



“Learning from treason in Shakespeare and Leonardo.” By Antonio Cassella

ABSTRACT. Modern civilization is betrayed by naive self-replication, high per-capita energy consumption, the hecatomb of other species, the making of weapons of mass destruction, and the increase of autism and schizophrenia. Global jams obey our *oblivion* about **crossing** the care of shared reality, hurt in schizophrenics, with its **renovation**, harmed in the autistic newborn.¹ The 6th Newsletter² at researchautism.com leans on Shakespeare’s *Hamlet* and Leonardo’s *Last Supper* to **unite** classical computing (“yang,” or our 1st attention) with **quantum computing** (“yin,” or our 2nd attention) into the 3rd attention (“Yin-yang”). The search for the 3rd Attention (the “logos heuristics”) can help us **find** da Vinci’s lost mural *Fight for the Standard*, **save** our grandchildren from cognitive rips, **return** to global cooling, and **redirect** civilization toward the arts and social values.

1. INTRODUCTION

Two cognitive miracles sustain our primacy in the food chain—our **power for treason (2)** hurt in **autism** and **sensing shared truths (+1)** spoiled in the **mad (-1)**. Our **ability to betray** others, within **quantum coherence and the second attention**, is as necessary as our **ability to remember the truths** covered with **sanity of mind and purity**, in the **first attention** spared in autistic newborns.

Aztecs held that our 1st attention (1) *opposes being* (the *coatl-snake-earth* with $p = \text{probability} = 1$) to *nonbeing* (the *quetzal-bird-sky* with $p = 0$). So, a **suspect** will be **cleared (+1 in Figure 1)** or **not (-1)**.



Hamlet and *The Last Supper* show that the **being-order** of our **autistic side** and the **nonbeing-chaos** of our **schizophrenic side** we **wed** through the **treason-water-wine-blood** of **quantum computing** ($|1\rangle$ and $|0\rangle$; ket one and ket zero; or $0 \leq p \leq 1$) in our **second attention (2)**. E.g., **quantum coherence** in a **deliberating jury** makes a **suspect innocent and guilty at once**; or *Coatl-quetzal*.

However, both the **first** and the **second** attention are insufficient. Shakespeare’s **Claudius** in *Hamlet* and Leonardo’s **Judas** in *The Last Supper* suggest that **quantum coherence** (center of Figure 1) might be followed by sheer **madness**, instead of **quantum decoherence** (the **third Attention, 3**).

We may **grasp the need** and **dangers** of **treason** by observing the limitations imposed by **autism** and **schizophrenia** and by **exploring the secrets** of the **art** of Shakespeare and Leonardo da Vinci.

Hamlet begins with a ghost that annoys the Danish Elsinore Castle (Figure 2) and the choice by the courtesan Horatio to show it to his friend, Prince Hamlet (son to the late King Hamlet of Denmark). Specters **cross** walls through **infinity** and **nothingness**. They obey two principles of **hyperspace** (Caramazza, 1994), our **2nd attention, yin, or quantum computing** ($0 \leq p \leq 1$):

- **Ubiquity**, “an object can exist in separate places simultaneously” (i.e., infinite speed in a pun or in quantum entanglement [Feynman, 1985]) and
- **Coincidence**, “separate objects can share the same space” (i.e., the flexibility of water-wine-blood in a cup, sound and bell, or nothingness in superposition [Lloyd, 2006].)

¹ In Cassella’s printed writings and in any “Logos Heuristics Newsletter,” our three attentions/intentions respond to the following notation:

- Our underlined **1st attention (+1)** goes 99% with the memory (Zaitchik, 1990), finiteness, or *classical computing* ($p = 1$ or 0) spared in autistics (Cassella, 1997), who *imagine the truths they see and try to protect*;
- the **2nd attention, the quantum computing** ($p = 1$ and 0) wronged in *autism* (1% of us)—or our **power to go** with *hope* while *facing doubts, sins, plights, infinity, nothingness, and paradoxes*—goes in **bold**; and
- the **3rd attention**, or our **ability to solve a problem**—wronged in *schizophrenics* (about 1% of us), who *see the lies they imagine*—**combines** underlining and bold or is stressed with an irregular Capital.

² The newsletters about applications of the logos heuristics are donated at researchautism.com, a website protected by GoDaddy.com. This issue is included in the Creative Commons License as (APA-styled citation): Cassella, A. (2021). Learning from treason in Shakespeare and Leonardo. *Logos Heuristics Newsletter*, 6(1), 1-10.



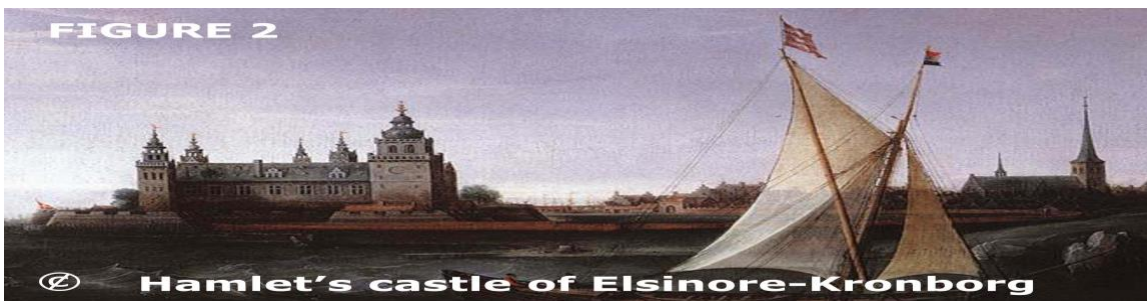
Yet the body of whoever **sees ghosts** obeys the repetitive “rigidity” of two principles of spacetime, the first attention, yang, bread, or classical computing ($p = 1$ opposed to $p = 0$):

- Locality, “an object cannot exist in separate places simultaneously” (e.g., any “star” and galaxy, or Einstein’s finiteness of the speed of light [Cassella, 2019a]), and
- Impenetrability, “separate objects cannot share the same space at the same time” (e.g., an empty cup, a silent bell, or Pauli’s Exclusion Principle [Icke, 1995]).

