



Martin Kemp

1
00:00:23,970 --> 00:00:21,259

[Music]

2
00:00:26,400 --> 00:00:23,980
hello and welcome to the antique auction

3
00:00:29,159 --> 00:00:26,410
forum podcast we're recording live

4
00:00:31,979 --> 00:00:29,169
stream on YouTube and we're gonna be

5
00:00:35,369 --> 00:00:31,989
talking Leonardo today about the recent

6
00:00:38,009 --> 00:00:35,379
450 million dollar it actually shattered

7
00:00:40,319 --> 00:00:38,019
the world record previously was 300

8
00:00:41,490 --> 00:00:40,329
million for any artwork at auction so

9
00:00:44,670 --> 00:00:41,500
we're gonna be talking about that and

10
00:00:47,610 --> 00:00:44,680
before I introduce our guest just a

11
00:00:52,200 --> 00:00:47,620
little bit about the show I started this

12
00:00:55,679 --> 00:00:52,210
podcast back in 2009 there are over 180

13
00:00:57,899 --> 00:00:55,689

free podcasts at antique auction forum

14

00:00:59,249 --> 00:00:57,909

calm and you're welcome to check those

15

00:01:01,619 --> 00:00:59,259

out there you can put them on iTunes

16

00:01:03,569 --> 00:01:01,629

your media player or whatever a lot of

17

00:01:05,580 --> 00:01:03,579

informational things there my background

18

00:01:07,649 --> 00:01:05,590

in a nutshell I'm second generation

19

00:01:10,230 --> 00:01:07,659

auctioneer antique and fine art

20

00:01:13,289 --> 00:01:10,240

appraiser and I've been loving what I

21

00:01:14,940 --> 00:01:13,299

have been doing since 1970 and that

22

00:01:16,609 --> 00:01:14,950

includes auctioneering appraising

23

00:01:19,920 --> 00:01:16,619

estates corporate and institutional

24

00:01:22,680 --> 00:01:19,930

collections and cataloging at auction

25

00:01:26,210 --> 00:01:22,690

houses all around the US my appraisal

26

00:01:29,790 --> 00:01:26,220

website is seaboard appraisals dot-com

27

00:01:33,060 --> 00:01:29,800

now about our gas Martin Kemp he has an

28

00:01:36,180 --> 00:01:33,070

amorous research professor in history of

29

00:01:39,630 --> 00:01:36,190

art at Oxford University he has written

30

00:01:42,300 --> 00:01:39,640

and broadcast extensively on imagery in

31

00:01:45,149 --> 00:01:42,310

art and science from the Renaissance to

32

00:01:47,550 --> 00:01:45,159

the present day Leonardo da Vinci has

33

00:01:50,609 --> 00:01:47,560

been the subject of his books written by

34

00:01:53,600 --> 00:01:50,619

him including Leonardo

35

00:01:55,920 --> 00:01:53,610

that's an Oxford University Press in

36

00:02:00,170 --> 00:01:55,930

2004 and you can find out more about

37

00:02:06,210 --> 00:02:00,180

martin at martin duck I should say WWE

38

00:02:08,669 --> 00:02:06,220

Martin J Kemp K EMP calm all right so

39

00:02:12,000 --> 00:02:08,679

welcome to the show Martin a pleasure to

40

00:02:15,509 --> 00:02:12,010

be on yes and you were on before we

41

00:02:18,449 --> 00:02:15,519

talked about another discovery which is

42

00:02:21,809 --> 00:02:18,459

very I mean here like it's a once in a

43

00:02:24,360 --> 00:02:21,819

hundred year experience discovering an

44

00:02:25,770 --> 00:02:24,370

unknown da Vinci but there is actually

45

00:02:27,629 --> 00:02:25,780

another one floating out there we'll

46

00:02:29,819 --> 00:02:27,639

talk about that later on if you want to

47

00:02:31,730 --> 00:02:29,829

or you know updates on that one quickly

48

00:02:35,420 --> 00:02:31,740

because you were on the show about that

49

00:02:36,710 --> 00:02:35,430

for at one time that's right yeah so

50

00:02:42,550 --> 00:02:36,720

we'll talk a little bit about that later

51
00:02:45,260 --> 00:02:42,560
on but for the listener can you just let

52
00:02:49,310 --> 00:02:45,270
us know how you got interested in the

53
00:02:51,920 --> 00:02:49,320
subject of da Vinci in the beginning it

54
00:02:53,630 --> 00:02:51,930
was kind of accidental in a way I didn't

55
00:02:56,030 --> 00:02:53,640
study him and I was doing postgraduate

56
00:02:59,300 --> 00:02:56,040
studies and in any detail I thought he

57
00:03:03,050 --> 00:02:59,310
looked big and difficult and it was a

58
00:03:05,390 --> 00:03:03,060
kind of accident a young TV producer of

59
00:03:07,340 --> 00:03:05,400
training with the BBC was going to do

60
00:03:10,640 --> 00:03:07,350
his diploma program not to be

61
00:03:13,040 --> 00:03:10,650
transmitted but just as a graduation

62
00:03:16,100 --> 00:03:13,050
program as it were and he chose to do it

63
00:03:18,440 --> 00:03:16,110

alone others water drawings and clearly

64

00:03:20,450 --> 00:03:18,450

he went to the big people like ants gum

65

00:03:21,650 --> 00:03:20,460

brick and john sherman who as a student

66

00:03:23,770 --> 00:03:21,660

of and they weren't going to do a

67

00:03:26,540 --> 00:03:23,780

program that wasn't be transmitted and

68

00:03:27,860 --> 00:03:26,550

somewhere along the line they came to me

69

00:03:30,560 --> 00:03:27,870

and they said would you help and I said

70

00:03:35,060 --> 00:03:30,570

yes not knowing even vaguely how I was

71

00:03:38,450 --> 00:03:35,070

going to do that and it's gone brick

72

00:03:41,710 --> 00:03:38,460

lent us his then unpublished paper on

73

00:03:44,450 --> 00:03:41,720

the form of movement in air and water

74

00:03:47,200 --> 00:03:44,460

looking at all the vortex configurations

75

00:03:49,850 --> 00:03:47,210

and all these exciting drawings and

76

00:03:53,120 --> 00:03:49,860

reading the gum brick paper I thought ah

77

00:03:55,640 --> 00:03:53,130

I know what's happening here I felt like

78

00:03:57,830 --> 00:03:55,650

I was coming home in a way that my

79

00:04:01,790 --> 00:03:57,840

background and Natural Sciences at least

80

00:04:04,250 --> 00:04:01,800

meant I had and some feeling and sense

81

00:04:08,620 --> 00:04:04,260

of what was happening and in such things

82

00:04:12,160 --> 00:04:08,630

and I did a geology also at Cambridge so

83

00:04:15,800 --> 00:04:12,170

it just seemed to make sense and having

84

00:04:18,140 --> 00:04:15,810

worked on that program on on the known

85

00:04:20,180 --> 00:04:18,150

of drawings of water I don't know where

86

00:04:22,430 --> 00:04:20,190

they chose that I thought where do I

87

00:04:24,110 --> 00:04:22,440

begin with Leonardo I was mainly Natural

88

00:04:28,220 --> 00:04:24,120

Sciences so I started looking at their

89

00:04:31,670 --> 00:04:28,230

Anatomy and that is fascinating I mean

90

00:04:35,000 --> 00:04:31,680

he I believe he dissected over or around

91

00:04:38,870 --> 00:04:35,010

30 humans but also animals as well right

92

00:04:41,240 --> 00:04:38,880

yeah the lonardo later in life when he

93

00:04:43,520 --> 00:04:41,250

was in the French Court he was visited

94

00:04:45,890 --> 00:04:43,530

by the Cardinal of Aragon's visiting

95

00:04:48,860 --> 00:04:45,900

party and the sect

96

00:04:50,230 --> 00:04:48,870

antonio j-bay artists looked at what

97

00:04:52,580 --> 00:04:50,240

learner had with him including

98

00:04:55,340 --> 00:04:52,590

anatomical drawings and Leonardo claimed

99

00:04:59,390 --> 00:04:55,350

to have detected large numbers of bodies

100

00:05:02,090 --> 00:04:59,400

I think he rolled in that a lot of

101

00:05:04,129 --> 00:05:02,100

animal dissections so I don't think we

102

00:05:06,110 --> 00:05:04,139

can literally take it that he detected

103

00:05:08,960 --> 00:05:06,120

large numbers of human bodies human

104

00:05:11,960 --> 00:05:08,970

material was very rare difficult to come

105

00:05:15,529 --> 00:05:11,970

by you had to have special protocols and

106

00:05:17,930 --> 00:05:15,539

and I don't think he did many full human

107

00:05:20,779 --> 00:05:17,940

dissections but animals were thought to

108

00:05:24,430 --> 00:05:20,789

be differently arranged but essentially

109

00:05:29,330 --> 00:05:24,440

the same and he need to sexy horses and

110

00:05:31,580 --> 00:05:29,340

and oxen and other animals now he was

111

00:05:34,490 --> 00:05:31,590

planning to do a treatise on human

112

00:05:36,409 --> 00:05:34,500

anatomy that he never was never

113

00:05:41,540 --> 00:05:36,419

completed is that is that right did I

114

00:05:46,460 --> 00:05:41,550

hear that yes he the earliest signs of

115

00:05:48,350 --> 00:05:46,470

latter in 1489 he he was in Milan and it

116

00:05:50,360 --> 00:05:48,360

was in the court of Milan he really had

117

00:05:53,960 --> 00:05:50,370

time and opportunity to pursue his

118

00:05:57,020 --> 00:05:53,970

intellectual pursuits and there's that

119

00:06:01,070 --> 00:05:57,030

that's the first mention of a book on on

120

00:06:03,740 --> 00:06:01,080

Anatomy as such it's difficult to see by

121

00:06:06,920 --> 00:06:03,750

the end of his career that he could fit

122

00:06:09,920 --> 00:06:06,930

everything he'd done into one book he

123

00:06:14,300 --> 00:06:09,930

said in 1510 I'm hoping to bring to

124

00:06:16,879 --> 00:06:14,310

conclusion all this Anatomy in scattered

125

00:06:19,730 --> 00:06:16,889

across all these many these many folios

126

00:06:23,210 --> 00:06:19,740

these many many books the many codices

127

00:06:25,070 --> 00:06:23,220

and so on but yeah it became an almost

128

00:06:27,050 --> 00:06:25,080

impossible task he could have written a

129

00:06:28,969 --> 00:06:27,060

treatise on the heart alone by the end

130

00:06:32,390 --> 00:06:28,979

of his life Wow Wow

131

00:06:35,899 --> 00:06:32,400

now how much of the that part of what he

132

00:06:38,600 --> 00:06:35,909

was doing had to do with artwork did he

133

00:06:40,969 --> 00:06:38,610

want to I you know basically understand

134

00:06:44,360 --> 00:06:40,979

the human body and how how it works as

135

00:06:46,750 --> 00:06:44,370

far as his his paintings in art work his

136

00:06:50,320 --> 00:06:46,760

predecessors in Florence

137

00:06:52,939 --> 00:06:50,330

Antonio polyol over Akio his master

138

00:06:55,490 --> 00:06:52,949

Michelangelo to a degree they

139

00:06:57,560 --> 00:06:55,500

concentrated on what lay under the

140

00:06:59,040 --> 00:06:57,570

surface the fresh that's to say the

141

00:07:01,170 --> 00:06:59,050

muscles and the bone

142

00:07:03,330 --> 00:07:01,180

they were interested in the structure

143

00:07:06,450 --> 00:07:03,340

and the movement where they're rather

144

00:07:07,890 --> 00:07:06,460

departs is he looks for deeper causes he

145

00:07:11,460 --> 00:07:07,900

wants to know how does the brain work

146

00:07:13,559 --> 00:07:11,470

how does the I see how does the

147

00:07:16,350 --> 00:07:13,569

circulation or not circulation but how

148

00:07:20,249 --> 00:07:16,360

does the movement of the blood work so

149

00:07:22,200 --> 00:07:20,259

he saw that not literally serving

150

00:07:24,899 --> 00:07:22,210

painting in that very obvious way of

151

00:07:26,850 --> 00:07:24,909

saying I I can portray a figure much

152

00:07:31,020 --> 00:07:26,860

better if I know where the muscles are

153

00:07:34,230 --> 00:07:31,030

he said I really need to understand how

154

00:07:36,870 --> 00:07:34,240

a human being works and I can then make

155

00:07:40,770 --> 00:07:36,880

remake the human being in my pictures so

156

00:07:43,170 --> 00:07:40,780

his ambition is related to pictures and

157

00:07:45,149 --> 00:07:43,180

indeed painting is a supreme expression

158

00:07:48,689 --> 00:07:45,159

of Leonardo's knowledge of the natural

159

00:07:51,360 --> 00:07:48,699

world but it's not functional and that

160

00:07:54,510 --> 00:07:51,370

more obvious sense he's going into very

161

00:07:58,170 --> 00:07:54,520

deep lying causes as to how a human

162

00:08:02,249 --> 00:07:58,180

being operates well yeah interesting so

163

00:08:04,559 --> 00:08:02,259

getting on to our topic today the what

164

00:08:07,200 --> 00:08:04,569

it was a painting titled Salvatore

165

00:08:09,180 --> 00:08:07,210

Monday Savior of the world I believe

166

00:08:12,029 --> 00:08:09,190

that's what it translates to or close to

167

00:08:14,010 --> 00:08:12,039

it right indeed they laid out it was we

168

00:08:17,430 --> 00:08:14,020

will see transform something slightly

169

00:08:21,269 --> 00:08:17,440

different well I want to read quickly

170

00:08:24,089 --> 00:08:21,279

there an excerpt from an article in the

171

00:08:27,809 --> 00:08:24,099

New Orleans advocate quote the painting

172

00:08:30,659 --> 00:08:27,819

was sold again in 1958 then it was

173

00:08:33,420 --> 00:08:30,669

acquired in 2005 badly damaged and

174

00:08:35,880 --> 00:08:33,430

partly painted over by a consortium of

175

00:08:40,199 --> 00:08:35,890

art dealers who paid less than \$10,000

176

00:08:42,839 --> 00:08:40,209

80 for 45 euros at auction at an auction

177

00:08:45,269 --> 00:08:42,849

house in Louisiana unquote now why is

