

The King, the Priest and the Beast: Leonardo da Vinci and Sandro Botticelli hide key characters and reveal a secret history

1. In Leonardo's *Adoration of the Magi* is: the King,
 2. Botticelli's *Man with Medallion* is: the Priest,
 3. and Leonardo's *Mona Lisa* or *La Gioconda* is: the Beast
- in this True Story



In the 15th Century, when the Renaissance, wars, plagues and darkness reigned all at once, there was a good and strong ancient country in the heart of Europe, the Kingdom of Hungary.

Its King, Matthias was elected at the age of 15, crowned at 21 and assassinated at 47. His father, John Hunyadi was the warrior who stopped the Turkish invasion of Europe in 1456. Matthias built a high Renaissance oasis, and at great costs he defended the entire continent against the conscious, organized forces of darkness spreading East and West. He was the most charismatic leader of his time, a true Sun King. He could have become Holy Roman Emperor and change the course of history.

His High Priest, Dominicus came from an ancient bloodline of magus priests. He was a member of the White Order, ordained to uphold the consciousness of light in religious devotion and in diplomacy. Dominicus himself was a special, radiant human being, wise and beautiful. He was the King's closest ally and best man. He could have become Pope and change the course of history. I, the author am his descendant.

The king of Hungary married Beatrice of Aragon, from the shady royal house of Naples. Her father was the psychopathic ruler, Ferdinand I. Beatrice was enchanting, intelligent and fun, as well as arrogant, ruthless and scheming. Driven by the dark conspiracy behind her and behind European politics and economy, she poisoned her husband, the king Matthias gradually, over the course of years, and finally finished him off in 1490. She is the Beast.

Her deed released a boundless wave of horrors on the world. The White Kingdom of Hungary fell, the American colonies rose and the total invasion and subordination of the world was now being carried out by the forged royal dynasties, the bank houses and their hidden puppeteers, the occult and sacrilegious black magicians.

Botticelli and Leonardo, along with many other eminent people of the age were in awe of Matthias and his cultural, spiritual and political revolution. For them and for all those who loved him, understood and believed in his cause, the loss was irretrievable. With the death of Matthias, light died in the world and the Darkest Age set in. But in the three most enigmatic paintings of the two greatest artists of the Renaissance, a secret history unfolds. The truth has been coded into paint. The revelation of this truth could bring the needed change in our hopeless paradigm, bringing a new rebirth of consciousness, a new Renaissance.

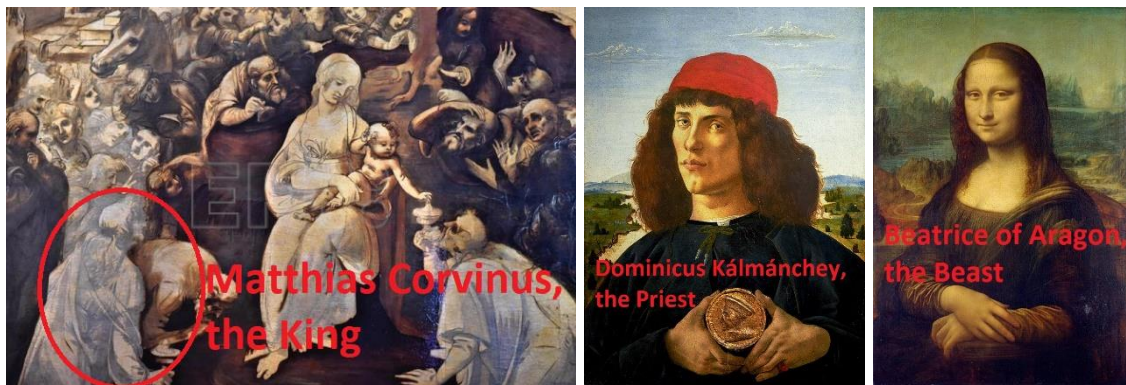
This is the story and context which leads to the solution of Leonardo's and Botticelli's other enigmatic pictures! The great stories of European and Eurasian collective consciousness. From the truth about Jesus and his race, cause, partners and enemies – to the original essence of Greek mythology: the hierarchy, order and harmony of Virtues, all originating in Beauty and Truth, and their corruption. Yes, the two beacons of Renaissance art both knew exactly what was going on, and were dying to let us know too, without words, coded, hidden throughout the centuries. Had they not been coded, they would have been exterminated, eliminated, neglected and hidden. We have been marvelling at these wonders of art for centuries – and then suddenly it clicks.

