

MADONNA OF THE PINKS BY LEONARDO DA VINCI NOT
RAFAEL SANZIO

by Sharron Connelly



The *Madonna of the Pinks*, Leonardo da Vinci, misattributed to Rafael Sanzio, 11" x 8.8" (29 cm x 23 cm.), oil on yew wood, National Gallery, London, 1507.

Fortified by the intensive detective work by Nicholas Penny, the Director of the National Gallery, London, from February 2008 to August 2015, the National Gallery purchased the *Madonna of the Pinks* from the Duke of Northumberland for 35 million pounds in 2004. In his article, *Rafael's Madonna dei garofani' rediscovered*, Burlington House Magazine, 1992, Penny attributed the small painting, to Rafael Sanzio. 1.

After the purchase, extensive forensic evaluation was undertaken by the scientists at the National Gallery, London. 2.

Not everyone agreed with Nicholas Penny's attribution. In 1897 Bernard Berenson, an American art historian specializing in the identification of Renaissance art, had previously attributed the *Madonna of the Pinks*, to Giulio Romano. 3.

Desiderio Z. Caruzzi disagreed with Nicholas Penny's attribution of the *Madonna of the Pinks* to Rafael. 4. [Madonna of the Pinks - Wikipedia](#)

"Nicholas Penny's attribution and the associated defense of it published by the National Gallery are based on incomplete analysis, untenable arguments, and misinterpretations." 5.

In 2007, James Beck, a former Professor of Art History at New York's Columbia University, in the posthumous publication his book, *From Duccio to Raphael: connoisseurship in Crisis*, disputed the attribution of the National Gallery's painting, the *Madonna of the Pinks* to Rafael. 6. [Madonna of the Pinks - Wikipedia](#)

In 2005 James Beck, James challenged Nicholas Penny's attribution of the *Madonna of the Pinks* in his article, *"Raphael's 'Madonna of the Pinks': A Connoisseurship Challenge," Notes in the History of Art.* 7.

The intention of the author is to present documentation confirming the *Madonna of the Pinks* as an autograph work by Leonardo da Vinci. To do so, it is significant to refer to a statement made by Kenneth Clark, the British art historian, museum director, author, TV broadcaster, and host, who was revered as a prominent figure in the British cultural scene, and played a crucial role in promoting Italian Renaissance art. The statement was in regard to work Leonardo created during his second sojourn in Florence, when the *Madonna of the Pinks* was painted, which according to Penny was 1507-1508, but the author dates as 1507.

According to Kenneth Clark, *"To realize the amazing productivity of Leonardo during his residence in Florence from 1503 to 1507, we must remember that a great part of the work done during that period is lost to us.."* 8. The *Madonna of the Pinks* is one of these works. It was not lost, but misattributed to Rafael Sanzio by Nicholas Penny.

To understand why the *Madonna of the Pinks* was misattributed to Rafael Sanzio, it is important to understand the interaction between Leonardo, the French, and Leonardo da Vinci, and Rafael Sanzio.

THE FRENCH, LEONARDO DA VINCI, RAFAEL SANZIO,
AND THE MADONNA OF THE PINKS.

THE FRNCH



Queen Anne of Brittany, Hulton Archive / Getty Images.
King Louis XII, Jeanne Perreale.

1498.

On April 7, 1498, the French king, Charles VII, supposedly died from striking his head on the stone lintel of a door in the Chateau d. Amboise. His successor and cousin, Louis XII, declared himself the duke of Milan, claimed the inheritance of his Viconti grandmother, and was determined to conquer that glorious city. 9. Louis XII purchased a papal dispensation from Pope Alexander VI. that dissolved his marriage to his cousin, Jeanne of France, and married Charles's widow and niece, Anne of Brittany. Plain and crippled as she was, Anne was the Duchess of Brittany and the personal union with Brittany strengthened the French status in Europe. 10.

Queen Anne of Brittany was a very pious, and an extremely religious lady, who took an interest in the poor. She was called the "*Good Duchess.*" Queen Anne was devoted to the Catholic cult of the Sacred Heart of Jesus, and was forced to put up with the infidelities of her husband, which he carried out right before her eyes at court. King Charles purchased Clos Luce, the Castle of Light, for her when they were married. It is a beautiful chateau that was connected

to the Chateau of Amboise, where she lived apart from him with their children. 11. [Anne of Brittany, Queen of France – The Freelance History Writer](#)

1499.

On September 2, 1499, the French army of King Louis XII entered Milan killing and terrorizing the populous. It was led by the Italian Commander and enemy of Lodovico Sforza, Marshall Trivulzio. The grand city was betrayed by Lodovico Sforza's cousin, Galeazzo Sanserverino, the Head of the Ducal Army, for the jingle of French gold. 12. Drunken French soldiers destroyed the clay model of Leonardo's *Colossus* using it as an archery target. The remains of the giant horse were vanished by cycles of rains and subsequent freezes.

Leonardo's friend, Giacomo Andea de Ferrera, the architect, was hanged, drawn, and quartered by Trivulzio. In light of harsh reality, Leonardo made an elaborate effort to patronize the king by orchestrating his grand entry into Milan, in which King Louis XII entered the Tricino Gates riding his horse under a fur-lined canopy. He was accompanied by an ostentatious procession of French knights with blue banners and the elaborately clad clergy of Milan. According to Kenneth Clark, Leonardo exhibited political sense by contriving to make friends with the French.

King Louis XII was very popular in Milan, because he was a just and fair ruler known as the "*Father of the People*." 13. According to Giorgio Vasari, the great Italian Renaissance biographer, the King of France wanted to remove Leonardo's *Last Supper* from the wall and take it to France. Because it was painted on a wall, his majesty failed to have his way and it remained in Milan. 14.



Charles d' Amboise, Andrea Solario, 1507, Louvre.

Charles d'Amboise Seigneur de Chamount, a French nobleman, politician, and military figure, made a short sojourn to Milan, where he and Leonard became friends. Leonardo was greatly admired by Charles d' Amboise and King Louis XII, therefore he worked diligently to please him. 15. www.britannica.com/biography/Leonardo-da-Vinci. Charles d' Amboise was a kind leader and allowed Leonardo to put on festivals and circuses for distractions in the time of foreign occupation.

1500.

In February, 1500, when Charles d' Amboise left for France, Leonardo departed for Mantua with Luca Pacioli, where he resided as the houseguest of Isabella d' Este, the deceased sister of Lodovico Sforza's wife, Beatrice d'Este. There, he immortalized Gian Giacomo Caprotti, his

beloved model, and lover, Salai, in a drawing with three-color chalk made from the method he learned from the visiting, French artist, Jean Perreal. Leonardo left the portrait for Isabella as the image of her Highness, but, neither Isabella nor her husband, Francesco Gonzaga believed it looked like her and he gave it away. 16. [\(61\) \(DOC\) Leonardo da vinci at the Kimbell6 new.docx | sharron connelly - Academia.edu](#)

March, 1500, Leonardo took a short sojourn to Venice with Pacioli.

April, 1500, Leonardo returned Florence. Pacioli remained in Venice. The Seville brothers took Leonardo and his entourage into their house, provided him with a large workshop, and commissioned him to paint the high altar of the Annunziata, which he never began. There he created the *Cartoon of Our Lady, St. Anne and Christ*, which Kenneth Clark contended to be the *Cartoon of St. Anne*. He based his contention on the description given of it to Isabella d'Este by her agent, Fraa Pietro da Novellara, in which the Christ Child is leaving the arms of his Mother and has seized a lamb. The description was not of the *Burlington House Cartoon*, but the cartoon for the *St. Anne*, Louvre. 17.

1501



Study for a Madonna, Leonardo da Vinci, Uffizi 1501.

Madonna of the Yarn Winder, Scottish National Gallery, Edinburgh, 1501..

April 14, 1501, Fra Pietro da Novellara found Leonardo at work in Florence on a Madonna and Child for Florimond Robertet, the secretary to the French King, which he described as “*Our Lady’s yarn winder and holding it as if it were the cross, gazes at it lovingly.*” It is known as the *Madonna and the Yarn Winder* or the *Landowne Madonna*. 18.

1502

In 1502 Leonardo became engaged with the infamous Caesar Borgia as a military engineer, where he was at his master's disposal for several months. Leonardo became friends with Caesar's captain, Vitellozzo Vitelli, but on December 31, Vitellozzo was strangled by Caesar's orders.

December 31, 1502, two months later, Leonardo was back in Florence. During his stay in Florence, it was the customary for Leonardo, a Renaissance master, to allow his devoted disciples to copy his works, and borrow motifs from his many drawings and paintings. It was also Leonardo's habit to put his 'touch' on their work. 19.

1503.

In 1503 Charles d'Amboise Seigneur de Chamont, a French nobleman, politician, and military figure, and Leonardo's friend, returned to Milan and was appointed by King Louis XII as the permanent governor.



Battle of Anghiari, Leonardo da Vinci, reddish brown ink and wash on prepared paper, Uffizi, 1503.

On October 1503, Leonardo was commissioned by the gonfaloniere of Florence, Piero Soderini, to paint the *Battle of Anghiari*, a mural depicting the Florentines victory over the Pisians, for the Sala del Gran Consiglio, in the Great Council Hall of the Palazzo Vecchio in Florence. Michelangelo was commissioned to depict an episode on the opposite wall, *the Battle of*

Cascina, when a group of bathing soldiers was surprised by the enemy. Neither artist completed the murals.



The Virgin and St. Anne and Christ and Baby St. John the Baptist, National Gallery London, 1503.

1503. According to Kenneth Clark, Leonardo took up the subject of St. Anne again and executed the *Burlington House Cartoon*. 20.



Presumed self-portrait, Rafael Sanzio, Uffizi.

In 1504 Rafael Sanzio, who had seen Leonardo's *Battle of Anghiari* in Florence, entered Leonardo's workshop to learn his methods. We must remember Rafael spent time with Leonardo in Florence from 1504 to 1508, but it is paramount to recall Rafael traveled back and forth from Florence to Umbria and Perugia, where he maintained large workshops, and Leonardo spent part of his time in Milan, and part of this time with Francesco Rustici working

on *St. John the Baptist, the Levite and the Pharisees*. When Rafael was away from Leonardo he painted in his old mannerist style of Perugino, when he was with Leonardo, his work improved because Leonardo **drew on his drawings and painted on his painting**.

Rafael Sanzio was born in Urbino in 1483 to Giovanni de Santi, a painter of no excellence, who taught the youth to paint. When Rafael became older and more accomplished, he helped his father in many works executed in his father's workshop in their home town of Urbino. Raphael spent his childhood in the culturally rich environment of Urbino at the time of the Court of Fredericco da Montefeltro. At the approximate age of 17, around 1500, Giovanni recognized his son's talent and placed him with the Mannerist, Pietro Perugino, who held the first place among painters at the time. His mother relinquished her pretty, courteous, well-mannered, effeminate boy with tears. According to Giorgio Vasari, in his book, *Lives of the Most Eminent painters, Sculptors and Architects*, he divided Rafael's career into three phases:

- Rafael's early years in Umbria before Leonardo.
- Rafael's four years on and off in Florence with Leonardo.
- Rafael's years in Rome without Leonardo.

Vasari also made reference to the Rafael Sanzio copying the manner of his teacher, Pietro Perugino.

*"It is a very notable thing, Rafael studying the manner of Pietro Perugino, imitated it in every respect so closely, that his copies could not be distinguished from the master's originals and it was not possible to see any clear difference between his works and Pietro's as is still evident from some figures in a panel in S. Francesco at Perugia, which he executed in oils for **Madonna Maddalena degli Oddi**."* 21.

Pietro Perugino, who was basically a mural painter, was a good painter, but not a great painter, and Rafael rose to his standard. Because Perugino allowed him to copy his work, and taught him his manner, it resulted in the development of Rafael's manner imitating his master.

RAFAEL'S EARLY YEARS IN UMBRIA BEFORE LEONARDO

1503-1504



Coronation of the Virgin, Rafael Sanzio, oil on canvas transferred to wood, Vatican Pinacoteca, 267 cm × 163 cm (105 in × 64 in) 1503-1504.

1503-1504. “The name Pala Oddi (“Oddi Altarpiece”) derives from the Oddi family who commissioned the altar for their sepulchral chapel in Perugia. In addition to the main image, the altar also comprised three predella scenes, which are also housed in the Pinacoteca.” 22. [The Coronation of the Virgin - by Raphael \(raphaelpaintings.org\)](http://raphaelpaintings.org)

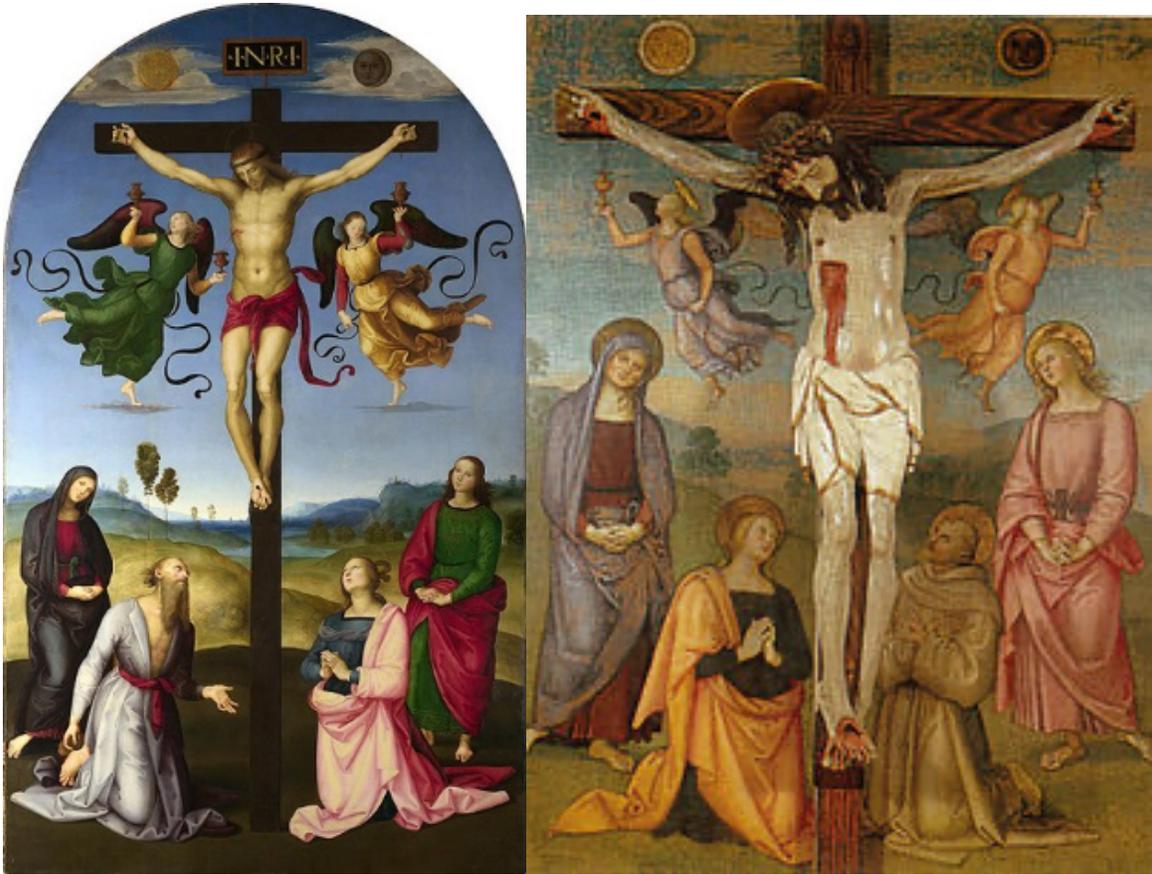
“The style is so close to the style of his maestro, Pietro Perugino, and imitated his manner in every respect that his copies could not be distinguished from his master's originals, and it was not possible to see any clear difference between his works and Pietro's, which is evident in some figures in the panel in S. Francesco at Perugia. The Madonna, who has risen into Heaven, with Jesus Christ crowning her, while below, round the sepulcher, are the twelve Apostles, contemplating the Celestial Glory, and at the foot of the panel is a predella divided into three scenes, painted with little figures, of the Madonna receiving the Annunciation from the Angel, of the Magi adoring Christ, and of Christ in the arms of Simeon in the Temple. This work is executed with truly supreme diligence; and one who had not a good knowledge of the two manners, would hold it as certain that it is by the hand of Pietro, whereas it is without a doubt by the hand of Raffaello.” 23. [Raffaello Sanzio, Crowning of the Virgin \(museivaticani.va\)](http://museivaticani.va) He repeated, to stress the name of **Maddalena degli Oddi**.

“It is a very notable thing, Rafael studying the manner of Pietro Perugino, imitated it in every respect so closely, that his copies could not be distinguished from the master's originals and it was not possible to see any clear difference between his works and Pietro's as is still evident from some figures in a panel in S. Francesco at Perugia, which he executed in oils for **Madonna Maddalena degli Oddi**.” 24. 25. [Raphael's Altar-Pieces in S. Francesco al Prato, Perugia: Patronage, Setting and Function on JSTOR](https://www.jstor.org/stable/1229222)

Because Vasari said Rafael painted the *Coronation of the Virgin*, for the very religious **Madonna Maddalena degli Oddi**, who became a num, Nicholas Penny assumed he painted the *Madonna of the Pinks*, which was a small, devotional picture, an “aid to prayer.”

1503

MOND CRUCIFIXION



Mond Crucifixion, National Gallery, London, Rafael Sanzio.,
Monteripido Altarpiece, Pietra Perugino, Galleria Nazionale dell' Umbria, Perugia.1502.

In 1503, the eclectic Rafael Sanzio created one of his earliest works, the *Mond Crucifixion*, National Gallery, London. It is an altarpiece commissioned by Domenico Garvari for his burial chapel in San Domenico in Citta di Castello near Rafael's hometown of Umbria. Comparative analysis confirms Rafael greatly copied and was influenced by Pietro Perugino, who studied under Andrea del Verrocchio. He copied the composition, the flat style and the manner in which he handled his unemotional, stiff figures from Perugino's *Monteripido Altarpiece*, which was painted in the convent of San Francesco al Monte near Perugia. Rafael's manner copied from Pietro, reflects poor aerial perspective., in which Rafael uses an excessive amount of black.



Eusebius of Cremona raising Three Men from the Dead with Saint Jerome's Cloak, Museu Nacional de Arte Antiga, Lisbon.

St. Jerome saving Silvanus and punishing the Heretic Sabinianus, North Carolina Museum of Art, Raleigh, North Carolina.

The two surviving panels of Raphael's altarpiece, *Eusebius of Cremona raising Three Men from the Dead with Saint Jerome's Cloak*, and *St. Jerome saving Silvanus punishing the Heretic Sabinianus* reflect Perugino's flat manner with immature, stiff figures with the heavy use of black. 26. [Mond Crucifixion by Raphael \(raphael-sanzio.com\)](http://raphael-sanzio.com)



Adoration of the Magi, Pietro Perugino, oil on wood, Musee des Beaux-arts, Rouen, France, 1472.