178

00:08:47,880 --> 00:08:45,279

most of the press not that it matters

179

00:08:49,590 --> 00:08:47,890

any but why is most of the press saying

180

00:08:51,269 --> 00:08:49,600

that this has bought it in a state sale

181

00:08:56,040 --> 00:08:51,279

and not an auction do you have any idea

182

00:08:59,850 --> 00:08:56,050

I don't know that my understanding is it

183

00:09:02,100 --> 00:08:59,860

was when Robert Simon Alexander parish

184

00:09:04,050 --> 00:09:02,110

in the to the two first dealers who are

185

00:09:07,350 --> 00:09:04,060

involved with it noticed I think it was

186

00:09:07,939 --> 00:09:07,360

in a sale in Louisiana yeah in an

187

00:09:12,990 --> 00:09:07,949

auction

188

00:09:14,879 --> 00:09:13,000

why

189

00:09:16,470 --> 00:09:14,889

the thing that the question that came to

190

00:09:21,809 --> 00:09:16,480

mind just being in the business that I

191

00:09:23,610 --> 00:09:21,819

am is why this \$10,000 it's not really a

192

00:09:27,869 --> 00:09:23,620

lot to invest so why was there a

193

00:09:31,559 --> 00:09:27,879

consortium involved to begin with there

194

00:09:35,040 --> 00:09:31,569

wasn't really a consortium auctioneers

195

00:09:38,759 --> 00:09:35,050

now as you will know spend a lot of time

196

00:09:43,170 --> 00:09:38,769

combing catalogs online auction

197

00:09:45,150 --> 00:09:43,180

catalogues and they do that for the

198

00:09:47,040 --> 00:09:45,160

smaller auctions and they are layoffs

199

00:09:49,319 --> 00:09:47,050

and bid without seeing the object if

200

00:09:50,639 --> 00:09:49,329

it's it's not going to be too expensive

201
00:09:54,720 --> 00:09:50,649
and they think it's worth of hunters

202
00:09:58,079 --> 00:09:54,730
they say and they both they know they

203
00:10:00,449 --> 00:09:58,089
knew each other that they both noticed

204
00:10:03,509 --> 00:10:00,459
it independently and exchanged views on

205
00:10:05,910 --> 00:10:03,519
it and although it looked pretty

206
00:10:07,920 --> 00:10:05,920
terrible it looked like what I described

207
00:10:11,730 --> 00:10:07,930
as drug-crazed hippies at that point it

208
00:10:13,860 --> 00:10:11,740
was heavily over-painted it was clearly

209
00:10:14,699 --> 00:10:13,870
fairly old it was painted on more than

210
00:10:17,759 --> 00:10:14,709
that panel

211
00:10:19,590 --> 00:10:17,769
therefore they thought well no though

212
00:10:21,569 --> 00:10:19,600
there are lots of versions of the summer

213
00:10:24,360 --> 00:10:21,579

to Monday this is at least an old one

214

00:10:28,199 --> 00:10:24,370

let's um let's have a go at it if it

215

00:10:29,639 --> 00:10:28,209

proves not to be very much then in terms

216

00:10:32,490 --> 00:10:29,649

of the prices of old master paintings

217

00:10:34,350 --> 00:10:32,500

though they were not go we're not going

218

00:10:36,660 --> 00:10:34,360

up very high in the scale of things

219

00:10:39,660 --> 00:10:36,670

could you hold on just a minute my front

220

00:10:43,889 --> 00:10:39,670

door isn't as can we just break for a

221

00:10:45,990 --> 00:10:43,899

moment yeah we are live so it's a man

222

00:10:47,400 --> 00:10:46,000

has got all my dolls front and back

223

00:10:49,710 --> 00:10:47,410

doors off the hinges at the moment

224

00:10:53,429 --> 00:10:49,720

fitting all right that's fine all right

225

00:10:56,369 --> 00:10:53,439

so I'll talk a little bit so this this

226

00:11:00,540 --> 00:10:56,379

painting you know it's one of these

227

00:11:03,600 --> 00:11:00,550

things where if you if if you saw this

228

00:11:05,009 --> 00:11:03,610

in an auction you know I'm sure a lot of

229

00:11:07,019 --> 00:11:05,019

people are kicking themselves because

230

00:11:09,389 --> 00:11:07,029

you know the pay day of this thing ended

231

00:11:11,850 --> 00:11:09,399

up being a world record four hundred

232

00:11:14,999 --> 00:11:11,860

fifty million dollars which is quite

233

00:11:16,740 --> 00:11:15,009

amazing and it just kind of the

234

00:11:18,629 --> 00:11:16,750

questions I'll be asking you know how

235

00:11:20,819 --> 00:11:18,639

many hands did this actually slip

236

00:11:23,069 --> 00:11:20,829

through by the time it actually hit the

237

00:11:27,490 --> 00:11:23,079

auction block on I think it was November

238

00:11:30,730 --> 00:11:27,500

15th I also want to find

239

00:11:34,750 --> 00:11:30,740

you know there's a lot of speculation

240

00:11:37,360 --> 00:11:34,760

about who bought this and just today in

241

00:11:40,570 --> 00:11:37,370

the New York Times there was an article

242

00:11:42,820 --> 00:11:40,580

about about trying to find out trying to

243

00:11:45,460 --> 00:11:42,830

root out who the buyer was of this we'll

244

00:11:50,170 --> 00:11:45,470

be talking about that and a lot more and

245

00:11:51,700 --> 00:11:50,180

he's back so Martin so did you have any

246

00:11:54,040 --> 00:11:51,710

more a continuation of what you were

247

00:11:58,990 --> 00:11:54,050

talking about or you want to keep moving

248

00:12:01,600 --> 00:11:59,000

on here yes basically they they bought

249

00:12:03,580 --> 00:12:01,610

it at that price and it was taken back

250

00:12:06,160 --> 00:12:03,590

to New York and was put in Robert

251
00:12:08,890 --> 00:12:06,170
Simon's hands and it was he who then

252
00:12:11,620 --> 00:12:08,900
instigated the research and the cleaning

253
00:12:14,020 --> 00:12:11,630
of the picture the restoration of it now

254
00:12:18,970 --> 00:12:14,030
I have up on the screen right now some

255
00:12:20,950 --> 00:12:18,980
restoration images and I I guess the

256
00:12:22,060 --> 00:12:20,960
question I want to ask and I'm sure

257
00:12:25,860 --> 00:12:22,070
you've answered this a number of times

258
00:12:29,830 --> 00:12:25,870
but how far into the restoration process

259
00:12:31,810 --> 00:12:29,840
did did all of a sudden the light come

260
00:12:34,150 --> 00:12:31,820
on that you know I think we really have

261
00:12:35,260 --> 00:12:34,160
something here yeah I think it was

262
00:12:38,170 --> 00:12:35,270
pretty early

263
00:12:43,660 --> 00:12:38,180

Robert Simon took it to the modest

264

00:12:48,400 --> 00:12:43,670

tina's and husband and wife and Diane

265

00:12:52,150 --> 00:12:48,410

who is about 90 that Diane was actively

266

00:12:55,270 --> 00:12:52,160

involved in conserving and he took it

267

00:13:02,380 --> 00:12:55,280

across New York in a bin liner believe

268

00:13:04,570 --> 00:13:02,390

it or not and they did she did a test

269

00:13:06,270 --> 00:13:04,580

clean just to see what was happening you

270

00:13:08,740 --> 00:13:06,280

know it's perfectly obvious that it was

271

00:13:11,020 --> 00:13:08,750

heavily over painted and that the other

272

00:13:13,300 --> 00:13:11,030

thing would come off relatively readily

273

00:13:15,790 --> 00:13:13,310

I think it's pretty soon in that they

274

00:13:17,890 --> 00:13:15,800

thought this is actually interesting

275

00:13:20,590 --> 00:13:17,900

they didn't think ah this is there

276

00:13:23,710 --> 00:13:20,600

another original it took much more than

277

00:13:25,450 --> 00:13:23,720

that but the the initial clean suggested

278

00:13:28,000 --> 00:13:25,460

that there was a good and worthwhile

279

00:13:33,070 --> 00:13:28,010

painting underneath the the over think

280

00:13:35,320 --> 00:13:33,080

now with infrared they saw the thumb of

281

00:13:39,730 --> 00:13:35,330

repositioning and that was kind of like

282

00:13:40,630 --> 00:13:39,740

an aha moment right the thumb became

283

00:13:45,220 --> 00:13:40,640

visible

284

00:13:49,750 --> 00:13:45,230

cleaning as as the over paint was

285

00:13:51,910 --> 00:13:49,760

cleaned off that area and paint becomes

286

00:13:54,670 --> 00:13:51,920

more translucent over time and often the

287

00:13:57,519 --> 00:13:54,680

pentimenti the regrets translate the

288

00:13:59,110 --> 00:13:57,529

word the the changes of mine sometimes

289

00:14:01,269 --> 00:13:59,120

become more apparent as they come

290

00:14:04,389 --> 00:14:01,279

through the upper layers and that

291

00:14:07,240 --> 00:14:04,399

happened with the that happen with the

292

00:14:09,100 --> 00:14:07,250

thumb and Pentimento a change of mine

293

00:14:11,680 --> 00:14:09,110

doesn't mean to say it has to be the

294

00:14:13,810 --> 00:14:11,690

original but it it helps a good deal as

295

00:14:16,990 --> 00:14:13,820

it says well it's not just a purely

296

00:14:20,040 --> 00:14:17,000

mechanical copy back when you and I

297

00:14:23,170 --> 00:14:20,050

spoke about the La Bella principessa I

298

00:14:27,009 --> 00:14:23,180

remembered there was a gentleman named I

299

00:14:30,699 --> 00:14:27,019

believe Pascal and France that did some

300

00:14:34,210 --> 00:14:30,709

imagery that was fascinating I can't

301
00:14:35,949 --> 00:14:34,220
remember what the pixels were but was

302
00:14:39,759 --> 00:14:35,959
any of that done with this with this

303
00:14:42,250 --> 00:14:39,769
picture yeah this has been very it's

304
00:14:45,069 --> 00:14:42,260
been examined by x-rays by infrared

305
00:14:47,980 --> 00:14:45,079
reflectography which is a technique of

306
00:14:51,069 --> 00:14:47,990
bouncing infrared rays off the priming

307
00:14:53,910 --> 00:14:51,079
and you pick up and with any luck you

308
00:14:58,329 --> 00:14:53,920
pick up drawings and changes which are

309
00:14:59,980 --> 00:14:58,339
done in with carbon rich pigments yeah

310
00:15:02,410 --> 00:14:59,990
there's been fully scientifically

311
00:15:04,930 --> 00:15:02,420
examined and yeah there are some

312
00:15:07,329 --> 00:15:04,940
pentimenti some changes of mind around

313
00:15:09,990 --> 00:15:07,339

the top of the garment you can see that

314

00:15:13,180 --> 00:15:10,000

the the knot design has turned from a

315

00:15:14,920 --> 00:15:13,190

curvy knot design into a rather angular

316

00:15:19,090 --> 00:15:14,930

not designed like you can see at the

317

00:15:21,460 --> 00:15:19,100

moment you could see particularly in

318

00:15:25,360 --> 00:15:21,470

infrared where they're not who had

319

00:15:29,319 --> 00:15:25,370

pressed the heel of his right hand into

320

00:15:31,750 --> 00:15:29,329

the paint to soften the transitions

321

00:15:33,160 --> 00:15:31,760

between lash and shades we know he did

322

00:15:36,280 --> 00:15:33,170

that a lot and it's very characteristic

323

00:15:39,790 --> 00:15:36,290

of Leonardo the boys don't seem to have

324

00:15:42,300 --> 00:15:39,800

done that and the technical examination

325

00:15:44,829 --> 00:15:42,310

yet revealed a number of very very

326

00:15:47,699 --> 00:15:44,839

characteristic things they also found

327

00:15:52,480 --> 00:15:47,709

the priming was very extraordinary that

328

00:15:55,070 --> 00:15:52,490

they Nardo is he had a gesso priming ie

329

00:15:58,580 --> 00:15:55,080

plaster then he put white they don't

330

00:16:01,460 --> 00:15:58,590

and unusually learn are though sometimes

331

00:16:03,950 --> 00:16:01,470

tinted selected areas or the whole of

332

00:16:06,920 --> 00:16:03,960

the areas and depending on what color

333

00:16:09,410 --> 00:16:06,930

was going to go on top and in this case

334

00:16:13,070 --> 00:16:09,420

it seems that he ground some glass up

335

00:16:14,810 --> 00:16:13,080

and put it in these priming layers which

336

00:16:17,450 --> 00:16:14,820

presumably was intended to give a kind

337

00:16:20,470 --> 00:16:17,460

of radiance in the picture so though

338

00:16:22,370 --> 00:16:20,480

that very eccentric technical

339

00:16:25,220 --> 00:16:22,380

experimentation which almost differs

340

00:16:28,270 --> 00:16:25,230

from picture to picture is again very

341

00:16:30,170 --> 00:16:28,280

characteristic of Leonardo and the

342

00:16:32,300 --> 00:16:30,180

followers in studio were more

343

00:16:34,040 --> 00:16:32,310

conservative in that respect now I

344

00:16:37,690 --> 00:16:34,050

wonder why he chose a panel that had a

345

00:16:40,190 --> 00:16:37,700

knot in it which later caused the crack

346

00:16:42,950 --> 00:16:40,200

yuckle II around the face it didn't go

347

00:16:45,950 --> 00:16:42,960

through the face it's it's a walnut

348

00:16:49,460 --> 00:16:45,960

panel and he liked wound up panels for a

349

00:16:51,350 --> 00:16:49,470

smaller scale pictures at some see he

350

00:16:55,310 --> 00:16:51,360

felt it was a good surface to paint on

351
00:16:58,430 --> 00:16:55,320
but I think he obviously wouldn't have

352
00:17:01,640 --> 00:16:58,440
been aware that the it was going to walk

353
00:17:03,350 --> 00:17:01,650
in and crack in that way and indeed I

354
00:17:05,540 --> 00:17:03,360
think if it have been kept in better

355
00:17:09,140 --> 00:17:05,550
