



1  
00:00:24,390 --> 00:00:21,910

[Music]

2  
00:00:26,470 --> 00:00:24,400  
hello and welcome to the antique auction

3  
00:00:28,390 --> 00:00:26,480  
forum podcast we're recording live

4  
00:00:30,470 --> 00:00:28,400  
stream on youtube

5  
00:00:31,589 --> 00:00:30,480  
and we're going to be talking leonardo

6  
00:00:34,870 --> 00:00:31,599  
today about the

7  
00:00:35,670 --> 00:00:34,880  
recent 450 million dollar uh it actually

8  
00:00:37,990 --> 00:00:35,680  
shattered

9  
00:00:40,069 --> 00:00:38,000  
the world record uh previously was 300

10  
00:00:41,510 --> 00:00:40,079  
million for any artwork at auction

11  
00:00:44,630 --> 00:00:41,520  
so we're going to be talking about that

12  
00:00:46,790 --> 00:00:44,640  
and before i introduce our guest just a

13  
00:00:49,830 --> 00:00:46,800

little bit about the show

14

00:00:52,869 --> 00:00:49,840

i started this podcast back in 2009

15

00:00:56,549 --> 00:00:52,879

there are over 180

16

00:00:58,150 --> 00:00:56,559

free podcasts at [antiqueauctionforum.com](http://antiqueauctionforum.com)

17

00:00:59,670 --> 00:00:58,160

and you're welcome to check those out

18

00:01:00,470 --> 00:00:59,680

there you can put them on itunes your

19

00:01:02,229 --> 00:01:00,480

media player

20

00:01:04,710 --> 00:01:02,239

or whatever a lot of informational

21

00:01:06,550 --> 00:01:04,720

things there my background in a nutshell

22

00:01:08,789 --> 00:01:06,560

i'm a second generation auctioneer

23

00:01:10,789 --> 00:01:08,799

antique and fine art appraiser

24

00:01:12,710 --> 00:01:10,799

and i've been loving what i have been

25

00:01:14,390 --> 00:01:12,720

doing since 1970

26

00:01:16,390 --> 00:01:14,400

and that includes auctioneering

27

00:01:18,390 --> 00:01:16,400

appraising estates corporate and

28

00:01:20,630 --> 00:01:18,400

institutional collections

29

00:01:22,149 --> 00:01:20,640

and cataloging at auction houses all

30

00:01:25,270 --> 00:01:22,159

around the u.s

31

00:01:27,670 --> 00:01:25,280

my appraisal website is

32

00:01:29,030 --> 00:01:27,680

dot seaboardappraisals.com now about our

33

00:01:31,429 --> 00:01:29,040

guest martin kemp

34

00:01:32,230 --> 00:01:31,439

um he is an emeritus uh research

35

00:01:35,590 --> 00:01:32,240

professor

36

00:01:38,550 --> 00:01:35,600

in history of art at oxford university

37

00:01:38,950 --> 00:01:38,560

he has written and broadcast extensively

38

00:01:41,590 --> 00:01:38,960

on

39

00:01:43,749 --> 00:01:41,600

imagery in art and science from the

40

00:01:46,310 --> 00:01:43,759

renaissance to the present day

41

00:01:47,190 --> 00:01:46,320

leonardo da vinci has been the subject

42

00:01:50,789 --> 00:01:47,200

of his books

43

00:01:53,670 --> 00:01:50,799

written by him including leonardo

44

00:01:54,789 --> 00:01:53,680

that's an oxford university press in

45

00:01:56,870 --> 00:01:54,799

2004

46

00:01:58,630 --> 00:01:56,880

and you can find out more about martin

47

00:02:05,350 --> 00:01:58,640

at martin

48

00:02:07,990 --> 00:02:05,360

i should say [www.martinjkempkemp.com](http://www.martinjkempkemp.com)

