Leonardo da Vinci, Pictures Within Pictures, Outside the Box, Outside the Frame, da Vinci Discoveries

*Leonardo da Vinci’s, pictures Within Pictures, Discovered by Michael W. Domoretsky 2005~2007*

Ipswich, MA August 05, 2007 --(PR.com)-- Leonardo da Vinci "Pictures Within Pictures" Outside the box, outside the frame. Researched, discovered and documented in 2005, the perpendicular reverse mirror image process and the optical illusion, both invented and applied to Leonardo’s masterpieces, discovered by Michael W. Domoretsky of Boston, Massachusetts, five hundred years after Leonardo da Vinci’s lifetime.

The DaVinci project has been under way since 2005 with hundreds of “Pictures within Pictures.” They are in the process of building a comprehensive documentary presenting these extraordinary findings.

Leonardo da Vinci, Pictures Within Pictures, outside the box, outside the frame.

An intimate and divine truth hidden for centuries at last unveiled in the Mona Lisa, and yes, in other of Leonardo's works including his first recorded drawing, the Landscape of the Arno Valley and his masterpiece, The Virgin and Child with St. Anne and the infant St. John the Baptist, “the Last Supper” and others as well.

Anew never before recognized perspective hidden for five hundred years in plain sight, Emerges. Leonardo's message, "Pictures Within Pictures" outside the box, outside the frame.

Five hundred years after Leonardo’s lifetime, his genius and message come to light in mirrors and optical illusions. His "secret code" has been hidden in plain sight to be deciphered outside the original borders of the painting using a "perpendicular reverse mirror image process" Leonardo, (actually Lionardo) was a man of formidable intellect, talent, craft and most importantly a man of curiosity who observed "truth" in the world in all its forms, physical, philosophical, and religious. He was hundreds of years ahead of his time, constrained by the religious tenets and politics of his day. As a result he was unable to express reality, as he perceived it, and so devised a means by which to conceal his truths from all those whom he did not want to understand them for fear of persecution. Being a man of science and art as well as one of the most inventive men of all time, he appears to have imbued his art with multiple levels of meaning; at one level beautiful works of art. On a second and un-deciphered level, until Michael Domoretsky discovered the images it in 2005, appears to challenge the dogma of his day and pass on his beliefs, observations and truths using a process that only one who perceived the world outside the accepted realm, a scientist or mathematician might discover.

The more in-dept and familiar one becomes with Leonardo the man, the more these unique finds make sense.

Unlike other artist that are painters first, painting what they see or the impression of what they see, Leonardo appears to have been a scientist and inventor first, then artist, using his sharp powers of
observation and reason to create both timeless works of art and as yet not fully deciphered messages for those not limited by traditional thinking.

The more carefully his words, deeds, apparent opinions and interest are studied the more credence can be given to his seeking to preserve his thoughts and observations by unorthodox means.

Leonardo left clues... He was credited with having said: the eye,"Who would believe that so small a space could contain the images of all the universe." Leonardo believed that the perception by the eye; light, dark, shadow, and perspective held the secrets of the world. Hence, when you include Leonardo's life long fascination with mirrors and writing backward it appears likely that he would choose to use constructs and concepts familiar and unique to him to transmit and yet hide from a restrictive and turbulent society, his most treasured messages.

For hundreds of years scholars have continued to study Leonardo's priceless works of art using the most cutting edge technologies available. In recent times millions of dollars have been allocated to perform all types of scientific studies seeking to determine if Leonardo hid anything underneath his finished works... all within the frame of his artworks. The plain and obvious truth is that he did hide things, however Leonardo was forced to work within the limitations and utilized the technologies of his day. His meanings are in plain sight but only for those able to think outside the box and frame. All of the writings and documents relating to Leonardo, point to his being deliberate and patient in everything he did, both in his creations and his art; so it would appear all but inconceivable that in his major and personally treasured works, that every detail would have been a deliberate act of thought, and not an inadvertent inclusion. A minor anomaly in a masterpiece might happen, though unlikely in multiple of masterpieces by such a perfectionist. Clearly recognizable, perfectly formed symmetrical symbols on both sides of his best masterpieces, utilizing mirrors, a technique Leonardo was well know to have used, make it being anything but intentional, all but impossibly be the judge.

They welcome comments by all interested parties and will post appropriate comments.

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