conditions one imagines that have been

356
00:17:12,500 --> 00:17:09,150
badly affected by an environment with

357
00:17:16,060 --> 00:17:12,510
huge changes of humidity it was

358
00:17:18,260 --> 00:17:16,070
certainly in written for some time and

359
00:17:20,210 --> 00:17:18,270
surviving in the British climate of

360
00:17:24,110 --> 00:17:20,220
humidity changes is rather different

361
00:17:27,740 --> 00:17:24,120
from surviving silly right right now

362
00:17:29,270 --> 00:17:27,750
about the rest cents were we're kind of

363
00:17:32,630 --> 00:17:29,280

talking about the restoration part of

364

00:17:36,110 --> 00:17:32,640

this these talk about only twenty

365

00:17:39,140 --> 00:17:36,120

percent or so of this painting is

366

00:17:41,560 --> 00:17:39,150

original and you know the rest is

367

00:17:44,840 --> 00:17:41,570

basically in painting in the restoration

368

00:17:47,510 --> 00:17:44,850

so and I know very very well done but in

369

00:17:50,000 --> 00:17:47,520

your opinion at what point does a

370

00:17:52,730 --> 00:17:50,010

masterpiece not become you know

371

00:17:56,120 --> 00:17:52,740

considered the work of an old master

372

00:17:58,340 --> 00:17:56,130

well first of all the 20% is absolutely

373

00:18:03,560 --> 00:17:58,350

a hundred hundred percent misleading

374

00:18:05,840 --> 00:18:03,570

okay if you say how much survives of the

375

00:18:08,930 --> 00:18:05,850

lonardo surface in its absolutely

376

00:18:13,820 --> 00:18:08,940

pristine condition then you might

377

00:18:15,590 --> 00:18:13,830

down to that kind of level but if you

378

00:18:17,960 --> 00:18:15,600

look at the picture and it was stripped

379

00:18:22,940 --> 00:18:17,970

down and you you're back to original

380

00:18:25,850 --> 00:18:22,950

paint it's it's quite high I wouldn't

381

00:18:28,160 --> 00:18:25,860

wish to quantify it very precisely but I

382

00:18:30,650 --> 00:18:28,170

would say about 80% of the panel is

383

00:18:34,130 --> 00:18:30,660

covered in paint that Leonardo put on

384

00:18:36,470 --> 00:18:34,140

some of that is under painting or lower

385

00:18:39,050 --> 00:18:36,480

layers some places and the top layers

386

00:18:41,450 --> 00:18:39,060

hasn't survived so it's quite a car it's

387

00:18:44,600 --> 00:18:41,460

quite complicated I have to say if you

388

00:18:46,370 --> 00:18:44,610

saw all the pictures we now delight it

389

00:18:48,530 --> 00:18:46,380

and in galleries whether the

390

00:18:50,570 --> 00:18:48,540

Metropolitan Museum they Louvre or the

391

00:18:52,670 --> 00:18:50,580

National Gallery in London where if you

392

00:18:55,130 --> 00:18:52,680

saw them stripped down that is to say

393

00:18:57,650 --> 00:18:55,140

all the infilling all the restoration

394

00:19:01,280 --> 00:18:57,660

all the conservation work removes we

395

00:19:03,590 --> 00:19:01,290

we'd be quite I'm quite shocked by how

396

00:19:09,560 --> 00:19:03,600

damaged a lot of these pictures are you

397

00:19:11,510 --> 00:19:09,570

know the percent is is a nonsense um if

398

00:19:14,060 --> 00:19:11,520

if it was literally 80 percent if you

399

00:19:16,220 --> 00:19:14,070

stripped off all the over painting you

400

00:19:17,450 --> 00:19:16,230

would only have 20 percent of the panel

401
00:19:20,660 --> 00:19:17,460
covered in paints and that's absolutely

402
00:19:22,940 --> 00:19:20,670
not the case I see so that is misleading

403
00:19:25,100 --> 00:19:22,950
in a lot of the articles that you see

404
00:19:25,490 --> 00:19:25,110
out there so I'm glad I'm glad to clear

405
00:19:29,510 --> 00:19:25,500
that up

406
00:19:31,610 --> 00:19:29,520
yeah people cite this it's sloppy and

407
00:19:33,800 --> 00:19:31,620
journalists and they were looking for

408
00:19:35,690 --> 00:19:33,810
sensations tend to tend to be rather

409
00:19:37,880 --> 00:19:35,700
sloppy and they pick up that figure as

410
00:19:41,330 --> 00:19:37,890
if some if it's got some Authority and I

411
00:19:44,230 --> 00:19:41,340
I don't know where it came from but as

412
00:19:45,980 --> 00:19:44,240
we know fake news gets repeated yeah

413
00:19:50,000 --> 00:19:45,990

that's right

414

00:19:52,910 --> 00:19:50,010

so the question I have about this this

415

00:19:55,820 --> 00:19:52,920

thing was lost in time a couple of times

416

00:19:59,240 --> 00:19:55,830

and a couple of different stretches how

417

00:20:01,100 --> 00:19:59,250

does something like that happen well if

418

00:20:03,920 --> 00:20:01,110

you look at the line Ardo paintings

419

00:20:05,750 --> 00:20:03,930

there is only one painting which has got

420

00:20:07,310 --> 00:20:05,760

an absolutely continuous provenance

421

00:20:09,710 --> 00:20:07,320

that's to say the history of its

422

00:20:12,890 --> 00:20:09,720

ownership and that's the Last Supper and

423

00:20:14,570 --> 00:20:12,900

that's on a wall so need to get lost

424

00:20:17,420 --> 00:20:14,580

probably unless it was covered up but

425

00:20:21,200 --> 00:20:17,430

anyway it's only the Last Supper the

426

00:20:22,280 --> 00:20:21,210

Mona Lisa has gaps in its history we

427

00:20:25,820 --> 00:20:22,290

don't know how it

428

00:20:28,820 --> 00:20:25,830

but into trances the first collection it

429

00:20:33,770 --> 00:20:28,830

was in Fontainebleau by 1550 but there

430

00:20:36,220 --> 00:20:33,780

now who died in 1519 so there's a there

431

00:20:39,470 --> 00:20:36,230

are there are gaps in the provenance

432

00:20:41,150 --> 00:20:39,480

yeah and the Cecilia gala Ronnie the

433

00:20:43,940 --> 00:20:41,160

wonderful painting of the lady with the

434

00:20:47,780 --> 00:20:43,950

ermine in crackles that really appeared

435

00:20:49,760 --> 00:20:47,790

in the in the 19th century really Wow

436

00:20:53,900 --> 00:20:49,770

the Benoit Madonna and her massage

437

00:20:55,760 --> 00:20:53,910

appeared early 20th century so yeah

438

00:20:57,650 --> 00:20:55,770

things things disappear they get

439

00:21:03,470 --> 00:20:57,660

neglected they get over painted or

440

00:21:06,190 --> 00:21:03,480

they're in in obscure collections which

441

00:21:09,170 --> 00:21:06,200

haven't been visited by people who are

442

00:21:12,860 --> 00:21:09,180

recording the works of art or whatever

443

00:21:14,810 --> 00:21:12,870

yeah it's common enough you just

444

00:21:16,850 --> 00:21:14,820

mentioned the painting and I forget what

445

00:21:19,970 --> 00:21:16,860

the animals call it looks like a ferret

446

00:21:23,380 --> 00:21:19,980

what's that it's an element it's her

447

00:21:26,300 --> 00:21:23,390

it's it's a it's an oversized ermine hon

448

00:21:29,060 --> 00:21:26,310

neoman is a symbol of purity and

449

00:21:31,580 --> 00:21:29,070

moderation I think that's actually just

450

00:21:34,880 --> 00:21:31,590

that's my favorite painting oh yeah

451
00:21:38,450 --> 00:21:34,890
beautiful yeah yeah it's just wonderful

452
00:21:40,880 --> 00:21:38,460
but okay back to this one so this was

453
00:21:45,470 --> 00:21:40,890
lost there is a picture I believe it's

454
00:21:48,350 --> 00:21:45,480
1908 or something like that and that was

455
00:21:50,300 --> 00:21:48,360
the last time it had surfaced

456
00:21:53,350 --> 00:21:50,310
is that correct and then it and it

457
00:21:55,580 --> 00:21:53,360
became lost from there for a while yeah

458
00:21:59,630 --> 00:21:55,590
there's a question of the earlier

459
00:22:02,000 --> 00:21:59,640
provenance and I'm right with Robert

460
00:22:03,830 --> 00:22:02,010
Simon who's a crime discoverer of the

461
00:22:05,330 --> 00:22:03,840
picture and Margaret de laval one of my

462
00:22:09,590 --> 00:22:05,340
former students who are writing a book

463
00:22:13,130 --> 00:22:09,600

on it a margaret de laval has who's got

464

00:22:14,780 --> 00:22:13,140

a loss of the the provenance of it when

465

00:22:17,600 --> 00:22:14,790

it was in the collections of Charles the

466

00:22:20,600 --> 00:22:17,610

first in the interregnum after Charles

467

00:22:22,430 --> 00:22:20,610

the first have been beheaded in Charles

468

00:22:25,010 --> 00:22:22,440

the second and then Duke of Buckingham

469

00:22:29,660 --> 00:22:25,020

so she's got a bit of the middle of the

470

00:22:31,400 --> 00:22:29,670

provenance as it were getting it from in

471

00:22:33,350 --> 00:22:31,410

our doubts at that point there's a gap

472

00:22:36,080 --> 00:22:33,360

and then there's a gap when it appears

473

00:22:38,960 --> 00:22:36,090

in the in the cook collection and

474

00:22:42,260 --> 00:22:38,970

book was a major English tractor

475

00:22:44,990 --> 00:22:42,270

particularly collected Italian paintings

476

00:22:48,380 --> 00:22:45,000

this was late 19th early 20th century

477

00:22:50,090 --> 00:22:48,390

and it was in his collection and by that

478

00:22:52,370 --> 00:22:50,100

time it was obviously not in good

479

00:22:54,860 --> 00:22:52,380

condition and it was described as baltra

480

00:22:59,000 --> 00:22:54,870

Theo or school of baltra Theo Welsh

481

00:23:00,529 --> 00:22:59,010

raffio was alone our doe pupil and so it

482

00:23:04,460 --> 00:23:00,539

was it was known to be in that

483

00:23:07,669 --> 00:23:04,470

collection and it was sold in the 1940s

484

00:23:09,080 --> 00:23:07,679

so one of the last dribs and drabs of

485

00:23:12,080 --> 00:23:09,090

things to be sold from the cook

486

00:23:15,320 --> 00:23:12,090

collection and wasn't it at a sum or am

487

00:23:18,740 --> 00:23:15,330

i thinking of a later in 1958 something

488

00:23:21,560 --> 00:23:18,750

like 45 yeah that's right yeah so for

489

00:23:23,570 --> 00:23:21,570

some pretty derisory some and if you'd

490

00:23:26,029 --> 00:23:23,580

seen if there was a black-and-white

491

00:23:28,360 --> 00:23:26,039

photograph of it when it was in the in

492

00:23:31,100 --> 00:23:28,370

the cook collection and it looked awful

493

00:23:33,560 --> 00:23:31,110

yeah there was a beard added to like a

494

00:23:36,470 --> 00:23:33,570

little mustache and right yes well

495

00:23:39,260 --> 00:23:36,480

there's a droopy beard and they the eyes

496

00:23:41,389 --> 00:23:39,270

look completely glazed as if someone has

497

00:23:45,789 --> 00:23:41,399

been sniffing noxious substances you

498

00:23:48,919 --> 00:23:45,799

know all right so this this appears in

499

00:23:51,980 --> 00:23:48,929

2005 it comes up we talked about earlier

500

00:23:57,620 --> 00:23:51,990

at a an auction in Louisiana that comes

501
00:24:00,440 --> 00:23:57,630
up now what what what happens then and

502
00:24:02,539 --> 00:24:00,450
who how many hands does it go through

503
00:24:08,930 --> 00:24:02,549
before it actually hits the auction

504
00:24:11,269 --> 00:24:08,940
block well the two dealers have invested

505
00:24:12,320 --> 00:24:11,279
in it not huge sums of money but they

506
00:24:14,899 --> 00:24:12,330
were invested in it

507
00:24:19,149 --> 00:24:14,909
Robert is directing the cleaning of it

508
00:24:22,580 --> 00:24:19,159
and at a certain point they think well

509
00:24:24,380 --> 00:24:22,590
you know this is actually the real thing

510
00:24:26,720 --> 00:24:24,390
they got the Pentimento they got

511
00:24:29,180 --> 00:24:26,730
scientific examination they've they've

512
00:24:31,159 --> 00:24:29,190
seen this absolutely wonderful handling

513
00:24:32,779 --> 00:24:31,169

the best preserved bits of the picture

514

00:24:36,049 --> 00:24:32,789

are just spectacular

515

00:24:40,250 --> 00:24:36,059

they really kind of physic vitality and

516

00:24:47,450 --> 00:24:40,260

with Leonardo's very remarkable and way

517

00:24:49,940 --> 00:24:47,460

of conjuring up light on form and and it

518

00:24:52,370 --> 00:24:49,950

then becomes caught up in the

519

00:24:54,080 --> 00:24:52,380

what to do with it they need to get it

520

00:24:56,269 --> 00:24:54,090

out into the public domain and the

521

00:24:58,340 --> 00:24:56,279

National Gallery in London is devising

522

00:25:02,240 --> 00:24:58,350

it show of lair now do at the court of

523

00:25:04,149 --> 00:25:02,250

Milan and they obviously put it in the

524

00:25:06,980 --> 00:25:04,159

direction of the National Gallery and

525

00:25:08,720 --> 00:25:06,990

Luke's Ison the curator is working on

526

00:25:10,820 --> 00:25:08,730

the show and Nick penny who's the

527

00:25:12,769 --> 00:25:10,830

director of the National Gallery and an

528

00:25:17,389 --> 00:25:12,779

expert on Italian art amongst other

529

00:25:19,610 --> 00:25:17,399

things it was taken across to them and I

530

00:25:22,310 --> 00:25:19,620

received an email from Nick Penney

531

00:25:23,720 --> 00:25:22,320

saying we've got something in the

532

00:25:27,350 --> 00:25:23,730