An early example of Pietro Perugino's work, the *Adoration of the Magi*, exemplifies his flat, manner with unemotional, stiff figures in peculiar positions with unnatural muscular

development created with tension and angst, heavy use of black, and an architectural setting with the economy of formal elements, which Rafael meticulously copied.

According to the Italian art historian, Vittoria Garibaldi, the *Adoration of the Magi* was one of the earliest commissions Perugino received around the end of his apprenticeship in Florence with Andrea del Verrocchio. In 1472 it was executed for the church of Santa Maria dei Servi in Perugia, and was moved in 1543 to the Church of Santa Maria Nova, also in Perugia. The landscape was created using areal perspective and a crowded composition, which was common to Perugino.



Madonna and Child Enthroned with Saints, Rafael Sanzio, tempera, oil and gold on wood, Metropolitan art Museum, N.Y, 1504.

In 1504 Rafael painted the *Madonna and Child Enthroned with Saints* in Perugia in the manner of Pietro Perugino imitating his dark, stiff, unemotional figures and style with an architectural background in a painting that contains a large amount of black. Although he was studying with Leonardo, when he painted the *Madonna and Child Enthroned with Saints* by himself, the painting reflected no influence from Leonardo.

“Rafael painted the altarpiece in 1504 for the Franciscan convent of Saint Antonio in Perugia. It hung in a part of the Church reserved for the nuns, who may have insisted on conservative details, such as the elaborate clothed Christ Child.” 27. [Raphael \(Raffaello Sanzio or Santi\) | Madonna and Child Enthroned with Saints | The Metropolitan Museum of Art \(metmuseum.org\)](#)

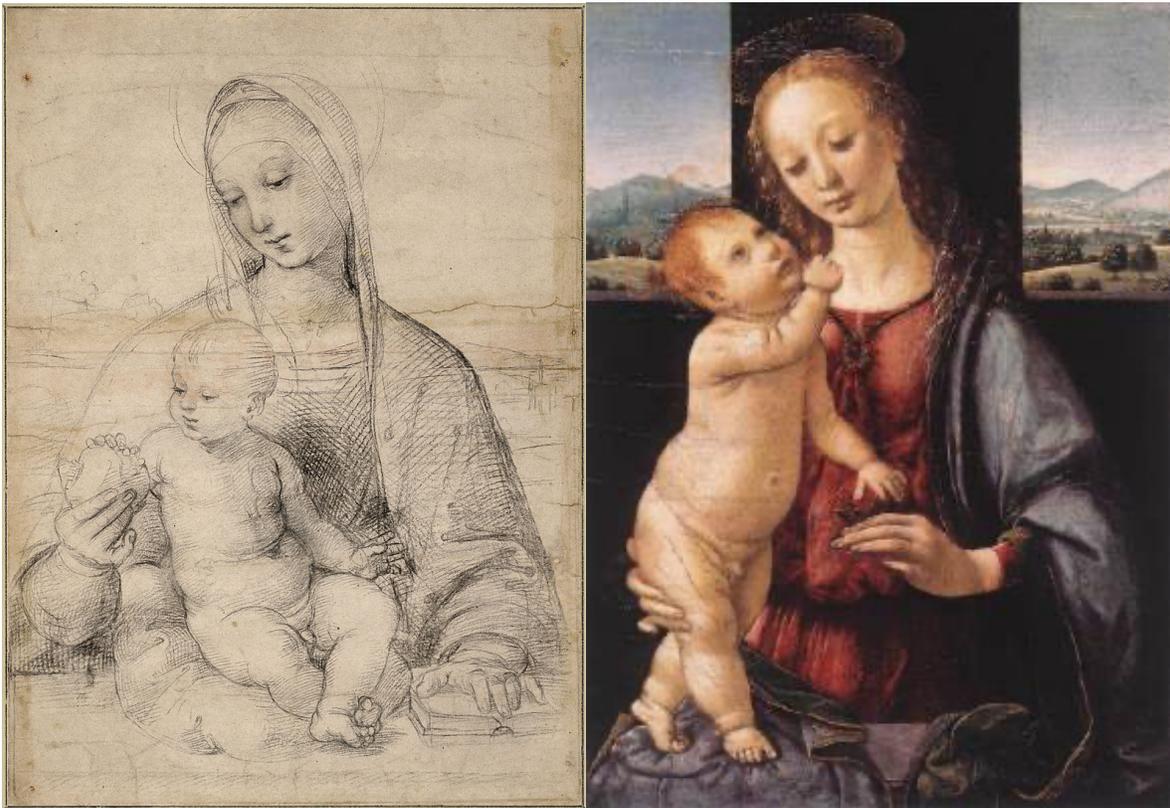


Portrait of Elizabetta Gonzaga, Rafael Sanzio, oil on panel, 32.9 x 37.4 cm., Uffizi, 1504.

1504. Rafael Sanzio painted the *Portrait of Elisabetta Gonzaga*, the wife of Duke of Urbino, who in “*The Book of the Courtier*” by Baldassarre Castiglione, Elisabetta is praised as the personification of grace, and referred to as authentic and exciting. 28. [Portrait of Elisabetta Gonzaga, by Raphael | Artworks | Uffizi Galleries](#), Rafael did not capture these qualities in his plain-faced, lack luster rendition of the Duchess, because he returned to his immature, mannerist style of Perugino using harsh coloring and an excessive amount of black.

RAFAEL’S FOUR YEARS ON AND OFF IN FLORENCE WITH LEONARDO.

1504



Madonna of the Pomegranate, Rafael Sanzio, Albertini, Vienna, black and gray chalk, Uffizi, 1504.

Madonna and Child with a Pomegranate, National Gallery, Washington D.C. oil on popular panel, originally attributed to Leonardo da Vinci, misattributed to Lorenzo di Credi, 1475 – 1480.

Giorgio Vasari made a statement explaining how much Rafael’s manner changed in Florence while studying under Leonardo da Vinci. The reasons are because Leonardo, the master draftsman and ingenious painter, **drew on his drawings and painted on his paintings.**

Vasari stated, *“I will not refrain from saying that it was recognized, after he had been in Florence, that he changed and improved his manner so much, from having seen many works by the hands of excellent masters, that it had nothing to do with his earlier manner’ indeed, the two might have belonged to two different masters, one more excellent than the other in painting.”* 29.

The reason was because Leonardo put his ‘*magic touch*’ on Rafael’s paintings more and more until the last one Rafael painted, Leonardo painted on it so much it became his own. The longer Rafael studied under Leonardo, and the more he charmed him, the more he worked on his paintings. But Rafael could not rise to Leonardo da Vinci’s standard. Although he took his “*pink notebook*” with him to Rome, which contained drawings he copied from Leonardo, and some on which Leonardo drew on, it was to no avail. He learned little from Leonardo and returned to his old manner, the Mannerist style of Pietro Perugino. The truth is, Rafael was basically a fresco painter like Perugino.

In 1504 while Rafael Sanzio was involved in a feeding frenzy copying everything he could from Leonardo to sell for profit, including his drawing, the *Madonna and Child with a Pomegranate*, Uffizi. The painting, the *Madonna and Child with a Pomegranate* could not have been painted by Lorenzo di Credi, because Leonardo had it in his possession in Florence along with the *Benois Madonna* and the *Madonna of the Carnation* in 1504, where Rafael copied it, but altered the composition in his drawing to make it his own.

When Rafael joined Leonardo’s workshop in 1504, he had poor knowledge of anatomy, which is reflected in his drawing, the *Madonna of the Pomegranate*. The darker lines in the drawing are clearly corrections by Leonardo. The foreshortened left hand was obviously drawn by Leonardo and copied from a drawing or cartoon, of Leonardo’s Louvre version of the *Madonna of the Rocks*, which Leonardo evidently had in his possession in Florence.

Because of Rafael’s inability to turn his figures heads, the face of the Madonna, which is one of Leonardo’s 2/3 rd’s. poses, was obviously done by him. Rafael did not know how to draw a baby, therefore, the soft, natural pose of the Christ Child with his marvelous head in a 2/3 rds. pose and the tiny turned up foot is obviously by Leonardo.

The strange left arms with no elbow and the disconnected right arm are examples of Rafael’s poor anatomical knowledge. The perfectly executed cross-hatching on the Virgin’s breast and shoulder can be identified as by the hand of Leonardo, because it was one of his secret signatures and his way of identifying the work as partly by his hand. Leonardo utilized it as a teaching tool, to show Rafael how to create a three-dimensional effect using his unique method of cross-hatching. The darker lines on the drawing of the *Madonna of the Pomegranate* are correction lines by Leonardo.

During Rafael’s studies in Florence with Leonardo, *“...it was the custom of a Renaissance master, to allow his devoted disciples to copy his works, and borrow motifs from his many drawings and paintings. It was also a habit of Leonardo’s to put his ‘touch’ on their work.”* 30.

“He often touched up their paintings to the extent their work appeared to be his. A great portion of his pupils have been painters, and with the help of the stimulus of the master, their

works reached an element of attainment so high as to be 'unrecognizably different from their independent efforts.' According to Kenneth Clark, *"Leonardo was content to expend his unlagging pictorial inventions on his drawings, which were seized upon by his pupils and parasites, who surrounded him and turned them into saleable pictures. 31.*

The **parasite-in-chief** was Rafael Sanzio. His impeccable manner and his conning ways, which he probably used on Perugino, made it easy for him to get Leonardo to work excessively on his drawings and painting, because Leonardo had a penchant for beautiful boys. Leonardo's excessive act of kindness to Rafael Sanzio, and the fact that Leonardo worked on his paintings are instrumental in Nicholas Penny's attribution of the *Madonna of the Pinks* to Rafael. The fact that Rafael's later Madonnas, which Leonardo excessively bestowed his *"magic touch"* upon, using his famous *"sfumato,"* style, and techniques, which brought him unjustified notice, was part of the reason Nicholas Penny attributed it to Rafael. However, it is time to return the *Madonna of the Pinks*, to the *"oeuvre"* of his master, Leonardo da Vinci.

Rafael Sanzio, the **parasite-in-chief** copied everything he could from Leonardo's style, techniques, and compositions from his drawings and paintings.

THE MARRIAGE OF THE VIRGIN



The Marriage of the Virgin, Rafael Sanzio, oil on panel, 14 cm. x 121 cm. (69" x 48"), Pinacoteca di Brera, Milan, 1504.

In 1504 Rafael Sanzio made his way to Florence after viewing Leonardo's mural of the *Battle of Anghiari*. During this sojourn, when he studied with Leonardo from 1504 to 1508, he divided his time between traveling back and forth from Florence to Perugia and Urbino, where he ran large workshops. When Rafael was in Perugia and Umbria, he painted in his old, copied style of Pietro Perugino, but when he was with Leonardo, he copied everything he could from his master's paintings and drawings. As was the tradition of masters in teaching their pupils, **Leonardo drew on Rafael's drawings, and painted on Rafael's paintings**. This created confusion to art historians, and led the misattribution of the *Madonna of the Pinks* to Rafael.

Rafael's studies with Leonardo da Vinci mark the beginning of his so-called, artistic maturity. All of the elements, which are connected together by mathematical relations of proportion and placed in a clear, hierarchical order were through the guidance of Leonardo. Perugino only juxtaposed the compositional elements within a correct structure, and therefore, that was the

method Raphael learned. The *Marriage of the Virgin*, an oil painting by Raphael completed in 1504, reflects Perugino's flat, unemotional figures done in bright colors with a heavy use of black, although he was already studying with Leonardo.



The Marriage of the Virgin, Rafael Sanzio, oil on panel, 14 cm. x 121 cm. (69" x 48"), Pinacoteca di Brera, Milan, 1504.

Marriage of the Virgin, Pietro Perugino, Cappella del Santo Anello in Perugia Cathedral. 1501-1504.

"Raphael's version of The Marriage of the Virgin was commissioned by the Albizzini family for their chapel in San Francesco church in Cita' di Castello, in the province of Perugia." The piece was looted in 1797 as part of Napoleon's suppressions and brought to Caen, Normandy, where it resided today at the Musee des Beaux-Arts de Caen.

Pietro Perugino was commissioned to paint his *Marriage of the Virgin* for the Cappella del Santo Anello in Perugia Cathedral, who worked on this painting from 1501 to 1504. 32. [The Marriage of the Virgin by Raphael and Perugino | DailyArt Magazine](#)

Raphael was heavily inspired by Perugino's *Marriage of the Virgin*, but according to Giorgio Vasari, who said that in the piece *"may be distinctly seen in the progress of excellence of Raphael's style, which becomes much more subtle and refined, and surpasses the manner of Pietro in this work."* *"There is a temple drawn in perspective with such evident care that it is marvelous to behold he difficulty of the problems which he has there set himself to solve."* 33. Raphael did not solve the problem of one-point perspective, Leonardo drew it for him.

Raphael copied Perugino's *Marriage of the Virgin*, but flipped the composition, tilted the head of the central figure, and altered some of the positions of the figures. His influence from

Leonardo da Vinci, in Florence is reflected in the oval face of the figures, the interaction between them. The one-point perspective, which Leonardo had utilized in his famous, *Last Supper*, in the *Maria delle Grazie*, Milan, Leonardo obviously drew for Rafael.

1505-1506

MADONNA OF THE GOLDFINCH



Madonna of the Goldfinch, Rafael Sanzio, oil on panel, 42" x 30" (107 x 77 cm) Uffizi, Florence, 1505-1506.



Madonna of the Goldfinch, Rafael Sanzio, pen and ink on paper, Ashmolean Museum, University of Oxford, 1505-1506.

Madonna of the Goldfinch, Madonna Del Cardellino, Rafael Sanzio, oil on panel, 42" x 30" (107 x 77 cm) Uffizi, Florence, 1505-1506.

Rafael Sanzio worked on three similar Madonnas while studying on and off with Leonardo in Florence; the *Madonna of the Goldfinch*, the *Madonna of the Meadow*, and *La Belle Jardinière*, which share several characteristics. They are paintings Leonardo worked on and allowed Rafael to copy his pyramidal compositions and choice of colors. Like Leonardo's Madonnas, the garments of the *Madonna of the Goldfinch*, the *Madonna of the Meadow* and *La belle Jardiniere* are red, which represents the passion of Christ, and blue, which represents the Church. *La belle Jardiniere*'s robe appears black, but the blue has only darkened with age because he shaded with black.

Rafael Sanzio copied his theme and composition for his drawing, the *Madonna of the Goldfinch*, Ashmolean, from Leonardo's *Burlington House Cartoon* in which he composed the Virgin, Baby Christ and Baby St. John the Baptist in Leonardo's pyramidal composition. He didn't complete the feet, because he couldn't. The dark lines around the babies and the across the Virgins' shoulders and chin indicate corrections made by Leonardo. The baby on the left is stiff and awkward, and Rafael's attempt at parallel hatching was executed in his slow, labored manner, spaced unevenly apart, and did not curve around the body.

Rafael's Uffizi painting of the *Madonna of the Goldfinch*, which Rafael painted for a wedding gift for his friend Lorenzo Nasi, reflects a miraculous improvement, which indicates Leonardo actually painting on his students painting and bestowed upon it his "magic touch." It is obvious he painted the babies' feet and the left foot of the Virgin, which Rafael copied from Leonardo's Louvre, *St. Anne*. Rafael painted the hair of Baby St. John the Baptist, looks like a cap of lamb'swool.

In the *Madonna of the Goldfinch*, *Madonna Del Cardellino*, the goldfinch represents Christ's crucifixion. The reason for its association comes from the legend that its red spot was born at the time of the crucifixion, when it flew down over the head of Christ and was taking a thorn from His crown, when it was splashed with the drop of His blood. 34. [Madonna del cardellino - Wikipedia](#)



Madonna of the Goldfinch, Rafael Sanzio, oil on panel, 42" x 30" (107 x 77 cm) Uffizi, Florence, 1505-1506.

A European painting of a goldfinch, which is known to eat thistles and thorns and has therefore been associated with the crown of thorns that Jesus wore at his crucifixion. 35. [A discussion of Madonna of the Goldfinch by Raphael \(tripimprover.com\)](#)



Madonna of the Goldfinch, Rafael Sanzio, oil on panel, 42" x 30" (107 x 77 cm) Uffizi, Florence, 1505-1506, detail.

Madonna of the Rocks, Leonardo da Vinci, Louvre, detail.

It is obvious Leonardo painted the hand of the Madonna, because Rafael did not know how to draw or paint hands. Rafael painted Baby St. John the Baptist's hair thick, wooly, and unnatural. However, Leonardo touched-up the hair with a small brush making tiny, golden ringlets in his identifiable manner of painting curly hair like he did on the kneeling angel in the Louvre version of the *Madonna of the Rocks*. Rafael's painting only improved because Leonardo shared his methods and expertise in the composition, and because he actually **drew on his drawings, painted on his paintings**, and bestowed upon them his "*magic touch*."

1506

On May 30, 1506, Leonardo was granted leave by the Piero Soderini, the Signoria of Florence to return to Milan for three months at the urgent request of the governor, Charles d'Amboise, to complete the Louvre, version of the *Madonna of the Rocks*. 36. Instead, Leonardo painted the National Gallery version of the *Madonna of the Rocks* for the Servite monks and kept the Louvre version.

In September 1506 Charles d'Amboise wrote to Piero Soderini, the governor of Florence, asking for a prolongment of Leonardo's stay in Milan, which was denied, because he had taken money and not completed the *Battle of Anghiari*. Remaining in Milan, Leonardo found time to put his "*magic touch*" on the wooly hair of Baby Christ and Baby St. John the Baptist. The Madonnas Rafael painted, which brought him out of the shadows, were executed in Leonardo's workshop, where Leonardo allowed his students access to copy his drawings and paintings. Leonardo was not only a master draftsman, but an extraordinary teacher, **who drew on his students' drawings and painted on his student's paintings** to help them learn.

1506



Madonna of the Meadow, the Madonna del Prato, Rafael Sanzio, 113 cm x 88 cm (44" c 35"),
Kunsthistorisches Museum, Vienna, 1506.

Rafael painted *the Madonna of the Meadow*, *the Madonna del Prato*, while he was studying with Leonardo in Florence in 1506, when he copied many things from Leonardo.



The *Virgin and Child with St. Anne*, Leonardo da Vinci, oil on wood, 168 x 88 cm (44" x 35"), Louvre, began 1503.

Preparatory Drawing for Madonna del Prato, the Madonna of the Meadow, Rafael Sanzio, Metropolitan Art Museum, 1506.

The *Madonna of the Meadow*, Rafael Sanzio, 113 cm x 88 cm (44" c 35"), Kunsthistorisches Museum, Vienna, 1606.

The Virgin and Child with St. Anne, Louvre, which Leonardo began in 1503 for King Louis of France, but left unfinished, depicts St. Anne, her daughter the Virgin, and Baby Christ, reaching for the sacrificial lamb, with the Virgin trying to restrain him. In 1506, while in Florence, Leonardo da Vinci completed the *Virgin and Child with St. Anne*, Louvre and allowed Rafael Sanzio to make a drawing of his masterpiece and helped him.

