from **The** *Secret Messiah*
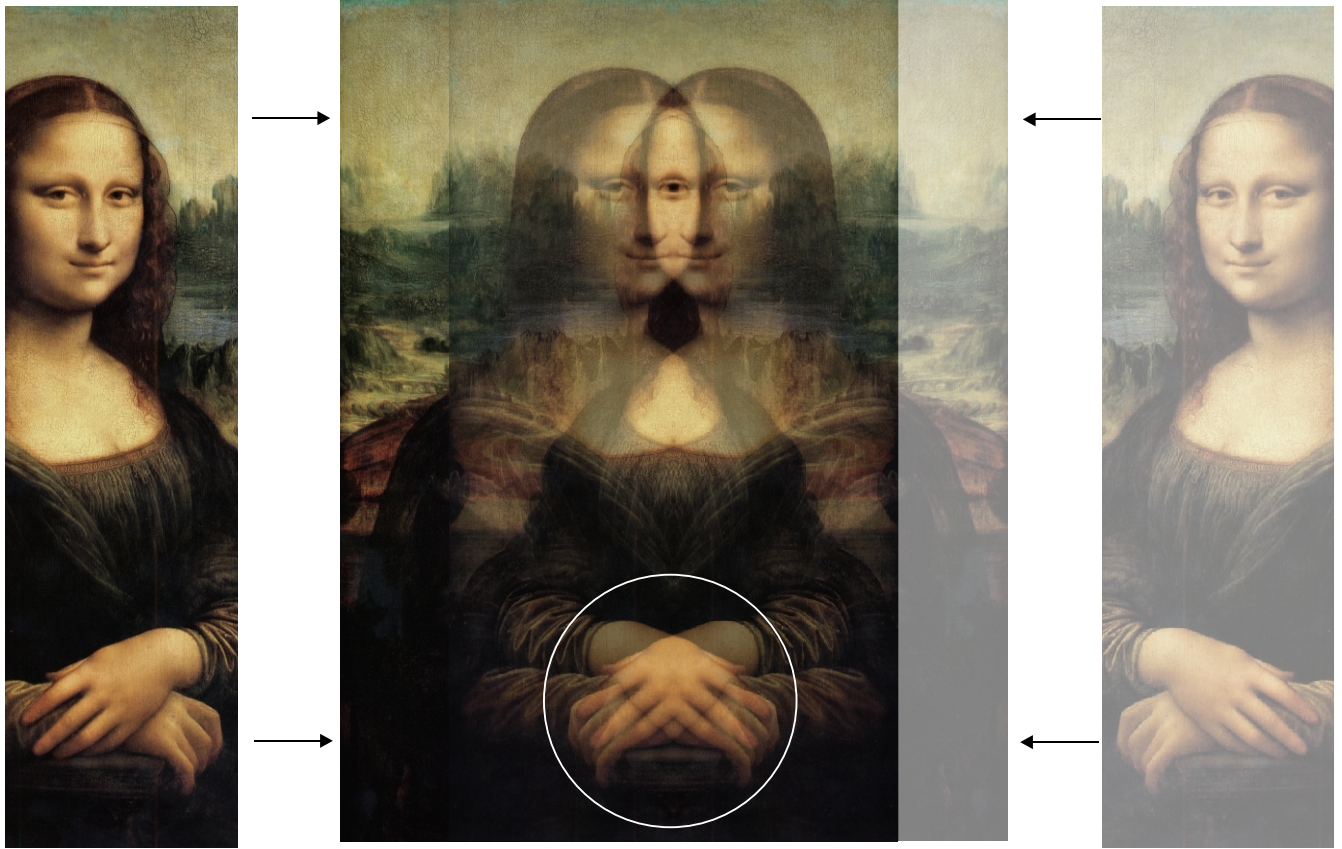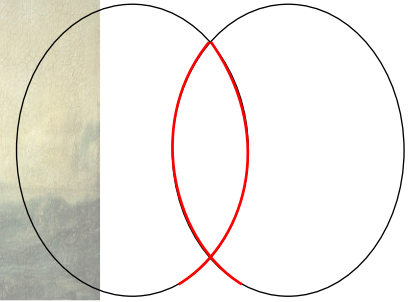
The Secrets of the *Mona Lisa by Leonardo da Vinci, c. 1503 – 1519*
**Act 4, Scene 1:The crab (Viracocha) and the bat god; &**
Scene 2:The Confession of Leonardo

