lines. The last five letters, ENSIS, just happens to be the Latin word for SWORD, the implement which appears in the "Massacre of the Innocents" paintings.

The 33rd letter of the text is the I of YENSIS. Here we have SIS below the I of EFFIGIES, forming the word ISIS.

At the opposite end of the text we find the DE of ANDEL with the I of AETATIS below it, forming the word DIE.

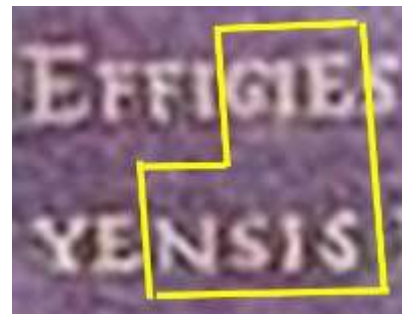
We now have ISIS DIE surrounding the artist's name which, as we have seen, contains LINCOLN and OSSA, the Latin for BONES.

There are 28 letters making up the first line, the number of the Lincoln Marker Tomb.



We now read ISIS PICTORIS, which translates as 'Painter of ISIS'. Poussin is telling us that he has painted ISIS and that is what is behind him, a portrait of ISIS, the exact likeness of his Shepherdess of Arcadia and Saint Margaret.

We also have GIE above NSIS from which we get GENISIS – the title of David Wood's book about the Rennes le Chateau area.



If we take the 1650 self-portrait and place it next to a mirror image of itself, we find the Shepherdess of Arcadia looking at an image of herself. In the background is a hill, or mound, that could conceivably be Lincoln.



Is it possible to stretch our imaginations even further and consider whether the two portraits could together be pointing to Lincoln via its GPS co-ordinates?

Looking at the 1650 portrait, if we take the words on the first two lines, EFFIGIES NICOLAI POUSSINI ANDELYENSIS PICTORIS ANNO ATETATIS, assuming the conjoined AE is two letters and ignoring the full stop and numbers at the end of line 2, we get a total of 53 letters.

In the 1649 painting Poussin mentions Louis, rightful King of France. Why? The King of France and Navarre from 1643 to 1715 was Louis XIV (14th). He was only 4 when he ascended to the throne, so at the time of the paintings France was ruled by a Regency on his behalf. Is Poussin drawing our attention to the number 14 here?

53 degrees and 14 minutes North is the latitude of Lincoln Cathedral and its environs.

As we have already noted, in the 1649 portrait we have 35 letters in the five words bisected by the pen line. Poussin's crossed hands and the back to front book seem to be telling us to reverse or mirror things. By reversing 35 we get 53 again.

We also find 14 letters in the phrase ET IN ARCADIA EGO, the epitaph on the tomb in Poussin's "Les Bergers d'Arcadie" painting, to which both self-portraits appear to be referring us.

Both paintings mention Rome. According to Google Earth, the centre of Rome is at latitude 41 degrees and 53 minutes North. The latitude of Lincoln Cathedral is 53 degrees and 14 minutes North. We just reverse the numbers again.

This is not so far-fetched as it sounds. In their book "Whispering Stones", John and Jim Wheat use similar clues in "Les Bergers d'Arcadie" to obtain GPS co-ordinates of the Heavener Runestone in Arkansas USA.

Was Poussin inspired by a Poet?

We theorised above that Poussin's holding of a pen in the 1649 portrait could be a reference to his paintings of the inspiration of a poet, so let us take a moment to examine them and see if there could possibly be any connection to the Spear Shakers.

In 1626 the leader of the group of Spear Shakers who penned the works of "Will Shakespeare", Sir Francis Bacon, faked his own death and escaped across the Channel. In 1627 and 1629 Poussin painted two paintings, one called "The Poet's Inspiration" and one called "The Inspiration of a Poet".



The 1627 painting portrays a lady dressed in blue and gold, holding a staff, with two twin cherubs above her. She is very similar to the Shepherdess of Arcadia both in looks, dress and the way she seems to be surveying the scene as if from afar with the other two figures seemingly unaware of her presence. The folds of her dress could easily be masking a pregnancy.

The 1629 painting shows the same woman leaning on a staff, now clearly pregnant, standing between two tree trunks (symbolic of the twin towers) with two twin boys. A young man, presumably the poet, holds a book and pen, as Poussin does in his first self-portrait, and looks heavenwards for inspiration.