The *Preparatory Drawing for Madonna del Prato, the Madonna of the Meadow* is one of the copies Rafael made for his painting. He borrowed Leonardo's pyramidal composition in which the three angles form V's for Vinci as a secret signature, although he was unaware of the significance of it being a secret signature. He also copied his use of reddish-brown color another secret signature. To get more mileage from his copies, he reversed the composition in pretense of making it his own. The right foot of the Virgin, which was taken directly from Leonardo's *Virgin and Child with St. Anne*, Louvre, was obviously painted by Leonardo in Rafael's *Madonna of the Meadow*, because Rafael did not know how to paint feet.

The drawing was an exercise in shading, because Leonardo introduced his eager pupil to his parallel hatching, which appears to have been done by Leonardo himself, to show Rafael how it was done. Leonardo's parallel hatching can be identified by his quick administration of the perfectly equal lines. Eager to assist the young Rafael, Leonardo shared his identifiable, contrapposto pose with Rafael, although Rafael did not know it was one of his secret signatures.

In the drawing it is interesting to note the:

- Absence of both babies' feet.
- Absence of Baby St. John the Baptist's hand.
- Baby Christ's unfinished left hand.
- Baby Christ's immature right hand,
- The immature right hand of the Virgin.
- The small sketch in the upper left-hand corner appears to be a drawing lesson to teach Rafael how to draw the left hand of Baby Christ.

Rafael Sanzio's inability to paint hands and feet, led to Leonardo painting the hands and feet of the babies and the right foot of the Virgin in the *Madonna del Prato*, Kunsthistorisches Museum, Vienna in 1506.



The Madonna of the Rocks, Leonardo da Vinci, Louvre, 1486.

Preparatory Drawing for the Madonna of the Meadow, Rafael Sanzio, 1505.

To create the *Preparatory Drawing for the Madonna of the Meadow*, Rafael made a poor attempt to copy Baby Christ and parts of Baby St. John the Baptist from a drawing, or possibly the cartoon Leonardo had with him of the *Madonna of the Rocks*, Louvre. He copied Baby Christ kneeling, but only copied the upper body of Baby St. John the Baptist, then drew him standing. Rafael bent the arms and legs of Baby Christ and the little arm of Baby St. John the Baptist, not knowing their bent limbs were secret signatures. 37. [\(17\) \(PDF\) LEONARDO DA VINCI SECRET SIGNATURES THE DEAF ALPHABET AND BENT LIMBS | sharron connelly - Academia.edu](#)

1507

THE MADONNA OF THE PINKS



The *Madonna of the Pinks*, Leonardo da Vinci, misattributed to Rafael Sanzio, 11" x 8.8" (29 cm x 23 cm.), oil on yew wood, National Gallery, London, 1507.

1507. In the Autumn, Leonardo returned to Florence where he was involved in a lawsuit with his brothers following the death of his father, Ser Piero da Vinci, but he received nothing.

1507. September, Charles d' Amboise wrote to Piero Soderini requesting the prolongment of Leonardo's stay in Milia, which was refused, because he had taken money and not completed the *Battle of Anghaiari*.

Leonardo was desperate to leave Florence. He penned several letters to Charles d'Amboise, which are preserved in the Codex Atlanticus. A portion of a letter follows, which plays a significant role in the documentation of the *Madonna of the Pink*, the small, "aid to prayer" Leonardo sent to the king for his religious wife, Queen Anne of Brittany.

Stranded in Florence, Leonardo was working for the King of France. To encourage him to intervene on his behalf, "He executed a small *Madonna and Child*, which he sent to the king with Pandolfini, the Florentine ambassador at the Court of Louis XII, who was in Florence trying to effect Leonardo's return to Milan." Kenneth Clark described Pandolfini's description of the king's admiration of Leonardo, which was occasioned by "**a little picture from his hand**, which has lately been brought here, and is held to be a most excellent work." 37.

The **little picture** Leonardo sent to the King Louis II at the Chateau de Fontainebleau, the Palace of the Kings, with Pandolfini was Leonardo da Vinci's *Madonna of the Pinks*, which he painted in 1507 not 1508 as assumed by Nicholas Penny. The *little picture* was a small "aid to prayer" a magnificent bribe in the form of a gift to the king's wife, the very religious Queen Anne of Britany to encourage the king to intervene on his behalf for his return to Milan. Over the course of time, *The Madonna of the Pinks* became part of the Royal collection in Fontainebleau and was very popular in Paris.



The Madonna of the Rocks, Leonardo da Vinci, Louvre, 1486.

the *Madonna of the Meadow*, Rafael Sanzio, 113 cm x 88 cm (44" c 35"), Kunsthistorisches Museum, Vienna, 1606.

The *Madonna of the Pinks*, Leonardo da Vinci, misattributed to Rafael Sanzio, 11" x 8.8" (29 cm x 23 cm.), oil on yew wood, National Gallery, London, 1507.

Comparative analysis of the babies from the *Madonna of the Rocks* and the *Madonna of the Pinks*, by Leonardo da Vinci, with Rafael's baby from the *Madonna of the Meadow*, confirms the poor quality of Rafael's baby is significantly immature to the Leonardo's babies in talent, technique, style, anatomy, and genius.

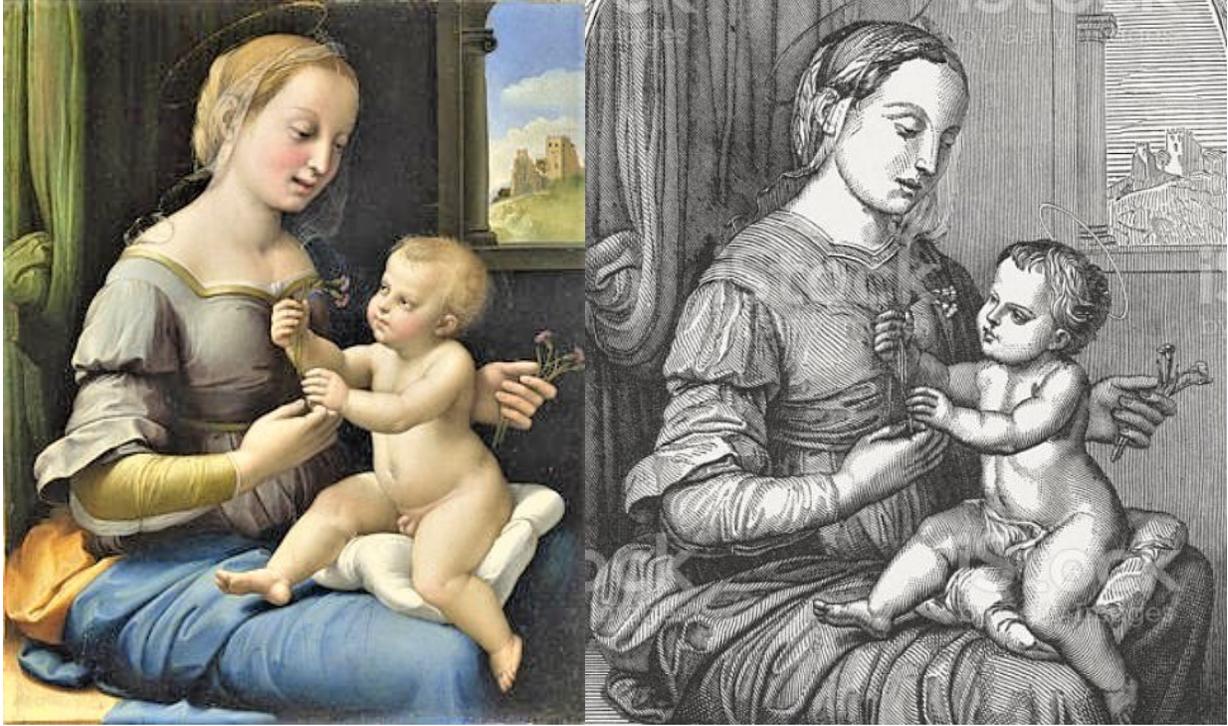
From Rafael's pitiful rendition of Baby St. John's right leg in the drawing, it is obvious Leonardo corrected it in the painting, then painted both feet.

Baby St. John's face is in profile, not in Leonardo's famous 2/3 rds. pose he presented in the Christ Child in his Louvre version of the *Madonna of the Rocks*. The babies' hair still looks like woolly hair caps, and comparison with it and the hair of Baby Christ in the *Madonna of the Rocks*, Louvre, and in Leonardo's *Madonna of the Pinks*. It confirms Rafael was incapable of painting Baby Christ with his beautiful cherub face, cowlick, and delicately painted hair, which Leonardo painted with tiny brushes.

When Leonardo corrects Rafael's drawings, or paints on his painting, they become masterful. When Leonardo is away, Rafael reveals his poor draftsmanship and confirms his mediocre talent, which never elevated to equal his master.



Madonna of the Pinks, Rafael Sanzio, etching, 1507.

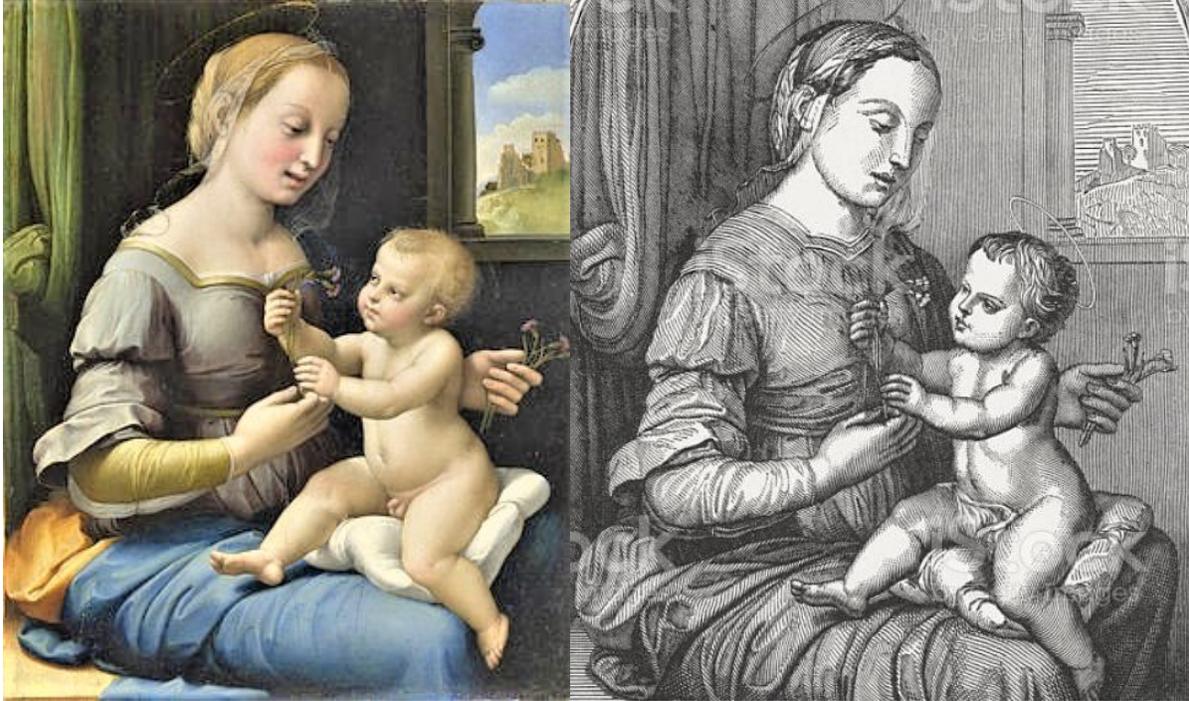


Madonna of the Pinks, Rafael Sanzio, oil on yew wood 11" x 8.8" (27.9 cm x 22.4 cm.), National Gallery, London, 1507.

Madonna of the Pinks, Rafael Sanzio, etching, 1507.

Rafaell Sanzio's harsh etching of the *Madonna of the Pinks* does no justice to Leonardo's masterpiece, the *Maddonna of the Pinks*, although he obviously copied it directly from his small painting. Upon close observation, it is clear Rafael created the etching to sell to a very religious client, because he raised the neckline of the dress and covered the genitals of the Christ Child with a loin cloth. Lines are present, where the original neckline existed. The client for Rafael's etching appears to have been the very religions **Maddalena degli Oddi** from Perugia, who became nun, and the Oddi family, which included her, had previously commissioned the *Coronation of the Virgin*. from Rafael.

Let it be known that Nicholas Penny stated in his Burlington House Article, *Rafael's Mmadonna dei garofani' rediscovered*, that Rafael made no preparatory drawing of the *Madonna of the Pink*. He made no preparatory drawing for the *Madonna of the Pinks*, because he did not paint it. It was painted by Leonardo da Vinci.



Madonna of the Pinks, Rafael Sanzio, oil on yew wood 11" x 8.8" (27.9 cm x 22.4 cm.), National Gallery, London, 1507.

Madonna of the Pinks, Rafael Sanzio, etching, Getty image, 1507.

Carefully and meticulously, Rafael copied Leonardo da Vinci's *Madonna of the Pinks*, and unknowingly included a myriad of Leonardo's secret signatures.

- He copied the frame in the right-hand corner, which Leonardo pushed partially out of the painting, so the left side of the frame formed an L for Leonardo.
- He copied the Christ Child's limbs bent into L's and V's for Leonardo da Vinci.
- He copied the body of the Virgin bent into an L for Leonardo.
- He copied the Virgin's arm bent into a V for Vinci.
- Rafael repeated Leonardo's V's for Vinci around the braid of the Virgin's gown, and raised it for the purpose of modesty for **Madonna degli Oddi**, yet he repeated V's around

the high neckline and retained lines where the original neckline had been, which were V's for Vinci.



Madonna of the Pinks, Rafael Sanzio, oil on yew wood 11" x 8.8" (27.9 cm x 22.4 cm.), National Gallery, London, 1507, detail.

Madonna of the Pinks, Rafael Sanzio, etching, Getty image, 1507, detail.

- What Rafael couldn't copy in his etching of the *Madonna of the Pinks*, was Leonardo's quick, evenly spaced, parallel hatching, which Rafael applied with slow, deliberate strokes in the scene in the window. When he drew them in the background of the scene, it resulted in his parallel hatching being labored, crooked, unevenly spaced.
- What he did copy was the bow in the Madonna's hair, not knowing it was one of Leonardo's secret signatures.



Portrait of Guidobaldo da Montefeltro, the Duke of Urbino, oil on wood, 69 cm. x 52 cm. (27" x 30", Uffizi, probably 1507.

The *Madonna of the Pinks*, Leonardo da Vinci, misattributed to Rafael Sanzio, 11" x 8.8" (27.9 cm x 22.4 cm.), oil on yew wood, National Gallery, London. 1507.

The *Portrait of Guidobaldo da Montefeltro*, the Duke of Urbino, was probably painted in 1507, because Rafael copied the window in the right-hand corner from Leonardo's *Madonna of the Pinks*, in which two corners of the frame form a capital L for Leonardo, one of Leonardo's secret signatures, of which Rafael was unaware. Although only part of the window is showing, it contains a complete scene, as does the *Madonna of the Pinks*. 39. [\(20\) \(PDF\) LEONARDO DA VINCI SECRET SIGNATURES THE DEAF ALPHABET AND BENT LIMBS | sharron connelly - Academia.edu](#) It is possible there may be a lost Madonna similar to the *Madonna of the Pinks*, from which Rafael copied the window scene, and perhaps the *Madonna of the Pinks*.

Comparative analysis of the Rafael's *Portrait of Guidobaldo da Montefeltro*, the Duke of Urbino and Leonardo's *Madonna of the Pinks* reveals a striking contrast in manners. The *Portrait of Guidobaldo da Montefeltro* who is facing straight forward, was painted by Rafael in Urbino in his old, flat, dark stiff, lackluster style of Perugino with a lot of black. Although he had been studying with Leonardo for three years, he painted it by himself without Leonardo's "magic touch." Rafael Sanzio never painted the *Madonna of the Pinks*, and he never had the ability to do so. It is a masterpiece by Leonardo da Vinci. 40. [14 of the Most Famous Paintings and Artworks by Raphael | ArtisticJunkie.com](#)

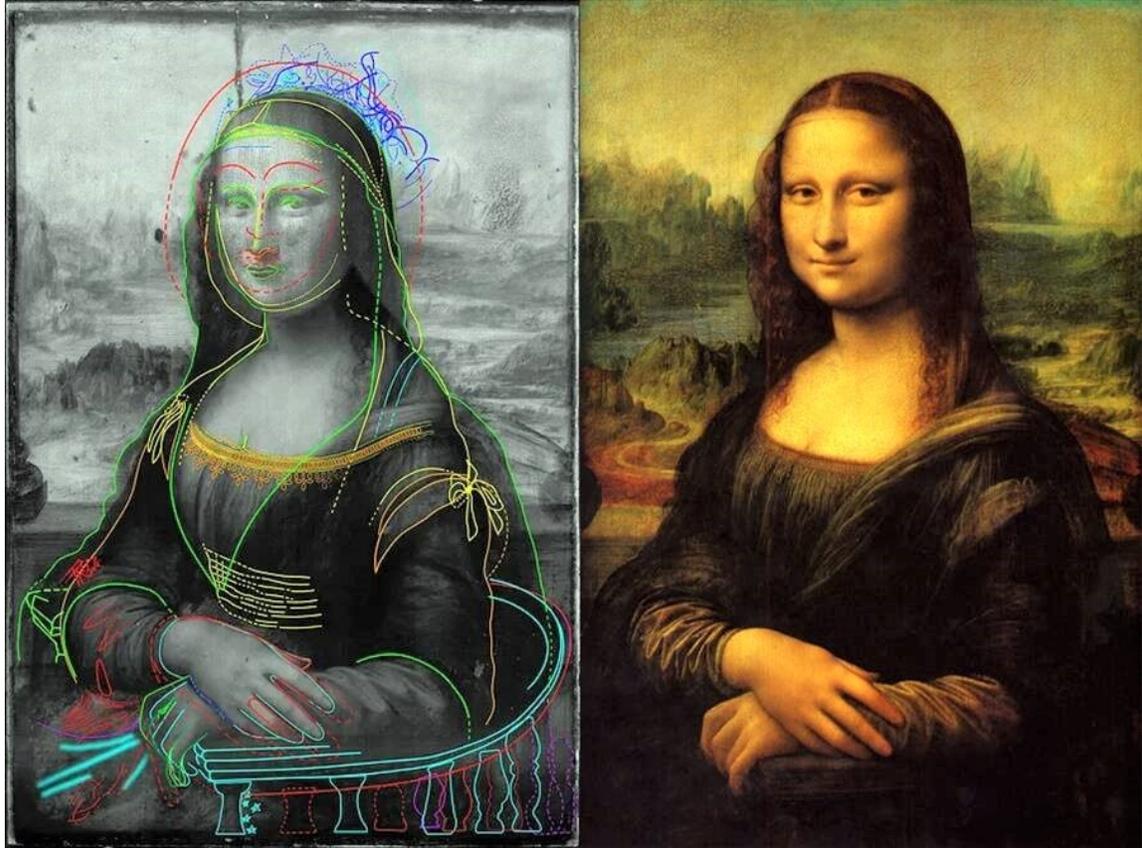
LEONARDO DA VINCI'S BOWS THAT ARE TIED WITH KNOTS
ARE SECRETS SIGNATURES



Madonna of the Pinks, Rafael Sanzio, oil on yew wood 11" x 8.8" (27.9 cm x 22.4 cm.), National Gallery, London, 1507, detail.

