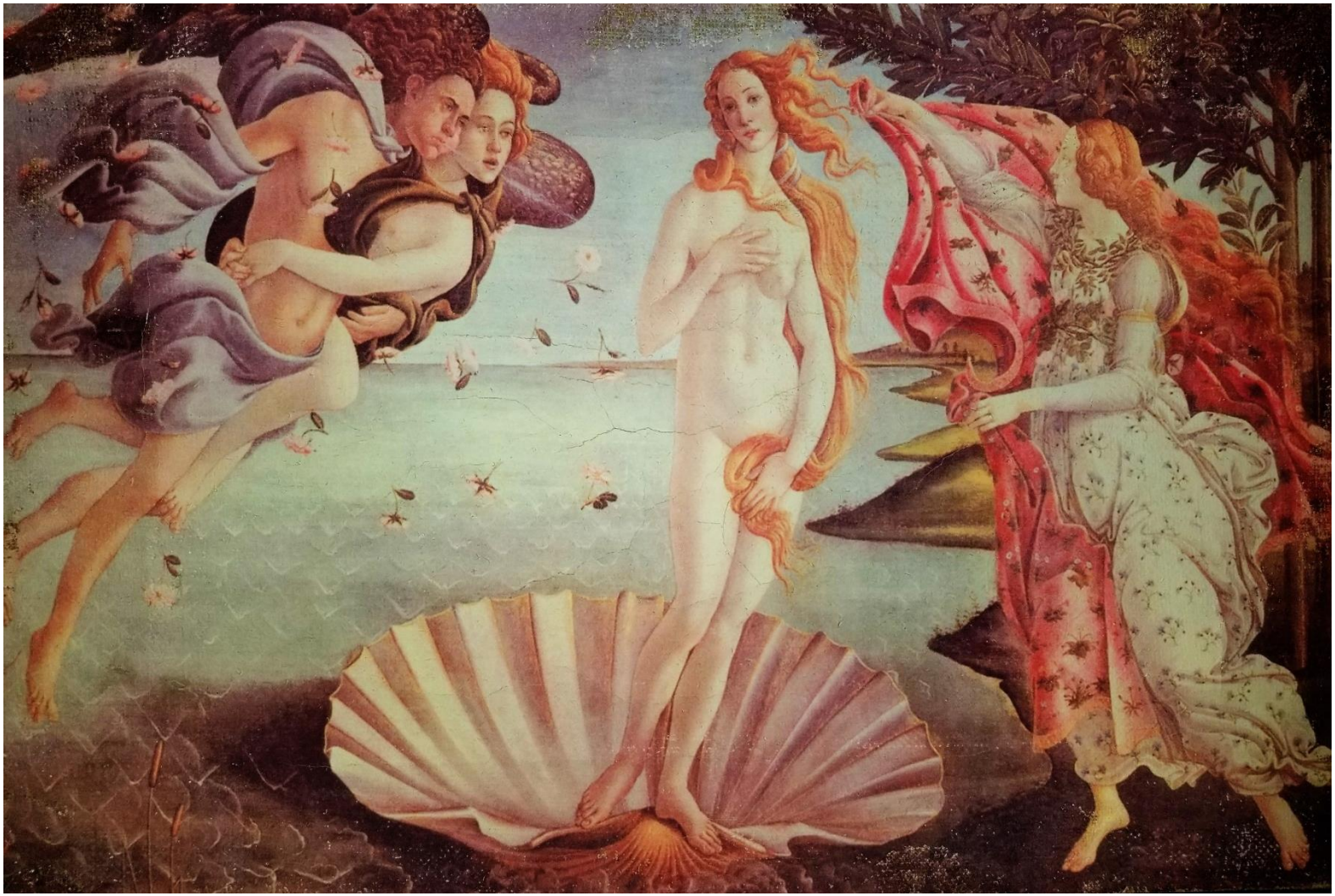
POCA VENERE



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Research Statement

By Mitchell Hall

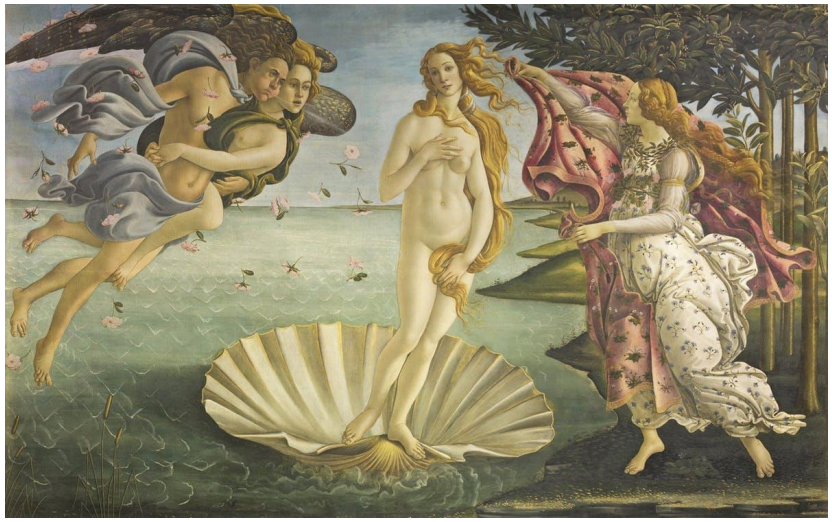
The work of art, examined herein, is the proposed creation of Renaissance artist Sandro Botticelli. Despite this work's resemblance to the iconic *Birth Of Venus,* the comparative analysis provided herewith supports the newly discovered work being a fully developed modello of *Birth Of Venus*, not a tribute copy. The subject work, henceforth referenced as *Poca Venere* (Little Venus), has no known referential provenance.

In the course of art history there are few opportunities to compare variant versions of related work. If the provenance of one of these paintings is fully documented(*Birth Of Venus*), a unique opportunity arises to compare and contrast such work. This comparison is invaluable in affirming or disproving the provenance of the undocumented painting. Hidden content connecting both paintings, heretofore undiscovered in *Birth Of Venus*, becomes the preeminent evidence of the provenance of the undocumented painting*, Poca Venere*.

Usage Disclaimer: This research is presented for deliberative purposes, not intended for appraisal or valuation.

The Comparable Work

- *Birth of Venus* (1485) is the signature work of Sandro Botticelli, perhaps the most iconic early Renaissance work of art.
- Nine feet two inches by five feet eight inches.
- One of the first works executed on canvas in Florence; tempera medium on two spliced open weave canvas panels.
- Commissioned by a member of the Medici family.
- Resides in Uffizi museum, Florence, Italy, since the early nineteenth century.
- The first acclaimed nude, non-religious work.
- Among the most avant-garde works of art of the early Italian Renaissance.



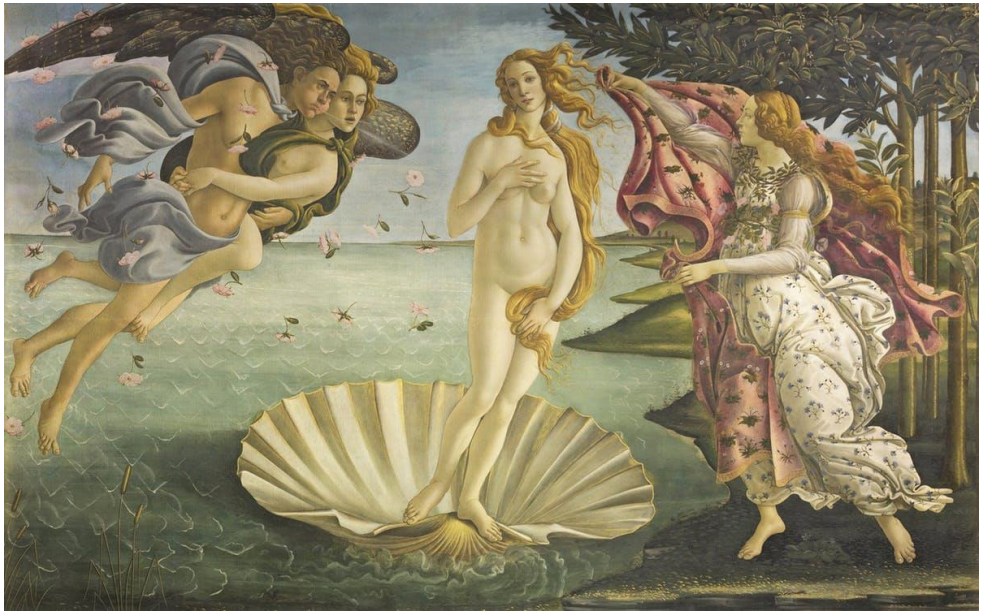
The Artist

- Sandro Botticelli (1445-1510).
- Born Alessandro di Mariano di Vanni Filippi.
- Among the most esteemed artists of the Italian Renaissance.
- Known for both religious and mythological works of art.
- *Birth Of Venus*, Venus and Mars, and Primavera were among his most avant-garde works of art.
- After his death, Botticelli was relegated to obscurity until rediscovered in the late nineteenth century. Botticelli and particularly Birth of Venus, have been the subject of voluminous scholarly work.

The Subject

- The subject matter of *Birth of Venus* is Greek and Roman mythology.
- In the myth of Venus's birth, Cronus castrates Uranus and throws his father's genitals into the sea. These cause the sea to foam and out of that white foam rises Aphrodite, Roman Venus, goddess of love and beauty.
- Aura clings to Zephyr, god of the west wind, as they blow Venus to shore.
- Hora Of Spring, holds

  the robe to cover Venus.

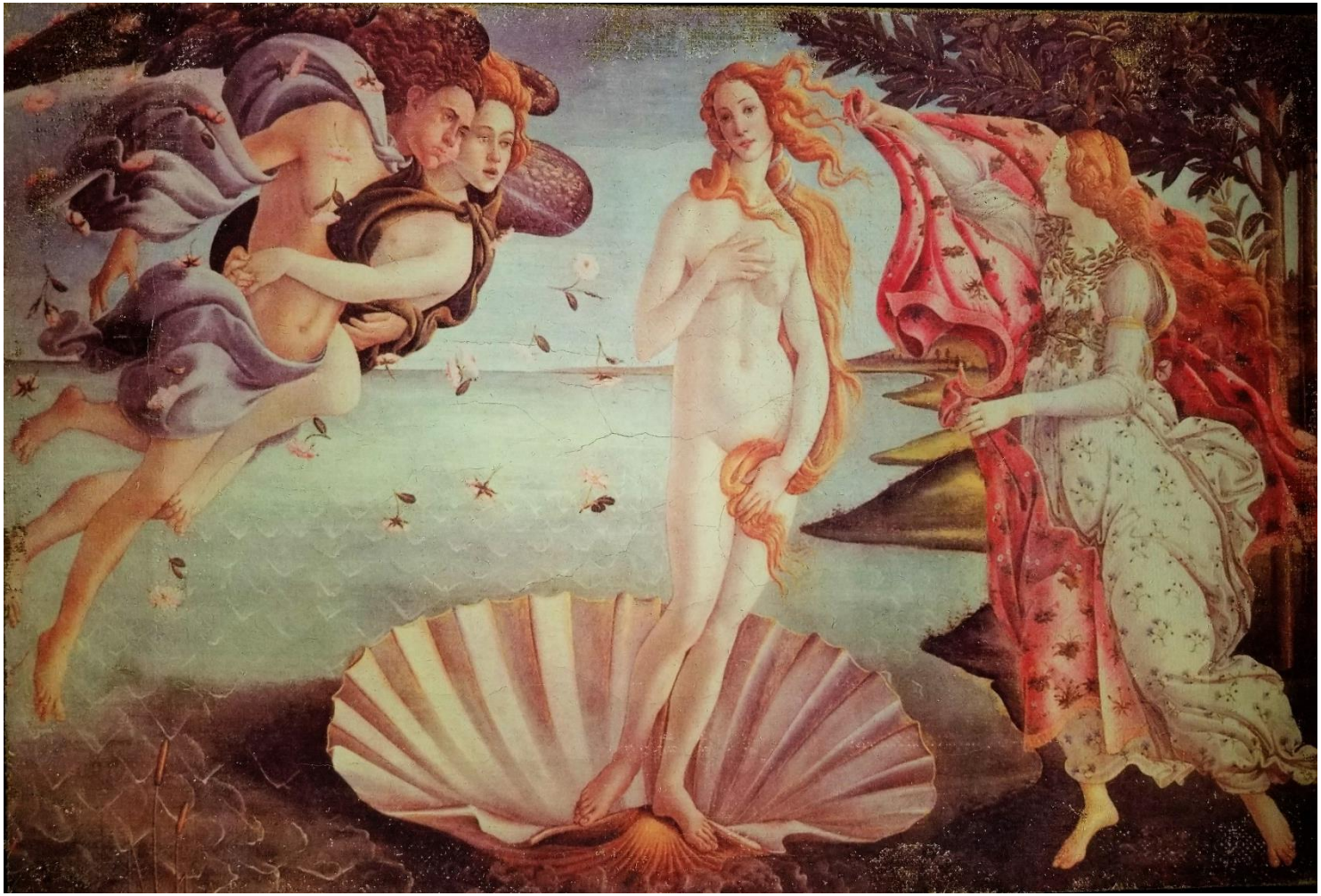


Inspiration For Venus

- Simonetta Vespucci (1453-1476) is the probable inspiration for Venus.
- A married noble woman known as “la bella Simonetta”, the most beautiful woman in northern Italy.
- Simonetta died of tuberculosis April 26,1476, at the age of twenty-three.
- Botticelli requested, and was granted, interment at Simonetta’s feet, thirty-four years later, in the Chiesa di San Salvatore, Florence, Italy.