49

00:02:09,350 --> 00:02:08,000

all right so welcome to the show martin

50

00:02:12,470 --> 00:02:09,360

uh pleasure to be on

51  
00:02:15,990 --> 00:02:12,480  
yes and uh you were on before we talked

52  
00:02:16,949 --> 00:02:16,000  
about another uh discovery which is very

53  
00:02:18,869 --> 00:02:16,959  
i mean

54  
00:02:20,229 --> 00:02:18,879  
i hear like it's a once in a hundred

55  
00:02:22,550 --> 00:02:20,239  
year

56  
00:02:23,510 --> 00:02:22,560  
experience discovering an unknown da

57  
00:02:24,869 --> 00:02:23,520  
vinci

58  
00:02:26,630 --> 00:02:24,879  
but there is actually another one

59  
00:02:29,190 --> 00:02:26,640  
floating out there we'll talk about that

60  
00:02:30,550 --> 00:02:29,200  
later on if you want to or any updates

61  
00:02:31,030 --> 00:02:30,560  
on that one quickly because you were on

62  
00:02:33,270 --> 00:02:31,040  
the show

63  
00:02:34,070 --> 00:02:33,280

about that before at one time that's

64

00:02:36,309 --> 00:02:34,080

right

65

00:02:37,350 --> 00:02:36,319

yeah uh so we'll talk a little bit about

66

00:02:40,630 --> 00:02:37,360

that later on

67

00:02:44,309 --> 00:02:40,640

but uh for the listener um

68

00:02:45,990 --> 00:02:44,319

can you just uh let uh us know how you

69

00:02:47,910 --> 00:02:46,000

got interested in the subject of da

70

00:02:49,750 --> 00:02:47,920

vinci

71

00:02:51,350 --> 00:02:49,760

in the beginning it was kind of

72

00:02:52,869 --> 00:02:51,360

accidental in a way i

73

00:02:54,630 --> 00:02:52,879

i didn't study him when i was doing

74

00:02:56,390 --> 00:02:54,640

postgraduate studies and

75

00:02:57,910 --> 00:02:56,400

in any detail i thought he looked big

76

00:03:00,869 --> 00:02:57,920

and difficult

77

00:03:01,430 --> 00:03:00,879

um and it was a kind of accident a young

78

00:03:04,630 --> 00:03:01,440

tv

79

00:03:07,030 --> 00:03:04,640

producer uh training with the bbc

80

00:03:09,350 --> 00:03:07,040

was going to do his diploma program not

81

00:03:12,229 --> 00:03:09,360

to be transmitted but just

82

00:03:13,990 --> 00:03:12,239

as a graduation program as it were and

83

00:03:15,750 --> 00:03:14,000

he chose to do it on leonardo's water

84

00:03:17,910 --> 00:03:15,760

drawings and

85

00:03:19,910 --> 00:03:17,920

clearly he went to the big people like

86

00:03:21,430 --> 00:03:19,920

ernest gombrick and john sherman who was

87

00:03:24,070 --> 00:03:21,440

a student of and they weren't going to

88

00:03:26,149 --> 00:03:24,080

do a program that wasn't be transmitted

89

00:03:27,830 --> 00:03:26,159

and somewhere along the line they came

90

00:03:29,430 --> 00:03:27,840

to me and they said would you help and i

91

00:03:32,229 --> 00:03:29,440

said yes not knowing

92

00:03:33,350 --> 00:03:32,239

even vaguely how i was going to do that

93

00:03:36,789 --> 00:03:33,360

and

94

00:03:39,350 --> 00:03:36,799

uh ants gumbrick lent us his

95

00:03:40,470 --> 00:03:39,360

then unpublished paper on the form of

96

00:03:43,110 --> 00:03:40,480

movement

97

00:03:45,190 --> 00:03:43,120

in air and water looking at all the

98

00:03:46,229 --> 00:03:45,200

vortex configurations and all these

99

00:03:49,190 --> 00:03:46,239

exciting

100

00:03:50,470 --> 00:03:49,200

drawings and reading the gumbrick paper

101

00:03:53,110 --> 00:03:50,480

i thought ah

102

00:03:55,429 --> 00:03:53,120

i know what's happening here i felt like

103

00:03:57,589 --> 00:03:55,439

i was coming home in a way that

104

00:04:00,149 --> 00:03:57,599

my background in natural sciences at

105

00:04:02,789 --> 00:04:00,159

least meant that i had

106

00:04:04,869 --> 00:04:02,799

some feeling and sense of what was

107

00:04:06,789 --> 00:04:04,879

happening in such things and i did a bit

108

00:04:10,390 --> 00:04:06,799

of geology also at

109

00:04:11,429 --> 00:04:10,400

cambridge so um it just seemed to make

110

00:04:14,949 --> 00:04:11,439

sense and

111

00:04:17,509 --> 00:04:14,959

having worked on that program on

112

00:04:19,349 --> 00:04:17,519

on the learn out of drawings of water i

113

00:04:21,430 --> 00:04:19,359

don't know why they chose that

114

00:04:23,270 --> 00:04:21,440

i thought where do i begin with leonardo

115

00:04:25,189 --> 00:04:23,280

i was mainly natural sciences so i

116

00:04:28,950 --> 00:04:25,199

started looking at the anatomy

117

00:04:32,550 --> 00:04:28,960

ah and that is fascinating i mean he

118

00:04:35,430 --> 00:04:32,560

i believe he dissected over around 30

119

00:04:35,909 --> 00:04:35,440

um humans but also animals as well right

120

00:04:39,030 --> 00:04:35,919

yeah

121

00:04:41,430 --> 00:04:39,040

the leonardo later in life when he was

122

00:04:43,590 --> 00:04:41,440

in the french court he was visited

123

00:04:44,870 --> 00:04:43,600

by the cardinal of aragon's visiting

124

00:04:47,110 --> 00:04:44,880

party and

125

00:04:48,629 --> 00:04:47,120

the the secretary antonio de beia

126

00:04:50,550 --> 00:04:48,639

artists looked at

127

00:04:52,629 --> 00:04:50,560

what leonardo had with him including the

128

00:04:54,070 --> 00:04:52,639

anatomical drawings and leonardo claimed

129

00:04:56,710 --> 00:04:54,080

to have dissected

130

00:04:57,749 --> 00:04:56,720

large numbers of bodies i think he

131

00:05:00,870 --> 00:04:57,759

rolled in that

132

00:05:02,790 --> 00:05:00,880

um a lot of animal dissections

133

00:05:04,950 --> 00:05:02,800

um so i don't think we can literally

134

00:05:05,909 --> 00:05:04,960

take it that he dissected large numbers

135

00:05:08,550 --> 00:05:05,919

of human bodies

136

00:05:09,909 --> 00:05:08,560

human material was very rare difficult

137

00:05:13,029 --> 00:05:09,919

to come by

138

00:05:15,590 --> 00:05:13,039

you had to have special protocols and

139

00:05:17,029 --> 00:05:15,600

i don't think he did many full human

140

00:05:19,350 --> 00:05:17,039

dissections but

141

00:05:21,430 --> 00:05:19,360

animals were thought to be differently

142

00:05:25,350 --> 00:05:21,440

arranged but essentially the same

143

00:05:28,710 --> 00:05:25,360

and he he dissected horses and

144

00:05:31,189 --> 00:05:28,720

and oxen and other animals

145

00:05:32,230 --> 00:05:31,199

now he was planning to do a treatise on

146

00:05:35,029 --> 00:05:32,240

human anatomy

147

00:05:37,909 --> 00:05:35,039

that it never uh it was never completed

148

00:05:42,270 --> 00:05:37,919

is that is that right did i hear that

149

00:05:43,670 --> 00:05:42,280

yes he the earliest signs of that are in

150

00:05:46,870 --> 00:05:43,680

1489

151

00:05:48,629 --> 00:05:46,880

he he was in milan and it was in the

152

00:05:50,390 --> 00:05:48,639

court of milan he really had

153

00:05:52,550 --> 00:05:50,400

time and opportunity to pursue his

154

00:05:56,150 --> 00:05:52,560

intellectual pursuits

155

00:05:56,870 --> 00:05:56,160

and there's that's the first mention of

156

00:06:00,870 --> 00:05:56,880

a book on

157

00:06:03,110 --> 00:06:00,880

on anatomy as such it's difficult to see

158

00:06:05,590 --> 00:06:03,120

by the end of his career that

159

00:06:06,710 --> 00:06:05,600

he could fit everything he'd done into

160

00:06:09,909 --> 00:06:06,720

one book

161

00:06:12,790 --> 00:06:09,919

he said in 1510 i'm hoping to bring to

162

00:06:15,830 --> 00:06:12,800

conclusion all this anatomy

163

00:06:18,710 --> 00:06:15,840

um and scattered across all these many

164

00:06:21,430 --> 00:06:18,720

these many folios these many many books

165

00:06:24,230 --> 00:06:21,440

the many codices and so on but

166

00:06:25,749 --> 00:06:24,240

yeah it became an almost impossible task

167

00:06:27,990 --> 00:06:25,759

he could have written a treatise on the

168

00:06:31,110 --> 00:06:28,000

heart alone by the end of his life

169

00:06:33,670 --> 00:06:31,120

wow wow now how much of the

170

00:06:34,309 --> 00:06:33,680

that part of what he was doing had to do

171

00:06:37,430 --> 00:06:34,319

with

172

00:06:39,029 --> 00:06:37,440

artwork um did he want to

173

00:06:41,749 --> 00:06:39,039

you know basically understand the human

174

00:06:44,390 --> 00:06:41,759