gallery which I think you might like to

533

00:25:31,100 --> 00:25:27,360

see and I went up to the gallery in

534

00:25:33,379 --> 00:25:31,110

London Pietro Mirani the great Leonardo

535

00:25:35,889 --> 00:25:33,389

scholar for Milan was there Maria Teresa

536

00:25:38,680 --> 00:25:35,899

Fiore oh the sovereign ten dente

537

00:25:44,379 --> 00:25:38,690

superintendent of Milanese paintings was

538

00:25:47,480 --> 00:25:44,389

was there and common ban back from the

539

00:25:50,779 --> 00:25:47,490

great joy joy expert on Leonardo

540

00:25:53,870 --> 00:25:50,789

drawings was there from the Metropolitan

541

00:25:56,419 --> 00:25:53,880

and we saw it in the conservation

542

00:25:59,450 --> 00:25:56,429

studios beside the virgin of the rocks--

543

00:26:03,590 --> 00:25:59,460

which was being considered for cleaning

544

00:26:05,509 --> 00:26:03,600

in in advance of the show and at that

545

00:26:08,389 --> 00:26:05,519

point had it been restored to the

546

00:26:10,940 --> 00:26:08,399

condition it is now there was still a

547

00:26:14,600 --> 00:26:10,950

bit of work on the background and and

548

00:26:16,220 --> 00:26:14,610

the the the the the second thumb as it

549

00:26:18,710 --> 00:26:16,230

were the change of position of a thumb

550

00:26:21,289 --> 00:26:18,720

hadn't at that point as I recall beam

551

00:26:25,399 --> 00:26:21,299

painted over but yeah it was

552

00:26:28,539 --> 00:26:25,409

substantially like it is now and so how

553

00:26:35,539 --> 00:26:32,659

Leonardo's have a presence and you will

554

00:26:37,970 --> 00:26:35,549

know any you've seen and you talked

555

00:26:39,500 --> 00:26:37,980

about the Julia gallery lady the crack

556

00:26:43,220 --> 00:26:39,510

off in ermine they have an extraordinary

557

00:26:45,350 --> 00:26:43,230

kind of living presence some artists can

558

00:26:47,360 --> 00:26:45,360

do that Rembrandt does that with

559

00:26:49,669 --> 00:26:47,370

self-portraits Michelangelo can do it

560

00:26:52,009 --> 00:26:49,679

the marble they have that kind of living

561

00:26:54,440 --> 00:26:52,019

presence as if they're not just made out

562

00:26:57,799 --> 00:26:54,450

of pigment or stone in the case of

563

00:27:00,350 --> 00:26:57,809

Michelangelo sculpture it's and it was

564

00:27:03,680 --> 00:27:00,360

immediately apparent that it was a

565

00:27:05,720 --> 00:27:03,690

strange picture it has this uncanny

566

00:27:08,840 --> 00:27:05,730

see to it which particularly the later

567

00:27:10,820 --> 00:27:08,850

Leonardo's tend to have but I mean

568

00:27:14,259 --> 00:27:10,830

that's not enough to search by Leonardo

569

00:27:18,049 --> 00:27:14,269

but it's a it's a good starting point so

570

00:27:23,389 --> 00:27:18,059

yeah you tend to I thought what do I do

571

00:27:25,549 --> 00:27:23,399

i played it rather cool and said hello

572

00:27:29,450 --> 00:27:25,559

to the other people and and then looked

573

00:27:32,080 --> 00:27:29,460

at it carefully and one of the things I

574

00:27:36,999 --> 00:27:32,090

observe straight away is that the sphere

575

00:27:43,039 --> 00:27:39,470

you think well that's a glass sphere but

576

00:27:45,289 --> 00:27:43,049

it's not glass and typical Salvator

577

00:27:47,330 --> 00:27:45,299

Mundi have brass spheres that they're

578

00:27:48,919 --> 00:27:47,340

holding sometimes they do glass

579

00:27:51,889 --> 00:27:48,929

particularly in Venice which was a major

580

00:27:55,629 --> 00:27:51,899

center for glass but this is not a glass

581

00:27:59,960 --> 00:27:55,639

sphere I could see that it was full of

582

00:28:02,600 --> 00:27:59,970

little gaps or not a Yaqui bubbles in

583

00:28:05,019 --> 00:28:02,610

the case of MI having glass but there

584

00:28:07,730 --> 00:28:05,029

are little internal marks in the sphere

585

00:28:08,450 --> 00:28:07,740

and I remembered as nuff of my Cambridge

586

00:28:12,769 --> 00:28:08,460

geology

587

00:28:15,769 --> 00:28:12,779

I think that's rock crystal and rock

588

00:28:17,930 --> 00:28:15,779

crystal sphere with what are technically

589

00:28:19,940 --> 00:28:17,940

called inclusions these little faults

590

00:28:23,960 --> 00:28:19,950

sometimes they have cleavage planes this

591

00:28:28,669 --> 00:28:23,970

one didn't have cleavage planes but as I

592

00:28:30,259 --> 00:28:28,679

said that's rock crystal without without

593

00:28:32,840 --> 00:28:30,269

very much evidence for it but it's just

594

00:28:35,840 --> 00:28:32,850

an instinctive reaction and that becomes

595

00:28:39,019 --> 00:28:35,850

interesting then because why just learn

596

00:28:40,279 --> 00:28:39,029

how to use rock crystal and he was

597

00:28:42,710 --> 00:28:40,289

considered an expert in these

598

00:28:46,820 --> 00:28:42,720

semi-precious materials but why did he

599

00:28:49,129 --> 00:28:46,830

use it in the painting and it's clear

600

00:28:52,580 --> 00:28:49,139

that he's altering the iconography the

601
00:28:55,100 --> 00:28:52,590
subject matter of the picture that the

602
00:28:57,919 --> 00:28:55,110
crystalline sphere has known at the time

603
00:29:03,100 --> 00:28:57,929
was with the sphere of the fixed stars

604
00:29:06,230 --> 00:29:03,110
so the fixed stars the constellations

605
00:29:09,919 --> 00:29:06,240
like Bao and Big Dipper or whatever and

606
00:29:13,430 --> 00:29:09,929
which go round and seem to circulate in

607
00:29:17,020 --> 00:29:13,440
a you know sort of orbit you know in a

608
00:29:21,190 --> 00:29:19,020
that was in the relations called

609
00:29:24,370 --> 00:29:21,200
following Ptolemy in classical antiquity

610
00:29:27,520 --> 00:29:24,380
was called the crystalline sphere of the

611
00:29:29,530 --> 00:29:27,530
fixed stars so what he's doing is saying

612
00:29:31,480 --> 00:29:29,540
the Christ isn't just savior of the

613
00:29:35,070 --> 00:29:31,490

earth he is Savior of the cosmos and

614

00:29:37,930 --> 00:29:35,080

Savior of the whole planetary

615

00:29:39,370 --> 00:29:37,940

cosmological system I was wondering what

616

00:29:42,310 --> 00:29:39,380

that represented I was gonna ask you

617

00:29:44,790 --> 00:29:42,320

that now how come you know I mean the

618

00:29:47,170 --> 00:29:44,800

the little bubbles or inclusions are

619

00:29:50,080 --> 00:29:47,180

really something when you look at it

620

00:29:52,570 --> 00:29:50,090

closely but how comes the robe is not

621

00:29:54,100 --> 00:29:52,580

distorted with the light refraction like

622

00:29:56,500 --> 00:29:54,110

it should be do you think that was

623

00:30:01,060 --> 00:29:56,510

purposeful yeah I said it's absolutely

624

00:30:03,190 --> 00:30:01,070

deliberate the what would happen with

625

00:30:05,560 --> 00:30:03,200

the sphere there is according to how far

626
00:30:08,700 --> 00:30:05,570
you read it away from the draperies but

627
00:30:12,760 --> 00:30:08,710
if it's being held by his arm some way

628
00:30:16,330 --> 00:30:12,770
some way out from the from the draperies

629
00:30:18,430 --> 00:30:16,340
themselves what would happen there you'd

630
00:30:21,220 --> 00:30:18,440
really do careful experiment that you

631
00:30:24,550 --> 00:30:21,230
get a lot of very you get inversion and

632
00:30:25,720 --> 00:30:24,560
a lot of three strong curvilinear

633
00:30:27,370 --> 00:30:25,730
Distortion

634
00:30:30,460 --> 00:30:27,380
now then out is not going to do that

635
00:30:32,740 --> 00:30:30,470
it's going to dominate the whole picture

636
00:30:34,960 --> 00:30:32,750
and make it look very peculiar yeah we

637
00:30:37,990 --> 00:30:34,970
draw your eye to it wouldn't it yeah he

638
00:30:40,360 --> 00:30:38,000

wouldn't for instance in the baptism of

639

00:30:43,510 --> 00:30:40,370

Christ show Christ's legs as refracted

640

00:30:44,830 --> 00:30:43,520

in water and no artist would do that and

641

00:30:48,010 --> 00:30:44,840

there were lots of effects visual

642

00:30:50,650 --> 00:30:48,020

effects that there now who said were for

643

00:30:52,390 --> 00:30:50,660

the specular Tory for the Philosopher's

644

00:30:54,610 --> 00:30:52,400

for the people who think about natural

645

00:30:58,000 --> 00:30:54,620

things he knew that if something moved

646

00:31:02,500 --> 00:30:58,010

fast it was blurred but he wouldn't a

647

00:31:06,130 --> 00:31:02,510

blur in a picture yes so there were

648

00:31:08,320 --> 00:31:06,140

visual effects which would be violate

649

00:31:10,830 --> 00:31:08,330

decorum that's to say the good manners

650

00:31:13,150 --> 00:31:10,840

which you would expect to observe

651
00:31:18,550 --> 00:31:13,160
particularly in a devotional subject of

652
00:31:20,470 --> 00:31:18,560
this sort so yeah he if people assume

653
00:31:22,960 --> 00:31:20,480
that he's going to follow the optical

654
00:31:24,880 --> 00:31:22,970
truth of the picture down to the very

655
00:31:27,550 --> 00:31:24,890
end this is not what he does he's making

656
00:31:30,649 --> 00:31:27,560
functional pictures I see now let's talk

657
00:31:31,669 --> 00:31:30,659
about the emotional part of this

658
00:31:34,519 --> 00:31:31,679
because I think that's really

659
00:31:36,589 --> 00:31:34,529
interesting there's a video that shows

660
00:31:39,680 --> 00:31:36,599
you know people looking at it for the

661
00:31:42,409 --> 00:31:39,690
first time did you feel as though this

662
00:31:45,710 --> 00:31:42,419
painting also had an emotional quality

663
00:31:49,749 --> 00:31:45,720

when you saw it in person it has this

664

00:31:52,580 --> 00:31:49,759

quality in a way the Mona Lisa has that

665

00:31:54,799 --> 00:31:52,590

there is an emotion there there's a

666

00:31:58,700 --> 00:31:54,809

sense that the figure is looking at you

667

00:32:01,849 --> 00:31:58,710

and reacting and you're reacting but

668

00:32:05,899 --> 00:32:01,859

it's it's not clearly defined it's a

669

00:32:11,529 --> 00:32:05,909

it's a very elusive emotion it's not

670

00:32:14,629 --> 00:32:11,539

simply something that is saying I am

671

00:32:18,799 --> 00:32:14,639

asserting my sovereignty over you or I'm

672

00:32:20,930 --> 00:32:18,809

inviting you or I'm smiling at you in an

673

00:32:24,529 --> 00:32:20,940

accessible way it's got that mysterious

674

00:32:28,279 --> 00:32:24,539

quality it's it's about the ineffable

675

00:32:30,529 --> 00:32:28,289

about something which is there in our

676
00:32:33,409 --> 00:32:30,539
space but can't be fully understood and

677
00:32:35,479 --> 00:32:33,419
Christ after all comes from heaven so

678
00:32:37,999 --> 00:32:35,489
although he's incarnate he's turned into

679
00:32:41,779 --> 00:32:38,009
flesh and blood like you and me he

680
00:32:46,580 --> 00:32:41,789
remains this ultimate spiritual figure

681
00:32:48,950 --> 00:32:46,590
and ultimately not Noble in a very

682
00:32:52,999 --> 00:32:48,960
literal sense by our limited human mind

683
00:32:56,779 --> 00:32:53,009
so it's an exercise in Indian ethical in

684
00:32:59,719 --> 00:32:56,789
the in the spiritual mean accessible as

685
00:33:01,820 --> 00:32:59,729
well as something we can see yeah yeah

686
00:33:04,249 --> 00:33:01,830
and really interesting you know I think

687
00:33:07,669 --> 00:33:04,259
we skipped around I want to walk it back

688
00:33:11,149 --> 00:33:07,679

just a little bit too I asked you about

689

00:33:13,310 --> 00:33:11,159

how you know the hands changed I don't

690

00:33:17,690 --> 00:33:13,320

think we quite finished that part of it

691

00:33:20,659 --> 00:33:17,700

when it when it went to auction how many

692

00:33:23,450 --> 00:33:20,669

different ownerships had it had before I

693

00:33:26,180 --> 00:33:23,460

mean since 2005 when it was first does

694

00:33:27,019 --> 00:33:26,190

rediscovered we which auction do you

695

00:33:29,089 --> 00:33:27,029

mean sorry

696

00:33:32,899 --> 00:33:29,099

the auction Louisiana it was it was

697

00:33:34,849 --> 00:33:32,909

found in yeah in in 2005 but I just

698

00:33:37,549 --> 00:33:34,859

wanted to know until it went to auction

699

00:33:40,879 --> 00:33:37,559

and brought the record price you know

700

00:33:43,310 --> 00:33:40,889

the ownership how many times how many

701
00:33:44,150 --> 00:33:43,320
times had to change hands well this is a

702
00:33:47,030 --> 00:33:44,160
gap

703
00:33:52,250 --> 00:33:47,040
it being in Leonardo's possession in the

704
00:33:54,920 --> 00:33:52,260
possession of his pupil cell I and we

705
00:33:57,950 --> 00:33:54,930
don't then know certainly what happened

706
00:34:01,370 --> 00:33:57,960
to it who owned it before it ended up in

707
00:34:07,100 --> 00:34:01,380
the collection of Charles the first in

708
00:34:08,180 --> 00:34:07,110
the 1630s say so there's that big gap we

709
00:34:10,850 --> 00:34:08,190