In the “logos heuristics,” the crossing of spacetime and hyperspace echoes the dharma of the Hindu Trimurti, the past Buddha, and the future Buddha Maitreya. Also, the return of the demigods-heroes-heroines Quetzal-coatl (“Bird-snake/Sky-earth”), the Mahdi, Mary, and Laozi with the “yin-yang,” or a vision of the organization of the Third Attention in nature and the mind.

2.1 BACKGROUND: TO BE AND NOT TO BE

The Ghost tells Hamlet that, as King Hamlet, he was **poisoned** by his **brother Claudius** (Hamlet’s uncle), who also married Gertrude (Hamlet’s mother). The ability of the Ghost to **cross** the solid walls of Elsinore Castle (Figure 2) matches his assassin’s guile and Hamlet’s doubting mind: As in a thinking jury, Hamlet cannot decide rapidly if Claudius is guilty. To a Hamlet chasing the tension of a bow, Claudius hosts at once innocence and guilt—in the infinity and nothingness of ghosts.

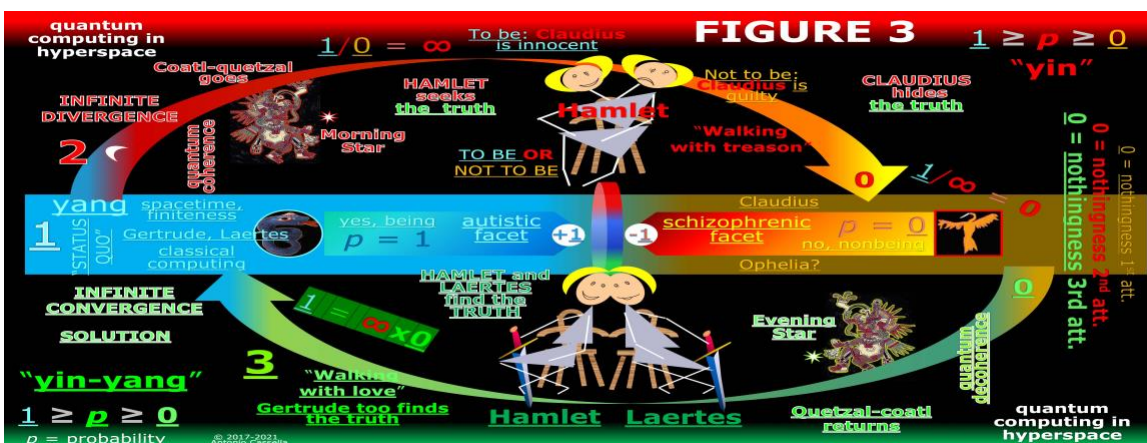


Few viewers to *Hamlet* get that the hesitant Prince of Denmark unites both the rigid principles of visible beings in spacetime and the flexible principles of ghosts in hyperspace. While Hamlet’s classical senses and body (or bread) cannot **cross** the walls of Elsinore, his doubting mind can:

If Claudius were innocent to a Hamlet embedded in classical spacetime, that prince would marry Ophelia (the daughter of Polonius, advisor to Claudius) and forget the strange charges of the Ghost. And if Hamlet were sure that Claudius was guilty, he would kill him after hearing the Ghost’s story. Hamlet’s doubts suit Shakespeare’s artistic will.

The art of Shakespeare would not have gained by ending “Hamlet” in Act I. Hamlet and spectators want to deal with doubting. Doubting allows Hamlet to explore the events of the death of his father (Acts I to IV). E.g., a fair jury will listen to witnesses for and against the indicted person.

Although Hamlet delays his revenge until Act V, his “to be or not to be” in Act III shows the need to **explore a problem** instead of ensuing a rash solution. Hamlet’s “to be” equals his autistic side; and his “not to be,” his schizophrenic side. Under the quantum spell of his doubts, Hamlet is autistic and schizophrenic simultaneously: “To be and not to be.” His ambiguity agrees with coherence in a deliberating jury and in the Coatl-quetzal (serpent-bird/land-sky) that goes with the 263 days of falling splendor in the Morning Star. Yet many people misplace our 2nd attention (the upper side of Figure 3, or yin; and Hamlet’s indecision in which $0 \leq p = \text{probability} \leq 1$) as madness ($p = 0$).





Hoping that Hamlet is just madly in love with Ophelia, King **Claudius** (any unwise **tyrant**) sends Polonius to **spy** on his nephew in Gertrude's parlor, just when the Ghost tries to convince Hamlet to take his revenge. Since autism cannot conceive of quantum **coherence** within the **2nd attention** (Cassella, 2000, 2002), the autistic Gertrude cannot see the **ghost** of her former husband. Thus, she mistakes Hamlet's **2nd attention** for madness. Fearing for her life, she causes a stir in Polonius, hidden behind a curtain. Mistaking Polonius for Claudius, Hamlet kills him.

Having lost her father and her fiancé, Ophelia (Figure 3, right) goes mad and drowns! Aware of Polonius's death, **Claudius plots Hamlet's death**. Within **quantum coherence**, he asks two friends of Hamlet to carry a secret letter to the king of England: Upon reaching that island, the exiled **Hamlet** must die. But he uncovers the **devious plot** and replaces the letter, asking for the death of its carriers. Before Hamlet's ship arrives England, pirates take him prisoner and bring him back to Denmark, while Laertes (Ophelia's brother) returns from France to avenge his father's and sister's deaths. Claudius sways Laertes into entering a "friendly" sword match with Hamlet.

The **traitorous king** (Figure 3, top) poisons Laertes' cutting sword so that **Hamlet** would die even if he were wounded lightly. **Claudius** also poisons the **wine** of the winner because **infinity/nothingness** tells him that his nephew could win without getting wounded. Autistics cannot use **infinite-speed/nothingness** to **betray** others. *Hence, they cannot **handle pronouns, ask questions, utter the word "maybe," or discuss their doubts*** (Cassella, 2019b).