body and how it how it works as far as

175

00:06:47,749 --> 00:06:44,400

his his paintings and artwork his

176

00:06:50,550 --> 00:06:47,759

predecessors in florence

177

00:06:52,790 --> 00:06:50,560

paliolo verracchio his master

178

00:06:55,589 --> 00:06:52,800

michelangelo to a degree

179

00:06:57,510 --> 00:06:55,599

they concentrated on what lay under the

180

00:06:59,350 --> 00:06:57,520

surface of the flesh that's to say the

181

00:07:00,629 --> 00:06:59,360

muscles and the bones

182

00:07:02,550 --> 00:07:00,639

and they were interested in the

183

00:07:05,189 --> 00:07:02,560

structure and the movement

184

00:07:07,510 --> 00:07:05,199

where leonardo departs is he looks for

185

00:07:08,469 --> 00:07:07,520

deeper causes he wants to know how does

186

00:07:11,430 --> 00:07:08,479

the brain work

187

00:07:13,589 --> 00:07:11,440

how does the eye see how does the

188

00:07:16,230 --> 00:07:13,599

circulation or not circulation but how

189

00:07:20,309 --> 00:07:16,240

does the movement of the blood work

190

00:07:22,230 --> 00:07:20,319

so he saw that not literally serving

191

00:07:22,950 --> 00:07:22,240

painting in that very obvious way of

192

00:07:25,670 --> 00:07:22,960

saying i

193

00:07:27,589 --> 00:07:25,680

i can portray a figure much better if i

194

00:07:30,870 --> 00:07:27,599

know where the muscles are

195

00:07:33,990 --> 00:07:30,880

he said i really need to understand

196

00:07:34,390 --> 00:07:34,000

how a human being works and i can then

197

00:07:37,670 --> 00:07:34,400

make

198

00:07:40,790 --> 00:07:37,680

his

199

00:07:41,749 --> 00:07:40,800

ambition is related to pictures and

200

00:07:43,749 --> 00:07:41,759

indeed a

201  
00:07:45,430 --> 00:07:43,759  
painting is a supreme expression of

202  
00:07:46,390 --> 00:07:45,440  
leonardo's knowledge of the natural

203  
00:07:48,950 --> 00:07:46,400  
world

204  
00:07:50,869 --> 00:07:48,960  
but it's not functional in that more

205  
00:07:53,990 --> 00:07:50,879  
obvious sense he's going

206  
00:07:57,029 --> 00:07:54,000  
into very deep-lying causes as to

207  
00:08:00,710 --> 00:07:57,039  
how a human being operates well yeah

208  
00:08:01,670 --> 00:08:00,720  
interesting so getting on to our topic

209  
00:08:03,990 --> 00:08:01,680  
today

210  
00:08:04,869 --> 00:08:04,000  
the what it was a painting titled uh

211  
00:08:07,270 --> 00:08:04,879  
salvatore

212  
00:08:08,869 --> 00:08:07,280  
monday uh savior of the world i believe

213  
00:08:11,749 --> 00:08:08,879

that's what it translates to or

214

00:08:13,029 --> 00:08:11,759

close to it right indeed though leonardo

215

00:08:16,469 --> 00:08:13,039

is real so he transforms

216

00:08:18,629 --> 00:08:16,479

into something slightly different

217

00:08:19,830 --> 00:08:18,639

well i want to read quickly there uh uh

218

00:08:21,909 --> 00:08:19,840

an excerpt

219

00:08:23,110 --> 00:08:21,919

from an article in the new orleans

220

00:08:25,029 --> 00:08:23,120

advocate um

221

00:08:26,950 --> 00:08:25,039

quote the painting was sold again in

222

00:08:29,990 --> 00:08:26,960

1958

223

00:08:32,149 --> 00:08:30,000

then it was acquired in 2005 badly

224

00:08:34,469 --> 00:08:32,159

damaged and partly painted over

225

00:08:36,389 --> 00:08:34,479

by a consortium of art dealers who paid

226

00:08:39,589 --> 00:08:36,399

less than ten thousand dollars

227

00:08:41,990 --> 00:08:39,599

i'm 84 45 euros at auction

228

00:08:42,790 --> 00:08:42,000

at an auction house in louisiana unquote

229

00:08:45,509 --> 00:08:42,800

now why

230

00:08:47,590 --> 00:08:45,519

is most of the press not that it matters

231

00:08:49,350 --> 00:08:47,600

any but why is most of the press

232

00:08:51,030 --> 00:08:49,360

saying that this was bought at an estate

233

00:08:52,870 --> 00:08:51,040

sale and not an auction do you have any

234

00:08:55,910 --> 00:08:52,880

idea

235

00:08:56,790 --> 00:08:55,920

i don't know that uh my understanding is

236

00:08:59,509 --> 00:08:56,800

it was

237

00:09:00,230 --> 00:08:59,519

when uh robert simon and alexander

238

00:09:02,150 --> 00:09:00,240

parish

239

00:09:04,070 --> 00:09:02,160

the two the two first dealers who are

240

00:09:06,550 --> 00:09:04,080

involved with it noted it i think it was

241

00:09:09,670 --> 00:09:06,560

in a sale in louisiana

242

00:09:12,150 --> 00:09:09,680

yeah and an auction sorry as an auction

243

00:09:13,190 --> 00:09:12,160

indeed right that's my understanding and

244

00:09:14,790 --> 00:09:13,200

why um

245

00:09:16,630 --> 00:09:14,800

the thing that the question that came to

246

00:09:16,949 --> 00:09:16,640

mind just being in the business that i

247

00:09:21,190 --> 00:09:16,959

am

248

00:09:23,110 --> 00:09:21,200

um is why um this ten thousand dollar

249

00:09:25,030 --> 00:09:23,120

it's not really a lot to invest so why

250

00:09:28,070 --> 00:09:25,040

was there a consortium

251

00:09:30,790 --> 00:09:28,080

involved to begin with there wasn't

252

00:09:34,070 --> 00:09:30,800

really a consortium um

253

00:09:37,030 --> 00:09:34,080

auctioneers and hours you you will know

254

00:09:38,310 --> 00:09:37,040

spend a lot of time combing uh

255

00:09:42,070 --> 00:09:38,320

catalogues online

256

00:09:44,150 --> 00:09:42,080

auction catalogues and uh

257

00:09:46,070 --> 00:09:44,160

they do that for the smaller auctions

258

00:09:47,910 --> 00:09:46,080

and they are they often bid without

259

00:09:49,509 --> 00:09:47,920

seeing the object if it's uh

260

00:09:51,190 --> 00:09:49,519

if it's not going to be too expensive

261

00:09:52,310 --> 00:09:51,200

and they think it's worth a punt as they

262

00:09:55,269 --> 00:09:52,320

say

263

00:09:55,990 --> 00:09:55,279

and they both they know they knew each

264

00:09:59,430 --> 00:09:56,000

other

265

00:10:02,630 --> 00:09:59,440

but they both noticed it independently

266

00:10:04,949 --> 00:10:02,640

and exchanged views on it and although

267

00:10:06,710 --> 00:10:04,959

it looked pretty terrible it looked

268

00:10:09,110 --> 00:10:06,720

like what i described as drug-crazed

269

00:10:11,910 --> 00:10:09,120

hippie at that point it was

270

00:10:13,590 --> 00:10:11,920

heavily over-painted it was clearly

271

00:10:17,350 --> 00:10:13,600

fairly old it was painted on

272

00:10:19,190 --> 00:10:17,360

walnut panel therefore they thought well

273

00:10:21,110 --> 00:10:19,200

you know there are lots of versions of

274

00:10:22,949 --> 00:10:21,120

the sour to mundy this is at least an

275

00:10:25,350 --> 00:10:22,959

old one let's um

276

00:10:26,470 --> 00:10:25,360

let's have a go at it if it proves not

277

00:10:29,030 --> 00:10:26,480

to be very much

278

00:10:30,230 --> 00:10:29,040

then in terms of the prices of old

279

00:10:32,790 --> 00:10:30,240

master paintings so

280

00:10:35,030 --> 00:10:32,800

they would not they were not going up

281

00:10:36,710 --> 00:10:35,040

very high in the scale of things

282

00:10:38,630 --> 00:10:36,720

could you hold on just a minute my front

283

00:10:40,949 --> 00:10:38,640

door is

284

00:10:41,990 --> 00:10:40,959

can we just break for a moment uh yeah

285

00:10:45,350 --> 00:10:42,000

we are live so

286

00:10:46,949 --> 00:10:45,360

um it's a man has got all my doors

287

00:10:48,470 --> 00:10:46,959

front and back doors off the hinges at

288

00:10:50,630 --> 00:10:48,480

the moment

289

00:10:51,750 --> 00:10:50,640  
all right that's fine all right so i'll

290

00:10:54,790 --> 00:10:51,760  
talk a little bit um

291

00:10:56,790 --> 00:10:54,800  
so this um this painting

292

00:10:58,870 --> 00:10:56,800  
um you know it's one of these things

293

00:11:02,069 --> 00:10:58,880  
where if you

294

00:11:03,910 --> 00:11:02,079  
um if if you saw this in an auction

295

00:11:05,269 --> 00:11:03,920  
you know i'm sure a lot of people are

296

00:11:07,030 --> 00:11:05,279  
kicking themselves because

297

00:11:09,990 --> 00:11:07,040  
you know the payday of this thing ended

298

00:11:13,430 --> 00:11:10,000  
up being a world record 450

299

00:11:15,670 --> 00:11:13,440  
million dollars which is quite amazing