don't know how many hands it passed

710
00:34:14,240 --> 00:34:10,860
through I'm sorry I'm sorry for the

711
00:34:18,320 --> 00:34:14,250
confusion no I meant in 2005 who was

712
00:34:20,300 --> 00:34:18,330
bought by some dealers and today they

713
00:34:22,070 --> 00:34:20,310

sold it it sold like two other times

714

00:34:25,879 --> 00:34:22,080

before it went to auction is that right

715

00:34:27,740 --> 00:34:25,889

no it's not known it was in the in the

716

00:34:29,770 --> 00:34:27,750

sale of the Cooke collection it was

717

00:34:33,500 --> 00:34:29,780

knocked down to somebody called

718

00:34:38,810 --> 00:34:33,510

which made simply the sort of made up

719

00:34:41,540 --> 00:34:38,820

name for the sake of and then appears in

720

00:34:43,520 --> 00:34:41,550

Louisiana and we don't know what there

721

00:34:45,350 --> 00:34:43,530

are designer as far as I know there are

722

00:34:48,050 --> 00:34:45,360

no intermediate stages that we know

723

00:34:49,550 --> 00:34:48,060

about it could have been in in the same

724

00:34:51,800 --> 00:34:49,560

collection the whole time it could have

725

00:34:52,720 --> 00:34:51,810

changed hands once twice three times for

726

00:34:57,230 --> 00:34:52,730

all I know

727

00:34:58,100 --> 00:34:57,240

okay now there is always when it comes

728

00:35:00,680 --> 00:34:58,110

to da Vinci

729

00:35:03,110 --> 00:35:00,690

there's always conspiracies you know Dan

730

00:35:06,520 --> 00:35:03,120

Brown I think may have helped that along

731

00:35:09,230 --> 00:35:06,530

in his books what have you heard about

732

00:35:14,090 --> 00:35:09,240

conspiracies I'm sure you're you've been

733

00:35:16,520 --> 00:35:14,100

contacted about yeah less than with some

734

00:35:19,190 --> 00:35:16,530

pictures own the Mona Lisa is a field

735

00:35:22,940 --> 00:35:19,200

day for the for the brown type people I

736

00:35:24,800 --> 00:35:22,950

get sent things about potion script and

737

00:35:27,770 --> 00:35:24,810

in the Mona Lisa talking about

738

00:35:29,690 --> 00:35:27,780

Nostradamus prophecies etc etc and there

739

00:35:32,330 --> 00:35:29,700

are there are lions and there are

740

00:35:36,080 --> 00:35:32,340

monkeys and alligators and the landscape

741

00:35:39,920 --> 00:35:36,090

etc etc and there's less of that but

742

00:35:42,290 --> 00:35:39,930

I've been sent things about using

743

00:35:44,360 --> 00:35:42,300

mirroring techniques to compare the

744

00:35:46,360 --> 00:35:44,370

sides of the face and to come up with

745

00:35:49,550 --> 00:35:46,370

elaborate conclusions about

746

00:35:51,320 --> 00:35:49,560

psychological mysteries or statements

747

00:35:55,450 --> 00:35:51,330

about the duality of the human condition

748

00:35:57,770 --> 00:35:55,460

and so on that so far

749

00:36:00,470 --> 00:35:57,780

what up so far I've had

750

00:36:04,130 --> 00:36:00,480

relatively fewer of conspiracy theories

751

00:36:06,710 --> 00:36:04,140

and then I might expect but no doubt it

752

00:36:09,110 --> 00:36:06,720

takes some time for the two the secrets

753

00:36:11,090 --> 00:36:09,120

and inverted commas to emerge yeah I

754

00:36:12,800 --> 00:36:11,100

figured someone who would read something

755

00:36:16,550 --> 00:36:12,810

in the embroidery work or something like

756

00:36:19,760 --> 00:36:16,560

that I haven't done so so sorry yep the

757

00:36:23,090 --> 00:36:19,770

the the knot pattern is interesting it's

758

00:36:26,030 --> 00:36:23,100

almost certainly post Venice because in

759

00:36:29,170 --> 00:36:26,040

an earlier learn how to putt patterns he

760

00:36:32,900 --> 00:36:29,180

was interested in these curving shapes

761

00:36:36,080 --> 00:36:32,910

and in Venice he saw Islamic patterns he

762

00:36:40,850 --> 00:36:36,090

was in Venice briefly in 1500 after

763

00:36:43,370 --> 00:36:40,860

Milan and the the pattern on this on

764

00:36:46,040 --> 00:36:43,380

these stalls on the bands across his

765

00:36:52,460 --> 00:36:46,050

chest these are essentially Islamic

766

00:36:55,910 --> 00:36:52,470

rectilinear patterns so the picture it's

767

00:36:57,860 --> 00:36:55,920

being painted after 1500 all right so

768

00:36:59,510 --> 00:36:57,870

we're gonna be talking in a little bit

769

00:37:03,200 --> 00:36:59,520

about the auction you know what happened

770

00:37:05,750 --> 00:37:03,210

at auction about the rumored buyer where

771

00:37:08,600 --> 00:37:05,760

it may end up all that but before that

772

00:37:11,660 --> 00:37:08,610

let's talk about the authentication of

773

00:37:15,020 --> 00:37:11,670

this painting and I know there's an art

774

00:37:19,220 --> 00:37:15,030

critic named Jerry Saltz he has a lot to

775

00:37:21,490 --> 00:37:19,230

say our was this a difficult piece as

776

00:37:24,980 --> 00:37:21,500

it's still ongoing as far as the

777

00:37:27,710 --> 00:37:24,990

authenticity of this and does the huge

778

00:37:30,410 --> 00:37:27,720

price tag play into what's happening as

779

00:37:32,390 --> 00:37:30,420

far as that discussion goes yeah what

780

00:37:35,180 --> 00:37:32,400

happened was that it was handled

781

00:37:37,960 --> 00:37:35,190

initially very sensibly it was shown to

782

00:37:41,060 --> 00:37:37,970

a number of Leonardo specialists and

783

00:37:44,720 --> 00:37:41,070

privately to give them a chance to

784

00:37:47,590 --> 00:37:44,730

examine this and so on and the majority

785

00:37:50,210 --> 00:37:47,600

of Leonardo specialists accepted it

786

00:37:52,340 --> 00:37:50,220

Frank Zollner didn't but he was in

787

00:37:55,910 --> 00:37:52,350

Germany and hadn't seen your original but

788

00:37:58,910 --> 00:37:55,920

now he has and the the objections have

789

00:38:00,830 --> 00:37:58,920

come from people who don't understand

790

00:38:03,310 --> 00:38:00,840

Leonardo don't understand Renaissance

791

00:38:07,430 --> 00:38:03,320

painting don't understand the rules that

792

00:38:10,940 --> 00:38:07,440

pertain and got column issues by

793

00:38:11,690 --> 00:38:10,950

rubbishing something which is which went

794

00:38:13,280 --> 00:38:11,700

for the wine room

795

00:38:16,370 --> 00:38:13,290

a few million pounds so there's a very

796

00:38:18,890 --> 00:38:16,380

strange dynamic at it absolutely wasn't

797

00:38:21,950 --> 00:38:18,900

heavily questioned by Leonardo experts

798

00:38:25,069 --> 00:38:21,960

apart from Carla Peretti who has never

799

00:38:29,599 --> 00:38:25,079

seen it and seems not to be aware of it

800

00:38:32,300 --> 00:38:29,609

in its post restoration form but no

801
00:38:34,970 --> 00:38:32,310
there are a number a number of critics

802
00:38:35,660 --> 00:38:34,980
got good column inches by saying very

803
00:38:39,940 --> 00:38:35,670
silly things

804
00:38:42,710 --> 00:38:39,950
now this there's so many similar copies

805
00:38:45,700 --> 00:38:42,720
made of this piece at one time there was

806
00:38:51,829 --> 00:38:45,710
a an example that was thought to be by

807
00:38:54,530 --> 00:38:51,839
Leonardo and the question I have for you

808
00:38:57,650 --> 00:38:54,540
was this like the school of Leonardo I

809
00:38:59,870 --> 00:38:57,660
mean who who are copying these pieces to

810
00:39:01,880 --> 00:38:59,880
begin with laid out who is massively

811
00:39:04,160 --> 00:39:01,890
carpet even the Mona Lisa which is a

812
00:39:06,980 --> 00:39:04,170
portrait of a private person was copied

813
00:39:09,440 --> 00:39:06,990

a lot relatively early the devotional

814

00:39:12,520 --> 00:39:09,450

pictures were copied both in the studio

815

00:39:14,930 --> 00:39:12,530

the studio boys used the resource

816

00:39:18,380 --> 00:39:14,940

resources in the studio for producing

817

00:39:20,480 --> 00:39:18,390

additional Madonna's and so on and lo

818

00:39:22,309 --> 00:39:20,490

now there was a brand in Milan he was

819

00:39:24,800 --> 00:39:22,319

very much copied to the people who

820

00:39:28,220 --> 00:39:24,810

turned out their Nardo like paintings

821

00:39:30,500 --> 00:39:28,230

and I think the Robert Simon has been

822

00:39:33,650 --> 00:39:30,510

sort of blogging at these and at one

823

00:39:36,260 --> 00:39:33,660

point he was over forty coppers and the

824

00:39:38,900 --> 00:39:36,270

one which was probably the most striking

825

00:39:41,270 --> 00:39:38,910

was in formerly in the gigantic

826

00:39:44,690 --> 00:39:41,280

collection and owned by the contest of

827

00:39:48,829 --> 00:39:44,700

the hog before that rather a strapping a

828

00:39:50,839 --> 00:39:48,839

striking picture which an American

829

00:39:53,059 --> 00:39:50,849

scholar claimed was the original for a

830

00:39:54,859 --> 00:39:53,069

whole series of reasons it's it's not

831

00:39:57,760 --> 00:39:54,869

the original the technical examination

832

00:40:00,740 --> 00:39:57,770

reveals Lanza drawing not like Leonardo

833

00:40:03,500 --> 00:40:00,750

the anatomical feeling of the hand isn't

834

00:40:07,250 --> 00:40:03,510

very good etc etc but that was the

835

00:40:10,400 --> 00:40:07,260

highest quality one it never got the

836

00:40:12,829 --> 00:40:10,410

acceptance amongst Leonardo scholars or

837

00:40:15,950 --> 00:40:12,839

more generally in the in the world of

838

00:40:18,319 --> 00:40:15,960

art history so that there was one prime

839

00:40:22,220 --> 00:40:18,329

version but it didn't shade up as the

840

00:40:24,500 --> 00:40:22,230

original I see now what about Leonardo's

841

00:40:25,940 --> 00:40:24,510

religious views and how does this

842

00:40:28,640 --> 00:40:25,950

painting of

843

00:40:30,560 --> 00:40:28,650

Christ fit in with that yeah

844

00:40:32,210 --> 00:40:30,570

can I interrupt just again the man doing

845

00:40:34,670 --> 00:40:32,220

my door is about to go and I need to

846

00:40:38,690 --> 00:40:34,680

bathe it sorry that's okay

847

00:40:44,270 --> 00:40:38,700

all right so again this is live so we

848

00:40:45,380 --> 00:40:44,280

have to move on here and the one of the

849

00:40:50,000 --> 00:40:45,390

questions I was thinking about asking

850

00:40:55,340 --> 00:40:50,010

him is mmm the fresco of the Last Supper

851

00:40:59,180 --> 00:40:55,350

I can recall it seemed like only 20 or

852

00:41:02,900 --> 00:40:59,190

25 years ago when they were restoring

853

00:41:07,250 --> 00:41:02,910

that and it was a major restoration and

854

00:41:10,190 --> 00:41:07,260

now I see I see recent images of it and

855

00:41:12,560 --> 00:41:10,200

it looks like it is in total disrepair

856

00:41:15,050 --> 00:41:12,570

like it needs restoration again so

857

00:41:19,900 --> 00:41:15,060

that's a question I had wondering how

858

00:41:24,580 --> 00:41:19,910

this happened also another thing is in

859

00:41:27,230 --> 00:41:24,590

the Florence Town Hall there was a

860

00:41:30,140 --> 00:41:27,240

there's a question whether there is a

861

00:41:31,490 --> 00:41:30,150

hidden Leonardo behind one of the walls

862

00:41:35,840 --> 00:41:31,500

that were constructed oh you're back

863

00:41:38,360 --> 00:41:35,850

already yeah yeah no they've been had my

864

00:41:40,820 --> 00:41:38,370

doors back and front off the hinges to

865

00:41:42,800 --> 00:41:40,830

fit draught excluders much needed in

866

00:41:45,260 --> 00:41:42,810

this weather and being an old house it's

867

00:41:48,860 --> 00:41:45,270

taken twice as long as expected and

868

00:41:51,740 --> 00:41:48,870

you're right you're are you you're in

869

00:41:55,250 --> 00:41:51,750

England where are you in England I'm in

870

00:41:57,080 --> 00:41:55,260

Woodstock which is ten miles northwest

871

00:41:58,490 --> 00:41:57,090

of Oxford and on the edge of Blenheim

872

00:42:03,770 --> 00:41:58,500

Park Blenheim Palace

873

00:42:07,550 --> 00:42:03,780

ah I see okay so where we were on we're

874

00:42:10,310 --> 00:42:07,560

talking about religious beliefs and how

875

00:42:13,550 --> 00:42:10,320

that fit in with the narrative of this

876

00:42:15,800 --> 00:42:13,560

painting you know the first thing to say

877

00:42:18,560 --> 00:42:15,810

is that the idea that they're in our

878

00:42:21,290 --> 00:42:18,570

dough is some kind of heretic and he

879

00:42:22,820 --> 00:42:21,300

espouses that some Johnny's more

880

00:42:24,500 --> 00:42:22,830

important than Christ there was

881

00:42:27,200 --> 00:42:24,510

absolutely no evidence of that at all

882

00:42:28,760 --> 00:42:27,210

and all this sort of Dan Brown stuff

883

00:42:33,680 --> 00:42:28,770

which had become very popular was

884

00:42:37,370 --> 00:42:33,690

Leonardo as a as a heretic as some not

885

00:42:38,960 --> 00:42:37,380

believing in in Christ etc there is no

886

00:42:41,510 --> 00:42:38,970