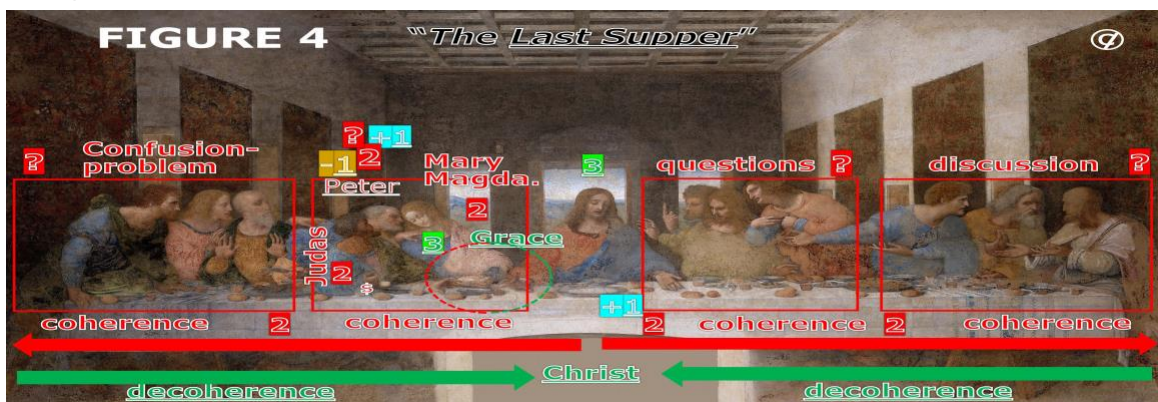
On the way of decoherence (bottom of Figure 3) in Act V—along the 263 days of the increasing shine of the Evening Star and the return of Quetzalcoatl—Hamlet picks up casually the fallen illegal sword of Laertes, leaving him his legal and bated rapier and cutting him fatally. Meanwhile, in wishing well to her winning son, Queen Gertrude drinks the **poisoned wine**, despite her husband's belated advice. Gertrude and Laertes—in dying with open eyes—warn the **artistic prince** about Claudius's **play with power** (*the second attention*) to hide the truth.

At the end of **decoherence**, Hamlet forces his uncle to drink the foul **wine** and crosses him with Laertes's sword, signaling to spectators the arrival of **justice**. Before dying, he begs Horatio to reveal his **play with power to uncover the truth** (bottom of Figure 3). Hamlet's last words are: "The rest is silence!" The last comment might explain the burst of **talks** within two groups of Crist's apostles in Leonardo's *Last Supper*, once Jesus announces that one of them will **betray Him** (Figure 4, center). Without **betrayal**, there can be no **conversations, pronouns, soccer games, puns, works of art, plays, and metaphors**.

2.2 CONVERSATION AND BETRAYAL IN THE LAST SUPPER

Figure 4 shows that Peter—the stone of the Catholic faith—condemns the **white magic** of **Judas** by holding a knife behind him. Judas knows he is the expected **traitor**, and Mary knows she will never **betray** Christ! Peter is not blind to infinite speed (Landry & Bryson, 2004) in **treason** (autism cannot handle betrayal), but does he intuit its role in fulfilling **Christ's purposes**? The hand behind Judas ready to kill him say that Peter does not get it! Yet **Peter's care** for **Mary will save** him.

Peter does not get yet why there is no **quantum decoherence** without **quantum coherence**, a **return** without an initial **going**, a **rebirth** without **betrayal**, and a Third Attention without the **second attention**. Yet Leonardo's *Last Supper* and Shakespeare's *Hamlet* show that **gracious decoherence** will follow **infernal coherence** if **tyrants'** self-regard or the dementia of old age are absent. In the *Last Supper*, Leonardo just **emphasized** the **importance of betrayal** for Christ's **doubting** disciples and the fact that we need time to understand that fact.



Following **betrayal**, a one-year-old normal preschooler will **tease** a visitor by offering him a sweet (yang) and drawing back her arm an instant before the innocent victim grabs the "gift" (Cassella 2021c). In **teaching** the visitor the need and deficiency of **treason (yin)** the **joking** toddler will finally

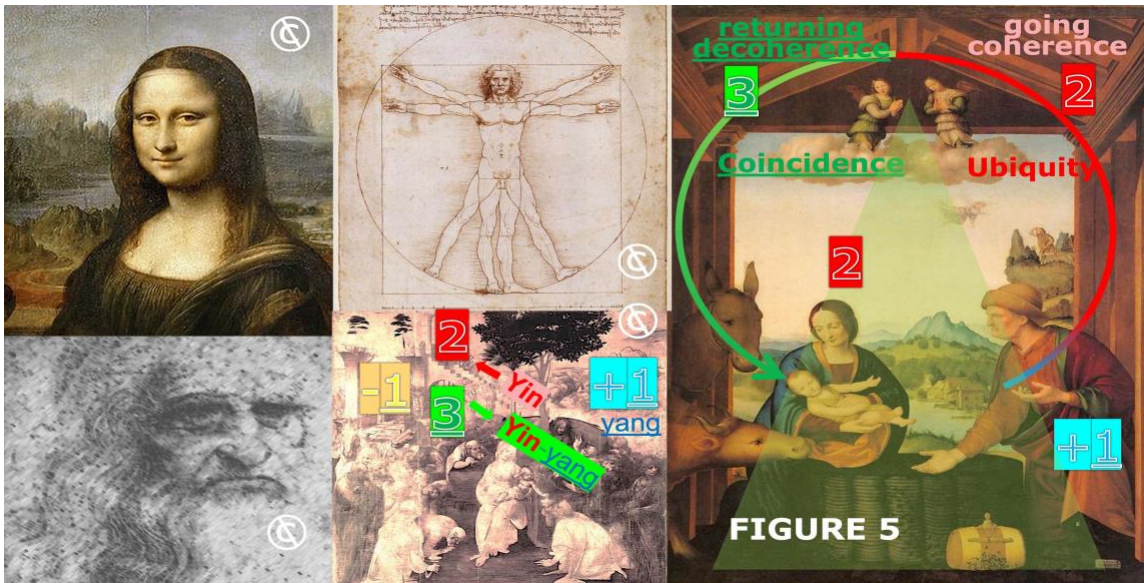


give him the sweet. But visitors never see the trick of teasing infants, who forget later their cognitive feat ("yin-yang") Luckily, Leonardo never forgot the smile nonautistics are born with.