300

00:11:16,550 --> 00:11:15,680  
and it just one of the questions i'll be

301  
00:11:18,630 --> 00:11:16,560  
asking you know

302  
00:11:19,590 --> 00:11:18,640  
how many hands did this actually slip

303  
00:11:21,190 --> 00:11:19,600  
through

304  
00:11:25,990 --> 00:11:21,200  
by the time it actually hit the auction

305  
00:11:31,670 --> 00:11:29,590  
i also want to find out um you know

306  
00:11:32,790 --> 00:11:31,680  
there's a lot of speculation about who

307  
00:11:36,550 --> 00:11:32,800  
bought this

308  
00:11:39,350 --> 00:11:36,560  
and uh just today in the new york times

309  
00:11:40,230 --> 00:11:39,360  
there was an article about um about

310  
00:11:42,069 --> 00:11:40,240  
trying to find out

311  
00:11:43,910 --> 00:11:42,079  
trying to root out who the buyer was of

312  
00:11:46,949 --> 00:11:43,920  
this we'll be talking about that

313  
00:11:50,550 --> 00:11:46,959

and a lot more and he's back

314

00:11:51,910 --> 00:11:50,560

so uh martin so did you have any more a

315

00:11:52,629 --> 00:11:51,920

continuation of what you were talking

316

00:11:56,150 --> 00:11:52,639

about or

317

00:11:57,030 --> 00:11:56,160

you want to keep moving on here yes

318

00:12:00,389 --> 00:11:57,040

basically

319

00:12:02,710 --> 00:12:00,399

they they bought it at that price

320

00:12:05,110 --> 00:12:02,720

and it was taken back to new york and

321

00:12:07,110 --> 00:12:05,120

was put in robert simon's hands

322

00:12:08,470 --> 00:12:07,120

and it was he who then instigated the

323

00:12:10,470 --> 00:12:08,480

research and the

324

00:12:12,389 --> 00:12:10,480

cleaning of the picture the restoration

325

00:12:13,990 --> 00:12:12,399

of it now i have a

326

00:12:16,230 --> 00:12:14,000

up on the screen right now some

327

00:12:19,990 --> 00:12:16,240

restoration images

328

00:12:21,350 --> 00:12:20,000

and um i i guess the question i

329

00:12:23,030 --> 00:12:21,360

want to ask and i'm sure you've answered

330

00:12:26,629 --> 00:12:23,040

this a number of times but

331

00:12:29,590 --> 00:12:26,639

how far into the restoration process

332

00:12:30,470 --> 00:12:29,600

did um did all of a sudden the light

333

00:12:31,829 --> 00:12:30,480

come on that

334

00:12:34,150 --> 00:12:31,839

you know i think we really have

335

00:12:35,110 --> 00:12:34,160

something here yeah i think it was

336

00:12:37,870 --> 00:12:35,120

pretty early

337

00:12:40,150 --> 00:12:37,880

um robert simon took it to the

338

00:12:43,269 --> 00:12:40,160

modestinis

339

00:12:47,990 --> 00:12:43,279

and the husband and wife and

340

00:12:51,509 --> 00:12:48,000

diane who he's about 90 but diane was

341

00:12:54,310 --> 00:12:51,519

actively involved still in in conserving

342

00:12:54,629 --> 00:12:54,320

and he took it across new york in a in a

343

00:12:58,150 --> 00:12:54,639

bin

344

00:13:03,910 --> 00:13:01,430

and um they did a

345

00:13:05,190 --> 00:13:03,920

she did a test clean just to see what

346

00:13:06,870 --> 00:13:05,200

was happening and it was perfectly

347

00:13:09,110 --> 00:13:06,880

obvious that it was

348

00:13:11,430 --> 00:13:09,120

heavily overpainted and the overpaint

349

00:13:13,110 --> 00:13:11,440

would come off relatively readily

350

00:13:15,110 --> 00:13:13,120

and i think it was pretty soon in that

351  
00:13:17,670 --> 00:13:15,120  
they thought this is actually

352  
00:13:19,430 --> 00:13:17,680  
interesting they didn't think ah this is

353  
00:13:21,990 --> 00:13:19,440  
the not original

354  
00:13:24,230 --> 00:13:22,000  
it took much more than that but the the

355  
00:13:24,629 --> 00:13:24,240  
initial cleans suggested that there was

356  
00:14:04,790 --> 00:13:24,639  
a

357  
00:14:07,350 --> 00:14:04,800  
with the thumb

358  
00:14:09,110 --> 00:14:07,360  
and a pentamento a change of mind

359  
00:14:10,310 --> 00:14:09,120  
doesn't mean to say it has to be the

360  
00:14:12,470 --> 00:14:10,320  
original but it

361  
00:14:16,150 --> 00:14:12,480  
it helps a good deals it says well it's

362  
00:14:17,829 --> 00:14:16,160  
not just a purely mechanical copy uh

363  
00:14:20,310 --> 00:14:17,839

back when you and i spoke about the

364

00:14:23,110 --> 00:14:20,320

labella principessa

365

00:14:24,949 --> 00:14:23,120

i remembered there was a gentleman named

366

00:14:29,189 --> 00:14:24,959

i believe pascal

367

00:14:31,030 --> 00:14:29,199

in france that did some imagery

368

00:14:32,629 --> 00:14:31,040

that was fascinating i can't remember

369

00:14:35,590 --> 00:14:32,639

what the pixels were

370

00:14:36,790 --> 00:14:35,600

but um was any of that done with this

371

00:14:39,990 --> 00:14:36,800

with this picture

372

00:14:41,829 --> 00:14:40,000

yeah this has been very uh it's been

373

00:14:44,389 --> 00:14:41,839

examined by x-rays by

374

00:14:45,509 --> 00:14:44,399

infrared reflectography which is a

375

00:14:48,069 --> 00:14:45,519

technique of

376

00:14:50,150 --> 00:14:48,079

bouncing infrared rays off the priming

377

00:14:52,230 --> 00:14:50,160

and you pick up

378

00:14:53,350 --> 00:14:52,240

with any luck you pick up drawings and

379

00:14:58,150 --> 00:14:53,360

changes which

380

00:14:59,990 --> 00:14:58,160

are done in with carbon rich pigments uh

381

00:15:00,870 --> 00:15:00,000

yeah there's been fully scientifically

382

00:15:03,590 --> 00:15:00,880

examined

383

00:15:05,430 --> 00:15:03,600

and yeah there are some pentimenti some

384

00:15:07,750 --> 00:15:05,440

changes of mind around the

385

00:15:10,470 --> 00:15:07,760

top of the garment you can see that the

386

00:15:13,189 --> 00:15:10,480

the knot design has turned from a

387

00:15:14,870 --> 00:15:13,199

curvy knot design into a rather angular

388

00:15:17,350 --> 00:15:14,880

knot design like you can see at the

389

00:15:20,389 --> 00:15:17,360

moment

390

00:15:23,110 --> 00:15:20,399

you could see particularly in infrared

391

00:15:24,949 --> 00:15:23,120

where leonardo had pressed the the heel

392

00:15:28,629 --> 00:15:24,959

of his right hand

393

00:15:31,189 --> 00:15:28,639

into the paint to soften the the

394

00:15:32,949 --> 00:15:31,199

transitions between light and shade we

395

00:15:35,030 --> 00:15:32,959

know he did that a lot and it's very

396

00:15:38,710 --> 00:15:35,040

characteristic of leonardo the

397

00:15:40,550 --> 00:15:38,720

the boys don't seem to have done that um

398

00:15:42,230 --> 00:15:40,560

and the technical examination yeah

399

00:15:44,629 --> 00:15:42,240

revealed a number of very

400

00:15:47,110 --> 00:15:44,639

very characteristic things they also

401  
00:15:50,550 --> 00:15:47,120  
found the priming was very extraordinary

402  
00:15:53,189 --> 00:15:50,560  
that uh leonardo is

403  
00:15:53,749 --> 00:15:53,199  
he he had a gesso priming ie plaster

404  
00:15:57,509 --> 00:15:53,759  
then

405  
00:16:00,710 --> 00:15:57,519  
you put white lead on top and unusually

406  
00:16:02,870 --> 00:16:00,720  
leonardo sometimes tinted selected areas

407  
00:16:04,629 --> 00:16:02,880  
or the whole of the areas

408  
00:16:05,910 --> 00:16:04,639  
depending on what color was going to go

409  
00:16:08,550 --> 00:16:05,920  
on top

410  
00:16:09,910 --> 00:16:08,560  
and in this case it seems that he ground

411  
00:16:13,110 --> 00:16:09,920  
some glass up

412  
00:16:14,710 --> 00:16:13,120  
and put it in these priming layers which

413  
00:16:16,870 --> 00:16:14,720

presumably was intended to give a kind

414

00:16:20,430 --> 00:16:16,880  
of radiance to the picture

415

00:16:22,389 --> 00:16:20,440  
so that that very eccentric technical

416

00:16:22,870 --> 00:16:22,399  
experimentation which almost differs

417

00:16:25,269 --> 00:16:22,880  
from

418

00:16:27,509 --> 00:16:25,279  
picture to picture is again very

419

00:16:29,990 --> 00:16:27,519  
characteristic of leonardo and

420

00:16:32,150 --> 00:16:30,000  
the the the followers and studio were

421

00:16:34,150 --> 00:16:32,160  
more conservative in that respect

422

00:16:35,430 --> 00:16:34,160  
i wonder why he chose a panel that had a

423

00:16:38,790 --> 00:16:35,440  