'the light of the body is the eye: if, therefore, thine eye be single, thy whole body shall be full of light.' *Matthew 6:22*

Vesica Pisces, the sign of the 'fish' (Pisces)—from Act 1, Scene 2—eponym of Jesus and the planet Venus as the Morning-star and the Evening-Star—the brightest and purest source of light in the heavens; this time featuring the eliptical path of the Earth around the Sun [God]
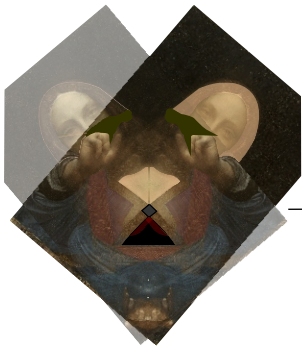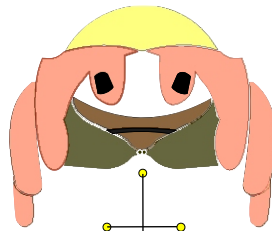
the bat-god—
from *Salvator Mundi*
Act 1, Scene 1

crab (Viracocha) ['foam of the sea'];
from *Salvator Mundi*, Act 1, Scene 1

Christian cross—
from *Salvator Mundi,*
Act 1, Scene 1

note the 'imperfect' [stretched] lower lip of Jesus; from Act 3, corresponds to the one on the *Mona Lisa* bat-god (*circled, above centre*) and, in so doing, associates the *Mona Lisa* with the *Secret Messiah*. This scene thus represents Act 4, Scene 1, of the *Secret Messiah*

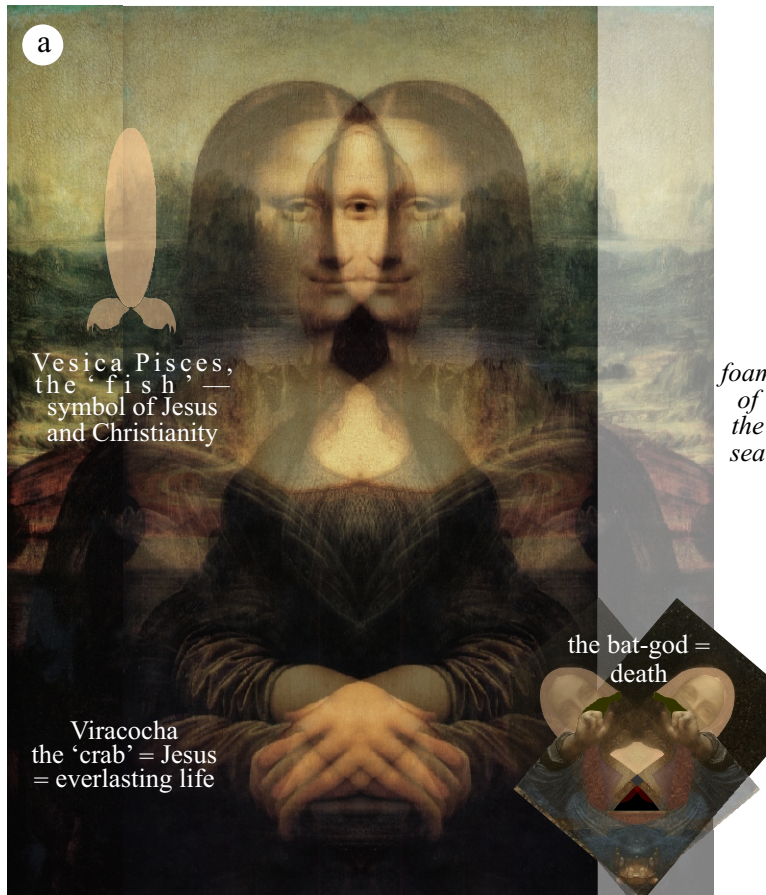### The secrets of the *Mona Lisa*

There are several secret pictures encoded into the *Mona Lisa*. Part of this one (*circled, above centre*) reveals the bat-god; the god of death for many ancient civilisations. Note how the crab (that sits on top of it) envelops the bat-god beneath. The message reads 'Viracocha (Jesus) [light] overcomes darkness and death'; or, 'Jesus gives everlasting life'.