The sky and foliage in both paintings reminds us of that in "Les Bergers d'Arcadie". The man in both paintings is very similar to the figure whose shoulder the Shepherdess of Arcadia's hand rests upon.

I suggest that Poussin knew of Francis Bacon, had possibly even met him in Paris, and was privy to the secrets of the Spear Shakers, perhaps he was one himself. The book and pen in his 1649 portrait being a clue to this.

The young poet in the 1629 painting looks similar to the portrait of the young Francis Bacon painted by Nicholas Hilliard in 1578.



The 1643 version of “Les Bergers d’Acadie” which so much inspired Henry Lincoln and other Rennes-le-Chateau researchers, was apparently commissioned by persons unknown. Could these persons possibly have been the secret society of the Spear Shakers, who commissioned it in memory of their late esteemed leader, Mr. Bacon?

In their book “Whispering Stones”, Jim and John Wheat suggest the painting contains clues to Pope Sylvester II who faked his own death, which is exactly what Francis Bacon did.

In “The Shakespeare Code”, Virginia M. Fellowes tells us of codes concealed in the works of Shakespeare, and other contemporary writings, which tell the real story of Francis Bacon.

Francis Bacon was the secret son of Queen Elizabeth I and Sir Robert Dudley. Elizabeth I was known as the Virgin Queen, so this was effectively a Virgin birth of a Poet Prince.

The official story of Bacon’s death is that in early April 1626 he alighted from a carriage near Highgate Hill to capture a chicken in the snow for an experiment and caught a chill. He was then taken to the nearby house of an absent friend where he was placed in a damp bed and died of pneumonia 2-3 days later, on Easter morning. Bacon was supposedly buried at St Michael’s Church in St Albans, but no-one has ever been able to locate his coffin.

A cipher found in the 1638 edition of "The Countess of Pembroke's Arcadia" reads:

".....Fearing for my life lest King Charles should kill me, I feigned death, being put to sleep with opium. I was sewn in a sheet and taken to St Michael's Church where I was found seventeen long hours later by Sir Thomas Meautys who brought me back to life by the injection of nightshade into my rectum. I escaped from England dressed as the serving maid of Lady Delaware"

So at Easter the son of the Virgin apparently died. He was wrapped in a sheet (shroud), placed in a Church (tomb) and was later resurrected.

This sounds very much like the Biblical Easter story, there was even a Thomas involved.

If you believe yourself to be the son of a Virgin, have been instrumental in the translation of the Bible for her successor, King James, and you are going to fake your own death and be secretly resurrected, as it is suspected Christ herself may have done, what better time to choose than Easter?

There are suggestions that Bacon attended his own funeral dressed as a woman before departing England and crossing the Channel.

One of the places Bacon is said to have gone to after his faked death was France. Is it possible that the place to which Bacon escaped could have been the Rennes-le-Chateau region of France, the secrets of which he was familiar with?

Is Poussin suggesting exactly this by including 'Galliae' (France) in the text of his 1649 self-portrait? We have also noted that RLC AUDE can be found within ARCADIE, and it has been proved beyond reasonable doubt by several researchers that the setting for "Les Berger's d'Arcadie" was in this area.

In Poussin's 1649 self-portrait he goes to pains to tell us that Louis XIV was the rightful, or just, King of France. If Francis Bacon was the secret elder son of Elizabeth I, then that would make him the rightful, or just, King of England. The words 'Francis' and 'France' are very similar, so Poussin could have been referring to Francis, the rightful King (of England).

The first version of The Shepherds of Arcadia, entitled "Et in Arcadia Ego" was painted in 1627, only a year after Bacon's feigned death. Could this painting have been inspired by Poussin's inside knowledge of the event? Could the lady looking on represent Bacon dressed as a woman at his own funeral watching people looking for his tomb? The figure in white with short curly red hair in the foreground could be Bacon, dressed in the sheet he tells us he was sewn into, being resuscitated by drinking from the golden cup being offered to him. The original of this painting is now at Chatsworth House in Derbyshire, England.

If we add the PO of POussin to the start of the phrase ET IN ARCADIA EGO we get POET IN ARCADIA EGO.

So it seems that yet another of the many secrets that Poussin hid in his infamous painting was not only the beliefs of the Spear Shakers, but also the destination of their resurrected leader after his feigned death.