There is, indeed, a war between the Forces of Light and Darkness: hiding or upholding the Truth. Mona Lisa conceals the truth, Dominicus reveals it, Matthias kneels and rises to It. He is still called "Matthias the Truthful and Just" by his nation.

Zsuzsanna Váradi-Kálmánchey

22.03.22. Tihany, Hungary

Evidence, facts and sources



Proposal:

The three most mysterious painted figures of the world are three key figures of history!

Leonardo's damaged magus king, the man closest to us on the left in the Adoration of the Magi is Matthias Corvinus, king of the Magyars or Hungarians. At the time of the work painted, in 1481, he was 38, at the height of his power, influence, victories and claims in European politics.

Botticelli's Man with Medallion is Dominicus Kálmánchey, the king's high priest. At the time of the work painted, in 1475-76 he was 42-43, the newly appointed grand provost of White Chapel, sacral centre or energy source of the Kingdom.

And Leonardo's Mona Lisa or La Gioconda, the Joyous, is Beatrice of Aragon, the king's wife, murderer and widow. At the time of the work painted, in 1503 she was 46.

Their age, character and role is perfectly in tune with the paintings!

There are many popular and partisan hypotheses concerning the identity of all three painted figures, but they don't make sense, nothing comes together, there is no "bigger picture", no big hidden truth in them. Yet we may imagine that the greatest painters of the Renaissance, masters of coding would not miss the chance to secure the survival of the dangerous hidden truth for hundreds of years. The truth which 500 years ago was already deliberately manipulated, poisoned, hidden and buried. The truth of what is and what has been really going on, what is the original story of mankind and what is the original sin, what is the program and motivation of destruction. This is when the final battle within the war of Light and Darkness took place – and Darkness won, at least for a time. This is exactly what Leonardo and Botticelli are signalling us about! It may be said that the entire past 500 years were defined by these 3 people and the forces, events behind them!

So the identity of the 3 people, which I suggest, is not all: behind them hide great historical truths and lies, which must be reconstructed, complimented with missing information, which, however, can be found in hidden written and memory sources, logical elements. Once we see the whole truth, we will see our current situation clearly, too: what is going on in the world, who is who, and what are we involved in, even today.

So my aim is 1.personal identification, 2.situational identification, 3.background identification – and putting together of the entire picture, reconstructing historical reality.

Evidence and facts:



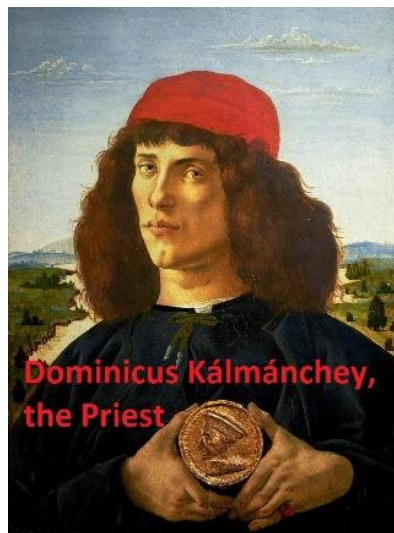
1. King Matthias was 38 in 1481. At the peak of his human and political power. Hungarian Golden Age and the real Renaissance. Rebirth of the Mag-Scythian-Hun past and context, narrative and symbology: the good tradition.
2. Leonardo considered the virtues, intelligence and culture of Matthias as a beacon and example to follow. He writes: “When before King Mattias, on his birthday, the poet took his work, in praise of the day when the King was born to the benefit of the world, a painter also approached him....,” and expounds the high philosophical-psychological views of the King, which he himself obviously followed. So Leonardo must have met Matthias personally: heard him, saw him! And indeed, he himself was probably that painter. Giorgio Vasari writes that Venetians and other Italians were regular in Hungary, especially scientists, artists and craftsmen.
3. Great international renown, respect, authority and prestige: he is the true Lord of Europe. The True “Il Magnifico”! Marsilio Ficino expounds the outstanding role of Matthias in the defence of Christian Europe.
4. His descent: he was the natural but illegitimate grandson of Sigismund of Luxemburg, and so heir to the Holy Roman Imperial throne. His father is János Hunyadi, the “Turk

Beater". The Turks in this context are not the friendly, even related race but the ruthless conquerors approaching the West. Matthias is a highly intelligent, humorous, charismatic man, sportsman and athlete, victorious warrior, Renaissance ruler, reformer, peerless diplomat and general. A genius.

