

Ginevra de' Benci is a Fake



by Miles Mathis

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In the past decade [I have outed many Leonardos](#), Raphaels, and [Vermeers](#) as frauds, including some of the most famous. I will do so again here, and it isn't difficult since nothing about it is right. I will show you all the clues.

As with Vermeer's *Girl with a Pearl Earring*, I knew this was a fake at a glance, without researching it further. As a portrait painter specializing in beautiful women, my eyes told me everything without checking documentation, expert opinion, or materials. I didn't need any help from a computer or other machines. This looks nothing like a Leonardo at a glance, since the skintone is awful, being colorless and oversimplified. I will be told the reds all faded out, but even so it is all wrong. Like me, Leonardo liked shadows and there are no real shadows here, as around the eyes or below the nose. It is all very anemic. The line quality isn't that of Leonardo, either, again being anemic. Everything is too hard and simple here, pointing to northern painters, not an Italian like Leonardo.

The paint layer is way too good to come from the late 1400s, and the paint handling is more German or Dutch than it is Italian, being extremely tight and slick. Even with heavy restoration, a painting from 1474 would not look like this . . . unless, like the *Salvator Mundi*, it was completely repainted.

Also a disaster is the lack of focus in her eyes, which is very non-Leonardo. She looks stoned, and that

is because she is looking almost at you . . . but not quite. She appears to be focused on some ghost hovering near your right shoulder. The two eyes aren't even looking in the same direction, making her seem slightly cross-eyed. Leonardo would never make an amateur error like that. She also has no touchlights on her eyes, adding to the dead quality of the painting.

This is a real Leonardo from the 1470s:



No match, not even close.



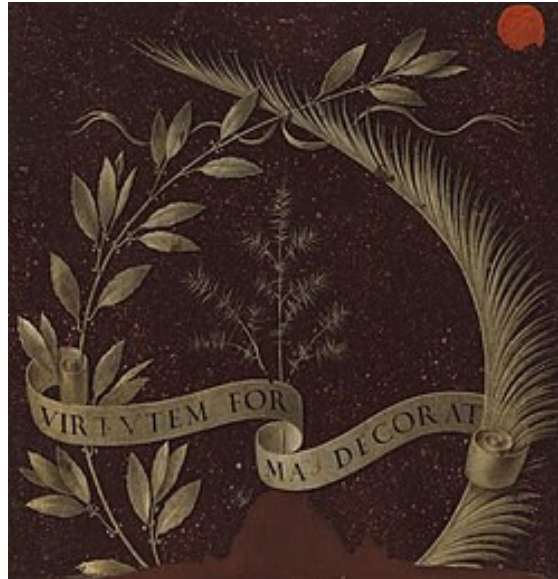
Do you see what I mean now? All the reds haven't faded out of the first one, have they? She has warm skintones. While Ginevra looks like a zombie. The real Leonardo is very soft and stylized, while Ginevra is hard and sharp. And the real Leonardo looks very old, with a lot of paint shrinkage, while Ginevra looks far more recent and well preserved. That is because Leonardo is known to have had technical problems, especially early on, liking to experiment with grounds and mediums. So how is it that he hit on such a permanent combination in 1474, when he was only 22? Except for a few problems caused by the grain in the wood panel, Ginevra looks like it was painted this century. Restoration of a 500-year-old oil painting cannot possibly achieve that.



We can find another clue by going into the painting, where we find a little landscape. There are a couple of little towers in the blue distance, as you see. The problem is, they don't look like Italian architecture, they again look northern.

Then there is the problem that we are told this is a wedding portrait for her wedding to Niccolini. Impossible, since she is dressed wrong for that. This looks like a peasant girl, not a noble girl about to be married. The black scarf around her neck may be telling us something, but it obviously isn't that she is about to get married.

The painting on the back also proves this is not a Leonardo:



Leonardo never did anything like that on the back of his paintings, and it isn't in his style.

Also a problem is that the painting is just 15 x 15 inches. You will tell me it was cut down, but that isn't the problem. The problem is that Leonardo generally painted heads near life-size, especially single portraits. He was not a painter of miniatures. But Ginevra's head is only about 6 inches high, again indicating this is not a Leonardo. That is well under life-size.

Which brings us to the problem of that cutting down. We are told it was cut down, removing the hands and possibly more, mainly to divert you away from the fact Leonardo would not have painted on a small square. But since the painting is so pristine, why would they cut it down? To start with, you don't cut down a Leonardo: that would be sacrilege now and would have been at any time in the past. They say it was to remove damage, but the painting is miraculously well-preserved, belying that claim. It would have had to have taken a hit on the lower third, the odds of which are vanishingly low, and even in that case it is doubtful it would have been cut down. Remember, *The Last Supper* has suffered horrible damage but it has never been trimmed or even retouched. You don't trim or restore real Leonardos.