evidence for that within

887

00:42:45,740 --> 00:42:41,520

Nardo's work at all it's a fantasy

888

00:42:48,970 --> 00:42:45,750

imposed from outside they now do

889

00:42:52,340 --> 00:42:48,980

basically believed there was a god

890

00:42:55,910 --> 00:42:52,350

nature told him that that the perfection

891

00:42:58,010 --> 00:42:55,920

of natural forms the perfection with

892

00:43:01,850 --> 00:42:58,020

which forms are made in relation to the

893

00:43:04,310 --> 00:43:01,860

natural laws declared that the must be o

894

00:43:06,260 --> 00:43:04,320

maker somebody had made the clockwork as

895

00:43:08,450 --> 00:43:06,270

it were and wound up the heavens and

896

00:43:13,100 --> 00:43:08,460

designed the whole the whole machinery

897

00:43:16,340 --> 00:43:13,110

of of the heavens and the whole business

898

00:43:18,530 --> 00:43:16,350

of how nature performs with its manifest

899

00:43:22,700 --> 00:43:18,540

perfection as Leonardo saw it so there

900

00:43:23,920 --> 00:43:22,710

is this figure what he doesn't do when

901

00:43:27,260 --> 00:43:23,930

this is a perfectly respectable

902

00:43:30,200 --> 00:43:27,270

philosophical stance is to say I can

903

00:43:33,830 --> 00:43:30,210

study and define this figure he says I

904

00:43:37,640 --> 00:43:33,840

can see God work in the earth

905

00:43:40,520 --> 00:43:37,650

I can see God's presence but I cannot

906

00:43:46,130 --> 00:43:40,530

even begin to understand the nature of

907

00:43:49,160 --> 00:43:46,140

this sublime ineffable infinite being in

908

00:43:52,250 --> 00:43:49,170

Christ as his son partake partake in

909

00:43:55,760 --> 00:43:52,260

that even though he was incarnate he was

910

00:43:57,650 --> 00:43:55,770

embodied in flesh it's a it's a doctrine

911

00:44:01,400 --> 00:43:57,660

of double truth you say well there's a

912

00:44:03,620 --> 00:44:01,410

truth that we can encompass in our human

913

00:44:06,950 --> 00:44:03,630

minds what we can see in nature how we

914

00:44:08,930 --> 00:44:06,960

can observe God's handiwork but there's

915

00:44:11,510 --> 00:44:08,940

a second truth which is the truth of

916

00:44:14,870 --> 00:44:11,520

Revelation the truth of the holy books

917

00:44:17,000 --> 00:44:14,880

he says at one point leave let be the

918

00:44:19,640 --> 00:44:17,010

holy books because they are the supreme

919

00:44:21,770 --> 00:44:19,650

truth so he's not gonna spend a lot of

920

00:44:25,040 --> 00:44:21,780

time discussing who is God and what is

921

00:44:27,860 --> 00:44:25,050

nature of God he says that is futile all

922

00:44:30,260 --> 00:44:27,870

we can do is to understand God in terms

923

00:44:34,400 --> 00:44:30,270

of our life on earth and what we can see

924

00:44:38,810 --> 00:44:34,410

around us I see well I know he was an

925

00:44:40,640 --> 00:44:38,820

illegitimate child and there's a little

926

00:44:43,580 --> 00:44:40,650

known about the relationship with his

927

00:44:46,340 --> 00:44:43,590

father but I just wonder do you happen

928

00:44:48,680 --> 00:44:46,350

to know did he have some type of

929

00:44:52,400 --> 00:44:48,690

relationship with his father and if so

930

00:44:55,700 --> 00:44:52,410

was it after he became a noted artist

931

00:44:58,100 --> 00:44:55,710

before no we know much more about this

932

00:45:00,650 --> 00:44:58,110

in the book which I wrote with Giuseppe

933

00:45:04,120 --> 00:45:00,660

pal ante who's a specialist and Shannon

934

00:45:07,040 --> 00:45:04,130

archival work we found out a good deal

935

00:45:09,560 --> 00:45:07,050

extra about Leonardo including that his

936

00:45:12,680 --> 00:45:09,570

mother almost certainly was a 15 year

937

00:45:16,820 --> 00:45:12,690

old orphan peasant girl known after his

938

00:45:20,780 --> 00:45:16,830

father the family the da vinci family

939

00:45:22,670 --> 00:45:20,790

they were landowners and notaries learn

940

00:45:25,130 --> 00:45:22,680

how those grandfather who brought him

941

00:45:27,740 --> 00:45:25,140

out stayed in Vinci didn't work as a

942

00:45:28,940 --> 00:45:27,750

notary he he he looked after the

943

00:45:32,060 --> 00:45:28,950

properties and so on

944

00:45:33,410 --> 00:45:32,070

no Nardo's father a young man made his

945

00:45:36,290 --> 00:45:33,420

way in Florence and became a very

946

00:45:38,870 --> 00:45:36,300

important lawyer and while he was back

947

00:45:41,140 --> 00:45:38,880

on a summer's afternoon fathered this

948

00:45:43,010 --> 00:45:41,150

child with this very vulnerable

949

00:45:46,670 --> 00:45:43,020

fifteen-year-old peasant girl coup

950

00:45:48,500 --> 00:45:46,680

Caterina no no no he's brought up in the

951
00:45:51,530 --> 00:45:48,510
grandfather's house he's listed in the

952
00:45:53,480 --> 00:45:51,540
tax returns and at some point we don't

953
00:45:55,220 --> 00:45:53,490
know when he went to Florence to be

954
00:45:59,840 --> 00:45:55,230
apprenticed to be an artist he'd

955
00:46:03,290 --> 00:45:59,850
obviously shown talent with Andrea ver

956
00:46:07,190 --> 00:46:03,300
Akio the painter sculptor master of all

957
00:46:09,470 --> 00:46:07,200
visual trades and the relationship of

958
00:46:11,540 --> 00:46:09,480
the father seems to have been basically

959
00:46:14,720 --> 00:46:11,550
fine he was brought up as a cherished

960
00:46:18,700 --> 00:46:14,730
child new father married and produced

961
00:46:21,020 --> 00:46:18,710
dank something like 17 children and

962
00:46:24,590 --> 00:46:21,030
Leonardo in Florence is always called

963
00:46:27,500 --> 00:46:24,600

lair now do de ser Piero da Vinci serve

964

00:46:31,910 --> 00:46:27,510

is the prefix for a lawyer so learn I'll

965

00:46:35,990 --> 00:46:31,920

do the son of of Pierrot da Vinci the

966

00:46:38,300 --> 00:46:36,000

lawyer so and two of the early

967

00:46:40,760 --> 00:46:38,310

commissions the one for the altarpiece

968

00:46:42,830 --> 00:46:40,770

in the Town Hall which Lerner doesn't

969

00:46:45,230 --> 00:46:42,840

seem too damn much work on and the

970

00:46:48,080 --> 00:46:45,240

adoration of the Magi for the monastery

971

00:46:50,630 --> 00:46:48,090

of San Donato us got a tow and we can

972

00:46:53,480 --> 00:46:50,640

lead read Leonardo's father and this was

973

00:46:55,070 --> 00:46:53,490

Leonardo was the one of the legal

974

00:46:58,400 --> 00:46:55,080

officers involved in both those

975

00:47:00,640 --> 00:46:58,410

organizations I see now let's talk about

976

00:47:03,260 --> 00:47:00,650

the auction

977

00:47:05,380 --> 00:47:03,270

when did you first find out that this

978

00:47:07,719 --> 00:47:05,390

thing was going to auction

979

00:47:11,769 --> 00:47:07,729

and what type of hype was there you know

980

00:47:13,839 --> 00:47:11,779

prior to you know this coming up well a

981

00:47:19,180 --> 00:47:13,849

surprised it went to auction first of

982

00:47:21,640 --> 00:47:19,190

all Dmitriy rebel off left was building

983

00:47:25,509 --> 00:47:21,650

out this major collection of pictures

984

00:47:28,199 --> 00:47:25,519

and I'd been in contact because we were

985

00:47:33,359 --> 00:47:28,209

writing this book on it so obviously we

986

00:47:36,400 --> 00:47:33,369

we look to his cooperation and so on and

987

00:47:39,370 --> 00:47:36,410

it was a picture he much admired and the

988

00:47:41,680 --> 00:47:39,380

one that he was reputed as saying he

989

00:47:44,229 --> 00:47:41,690

would sell that last rather than the the

990

00:47:47,890 --> 00:47:44,239

other pictures that Christie's managed

991

00:47:49,779 --> 00:47:47,900

to persuade him that it it should be

992

00:47:52,390 --> 00:47:49,789

sold along with other of the pictures

993

00:47:57,609 --> 00:47:52,400

he'd been buying from Heath Cuvier at

994

00:48:00,130 --> 00:47:57,619

these very high prices and and yeah I

995

00:48:02,529 --> 00:48:00,140

was contacted by Christie's and they

996

00:48:04,749 --> 00:48:02,539

said oh you know the Salvator Mundi is

997

00:48:06,640 --> 00:48:04,759

coming up for sale and they were

998

00:48:09,309 --> 00:48:06,650

obviously looking for me to support it

999

00:48:11,289 --> 00:48:09,319

as a as a loan our dough I did a video

1000

00:48:13,870 --> 00:48:11,299

for them I said I'm not getting involved

1001
00:48:15,999 --> 00:48:13,880
on sale process but rather than have

1002
00:48:19,359 --> 00:48:16,009
lots of city staff appearing out there

1003
00:48:24,729 --> 00:48:19,369
has happened anyway I'm happy to do a

1004
00:48:29,410 --> 00:48:24,739
video establishing what the picture is

1005
00:48:32,620 --> 00:48:29,420
and how it works now did you have did

1006
00:48:33,910 --> 00:48:32,630
you have a pre-sale thought I've heard a

1007
00:48:37,870 --> 00:48:33,920
lot of people were tossing around the

1008
00:48:39,789 --> 00:48:37,880
figure of you know 100 125 million did

1009
00:48:42,099 --> 00:48:39,799
you have those any type of thought as

1010
00:48:44,650 --> 00:48:42,109
far as numbers go is that not your thing

1011
00:48:47,109 --> 00:48:44,660
well what what happens I am NOT an

1012
00:48:49,059 --> 00:48:47,119
expert on non sale prices and indeed

1013
00:48:53,109 --> 00:48:49,069

with Larry now nobody who's next better

1014

00:48:55,449 --> 00:48:53,119

on the sale price that's right there was

1015

00:48:57,519 --> 00:48:55,459

a guarantee of a hundred million dollars

1016

00:49:01,029 --> 00:48:57,529

on it which meant that Sotheby's had got

1017

00:49:04,509 --> 00:49:01,039

some backer to say at the end of the day

1018

00:49:06,549 --> 00:49:04,519

we will take it off you four hundred

1019

00:49:07,689 --> 00:49:06,559

million dollars and it may have been one

1020

00:49:12,339 --> 00:49:07,699

of the people who is actually bidding

1021

00:49:17,170 --> 00:49:12,349

and they so we don't know that the

1022

00:49:19,130 --> 00:49:17,180

pictures which bouvier which rebel off

1023

00:49:21,769 --> 00:49:19,140

laugh had been buying from boo via

1024

00:49:26,029 --> 00:49:21,779

he'd been selling them at a last bouvier

1025

00:49:28,099 --> 00:49:26,039

had these huge markups and movie I think

1026
00:49:30,440 --> 00:49:28,109
have paid about seventy million dollars

1027
00:49:32,420 --> 00:49:30,450
for the picture and sold it for a

1028
00:49:36,880 --> 00:49:32,430
hundred and thirty seven point five

1029
00:49:41,120 --> 00:49:36,890
million dollars I think it was four to

1030
00:49:43,579 --> 00:49:41,130
two ruble off laughs and I I thought

1031
00:49:45,349 --> 00:49:43,589
well it's going to struggle to make a

1032
00:49:47,479 --> 00:49:45,359
hundred million dollars which is got

1033
00:49:51,499 --> 00:49:47,489
enormous money by your my terms but

1034
00:49:55,099 --> 00:49:51,509
nonetheless he'd been selling at a loss

1035
00:49:57,109 --> 00:49:55,109
I went to bed it was night being

1036
00:49:58,609 --> 00:49:57,119
auctioned at nighttime in Britain I went

1037
00:50:00,859 --> 00:49:58,619
to bed and I thought I can find out

1038
00:50:02,660 --> 00:50:00,869

about it in the morning and a two

1039

00:50:06,200 --> 00:50:02,670

o'clock in the morning my phone begins

1040

00:50:10,970 --> 00:50:06,210

ringing and my email start going ping

1041

00:50:13,160 --> 00:50:10,980

ping ping and the computer and so I then

1042

00:50:15,859 --> 00:50:13,170

heard the gun four hundred and fifty

1043

00:50:19,700 --> 00:50:15,869

million and of course the media then on

1044

00:50:21,200 --> 00:50:19,710

to me so I did the sure about yeah for

1045

00:50:22,670 --> 00:50:21,210

the whole of the next day I think I

1046

00:50:25,789 --> 00:50:22,680

didn't have any breakfast I had a bit of

1047

00:50:28,370 --> 00:50:25,799

lunch I was going round round the studio

1048

00:50:32,569 --> 00:50:28,380

who's dealing with with media inquiries

1049

00:50:36,799 --> 00:50:32,579

and so on completely balmy yeah now what

1050

00:50:39,499 --> 00:50:36,809

is this how does this affect the of the

1051
00:50:41,569 --> 00:50:39,509
art world in the auction world do you

1052
00:50:44,089 --> 00:50:41,579
think there is an effect as far as

1053
00:50:47,150 --> 00:50:44,099
people getting involved and bidding with

1054
00:50:49,970 --> 00:50:47,160
this I know these don't come up but the

1055
00:50:51,979 --> 00:50:49,980
magnitude of something like this in a

1056
00:50:55,339 --> 00:50:51,989
sense is a one-off I mean Leonardo

1057
00:50:57,559 --> 00:50:55,349
writes his own rules he is in terms of

1058
00:51:00,109 --> 00:50:57,569
world culture he's a unique figure who

1059
00:51:04,039 --> 00:51:00,119
no bigger than Michelangelo Dante

1060
00:51:07,339 --> 00:51:04,049
whoever you whoever you want to want one

1061
00:51:09,170 --> 00:51:07,349
to name being in the lane our business I