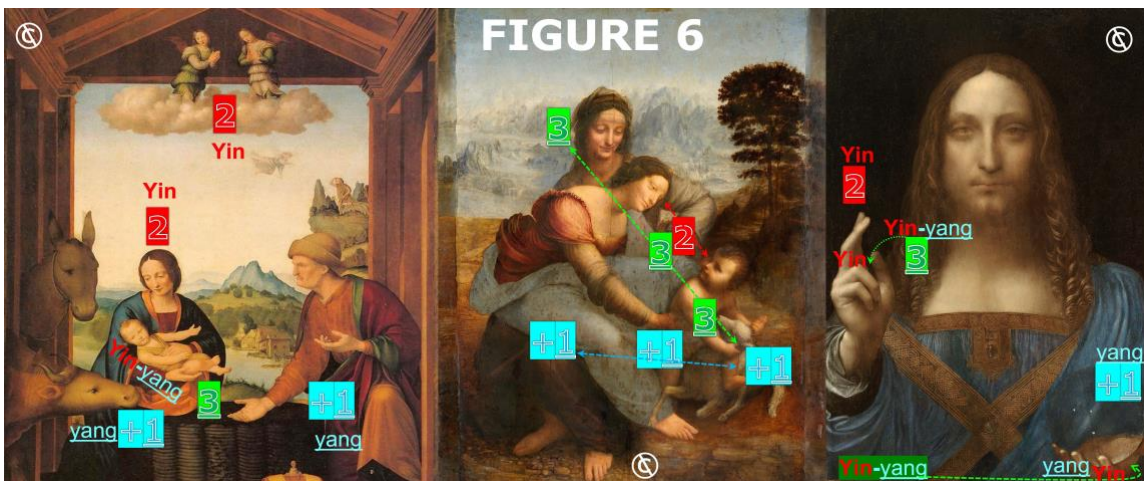
2.3 THE SMILE OF MONA LISA

Leonardo highlighted the principles of **treason—Ubiquity** and **Coincidence**—in his “Nativity Scene” (Figure 5, right), kept in the church of Santa Maria dei Canali at Tortona (south of Pavia). Ludovico II Moro, the Duke of Milan, never gave that painting to Maximilian I Habsburg, after the latter ruined the dowry of Ludovico’s niece Bianca Maria Sforza. Bianca Maria’s brother, the Marquis of Tortona, may have kept Leonardo’s *Nativity Scene* in his town³ when Il Moro felled to the French in 1500.

Without the cloud, the two angels (top right in Figure 5) would be inside; and without the angels, the two clouds would be outside; **together**, they are inside and outside, the mark of **quantum computing** in coherence and decoherence. **Coherence** and **decoherence** feed Leonardo’s *Adoration of the Magi* (lower center), his *Vitruvian Man* (upper center; Cassella, 2016, 2018c) and **curiosity** trailed by **nostalgia** in the **smile** of his *Mona Lisa* (Figure 5, upper left).



Leonardo (Figure 5, lower left) hid in all his paintings the crossing of **classical with quantum computing** by which our brain **solves a problem**. For instance, in *Saint Anne, the Virgin and the Child* (Louvre, center of Figure 6), Leonardo echoes the three attentions that make nature and the human mind. The **Virgin** sitting on Saint Anne and **restraining her child** holding a lamb points at:
 a) the inviolability of the **first attention** (1) (or the principles of **Impenetrability** and **Locality**);
 b) the nonautistic **joint attention** (2) (Baron-Cohen, 1995) **between** the Virgin and her child; and
 c) the **love** (3) **among** Saint Anne, the Virgin, the child, and the **lamb of purity**.



³ Cassella holds a written permit from the dioceses of Tortona to publish photos of Leonardo’s *Nativity Scene*.



Similarly, a) the left hand of an adult Christ (Figure 6, right) sustains a transparent, and thus pure, crystal ball, in the same way that He held a lamb in infancy; b) the index of both hands points at the 2nd attention; and c) the opposition between His thumb and the other fingers in each hand points at the 3rd Attention (yin-yang), or the crossing of second with the first attention.

Notice the resemblance between Saint Anne and the adult Christ. Also, the fact that the Virgin of the *Nativity* and of *Saint Anne is the same person* adds reality to the hypothesis that the *Nativity* of Santa Maria Canale was painted by Leonardo to teach us that grace overcomes any confrontation.

2.4 OVERCOMING ANY CONFRONTATION

The Hindu *Baghavad Gita* begins with the supreme **archer Arjuna Gandivadhavan** **watching** an **impending conflict** between two armies that include each friends and relatives of his. His companion, Lord **Krishna**, uses Arjuna's **doubts** to expose the supreme **dharmā** (to be explained later by Maitreya). Likewise, Leonardo's *Fight for the Standard* (Figure 7, left), the central part of the lost mural *Battle of Anghiari*, echoes the **war** in 1440 between the **Duchy of Milan** (headed by the Visconti family) and the **Republic of Florence**. Leonardo himself played **Arjuna** and **Khrishna**.

When the Flemish Peter Paul Rubens entered Italy in 1600, he bought a small copy of the *Fight for the Standard*, made perhaps by Leonardo himself. Rubens just added the tail of the right horse.



Rubens admired Leonardo's war-horses. By the time he visited the Hall of the 500 in Florence's Palazzo Vecchio, the horses shown at the left of Figure 7 had already vanished, under the genial **hand** of Giorgio Vasari, the Florentine painter-architect who modified that Hall. In my view, Vasari **convinced** his boss, Cosimo I Medici, to bear the cost of hiding Leonardo's *Fight for the Standard*.

Rubens painted many horses (e.g., the one mounted by **Saint George** in killing a **dragon** [right of Figure 7]). Unlike Leonardo da Vinci, however, he had no idea of the **distributed hierarchy** that organizes the human brain (Ito, 1991), the mind, and any natural system in the universe. Rubens's *unemotional confrontations* lack the expressive "genius" of Leonardo! The latter artist knew that only **true conflicts** could **become resilient alliances**, a fact dealt with in the next section.

3.1 DISCUSSION: COHERENCE AND DECOHERENCE IN THE ADORATION OF THE MAGI

Leonardo's *Nativity Scene*, the *Adoration of Magi*, the *Mona Lisa*, and his *Vitruvian Man* **veil** a same Vision of Wisdom: The three attentions-intentions of the human mind and nature. The *Adoration of the Magi*, painted by Leonardo in 1481, just before moving from Florence to Milan, is not a lacking painting. As in the Hindu *Baghavad Gita*, the **fight** between contrary riders, painted in the upper part of that painting (Figure 5, lower center) represents the **initial step** (1, "**yang**") of cognitive **creativity**.