5. His political aim was to stop and push back the Turkish and Habsburg expansions from East and West. To re-establish the Sacral Kingdom, create a strong, Christian European alliance. Legendary, popular figure, many great stories of him in battles, political discourse, in passing royal judgement and in disguise among his people. "The Just". The only defence bastion and hope of Europe, the greatest threat to the Habsburgs and banker families ruling Europe.
6. Matthias on the painting: the king not bowing his head, who is worthy and does not bow or crawl, in his hand is a cup: the Grail. It means the Carpathian-basin, the royal Magyar-Scythian-Hun bloodline and the truth about Jesus.
7. The special status and role of the Hungarian Kingdom in the middle of Europe. Ancient Sacral Kingdom or Arche Regnum. Apostol (not merely Apostolic!) Kingdom: the king is the Apostle of Jesus. The history of Hungary represents the entire human story of Fall and Rise. The unique Holy Crown: magical, radioactive entity (more than object). Geological-energetic-economic and cultural unity. Magyar-Scythian-Hun heritage. Abundance of precious minerals, water and soil. Balance of elements, seasons, masculine and feminine energies. Harmony of dimensions. Country of Seeds (mag means seed), conscious cosmic-human-natural magic.
8. Era of wars and great economical-political scams. Deception and fraud on the highest level. The rise and nobilification of banker aristocracy and evil dynasties, increase of their power at any cost. The descent of the Habsburgs, their strategy of expansion, multiplication and power, aim of global rule. Habsburgs on all royal thrones in Europe! Even the Vatican is ruled by evil dynasties and circles. Notoriously breaking agreements and pacts like the Habsburg Roman Emperors Friedrich and his son. Forging history and political characters like the Florentine Medicis. Forging noble pasts like the Habsburgs. Evil, viciously aggressive actions like the king of Aragon or Vlad the Romanian. Hidden plan and coordinated action of the Ottoman and Habsburg Empires to crush and devour small independent nations, their cosmic-natural religions, original organic cultures and languages, free and harmonious social orders. Matthias comes to reunite the original nations of Europe under the Holy Crown: the One Common Consciousness and Original Memory.
9. In 1444, the Habsburgs steal the Holy Crown, Matthias retrieves it in a 7-year fight and at great costs. After his death, from 1490 the treasury, palace and library has been robbed, stolen treasures and holy ritual artefacts, since then and throughout the centuries stolen national symbols: e.g. Matthias' funeral shield in Paris. The Crown has been obtained by the Habsburgs again, and later, in the 20th Century the Americans: manipulated and hacked several times, images changed. The Crown was sent back to

Hungary in 1978 with the tag: radioactive object. They say it has eventually killed those messing with it. Entity, not an “it”: Ófelsége, His/Her Majesty. The Hungarian Holy Crown has a very specific coding and operation, it is a serious magical construction, a channel-cap, a cosmic-global portal for the Highest Consciousness among the people. The Crown chooses its delinquent, the King or Queen.

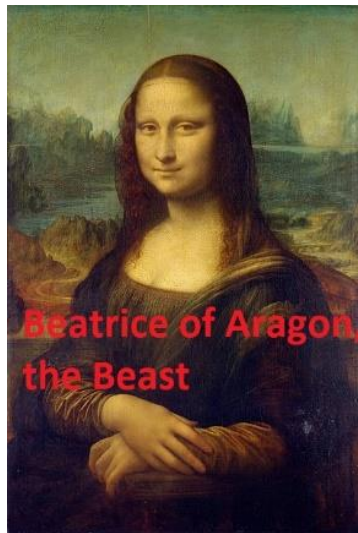
10. The painting is damaged at the face of the Magus King on the bottom left – was it deliberate damaging? The face has become identifiable during the restoration, and it is reminiscent of the character of Matthias.
11. Regicide: murder of kings: too common in Hungary. The will and plan of the killing comes from the Greater Dark Power behind Eurasian politics, specifically those who benefitted from eliminating the true kings and finally taking over the country militarily, economically, religiously and mentality-wise: the Habsburgs and the banking and occult elites behind them.