The Newly Discovered Work

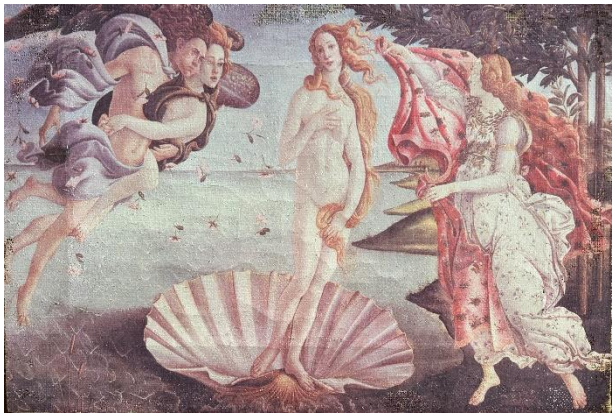
Poca Venere



- *Poca Venere*, dated 1475, twenty-eight inches by eighteen inches, tempera on open weave canvas panel.
- *Poca Venere* was acquired in the Southeastern United States in 2018.

Notation: Filter enhancement applied to photograph to clarify detail

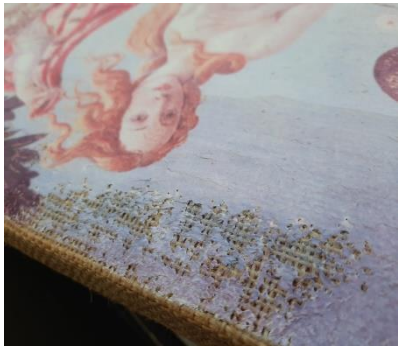
Construction And Condition



Daylight Photography With Natural Light

Daylight Photography With Contrast Adjustment

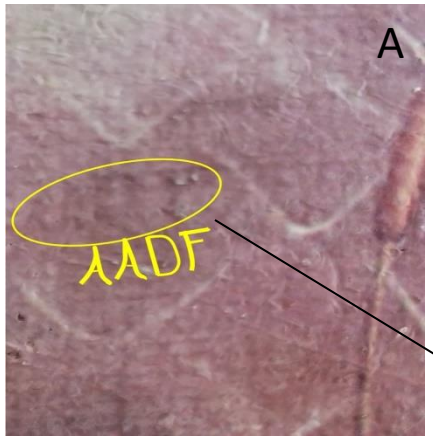
A

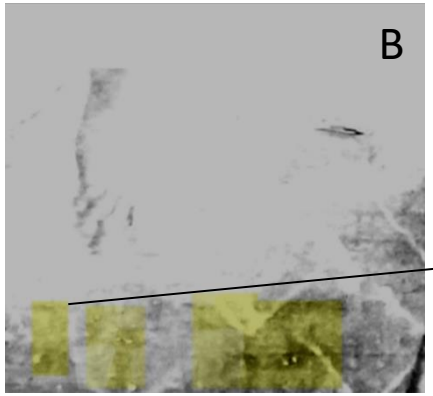


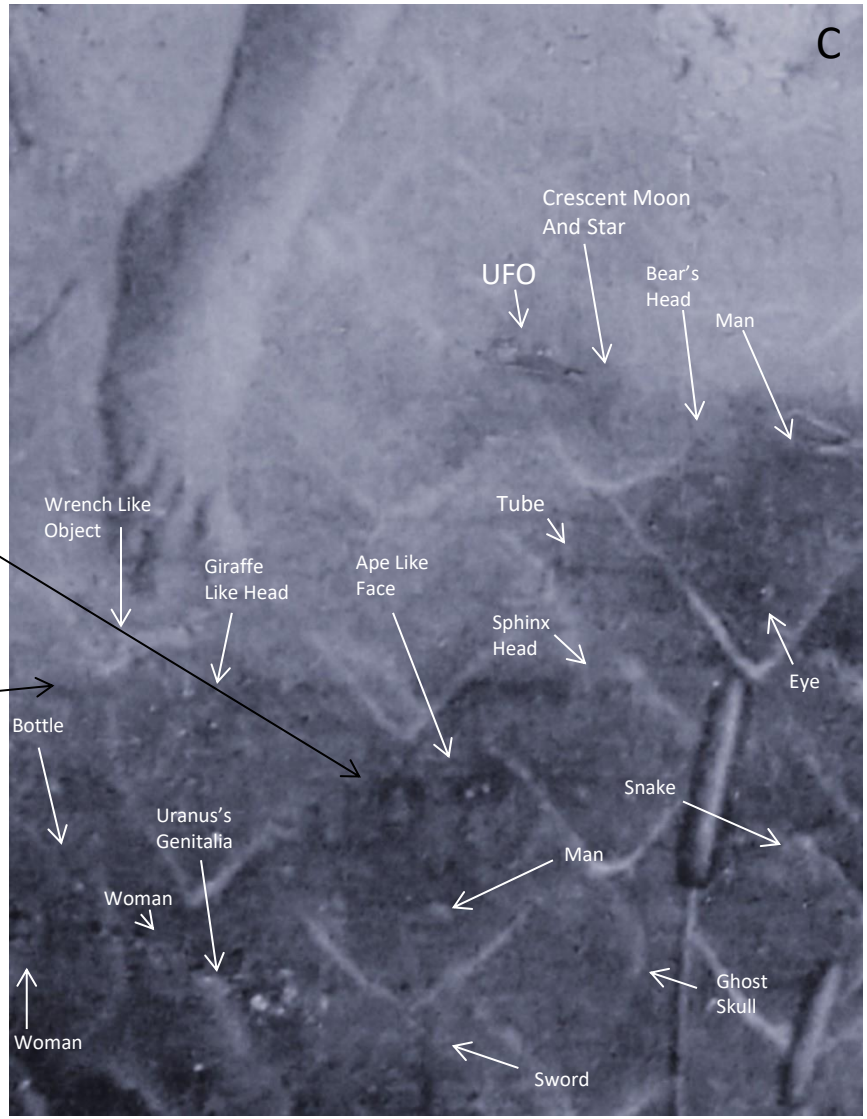
B

- This panel is comprised of open weave canvas support, coated with gesso ground, under layering tempera medium.
- The gesso permeates the support, penetrating the voids in the open weave canvas, appearing on the backside of the panel (A).
- The gesso ground on the back side of the panel appears to have a blue tint.
- In several areas the ground layer has delaminated, from the support, primarily around the perimeter of the panel (B).
- This panel appears unrestored, without varnish, dull, oxidized and somewhat faded, with a series of cracks in ground and medium, in need of cleaning(Appendix I & J).
- The stretch bars are a modern addition, comprised of laminated wood. Stretch bars are subject to warping and are often replaced. Replacement of the stretch bars may have precipitated the delamination of the ground from the support, around the panel edge.
- Ultraviolet light examination indicates that there is no non-original medium present.
- The artist has delicately applied multiple layers of translucent tempera medium, these scumbles having imperceptible texture and brush strokes. Only the wave and water representation is applied with thickened medium(Appendix B).

Evidence Of The Artist





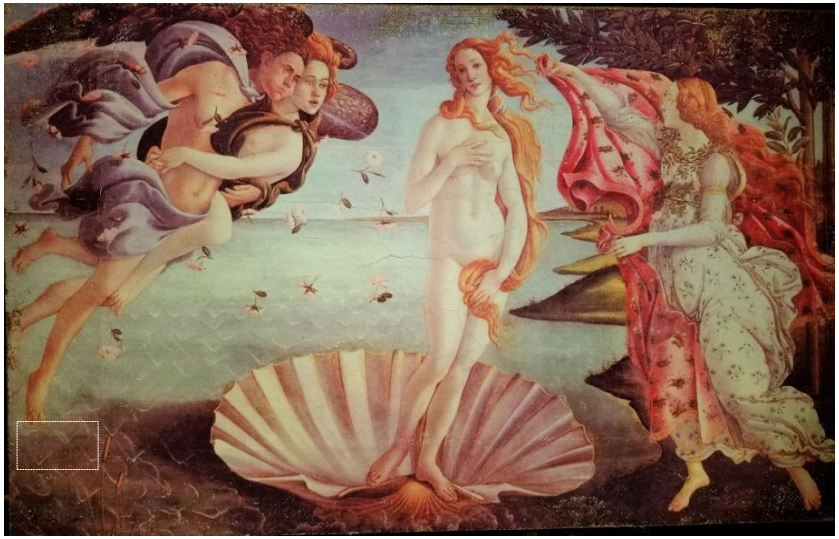


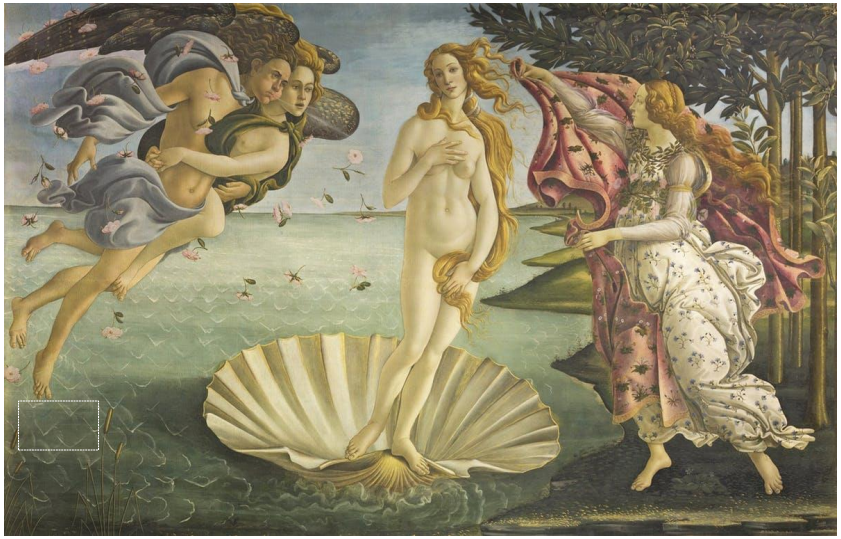
A. Initials of Botticelli's birth name A.M.D.F, Alessandro di Mariano di Vanni Filipepi, the letter M is derived by placing the two letters A closely together. The missing initial V is probably the overlaid "V" shaped wave (Appendix A).

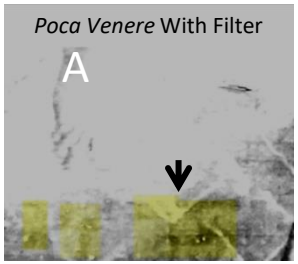
B. Date- 1475, drafting style numbers (yellow highlight).

