



Anomalies



Chapter Description:

This chapter explains incongruities from current established knowledge with that of the newly discovered pictographic evidence. Included are: corrections to wrongly attributed paintings; new information regarding da Vinci's closest pupils; clues about Leonardo's true lost paintings; new insight regarding how to recognize patterns, unique traits, and repeated models that da Vinci and his direct disciples adhere to all throughout their work as painters and artists, and a myriad of other interesting facts discovered by connecting the dots to this most unique and timeless story.



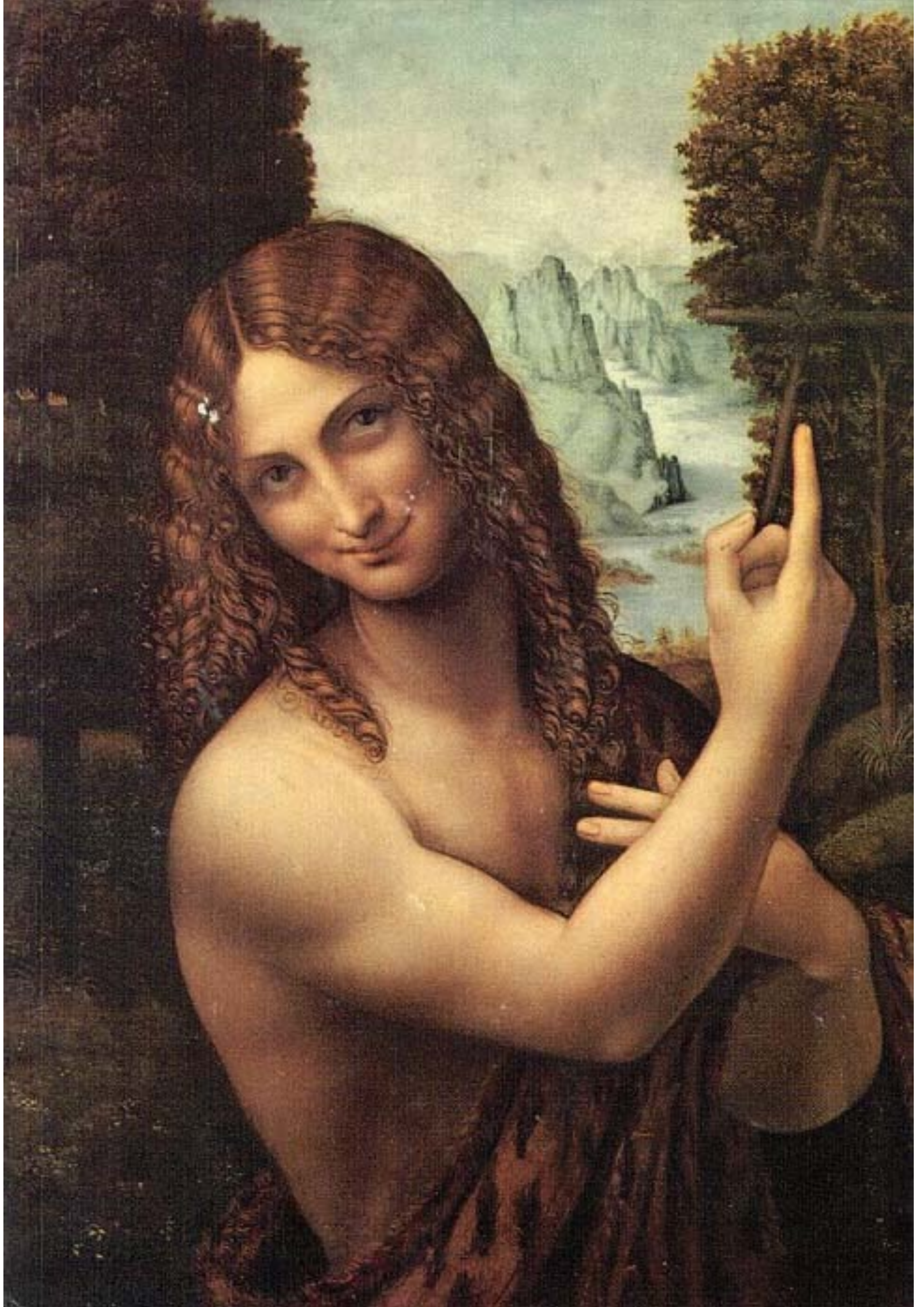
Portrait of a Musician

Note: “Portrait of a Musician” has been wrongly attributed as being a da Vinci original. It is my belief that this is a painting by Ambrogio de Predis or perhaps someone else from Leonardo’s workshop. Leonardo’s hand is not even present in the painting. The quality of the work is horrendous.



St. John the Baptist

Note: I believe St. John the Baptist by Leonardo da Vinci may conceal a landscape background behind it's black overcoat. This is due to the fact that the version by Bernardino Luini/Melzi depicts this landscape background, and it is an exact reproduction of the original by da Vinci.