nod in it which

424

00:16:39,670 --> 00:16:38,800  
later caused the crack yeah luckily

425

00:16:42,389 --> 00:16:39,680  
around the face

426

00:16:45,030 --> 00:16:42,399

it didn't go through the face it's uh

427

00:16:47,509 --> 00:16:45,040

it's a walnut panel and he liked walnut

428

00:16:50,069 --> 00:16:47,519

panels for the smaller scale pictures

429

00:16:51,990 --> 00:16:50,079

it's uh it's obviously he felt it was a

430

00:16:55,110 --> 00:16:52,000

good surface to paint on

431

00:16:56,230 --> 00:16:55,120

and i think he he obviously wouldn't

432

00:16:59,749 --> 00:16:56,240

have been aware

433

00:17:01,030 --> 00:16:59,759

that it was going to warp and and crack

434

00:17:02,550 --> 00:17:01,040

in that way

435

00:17:04,949 --> 00:17:02,560

and indeed i think it would have been

436

00:17:07,990 --> 00:17:04,959

kept in better conditions one imagines

437

00:17:10,710 --> 00:17:08,000

it that have been badly affected by

438

00:17:12,150 --> 00:17:10,720

an environment with huge changes of

439

00:17:14,549 --> 00:17:12,160

humidity

440

00:17:15,350 --> 00:17:14,559

it was certainly in britain for some

441

00:17:18,470 --> 00:17:15,360

time and

442

00:17:20,470 --> 00:17:18,480

uh surviving in the british climate of

443

00:17:23,110 --> 00:17:20,480

humanity changes is rather different

444

00:17:26,710 --> 00:17:23,120

from surviving italy

445

00:17:27,429 --> 00:17:26,720

right right now about the um rest since

446

00:17:28,870 --> 00:17:27,439

we're

447

00:17:30,870 --> 00:17:28,880

kind of talking about the restoration

448

00:17:34,470 --> 00:17:30,880

part of this um

449

00:17:37,510 --> 00:17:34,480

there's talk about only 20 or so

450

00:17:39,990 --> 00:17:37,520

of of this painting is original

451  
00:17:42,390 --> 00:17:40,000  
and uh you know the rest is basically in

452  
00:17:44,789 --> 00:17:42,400  
painting in the restoration

453  
00:17:46,950 --> 00:17:44,799  
so and i know very very well done but in

454  
00:17:49,909 --> 00:17:46,960  
your opinion at what point

455  
00:17:51,350 --> 00:17:49,919  
um does a masterpiece not become you

456  
00:17:55,110 --> 00:17:51,360  
know considered the work of

457  
00:17:58,830 --> 00:17:55,120  
uh an old master well first of all 20

458  
00:18:02,230 --> 00:17:58,840  
is absolutely 100 misleading

459  
00:18:05,110 --> 00:18:02,240  
okay if you say how much

460  
00:18:07,909 --> 00:18:05,120  
survives of the leonardo's surface in

461  
00:18:10,150 --> 00:18:07,919  
its absolutely pristine condition

462  
00:18:11,990 --> 00:18:10,160  
then you might get down to that kind of

463  
00:18:14,950 --> 00:18:12,000

level

464

00:18:16,230 --> 00:18:14,960

but if you look at the picture and it

465

00:18:19,430 --> 00:18:16,240

was stripped down

466

00:18:22,870 --> 00:18:19,440

and you you're back to original paint

467

00:18:24,470 --> 00:18:22,880

uh it's it's quite high i i wouldn't

468

00:18:26,870 --> 00:18:24,480

wish to quantify it

469

00:18:28,070 --> 00:18:26,880

very precisely but i would say about 80

470

00:18:31,270 --> 00:18:28,080

percent of the panel

471

00:18:34,310 --> 00:18:31,280

is covered in paint that leonardo put on

472

00:18:35,190 --> 00:18:34,320

some of that is under painting or lower

473

00:18:38,789 --> 00:18:35,200

layers

474

00:18:41,430 --> 00:18:38,799

survived so it's quite a

475

00:18:42,630 --> 00:18:41,440

it's quite complicated i have to say if

476

00:18:45,430 --> 00:18:42,640

you saw

477

00:18:47,029 --> 00:18:45,440

all the pictures we now delight in in

478

00:18:47,590 --> 00:18:47,039

galleries whether the metropolitan

479

00:18:49,669 --> 00:18:47,600

museum

480

00:18:51,510 --> 00:18:49,679

the louvre or the national gallery in

481

00:18:52,950 --> 00:18:51,520

london where if you saw them stripped

482

00:18:55,750 --> 00:18:52,960

down that is to say

483

00:18:55,990 --> 00:18:55,760

all the infilling all the restoration

484

00:18:57,990 --> 00:18:56,000

all

485

00:18:59,590 --> 00:18:58,000

the conservation work removed we would

486

00:19:02,150 --> 00:18:59,600

be quite um

487

00:19:03,350 --> 00:19:02,160

quite shocked by how damaged a lot of

488

00:19:05,430 --> 00:19:03,360

these pictures are

489

00:19:07,430 --> 00:19:05,440

yeah so the eight percent is um is a

490

00:19:11,270 --> 00:19:07,440

nonsense it's um

491

00:19:13,110 --> 00:19:11,280

uh if if it was literally 80

492

00:19:15,350 --> 00:19:13,120

if you stripped off all the over

493

00:19:15,830 --> 00:19:15,360

painting you would only have 20 percent

494

00:19:17,270 --> 00:19:15,840

of the

495

00:19:18,870 --> 00:19:17,280

panel covered in paints and that's

496

00:19:21,190 --> 00:19:18,880

absolutely not the case

497

00:19:21,990 --> 00:19:21,200

i see so that is misleading in a lot of

498

00:19:25,990 --> 00:19:22,000

the

499

00:19:29,510 --> 00:19:26,000

glad i'm glad you cleared that up

500

00:19:30,230 --> 00:19:29,520

yeah people cite this it's sloppy and

501  
00:19:32,549 --> 00:19:30,240  
journalists

502  
00:19:34,630 --> 00:19:32,559  
um who are looking for sensations tend

503  
00:19:36,230 --> 00:19:34,640  
to tend to be rather sloppy and they

504  
00:19:38,310 --> 00:19:36,240  
pick up that figure as if some

505  
00:19:40,150 --> 00:19:38,320  
if it's got some authority and i i don't

506  
00:19:43,029 --> 00:19:40,160  
know where it came from

507  
00:19:44,950 --> 00:19:43,039  
but as as we know fake news gets

508  
00:19:47,990 --> 00:19:44,960  
repeated

509  
00:19:49,990 --> 00:19:48,000  
that's right um so um

510  
00:19:51,350 --> 00:19:50,000  
the question i have about this this

511  
00:19:53,990 --> 00:19:51,360  
thing was lost

512  
00:19:55,669 --> 00:19:54,000  
in time a couple of times and a couple

513  
00:19:59,110 --> 00:19:55,679

of different stretches

514

00:20:01,750 --> 00:19:59,120

how does something like that happen well

515

00:20:03,909 --> 00:20:01,760

if you look at the leonardo paintings

516

00:20:05,830 --> 00:20:03,919

there is only one painting which has got

517

00:20:07,350 --> 00:20:05,840

an absolutely continuous provenance

518

00:20:09,590 --> 00:20:07,360

that's to say the history of its

519

00:20:12,310 --> 00:20:09,600

ownership and that's the last supper

520

00:20:13,830 --> 00:20:12,320

and that's on the wall so it's not going

521

00:20:14,789 --> 00:20:13,840

to get lost probably unless it was

522

00:20:17,909 --> 00:20:14,799

covered up but

523

00:20:21,029 --> 00:20:17,919

anyway it's only the last supper the

524

00:20:24,230 --> 00:20:21,039

mona lisa has gaps in its history um

525

00:20:26,230 --> 00:20:24,240

we don't know how it got into

526

00:20:28,390 --> 00:20:26,240

france's the first collection it was in

527

00:20:31,669 --> 00:20:28,400

fontainebleau by 1550

528

00:20:34,789 --> 00:20:31,679

but leonardo died in 1519

529

00:20:35,830 --> 00:20:34,799

so there's a there are there are gaps in

530

00:20:39,510 --> 00:20:35,840

the provenance

531

00:20:41,190 --> 00:20:39,520

um yeah and the chacilia galilei the

532

00:20:42,390 --> 00:20:41,200

wonderful painting of the lady with the

533

00:20:45,909 --> 00:20:42,400

ermine in krakow

534

00:20:46,630 --> 00:20:45,919

that really appeared in the in the 19th

535

00:20:49,270 --> 00:20:46,640

century

536

00:20:50,710 --> 00:20:49,280

um really wow the benoit madonna and the

537

00:20:54,390 --> 00:20:50,720

hermitage appeared

538

00:20:56,470 --> 00:20:54,400

early 20th century so um yeah things

539

00:20:59,190 --> 00:20:56,480

things disappear they get neglected they

540

00:21:03,270 --> 00:20:59,200

get over painted or they're in

541

00:21:05,590 --> 00:21:03,280

in obscure collections

542

00:21:06,549 --> 00:21:05,600

which haven't been visited by people who

543

00:21:09,750 --> 00:21:06,559

are

544

00:21:13,029 --> 00:21:09,760

recording the works of art or whatever

545

00:21:14,070 --> 00:21:13,039

yeah it's common enough um you just

546

00:21:15,990 --> 00:21:14,080

mentioned the painting

547

00:21:17,430 --> 00:21:16,000

and i forget what the animal is called

548

00:21:20,710 --> 00:21:17,440