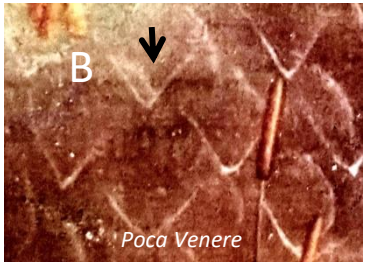
C. When closely examined, the filtered photo on the right contains an array of hidden content: portraits, animals, sword with down turned cross guard, mythological Uranus's severed genitalia (Page 6, PDF).

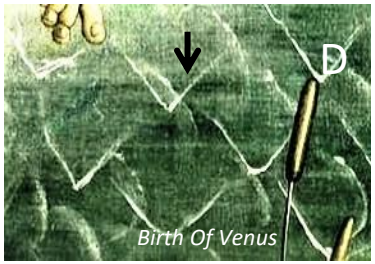
Primary Points Of Correlation

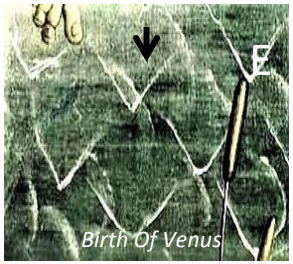








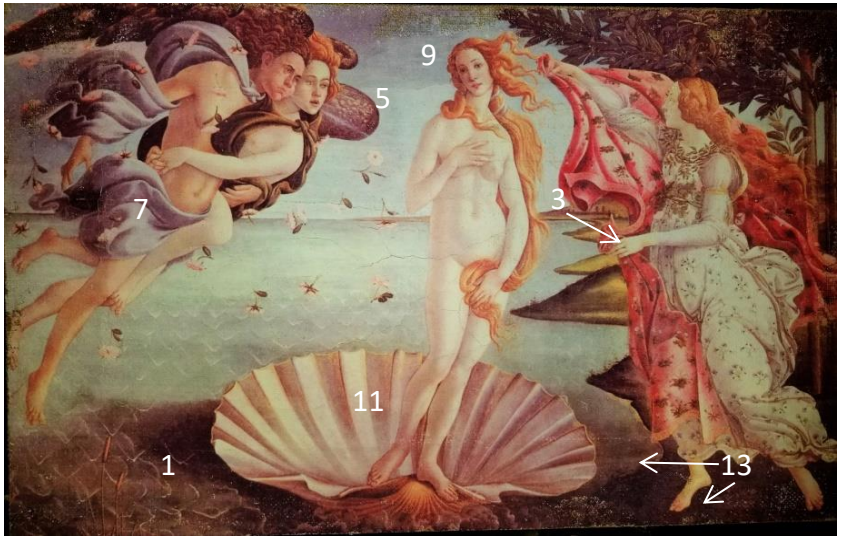


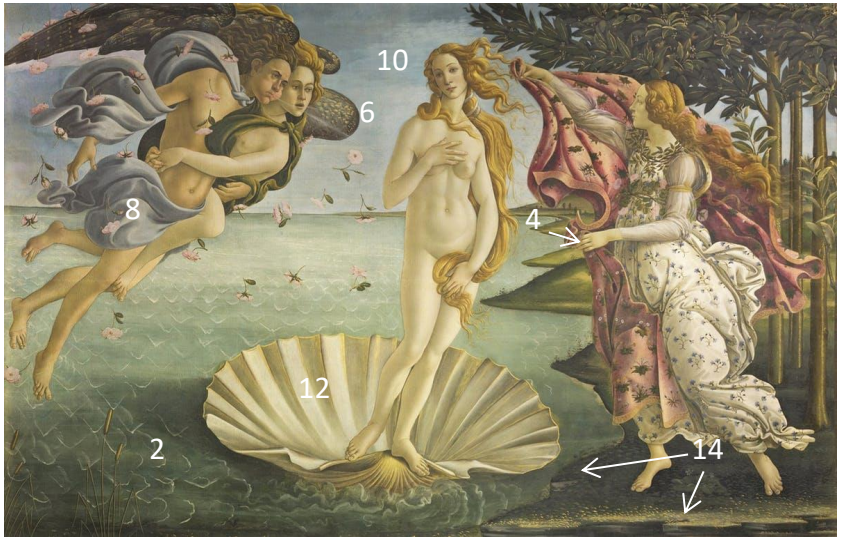


- When viewed side by side, both panels are strikingly similar; interesting considering that *Birth Of Venus* on the right is nine feet by five feet, *Poca Venere* on the left, twenty-eight inches by eighteen inches. This requires meticulous scaling of every detail in sixteenth scale. The smallest of details are identical in both works; down to almost imperceptible waves and the subtle shading of water.
- **Within the rectangle is the highlighted date of 1475 on *Poca Venere* (A,B). *Birth Of Venus* has a corresponding number 75, right (D,E), undisclosed in published research, known only to the artist. This was located specifically using *Poca Venere*.** The shadowy 7 and 5 (D,E) are faintly visible using Daylight Photography imaging of both panels, the numerals identical in application and alignment to those in the new work (Appendix A), both similar to the illustration (C). This was clearly not approved by the patron, and was therefore well concealed. Botticelli connects both panels inextricably, with this numeric code, also hinting that the creation date of *Birth Of Venus* was not 1485; its original creation and eventual development deliberately dichotomized. The double-sided classical "V" wave representation (B-E), was a focal reference point, positioned identically over the "75" in both panels (Appendix A). This "V" wave possibly represents Vanni, from Botticelli's birth name; "V" being the only initial missing in *Poca Venere's* signature. The "75" in both works, is the focal point of all concealed content (Appendix C & D).

Notation: Filter enhancement has been applied to *Poca Venere*(PDF pages 11-13) attempting to replicate enhanced lighting of the Uffizi panel.

Primary Points Of Deviation



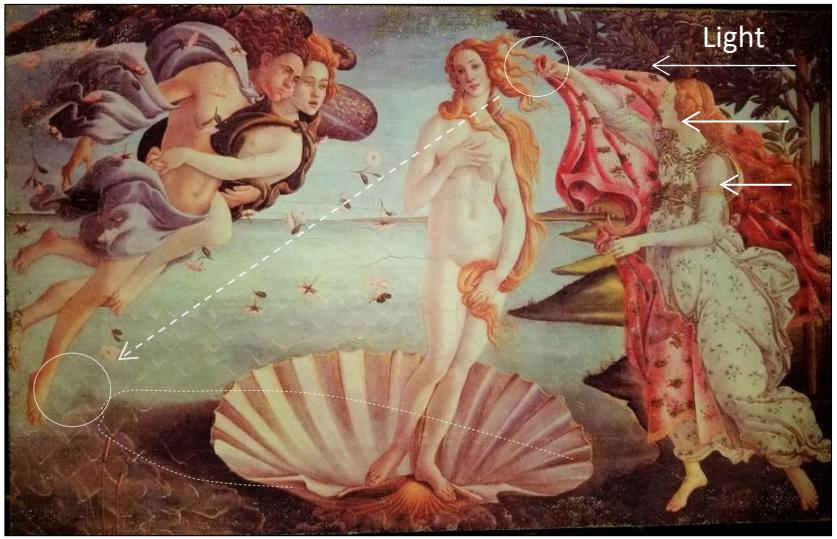


In a side-by-side comparison, it's apparent Venus of *Poca Venere* (left) is different in face, body and pallor from Venus of the Uffizi.

Venus's face in the newly discovered work potentially resembles representations of Simonetta Vespucci, more than Venus in the Uffizi's *Birth of Venus*.

- Although remarkably similar, there are numerous, deliberate, structural and coloration differences between these panels(Appendix H). *Poca Venere* (left) is warmer pink, purple , orange, and red, *Birth Of Venus* (right), tends to be cooler green and blue in tone. *Poca Venere* highlights its subject by softening focus away from Venus. The *Birth Of Venus* maintains the same focal plane throughout, to facilitate viewing a large panel(Appendix G). Gold leaf was applied to *Birth Of Venus* after framing, highlighting several objects; gold leaf is not present in *Poca Venere*.
- The left foreground in *Poca Venere* is brown (1), *Birth Of Venus* green (2).
- Flora in *Poca Venere* wears a ring (3), *Birth Of Venus* has no ring(Appendix H, 4).
- Zephyr's wing in *Poca Venere* is maroon (5), in *Birth Of Venus* green with gold leaf accents (6).
- Zephyr's cloak in *Poca Venere* is purple (7), in *Birth Of Venus* sage green (8).
- Facially and bodily, Venus appears younger in *Poca Venere* (9), no dark circles around her eyes, taller, and less rotund than in *Birth Of Venus* (10); possibly resembling Simonetta Vespucci, at the age of twenty-two, in 1475. The shell *in Poca Venere* is pink with orange tentacle(11), in *Birth Of Venus* is ivory with yellow tentacle (12). The foreground of *Poca Venere* (13) shows less detail than the foreground of *Birth Of Venus*(14). The shell in *Poca Venere* (11) is advanced farther forward than *Birth Of Venus* (12); Venus appears taller and more prominent.

A Long-Held Belief Disproven

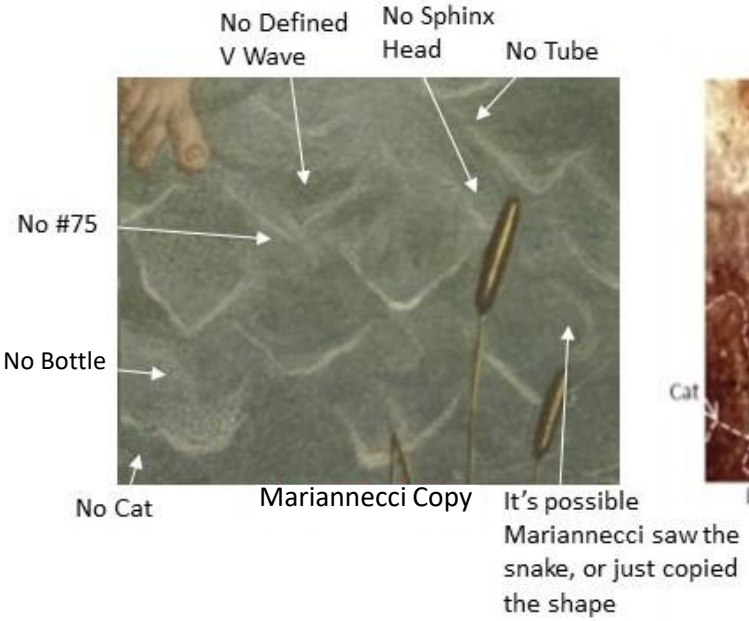


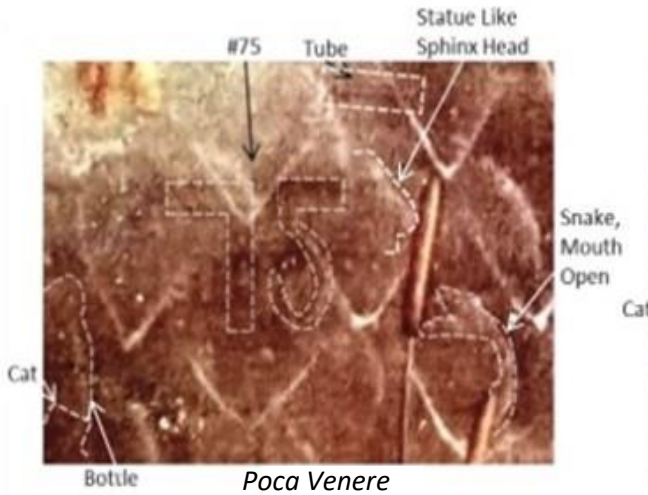
- There is a belief among scholars, that none of the figures in *Birth Of Venus* cast shadows. This perceived lack of shadowing has served as criticism of the work, and Botticelli's skill.
- *Poca Venere* proves this belief incorrect. In this work (left) there is a faint shadow(circled) of Flora's hand grasping the robe(circled).
- Just to the right of the shadow of the grasping hand, within the perforated line, is the shadow of Flora's head.
- The shadow of the head appears faintly in the exact position in *Birth Of Venus* (right) without the grasp. This shadow is obviously more than just a shadow of the scallop shell. Flora's shadow is also visible across the shell and Venus's shin in *Poca Venere* (left, dash line across the shell), with a more subtle shadow appearing across the shell and Venus's shin in *Birth Of Venus* (right, dash line across the shell).
- Apparently, Botticelli rethought the shape of the shadow and settled on the more subtle version in *Birth Of Venus*, omitting the shadow of the grasping hand.
- A conventional copy can never elucidate the original work, as this clearly does.