So we are seeing the painting is surrounded by lies and feints and bluffs, trying to divert you from seeing this is not a Leonardo. The whole Wikipedia page devoted to this painting is like that, being a compendium of hedges and made-up stories. Same for all the other articles which come up on a search. Which should be a red flag by itself. You can tell just by the form of the promotion that this is another fraud.

Yes, this is a far better fake than the wretched *Salvator Mundi*, but it is still a very obvious fake.

But why the huge promotion? Because when it was sold by the Prince of Liechtenstein to the National Gallery in Washington in 1967, **US taxpayers paid** around \$6 million for it (\$60 million today), by far the highest price ever paid for a painting, despite the fact it is so tiny. That should tell you everything right there. That price was around three times more than the previous record, and they won't even tell us what the actual sale price was, to this day. You and I are taxpayers, therefore the buyers here, but 60 years later they will still not divulge the actual price, telling me it was probably even more than \$6 million.

So our parents or grandparents were tapped to bail out this Prince, **Franz Joseph II** (Franz Josef Maria Alois Alfred Karl Johannes Heinrich Michael Georg Ignaz Benediktus Gerhardus Majella. His father was both an Alois and an Adolf, telling us the usual thing. His mother was a Habsburg and his grandmother was a Braganza. The Liechtensteins come from Austria and also used to rule Bohemia. Franz Joseph inherited the rule of Liechtenstein from his uncle, who they admit was married to a Jew, Elsa Gutmann, the Gutmanns being coal billionaires. All these people were Jewish, but they admit it for Gutmann since it is too obvious to deny. Liechtenstein was left alone during WWII, which is not so surprising regarding Hitler, who was hidden Austrian nobility. It should be more surprising from the point of view of the allies, who could have taken it at any point. But since, like Switzerland, it was run by the bankers and others of the same families running the war from both sides, it was never in the least danger.

During the war, Liechtenstein's princely family owned land in Austria whose managers hired Nazi forced labour, but a much later inquiry found the family not to have known about this.

Right.

Franz Joseph oversaw a family-owned bank which was run by the House of Liechtenstein with branches in London, Zürich, New York City and Frankfurt.[27] This made the principality an ideal tax haven for wealthy individuals and private foreign companies, allowing Liechtenstein to experience rapid economic growth throughout his reign, transforming the principality into one of the richest countries in the world.

Again, that's straight from Wikipedia. So how does that square with this, in the previous paragraph?

After losing roughly 80% of their property, Franz Joseph and his family sought to sell artworks from their collection in order to generate income, such as Leonardo da Vinci's Ginevra de' Benci in 1967 and Frans Hals's Willem van Heythuysen portrait that was sold to the Bavarian State Painting Collections in 1969.

So Liechtenstein became one the richest countries in the world after the war while its ruling family lost 80% of their property? Seems unlikely, doesn't it? We are told Poland and Czechoslovakia took some of their lands without compensation, but again that seems unlikely. Where did all of Liechtenstein's new wealth come from after the war? Could it have all come from hiding assets for other billionaires, charging them interest? No, so we may assume the stories we are told are not true. No other stories we have been told have turned out to be true, so why believe this? They needed these stories of diminishment of noble wealth after the war, and made up similar stories about the Habsburgs, as we have seen, but if we look closer we always find these people just went underground, still running things behind the scenes and getting richer and richer, while giving up some of their public titles and deeds.

Franz Joseph married a Wilczek, also a Kinsky through her mother (think Nastassja Kinski), so this also blows the story about Czechoslovakia. The Kinskys were rulers of Bohemia, so it is very unlikely

Franz Joseph would marry a Kinsky while losing lands in Bohemia. The Kinskys were a branch of the Premyslids and later Habsburgs, so there is no chance they ever diminished in any way. The wars were created to benefit these people, so we may assume they did. The same applies to the Wilczeks, who were Polish princes of the same sort. Franz Joseph would not be marrying a Polish princess while losing lands in Poland. Which reminds us of Frank Wilczek, the Nobel Prize winner in physics in 2004 with Gross and Politzer. They won for asymptotic freedom in the strong force, [which I have since proved \(2008\) does not even exist, embarrassing them all](#). I have been told that paper has made the rounds in the mainstream as one of my most devastating. So now you know why he was chosen.

His grandparents were immigrants who "really did work with their hands", according to Wilczek, but his father took night school classes to educate himself, working as a repairman to support his family.

That is what it says on his page at Wikipedia. You have to laugh. He is now on the board of Future of Life, run by the huge frauds Jan Tallinn and Max Tegmark (real name Schapiro), whom I have already outed [here](#). They are all gaslighting on AI, "information realism", and everything else, linking us to my previous paper on Sabrina Pasterski.