At the left of Leonardo's **confrontation of inimical riders**, the *Adoration of the Magi* shows the **ramp of quantum coherence** (2, or the "**yin**" broken in the autistic newborn), which **goes** from the **clash of war-horses** (+1) on **land** toward the **sky of madness** (-1). As with **Quetzalcoatl**, the **ramp of quantum decoherence** (3, or the **yin-yang lost in schizophrenia**) **returns** to the **land** that hosts **rooted trees** and their **fruits**—baby **Jesus**, for example. The three Magi Kings bring Jesus **gold**, **frankincense**, and **myrrh**. The Magi's gifts can be taken as our 3 attentions:

- **Gold** sustains **bread**, or the **confrontation** between **being** and **nonbeing** in the 1st attention;
- **Frankincense**, or **quantum coherence** in the 2nd attention, **joins being** to **nonbeing** in the **doubting water/wine** by which Hamlet **goes** during 4 acts in the **hyperspace of Hamlet**, and
- **Myrrh**, or the 3rd attention, resurrects us into the **truth** of a **renewed spacetime** in which **rigidity** (body or bread) **crosses flexibility** (the **Holy Ghost**, **soul**, **treason**, **water**, or **wine**).

Water/wine/blood (**yin**) and **bread/body** (**yang**) can be **crossed** ("**yin-yang**") into a **new action**; a Vision of the 3rd Attention; and, finally, into a personal **will to help others**: The **Third Point**. Only **charity** (3)—by which we **help others although they do not think and will as we do**, can **save** us.

Prince Hamlet, for example, becomes conscious of the universal Third Attention and of his personal



Third Point just before dying. As in *Mona Lisa*, **curiosity-coherence** and **nostalgia-decoherence** invite us to smile outside while crying inside (Castaneda [1968, 1982]) (2), to face a challenge with hope (2, 3), to understand a joke (2, 3), and to win with others (3) ("**con-vincere**" in Latin).

3.2 COHERENCE AND DECOHERENCE IN THE VITRUVIAN MAN

The face of the Vitruvian man, at the center of Figure 8, is very serious. Yet Leonardo **left** a **veiled humor** in the "eight" arms and "eight" legs of the "four" aspects of his *Vitruvian Man*.

If we level our arms, from the circle of our autistic side (the four +1, or the "**yang**") we'll reach the second attention (the four 2, or the "**yin**") of the **doubting Hamlet**, the **lying Claudius**, **Judas**, the **gracious Mary Magdalene**, and the **Peter** who will decide if he will follow an **angel** or the **devil**.

By joining our feet, we reach the **crazy square** that swamps **Ophelia** (the four -1) and **Claudius**, after the truth of his **roguish use** of the **power of the second attention** reaches the open.

Finally, by flying up our arms, the **Eagle** in us reaches the four 3 (the "**yin-yang**") in the circle of our autistic side, while we stay in the four 3 of the square of our schizophrenic side.

Leonardo showed in a plane drawing the **going** and **returning** trip of **creative** and **social** persons; also, that **squaring a circle**, impossible in Euclidean geometry, is made possible by **hyperspace**.

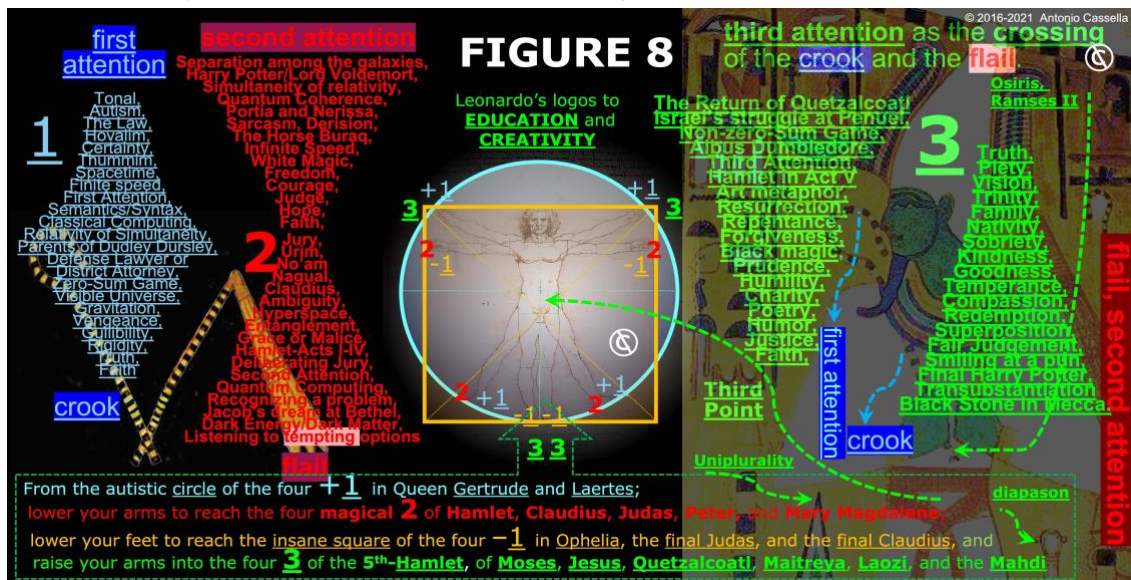


Figure 8 shows that the 1st, the 2nd, and the 3rd attention are different. Only the latter, though, leads to a personal Third Point set between the center of the square and the center of the circle (or between our sexual organs and our navel). But a vital fact to remember is that without **Claudius** (2), **Hamlet** (2-3) becomes useless; and without **Judas** (2), **Mary** (2-3) becomes redundant.

Autistics show that the first attention is crucial but insufficient; Claudius and Judas, that the second attention too is vital and insufficient; whereas Hamlet and the Vitruvian Man prove that shame in the Third Attention and kindness in the Third Point are necessary and sufficient. For example, A lying mother induces the altruistic choice of a true mother.

The **lying mother** and the **true mother** in **Solomon's judgement**, together with the anger that surrounds his descendants in the city of his father **David**, show that without **anger** and **betrayal**, our **freedom choose** would vanish as well. The *Fight for the Standard*, the central part of the *Battle of Anghiari*, although weakening day after day under Vasari's *Battle of Marciano*, awaits our **choice** to **save it**—in the aim to **save** our grandchildren.