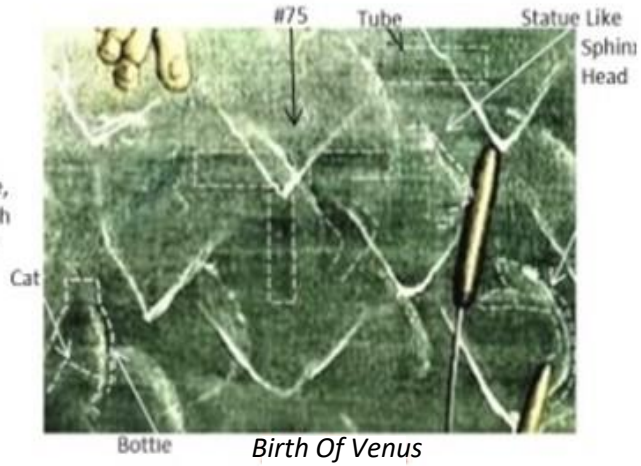
Tribute Copies

- The most famous tribute to *Birth Of Venus* is the above image painted by Cesare Mariannecci in 1864. This copy is 15 inches by 25 inches, executed in watercolor on paper. This was the most similar medium to the water-based egg tempera used in *Birth Of Venus* and *Poca Venere*, that was available to this artist in the 19th century. As good as this copy is, it lacks the subtle shading of sky and water, as well as numerous variances in the background vegetation. Watercolor has an entirely different appearance than the tempera medium used in *Birth Of Venus* and *Poca Venere*.

Tribute Copies (continued)







- The above image is the magnified section near Zephyr's foot in Mariannecci's copy, *Poca Venere* and *Birth Of Venus*. It's apparent that Mariannecci (above left) was not aware of the hidden content in *Birth Of Venus*, and it's doubtful he could have copied it anyway. Although there are coloration differences, it's obvious that the same artist painted the center and right images. Not only do these images share hidden content, they also share an identical artistic style and paint application. Only a singular artist could paint the center and right images so identically, down to the micro level.

Newly Discovered *Madonna Of The Pomegranate*

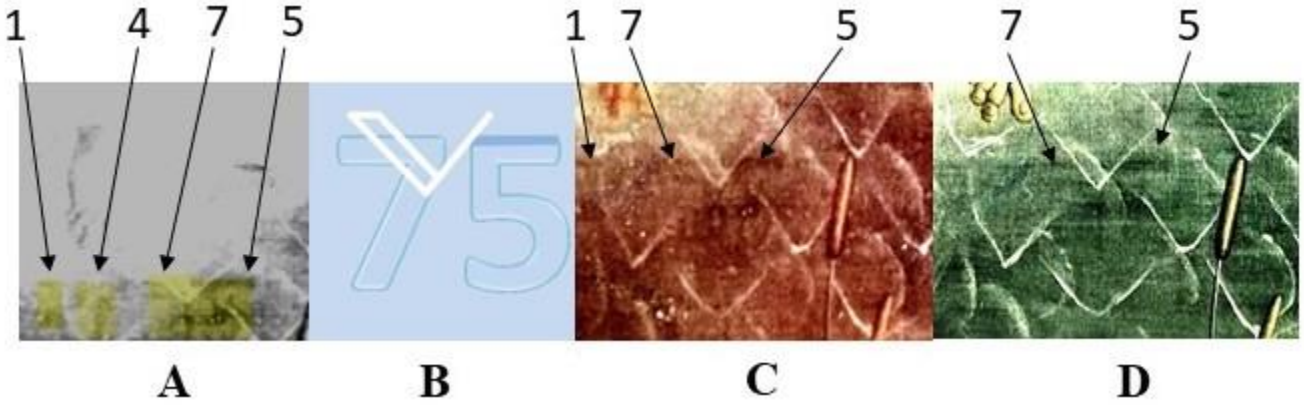
Poca Venere

Madonna Of The Pomegranate

Birth Of Venus

- The newly discovered panel of *Madonna Of The Pomegranate* lends credence to both the possibility of undiscovered Botticelli work, and the potential for smaller versions of known works of art. The "Madonna" is a smaller variant of a larger panel that resides in the Uffizi Museum.
- Rachel Turnbull, conservator with English Heritage Museum, identified "Madonna", as being from Botticelli's studio, if not from Botticelli himself.
- Facially, Venus in the newly discovered , and *Poca Venere* and *Madonna Of The Pomegranate* , appear to resemble Simonetta Vespucci.

Summation



Direct Evidence

- The process of layering semi-translucent tempera, scumbles, lends itself to encrypting information into these various layers. In *Poca Venere,* the artist has gone to extensive lengths to prove authorship through encryption. The adjoined "AA" appears to be a clever way of representing Botticelli's names, Alessandro and Mariano. The overpainted classical "V" (B, C, D) wave possibly represents Vanni, the D is di twice, and F, Filipepi. The date numerals 1475 appear in drafting style (A,C), lining up along top and bottom, except the floating number 1, which is shorter. The date numerals were not meant to be easily viewed; hidden content in the form of an ape-like face, is applied between the number 7 and 5, a giraffe-like head is applied over the number 4 (Appendix C). Instead of promulgating this date, Botticelli uses extraneous content to deliberately obfuscate these date numerals, requiring Daylight Photography imaging for viewing.
- Believed to have been executed in 1485, *Birth Of Venus* should not have a corresponding date of 1475, however, in *Birth Of Venus* an identical "75" (D) is also faintly visible, unreported in published research. This is in identical positioning and style as that in the newly discovered panel, with waves overpainted in identical placement (Appendix A). The entire 1475 appears not to be present, in the Uffizi panel, with a statue-like face replacing the number 1 (D), along with other extraneous hidden content (Appendix E). Primary and concealed content is scaled identically; a half inch hidden object in *Poca Venere* appears as an eight-inch hidden object in *Birth Of Venus*.
- **Since this newly discovered number/date and hidden content in *Birth Of Venus* are not reported in available research, first located and viewed because of its identical location in *Poca Venere*, these two panels must share a common artist, this cannot be coincidental. This content was concealed from the patron, known only to the artist, detected exclusively through Daylight Photography imaging and the new work.**
- **With numerous deliberate variances from the iconic work, including Venus, *Poca Venere* hardly qualifies as a tribute copy. The textural build up of medium (Appendix B), indicates this work is not the product of any known photographic replication. Notable Botticelli tribute copies residing in the Victoria and Albert Museum are executed in water color on paper, unlike *Poca Venere*, which is comprised of correct fifteenth-century materials.**

Summation

Continued

- As indicated, *Poca Venere* and *Birth Of Venus*, share interesting gratuitous, concealed content, hidden until detected using *Poca Venere*. This concealed content is visible only through prolonged scrutiny of Daylight Photography images. Extraneous content unauthorized by the patron of *Birth Of Venus*, would require concealment. In both panels, the number 75 is the focal point of this concealed, extraneous content . This concealed content heretofore has gone unreported in published research; recently revealed using the newly discovered work (Appendix C). When the hidden pictogram in *Poca Venere* is fully understood, it could be as intriguing as the primary content; revealing invaluable information about Botticelli, and the religious, political, or personal statement he was concealing in hidden content. At least five objects from the various items in *Poca Venere* pictogram, along with the number 75 (Appendix D), were selected for application in *Birth Of Venus*.
- *Poca Venere* is remarkably similar to *Birth Of Venus*, demonstrating the same level of artistic mastery found in *Birth Of Venus*. At the same time, these panels are significantly different, demonstrably not conventional copies. The smallest of details, such as barely perceptible waves, are applied, scaled, and positioned identically in each work. Other details such as Venus's face and body are markedly different; requiring the deliberation, revision and execution of a singular artist.
- The shadow of Flora's hand grasping the robe in *Poca Venere*, and a similar shadow in *Birth Of Venus*, without the grasp, revise the long-held belief, that figures in "Birth" cast no shadows. That *Poca Venere* can offer this new insight into the artist's intent for *Birth Of Venus*, speaks convincingly to *Poca Venere* predating *Birth Of Venus*, and these panels sharing a common artist.
- The generally acknowledged inspiration for Venus is Simonetta Vespucci. Simonetta died April 26th, 1476 of tuberculosis. She could not have posed for the larger work, executed nine years later, but could have sat for *Poca Venere*, dated 1475. Simonetta was months from dying of consumption in 1475. With the illness, Simonetta's appearance would conceivably have the pallor and fragility of Venus in *Poca Venere*, rather than the more robust Venus of *Birth Of Venus*. Additionally, *Poca Venre* appears to correctly depict Simonetta's age of twenty-two in 1475; Venus in the Uffizi work appears older, primarily because of dark circles around her eyes.
- Botticelli traditionally used green tinted gesso as ground layer under flesh tones. *Birth Of Venus* was thought to be the first time Botticelli applied blue tinted gesso as ground layer under tempera medium. Blue tinted gesso was similarly applied in *Poca Venere*, permeating the open weave canvas support, appearing on the backside of the panel(Page 9, PDF).
- *Birth Of Venus* is thought to be the first major work on canvas in Florence. It challenges reason to believe Botticelli would initiate the execution of a nine-foot panel without first experimenting on a smaller panel, testing both adhesion and long-term stability of the support, ground, and medium in this new configuration.