1. Closest man to Matthias, his Right Hand is Dominic Kálmánchey. He is 42-43 years old in 1475-76, at the great moment of the spring of his career: he is the new Grand Provost of the ancient holy capital of the Kingdom, Fehérvár (White Chapel/Fort/City), the Crowning and burial place of sacral rulers.
2. Chronicles and contemporary descriptions. Antonio Bonfini. „Besides his intelligence and moral solidity, he stood out with his respectable, handsome physique and attractive face also.” “He is a true beauty of a man, blessed with beautiful voice, exceptional persuasive talent, who is master in the sciences, wise in the management of national matters, hero in patriotism, unbreakable in his loyalty to the King, and in his priestly profession he was abound in the virtues of the holy fathers.”
3. The special embassy and rituals of Dominic: retrieval of the Holy Crown, funeral of King Matthias’ mother, Erzsébet Szilágyi, the wedding of Matthias and Beatrice, highest level legations and diplomatic negotiations, and finally the funeral of Matthias. After the King’s death, he is the primary support of the succeeding king, Vladislaus II.,

and only true supporter of János Corvin, Matthias' beloved natural son. He was personally the sacral master of Europe at the time.

4. The institution of the Prince assistant to the Papal Throne (Principe assistente al Soglio pontificio): above him only the Pope! In the same year, he also received the position of Administrator of the Royal Revenues of Transylvania. His facial expression is: serious, worried, meaningful. Why?
5. The medallion holds the secret. It is the portrait of Cosimo de' Medici senior. The heredity and character of the Italian banker Medicis: unscrupulous uninhibited power hunger, hypocrisy, aggression and scheming. force and violence, selfish calculation. The Thurzós of Hungary, Fuggers of Western Europe, hyenas of the gold of Transylvania. The network of money woven around the world. So the medallion is a revelation, an unveiling, an exposure, its message: there is a conspiracy behind the visible word, a fierce and desperate war behind the peace. Corruption of the Church. His only Roman Church superior was the Pope, but there was another order and network behind him, the White Order of Melchizedek, the Hungarian Pálos Brotherhood and Sisterhood. Religion of Light. Holy Crown.
6. Background: view from Fehérvár. Where was Fehérvár, the ancient sacral centre of the indigenous Magyars? Obviously not in the place of current Székesfehérvár. Debates. The painting justifies my theoretical, logical and intuitive hypothesis: it was at the Southern tip of the Börzsöny hill and peninsula, current-day Mount of St. Michael. In the background of the painting, the Danube river-bend and the relief is perfectly identical with the Eastern view from the Mount of St. Michael! The role and fate of Fehérvár. In Medieval images, a river passes by Fehérvár (Alba Regia/Reale), beyond that, hills. On top of it, the Magyar-Scythian people were known to build their holy cities and forts/chapels on hilltops!
7. Botticelli in Hungary: he started his career in Esztergom, in Hungary! University and Library of János Vitéz. The Accademia Istropolitana in a Renaissance centre in 1465-67. On the wall of his studiolo, the Four Virtues allegorical, clearly „Botticelli-style” figures.
8. The Library of Dominicus Kálmánchey, his own codexes, their codes and messages, their fate, the current location of the known ones.
9. Family heritage. Was Dominicus Catholic? How can he have successor, if he is a priest? The Pálos Order. The crescent of Kálmánchey is identical with the crest of ancient magus priest kings, which in turn is identical with the enduring sign of the ancient island of MU 40 thousand years ago.



1. Beatrice is 46 in 1503, a fallen woman and fallen political player. The cynical, smiling murderer, the charmer not regretting her sin. *La Gioconda, the Jocund, Joyous, Happy*: ironic title.
2. The great and terrible secret of Beatrice is worthy of the captivating mystery and enigmatic smile of the Mona Lisa. At the same time, all hypotheses so far concerning her person, all fictional theories of common people and bagatelle background stories have been ridiculous – and unworthy of Leonardo. Leonardo was not only a painter but a philosopher and psychologist: knower of the divine laws and human nature! Obviously, in his art he was interested in interesting, complicated situations and people. A murderous queen, who doesn't blink an eye, yes, this is a topic worthy of Leonardo.
3. Descent of Beatrice, the bloody origin of the Trastàmara House, Beatrice's father, the scheming psychopathic murderer. The political, economical and military interests of the Italian ruling house. Lengthy negotiations about the marriage. It has been rumoured and written, that at the age of 18 she killed her own lover, when she was already engaged to Matthias. Wedding with the King of Hungary in 1476.
4. Story and psychology: wife, murderer, widow and outcast. The deep truth: the long poisoning and final assassination of Matthias in 1490. Conspiracy of the Background Power. Acquisition of the Hungarian throne, exclusion of János Corvin and prevention of the birth of a legitimate heir. Several people know of the approaching death of Matthias in advance, before the ominous event took place. Friedrich, the Holy Roman Emperor, a Habsburg, breaks off the peace negotiations that were so important to him before, unexpectedly and with inexplicable abruptness
5. The assassination: poisoning, the typical method of the age and the perpetrators. Behind the murder, there is Friedrich, he has Matthias watched, monitored, spied upon. The aggressive violent and bloody-handed ruler of Europe, the furious grim desperate enemy of the Hungarians, his son Maximilian succeeds him, who modernized the manipulation of public mentality: historical forgery, prestige and character-building, star making (good press) and character murder (bad press). Their