3.3 MEANING OF LEONARDO'S FIGHT FOR THE STANDARD

Figure 9 was built upon the hypothesis that the alleged opposition between Michelangelo and Leonardo could have **become** the **alliance** of our right with our left. After all, our left becomes our right in any mirror—as Leonardo's mirror-writing demonstrates. One hand washes the other, and both wash the face! Thus, instead of killing **Jacob** at Penuel, the face of God called him **Israel**. Thus, **Jacob** stayed as **hope** stayed in **Israel** of a reconciliation with his brother Esau.

The 343 pounds of Volterra gypsum and 260 pounds of calcium carbonate bought by Leonardo, the testimonies left between 1510 and 1549 (e.g., Albertini, 1510; Gioivo, 1527), and the indication that Leonardo built a flexible scaffold by which he could reach the 11-meters-high roof of the original Hall

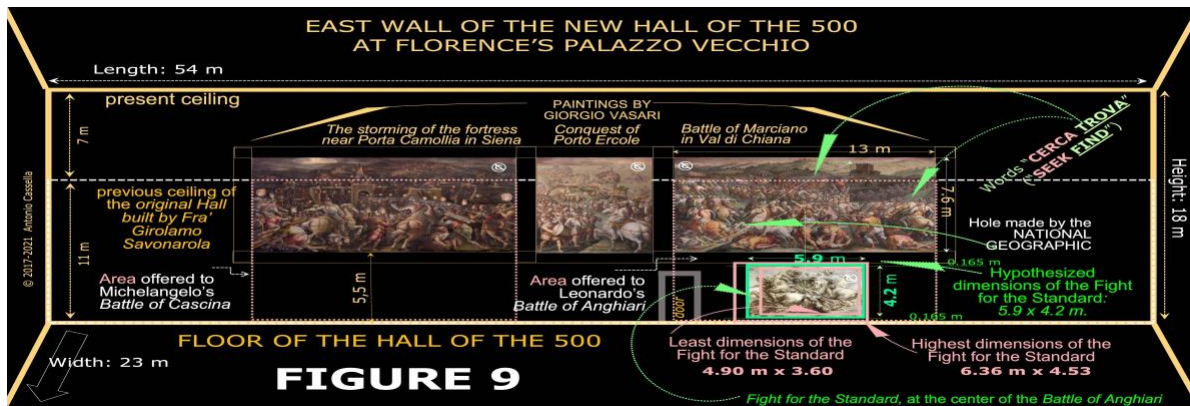


of the 500, wanted by friar Girolamo Savonarola, support the hypothesis that *the “Fight for the Standard” still lies in Florence’s Hall of the 500 at Palazzo Vecchio, under Vasari’s “Battle of Marciano.”* (See Cassella, 2017 and the two documentaries <https://youtu.be/et8l3ExEazU> and <https://youtu.be/PZUe3ELyYyg> at Youtube and researchautism.com).

In his *Fight for the Standard*, Leonardo **highlighted** the losers Niccolò Piccinino (the “Condottiere” of the Milanese army) and his son **Francesco** (the rider on the left in the *Fight for the Standard* shown by Figure 7). That **artistic fact**, more than accounts that the Milanese troops were facing the sun, reveals that the conflict between opposite parts hides both the works of **treason** and **hope** of our **second attention** and the **unselfish works** of the Third Attention.

Likewise, in the *Last Supper*, painted in Milan, Leonardo stressed the importance of **Judas’s betrayal** for the **return** of **Christ’s** Third Attention. Judas **hanged** himself; for a **traitor** ending in **folly** or **solitude** was needed, and he was **chosen** to be one. Back in Florence in 1503, Leonardo told us with his *Battle of Anghiari* that we need to **transform into betrayal** the **first attention** in our minds, changing later the **second** into the **third** attention. Giorgio Vasari and Cosimo I Medici **understood** that when they **hid** the *Fight for the Standard*. **Will we do by finding that work?**

When Leonardo signed in 1503 with Piero Soderini (the “Gonfaloniere for life” of the Republic of Florence) the contract to paint the *Battle of Anghiari*, he may have not known that Michelangelo would try to paint the *Battle of Cascina* on the opposing side of the same East Wall (Figure 9).⁴



I have reasons to continue positing that *the center of the “Fight for the Standard” rests at about 7 meters below the center of Vasari’s “Battle of Marciano,”* although its dimensions may be a bit less than the 6.36 x 4.53 meters I assumed in my article of 2017 (Cassella, 2017). Figure 9 shows the maximum and minimum dimensions of the *Fight for the Standard*. The **reasons** for locating and sizing “Leonardo’s horses” are given in the following subsection.

3.4 REASONS FOR LOCATING THE *FIGHT FOR THE STANDARD*

In March 2012, a team of the National Geographic led by Maurizio Seracini announced that Leonardo had painted the back partition of a cavity *preserved by Giorgio Vasari* in the Eastern Wall of the Hall of the 500 at Florence’s Palazzo Vecchio, behind his painting *Battle of Marciano*. Instead of finding the mural *Fight for the Standard* (Figure 7 and Figure 10, left) suggested by the words “CERCA TROVA” (“**look for** and **find**”) on the top of the *Battle of Marciano*, Seracini found traces of pigments used by Leonardo on an empty wall plastered with Calcium Carbonate.

Knowing that Leonardo had veiled in his Florentine mural the three attentions at the base of the Distributed Hierarchy of the human mind, in August 2017 I followed Seracini in hypothesizing that Vasari and Cosimo I *did not destroy the Fight for the Standard*.