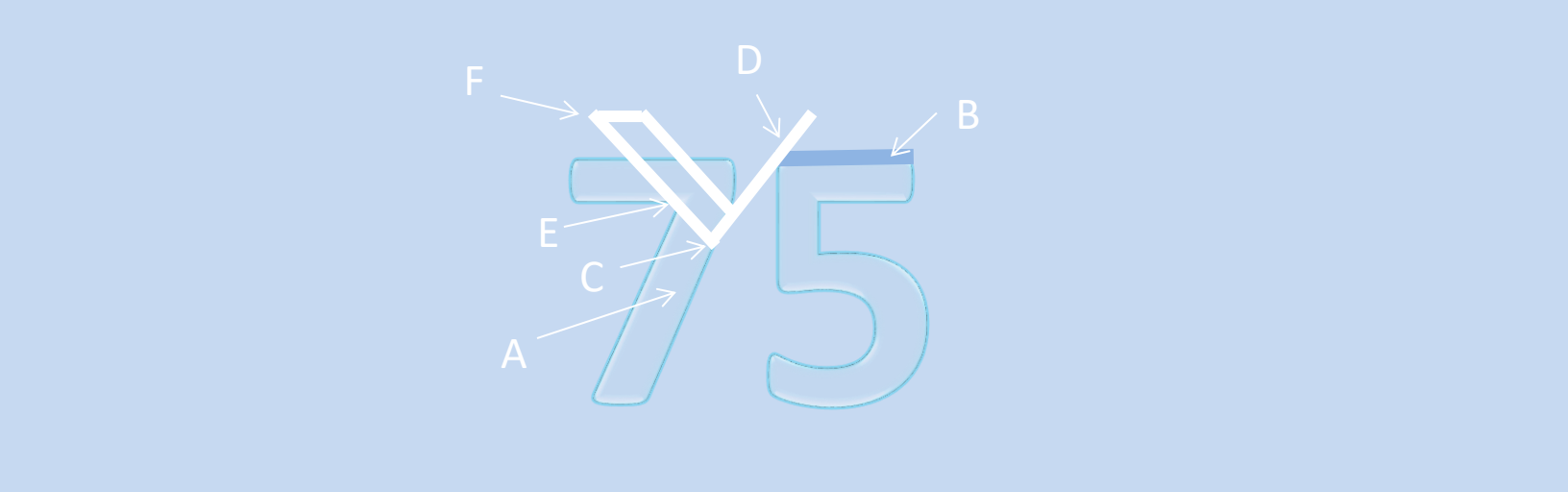
Hypothesis

- *Poca Venere*, which appears to predate *Birth Of Venus*, was created as a fully developed modello, to assist in securing a commission to produce a larger work, for a patron. This potentially serves as an explanation for the newly discovered *Madonna Of The Pomegranate*, also a smaller version of a known original work located at the Uffizi museum.
- A fully developed panel would be far more convincing than concept sketches. With an important commission at stake, the artist, with his reputation and ego on the line, wanted his presentation to be a tour de force. This would be the fifteenth century equivalent of a multi-media presentation. With this work, Botticelli was concomitantly introducing canvas panel construction, replacing the traditional wood panel. The light weight canvas panel would be important in the creation of the large nine-foot *Birth Of Venus* work.
- A fully developed work is less open to reinterpretation by a powerful patron such as the Medici. The patronage system of the Renaissance was a series of compromises between artist and patron. At its worst, artistic vision was fully sacrificed to the patron's wealth and power. The smaller, earlier *Poca Venere*, is possibly the artist's original vision for the work, prior to negotiated changes with the patron.
- In *Poca Venere* the artist primarily uses a warmer tone; pink, maroon, purple, red, and orange. This is the goddess of love after all. *Poca Venere* is more organic, without gold leaf application. Gold leaf was applied to several areas of *Birth Of Venus*, after it was framed, arguably for decorative purposes, possibly at the behest of the Medici patron.
- *Poca Venere* conformed to the golden ratio of 18:11, simply requiring content to be scaled up by a constant factor, in this case sixteen, to create an identical larger panel, which would also conform to the golden ratio. This meticulous scaling is why these works are nearly identical when a photograph of *Birth Of Venus* is reduced to the same size as a photograph of *Poca Venere*.
- Venus of *Poca Venere* is conceivably more ethereal than the earthier Venus of *Birth Of Venus*. *Poca Venere* seems to depict Simonetta Vespucci, just before her death in the spring of 1476. Decorum and angst would prohibit the replication of her nude likeness in the larger work, commissioned for display in the new Medici villa. Lorenzo Medici was fond of Simonetta, and respectful enough of her husband's family, to dispatch his personal physician to her death bed. Respect for the Vespucci family, which included Amerigo Vespucci, would not permit the commission of a full-size nude likeness of Simonetta. Further, with the recent plague ingrained in the collective consciousness, Simonetta's image was an unwelcomed reminder of the tenuous nature of fifteenth century life. *Birth Of Venus* would have to be altered to conceal the late Simonetta's identity in this newly commissioned work.
- ***Poca Venere* contains a complete concealed pictogram, from which at least five objects and the number 75 are then carried forward to the larger Uffizi work (Appendix D). This cryptic technique inextricably connects both works, indicating Botticelli wanted the world to eventually recognize, Simonetta was his muse; Simonetta was his Venus.**

Conclusion

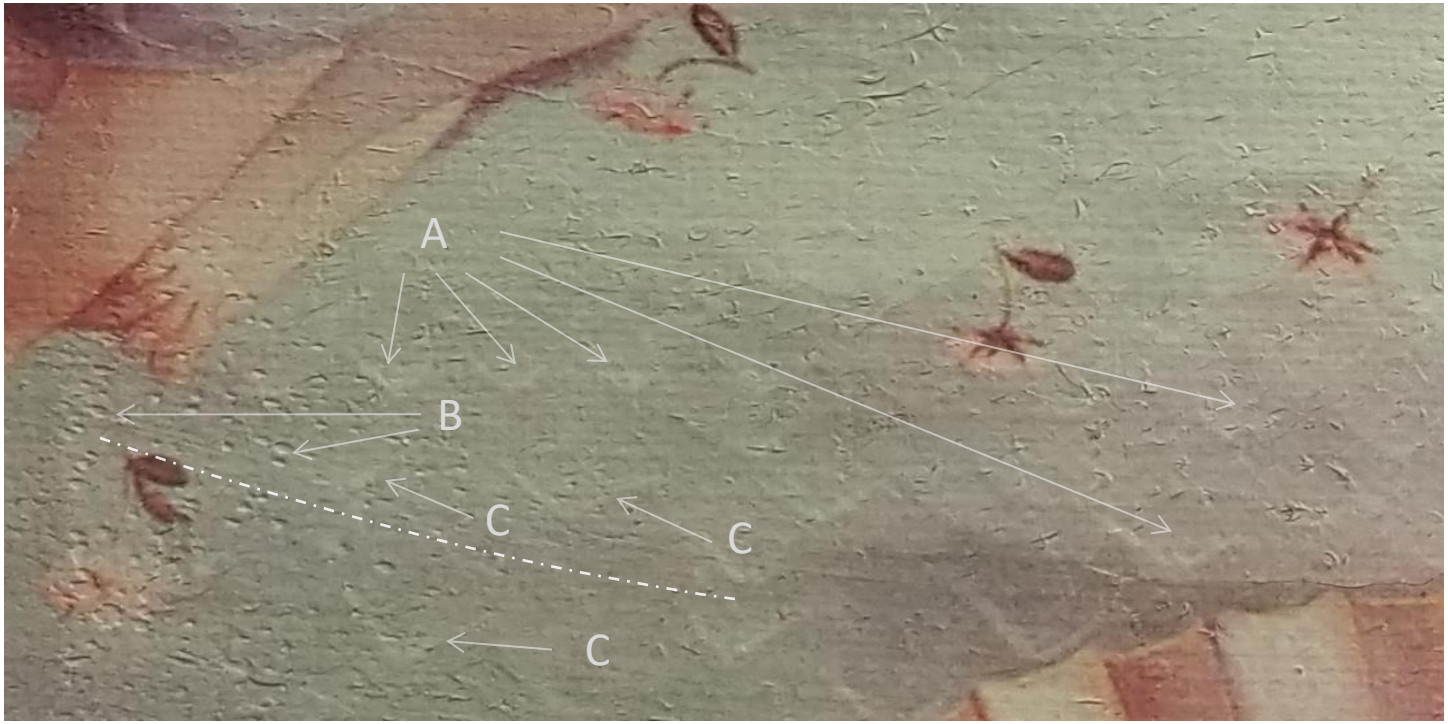
- Alternative versions of renowned art are generally dismissed as forgery or tribute, upon cursory examination. This newly discovered *Poca Venere*, dated 1475, with proper initials of Sandro Botticelli's birth name, demonstrates the same artistic mastery of *Birth Of Venus*. Under ultra violet light this panel reveals no non-original medium application.
- A fifteenth century artist, interested in demonstrating a known and unknown work shared a common creator, would have difficulty proving such. Botticelli understood dates, initials, or signatures would not accomplish this end, these could be readily disputed.
- Only by applying identical hidden numbers/dates and content to both works, invisible to the patron and other viewers, overpainted identically, the artist was making an irrefutable statement that both works were interconnected. **By connecting a work of undisputed origin, *Birth Of Venus*, to an unknown work, *Poca Venere*, applying this identical numeric code and content concealed in both, the artist was providing the only authentication that could endure future centuries.** Botticelli understood that nothing less than this authentication technique, known only to himself, could reveal his intent for both works of art, almost six hundred years later. This was an act of prescient genius.
- Botticelli, relegated to virtual obscurity from the time of his death in 1510, until his rediscovery in the late nineteenth century, logically will have more undiscovered work, i.e. *Madonna Of The Pomegranate*, than an artist such as da Vinci, who enjoyed unceasing acclaim from the sixteenth century forward.
- In an evidentiary hierarchy, direct evidence, the intentional connection of an unknown work to a known work and artist, undiscovered until Daylight Photography imaging, must be superior to an incomplete chain of custody, representing a work of art's provenance. Most referential provenance of Renaissance era artwork has tremendous gaps, laced with hearsay references, making it far from a true legal chain of custody, i.e., *Salvatore Mundi*. Referential provenance, at best, is provided as a form of supportive evidence, presented in the absence of direct evidence.
- Numerous insights into *Birth Of Venus*, have been brought to light by the newly discovered work. Simonetta Vespucci is generally acknowledged as the conceptual model for Venus. *Poca Venere* might finally prove that Simonetta was in fact Botticelli's muse, based on this panel's date, and Venus's resemblance to Simonetta. Logically a simple copy can never elucidate the original work of art. With the recent discovery of the smaller *Madonna Of The Pomegranate,* the premise presented herein becomes all the more cogent. Both discoveries, *Madonna Of The Pomegranate* and *Poca Venere* are smaller modello versions of known Botticelli work. Whatever the motivation, it is clear, the creation of a modello for a larger work was part of Botticelli's creative process, as related to the patronage system of the early Italian Renaissance.
- **The totality of nearly identical primary content in each work, along with at least five concealed objects and the number 75, shared by both works, identically interfaced with visual content, conclusively prove *Birth Of Venus*, and *Poca Venere*, share a common creator, Sandro Botticelli.**

Appendix A



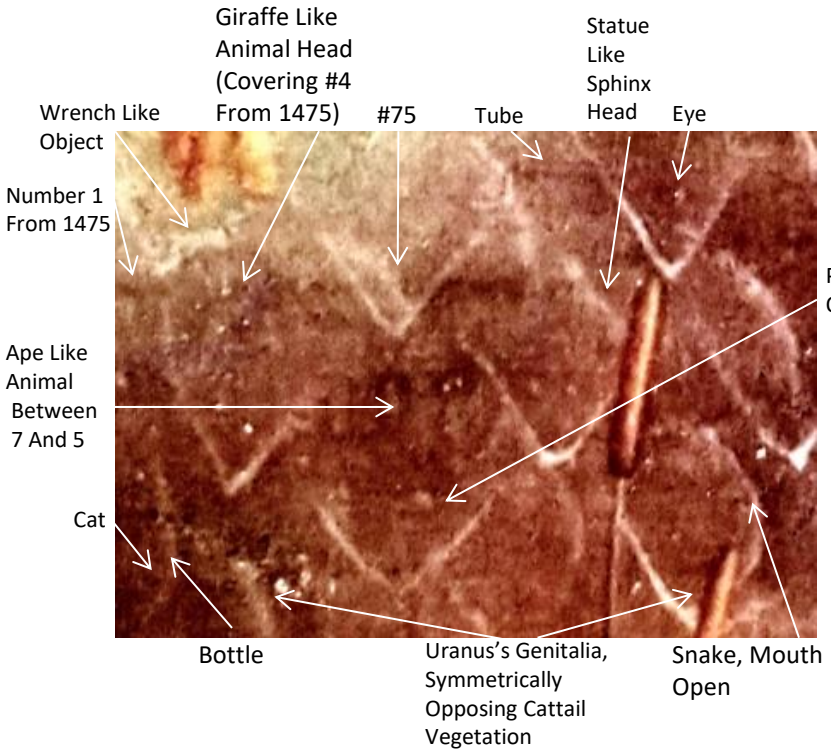
The number 75 was first located in *Poca Venere* as part of the date 1475. The number 7 and 5 are partially obscured by concealed content; the number 4 is totally hidden by concealed content (Appendix C). This date was intentionally obfuscated, not meant to be readily viewed (Appendix C). When the same area was viewed in images of *Birth Of Venus*, a faint 75 was also visible in the larger work. Research indicates this number has heretofore gone unreported in scholarly publications. If this number 75 had been discovered, it would call into question the Uffizi's official 1485 creation date. This number 75 is applied and positioned identically in each work, in drafting style. The number 7 is outlined in each (A), the number 5 is also outlined, with the horizontal cap having a heavier line in each work of art (B). A stylized wave, in the shape of a double sided classical "V" (F), is applied over each number 75, in both panels. This unique wave appears to be an easily identified reference point, drawing attention to the number 75 beneath. This wave specifically drew our attention to the number 75 in Birth Of Venus. The vertex of the "V" intersects the exterior line of the 7 identically in each work (C), and the left leg of the "V" intersects the interior angle of the 7 in each work identically (E). The right leg of the "V" intersects the 5 identically in each work (D). The artist intentionally connects these panels with this cryptic technique. This phenomena can be viewed by locating the double-sided V wave near Zephyr's foot, on the official Uffizi museum's image (PDF page 11 herein, panel on right, within rectangle). The shadowy "75" is beneath the double-sided V wave, surrounded by concealed content (Appendix C); magnify for optimum viewing.