1062
00:51:14,479 --> 00:51:09,180
know how extraordinary it is and how he

1063
00:51:18,470 --> 00:51:14,489

he transcends time geography categories

1064

00:51:20,239 --> 00:51:18,480

of people etc and so extrapolating from

1065

00:51:22,069 --> 00:51:20,249

this soil into the art market more

1066

00:51:24,200 --> 00:51:22,079

broadly is going to be dangerous but it

1067

00:51:26,239 --> 00:51:24,210

it does provide a marker it means that a

1068

00:51:28,460 --> 00:51:26,249

picture can be worth that amount of

1069

00:51:31,420 --> 00:51:28,470

money it doesn't mean to say that

1070

00:51:32,960 --> 00:51:31,430

there's going to be a sudden rush to pay

1071

00:51:36,260 --> 00:51:32,970

prices for these

1072

00:51:39,470 --> 00:51:36,270

things it requires something exceptional

1073

00:51:42,980 --> 00:51:39,480

to go beyond the world-record price to

1074

00:51:46,880 --> 00:51:42,990

that degree and other paintings are very

1075

00:51:49,880 --> 00:51:46,890

rare number in private captivity as it

1076

00:51:52,900 --> 00:51:49,890

were even rarer so I think it was a

1077

00:51:56,270 --> 00:51:52,910

one-off someone asked me at one point

1078

00:52:00,140 --> 00:51:56,280

what would happen to the Mona Lisa what

1079

00:52:01,880 --> 00:52:00,150

would it sell for wild circulation I'm

1080

00:52:02,450 --> 00:52:01,890

sure it'd be in the billions but who

1081

00:52:05,359 --> 00:52:02,460

knows

1082

00:52:08,180 --> 00:52:05,369

yeah billion billion dollar picture yeah

1083

00:52:12,760 --> 00:52:08,190

yeah now in a bourgeois Florentine woman

1084

00:52:16,400 --> 00:52:12,770

it's amazing isn't it yeah yeah now the

1085

00:52:19,820 --> 00:52:16,410

the buyer there is speculation about the

1086

00:52:21,890 --> 00:52:19,830

buyer and that was you know tight lipped

1087

00:52:24,320 --> 00:52:21,900

and I know how Auction Galleries I'm

1088

00:52:26,990 --> 00:52:24,330

sure signed something like a

1089

00:52:27,950 --> 00:52:27,000

non-disclosure they will not disclose

1090

00:52:31,310 --> 00:52:27,960

who the buyer is

1091

00:52:32,990 --> 00:52:31,320

I know that even in the middle of last

1092

00:52:34,700 --> 00:52:33,000

night an article came out in The New

1093

00:52:36,920 --> 00:52:34,710

York Times about trying to root out the

1094

00:52:38,270 --> 00:52:36,930

buyer and speculation of the crown

1095

00:52:43,280 --> 00:52:38,280

prince and all that have you been

1096

00:52:45,230 --> 00:52:43,290

following this yes I have not least my

1097

00:52:47,060 --> 00:52:45,240

former students and various other people

1098

00:52:52,099 --> 00:52:47,070

keep me up to date with what the New

1099

00:52:54,170 --> 00:52:52,109

Yorker is saying it the first reports in

1100

00:52:57,020 --> 00:52:54,180

New Yorker was that it had been bought

1101

00:52:59,829 --> 00:52:57,030

by Prince bad air leader I don't know

1102

00:53:04,040 --> 00:52:59,839

how you properly pronounce him al saud

1103

00:53:07,880 --> 00:53:04,050

who is one of the lesser princes younger

1104

00:53:11,300 --> 00:53:07,890

obviously looks rather trendy as some of

1105

00:53:14,599 --> 00:53:11,310

the younger Saudi princes are and it was

1106

00:53:16,609 --> 00:53:14,609

he who the New Times I think correctly

1107

00:53:18,200 --> 00:53:16,619

identified as the person who was

1108

00:53:22,849 --> 00:53:18,210

actually on the other end of the phone

1109

00:53:25,700 --> 00:53:22,859

bidding and he'd only declared an

1110

00:53:28,520 --> 00:53:25,710

interest the day before apparently and

1111

00:53:31,099 --> 00:53:28,530

so Sotheby's Christie's had to do some

1112

00:53:33,380 --> 00:53:31,109

rather rapid due diligence to find out

1113

00:53:35,930 --> 00:53:33,390

that he wasn't a chancer that he was

1114

00:53:39,680 --> 00:53:35,940

actually up to that kind of that kind of

1115

00:53:42,290 --> 00:53:39,690

money the second of the of the

1116

00:53:45,170 --> 00:53:42,300

revelations was based upon something

1117

00:53:46,490 --> 00:53:45,180

from US security who monitor all these

1118

00:53:48,320 --> 00:53:46,500

people

1119

00:53:51,200 --> 00:53:48,330

and said that it was the crown prince

1120

00:53:54,230 --> 00:53:51,210

who is a friend of Prince Padilla who

1121

00:53:57,020 --> 00:53:54,240

was actually the person trying to obtain

1122

00:54:00,620 --> 00:53:57,030

the picture that had air Prince Padilla

1123

00:54:03,380 --> 00:54:00,630

was a proxy I have no way of knowing if

1124

00:54:06,920 --> 00:54:03,390

this is right but it sounds plausible

1125

00:54:10,220 --> 00:54:06,930

and Christie's tweeted saying it's going

1126
00:54:12,830 --> 00:54:10,230
to lose Abu Dhabi right going to get go

1127
00:54:15,470 --> 00:54:12,840
on Luke on loan there which I hope is

1128
00:54:16,940 --> 00:54:15,480
right was it's a public collection I was

1129
00:54:19,700 --> 00:54:16,950
there at the opening and I did some work

1130
00:54:23,240 --> 00:54:19,710
for Louvre Abu Dhabi it's a great great

1131
00:54:24,950 --> 00:54:23,250
building and the Leonardo labelled

1132
00:54:29,660 --> 00:54:24,960
Ronnie air from the Louvre is already

1133
00:54:34,100 --> 00:54:29,670
there so I hope that bit of the story is

1134
00:54:37,070 --> 00:54:34,110
right and I'm I'm taking as plausible

1135
00:54:40,610 --> 00:54:37,080
that it's the crown prince who who's

1136
00:54:44,690 --> 00:54:40,620
bought this and his young friend acted

1137
00:54:47,200 --> 00:54:44,700
as a as a proxy to kind of keep the heat

1138
00:54:50,960 --> 00:54:47,210

off and off the Crown Prince as it were

1139

00:54:55,310 --> 00:54:50,970

yes I think that that's what I've been

1140

00:54:58,190 --> 00:54:55,320

following too now I was going to ask you

1141

00:55:02,630 --> 00:54:58,200

but hopefully this will go into a museum

1142

00:55:04,790 --> 00:55:02,640

one way or another because when someone

1143

00:55:08,600 --> 00:55:04,800

steps up like this and by such an

1144

00:55:11,060 --> 00:55:08,610

important piece it's it's a well I think

1145

00:55:13,910 --> 00:55:11,070

it's a tragedy to be kept away from the

1146

00:55:15,680 --> 00:55:13,920

public and there's really nothing people

1147

00:55:17,440 --> 00:55:15,690

fight with their money when it comes to

1148

00:55:20,200 --> 00:55:17,450

things like this there's no way to stop

1149

00:55:23,690 --> 00:55:20,210

going back into a private collection

1150

00:55:27,260 --> 00:55:23,700

anyway yeah well even if it's in Louvre

1151
00:55:29,360 --> 00:55:27,270
Abu Dhabi yeah with the understanding

1152
00:55:31,460 --> 00:55:29,370
we've now got it would be on loan so

1153
00:55:33,830 --> 00:55:31,470
there's no guarantee it's not going to

1154
00:55:36,410 --> 00:55:33,840
be sold on again the problem for an

1155
00:55:39,080 --> 00:55:36,420
institution is that it's quite outside

1156
00:55:42,950 --> 00:55:39,090
even the Getty in California or its

1157
00:55:47,330 --> 00:55:42,960
outside what their purchase power is so

1158
00:55:50,510 --> 00:55:47,340
he's a it's like and my hope was that it

1159
00:55:53,050 --> 00:55:50,520
would be bought by a museum with very

1160
00:55:56,120 --> 00:55:53,060
powerful benefactor or benefactors

1161
00:55:58,190 --> 00:55:56,130
bankrolling the purchase this is the

1162
00:56:00,080 --> 00:55:58,200
next best thing at somebody who does

1163
00:56:02,270 --> 00:56:00,090

seem to be willing to share it

1164

00:56:05,810 --> 00:56:02,280

is interesting because of course is he's

1165

00:56:10,750 --> 00:56:05,820

a Saudi prince Saudi Arabia I'm not part

1166

00:56:15,020 --> 00:56:10,760

of the United Arab Emirates and of which

1167

00:56:17,930 --> 00:56:15,030

Abu Dhabi is part nonetheless it's it's

1168

00:56:20,780 --> 00:56:17,940

the obvious museum amenities the it's

1169

00:56:23,750 --> 00:56:20,790

the world museums the first world museum

1170

00:56:29,920 --> 00:56:23,760

in the Arabic world and it has

1171

00:56:35,900 --> 00:56:33,200

within that Arab context of the Arab

1172

00:56:39,080 --> 00:56:35,910

Emirates the Arab principalities and

1173

00:56:43,580 --> 00:56:39,090

kingdoms that some it's the best place

1174

00:56:46,430 --> 00:56:43,590

for it yes and I know there that a

1175

00:56:48,320 --> 00:56:46,440

lot of buyers of the major art works

1176

00:56:51,890 --> 00:56:48,330

that have come up in the last few years

1177

00:56:54,740 --> 00:56:51,900

world record prices has been Saudi

1178

00:56:58,820 --> 00:56:54,750

buyers and hopefully some of those works

1179

00:57:01,220 --> 00:56:58,830

will be displayed as well yeah yes

1180

00:57:03,260 --> 00:57:01,230

they're buying into Western culture the

1181

00:57:04,970 --> 00:57:03,270

the big purchase I'm not an expert on

1182

00:57:06,560 --> 00:57:04,980

the rap market you know it better than I

1183

00:57:09,650 --> 00:57:06,570

but the Russians obviously have been

1184

00:57:12,590 --> 00:57:09,660

buying large the Chinese to a degree but

1185

00:57:15,080 --> 00:57:12,600

there are any dipping their toes into

1186

00:57:18,800 --> 00:57:15,090

old master paintings as I understand it

1187

00:57:22,880 --> 00:57:18,810

and the Saudis are much more alert to

1188

00:57:25,190 --> 00:57:22,890

the history of Western culture yes okay

1189

00:57:28,310 --> 00:57:25,200

now I'm gonna skip around a little bit

1190

00:57:31,460 --> 00:57:28,320

here this is all been really fascinating

1191

00:57:35,090 --> 00:57:31,470

as far as Leonardo choosing his

1192

00:57:36,530 --> 00:57:35,100

narratives for a painting do you know

1193

00:57:39,140 --> 00:57:36,540

how he'd go about doing that because I

1194

00:57:41,570 --> 00:57:39,150

think how many paintings I don't want to

1195

00:57:43,220 --> 00:57:41,580

skip around too much but they're known

1196

00:57:45,830 --> 00:57:43,230

paintings that he did there's not too

1197

00:57:48,890 --> 00:57:45,840

many right there's about 20 if you

1198

00:57:51,620 --> 00:57:48,900

include ones which are substantially low

1199

00:57:55,010 --> 00:57:51,630

Nardo but all produced directly under

1200

00:57:58,160 --> 00:57:55,020

his command yeah but it's a smallish

1201
00:58:00,140 --> 00:57:58,170
number this includes ones that shouldn't

1202
00:58:02,900 --> 00:58:00,150
be identified early on he was doing in

1203
00:58:06,920 --> 00:58:02,910
Verrocchio's studio so I suppose if you

1204
00:58:09,440 --> 00:58:06,930
want copper-bottomed mature wholly

1205
00:58:11,570 --> 00:58:09,450
painted by Leonardo I haven't done a

1206
00:58:13,610 --> 00:58:11,580
count but my guess is it would be about

1207
00:58:15,800 --> 00:58:13,620
1516

1208
00:58:19,510 --> 00:58:15,810
amazing do you know how he chose his

1209
00:58:24,160 --> 00:58:19,520
narratives before he started a painting

1210
00:58:27,230 --> 00:58:24,170
the subject matters take they vary and

1211
00:58:29,030 --> 00:58:27,240
an altarpiece for instance the ones

1212
00:58:31,600 --> 00:58:29,040
whose commissioned early on in Florence

1213
00:58:35,360 --> 00:58:31,610

during the first phase of his career for

1214

00:58:37,820 --> 00:58:35,370

the council Hall the the council

1215

00:58:40,100 --> 00:58:37,830

building in Florence and for the

1216

00:58:43,070 --> 00:58:40,110

monastery Sonata Oscar peyto those would

1217

00:58:44,660 --> 00:58:43,080

have been given to him one was a Madonna

1218

00:58:47,390 --> 00:58:44,670

a child and the other was an adoration

1219

00:58:50,330 --> 00:58:47,400

so they'd be given to him the Last

1220

00:58:52,730 --> 00:58:50,340

Supper for instance that's an

1221

00:58:55,640 --> 00:58:52,740

appropriate picture for a factory where

1222

00:58:58,010 --> 00:58:55,650

the monks eat and it's about bread and

1223

00:59:01,250 --> 00:58:58,020

wine after all so that again would have

1224

00:59:05,380 --> 00:59:01,260

been required a portrait like Mona Lisa

1225

00:59:08,750 --> 00:59:05,390

would be there be a request from

1226

00:59:11,570 --> 00:59:08,760

Francesco del Giocondo in this case and

1227

00:59:13,700 --> 00:59:11,580

for now just do the picture and

1228

00:59:16,520 --> 00:59:13,710

Francesco del Giocondo and then others

1229

00:59:19,160 --> 00:59:16,530

father were in close contact than others

1230

00:59:23,990 --> 00:59:19,170

father acted as a lawyer for Francesco

1231

00:59:26,840 --> 00:59:24,000

del Giocondo but Leonardo also did what

1232

00:59:28,820 --> 00:59:26,850

we would call off the peg pictures he

1233

00:59:30,440 --> 00:59:28,830

writes to the King of France or one of

1234

00:59:33,230 --> 00:59:30,450

his intermediates writes the King of

1235

00:59:35,030 --> 00:59:33,240

France at one stage saying I'm coming to

1236

00:59:37,400 --> 00:59:35,040