it looks like a ferret

549

00:21:23,830 --> 00:21:20,720

what's that it's an herman it's a it's

550

00:21:26,310 --> 00:21:23,840

it's a it's an oversized herman and

551  
00:21:28,149 --> 00:21:26,320  
neoman is a symbol of purity and

552  
00:21:30,070 --> 00:21:28,159  
moderation

553  
00:21:32,149 --> 00:21:30,080  
that's actually just that's my favorite

554  
00:21:34,630 --> 00:21:32,159  
painting

555  
00:21:35,190 --> 00:21:34,640  
beautiful yeah yeah it's just wonderful

556  
00:21:40,870 --> 00:21:35,200  
um

557  
00:21:43,190 --> 00:21:40,880  
lost there is a picture i believe it's

558  
00:21:46,870 --> 00:21:43,200  
1908 or something like that

559  
00:21:49,990 --> 00:21:46,880  
um and that was the last time

560  
00:21:52,789 --> 00:21:50,000  
it had surfaced is that correct and then

561  
00:21:53,110 --> 00:21:52,799  
it it became lost from there for a while

562  
00:21:55,590 --> 00:21:53,120  
yeah

563  
00:21:58,390 --> 00:21:55,600

but there's the question of the earlier

564

00:22:00,870 --> 00:21:58,400

provenance and

565

00:22:02,470 --> 00:22:00,880

i'm right with robert simon who's the

566

00:22:04,230 --> 00:22:02,480

prime discoverer of the picture and

567

00:22:05,990 --> 00:22:04,240

margaret taleval one of my former

568

00:22:09,110 --> 00:22:06,000

students who writing a book on it

569

00:22:12,710 --> 00:22:09,120

and margaret delaval has

570

00:22:14,390 --> 00:22:12,720

has got a lot of the the provenance of

571

00:22:15,750 --> 00:22:14,400

it when it was in the collections of

572

00:22:17,669 --> 00:22:15,760

charles the first

573

00:22:19,350 --> 00:22:17,679

in the interregnum after charles the

574

00:22:21,830 --> 00:22:19,360

first had been beheaded

575

00:22:23,110 --> 00:22:21,840

um and charles the second and then the

576

00:22:24,950 --> 00:22:23,120

duke of buckingham

577

00:22:26,789 --> 00:22:24,960

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

578

00:22:30,470 --> 00:22:26,799

provenance as it were

579

00:22:31,590 --> 00:22:30,480

and getting it from leonardo to that

580

00:22:33,510 --> 00:22:31,600

point there's a gap

581

00:22:35,830 --> 00:22:33,520

and then there's a gap when it appears

582

00:22:39,029 --> 00:22:35,840

in the in the cook collection

583

00:22:40,149 --> 00:22:39,039

and cook was a major english collector

584

00:22:42,950 --> 00:22:40,159

particularly

585

00:22:43,750 --> 00:22:42,960

um collected italian paintings this was

586

00:22:46,710 --> 00:22:43,760

late 19th

587

00:22:47,750 --> 00:22:46,720

early 20th century and it was in his

588

00:22:49,909 --> 00:22:47,760

collection

589

00:22:51,909 --> 00:22:49,919

and by that time it was obviously not in

590

00:22:52,870 --> 00:22:51,919

good condition and it was described as

591

00:22:58,630 --> 00:22:52,880

baltraphia

592

00:23:00,630 --> 00:22:58,640

or was a leonardo pupil

593

00:23:01,909 --> 00:23:00,640

so it was it was known to be in that

594

00:23:04,950 --> 00:23:01,919

collection

595

00:23:07,669 --> 00:23:04,960

and it was sold in the 1940s so

596

00:23:09,110 --> 00:23:07,679

one of the last drips and drabs of

597

00:23:10,390 --> 00:23:09,120

things to be sold from the cook

598

00:23:12,470 --> 00:23:10,400

collection

599

00:23:14,950 --> 00:23:12,480

and wasn't it at a sum or am i thinking

600

00:23:18,230 --> 00:23:14,960

of a later in 1958

601  
00:23:21,270 --> 00:23:18,240  
something like 45 that's right yeah yeah

602  
00:23:21,990 --> 00:23:21,280  
sold for some pretty derisory some and

603  
00:23:23,909 --> 00:23:22,000  
if you'd seen if

604  
00:23:26,390 --> 00:23:23,919  
it would there was a black and white

605  
00:23:28,149 --> 00:23:26,400  
photograph on it when it was in the

606  
00:23:30,870 --> 00:23:28,159  
in the cook collection and it looked

607  
00:23:33,270 --> 00:23:30,880  
awful yeah there was a beard added

608  
00:23:36,149 --> 00:23:33,280  
like a little mustache and right yeah

609  
00:23:38,870 --> 00:23:36,159  
yeah there's a droopy beard and the

610  
00:23:40,070 --> 00:23:38,880  
the eyes look um completely glazed as if

611  
00:23:43,350 --> 00:23:40,080  
somebody's been sniffing

612  
00:23:49,190 --> 00:23:47,110  
all right so this this appears in 2005

613  
00:23:51,510 --> 00:23:49,200

it comes up we talked about it earlier

614

00:23:54,710 --> 00:23:51,520

at a an auction in louisiana

615

00:23:59,190 --> 00:23:54,720

it comes up um now

616

00:24:01,269 --> 00:23:59,200

uh what what what happens then and who

617

00:24:04,549 --> 00:24:01,279

how many hands does it go through before

618

00:24:08,390 --> 00:24:04,559

it actually hits the auction block

619

00:24:10,950 --> 00:24:08,400

well the two dealers have

620

00:24:12,710 --> 00:24:10,960

invested in it not huge sums of money

621

00:24:15,669 --> 00:24:12,720

but they've invested in it

622

00:24:16,390 --> 00:24:15,679

robert is directing the cleaning of it

623

00:24:19,990 --> 00:24:16,400

and

624

00:24:22,710 --> 00:24:20,000

at a certain point they think well

625

00:24:24,390 --> 00:24:22,720

you know this is actually the real thing

626  
00:24:26,549 --> 00:24:24,400  
they've got the pentamento they've got

627  
00:24:28,710 --> 00:24:26,559  
scientific examination they've

628  
00:24:30,710 --> 00:24:28,720  
they've seen this absolutely wonderful

629  
00:24:33,190 --> 00:24:30,720  
handling the best preserved bits of the

630  
00:24:36,149 --> 00:24:33,200  
picture are just spectacular

631  
00:24:37,510 --> 00:24:36,159  
they really kind of fizz with vitality

632  
00:24:41,510 --> 00:24:37,520  
um with leonardo's

633  
00:24:47,110 --> 00:24:41,520  
very remarkable um way of conjuring up

634  
00:24:50,310 --> 00:24:47,120  
light on form and

635  
00:24:52,390 --> 00:24:50,320  
and it then becomes caught up in the

636  
00:24:54,070 --> 00:24:52,400  
what to do with it they need to get it

637  
00:24:55,350 --> 00:24:54,080  
out into the public domain and the

638  
00:24:57,909 --> 00:24:55,360

national gallery in london

639

00:25:00,630 --> 00:24:57,919

is devising its show of leonardo at the

640

00:25:02,630 --> 00:25:00,640

court of milan and

641

00:25:04,870 --> 00:25:02,640

they obviously put us in the direction

642

00:25:06,950 --> 00:25:04,880

of the national gallery and

643

00:25:08,710 --> 00:25:06,960

luke seison the curator who's working on

644

00:25:10,710 --> 00:25:08,720

the show and nick penny who is the

645

00:25:12,870 --> 00:25:10,720

director of the national gallery and

646

00:25:15,190 --> 00:25:12,880

an expert on italian art amongst other

647

00:25:17,430 --> 00:25:15,200

things

648

00:25:18,470 --> 00:25:17,440

it was taken across to them and i

649

00:25:20,310 --> 00:25:18,480

received

650

00:25:21,990 --> 00:25:20,320

an email from nick penny saying we've

651  
00:25:23,510 --> 00:25:22,000  
got something

652  
00:25:25,750 --> 00:25:23,520  
in the gallery which i think you might

653  
00:25:28,230 --> 00:25:25,760  
like to see

654  
00:25:28,870 --> 00:25:28,240  
and i went up to the gallery in london

655  
00:25:31,669 --> 00:25:28,880  
um

656  
00:25:34,230 --> 00:25:31,679  
petra morani the great leonardo scholar

657  
00:25:35,990 --> 00:25:34,240  
for milan was there maria theresa fiorio

658  
00:25:39,510 --> 00:25:36,000  
the superintendent

659  
00:25:43,110 --> 00:25:39,520  
superintendent of milanese paintings was

660  
00:25:46,149 --> 00:25:43,120  
was there and um carmen bambach

661  
00:25:49,190 --> 00:25:46,159  
from the uh the great

662  
00:25:52,149 --> 00:25:49,200  
draw expert on leonardo drawings um

663  
00:25:52,549 --> 00:25:52,159

was there from the metropolitan and um

664

00:25:54,789 --> 00:25:52,559

we

665

00:25:57,669 --> 00:25:54,799

saw it in the conservation studios

666

00:26:00,549 --> 00:25:57,679

beside the virgin of the rocks which

667

00:26:02,549 --> 00:26:00,559

was being considered for cleaning in in

668

00:26:04,630 --> 00:26:02,559

advance of the show

669

00:26:07,510 --> 00:26:04,640

and uh at that point had it been

670

00:26:09,430 --> 00:26:07,520

restored to the condition it is now

671