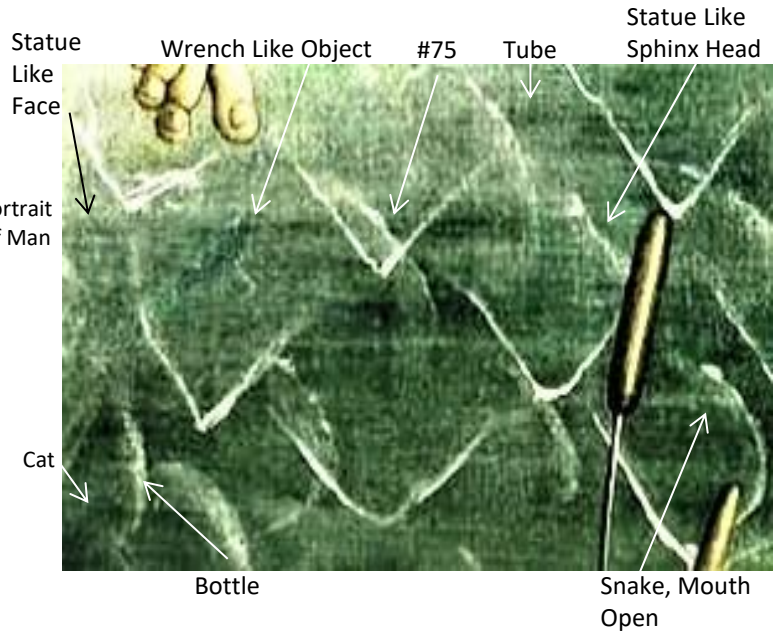
Appendix B



Tempera has been applied to *Poca Venere* in multiple translucent layers. This delicate application of translucent scumbles, allows the seamless transition from light to shadow, indicative of Botticelli's mastery of the medium. The only area in which tempera has been applied heavily is the representation of water, and waves (A). It appears that the tempera representing water was applied too thickly, with air bubbles resulting(B). These air bubbles were apparently wiped, being directionally elongated instead of round. Grooves running from northwest to southeast, indicate a cloth (weave texture) was wiped across the area, to absorb the excess tempera (dash line). Several waves were also partially wiped away (C).

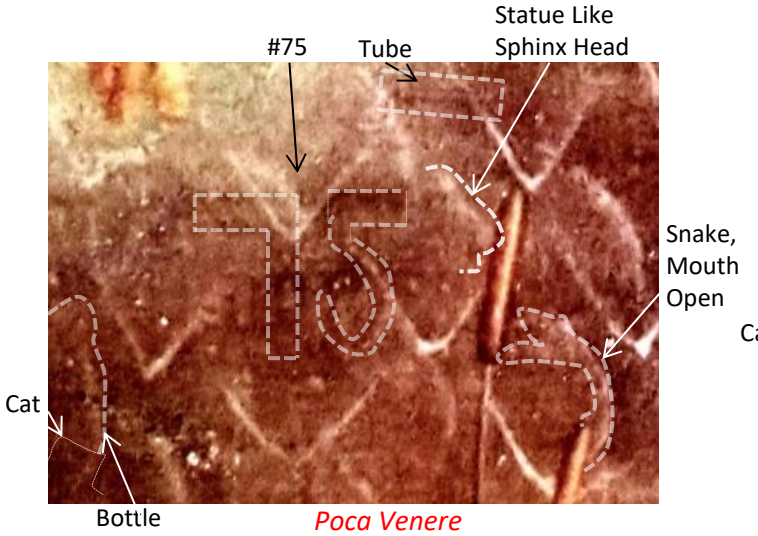
Appendix C

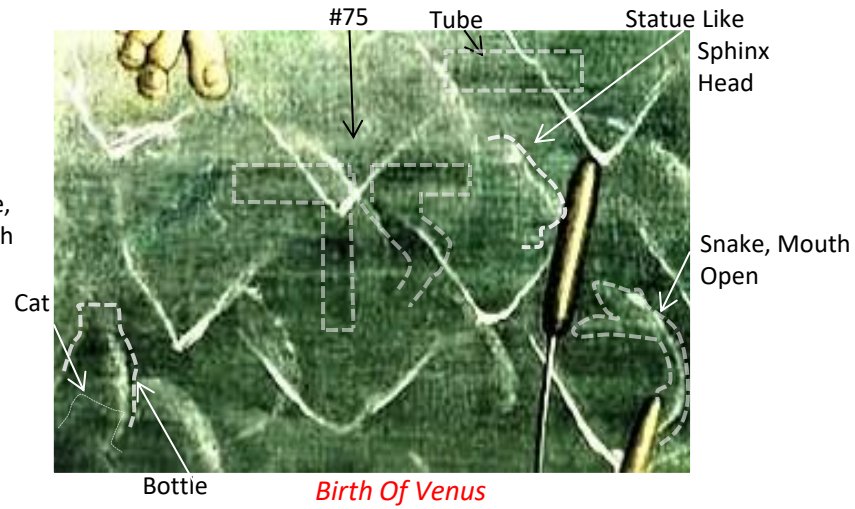


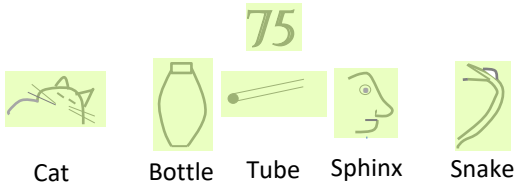


Extraneous content in *Birth Of Venus* (right) was well concealed because it was not approved by the patron, conveying a theme other than that of the primary work. Extraneous concealed content in *Birth Of Venus* was discovered only through guidance provided by *Poca Venere*. Some concealed content is the same in both panels, some is different. **The long hidden, open mouth snake, and sphinx-like head, cat and bottle, combined with the number 75, could not all coincidentally appear in both panels, without sharing a common artist.** The giraffe like head deliberately obfuscates the number 4, and the ape like face partially conceals the numbers 7 and 5. In each panel the number "75" is the focal point of hidden content. Even Botticelli's hidden content employs a light source directed from the right, highlighting objects on their right side, as in the primary work. The cattail has long been considered to represent Uranus's severed genitalia, from the Greek myth(Page 6, PDF) regarding Venus's birth. *Poca Venere's* male genitalia representation symmetrically opposes the cattail, supporting this belief. The eye representation is inexplicably three dimensional.

Appendix D

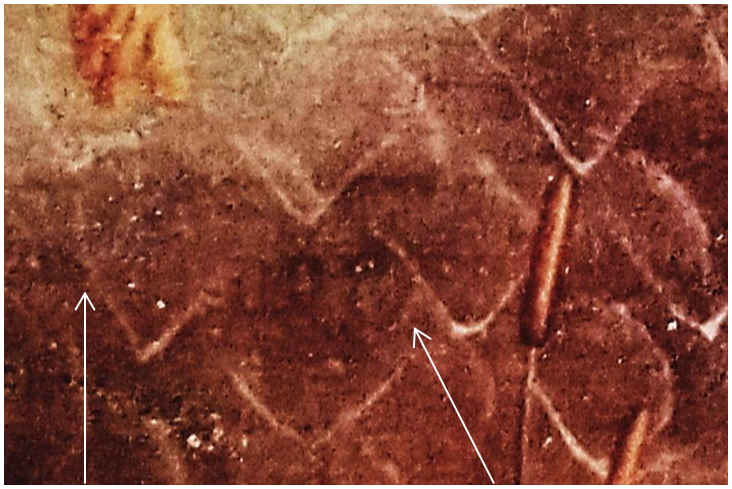






Poca Venere (left) contains a complete pictogram with numerous objects. *Birth Of Venus* shares at least five concealed objects and the number 75 from this pictogram. This content was not revealed in *Birth Of Venus* until located using *Poca Venere*. These five correlated concealed objects, surrounding the number 75 (within perforated lines) in each work, are simply not possible without these works sharing a common creator. An outline traced around the snake in *Birth Of Venus* fits identically over the snake in *Poca Venere*, although in sixteenth scale. The same applies to the sphinx head in both works. The bottle in *Poca Venere* is more vertically elongated, and the cat somewhat different than Birth's similar content. The tube in *Birth Of Venus* is slightly more horizontal than the tube in *Poca Venere*.

Appendix E



Poca Venere

C
Visible Wave
Fully Delineating
Right Side Of Concealed
Number 1, From 1475

A
Visible Wave
Fully Delineating
Right Side Of
Concealed Number
5, From 1475

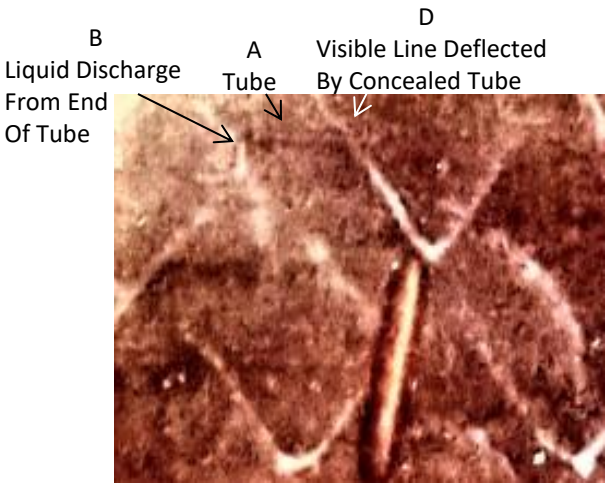
Birth Of Venus

D
Visible Wave Partially
Delineating Right Side Of
Concealed Statue-Like Face

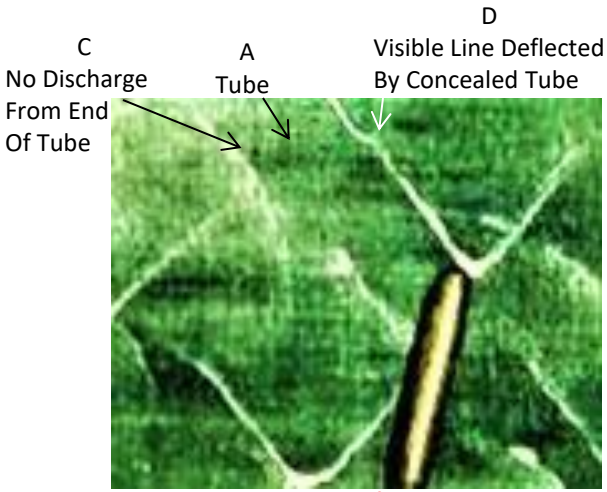
B
Visible Wave
Partially Delineating
Right Side Of Concealed
Number 5, From 75

Visible content in the form of wave representations appear in both works, accentuating hidden content. The concealed number 5 in *Poca Venere* is fully delineated along the right side(A) by a visible wave. The hidden number 5 in *Birth Of Venus* is only partially delineated by a visible wave, partially traced along the right-side curvature(B). Using visible content to accentuate hidden content, making it more visible, created risk of detection in *Birth Of Venus*, by the patron, and was thereby limited. A visible wave traces the right side of the number 1, in *Poca Venere* (C). In a similar position in *Birth Of Venus*, appears a concealed statue like face; the right side of this face is partially traced by a visible wave(D).