Madonna of the Pinks, Rafael Sanzio, etching, Getty image, 1507, detail.

Rafael copied the bow Leonardo put in the Virgin's hair. But, why did Leonardo put a bow in the Madonna's hair? Because the bow in the Virgin's hair was one of Leonardo's secret signatures. The loops of the ribbon form small, cursive l, for Leonardo, and the tails of the ribbon form a capital V for Vinci. Rafael was unaware of the meaning. Did he not question why Leonardo put the bow in the Virgin's hair? Has anyone ever seen a bow in a Virgin's hair? No, because Leonardo's put it there as a secret signature, to identify himself as the author of the *Madonna of the Pinks*. Is there a missing Madonna by Leonardo with a bow in her hair? Perhaps an older one from which he copied the small *Madonna of the Pinks* by mathematically reducing it in size?



Underdrawing beneath the paint on Mona Lisa, Louvre.
Mona Lisa, Louvre.

In 2004 the Louvre in Paris invited the French scientist, Pascl Cotte, who studied *Mona Lisa* for more than 15 years, to use his very high-resolution, highly sensitive, multispectral camera he built to scan Leonardo's masterpiece. His Luiniere Technology camera, which utilized layer amplification to detect light reflected on 13 wave lengths detected the tiniest details hidden beneath the painting, through a combination of near-infrared photography and infrared reflectography. His findings were published in the *Journal of Cultural Heritage* in August of 2020. The marvelous underdrawing Cotte discovered revealed bows on the shoulders of *Mona Lisa*. This confirms the bow, which was tied in the center by a knot, to be one of Leonardo's secret signatures, and confirms the *Madonna of the Pinks* to be by the hand of Leonardo da Vinci.

41. [High-Res Image Scan Detects Hidden Drawing Under The 'Mona Lisa'](https://allthatsinteresting.com/mona-lisa-underdrawing) (allthatsinteresting.com)



The Annunciation, Leonardo da Vinci, Uffizi 1472-1475.

Although Leonardo was under contract with Verrocchio and had to present his work under Verrocchio's name, he was able to paint some works on his own. Like many Florentine painters, he was caught up in the "Cult of the Virgin." He executed many Virgin paintings including the *Benois Madonna*, the *Madonna of the Carnation*, and others. Because he had to present his work under Verrocchio's name, he concocted several secret signatures, which are present in the *Annunciation*, a painting that has been returned to Leonardo's *oeuvre*.

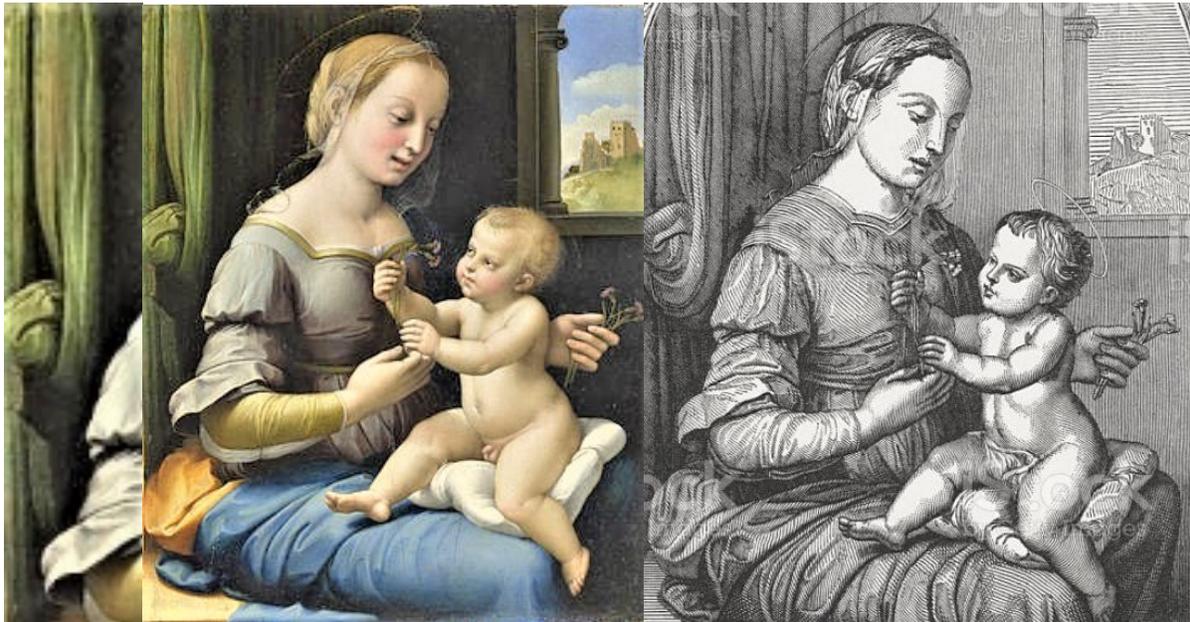


The Annunciation, Leonardo da Vinci, Uffizi 1472-1475.

One particular knot tied in drapery evaded detection until recently discovered, which means Leonardo use it as a secret signature as early as 1472. It is the *glorious knot*, or **gruppi**, that tie in the silk scarf around the right arm of the Announcing Angel, a **knot** like the ones on the shoulders of Isabella d'Este, Kimbell.

- Rafael copied the bow in the Madonna hair.

KNOTS ONE OF LEONARDO'S SECRET SIGNATURES

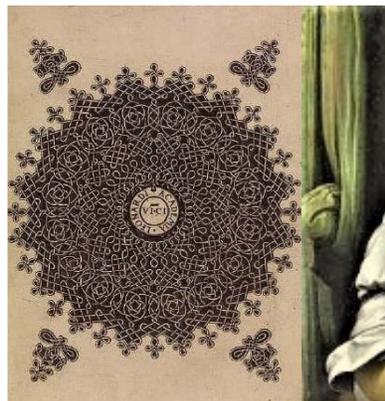


The *Madonna of the Pinks*, Leonardo da Vinci, Rafael Sanzio, 11" x 8.8", oil on yew wood, National Gallery, London. 1507-1508, detail.

The *Madonna of the Pinks*, Leonardo da Vinci, Rafael Sanzio, 11" x 8.8", oil on yew wood, National Gallery, London. 1507-1508

The *Madonna of the Pinks*, Leonardo da Vinci, Rafael Sanzio, etching, Getty Image, 1507.

- The knot in the drapery of the *Madonna of the Pinks* is another of Leonardo's secret signatures, which Rafael copied not knowing its meaning.



Knot design, Leonardo da Vinci, British Museum.

The *Madonna of the Pinks*, Leonardo da Vinci, Rafael Sanzio, 11" x 8.8", oil on yew wood, National Gallery, London. 1507-1508, detail.

It has been universally accepted Leonardo drew elaborate, knot, or “*gruppi*” designs, which were forms of signatures. Not only were they signatures, they were secret signatures created from continuous looping lines, which formed repeated small cursive l’s for Leonardo, and weaving lines, which formed repeated V’s and L’s for Leonardo ds Vinci. Of course, Rafael did not know this when he etched his immature etching of the *Madonna of the Pinks*.



The *Madonna of the Pinks*, Leonardo da Vinci, Rafael Sanzio, 11” x 8.8”, oil on yew wood, National Gallery, London. 1507-1508, detail.

The *Madonna of the Pinks*, Leonardo da Vinci, Rafael Sanzio, etching, Getty Image, 1507.

Leonardo utilized his concept of the “*knot or gruppi*” in another ingenious way to identify himself as the author of his artwork. He crated knots in the drapery of his paintings. An early example can be found in his small masterpiece, the *Madonna of the Pinks*.

To further identify the knot in the drapery of the *Madonna of the Pinks* as a secret signature, and to identify the painting as his own, Leonardo carefully crafted his initials below and above

the knot. Careful scrutiny revealed he deliberately created a black space in the fold of the drapery in the form of an L for Leonardo below the knot, and a black space in the form of an inverted, V for Vinci above the knot. Leonardo utilized knots tied in drapery as a secret signature in other works.



Mary Magdalene, Leonardo da Vinci, Carlo and Rosanna Pedretti Collection.

Flora or Columbine, Leonardo da Vinci, misattributed to Francesco Melzi, Hermitage.



La belle Ferroniere, Leonardo da Vinci, Louvre.

Isabella d'Este, Leonardo da Vinci's portrait of Salai, misattributed to Gian Cristoforo Romano, Kimbell Art Museum, detail.



Madonna of the Pinks, Leonardo da Vinci, Rafael Sanzio, National Gallery, London, detail.

Flora or Columbine, Leonardo da Vinci, misattributed to Francesco Melzi, Hermitage, detail

Flora or Columbine, Leonardo da Vinci, misattributed to Francesco Melzi, Hermitage, detail.

Isabella d'Este, Leonardo da Vinci, Gian Cristoforo Romano, Kimbell, detail.

Mary Magdalene, Leonardo da Vinci, Carlo and Rosanna Pedretti Collection, detail.

Four glaring examples in which Leonardo used knots as secret signature are: *Mary Magdalene*, *Flora or Columbine*, *La belle Ferroniere*, and *Isabella d'Este*, Kimbell. Leonardo also looped them together as *One in Universal Oneness* through the use of his magnificent knots, as secret signatures, and to identify himself as the author. How masterfully, the great Renaissance master, with inimitable talent crafted the glorious knots on the shoulders of Salai as secret signatures to identify himself as the author of the terra cotta bust, *Isabella d'Este*, Kimbell.

LEONARDO DA VINCI'S BRAIDS ARE SECRET SIGNATURES



Madonna of the Pinks, Rafael Sanzio, infrared reflectogram take by the scientists at the National Gallery, London, detail.

Madonna of the Pinks, Rafael Sanzio, etching, Getty image, 1507, detail.

One particular secret signature Rafael Sanzio did not deem necessary to copy exactly from Leonardo's masterpiece, the *Madonna of the Pinks*, were the braids in the Virgin's hair, because he was unaware, they were one of Leonardo's secret signatures to identify himself as the author.

In the small painting, Leonardo included several braids in which each one forms repeated "V's" for Vinci. The braids in the *Madonna of the Pinks* are clearly visible in the infrared reflectogram taken by the scientists at the National Gallery, London. The detail of Rafael's etching of the *Madonna of the Pinks* reveals Rafael's flat, labored, unevenly spaced parallel hatching in a failed attempt to copy Leonardo's identifiable, ingenious parallel hatching including his poor imitation of braids.



Windsor 12518.



Windsor 12516.



Windsor 12517.



Windsor 12515.

It is amazing that simple items like braids can identify the author of a painting, but like the beautiful strands of braids across the head of the Virgin in Leonardo da Vinci's small masterpiece, the *Madonna of the Pinks* can. Leonardo had used them earlier, and then later as secret signatures in his Leda drawings, *Windsor 12518*, *Windsor 12516*, *Windsor 12517*, and *Windsor 12515*. Leonardo used them very significantly to describe the key to the *Mona Lisa*,

which were drawn in Vaprio d'Adda a few years later when he also executed his misattributed painting of *Leda*. Borghese. 42. [\(29\) \(DOC\) THE WIG | sharron connelly - Academia.edu](#)



Benois Madonna, Leonardo da Vinci, oil on canvas, 49.5 cm x 33 cm (19.5 in x 13 in), Hermitage, St. Petersburg, Russia. 1478, detail.

Leonardo's braids can be found as early as 1478 in his *Benois Madonna*. They are one of his secret signatures and identify him as the author of the *Madonna of the Pinks*, one of the most magnificent jewels missing from his *oeuvre*.



Benois Madonna, Leonardo da Vinci, oil on canvas, 49.5 cm x 33 cm. (19.5" x 13"), Hermitage, Russia, 1478.

The *Madonna of the Pinks*, Rafael Sanzio, 11" x 8.8" (27.9 cm x 22.4 cm.), oil on yew wood, National Gallery, London, 1507.

The attribution of the *Madonna of the Pinks* to Leonardo da Vinci began with Nicholas Penny's article, *Madonna dei garofani' rediscovered*, in the Burlington Magazine, Feb. 1992, where he made a myriad of references identifying Leonardo's style and techniques in the small painting. Penny compared it to the *Benois Madonna*, in which Leonardo, unbeknownst to Penny, united it as *One in Universal Oneness* to the *Madonna of the Pinks*: one of Leonardo's ways to secretly identify his works.

Leonardo secretly identified himself as the author of both paintings by:

- Positioning the Virgin's bodies into giant L 's for Leonardo.
- Bending the Virgin's right arms in to V 's for Vinci.
- Incorporated multiple V's for Vinci into the compositions.
- Bending the babies' limbs into L 's for Leonardo V 's for Vinci.

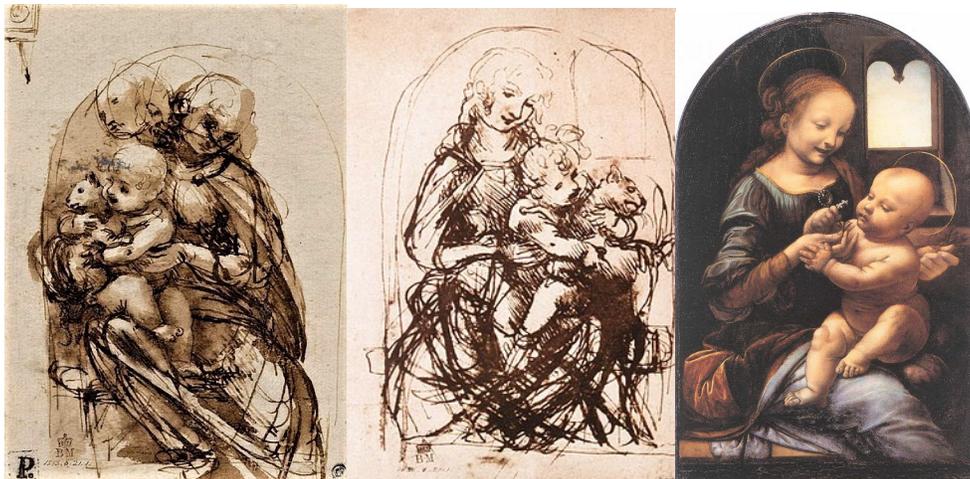
Placing open windows in the background in the upper-right sides of the paintings in which the two corners of the *Benois Madonna* form L 's for Leonardo and the left edge and the bottom of

the window frame in the *Madonna of the Pinks* form L 's for Leonardo. NOTE. Nicholas Penny's article, *Madonna dei garofani' rediscovered*, in the Burlington Magazine, Feb. 1992,

COMMON MOTIFS IN BOTH PAINTINGS

Leonardo:

- Bowed the heads of the Virgins.
- Painted them with half-open mouths like Classical sculpture.
- Placed halos above the Virgin's and the Christ Child's heads.
- Included flowers in both paintings from whence they originally drew their names. The *Benois Madonna*, was originally called the *Madonna of the Flower*, because the Virgin and the Christ Child are admiring a flower from the Crucifere family depicting a cross, which represented the crucifixion of Christ. The *Madonna of the Pinks* drew its name from the pink the Christ Child was holding; which is a small form of a carnation



Madonna of the Cat, Leonardo da Vinci, pen and ink on prepared paper, British Museum, 1478.

Madonna of the Cat, Leonardo da Vinci, pen and ink on prepared paper, British Museum, 1478.

Benois Madonna, Leonardo da Vinci, oil on canvas, 49.5 cm x 33 cm. (19.5" x 13"), Hermitage, Russia, 1478.

Leonardo da Vinci looped together two of Leonardo's 1478 sketches of the *Madonna of the Cat* as *One in Universal Oneness* to the *Benois Madonna*. He bent the Virgins' arms into V's for Vinci and the babies' limbs into L's and V's for Leonardo da Vinci. He designed the borders around them in a capital D's, and set them on their ends to represent da, bent their right arms into V's for Vinci.

The second sketch of the *Madonna of the Cat* has a window behind the head of the Christ Child, in which the bottom corners form L's for Leonardo, which is repeated in the *Benois Madonna*.

THE UNDERDRAWING OF THE MADONNA OF THE PINKS



Madonna of the Pinks, Rafael Sanzio, infrared reflectogram taken by the scientists at the National Gallery, London reveals Leonardo da Vinci's magnificent underdrawing.

In Nicholas Penny's article, *Raphael's 'Madonna dei garofani' rediscovered*, in the February, 1992, Burlington Magazine, he presented an infrared vidicon image revealing an extremely detailed underdrawing to identify the style, techniques and manner of the small painting, the *Madonna of the Pinks*. His purpose was to attribute the small painting to Rafael Sanzio, instead he repeatedly made reference to the style and techniques of Leonardo da Vinci.

According to Nicholas Penny, Leonardo's style and techniques are present in the *Madonna of the Pinks*. They are:

- The presence of an exceptionally and creative underdrawing, no earlier copyist could anticipate.
- Broad arcs to lay in the principal forms, smaller arcs denoting the knuckles of the hands, hatching to denote areas of shadow.
- Hook-ended marks **hook-ended marks** to indicate drapery folds. Hooks are one of Leonardo's secret signatures. 43. Hooked lines are characteristic of Leonardo's design methods.
- The *Madonna of the Pinks* includes features familiar from many drawings, cartoons and by Leonardo.
- He drew directly onto the primer, because not traces or dots from a cartoon have been detected.
- It is a freelance drawing.

- The fineness of lines, a typical Leonardo's technique.
- The head of the Christ Child is modeled after the Christ Child in the *Benois Madonna*, with the same shading of the head.
- Circled knuckles too faint to see in photographs are present in the underdrawing of the *Madonna of the Pinks*, which is a drawing technique by Leonardo.
- The technical evidence and high quality of the painting.
- *The Madonna of the Pinks* is unsigned, because Leonardo da Vinci signed it in secret ways.

- The *Madonna of the Pinks* was executed in metalpoint, a tool used by Leonardo.
- "*The drapery of her sleeve has a plasticity which owes much to Leonardo, with a similar bunching of the upper arm, a stiffened opening to the outer sleeve at the elbow, and a large fold in the robe below, turned back to reveal a lining.*"

The handling of the sleeve connects the *Madonna of the Pinks* to Leonardo, because it is looped to the *Benois Madonna*, or perhaps a missing Madonna, that was painted after it and before the *Madonna of the Pinks*, from which Leonardo could have copied the small "*aid to prayer*", which he sent to the King of France as a present for his very religious wife, Queen Anne of Brittany. The *Madonna of the Pinks* loops them all as *One* in *Universal Oneness*.