see his most gracious Majesty and I'm

1237

00:59:39,800 --> 00:59:37,410

bringing to Madonna's of different sizes

1238

00:59:44,540 --> 00:59:39,810

or I will paint something as the King

1239

00:59:48,770 --> 00:59:44,550

pleases so the smaller scale devotional

1240

00:59:51,260 --> 00:59:48,780

pictures could be done speculatively the

1241

00:59:54,050 --> 00:59:51,270

Salvator Mundi is not very small scale

1242

00:59:58,160 --> 00:59:54,060

but it's it's not a big altarpiece so

1243

00:59:59,960 --> 00:59:58,170

either somebody said I wish you to paint

1244

01:00:03,470 --> 00:59:59,970

a picture of the south toward Lundy for

1245

01:00:06,950 --> 01:00:03,480

me or he undertook it has an awful big

1246

01:00:08,480 --> 01:00:06,960

picture it's it's an unusual subject for

1247

01:00:10,640 --> 01:00:08,490

Lyon Ardo it's not simply a matter on ER

1248

01:00:13,490 --> 01:00:10,650

and child so I suspect that it is the

1249

01:00:16,070 --> 01:00:13,500

result of a patron saying please do a

1250

01:00:21,470 --> 01:00:16,080

image of the Salvator Mundi Foreman I

1251
01:00:23,450 --> 01:00:21,480
see now when you're up checking about

1252
01:00:26,580 --> 01:00:23,460
your door being fitted in there I

1253
01:00:30,180 --> 01:00:26,590
mentioned the Last Supper

1254
01:00:32,220 --> 01:00:30,190
I've noticed from recent images that it

1255
01:00:34,500 --> 01:00:32,230
looks in pretty rough shape and I do

1256
01:00:36,150 --> 01:00:34,510
remember he didn't seem like that many

1257
01:00:38,490 --> 01:00:36,160
years ago it was undergoing restoration

1258
01:00:41,930 --> 01:00:38,500
do you know what's what's going on with

1259
01:00:47,190 --> 01:00:41,940
that well the last suppers had a very

1260
01:00:50,070 --> 01:00:47,200
fraught history the Nardo painted on the

1261
01:00:53,330 --> 01:00:50,080
wall as if it was a panel he primed it

1262
01:00:56,400 --> 01:00:53,340
with white lead which is impervious to

1263
01:01:00,380 --> 01:00:56,410

the water and therefore doesn't let the

1264

01:01:03,240 --> 01:01:00,390

wall breathe he then used egg tempera

1265

01:01:06,390 --> 01:01:03,250

binding the pig pictures with a gravure

1266

01:01:10,440 --> 01:01:06,400

than the normal and fresco media and

1267

01:01:12,090 --> 01:01:10,450

painting in wet plaster and it's aerated

1268

01:01:15,900 --> 01:01:12,100

rather rapidly and there have been

1269

01:01:18,060 --> 01:01:15,910

successive campaigns to restore it there

1270

01:01:19,890 --> 01:01:18,070

was big restorations before and after

1271

01:01:22,170 --> 01:01:19,900

the Second World War the refectory was

1272

01:01:27,270 --> 01:01:22,180

bombed in the Second World War and the

1273

01:01:29,760 --> 01:01:27,280

picture barely survived and then there

1274

01:01:33,060 --> 01:01:29,770

was I think it's something like twelve

1275

01:01:36,600 --> 01:01:33,070

years plus of restorations conducted in

1276

01:01:39,840 --> 01:01:36,610

the late 20th century and which aimed to

1277

01:01:43,410 --> 01:01:39,850

strip off all the over paints and all

1278

01:01:46,520 --> 01:01:43,420

the infilling and then to fill it in

1279

01:01:48,960 --> 01:01:46,530

judiciously to make the picture work so

1280

01:01:52,140 --> 01:01:48,970

yeah if we're counting percentages of

1281

01:01:53,910 --> 01:01:52,150

paint surviving then the Last Supper is

1282

01:01:57,390 --> 01:01:53,920

much more damage than the Salvator Mundi

1283

01:01:59,850 --> 01:01:57,400

the amount of original paint surviving

1284

01:02:02,330 --> 01:01:59,860

in that is is quite low again I wouldn't

1285

01:02:05,640 --> 01:02:02,340

wish to quantify that

1286

01:02:07,830 --> 01:02:05,650

yeah it's has a very checkered history it

1287

01:02:11,840 --> 01:02:07,840

still makes its effect in spite of that

1288

01:02:14,550 --> 01:02:11,850

it's like hearing a great record from a

1289

01:02:16,620 --> 01:02:14,560

great singer of the past on a scratchy

1290

01:02:20,970 --> 01:02:16,630

record these things were remastered

1291

01:02:23,520 --> 01:02:20,980

these days but you still get a sense of

1292

01:02:29,250 --> 01:02:23,530

its grandeur its expressive quality and

1293

01:02:32,490 --> 01:02:29,260

it's it's remarkable visual effect even

1294

01:02:34,590 --> 01:02:32,500

though it's something of a wreck

1295

01:02:37,080 --> 01:02:34,600

now just a couple more questions for you

1296

01:02:40,329 --> 01:02:37,090

here are there any updates as far as you

1297

01:02:44,680 --> 01:02:40,339

know in Florence at the town

1298

01:02:46,359 --> 01:02:44,690

all of the weather the Battle of an

1299

01:02:48,940 --> 01:02:46,369

Gauri I don't know if that's pronounced

1300

01:02:51,489 --> 01:02:48,950

right actually exists on the in the wall

1301

01:02:53,769 --> 01:02:51,499

cavity of the Town Hall the Battle of

1302

01:03:00,370 --> 01:02:53,779

Anghiari like all things insurance has

1303

01:03:03,489 --> 01:03:00,380

become a very politicized event my

1304

01:03:08,069 --> 01:03:03,499

strong sense is that it won't have

1305

01:03:12,370 --> 01:03:08,079

survived there have been claims that the

1306

01:03:15,819 --> 01:03:12,380

there's a wall lining the put on by the

1307

01:03:18,700 --> 01:03:15,829

sari tan to line the the wall in which

1308

01:03:21,430 --> 01:03:18,710

learn are though painted has protected

1309

01:03:25,150 --> 01:03:21,440

the picture behind and I think that's

1310

01:03:27,370 --> 01:03:25,160

far from unclear to me the core samples

1311

01:03:29,529 --> 01:03:27,380

that were drilled through haven't come

1312

01:03:31,120 --> 01:03:29,539

up with the fine plaster which would be

1313

01:03:34,959 --> 01:03:31,130

painted on they come up with some

1314

01:03:37,839 --> 01:03:34,969

plaster and rubble and if you imagine

1315

01:03:40,269 --> 01:03:37,849

that this is painted in oil which is

1316

01:03:43,029 --> 01:03:40,279

even more difficult to use on wolfson

1317

01:03:44,529 --> 01:03:43,039

tempera and it's being walled up with

1318

01:03:48,160 --> 01:03:44,539

all the changes of temperature humidity

1319

01:03:51,759 --> 01:03:48,170

etc the chance of anything being left on

1320

01:03:53,229 --> 01:03:51,769

the wall is very very small but nothing

1321

01:03:58,200 --> 01:03:53,239

much is happening at the moment it's

1322

01:04:00,880 --> 01:03:58,210

just got bogged down the conservation

1323

01:04:04,450 --> 01:04:00,890

State Conservation Center in Florence

1324

01:04:08,229 --> 01:04:04,460

the fatuity la Pietra daughter as it's

1325

01:04:12,789 --> 01:04:08,239

called not in favor of the investigation

1326

01:04:16,749 --> 01:04:12,799

the the mayor matteo renzi and then

1327

01:04:19,269 --> 01:04:16,759

became the prime minister of italy he

1328

01:04:21,009 --> 01:04:19,279

was in favor of it but I think it's it's

1329

01:04:24,339 --> 01:04:21,019

not really being pursued at the moment

1330

01:04:27,609 --> 01:04:24,349

so I I think that's that from the moment

1331

01:04:32,249 --> 01:04:27,619

is a dead search yeah yeah with their

1332

01:04:36,069 --> 01:04:32,259

did they ever try to get some imagery

1333

01:04:38,920 --> 01:04:36,079

through the wall yes they've done two

1334

01:04:41,890 --> 01:04:38,930

things merit so seracini the main

1335

01:04:44,410 --> 01:04:41,900

conservator involve has used various

1336

01:04:47,979 --> 01:04:44,420

techniques including sonic techniques

1337

01:04:51,700 --> 01:04:47,989

like radar thermal William imaging

1338

01:04:54,160 --> 01:04:51,710

techniques and more laterally drilling a

1339

01:04:59,230 --> 01:04:54,170

very very small core sample

1340

01:05:01,210 --> 01:04:59,240

through the Vasari frescoes and going

1341

01:05:04,299 --> 01:05:01,220

through into what seems to be some kind

1342

01:05:06,309 --> 01:05:04,309

of gap behind the wall and he said all

1343

01:05:10,359 --> 01:05:06,319

we got pigments out which is same the

1344

01:05:12,160 --> 01:05:10,369

same as used by Leonardo but all the

1345

01:05:15,579 --> 01:05:12,170

painters use the same pigments basically

1346

01:05:17,470 --> 01:05:15,589

I see okay now the last question I have

1347

01:05:21,339 --> 01:05:17,480

for you you were on the show before

1348

01:05:22,500 --> 01:05:21,349

talking about another possible apostle

1349

01:05:24,700 --> 01:05:22,510

possible

1350

01:05:27,609 --> 01:05:24,710

Leonardo discovery though of La Bella

1351

01:05:31,539 --> 01:05:27,619

principessa I just wondered where that

1352

01:05:34,539 --> 01:05:31,549

stood today yeah it stands much as it is

1353

01:05:36,099 --> 01:05:34,549

it's in a kind of limbo the problem was

1354

01:05:37,870 --> 01:05:36,109

that compared with the Salvator Mundi

1355

01:05:41,259 --> 01:05:37,880

which was introduced to Leonardo

1356

01:05:44,950 --> 01:05:41,269

scholars and we had time to digest this

1357

01:05:47,259 --> 01:05:44,960

and research it etc etc that was leaked

1358

01:05:50,650 --> 01:05:47,269

prematurely to the press which puts up

1359

01:05:52,359 --> 01:05:50,660

the backs of the of the art world they'd

1360

01:05:56,620 --> 01:05:52,369

rather know about what's what's

1361

01:06:00,779 --> 01:05:56,630

happening and it's been exhibited once

1362

01:06:04,599 --> 01:06:00,789

in a state gallery in Florence the in

1363

01:06:07,529 --> 01:06:04,609

vino of the birthplace of Rafa Raphael

1364

01:06:10,539 --> 01:06:07,539

but it's basically being exhibited

1365

01:06:14,680 --> 01:06:10,549

commercially and it's very much in the

1366

01:06:16,779 --> 01:06:14,690

trade as the term goes and it's become

1367

01:06:18,789 --> 01:06:16,789

known as the kind of speculative trade

1368

01:06:22,900 --> 01:06:18,799

object which is not the objects fault

1369

01:06:25,390 --> 01:06:22,910

it's um it's just how it is so the

1370

01:06:26,859 --> 01:06:25,400

difference in handling between the

1371

01:06:29,920 --> 01:06:26,869

Salvator Mundi and the Bella principessa

1372

01:06:32,319 --> 01:06:29,930

that portrait of Bianca sports or is it

1373

01:06:34,599 --> 01:06:32,329

almost certain years and that's

1374

01:06:36,660 --> 01:06:34,609

accounted for the public reception but

1375

01:06:40,539 --> 01:06:36,670

most art historians haven't seen it

1376

01:06:44,529 --> 01:06:40,549

really well so no it's an unsatisfactory

1377

01:06:46,930 --> 01:06:44,539

situation and it really needs to be out

1378

01:06:51,269 --> 01:06:46,940

in the in the public domain in a more

1379

01:06:54,849 --> 01:06:51,279

sustained way properly inspected and the

1380

01:06:56,440 --> 01:06:54,859

no it wasn't handled very well and

1381

01:06:57,940 --> 01:06:56,450

somebody who researched the die

1382

01:06:59,380 --> 01:06:57,950

obviously needs to take some

1383

01:07:02,160 --> 01:06:59,390

responsibility for that

1384

01:07:05,109 --> 01:07:02,170

I wasn't handling the publicity for it

1385

01:07:08,020 --> 01:07:05,119

right right well hey thank you so much

1386

01:07:11,040 --> 01:07:08,030

it's been a pleasure as always

1387

01:07:15,580 --> 01:07:11,050

and your website one more time is wo w

1388

01:07:17,500 --> 01:07:15,590

mr tan J Kemp comm correct that's is

1389

01:07:19,810 --> 01:07:17,510

correct I'm also writing this book for

1390

01:07:23,080 --> 01:07:19,820

Oxford University Press on the Salvator

1391

01:07:25,510 --> 01:07:23,090

Mundi which should should be out next

1392

01:07:26,050 --> 01:07:25,520

year sometime so it's not quite finished

1393

01:07:29,260 --> 01:07:26,060

yet

1394

01:07:29,920 --> 01:07:29,270

excellent okay well thanks so much okay

1395

01:07:32,680 --> 01:07:29,930

my pleasure

1396

01:07:35,320 --> 01:07:32,690

all right all right everyone so that's

1397

01:07:36,550 --> 01:07:35,330

it for the show today thanks for thanks

1398

01:07:38,590 --> 01:07:36,560

for watching if you're watching on

1399

01:07:41,020 --> 01:07:38,600

YouTube or listening if you're listening

1400

01:07:45,910 --> 01:07:41,030

to the podcast these podcasts can be

1401

01:07:49,900 --> 01:07:45,920

found at antique auction forum comm also

1402

01:07:53,800 --> 01:07:49,910

you can listen in iTunes or your media

1403

01:07:56,440 --> 01:07:53,810

player there's I believe 184 counting

1404

01:07:59,260 --> 01:07:56,450

this one shows that are free to you to

1405

01:08:01,510 --> 01:07:59,270

listen to a lot of them are you know

1406

01:08:04,600 --> 01:08:01,520

informational so check it out antique

1407

01:08:08,170 --> 01:08:04,610

auction forum calm also my appraisal

1408

01:08:09,730 --> 01:08:08,180

website seaboard appraisals calm thanks

1409

01:08:13,770 --> 01:08:09,740

so much and we'll be back again with