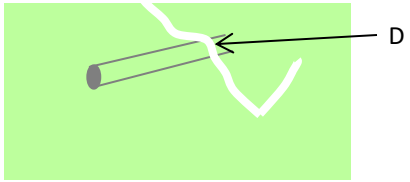
Appendix F



Poca Venere

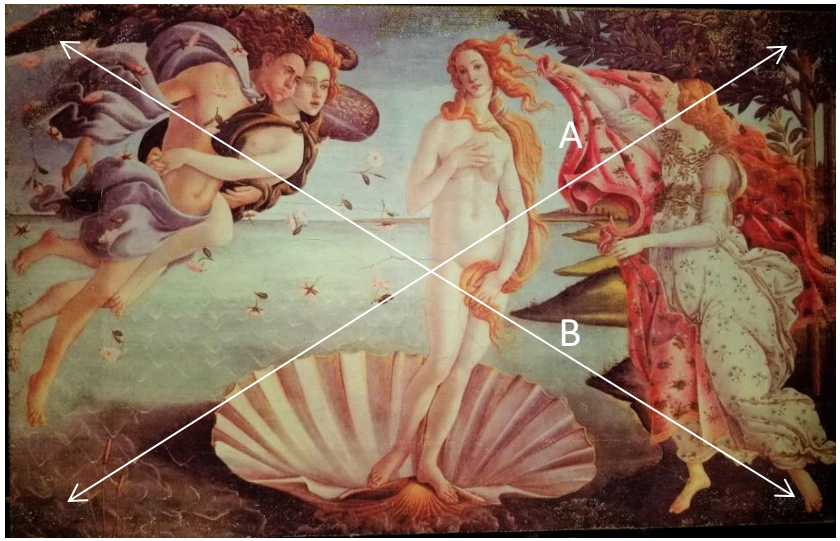


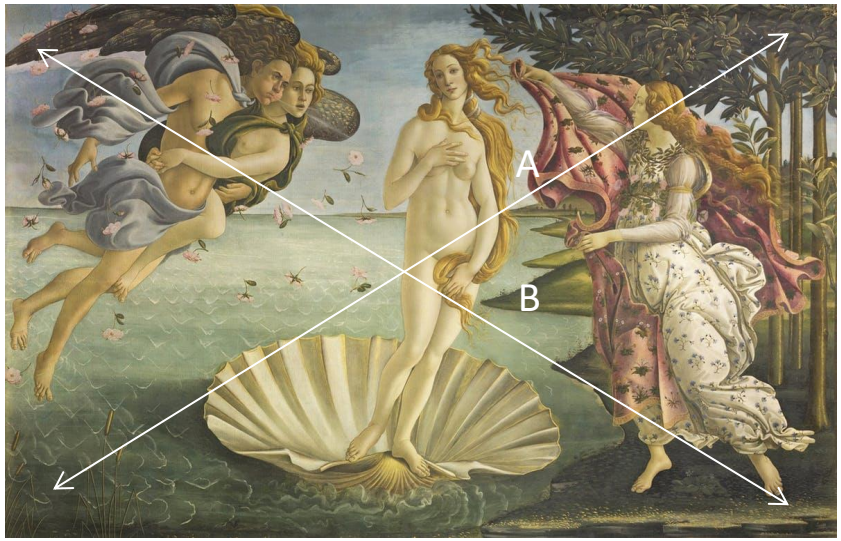
Birth Of Venus



In both *Poca Venere* and *Birth Of Venus*, there appears a concealed tube(A) shaped object, positioned identically in each. This appeared to be a flute, or similar instrument, but upon closer examination the new work has liquid discharge(B) emanating from the end of the tube. The *Birth Of Venus* has no such discharge(C). As in most of the concealed objects shared by these works, *Birth Of Venus's* content is more diffuse, since it had to be hidden from the patron. The visible wave representation appears draped over the hidden tube(D) in both works; the line of the visible wave is deflected identically as it crosses the concealed tube, in both. Only a singular artist, Botticelli, could create this subtle interplay between concealed and visible content, identically in both works of art.

Appendix G

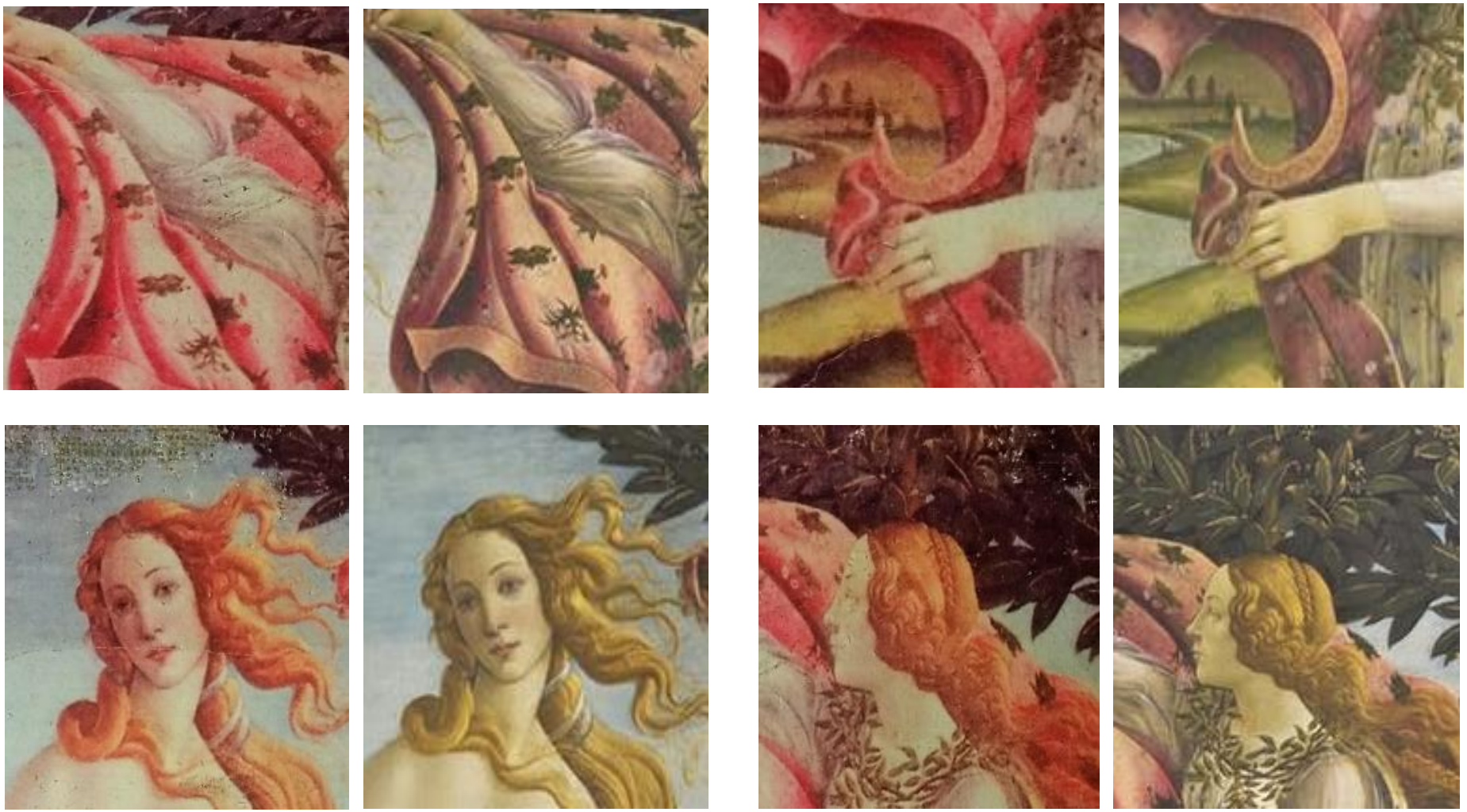




Symmetry and objective focus are primary compositional elements of Renaissance visual art. The A axis of *Birth Of Venus* (right) visually opposes the green leaves against the green water. Similarly, the A axis of *Poca Venere* balances the brown leaves with brown water, demonstrating the same compositional symmetry, yet applying a variation in color palette. The B axis of both panels balance the brown of Zephyr's wing against the brown soil.

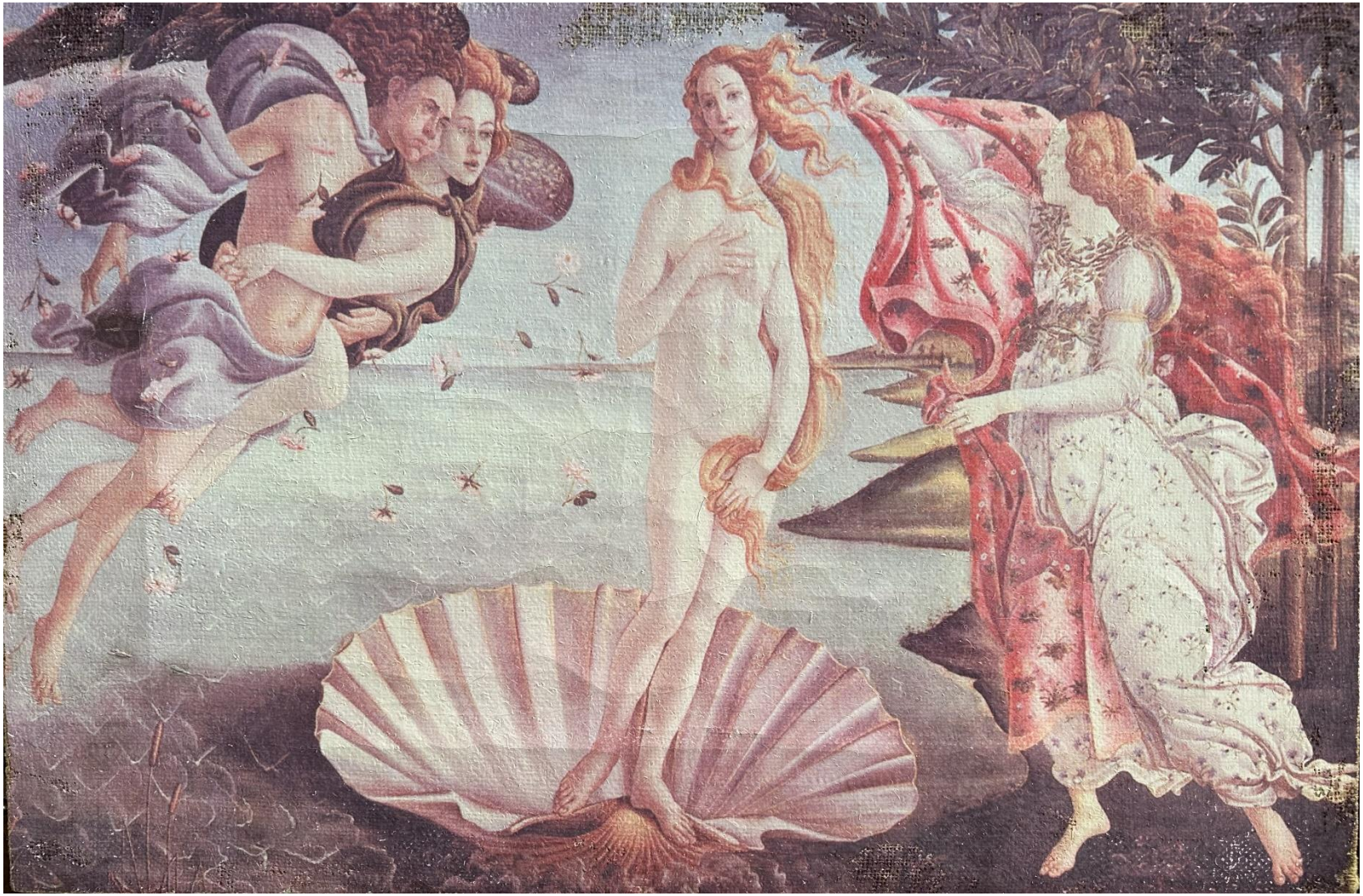
A typical Renaissance composition sharpens focus on the subject, in this case Venus, and softens focus away from said subject. In *Poca Venere*, comparing the focal acuity of Venus's foot to that of Zephyr's or Flora's foot, this focal differentiation becomes apparent. In *Birth Of Venus*, all objects remain in the same focal plane. Viewing a large panel(nine feet by five feet) from a distance of ten feet, requires acuity in all areas of the panel, based in the limited scope of human vision.