aim is the desacralization of the world, globalization and false mass communication. It happens with the invention of the printing press. Turn in 1492: a new era begins, the global rule of manipulation and corruption.

6. Beatrice failed to acquire the Hungarian Throne, despite the manoeuvres and blackmail, her marriage with Vladislaus II., exclusion of János Corvin. The Pope convicts her, humiliations, return home in 1501. The fall of the House of Aragon. "Infelicissima regina." "Most unfortunate queen," she writes of herself.
7. Dirty times, danse macabre: Villon, Bosch, dark Middle Ages, hypocritical sanctimonious Church leaders and lying, cheating, thieving worldly leaders, bloody wars and disgraceful perversions, closeness of death, end-of-the-world atmosphere. Murders, tortures, brutality are common.

Written sources

Leonardo da Vinci, On Painting (Trattato della pittura, Codex Vaticanus Urbinas 1270) Part One, The rivalry of the arts, What did King Matthias reply to the poet, who vied for primacy with the painter (Hungarian: A festészetről. A művészetek versengése, 27.)

Marsilio Ficino, Collected Lettres (Epistolae) Volume III., Foreword, letter of October 1480, Exhortatio ad bellum contra barbaros

The beautiful Mantegna-portrait. Paintings, appreciation appraisals, legends of Matthias. Archival files on the position of Matthias, the power situation of the time. The heroic aquarelle in the Vatican.

János Csontos, „The Corvina” ("A Korvina") in: Pallas lexicon, Budapest, 1895, Vol. 10; appendix V. 1.

Vasari Giorgio, Le vite de' più eccellenti pittori, scultori ed architetti, con nuove annotazioni e commenti di Gaetano Milanesi. Florence, 1878, III, p.334.

Documents on the nobility, power, clairvoyance of Matthias, his threat of the Holy Roman Empire and the Papacy. Documents on the filth, swindle, methodical, planned, purposeful acquisition of global power and global devastation by the Empire and the Papacy.

Antonio Bonfini, Decades of Hungarian History (Rerum Hungaricarum Decades) 1488-97.

The history of the Kálmánchey family.

Mária Prokopp, claims and proves that Botticelli's career begins in Hungary, the Four Virtues frescoes on the wall of the Esztergom studiolo of János Vitéz: Mária Prokopp - Konstantin Vukov - Zsuzsanna Wierdl: In search of the Virtues (Az erények nyomában), Budapest, Studiolo, 2009.

Vilmos Fraknói, The Hungarian Diplomats of Matthias (Mátyás király magyar diplomatái) in: Századok 1898. p.868.

János Károly, History of Fejér County (Fejér vármegye története) Volumes I-V. Székesfehérvár, 1896-1904. Volume II. p.179.

Imre Palugyay, The historical land registry and newest state description of Hungary. Description of free royal cities. (Magyarország történeti földirati s állami legújabb leírása. Szabad királyi városok leírása) Part I. Volume 2. Pest 1853 Landerer & Heckenast. p.145.

József Sebestyén, Privileges of the provostry and chapter of Székesfehérvár (A székesfehérvári prépostság és káptalan kiváltságai) in: Századok 1925-26.year p.384.

Albert Berzeviczy, Queen Beatrice 1457-1508 (Beatrix királyné), 1908.

Endre Grandpierre K., Murdered Kings (Királygyilkosságok), 1991.

Zsuzsanna Váradi-Kálmánchey, Buda, 21. 04. 2022.

Read the true story further in: the [Tale of the King, the Priest and the Girl](#)