00:26:10,789 --> 00:26:09,440

there was still a bit of work on the

672

00:26:14,070 --> 00:26:10,799

background and

673

00:26:15,750 --> 00:26:14,080

and the the the the the second

674

00:26:18,070 --> 00:26:15,760

thumb as it were the change of position

675

00:26:19,110 --> 00:26:18,080

of the thumb hadn't at that point as i

676  
00:26:21,430 --> 00:26:19,120  
recall being

677  
00:26:23,430 --> 00:26:21,440  
painted over but yeah it was

678  
00:26:28,870 --> 00:26:23,440  
substantially like it is now

679  
00:26:35,269 --> 00:26:32,230  
leonardo's have a presence um

680  
00:26:36,230 --> 00:26:35,279  
you will know any you've seen and you

681  
00:26:38,070 --> 00:26:36,240  
talked about the

682  
00:26:39,669 --> 00:26:38,080  
chilean galarani the lady of the krakow

683  
00:26:42,390 --> 00:26:39,679  
for nerman they have an extraordinary

684  
00:26:44,950 --> 00:26:42,400  
kind of living presence

685  
00:26:46,950 --> 00:26:44,960  
some artists can do that rembrandt does

686  
00:26:48,390 --> 00:26:46,960  
that with self-portraits michelangelo

687  
00:26:50,470 --> 00:26:48,400  
can do it with marble

688  
00:26:52,230 --> 00:26:50,480

they have that kind of living presence

689

00:26:53,350 --> 00:26:52,240

as if they're not just made out of

690

00:26:55,269 --> 00:26:53,360

pigment or

691

00:26:57,510 --> 00:26:55,279

stone in the case of michelangelo

692

00:27:00,390 --> 00:26:57,520

sculptures and

693

00:27:02,789 --> 00:27:00,400

it was immediately apparent that it was

694

00:27:05,269 --> 00:27:02,799

a strange picture it has this

695

00:27:08,070 --> 00:27:05,279

uncanny quality to it which particularly

696

00:27:09,990 --> 00:27:08,080

the later leonardo's tend to have

697

00:27:11,590 --> 00:27:10,000

but i mean that's not enough to say it's

698

00:27:15,029 --> 00:27:11,600

by leonardo but it's a

699

00:27:17,990 --> 00:27:15,039

it's a good starting point so

700

00:27:22,870 --> 00:27:18,000

yeah i i you tend to i thought what do i

701  
00:27:27,510 --> 00:27:24,950  
said hello to the other people and uh

702  
00:27:29,909 --> 00:27:27,520  
and then looked at it carefully

703  
00:27:30,789 --> 00:27:29,919  
and one of the things i observed

704  
00:27:33,830 --> 00:27:30,799  
straight away

705  
00:27:37,830 --> 00:27:33,840  
is that the sphere which christ is

706  
00:27:41,190 --> 00:27:39,510  
you think well that's a glass sphere but

707  
00:27:44,389 --> 00:27:41,200  
it's not glass

708  
00:27:46,070 --> 00:27:44,399  
and typical salvador mundi have grass

709  
00:27:47,990 --> 00:27:46,080  
spheres that they're holding

710  
00:27:49,510 --> 00:27:48,000  
sometimes they do glass particularly in

711  
00:27:50,630 --> 00:27:49,520  
venice which was a major center for

712  
00:27:54,789 --> 00:27:50,640  
glass

713  
00:27:57,830 --> 00:27:54,799

see that it was

714

00:28:00,310 --> 00:27:57,840

full of little

715

00:28:02,389 --> 00:28:00,320

gaps or not exactly bubbles in the case

716

00:28:04,549 --> 00:28:02,399

of ima having glass but

717

00:28:05,830 --> 00:28:04,559

there are little internal marks in the

718

00:28:07,269 --> 00:28:05,840

sphere

719

00:28:09,350 --> 00:28:07,279

and i remember there's enough of my

720

00:28:11,590 --> 00:28:09,360

cambridge geology to think that's rock

721

00:28:16,950 --> 00:28:11,600

crystal

722

00:28:18,789 --> 00:28:16,960

what are technically called inclusions

723

00:28:20,549 --> 00:28:18,799

these little faults sometimes they have

724

00:28:21,830 --> 00:28:20,559

cleavage planes this one didn't have

725

00:28:26,389 --> 00:28:21,840

cleavage planes but

726

00:28:30,070 --> 00:28:26,399

um so i said that's rock crystal without

727

00:28:32,070 --> 00:28:30,080

um without very much evidence for it but

728

00:28:34,070 --> 00:28:32,080

it's just an instinctive reaction

729

00:28:36,710 --> 00:28:34,080

and that becomes interesting then

730

00:28:37,909 --> 00:28:36,720

because why does leonardo use rock

731

00:28:40,310 --> 00:28:37,919

crystal

732

00:28:42,310 --> 00:28:40,320

um he was considered an expert in these

733

00:28:46,149 --> 00:28:42,320

semi-precious materials but

734

00:28:48,230 --> 00:28:46,159

why did he use it in the painting and

735

00:28:50,470 --> 00:28:48,240

it's clear that he's altering the

736

00:28:51,830 --> 00:28:50,480

iconography the subject matter of the

737

00:28:54,710 --> 00:28:51,840

picture

738

00:28:55,830 --> 00:28:54,720

that the crystalline sphere as known at

739

00:28:59,750 --> 00:28:55,840

the time

740

00:29:02,350 --> 00:28:59,760

was with the sphere of the fixed stars

741

00:29:03,909 --> 00:29:02,360

so the the thick stars the

742

00:29:06,549 --> 00:29:03,919

constellations uh

743

00:29:07,430 --> 00:29:06,559

like flower and big dipper or whatever

744

00:29:10,549 --> 00:29:07,440

um which go

745

00:29:14,149 --> 00:29:10,559

round and seem to circulate in a

746

00:29:15,909 --> 00:29:14,159

in a sort of orbit in a world of their

747

00:29:19,269 --> 00:29:15,919

own as

748

00:29:21,029 --> 00:29:19,279

um that was in the relationships called

749

00:29:23,029 --> 00:29:21,039

and following ptolemy and classical

750

00:29:23,990 --> 00:29:23,039

antiquity was called the crystalline

751  
00:29:27,110 --> 00:29:24,000  
sphere

752  
00:29:29,269 --> 00:29:27,120  
of the fixed stars so what he's doing

753  
00:29:30,710 --> 00:29:29,279  
is saying that christ isn't just savior

754  
00:29:32,870 --> 00:29:30,720  
of the earth he's the savior of the

755  
00:29:37,029 --> 00:29:32,880  
cosmos his favor of

756  
00:29:38,630 --> 00:29:37,039  
the whole planetary cosmological system

757  
00:29:40,070 --> 00:29:38,640  
i was wondering what that represented i

758  
00:29:42,789 --> 00:29:40,080  
was going to ask you that

759  
00:29:44,950 --> 00:29:42,799  
now how come you know i mean the the

760  
00:29:47,190 --> 00:29:44,960  
little bubbles or inclusions

761  
00:29:48,149 --> 00:29:47,200  
are really something when you look at it

762  
00:29:50,789 --> 00:29:48,159  
closely

763  
00:29:51,269 --> 00:29:50,799

but how come the robe is not distorted

764

00:29:53,590 --> 00:29:51,279

with the

765

00:29:55,430 --> 00:29:53,600

light refraction like it should be do

766

00:29:59,750 --> 00:29:55,440

you think that was purposeful

767

00:30:01,590 --> 00:29:59,760

yeah it's absolutely deliberate um

768

00:30:03,750 --> 00:30:01,600

the what would happen with the sphere

769

00:30:03,990 --> 00:30:03,760

there is according to how far you read

770

00:30:09,430 --> 00:30:04,000

it

771

00:30:12,789 --> 00:30:09,440

being held by his arm some way

772

00:30:14,070 --> 00:30:12,799

some way out from the from the draperies

773

00:30:16,549 --> 00:30:14,080

themselves

774

00:30:17,110 --> 00:30:16,559

what would happen there you'd really

775

00:30:19,269 --> 00:30:17,120

need to

776

00:30:22,070 --> 00:30:19,279

carefully experiment you get a lot of

777

00:30:25,830 --> 00:30:22,080

very you get inversion and a lot of very

778

00:30:27,430 --> 00:30:25,840

strong uh curvilinear distortion

779

00:30:29,269 --> 00:30:27,440

now then that is not going to do that

780

00:30:30,950 --> 00:30:29,279

it's going to uh

781

00:30:32,389 --> 00:30:30,960

dominate the whole picture and make it

782

00:30:33,669 --> 00:30:32,399

look very peculiar

783

00:30:35,830 --> 00:30:33,679

yeah i would draw your eye to it

784

00:30:36,950 --> 00:30:35,840

wouldn't it yeah he wouldn't for

785

00:30:39,110 --> 00:30:36,960

instance

786

00:30:41,190 --> 00:30:39,120

in the baptism of christ show christ's

787

00:30:43,590 --> 00:30:41,200

legs as refracted in water

788

00:30:45,590 --> 00:30:43,600

and no artist would do that and there

789

00:30:47,190 --> 00:30:45,600

were lots of effects visual effects that

790

00:30:49,909 --> 00:30:47,200

leonardo said

791

00:30:51,830 --> 00:30:49,919

uh were for the speculatory for the

792

00:30:53,269 --> 00:30:51,840

philosophers for the people who think

793

00:30:55,830 --> 00:30:53,279

about natural things

794

00:30:57,190 --> 00:30:55,840

he knew that if something moved fast it

795