Madonna of the Pinks, Rafael Sanzio, infrared reflectogram taken by the scientists at the National Gallery, London.

Giovanni-Bacchus, Leonardo da Vinci, Venice Academy.

The magnificent drawing of *Giovanni-Bacchus* is similar in shading, and it is an almost spiritual image of the beautiful, young image of Gian Giacomo Caprotti, Leonardo's beloved Salai when he was most beautiful. The extent of the marvelous shading in the underdrawing is a masterpiece, and unusual for an under drawing, but then, it was by Leonardo.

REGISTRATION OR PLUMB LINES

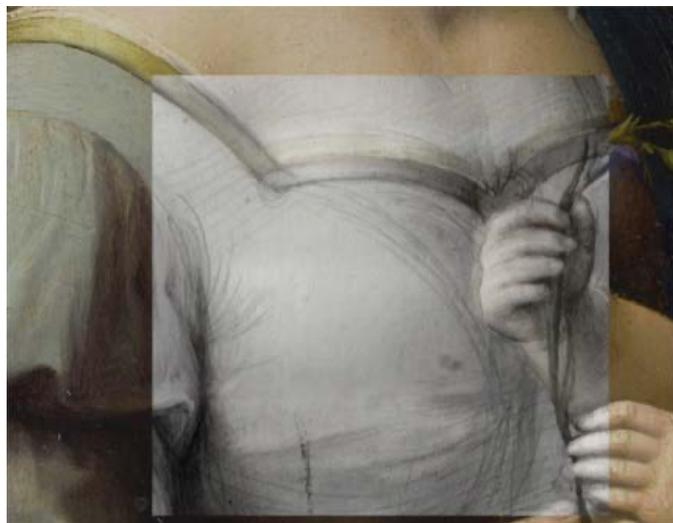
In the National Gallery Technical Bulletin, Volume 14, 1993 written a year after Penny's Burlington House article, Jill Durnkerton and Nicholas Penny joined forces in their article, "*The infra-red Examination of Rafael's Garvagh Madonna*". 44. Their article mentioned something significant about the *Madonna of the Pinks*, which they referred to as the *Madonna dei Garofani*. In the infra-red reflectogram image, which was assembled by computer, they located registration lines on the outside edges of the gesso, and in the case of the *Madonna of the Pinks* made with metalpoint, not scratched. The registration lines are significant, because they confirm the *Madonna of the Pink* was not assimilated from a previous drawing, but drawn directly onto the panel with small corrections.

In most cases these registration or plumb lines are indications of assistance in placing a drawing to trace or pouncing for transfer. However, in Leonardo's case with the *Madonna of the Pinks*, the registration lines assisted Leonardo in mathematically reducing the image of a larger painting of a Madonna onto the gesso primed board of the small "aide to prayer." Leonardo mathematically "pointed up" works, from which he made smaller to make them larger. He was also capable of mathematically reducing the image of one of his larger works to make it smaller. By using registration marks, Leonardo would have placed strings on them to create a grid to assist in his mathematical reduction, like he uses strings for the lines in the *Last Supper* for his one-point perspective.

Leonardo has been accused of being inferior in math, which is a falsehood. Instead, Leonardo had a natural appetite for mathematics. According to Serge Bramley, from 1490 he began filling his notebooks with square roots, multiplications, fractions, and dazzling figures, then large numbers to the power of three or four, with postulates, axioms, intoxicating, theorems, and enthusiastically recorded geospheres are dissected, slit, and subdivided to infinity. 45. Therefore, he was perfectly capable of mathematically reducing the painting. Form a large panel.

The reason there was not preparatory drawing for the *Madonna of the Pinks* was because he mathematically reduced it from a larger, lost painting. As a professional bronze sculptress, I have made a small model for a work that I have mathematically "pointed up" to make a monumental sculpture. It is just as easy to perform the process the other way to diminish it in size.

PINTIMENTO OR CHANGES



Madonna of the Pinks, Rafael Sanzio, infrared reflectogram taken by the scientists at the National Gallery, London.

The *Madonna of the Pinks* infrared reflectogram reveals Leonardo da Vinci's magnificent underdrawing. Nicholas Penny mentioned that the infrared reflectogram of the *Madonna of the Pinks* showed *pintemento*, or changes, which means it was not traced from a copy, but drawn directly on to the ground.

*"The Madonna of the Pinks, showing changes to the underdrawing. Changes to the composition are a well-recognized part of the creative process. **These changes would not be present in copies because the copyists would already be working from published images of the original.** Also, no copyist before the 20th-century (this painting is recorded well before) could have guessed that the underdrawing would one day be seen and used as a vital clue in identifying authenticity by comparison with other works by the artist."*

According to Nicholas Penny, slight and insignificant refinements to the drawing, in which indicated the Virgin's; face was slightly shifted. Alterations have been made in the Christ Child's forehead, cheek, and right shin; indications of *pintemento*. It is the contention of the author that it is highly possible it would have been copied by Leonardo himself from one of his lost Madonnas.



Madonna of the Pinks, Rafael Sanzio, infrared reflectogram taken by the scientists at the National Gallery, London reveals Leonardo da Vinci's magnificent underdrawing, detail.

Nicholas Penny mentions *pentimento* or changes in the window scene of *the Madonna of the Pinks*, which were found in the infrared reflectogram of the window scene taken by the scientists at the National Gallery shows the painting was drawn directly onto the gesso of the panel. 46.

It is significant to note, according to Nicholas Penny, the ground of the *Madonna of the Pinks* is a red-rust brown color like Leonardo's grounds. Maurizio Seracini conclusively remarked,

"It should be noted in all paintings generally accepted by Rafael, as widely published by scientific literature available on this subject, only a white ground layer made with gesso and animal glue has been found. Sometime in a single, other times a double layer, but there never was a colored ground with calcite." 47.

This excluded Rafael Sanzio as the author of the *Madonna of the Pinks*.

PAINT AND PIGMENTS

According to Nicholas Penny the paint and pigments used in the *Madonna of the Pinks* have been identified using microscopic investigation. They are all characteristic of paint used in Florence and Umbria in the first years of the 16th century, where and when Rafael was working.



The *Madonna of the Pinks*, Rafael Sanzio, 11" x 8.8" (27.9 cm x 22.4 cm.), oil on yew wood, National Gallery, London, 1507.

According to Nicholas Penny, paint taken from the *Madonna of the Pinks* contains:

- Predominantly oil medium.

- Azutite.
- Malachite.
- Lead-tin yellow.
- Ultramarine blue
- Slatey gray
- Deep moss green
- Lead white
- Powdered metallic bismuth

48.

The use of bismuth as a pigment is confined, so far as is known, to early 16th-century central Italian painting. 49. [How to spot a Raphael | Learn about art | The National Gallery, London](#)

Powdered bismuth crystals, a Late Gothic tradition of applying gold, was used in the red layers under gold leaf to enhance its sparkle. 50. [The use of powdered bismuth in Late Gothic painting and sculpture polychromy - ScienceDirect](#) It was a common practice during the Renaissance.

All of these paints and pigments listed by Nicholas Penny were taken from the *Madonna of the Pinks* by scientists at the London National Gallery. They are the same paints and pigments used by Leonardo da Vinci in Florence when Rafael was under his tutelage.

Apparently, the paintings done by Leonardo da Vinci cannot be faked by any other artist, and this one should not be misattributed to Rafael Sanzio. It was only with 20th-century scientific technology that the *Madonna of the Pinks* was confidently identified as Raphael's original, and that was by His intention was to attribute the little “*aid to prayer*” to Rafael Sanzio, who was inspired by Leonardo in Florence. Instead, his critique presented a grand case for the authorship to be assigned to the great Renaissance, Master Draftsman, Leonardo da Vinci.

According to Nicholas Penny’s critique of *Madonna of the Pinks*, he refers to Leonardo style and technique stating his:

- Subtly and assurance of the modeling.
- Delicacy and solidity of the handling.
- Predominantly oil.
- Shell gold for the haloes.
- No evidence of transference.
- Slight alterations, pentimento, are present, revealing it not to be a copy.

- The flower taken from Leonardo's *Madonna of the Carnation*.
- Comparison to Leonardo's *Benois Madonna*, her sleeve has a plasticity which owes much to Leonardo, with a similar bunching in the upper arm, a stiffened opening to the outer sleeve at the elbow, and a large fold. The ruffle at the end of the sleeve is turned back to reveal a lining.
- The open mouth of the Virgin, which is present in the *Madonna of the Pinks* is also present in Leonardo's *Benois Madonna*, which he adopted from Classical sculpture.
- There are no drawings by Rafael, which can be regarded with certainty as preparatory for the *Madona dei garofani*, the *Madonna of the Pinks*.
- Technical evidence and the high quality of the painting.

Nicholas Penny continued with information that pointed to a da Vinci authorship.

A manuscript catalogue by Tito Barberi, composed for visitors to Palazzo Cesi explicitly states that the Rafael was bought by Vincenzo Camuccini in Paris in 1810. (How did it get to Paris?) 51.

Barberi stated the claim that the *Madona dei garofani* had been made for Maddalena Degli Oddi must be regarded with skepticism, and his manuscript catalogue asserts it had been acquired from the heirs of the Oddi family in 1636 by a Frenchman. 52.

Barberi concluded that it was unsurprising so many copied were made of the *Madonna Madona dei garofani* the *Madonna of the Pinks*, given the picture's long stay in France. 53.

1507



Madonna Tempi at Atek, Leonardo da Vinci, misattributed to Rafael Sanzio, Pinakoteka, Munich. 30" x 30", 1507.



The *Madonna of the Pinks*, Rafael Sanzio, 11" x 8.8" (27.9 cm x 22.4 cm.), oil on yew wood, National Gallery, London, 1507.

Madonna Tempi at Atek, Leonardo da Vinci, misattributed to Rafael Sanzio, Pinakoteka, Munich. 30" x 30", 1507.

Rafael's most beautiful Madonna is considered to be the *Madonna Tempi at Ate*. The reason is because it reeks of Leonardo da Vinci's "magic touch." The feet of the Christ Child, which Rafael never conquered, especially the one showing the bottom of the foot, was obviously painted by Leonardo.

In the comparative analysis of the *Madonna Tempi at Ate* with Leonardo's *Madonna of the Pinks*, it is clear to see where the eclectic/parasite Rafael copied his idea, considering he drew very little of it. It is composed of Leonardo's pyramidal composition in which the body of the Madonna is turned at the same angle, although the legs are not included in the close-up view. Rafael mimicked her sleeve design with the ruffle on the bottom edge. The heavy presence of *sfumato*, which Rafael never achieved depended on Leonardo's "magic touch."

The head of Baby Christ turned in a different direction from his body is Leonardo's *contrapposto* pose. Like the Christ Child in the *Madonna of the Pinks*, the Christ Child in the *Madonna of the Tempi's* left leg is bent into an L for Leonardo although hidden under the Madonna's arm, and the Madonna's arm is bent into a V for Vinci.

Viewing the *Madonna of the Pinks* beside the *Madonna of the Tempi*, one can realize the original magnificence of the *sfumato* Leonardo bestowed on the living flesh of the Madonna and the Christ Child. Comparative analysis allows the viewer to imagine the softness of the baby's

cheeks, the delicateness of the baby's features, and the perfect roundness of his head. The face of the *Tempi Virgin*, appears to have been copied directly from the *Madonna of the Pinks*, and reveals the exact features of the face and the softness and delicateness originally present. The amount of Leonardo's "magic touch" he bestowed on the *Madonna of the Tempi* renders the painting to a perfection beyond Rafael's capability



Madonna Tempi at Ate. 1508, Pinakoteka, Munich. 30" x 30., detail, 1507.

A detail of the *Madonna Tempi* and the Christ Child's lifelike image, allows the viewer to examine the perfect head with the cowlick and the delicately painted hair, which was a feat beyond Rafael's capability. The half-closed, elongated lids were Leonardo's specialty. The half open mouth, Leonardo copied from Classical sculpture. The wisp of drapery falling from the Madonna's hair is an example of Leonardo's transparent handling of drapery, which no one was ever able to copy because of Leonardo's special formula of washing lead-white paint in vinegar,

which breaks it down into fine particles. 54. <https://www.nature.com/articles/s41598-020-78623-5>



La belle Jardiniere, Rafael Sanzio, oil on panel, 122cm x 80 cm, Louvre, detail, reverse image, 1507.

Madonna Tempi at Ate. 1508, Pinakoteka, Munich. 30" x 30", 1508, detail, 1508.

The *Tempi Madonna* was painted for the Tempi family and was bought by Ludwig I of Babaria in 1829. 55. [The Tempi Madonna | Oil Painting Information](#) No provenance is listed between 1508 and 1829, which is 321 years.

To conclude Christ Child in *the Madonna Tempi* and the Christ Child in *La belle Jardiniere* were painted by the same hand a year later is impossible to believe. It is obvious the *Madonna Tempi* was painted by different artist and that artist was Leonardo. The comparison between the shape of the heads, the 2.3 rds. pose which Rafael attempted to copy is lame. The handling of the features of the face and the shape of the face is different. The ears have different shapes, and the handling of the hair is significantly different. Rafael's wooly and cap like, Leonardo delicate and wispy.

Leonardo's final attempt to identify his hand in the *Madonna Tempi* was to incorporate three V's for Vinci into the halo of Baby Christ as secret signatures. It is entirely different in Rafael's *La belle Jardiniere*.



La belle Jardiniere, Rafael Sanzio, oil on panel, 122cm x 80 cm, Louvre, detail, reverse image, 1507.

Madonna Tempis at Ate. 1508, Pinakoteka, Munich. 30" x 30", 1508, detail, 1508.

Madonna of the Pinks,

With a reverse detail image of the head of the Christ Child in Rafael's *La belle Jardiniere*, presented with details of the heads of the Christ Child's in the *Madonna of the Tempis* and the *Madonna of the Pinks*, confirmation is concluded that they were not painted by the same person, and that Leonardo da Vinci painted the *Madonna Tempis at Ate* and the *Madonna of the Pinks*.



Studies of a Seated Female, Child's Head, and Three Studies of a Baby, Raphael Sanzi metalpoint; 12 x 15.3 cm, (4 3/4 x 6 in.) Cleveland Art Museum, from Rafael's "pink sketchbook," 1507.

"*Mise en page*, the French term for "*placement on a page*," refers to an artist's sketch combining numerous elements carefully arranged on a sheet of paper." 56. [Stories from Storage | Cleveland Museum of Art \(clevelandart.org\)](#)

"This drawing is from Rafael's "pink sketchbook," composed of ten sheets of roughly equal size that each portray variations of a mother and child. Today, six of the drawings at the Palais des Beaux Arts, Lille" two are at the British Museum: one is in a private collection; and one is in Cleveland. The small format of the sheets would have enabled the artist to carry the notebook as he traveled from Florence to Rome in 1508. Rafael used metalpoint, a technique popular in 15th- and 16th century Italy on a pink prepared surface. The pose of the infant's head in the drawing was that of the Christ Child in Leonardo da Vinci's Benois Madonna, in a private collection in Florence, with changes-such as the uplifted eyes and open mouth-made by Rafael. The curving back of the female nude is echoed in the roundness of the child's head. The three sketches of a reclining infant at the bottom of the sheet are freely handed and improvisational, relaying the child's squirming, continuous movement with repeated contour lines."

57. [Studies of a Seated Female, Child's Head, and Three Studies of a Baby | Cleveland Museum of Art \(clevelandart.org\)](#)

Careful scrutiny of the Rafael's *Studies of a Seated Female, Child's Head, and Three Studies of a Baby* reinforces the fact Leonardo was a strict, disciplined teacher and an extraordinary master draftsman, and that he actually worked on Rafael's drawings. This drawing exercise required Rafael to draw a baby in three different positions, which Leonardo corrected with darker lines.

The large, nude figure at the top of the page was perhaps, Gian Giacomo Caprotti, Leonardo's beloved Salai, who among other things, was his favorite model. He can be identified by his muscular build in which Leonardo posed him with his right arm bent into an L and his left leg bent into a V. It is interesting to note that he had high masculine breasts. The quality of the drawing demonstrated Rafael's lack of human anatomy and the proportions of the body. The darker lines indicate corrections by Leonardo. The repeated V's on the right thigh of the nude figure indicated that Leonardo put his marks on Rafael's drawing, the *Studies of a Seated Female, Child's Head, and Three Studies of a Baby*.

The beautiful head of the Christ Child head in the top right-hand corner is undoubtedly by the master hand of Leonardo da Vinci, to show Rafael how to paint the head of the Christ Child. It also proves that Leonardo drew on Rafael's drawings. It also indicates Rafael initiated the work, with Leonardo helping him draw it, then he painted on it so much that should be considered a masterpiece by his hand, not by the inferior artist and **parasite** Rafael Sanzio. The so called "*pink sketchbook*" was named because of the color of the paper the drawings are executed on. However, the paper was not pink, but prepared with a reddish-brown wash the color of Leonardo's adult hair and a secret signature. Rafael carried the "*pink sketchbook*" with him to Rome to get more mileage from Leonardo ideas and techniques.



Madonna Tempi at Ate. 1508, Pinakoteka, Munich. 30" x 30., 1507.

Salvatore Mundi, Leonardo da Vinci, oil on panel, 45.4 cm × 65.6 cm (25.8 in × 19.2 in) by Mohammad bin Salman, 1513.

Leonardo da Vinci drew and painted such a considerable amount on the *Madonna Tempi* that it cannot be assigned to Rafael Sanzio. An attribution to Leonardo can be compared to the *Salvatore Mundi*, which most leading scholars consider to be an original work by Leonardo, because of the high percent of the work that can be identified by his hand. The difference between *Salvatore Mundi* and the *Madonna Tempi* is that Rafael originated the drawing, which Leonardo worked on, then originated the painting. Then, Leonardo did the lion's share of the painting by bestowing upon it his "magic touch." The painting reeks of Leonardo, because he painted most of it. If it walks like a Leonardo, and quacks like a Leonardo, it is a Leonardo, just like the *Madonna of the Pinks*.