But back to the Leonardo fraud. I also encourage to do a search on the provenance of this painting. The provenance is the written sale history of the painting. **It has no provenance before 1967.** We know it came from these Princes, and they tell us they had it back to the 1700s, but that is still about 250 years after it was allegedly painted. So there is absolutely nothing linking it to Leonardo, much less the 15th century. There is actually no proof the Princes had it back that far either: we are just taking their word for it, but I found no documentation and my guess is there is none. It is not mentioned in any of the records of the time, neither in the records of Ginevra's family or in the original lists of Leonardo's works, which is why they have had to make up all this history from nothing. If they had a real history, they would just tell you, wouldn't they?

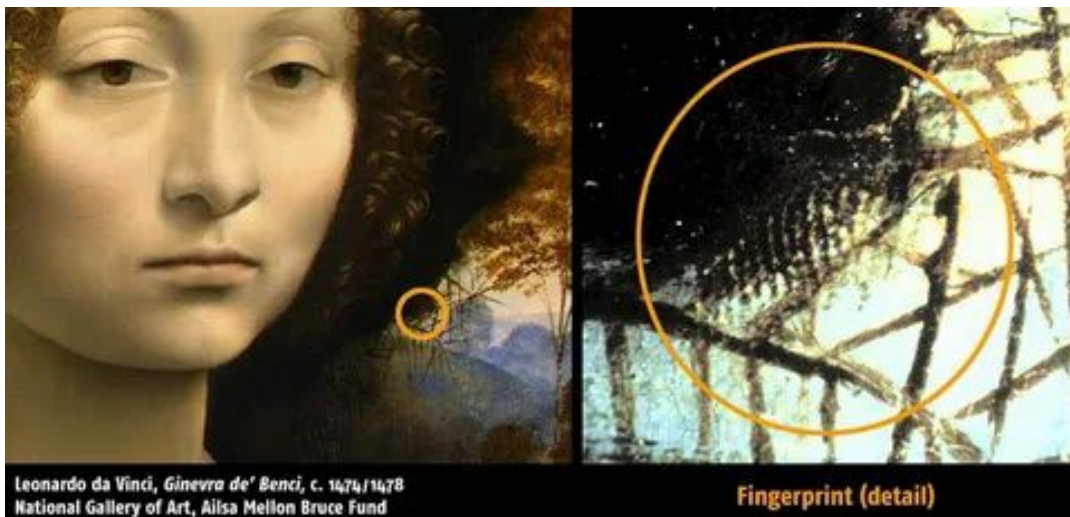
Part of that fake history is that a painting by Lorenzo de Credi is based on this painting:



That was painted around the same time, maybe a year later, Credi and Leonardo both coming out of the workshop of Verrocchio. You can see why they have linked the paintings, since both girls are in front of juniper trees painted in the same way, with a hazy blue background. They also have similar head angles and expressions, with one being the reverse of the other. Some have said both paintings are of Ginevra for that reason, and others have said this one is based on the earlier Leonardo. But they can't both be Ginevra, since anyone can tell that isn't the same person. The second girl has a much longer face and straight brown hair. And this one looks genuine, telling me the fake Leonardo used this one as a guide. This one came first and the fake Leonardo came centuries later, painted by someone in Germany or Belgium.

And neither one is Ginevra, since this one looks like a widow or someone in mourning, due to the plain black dress. A closer inspection finds she is holding a plain gold ring in her fingertips, indicating she is a widow. The pendant is a clue, but I can't read it. It is not a "B", nor is it a "K". It is on a leather necklace, rather than gold or silver, again indicating this is not a noble lady. So most likely just a pretty studio model used by these artists to build a portrait portfolio in their early years. I have done that myself, though I never painted young widows.

Another lie has to do with Leonardo's fingerprint allegedly found in the painting of Ginevra:



That must prove it, right? No, since that isn't a fingerprint, and even if it were there is no indication it is Leonardo's. It is just another story they made up to try to sell you this fake. It is much more likely to be the hairs of a brush like a fan blender. There would be no reason for an artist to be blending with his fingers in a very tight and detailed painting like this. Besides, they have a huge file at Wikipedia, where we find the detail really looks like this:



Obviously not a fingerprint and obviously the same brush he used to paint the hair, but pulled straight instead of curving. I can tell you how it happened. The hair is lighter, but you pull the lighter color through the dark brown, wet in wet to fade it off at the ends, turning the brush to dark brown at the end of each stroke. Since you are about to dip again into the lighter color to paint the next stroke, you have to wipe the dark brown out of the brush first. Normally you would do that with a rag, but if you drop your rag or have just thrown it outside because it is impregnated with so much turp, or if you are just lazy, you may wipe the brush on a dry part of the painting, where it won't be seen. In this case dark on dark. So you are seeing one of his lazy wipes that he failed to blend out later. If it were a fingerprint it would have circular whorls. So the history of this painting is lies upon lies. As usual.