Virgin and Child with St. Anne

Note: Many people think the version of “Virgin and Child with St. Anne” in the Louvre is the only version of this painting. In reality, there actually exists five or six copies of the same painting, and most have been worked on or completed by Leonardo da Vinci himself. This painting in particular is the final version to what I consider to be da Vinci’s “rough drafts,” and it resides in the Hammer Museum in Los Angeles. This painting is entirely by Da Vinci’s hand.



Portrait of a Young Man with a Lamp

Note: This painting has been wrongly attributed to Lorenzo Lotto. There are various reasons why it should be recategorized as a da Vinci original. First off, the sitter in the painting is none other than Francesco Melzi, who was Leonardo's second in command regarding all of his personal affairs. This was a man who would inherit all of da Vinci's notebooks after da Vinci's death. He was da Vinci's assistant, caretaker, and a bit many other things, for over twelve years of his life. Besides this fact, the painting bears the qualities that are so uniquely distinct to Leonardo's paintings. These qualities can be anything from, richness of color, beauty, unequaled quality, attention to detail, trueness of forms and figures, perfect use of light and shading, clarity, smoothness, exact likeness of subjects painted etc, etc, etc... None of Lotto's other paintings resemble this one in terms of the aforementioned traits.



Leonardo's Lost Paintings

Note: Drawings are the only evidence we have of Leonardo's lost paintings. We know for a fact that they exist or existed once, due to the countless reproductions currently in existence by leading artists such as Michelangelo, Botticelli, Peter Paul Ruben's etc. Another interesting fact is how often these paintings were copied among artists of Leonardo's personal workshop, which not only appear to be finished versions of Leonardo's drawings, but many are also altered versions of the originals, that nevertheless display the same characteristics as Leonardo's versions of the paintings.



St. Jerome



Adoration of the Magi



Battle of Anghiari



The Finger Pointing Toward Heaven

Note: This “finger” is the most common pattern found throughout all the paintings of Leonardo’s workshop. It was the signature mark indicating that an artist had been influenced by the great master Leonardo, subconsciously, at least. Every artist uses this symbol and it appears countless times in his works and the works of his pupils.



The Three Archangels by: Marco D'Oggiono



The Last Supper

by: Leonardo da Vinci



School of Athens

by: Raphael Sanzio



Presentation of Jesus in the Temple

by: Bernardino Luini



Regarding Bernardino Luini

Note: This is one of the most interesting discoveries to have emerged from the entirety of my study on Leonardo da Vinci. The question of “who is Bernardino Luini?” This is a man who, totaled more paintings than any other artist of Leonardo’s workshop. His paintings almost overshadow all other artists put together. Luini also reproduces almost every one of the master’s original paintings, showing that he was clearly working alongside da Vinci as one of, if not the most important disciple of Leonardo da Vinci.

The interesting part is that there is not even a single mention of him in Leonardo’s notebooks. Yet his paintings seem to have been aided by the master himself countless times (more than any other artist from the workshop). Yet Francesco Melzi, who was Leonardo’s assistant for over 12 years, has only eight paintings to his name and seven of these paintings look exactly like Luini’s paintings. The landscapes are the same, the quality is the same,

the colors are the same, the hands in the paintings are poorly executed in the same manner, there exists a certain “fuzziness” to his work similarly to Luini, so on and so on. Not only that, but a few of the paintings attributed to Luini are actually original paintings by Leonardo da Vinci, which means that he was most likely the best of his disciples.

So why is there so little evidence of Luini’s importance left in our history books?



The Burlington House Cartoon

Note: The Burlington House Cartoon situated in the National Gallery of Art Museum in London, is not, as many people believe, a sketch of Virgin and Child with St. Anne. The Sketch is really a precursor drawing of the “Holy Family with St. John” painting. The painting has also been wrongly attributed to Bernardino Luini.





Uffizi

Note: This painting is wrongly attributed as a da Vinci original self-portrait but still worth representing due to the realness with which da Vinci was painted in relation to accurate representations of the master...



Leda and the Swan

Note: Leda and the Swan is thought to have been one of da Vinci's lost paintings. New evidence suggests that it was wrongly categorized as pertaining to one of da Vinci's disciples. The sketches presented here are also belonging to Leonardo's notebooks. Also, notice how similar Leonardo's drawings are when compared to the copy of Leda and the Swan by Cesare da Sesto. This could only mean, once again, that Leonardo was actively taking part in his students work, perhaps contributing underhand drawings, touch ups, etc... the three paintings presented here are originals by Leonardo's hand alone.











The School of Athens

Note: The School of Athens was made to represent the most important figures of the Renaissance(although it was not called the renaissance to them). The ones that are most obvious are Leonardo and Michelangelo who stand in as the models for Plato and Aristotle. The only other person I can make out with complete certainty is Salai who stands in as the woman in the white robe.