Salvatore Mundi is not a Christian painting. Leonardo d Vinci painted himself as Salvatore Mundi, the Savior of the World, to present himself as Christ in Vaprio in 1513 prior to painting *Mona Lisa*. Like *Mona Lisa*, Louvre, *St. John-Bacchus*, Louvre, and *St. John the Baptist*, Louvre, Leonardo painted himself as *Salvatore Mundi* as a transmutation of himself and his lover, Gian Giacomo Capotti his beloved Salai. The features of the face are mused together as *One* in *Universal Oneness* and the small beard is divided into a V for Vinci as a secret

signature. The arms are bent into an L and a V of his initials and the hands were originally signing a “d” for “da” and a V for Vinci. However, Melzi altered the right hand to display a two-finger blessing, and altered the left hand holding the orb, which were originally spread into a V for Vinci. 58. [\(44\) \(DOC\) Leonardo da Vinci's quest for immortality | sharron connelly - Academia.edu](#)
[\(44\) \(DOC\) LEONARDO DA VINCI'S UNFINISHED PORTRAITS FRANCESCO MELZI INHERITED AND FINISHED | sharron connelly - Academia.edu](#)

Duly considering death, on the 23rd. of April, Leonardo da Vinci gave his last will and testament bequeathing all of the books the Testator is at present possessed of, and the instruments and **portraits** appertaining to his art and calling as a painter to Francesco Melzi, Milanese nobleman from Vaprio. 59. Leonardo said **portraits**, not paintings, because the painting mentioned are transmutations of the young features of Leonardo and Salai as well as the terracotta portrait of Isabella d'Este, Kimbell, which is a teenaged **portrait** of Salai.

Rafael Sanzio copied everything he could from Leonardo da Vinci's, but he could not rise to his superior standard. After he left Leonardo, he returned to his old, accomplished style of Pietro Perugino. His work was not in the style of Leonardo before his two-year sojourn with the Renaissance Man, nor afterwards, when he returned to his old style taken from Pietro Perugino. This confirms Leonardo worked on Rafael's paintings while he was in Florence.

1508



La belle Jardiniere, the Beautiful Garden, Rafael Sanzio, oil on panel, 122cm x 80 cm, Louvre, 1507.

As repeatedly mentioned, Rafael did not know how to draw or paint feet or hands, and definitely not delicate hair like Leonardo. In Leonardo's absence Rafael's inability is clear.



La belle Jardiniere, the *Beautiful Garden*, Rafael Sanzio, oil on panel, 122cm x 80 cm, Louvre, 1507.

Preparatory Drawing for La belle Jardiniere, Rafael Sanzio, pen and brown ink over leadpoint, on tinted paper. 1507.

Raphael's painting, *La belle Jardiniere*, was believed to have been commissioned by the Siennese Patrician, Fabrizio Segardi in approximately 1507. It appears Leonardo assisted him with the drawing due to the dark correction lines and the feet, which he obviously painted. Raphael did not finish it before he departed for Rome.

1507-1508



St. John the Baptist, the Levite and the Phariasee, attributed to Giovanni Francesco Rustici.

For six months during the winter of 1507 and 1508 Leonardo spent in Florence working on the Rustic Bronzes. A note from the British Museum mentions the Rustici Bronzes states, “*begun in March 1508 in the house of Piero di Braaccio Martell, “...in the same house lived Gian Francesco Rustici, the sculptor of the Baptist between a Pharisee and a Levite, which stands over the north door of the Florentine Baptistery.” He wished no one to come near him except Leonardo.”* 60. During this, six months Leonardo was living with Rustici, he could not have helped Rafael Sanzio paint *La belle Jardiniere*. It was later finished by Ridolfo del Ghirlandaio after Rafael departed for Rome. 61. [La belle jardinière - Wikipedia](#)

It is clear to see Rafael copied Leonardo’s pyramidal composition in both the preparatory drawing and the oil panel, and copied, but reversed the layout of Leonardo’s *Burlington House Cartoon*, which represented the Virgin, the Christ Child and St. John the Baptist. Rafael’s method of painting the babies’ hair looks like the wool of a lamb instead of the delicate hair of the *Madonna of the Pinks*, which Leonardo painted with tiny brushes.

Copying his teacher’s manner, Rafael bent the arm of the Virgin into an L for Leonardo and bend the leg back into a V for Vinci. He bent babies’ limbs into L’s and V’s for Leonardo da

Vinci, not knowing they were Leonardo's secret signatures. Due to his lack of understanding of anatomy, Rafael did not allow for the proper proportion of the Virgin's legs in the painting.



La belle Jardiniere, Rafael Sanzio, oil on panel, 122cm x 80 cm, Louvre, 1507.

The parts of *La belle Jardiniere* Rafael did not finish appear to be the feet and hands, which he was not competent to achieve without the help of Leonardo's "magic touch."

In a detail of *La belle Jardiniere*, it is clear to see the feet are distorted and the toes wrap too far around the feet toward the heels. Their toes, and the toes of the Virgin, look like small, blown-up balloons, and the right foot of the Virgin is grossly too long. Baby St. John the Baptist's hand has no knuckles. Ridolfo del Ghirlandaio's knowledge of anatomy was about as poor as Rafael's, if he indeed finished the feet and hands.

Careful scrutiny of the *Preparatory Drawing for La belle Jardiniere* reveals Rafael's ill proportions of the babies' bodies. The Virgin's foot, which Rafael drew, is unnatural, but Leonardo obviously drew the feet of the babies for him. The master's 'magic touch' can be found in the drawing in the darker lines, where he touched-up. Leonardo identified part of the work by his hand by adding the silk scarf around the Virgin's left arm, which is tied in a knot, one of his secret signatures that can be found in his *Annunciation*, tied around Gabriel's arm.

Notice the face Rafael drew in the preparatory drawing is facing forward, but Leonardo helped him change it to a two-thirds pose in the painting, which confirms that Leonardo actually worked on Rafael's paintings. The parallel hatching in the preparatory drawing, Rafael copied from Leonardo, was applied slow, strained and in unequal strokes and is clearly distinguishable from the master's, parallel hatching, which he delivered with quick, deliberate, equally spaced parallel lines.



Studies for the Figure of Christ, Rafael Sanzio, pen and brown ink over lead point on tinted paper, 28.5 x 16.2 cm, Ashmolean Museum, University of Oxford, 1507.

Before he stayed with Rustici, Leonardo went to great lengths to teach Rafael how to draw babies' feet, a feat he never conquered, due to the dark corrections Leonardo made. The *Studies for the Figure of Christ* is a perfect example. He drew the baby's left foot on Rafael's paper to show him what the foot should look like, then had Rafael repeat his example three times. The darker lines on the feet Rafael drew appear to be corrections by Leonardo. The drawing also shows Rafael's ill attempt to copy Leonardo's parallel hatching. It also confirms Leonardo worked on Rafael's drawings.



La belle Jardiniere, Rafael Sanzio, oil on panel, 122cm x 80 cm, Louvre, 1507.

Madonna of the Rocks, Leonardo da Vinci,

Comparative analysis of *La belle Jardiniere* with the *Madonna of the Rocks*, Louvre is evidence Leonardo had his cartoon of the *Madonna of the Rocks* in Florence with him, where Rafael copied parts of it to create *La belle Jardiniere* including the rounded shape of the painting, the profile of Baby St. John the Baptist, the bent arm of Baby Christ, and possibly the 2/3 rds. profile of Gabriel, the kneeling Angel.

It appears he attempted to copy the head of Baby St. John the Baptist, but his attempt was unsuccessful and stiff. The foliage in the *Madonna of the Rocks*, may have given Rafael the idea for the foliage at the bottom of *La belle Jardiniere*.

1508

According to Serge Bramley, in the summer, Leonardo's Uncle Francesco da Vinci died, leaving him his money from his estate. 62. Leonardo repaid Piero Soderini the money he received for the unfinished *Battle of Anghairi* and was release from his contract. Leonardo returned to Milan under the patronage of King Louis XII to be with his friend, Charles d'Amboise, the governor of Milan, where his headquarters would be in the Corte Vecchio for the next five years. 63.

Toward the end of 1508 Rafael Sanzio was called to Rome after being introduced to Pope Julius II by Donato Bramante, a distant relative. 64. [Raphael \(artist\) – Wikipedia](#)

RAFAEL'S YEARS IN ROME WITHOUT LEONARDO

ROME

1508



THE VATICAN

RAFAEL'S YEARS IN ROME WITHOUT LEONARD.

According to Serge Bramley, in the summer of 1508, Leonardo's uncle, Francesco da Vinci, died leaving him his money from his estate. 65. Leonardo repaid Piero Soderini the money he received for the unfinished Battle of Anghairi and was released from his contract. He returned to Milan under the patronage of King Louis XII with his friend, Charles d'Amboise, the governor of Milan, where he lived in the Corte Vecchio for the next five years.

Using Leonardo da Vinci as a crutch, Rafael had gathered drawings Leonardo helped him with and drew on, and created his "*pink sketchbook*." He took it with him to Rome to get more mileage from Leonardo's ideas and compositions. This review will refer to a few of Rafael's many works to make the point that the **parasite** used Leonardo's drawings to put his own work together like pieces of puzzles, and return to his old, flat, lackluster Mannerist style of Perugino using an excessive amount of black.

According to the Cleveland Art Museum that owns some of the drawings from Rafael's "*pink sketchbook*,"

“He took parts and pieces from various drawings and put them together as his own and flipped over his compositions.” “He kept a “pink sketchbook” with drawings he copied from Leonardo for future reference to make salable works. It was composed of ten sheets of roughly equal size that each portrayed variations of a mother and child. The small format of the sheets would have enabled the artist to carry the notebook as he traveled from Florence to Rome.” 66. [Studies of a Seated Female, Child's Head, and Three Studies of a Baby | Cleveland Museum of Art \(clevelandart.org\)](https://www.clevelandart.org/exhibitions/studies-of-a-seated-female-childs-head-and-three-studies-of-a-baby)

Rafael packed away his “pink sketchbook” with the drawings he copied from Leonardo’s paintings and drawings, and fortified with ideas and styles and techniques he attempted to copy from Leonardo, and departed for Rome. He put together his work utilizing “parts and pieces and his flipped over compositions,” then still shading with black, returned to his old Mannerist style of Pietro Perugino. Without Leonardo’s “magic touch” in Rome, Rafael was on his own. He maintained a large workshop, and got more mileage from Leonardo’s work.



Portrait of Pope Julius II, Rafael Sanzio, on wood, 81 x 107 cm, Vatican, 1512.

Rafael Sanzio’s *Portrait of Pope Julius II*, was painted of the Pontiff in the pope’s his later years. Giorgio Vasari, wrote long after Pope Julian’s passing that, “*It was so life like and true it frightened everybody who saw it, as if it were the living man himself.*” Its amazingly lifelike appearance reveals it may have had a lot of assistance from one or more of the painters in his workshop.

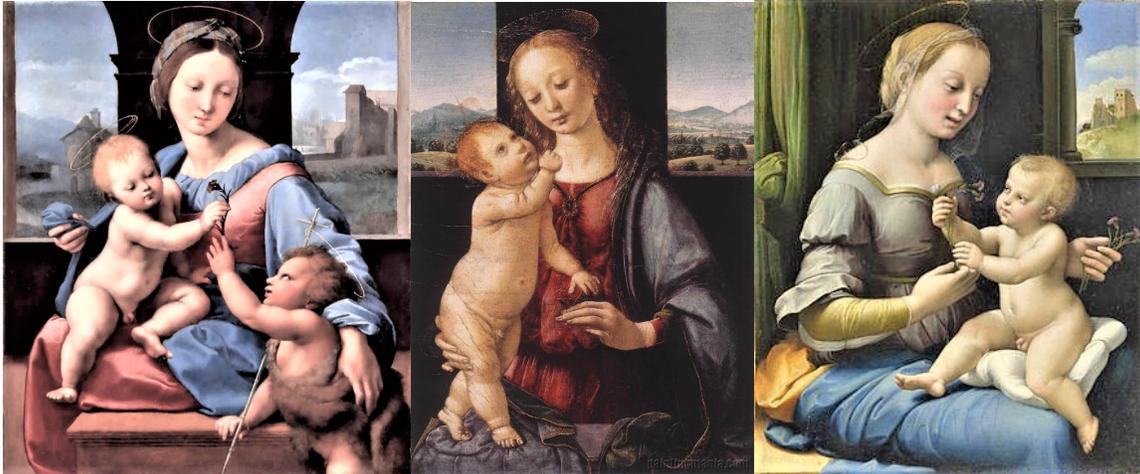
Rafael Sanzio, who was endowed with a handsome appearance and great personal charm was a favorite of the pope. He was so popular in Rome he was called the “*prince of painters.*”

“His first task in the city was to paint a cycle of frescoes in a suite of medium-sized rooms in the [Vatican](#) papal apartments in which Julius himself lived and worked; these rooms are known simply as the Stanze.” “The Stanza della Segnatura (1508–11) and Stanza d’Eliodoro (1512–14) were decorated practically entirely by Raphael himself; the frescoes in the Stanza dell’Incendio (1514–17), though designed by Raphael, were largely executed by his numerous assistants and pupils. 67. [Raphael - Last years in Rome | Britannica](#)

Raphael ran an unusually large workshop, which was enormously productive. Much of his work was designed by him and executed by the artists of his workshop from his drawings, with a considerable loss of quality. 68. [Albert Bierstadt Museum: Madonna of the Rose Raphael](#)



The *Garvagh Madonna*, Raphael Sanzio, oil on wood panel, 38.9 cm x 32.9 cm, (15 ½ in X 12 ¾ in), National Gallery, London. 1509-1510.



The *Garvagh Madonna*, Rafael Sanzio, oil on wood panel, 38.9 cm x 32.9 cm, (15 ½ in X 12 ¾ in), National Gallery, London. 1509-1510.

Madonna of the Pomegranate, Leonardo da Vinci, misattributed to Lorenzo de Credi, originally thought to be by Leonardo, oil on panel, (16.5 cm X 13.4 cm) National Gallery Washington, D.C. Washington, D.C., 1474-1480.

Madonna of the Pinks, Rafael Sanzio, oil on yew wood 11” x 8.8” (27.9 cm x 22.4 cm.), National Gallery, London, 1507.

The *Garvagh Madonna* is an example of one of Rafael’s paintings he executed in Rome in which he copied parts of Leonardo’s works. The Madonna is seated on a bench holding Baby Christ and taking a pink or dianthus from the hand of Baby St. John the Baptist, a flower he copied from Leonardo da Vinci’s *Madonna of the Pinks*. Rafael placed the babies on the same side of the Madonna as Leonardo’s *Cartoon of the Virgin and St. Anne*, National Gallery, London. He flipped Madonna’s body over from her direction in the *Madonna of the Pinks*, attempting to place her body in a giant L, not knowing it stood for one of Leonardo’s secret signatures. But he forgot to extend the drapery to include the rest of her legs, an indication of his poor knowledge of anatomy.

Rafael copied Leonardo’s the oval faces from Leonardo, and his *contrapposto pose*, another of his secret signatures, by turning the head of the Virgin in a different position than the body. He copied Leonardo’s pyramidal composition; another of Leonardo’s secret signatures, and he copied the bent limbs of the babies from the *Madonna of the Pinks*, which form L’s and V’s for Leonardo da Vinci.



The *Garvagh Madonna*, Rafael Sanzio, oil on wood panel, 38.9 cm x 32.9 cm, (15 ½ in X 12 ¾ in), National Gallery, London. 1509-1510, detail.

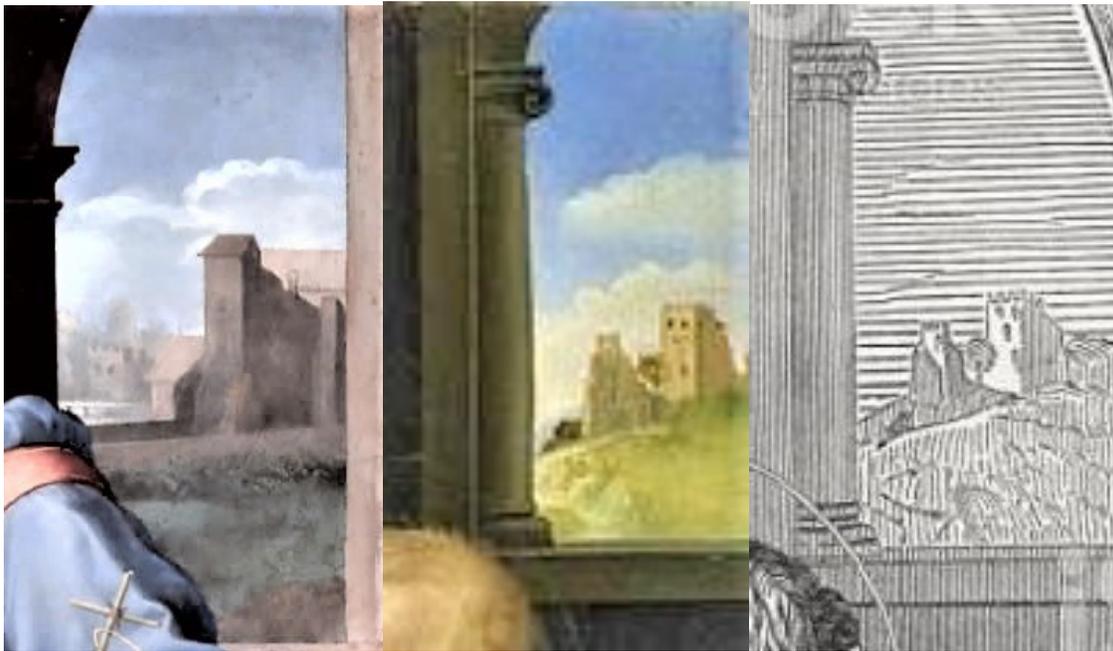
Without Leonardo's assistance to put his "*magic touch*" on Raphael's *Garvagh Madonna* he painted the babies lifeless and painted their hair in his usual manner like the woolly hair of a lamb.

The hand of Baby St. John the Baptist, which is reaching toward the flower appears to have a short finger. It is a bit strange that his staff, which is topped with a cross is ill placed and sticking through his halo.

"Plans for this painting appear in Raphael's sketch book which contains other Madonnas, and this one depicts Christ picking a carnation from John the Baptist's hand; this area of the painting in the center uses careful geometry that only Raphael could really have been responsible for.

The underdrawing of this painting appears very fine and delicate and probably was executed in hard black chalk; something that has only been revealed quite recently".

The perfectly oval head between vertical architecture is proof of Raphael getting increasingly interested in geometry.” 69. [The Garvagh Madonna – 1001 Articles \(wordpress.com\)](https://www.wordpress.com)



The Garvagh Madonna, Rafael Sanzio, oil on wood panel, 38.9 cm x 32.9 cm, (15 ½ in X 12 ¾ in), National Gallery, London, detail, 1509-1510.

Madonna of the Pinks, Rafael Sanzio, oil on yew wood 11” x 8.8” (27.9 cm x 22.4 cm.), National Gallery, London, detail, 1507.

Madonna of the Pinks, Rafael Sanzio, etching, 1507.

Raphael copied the window in the upper right-hand corner of the *Garvagh Madonna* from his etching, the *Madonna of the Pinks*, which he copied from the etching he copied from Leonardo's small “aid to prayer,” which he created for Queen Anne of Brittany in 1507. Raphael, the **eclectic parasite** got more mileage from copying Leonardo's *Madonna of the Pinks*.



Madonna and Child from Rafael's "pink sketchbook."

The *Garvagh Madonna*, Rafael Sanzio, oil on wood panel, 38.9 cm x 32.9 cm, (15 ½ in X 12 ¾ in), National Gallery, London. 1509-1510, detail.