I suspected then that Vasari **hid Leonardo’s mural and left some clues about its location**. Thus, I decided to examine his valuation of Leonardo’s art (Figure 10, right). In his writing *Le Vite*, Vasari (1568)—who was placed in charge of elevating by 7 meters the roof the Hall of the 500 and hanging there the six paintings ordered by Cosimo I (Figure 11)—repeated the exact words he had published in 1550 about Leonardo. By revising Vasari’s “Le Vite,” under the optics of the logos heuristics, I picked up a few **clues** about the **location** of the remains of Leonardo’s mural *Battaglia di Anghiari*. But before examining the clues of the matter let us revisit Vasari’s very words:

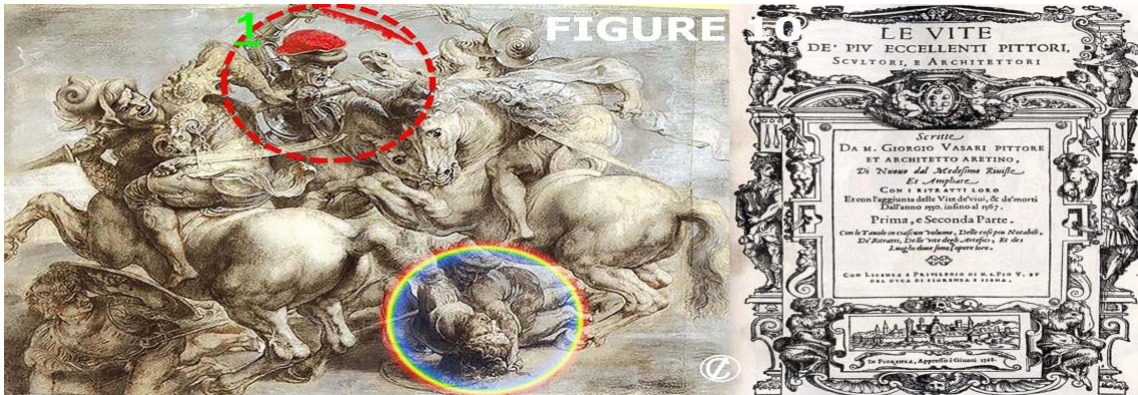
“ . . . mentre che un soldato vecchio con un **berretton rosso** gridando tiene una mano nell’asta, e con l’altra inalberato una storta, mena con stizza un colpo per tagliare tutte e due le mani a coloro, che con forza digrignando i denti, tentano con fierissima attitudine di difendere la loro

⁴ Michelangelo never completed his mural since he was called by Pope Julius II to paint the Sistine Chapel in Rome.

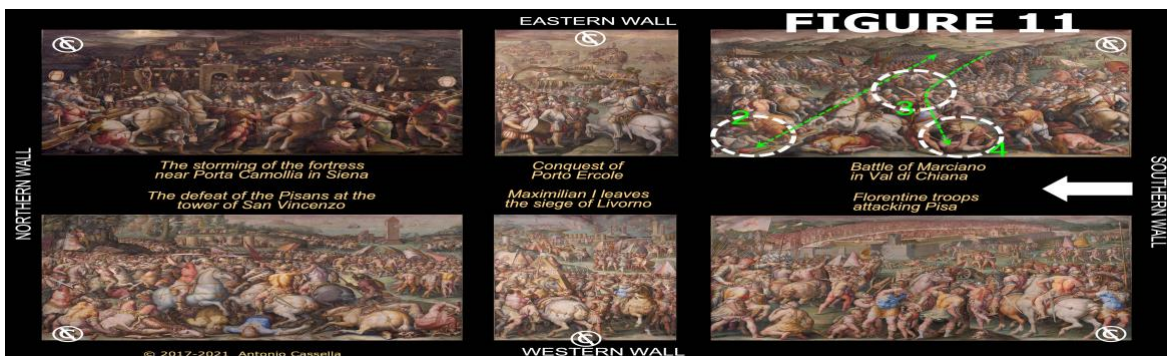


bandiera; oltra che in terra fra le gambe de' cavagli v'è due figure in iscorto, che combattendo insieme, mentre uno in terra ha sopra uno soldato, che alzato il braccio quanto può, con quella forza maggiore gli mette alla gola il pugnale, per finirgli la vita, e quello altro con le gambe e con le braccia sbattuto, fa ciò che egli può per non voler la morte". (" . . . while an old soldier with a big red hat shouts loud in seizing the pole of the flag, raising a curved sword with the other hand, and placing a furious stroke to cut the hands of the enemies that, gnashing their teeth, try with all their strength to defend their standard; besides, on the ground between the legs of the horses, one can see two figures that fight each other, while the one on the ground has above him a soldier, who after rising his arm as much as he can, with that increased force places a knife at the throat of his enemy, to finish off his life, and the other with his legs and arms thrown out, does what he can to avoid death.") (My translation.)

The first clue (1) was found by Godart (2012). That writer asked whence would Vasari know that Niccolò Piccinino wore a big red hat (Figure 10, left) in the *Battle of Anghiari*. Godart thought that Vasari saw the real *Fight for the Standard* painted in the Hall of the 500, since Leonardo's cartoon and the copy bought by Rubens was colorless (I colored red the hat of Piccinino in Figure 10).



Before seeing the other clues, I recount how I chose Vasari's *Battaglia di Marciano* as my reference point. After his stressing the confrontation (the 1st attention) between the hind legs of Leonardo's horses (Figure 10), I sought a similar confrontation in his paintings of the Hall of the 500 (Figure 11).



In the summer of 2017, I **chose** the ongoing confrontation in Vasari's *Battle of Marciano* (at the top right of Figure 11 and clue 4).

I **saw** later (in the summer of 2020, just before making a documentary about the sense and location of the *Fight for the Standard*), that a **big red hat stands at the lower left corner** of that painting (clue 2), together with a knife and an iron rod to make holes in the ground.

I also **noticed** that the individual with a knife in his mouth and his back on the soil of the *Battle of Marciano* (clue 4) lies in the main line of confrontation between the Sienese soldiers and the Florentines. Left to the beginning of the line of confrontation, the last banner in the Sienese army contains the words "**CERCA TROVA**" ("**SEEK FIND**") noticed and appreciated by Seracini.

3.5 SIZING THE *FIGHT FOR THE STANDARD*

I **realized** then (summer of 2020) that *the straight line passing by those words also crosses the red hat left by Vasari* (under clue 2), at the lower left of his *Battle of Marciano* (Figures 9, 11, and 12).

I had already **found** in 2017 that a red hat "**lies**" at the center of the *Battle of Marciano* (clue 3).