solid gold figure of Viracocha, as part-crab, part-man; from his tomb in Sipan, Peru
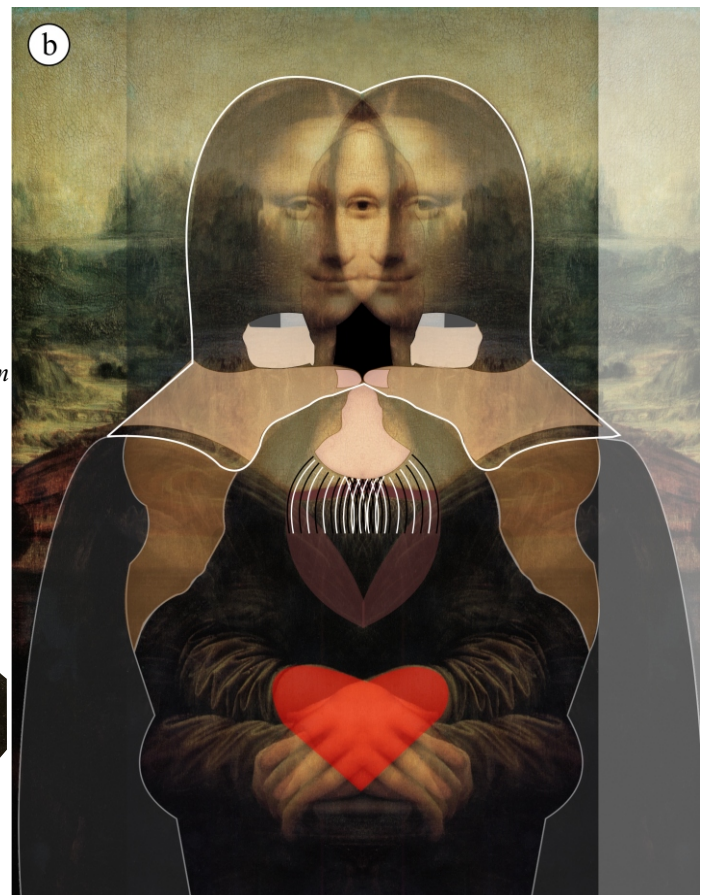
The Confession of Leonardo

Vesica Pisces,
t h e ‘ f i s h ’ —
symbol of Jesus
and Christianity

Viracocha
the ‘crab’ = Jesus
= everlasting life

the bat-god =
death

foam
of
the
sea

the crab, Jesus,
overcomes the bat
(death)

from *Salvator Mundi*
Act 1, Scene 1

a) This secret composite scene, from the Mona [*abbrev*. Madonna—my lady] Lisa, reveals what is going-on inside Leonardo's mind: Firstly, the observer is invited to stand behind the artist. Then, the artist is made 'ghost-like', allowing the observer to see-through Leonardo to the scene in front of him. In this way the secret picture inside Leonardo's mind is revealed to the world—we see what, previously, only he could see. b) Leonardo knew that impure souls who do not make it to Heaven reincarnate on Earth, to the same DNA [their children, grandchildren or great-grandchildren] for another chance of purification. This scene shows him strangling the necks of the two-faced [unfaithful], pregnant, Mona Lisa; ensuring that no DNA is left behind. Everyone who sees the Mona Lisa witnesses the confession of Leonardo without realising it. His confession then absolves him of sin and his heart (red) is carried-away to Heaven by (c) 'Viracocha'—a reincarnation of Jesus—who is portrayed as a 'crab-man' [the name translates from the Quechua language of Peru into '*the foam of the sea*'; referring to the 'perfect being' who is, simultaneously, in touch with the earth, air, fire and water]. At the same time Leonardo is saying 'In order to get to Heaven we must lead a life of celibacy'; which is the way of priests and virgin nuns who, likewise, leave behind no DNA. The historical record provides no evidence to suggest that Leonardo actually 'strangled' Lisa Gherardini; the secret images are used to simply convey the allegorical aphorisms and esoteric teachings. One picture is worth a thousand words.

c) Solid gold 60 cm-(2 ft-) high anthropomorphic figure, part-man part-crab—from the tomb of Viracocha in the pyramids of Sipan, Peru, c. AD100—one of two legendary white gods who walked the lands of Peru in ancient times performing miracles. Archaeological evidence shows both to be reincarnations of Jesus. Viracocha used the same mirror-image technique to conceal secret stories in his treasures. Leonardo was the reincarnation of Viracocha. Viracocha was the reincarnation of Jesus. Each left behind living miracles in their treasures to help us get to Heaven next time—if we fail this time around.

Viracocha, crab-man
'*foam of the sea*'

Leonardo, self-portrait