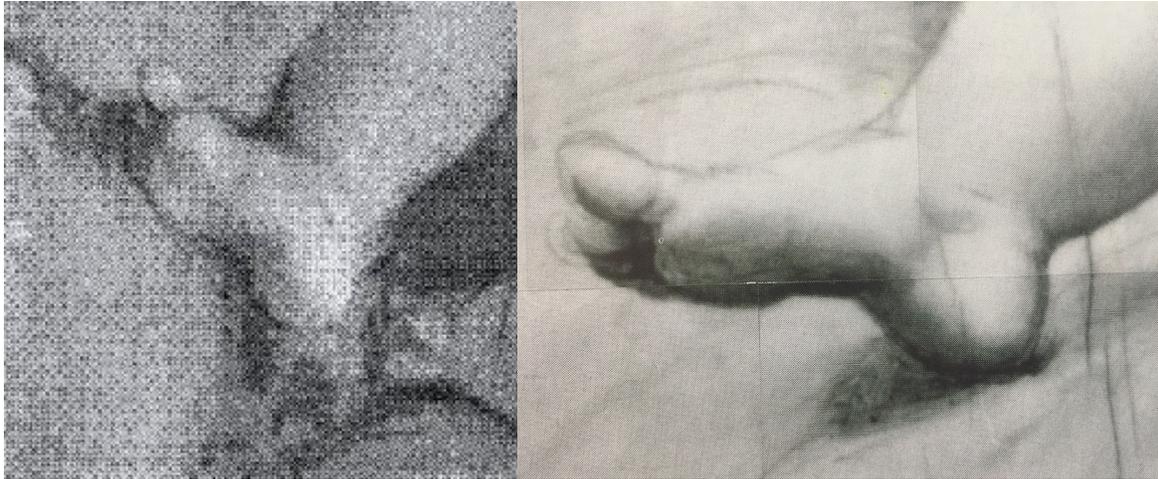
Close comparison of the "pink sketchbook" drawing of a *Madonna and Child*, which Rafael took with him to Rome with a detail of the *Garvagh Madonna*, it appears Rafael tilted the head of the drawing and drew the head of the *Garvagh Madonna* including the shape of the face, the half closed eyes and the shadow on the chin. He flipped the composition over and drew the curvature of the neck. He used the drawing to attempt to copy the baby, which Leonardo had drawn with a half open mouth, but gave up, and did it his own way. It is a study which Rafael prepared for the painting with the assistance of Leonard da Vinci, in 1508.



The *Garvagh Madonna*, Rafael Sanzio, infra-red photograph of the underdrawing.

It is interesting to note Nicholas Penny extensively included *Garvagh Madonna* in his article documenting the *Madonna of the Pinks* in the *Burlington House Cartoon*, and made many comparisons. The dark reinforcement lines on the underdrawing of the *Garvagh Madonna*, revealed by the infra-red photograph, were executed as corrections and drawings, which the author contends were made by Leonardo da Vinci in 1508. It appears Rafael took the completed drawing with him and painted it when he got to Rome. Without Leonardo's help, the drapery is shaded with black in his old style of shading, not in Leonardo's technique of *chiaroscuro* to

bring it into three-dimension, nor his famous *sfumato* or blending created with multiple layers of transparent glazes. The flesh of the figures glow in a strange manner with white and orange.



The *Garvagh Madonna*, Rafael Sanzio, infra-red photograph of the underdrawing, flipped and titled, detail.

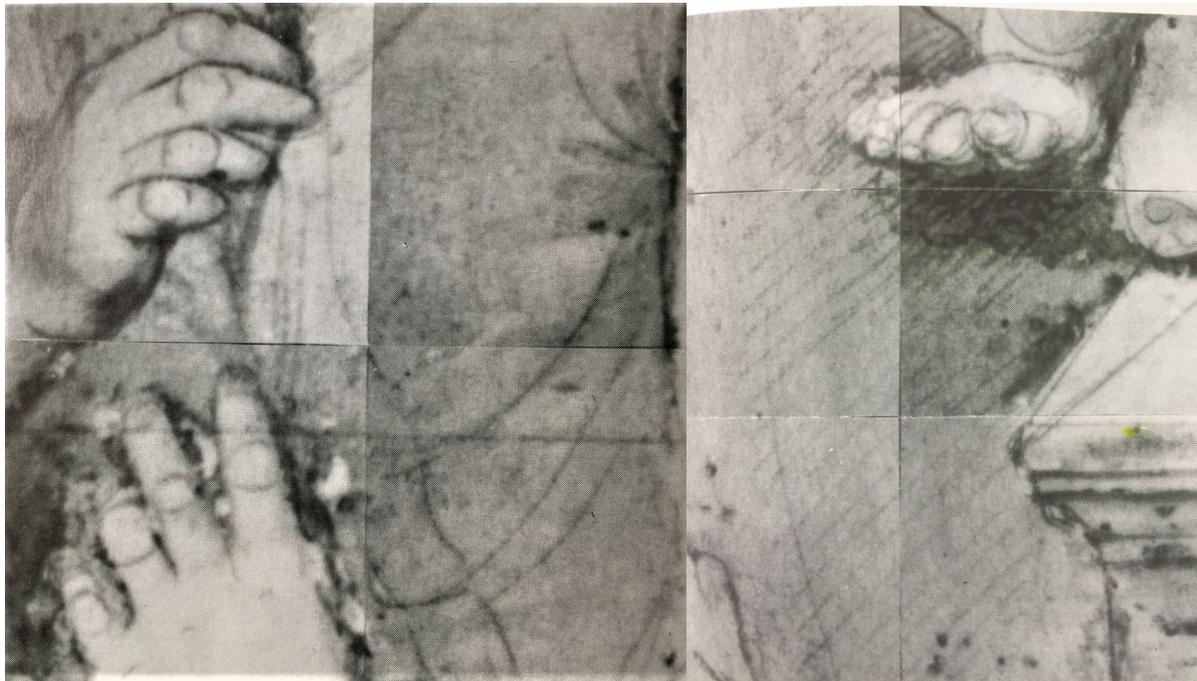
Because of Rafael's poor anatomical knowledge, it is obvious Leonardo drew the feet and the hands of the figures in the *Garvagh Madonna*. This detail of the computerized underdrawing of his left foot of the Christ Child, which has been flipped over and tilted, has been taken from the right foot of the Christ Child by Leonardo from his small painting, the *Madonna of the Pinks*, in which the master's hand is detected by the dark outlines and the shading.



The *Garvagh Madonna*, Rafael Sanzio, infra-red photograph of the underdrawing, flipped over detail.

Madonna of the Pinks, Rafael Sanzio, oil on yew wood 11" x 8.8" (27.9 cm x 22.4 cm.), National Gallery, London, 1507, detail.

Rafael attempted to copy the left hand of the Madonna from the right hand of the Madonna from Leonardo's *Madonna of the Pinks*. The flipped over image of the *Garvagh Madonna's* hand in comparison with the hand of the *Madonna of the Pinks* hand is undeniably and completely redrawn by Leonardo.

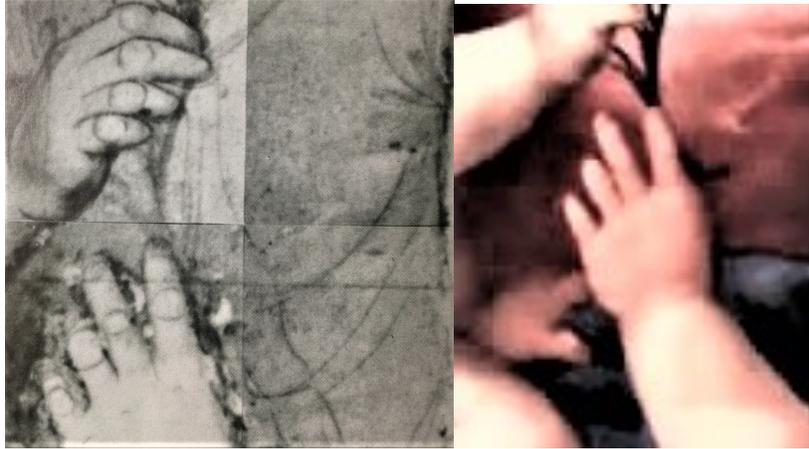


The *Garvagh Madonna*, Rafael Sanzio, computerized enhanced, infra-red photograph of the underdrawing, detail.

The *Garvagh Madonna*, Rafael Sanzio, computerized enhanced, infra-red photograph of the underdrawing, detail.

In these computerized infra- red images of the right hand of the Christ Child and the left hand of Baby St. John the Baptist, they clearly show Leonardo dark correction lines and the circles he drew to indicate knuckles. Circles were drawn by Leonardo to indicate knuckles for the toes of the right foot of Baby Christ.

The circled toes and the dark lines and oblique shading below and around the foot indicate techniques utilized by Leonardo to identify his hand in the drawing.



The *Garvagh Madonna*, Rafael Sanzio, computerized enhanced, infra-red photograph of the underdrawing, detail.

The *Garvagh Madonna*, Rafael Sanzio, oil on wood panel, 38.9 cm x 32.9 cm, (15 ½ in X 12 ¾ in), National Gallery, London. 1509-1510, detail.

Comparative analysis of the computerized enhanced ultra-red image of the underdrawing of the *Garvagh Madonna* with Rafael's painting, the *Garvagh Madoonna* reveals in Rafael's attempt to copy Leonardo's accurately drawn hand of Baby St. John the Baptist's left hand, but, he forgot to extend and shade the ends of the two fingers on the left of his hand, and they appear chopped off.



The *Garvagh Madonna*, Rafael Sanzio, computerized enhanced, infra-red photograph of the underdrawing, detail.

Madonna of the Pinks, Rafael Sanzio, oil on yew wood 11" x 8.8" (27.9 cm x 22.4 cm.), National Gallery, London, 1507, detail.

Comparative analysis between the features of the faces of the Christ Child in the *Garvagh Madonna's* computerized enhanced, infra-red photograph, and a computerized image of the Christ Child from Leonardo's *Madonna of the Pinks*, reveals Leonardo drew the face on Rafael's lopsided head. Although the head in the *Garvagh Madonna* is tilted, the features were obviously drawn from the *Madonna of the Pinks*. The eyes, the mouth, and the chin are almost an exact copy of Leonardo's *Madonna of the Pinks*.

With Rafael's effeminate countenance, and his mannerly, courteous, and cunning ways he was able to con Leonardo into working excessively on this drawing, on which Leonardo was more than eager to do so. But, when he took the drawing with him to Rome, Rafael had to paint the *Garvagh Madonna* all by himself.



The *Garvagh Madonna*, Rafael Sanzio, The *Garvagh Madonna*, Rafael Sanzio, oil on wood panel, 38.9 cm x 32.9 cm, (15 ½ in X 12 ¾ in), National Gallery, London. 1509-1510, detail.

Madonna of the Pinks, Rafael Sanzio, oil on yew wood 11" x 8.8" (27.9 cm x 22.4 cm.), National Gallery, London, 1507, detail.

The most tale-tale item in Rafael's *Garvagh Madonna* that proves Leonardo extensively worked on the drawing, is the **knot** in the right hand of the Madonna. He included it as a secret signature to identify his work on the composition and the drawing, like he did in other works before and after the *Madonna of the Pinks*. Remember...the knot is one of Leonardo's secret signatures.

THE MADONNA OF THE ROSE



Madonna of the Rose, Rafael Sanzio, 103 cm × 84 cm (41 in × 33 in) Museo del Prado, Madrid, 1518-1520.



Madonna of the Rose, Rafael Sanzio, 103 cm × 84 cm (41 in × 33 in) Museo del Prado, Madrid, 1518-1520.

Madonna of the Pinks, Rafael Sanzio, oil on yew wood 11" x 8.8" (27.9 cm x 22.4 cm.), National Gallery, London, 1507.

The distorted bodies of the figures in Rafael's *Madonna of the Rose* are an anatomical disaster, which reveals his poor knowledge of anatomy. He made the head of the Christ Child too small for his body, and the lower arm of Baby St. John the Baptist too long.



A

Madonna of the Rose, Rafael Sanzio, 103 cm × 84 cm (41 in × 33 in) Museo del Prado, Madrid, 1518-1520, detail.

The head of the Madonna in the *Madonna of the Rose* can be considered to be one of the most beautiful in the world. That is because it was painted by Leonardo da Vinci. It is clear to see he bestowed his “*magic touch*” upon it, to the point where Rafael’s ability and style is unrecognizable. Perhaps, that is why the attribution of the *Madonna of the Rose* is uncertain.

70. [Madonna of the Rose - Raphael Sanzio \(Raffaello\) - Gallery - Web gallery of art \(allart.biz\)](#)

It is generally assigned to a date of 1518 to 1510, when Rafael Sanzio was in Rome. However, it appears to have been painted in Florence in 1507 after Leonardo had painted the *Madonna of the Pinks*, and before he sent the *Madonna of the Pinks* to Milan with Pandolfini to present it to King Louis XII for his wife, Queen Anne of Brittany. Rafael was incapable of painting the beautiful face of the Virgin and the face of St. Joseph.

*“Originally painted on panel, the composition may have been transferred to canvas during the first half of the nineteenth century, when its dimensions would have been modified (from 96.8 x 81.0cm) and a lower section added, bearing the rose that gives the work its popular name. The absence of the original support and the degree of surface abrasion **make it difficult to date**, but it may have been painted around*

1517. *The circumstances surrounding the work's commissioning are unknown, although there is no doubt about its attribution to Raphael. It recalls the influence of Leonardo and the transparency of the flesh tones are rendered with very thin coats of paint, and the shadows and hair approach the levels of transparency.*" 71. [Madonna of the Rose - Raphael Sanzio \(Raffaello\) - Gallery - Web gallery of art \(allart.biz\)](#)

The fact that it was difficult to date confirms an earlier date of 1507 while Rafael was still with Leonardo, because the transparency of the flesh tones rendered with very thin coats of paint, the shadows and hair approaching the level of transparency with Leonardo's corrections, which can be identified as Leonardo's techniques. This confirms that Leonardo **painted on Rafael's Madonna of the Rose, and painted on it a lot.**

The beautiful face of the *Madonna of the Rose* was undoubtedly painted by Leonardo, because of the lifelike transparency of the flesh tones rendered with very thin coats of paint and brought into three-dimension with shadows. The bowed head, the heart shaped face, the thin brows, nose and mouth are heavily reflective of the Louvre Madonna in Leonardo's *Madonna of the Rocks*, which he obviously had the cartoon with him in Florence in 1507.

The faces of both infants are pinched and in profile, because Rafael had difficulty with Leonardo's famous 2/3 rds. Faces. A piece of an eye and a small trace of a cheek can be seen on the right side of the Christ Child's hand in his futile attempt. Their hair is unnatural, thick, and wooly, unlike the dainty, wispy hair of Leonardo's Christ Child in the *Madonna of the Pinks*. Careful examination reveals that Leonardo added soft, delicate curls over their thick, wool caps trying to make their hair look better, like he did in Baby St. John the Baptist's hair in Rafael's *Madonna of the Goldfinch*. The Madonna's magnificent, transparent veil is unmistakably by Leonardo's hand, because no one has ever been able to copy his technique of obtaining submicrometric chrysellites from washing lead white in vinegar. 72. [Microchemical analysis of Leonardo da Vinci's lead white paints reveals knowledge and control over pigment scattering properties | Scientific Reports \(nature.com\)](#)

The feet of Baby Christ in the *Madonna of the Rose* were obviously copied from the feet of Baby Christ in Leonardo's *Madonna of the Pinks*. Due to his poor anatomical skills, Rafael hid the babies' hands and the left hand of the Madonna. The right arm of the Madonna is curved and without room for an elbow, and she has no arch across the top of the hand.

Rafael attempted to copy Leonardo's contrapposto pose by twisting the body of the Virgin, in his *Madonna of the Rose*, but the result was a disjointed figure, whose legs are not connected to her body.



Madonna of the Pomegranate, Rafael Sanzio, Albertini, Vienna, black and gray chalk, Uffizi, 1504.

Madonna of the Rose, Rafael Sanzio, oil on panel, transferred to canvas, 103 cm × 84 cm (41 in × 33 in) Museo del Prado, Madrid, 1507.

Rafael took many ideas from Leonardo's *Madonna of the Pinks* and it appears he used the head of the Madonna from his drawing, the *Madonna of the Pomegranate*, as a guide to draw the head, which he copied from Leonardo's cartoon of the *Madonna of the Rocks*, Louvre

It is also possible Rafael copied the title from one on Leonardo's missing painting of baby Christ holding a rose, and it is interesting to note a piece of canvas was added later on the bottom to which a rose was placed. Resorting to his old Mannerist style he reverted to his excessive amount of black.

THE SISTINE MADONNA



The *Sistine Madonna*. Gemäldegalerie Rafael Sanzio, oil on canvas, 104 cm x 77 cm (265 cm x 196 cm) Alte Meister in Dresden, Germany, 1512–1514.

The *Sistine Madonna* was painted by Rafael Sanzio for the Benedictine Monks of the San Sisto Monastery Piacenza, from which it took its name. It was painted a few short years before the artist's death in c. 1514. It is believed to be the last painting completed by his own hand.

The Madonna is holding the Christ Child, and is elevated in heaven between two benevolent Saints Sixtus and Barbara. Two cherubs at the bottom are resting on their elbows and gazing up at the Virgin Mother. 73. [The Sistine Madonna by Raphael - Facts & History of the Painting \(totallyhistory.com\)](https://www.totallyhistory.com/2015/05/14/the-sistine-madonna-by-raphael-facts-history/)

The vision from heaven is presented between curtains, a device that had been used by old Masters as a “*trompe-l'oeil*” way of drawing the viewer into the composition. 74. [Sistine Madonna - by Raphael \(raphaelpaintings.org\)](http://www.raphaelpaintings.org/sistine-madonna)



Sistine Madonna, Gemäldegalerie Rafael Sanzio, oil on canvas, 104 cm x 77 cm (265 cm x 196 cm) Alte Meister in Dresden, Germany, 1512–1514, detail.

Madonna of the Rose, Rafael Sanzio, oil on panel, transferred to canvas, 103 cm × 84 cm (41 in × 33 in) Museo del Prado, Madrid, 1507, detail.

Comparative analysis of a detail of the Madonna in the *Sistine Madonna*, with a detail of the Madonna Leonardo painted on Rafael's *Madonna of the Rose* is astounding. The painting techniques are so completely different they look like they were painted by different artist, because they were. Leonardo painted so much on the head and shoulders of the *Madonna of the Rose* that it became his work, not Rafael's.

Rafael copied many techniques from Leonardo. He painted an oval face on his *Sistine Madonna*, which copied from Leonardo, then, he completed it without expression. He painted the Christ Child's head in a 2/3 rd.'s. pose, one of Leonardo's techniques, but connected no emotional gaze between the Madonna and the Christ Child.