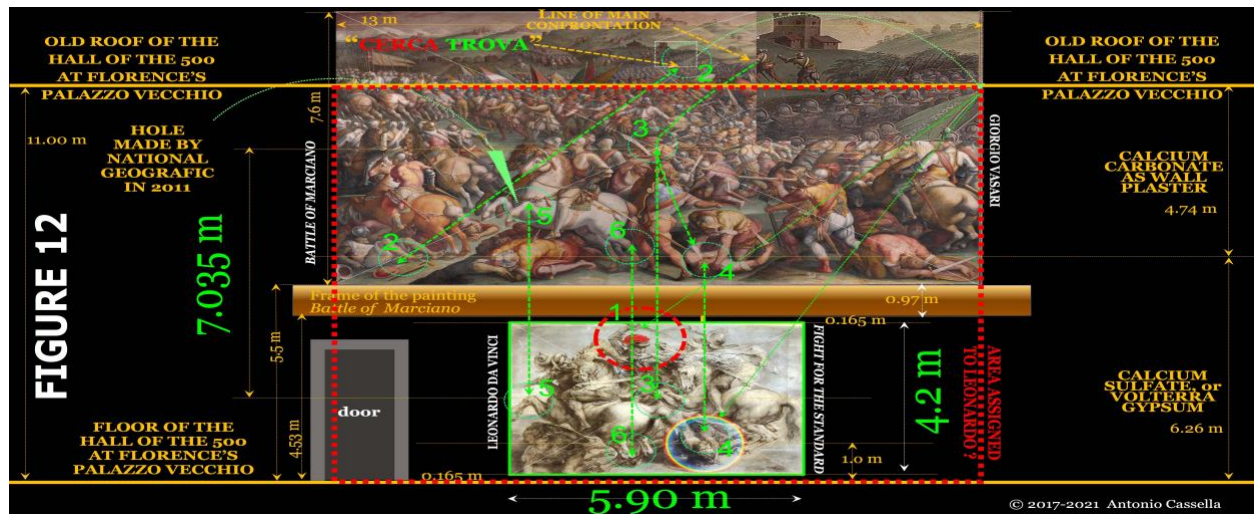
Then and there I hypothesized that Piccinino's red hat or the center of the *Fight for the Standard*



could lie under the center of the *Battle of Marciano*. By following that maneuver, I established in 2017 that the screaming individual under Leonardo's horses (in a 6.36 x 4.53 meters replica [ten times "Ruben's copy"]) lies *roughly* (clue 4) on the same vertical of the screaming Sienese soldier in Vasari's *Battle of Marciano*.

In 2020 Martin Kemp sent me an article in which he and Juliana Barone (2019) assessed:
 a) the head of a soldier in a copy of a piece of Leonardo cartoon of the *Fight for the Standard*,
 b) the quantity of paper Leonardo bought to draw the cartoon of that mural, and
 c) the dimensions (4.90 m. x 3.60 m.) of the central part of the *Battle of Anghiari*.

The size set by Barone and Kemp (2019) coincides with the least dimensions I give in Figure 9. The minimum dimensions agree with Soderini's desire that the *Fight for the Standard* had to be located at the center of the area assigned to Leonardo if *that area began after the door shown in Figure 12*. However, the dimensions detailed in Barone's and Kemp's article *do not agree* with the middle option (color green) of the *Fight for the Standard*, in which Vasari aligned the left front knee-elbow (clue 5) and the back knee-knee (clue 6) of his rearing white horse with Leonardo's rearing white horse. *Going with clues 5 and 6 makes Vasari's first-line horses equal to Leonardo's horses*.



Clues 5 and 6 led me in 2020 to choose the dimensions of 5.9 x 4.2 meters for the *Fight for the Standard*. They also led me to admit a clearing of 0.165 meters between its lower border and the floor of the Hall of the 500, and between its top and the bottom of the frame of the *Battle of Marciano*. Still, *the presence of a door under the Battle of Marciano does not agree with my hypothesis on the location of the center of the Battle of Anghiari*.

Figure 12 also shows why *The Fight for the Standard*—protected perhaps by wood planks—survived partially—in the account of several witnesses—Leonardo's unfortunate decision to dry a *vertical* mural by heating the Hall of the 500:

- a) The area on which it was painted had been plastered with a porous Volterra gypsum; and
- b) in a heat cell, heat will go up.

Because the upper part of *The Battle of Anghiari* had been plastered with impermeable calcium carbonate (Figure 12), the heat and the poor porosity of that plaster caused the melting of the wax in which Leonardo diluted the colors found by Maurizio Seracini and the National Geographic in 2011.

4. CONCLUSION

*At the turn of the 21st century or before, the red death (nuclear), the white death (bacteria or viruses), the release of H₂S (Hydrogen sulfide) from oceans when the concentration of CO₂ reaches 1000 ppm in the atmosphere (ppm means parts per million; today, 421 ppm), and damage to the atmospheric Ozone layer would kill 2/3 of the species that might escape the 6th extinction and our grandchildren as well (Zechariah 11: 7; Cassella, 2021c). The use of weapons of mass destruction can exacerbate the effects of global warming (Kump, Pavlov, and Arthur, 2005), terrorism, and the social chaos associated to the scarcity of food and water (Cassella, 2018b, 2021a). We need to recover the meaning of the **dharmā** explained by the first Buddha.*

Volume I of the "Logos Heuristics Newsletter" reflects "Dharma" as the **crossing** of soil-innocence **and water** in **Maitreya**, the **tonal and nagual** in **Quetzalcoatl**, the staffs **Hovalim and No'am** in the prophet Zechariah, the **rock** that cushioned the head of Jacob **and** the **ramp** he dreamed about at Bethel, **bread and wine** in Christ's Last Supper, the **rites** of Kongfuzi **and** the **words** of Laozi, the



yang and the yin, and the **crossing** of the **words** Muhammad learned in Mecca **with** the **words** the **Archangel Gabriel** gave him in the nearby Hira cave.

Humans could avoid extinction by joining the **Neanderthal Sage** that 40.000 years ago left a **crossing** in Gorham's cave (Cassella, 2021b), the **true mother** in **Solomon's judgement**, and the Pharaoh's Daughter that educated **Moses** in the "**House of Thoth**" (Cassella, 2018a). Would **repented tyrants cross** Moses's stones **Thummim and Urim** as did Ramses II with the **crook and the flail** (Figure 8)? Knowing that **Jacob** always accompanied **Israel**, will Russian and Chinese citizens **convince** their **emperor-leaders** to **save** the young of the Earth long before the year 2060?

I **hope** that the clues of Figure 12 will let us **find** the real *Fight for the Standard*. **Preserving** it and **exploring** its gist will **give back** autistics newborns the **2nd attention** they lost, and the **third attention** to us. Perhaps, the **crossing** of **classical** and **quantum** computing will take some of our young to **reaching the illumination** of their Third Point in the anti-universe (Cassella, 2019a).

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