Appendix H



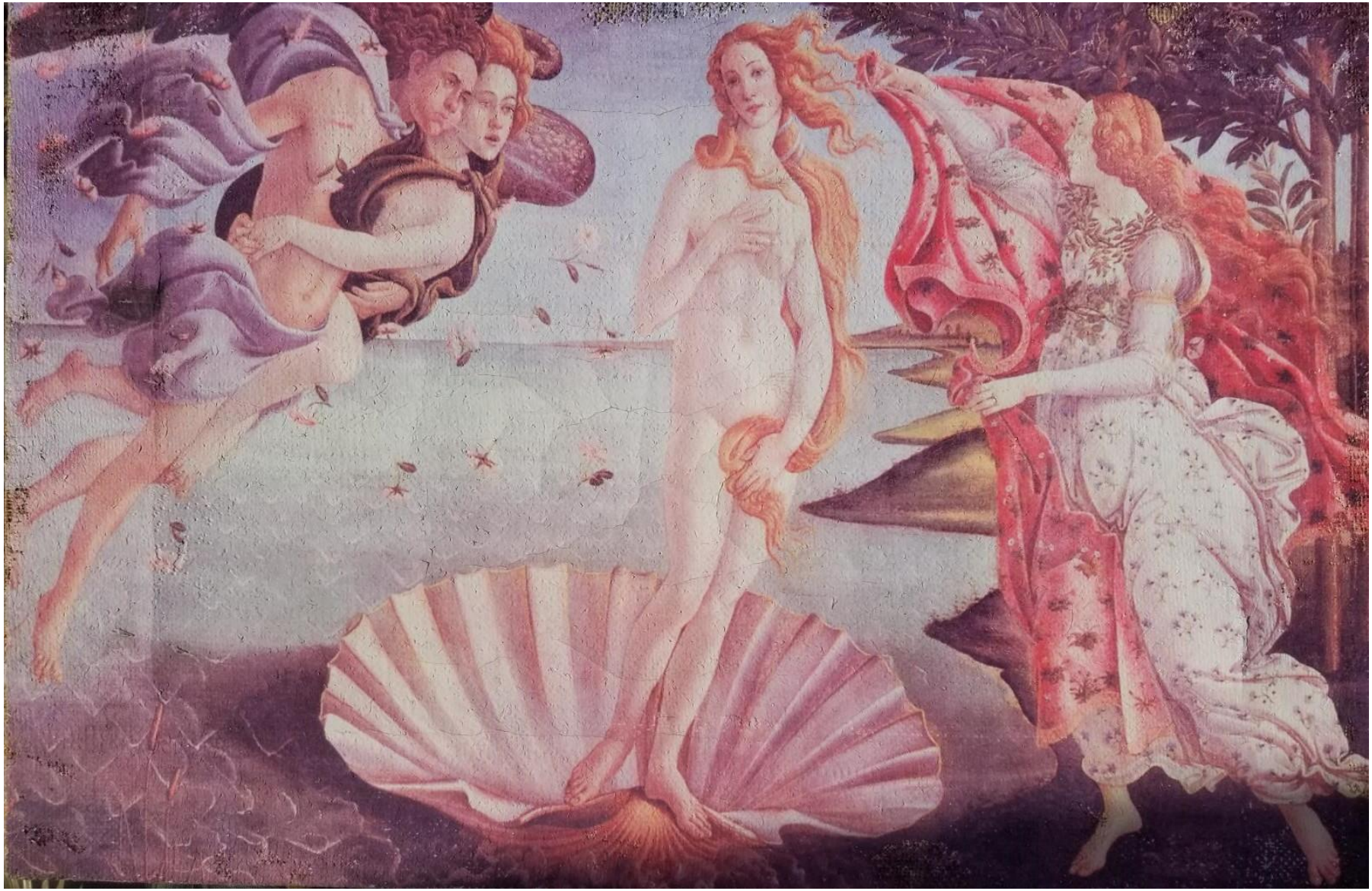
The comparative analysis above, illustrates several of multiple variances between these works. These differences are related to artistic interpretation, not artistic skill. If *Poca Venere* was a mere copy, it would not include a ring on Flora's hand (upper right quadrant), when *Birth Of Venus's* Flora has no such adornment. Content augmentation is not the modus operandi of a copyist.

Appendix I



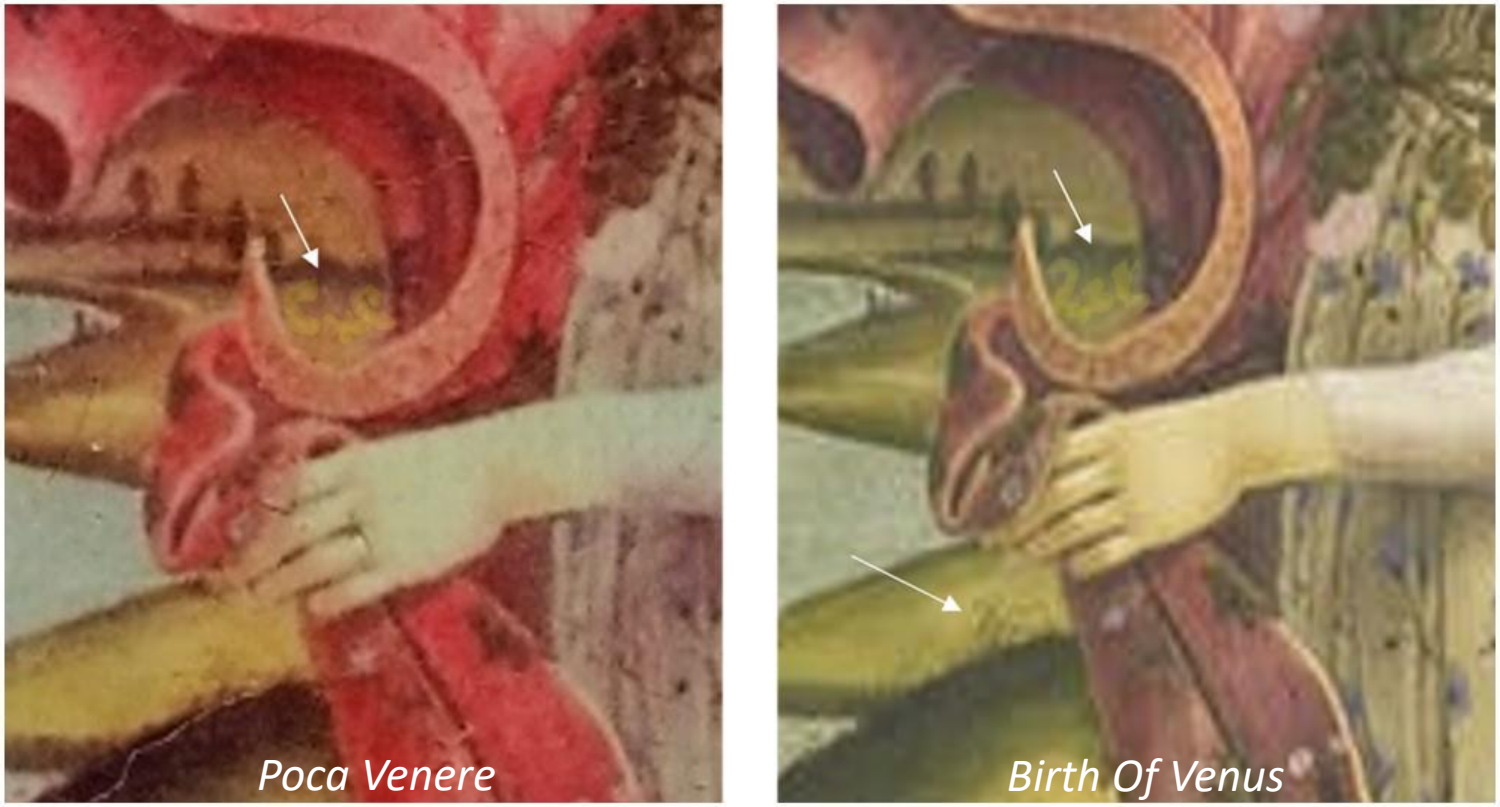
High resolution photograph of *Poca Venere* with natural light and no filter application.

Appendix J



Photograph of *Poca Venere* exploring surface cracks and damage under harsh lighting examination.

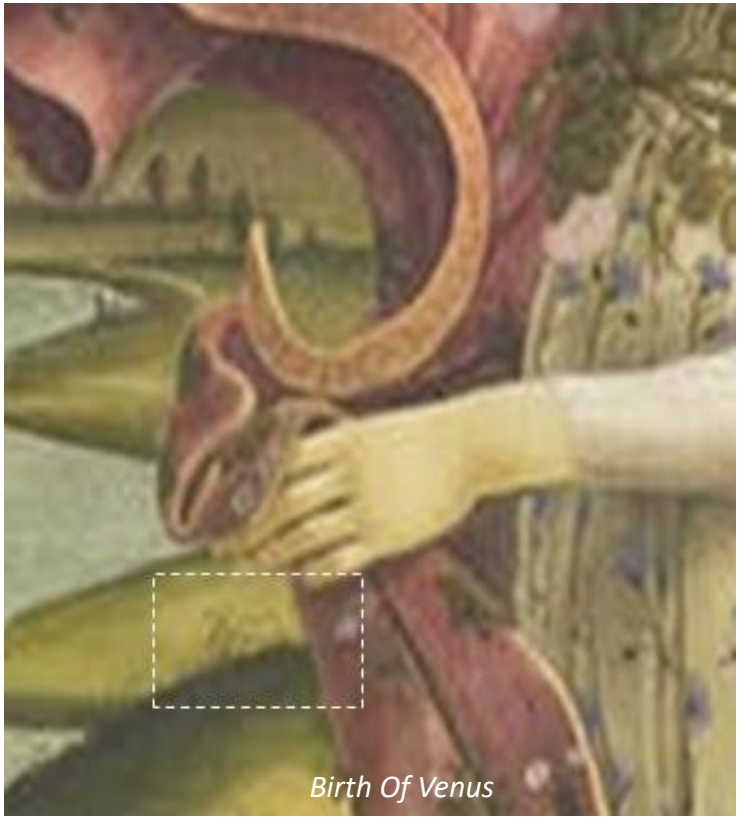
Appendix K



Highlighting Enhanced Image

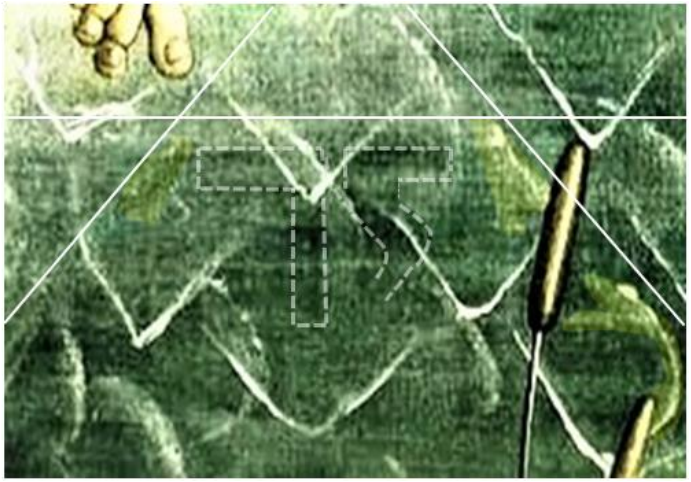
The above illustrates a different type of hidden content, which relies on semi-transparency, emulative of a watermark. *Poca Venere* features what appears to be the letters CxC, while *Birth Of Venus* has what appears to be a circled number 2 and xC. It is possible that the 2xC indicates that *Birth Of Venus* is a copia(copy) of the earlier work, *Poca Venere*. The lower arrow points to the symbol X87.

Appendix L



The above illustrates a discrepancy in the official creation date of *Birth Of Venus*, which the Uffizi Museum dates to 1485. The above X 87 clearly contradicts this, indicating that Botticelli dates this work to 1487. The X probably is the roman numeral 10, meaning that the work was completed in the tenth month of 1487. This date does not appear in *Poca Venere*.

Appendix M



The open-mouthed snake and sphinx head are the most conspicuous of the five hidden objects, along with the number 75, shared by both works(*Poca Venere*, left). Trendlines have been added to demonstrate similarities in alignment, spacing and scale of hidden content, when compared to visible content. The right trendline follows the angle of the snake and sphinx head. The horizontal trendline runs from the top of the sphinx head (intersection point with the right trendline), paralleling the top of the number 75, spaced identically in each work. Additionally, the horizontal line intersects the visible double sided V wave identically in each work. The left trendline in *Poca Venere* follows the angle of the hidden giraffe head, while the left trendline in *Birth Of Venus* follows the angle of the hidden wrench. The diagonal theme of the hidden content emulates the diagonal waves of the visible content.