Her right arm is curved without the indication of an elbow, like he drew the elbow of the Madonna in the *Madonna of the Rose*. The Christ Child little hair is thick and shaggy, and he used an abnormal amount of black mixed with the colors of her garment for shadows. The supposed transparent scarf around her neck is not transparent at all, because Rafael did not know Leonardo's technique.

Leonardo's excessive work on the head and shoulder of Rafael's *Madonna of the Rose* reeks with his majesty. He painted her face with multi layers of glazes to make her come alive. Her soft expression lights the hearts of man, and was patterned after his *Madonna of the Rocks* in the Louvre. Her transparent veil was painted with tiny brushes with lead-white paint dissolved in vinegar to make the minute particles small enough to achieve transparency.

The pigment analysis of Rafael's Sistine Madonna reveals the usual pigments of the Renaissance period; malachite, lead white, lead-tin-yellow, orpiment, and ultramarine. 75. [Sistine Madonna - Wikipedia](#) Leonardo used these pigments when Rafael studied with him with the exception of orpiment, which he had ceased to use because it was toxic.

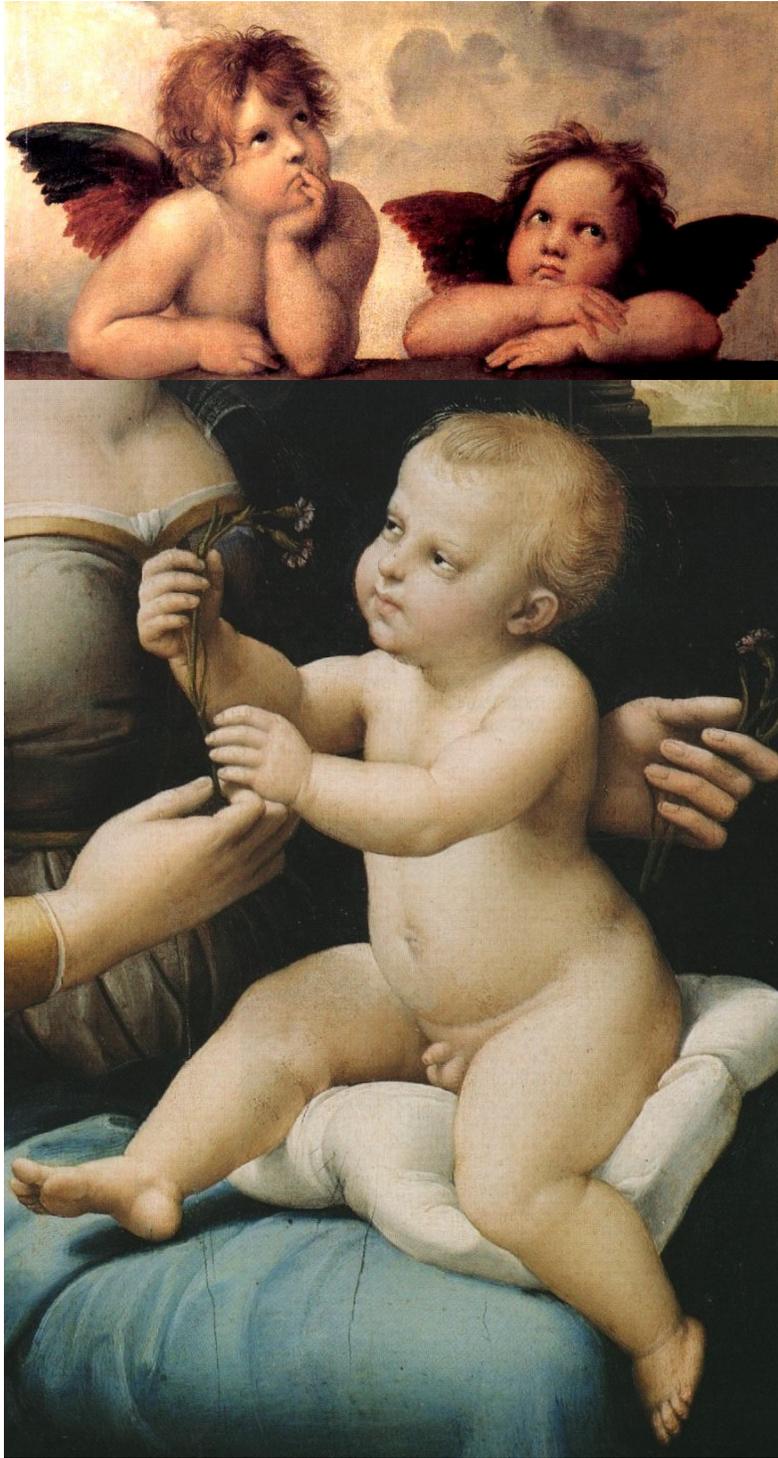


Sistine Madonna, Gemäldegalerie Rafael Sanzio, oil on canvas, 104 cm x 77 cm (265 cm x 196 cm) Alte Meister in Dresden, Germany, 1512–1514, detail.

The cherubs or putti at the bottom of the *Sistine Madonna* are one of Rafael's great achievements. On his own, he painted these adorable winged angels with delightful expressions and natural poses. Two theories arise concerning their legend.

“These putti have inspired legends of their own. According to a 1912 article in Fra Magazine, when Raphael was painting the Madonna the children of his model would come in to watch. Struck by their posture as they did, the story goes, he added them to the painting exactly as he saw them. 76.

Another story, recounted in 1912's St. Nicholas Magazine, says that Raphael rather was inspired by two children he encountered on the street when he saw them "looking wistfully into the window of a baker's shop." 77.



Sistine Madonna, Gemäldegalerie Rafael Sanzio, oil on canvas, 104 cm x 77 cm (265 cm x 196 cm) Alte Meister in Dresden, Germany, 1512–1514, detail.

Madonna of the Pinks, Rafael Sanzio, oil on yew wood 11" x 8.8" (27.9 cm x 22.4 cm.), National Gallery, London, 1507, detail.

Comparative analysis between the adorable putti in in Rafael's detail of his *Sistine Madonna* and Leonardo's detail of Baby Christ in his *Madonna of the Pinks* reveals a glaring contrast in styles. Rafael's vision of his little cherubs was taken from real children with real poses and personalities, and painted in his own, comfortable style. In striking contrast, Leonardo da Vinci's vision of his Christ Child was taken from his immitigable imagination of a Classical, idealistic baby, whose little limbs were bent in to his initials, L 's and V 's for Leonardo da Vinci. The child was painted by the Renaissance master with layers of glazes to make his flesh come alive. The delicate wisps of his Christ Child's hair were palinted with tiny brushes and endowed with soft curls, reminiscent of Baby Christ in his *Madonna of the Rocks*. His little hand is clutching the pink, the flower he named the painting, as was his habit.



Madonna of the Pinks, Rafael Sanzio, oil on yew wood 11" x 8.8" (27.9 cm x 22.4 cm.), National Gallery, London, 1507.

Leonardo conveyed a special, emotional message in his *Madonna of the Pinks*. The Madonna's half-closed eyes bestow an unmistakably unconditional love upon the Christ Child, a technique not attained by Rafael Sanzio in his *Sistine Madonna*.

CHRIST ON HIS WAY TO CALVARY



Christ on His way to Calvary, Rafael Sanzio, oil on panel transferred to canvas., 318 cm x 229 cm, Museo del Prad, 1515-1516.

THE TRANSFIGURATION



The *Transfiguration*, 1520, tempera on wood 410cm x 279 cm (160 in x 110 in) Vatican Museum Pinacoteca Vaticana, 1517.

In 1517 Rafael Sanzio received the commission for the *Transfiguration* from Giulio Cardinal de Medici, who became Pope Clement VII after the death of his cousin of Pope Leo X,

who died in 1521. 80. [Pope Clement VII - Wikipedia](#) It is a complex composition of tension and violence in which the composition is divided in to two distinct parts. One is the Miracle of the Possessed boy on the lower left. The other is the *Transfiguration* of Christ, who is floating from the clouds from Mount Tabor accompanied by Moses and Elijah with his decuples on the ground. The painting was executed by Rafael in his comfortable Mannerist style of Perugino. 81. [Raphael - Last years in Rome | Britannica](#)

The Transfiguration is a perfect example of Rafael's work after he left Leoanrdo and had to paint without his "magic touch." However, he used ideas and techniqued that he copied from him, including the foreshortened hand of the seated figure oim thje bopttom right-hand corner, which he coied form the hand of the Madonna from Leonardo's cartoon of his *Madonna of the Rocks*, Louvre.

Although he painted the faces of a great number of figures in profile, he painted many in the 2/3 rds. pose he copied from Leonardo, and created emotional tension by having several figures gazws meet, which he copied from Leoando, along with the bent limbs of several figures, wich he copied from Leoanrdo's *Madonna of the Pinks*.

Retuning to his old, mannerist style of Perugino, Rafael shaded with black and used an excessive amount of black in the painting. While studying with Leonardo he improved and made his figures more three-dimensional, his drapery more flowing, and more contour around the bodies.

Rafael's poor anatomical skills are evident in the *Transfiguration*. The seated figure on the bottom left onlyhas one leg, and the toes of the kneeling ladly opposite him has the toes on her left foot much too long.the left lhand of the Posessed boy on theleft has a distorted and , becaue his middle fingers ar too short. The lower legs of the floating Christ are too short, created in Rafael's flutil attempt to make them appear to bend slightly backwards.

The hair and beards of the male figure are thick and wooly, not like the delicately painti hair in Leonardo da Vinci's *Madonna of thePinks*.

THE MADONNA OF THE PINKS CONTINUED JOURNEY JOURNEY TO ENGLAND

PARIS

1810.

According to Nicholas Penny in his article, Tito Barberi composed a manuscript catalogue for visitors to the Palazzo Cesi, which explicitly states the Rafael was bought by Vincenzo Camuccini in Paris in 1810. However, it was only a list in a catalogue, therefore, it appears to have only been Rafael's etching of his *Madona dei garofan*. Penny mentions that the Barberi catalogue does not disclose from whom Camuccini bought the *Madonna dei garfani*, but asserts it had been acquired from heirs of the Oddi family in 1636 from a Frenchman.

Leonardo's *Madonna of the Pinks* was attributed to Rafael in part by Nicholas Penny, because of the connection with the Oddi family, and because the etching was assumed to have been commissioned by the very religious Maddalena degli Oddi, due to the modest alteration of the neckline.

1814

After Leonardo sent the *Madonna of the Pinks* to King Louis XII for a present for his very religious wife, Queen Anne of Britany, he presented it to her at Fontainebleau, at the outskirts of Paris. The *Madonna of the Pinks* remained in the Royal Collection in Fontainebleau until after April 6, 1814, when Napoleon Bonaparte abdicated and was left penury. 82. [Napoleon I - Downfall and abdication | Britannica](#) At that time, it appears he was forced to sell part of the Royal Collection because he was in need of money. Apparently, his sales included Leonardo's *Madonna of the Pinks* to an unknown buyer in Paris. The *Madonna of the Pinks* had remained in Paris for a total of 318 years.

According to Nicholas Penny, "*Barberi concluded by observing that it was unsurprising that so many engravings should have been made of the painting, di bulino francese' given the pictures long stay in France.*" 83.

1825

Penny stated, "*The Camuccini were obliged to list their best paintings in 1825, but they did not include the Madonna dei garfani.*" The reason the Camuccini did not include their *Madonna dei garfani.*" was because Vincenzo Camuccini's purchase in Paris in 1810 was Rafael's etching, not Leonardo's small painting, the *Madonna of the Pinks*. 84. The work could not have been Leonardo's *Madonna of the Pinks*, which Vincenzo Camuccini bought in Paris in 1825, so it must have been Rafael's etching.

1828

Eleven years later, in 1828, the *Madonna of the Pinks* was bought by Vincenzo Camuccini in 1828 in Paris. Penny stated, "*...but I suspect that the painting The Madonna dei garofani was acquired there (in Paris) by Vincenzo or on his behalf not long before the end of 1828.*" 85.

These two statements by Nicholas Penny confirm that Camuccini purchased two *Madonna dei Garofani's*, and because he had purchased the etching from a Frenchman, who had acquired it from heirs of the Oddi family, he assumed Leonardo's small, *Madonna of the Pinks*, from which Rafael had copied the etching, was also by Rafael.

The connection between Leonardo's Rafael and the Oddi family was a logical assumption by Penny, because Camuccini had several paintings by Rafael in his collection. Therefore he, assumed Leonardo's *Madona dei garofani* had been made for *Maddalena degli Oddi*, in Perugia, because Maddalena had commissioned the *Coronation of the Virgin* from Rafael. Even Penny had his doubts. He concluded, "*... that assumption must be regarded with skepticism.*" 86.

CAMUCCINI PURCHASED TWO MADONNA DEI GAROFANI'S.

- 1. Rafael's etching, the *Madonna dei Garofani*, which he copied from Leonardo's *Madonna of the Pinks*.
- 2. Leonardo da Vinci's small, "*aid to prayer*", oil on yew wood masterpiece., the *Madonna of the Pinks*.

1853

In 1853 the *Madonna of the Pinks* was bought by Algreon the 4th Duke of Northumberland, together with the Camuccini Collection consisting of 74 paintings. In the early 19th century, the painting was one of the highlights of the Camuccini collection in Rome and continued to be esteemed when acquired by the Duke of Northumberland. 87. [The Madonna of the Pinks | Close Examination | National Gallery, London](#)

1854

In 1854 the great scholar, Gustav Waagen, visited Alnwick Castle in England, where he viewed Camuccini's attributions that belonged to the Duke of Northumberland. "*But of the Madonna dei garofani, he noticed that, of all the numerous specimens of the pictures I have seen, none appear to me so well as entitled to be attributed to his hand as this.*" He is referring to Rafael, whom Camuccini believe to be the author. 88.

1991

In 1991 Nicholas Penny visited Alnwick Castle and was struck by a *pentimento* where the landscape runs through the tower in the background. He concluded such an alteration would be highly unusual in a copy. The painting was brought to London for examination. In the optimal light of the conservation studio and with the aid of an infrared reflectogram the work's exceptional quality became apparent. 89. Penny conducted intense scrutiny of the painting and immeasurable research. The scientists at the National Gallery, London performed art forensics on the painting and the conclusion was it was an original painting by Rafael Sanzio.

2004

In 2004, After a major public appeal the *Madonna of the Pinks* was bought in 2004 by the National Gallery from the Duke of Northumberland for **£34.88 million**, a great price for an original painting by the great Renaissance Master, Leonardo da Vinci.

THE STYLE AND TECHNIQUES LEONARDO DA VINCI UTILIZED IN
THE MADONNA OF THE PINKS



Self-Portrait of Leonardo da Vinci, Musee Thomas Henry, Cherbourg, France.

In his obsessive quest for immortality, Leonardo da Vinci captured his image and his initials in his art and looped his work together as *One in Universal Oneness*, which is also a way to identify his work. He used:

- Metalpoint (silverpoint) and black chalk to draw.
- *Pyramidal composition* that formed triangles in which the three corners make capital V 's for Vinci as a secret signature.
- *Chiaroscuro*/light and dark that gave his figures and objects three dimension.
- *Contrapposto poses*, which create a divine spiral, one of his secret signatures
- Bent the limbs of his figures into L 's and V 's of his initials as a secret signature
- *Sfumato*, or blending, in which he blended his forms into *One in Universal Oneness* using multiple layers of thin glazes and blending with the heel of his palm.
- Perfection, harmony, and an emotional interaction between his figures
- Left-handed execution of his work. He was known to have been left-handed.
- *Universal Oneness*, in which everything becomes *One*. To achieve this, Leonardo connected his works together by putting part of one into another to become Universal Man. That means Leonardo copied the *Madonna of the Pinks* from a previous painting and then put part of the *Madonna of the Pinks* into other works.
- Painted transparent drapery, which no one could copy with his unique technique of dissolving his lead-white paint in vinegar to create multiples sizes of the crystallites, although different grades are present in the *Virgin and Child with St. Anne*, National Gallery, London.
- Smoothed his paint with the heel of his hand.
- No brush strokes can be observed.

“M. Franck, consultant scholar at the Armand Hammer Centre for Leonardo Studies in Los Angeles, believes that the Mona Lisa was painted in hundreds of sessions with a technique of ultra-fine hatching – or criss-crossing of brush strokes - some as tiny as one-fortieth of a millimetre long.

He says layers of extremely diluted oil paint were piled up on one another over many years - using perhaps 30 "coats" of paint in all.

For his finer work, Leonardo probably painted with a brush in one hand and a magnifying glass in the other.

It was through this method, M. Franck says, that Da Vinci achieved the sublime effects which astonished and irritated fellow Italian painters at the time and have puzzled art historians ever since.

“Specialists from the Center for Research and Restoration of the Museums of France found that da Vinci painted up to 30 layers of paint on his works to meet his standards of subtlety. Added up, all the layers are less than 40 micrometers, or about half the thickness of a human hair.” 90. [Leonardo Da Vinci and his Micro-Brushes | KD's Stolen History Blog](#)



The *Madonna of the Pinks*, Leonardo da Vinci, misattributed to Rafael Sanzio, 11” x 8.8” (29 cm x 23 cm.), oil on yew wood, National Gallery, London, 1507.

CONCLUSION

It is the opinion of the author, Sharron Connelly, based on the due diligence of the documentation presented in this article, that the *Madonna of the Pinks* is an autograph work by Leonardo da Vinci. Examples of Rafael Sanzio's work has been presented and critiqued to demonstrate the glaring differences between their styles and techniques before Leonardo, with Leonardo, and after Leonardo.

- Rafael's early years in Umbria before Leonardo, in which Giorgio Vasari made reference to him copying the manner of his teacher, Pietro Perugino.

"It is a very notable thing, Rafael studying the manner of Pietro Perugino, imitated it in every respect so closely, that his copies could not be distinguished from the master's originals and it was not possible to see any clear difference between his works and Pietro's as is still evident from some figures in a panel in S. Francesco at Perugia, which he executed in oils for Madonna Maddalena degli Oddi." 91.

- Rafael's four years on and off in Florence with Leonardo.

"I will not refrain from saying that it was recognized, after he had been in Florence, that he changed and improved his manner so much, from having seen many works by the hands of excellent masters, that is had nothing to do with his earlier manner' indeed, the two might have belonged to two different masters, one more excellent than the other in painting." 92.

That master was Leonardo da Vinci, because he progressively put his 'magic touch' on Rafael's paintings until they were practically his own. The longer Rafael studied under Leonardo, and the more he charmed him, the more he worked on his paintings, until, most of the work was by Leonardo.

- Rafael's years in Rome without Leonardo.

Rafael could not rise to Leonardo da Vinci's standard. Although he took his "pink notebook" with him to Rome, which contained drawings he copied from Leonardo, it was to no avail, he learned little from Leonardo and returned to his old manner, the Mannerist style of Pietro Perugino.

It is time for the *Madonna of the Pinks* to be returned to the *oeuvre* of the great, Italian Master, Renaissance Man, Leonardo da Vinci.

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