00:30:59,990 --> 00:30:57,200

was blurred

796

00:31:01,509 --> 00:31:00,000

but he wouldn't paint blur in a picture

797

00:31:04,549 --> 00:31:01,519

if

798

00:31:05,669 --> 00:31:04,559

so there were visual effects which would

799

00:31:08,070 --> 00:31:05,679

be

800

00:31:09,590 --> 00:31:08,080

violate decorum that's to say the good

801  
00:31:11,750 --> 00:31:09,600  
manners which um

802  
00:31:13,750 --> 00:31:11,760  
you would expect to observe particularly

803  
00:31:16,950 --> 00:31:13,760  
in a devotional subject of this sort

804  
00:31:19,430 --> 00:31:16,960  
so yeah

805  
00:31:21,190 --> 00:31:19,440  
if people assume that he's going to

806  
00:31:23,029 --> 00:31:21,200  
follow the optical

807  
00:31:24,870 --> 00:31:23,039  
truth of the picture down to the very

808  
00:31:25,990 --> 00:31:24,880  
end this is not what he does he's making

809  
00:31:29,029 --> 00:31:26,000  
functional pictures

810  
00:31:30,950 --> 00:31:29,039  
i see now let's talk about the

811  
00:31:32,389 --> 00:31:30,960  
emotional part of this painting because

812  
00:31:33,669 --> 00:31:32,399  
i think that's really interesting

813  
00:31:36,149 --> 00:31:33,679

there's a

814

00:31:37,750 --> 00:31:36,159

video that shows you know people looking

815

00:31:40,710 --> 00:31:37,760

at it for the first time

816

00:31:42,710 --> 00:31:40,720

um did you feel as though this painting

817

00:31:44,870 --> 00:31:42,720

also had an emotional quality when you

818

00:31:47,590 --> 00:31:44,880

saw it in person

819

00:31:48,950 --> 00:31:47,600

it has this quality in a way that the

820

00:31:52,710 --> 00:31:48,960

mona lisa has

821

00:31:55,430 --> 00:31:52,720

that there is an emotion there there's a

822

00:31:58,470 --> 00:31:55,440

sense that the figure is looking at you

823

00:32:02,310 --> 00:31:58,480

and reacting and you're reacting

824

00:32:05,430 --> 00:32:02,320

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

825

00:32:08,710 --> 00:32:05,440

it's a very elusive emotion

826

00:32:11,990 --> 00:32:08,720

it's not simply something that um

827

00:32:14,789 --> 00:32:12,000

is saying i am

828

00:32:18,549 --> 00:32:14,799

asserting my sovereignty over you or i'm

829

00:32:20,310 --> 00:32:18,559

inviting you or i'm smiling at you

830

00:32:22,389 --> 00:32:20,320

in an accessible way it's got that

831

00:32:25,029 --> 00:32:22,399

mysterious quality

832

00:32:26,710 --> 00:32:25,039

it's it's about the ineffable about

833

00:32:29,990 --> 00:32:26,720

something which

834

00:32:31,269 --> 00:32:30,000

is there in our space but can't be fully

835

00:32:33,669 --> 00:32:31,279

understood and christ

836

00:32:35,909 --> 00:32:33,679

after all comes from heaven so although

837

00:32:37,830 --> 00:32:35,919

he's incarnate he's turned into flesh

838

00:32:41,430 --> 00:32:37,840

and blood like you and me

839

00:32:42,549 --> 00:32:41,440

he remains this ultimate uh spiritual

840

00:32:46,070 --> 00:32:42,559

figure

841

00:32:48,310 --> 00:32:46,080

and ultimately not knowable

842

00:32:49,830 --> 00:32:48,320

in a very literal sense by our limited

843

00:32:53,110 --> 00:32:49,840

human mind so

844

00:32:53,909 --> 00:32:53,120

it's an exercise in in the ineffable in

845

00:32:59,029 --> 00:32:53,919

the

846

00:33:01,269 --> 00:32:59,039

well as something we can see

847

00:33:02,389 --> 00:33:01,279

yeah yeah and really interesting you

848

00:33:04,310 --> 00:33:02,399

know i think

849

00:33:05,669 --> 00:33:04,320

we skipped around i want to walk it back

850

00:33:08,870 --> 00:33:05,679

just a little bit um

851  
00:33:11,029 --> 00:33:08,880  
to um i asked you about how

852  
00:33:12,789 --> 00:33:11,039  
you know the hands um changed i don't

853  
00:33:15,509 --> 00:33:12,799  
think we quite finished that

854  
00:33:16,870 --> 00:33:15,519  
part of it um when it when it went to

855  
00:33:19,590 --> 00:33:16,880  
auction

856  
00:33:19,990 --> 00:33:19,600  
um how many different ownerships had it

857  
00:33:22,389 --> 00:33:20,000  
had

858  
00:33:23,190 --> 00:33:22,399  
before i mean since 2005 when it was

859  
00:33:26,230 --> 00:33:23,200  
first

860  
00:33:27,110 --> 00:33:26,240  
just rediscovered which auction do you

861  
00:33:29,110 --> 00:33:27,120  
mean sorry

862  
00:33:30,389 --> 00:33:29,120  
uh the auction in louisiana was it was

863  
00:33:33,830 --> 00:33:30,399

found in yeah

864

00:33:35,430 --> 00:33:33,840

in in 2005 but i just wanted to know

865

00:33:37,269 --> 00:33:35,440

until it went to auction and brought the

866

00:33:40,630 --> 00:33:37,279

record price um

867

00:33:42,870 --> 00:33:40,640

you know the ownership how many times um

868

00:33:44,470 --> 00:33:42,880

how many times had it changed hands well

869

00:33:46,789 --> 00:33:44,480

there's the gap between

870

00:33:51,509 --> 00:33:46,799

it being in leonardo's possession and in

871

00:33:56,710 --> 00:33:54,549

and we don't then know certainly what

872

00:33:58,549 --> 00:33:56,720

happened to it who owned it

873

00:34:00,549 --> 00:33:58,559

before it ended up in the collection of

874

00:34:04,630 --> 00:34:00,559

charles the first

875

00:34:07,350 --> 00:34:04,640

um in the uh 1630s say

876

00:34:09,030 --> 00:34:07,360

um so there's that big gap we don't know

877

00:34:11,430 --> 00:34:09,040

how many hands it passed through

878

00:34:12,790 --> 00:34:11,440

oh i'm sorry i'm sorry for the confusion

879

00:34:16,950 --> 00:34:12,800

no i meant um

880

00:34:19,510 --> 00:34:16,960

in 2005 it was bought by um some dealers

881

00:34:20,069 --> 00:34:19,520

and did they they sold it it sold like

882

00:34:21,909 --> 00:34:20,079

two other

883

00:34:23,829 --> 00:34:21,919

times before it went to auction is that

884

00:34:26,790 --> 00:34:23,839

right no it's not known

885

00:34:28,470 --> 00:34:26,800

um it was in the in the sale of the cook

886

00:34:30,550 --> 00:34:28,480

collection it was knocked down to

887

00:34:33,589 --> 00:34:30,560

somebody called

888

00:34:34,069 --> 00:34:33,599

which may simply be a sort of made-up

889

00:34:37,349 --> 00:34:34,079

name

890

00:34:39,909 --> 00:34:37,359

for the sake of um and

891

00:34:41,030 --> 00:34:39,919

uh it then appears in louisiana and we

892

00:34:43,190 --> 00:34:41,040

don't know what

893

00:34:45,190 --> 00:34:43,200

the there are as i know as far as i know

894

00:34:47,589 --> 00:34:45,200

there are no intermediate stages that we

895

00:34:49,190 --> 00:34:47,599

know about it could have been in

896

00:34:50,710 --> 00:34:49,200

in the same collection the whole time it

897

00:34:54,069 --> 00:34:50,720

could have changed hands once

898

00:34:57,190 --> 00:34:54,079

twice three times for all i know okay

899

00:34:58,310 --> 00:34:57,200

um now there is always uh when it comes

900

00:35:00,790 --> 00:34:58,320

to da vinci

901  
00:35:01,589 --> 00:35:00,800  
there's always conspiracies you know dan

902  
00:35:04,790 --> 00:35:01,599  
brown i think

903  
00:35:06,630 --> 00:35:04,800  
may have helped that along in his books

904  
00:35:08,790 --> 00:35:06,640  
what have you heard about uh

905  
00:35:12,790 --> 00:35:08,800  
conspiracies i'm sure you're

906  
00:35:15,270 --> 00:35:12,800  
you've been contacted about yes

907  
00:35:15,990 --> 00:35:15,280  
less than with some pictures and the

908  
00:35:18,230 --> 00:35:16,000  
mona lisa

909  
00:35:20,390 --> 00:35:18,240  
is a field day for the for the brown

910  
00:35:23,430 --> 00:35:20,400  
type people i get sent

911  
00:35:25,750 --> 00:35:23,440  
um things about persian script in in the

912  
00:35:28,150 --> 00:35:25,760  
mona lisa talking about nostradamus's

913  
00:35:30,630 --> 00:35:28,160

prophecies etc etc and there are

914

00:35:32,470 --> 00:35:30,640

there are lions and there are monkeys

915

00:35:35,829 --> 00:35:32,480

and alligators in the landscape

916

00:35:39,670 --> 00:35:35,839

etc etc um there's less of that

917

00:35:42,069 --> 00:35:39,680

but i've been sent things about um

918

00:35:43,510 --> 00:35:42,079

using mirroring techniques to compare

919

00:35:44,870 --> 00:35:43,520

the sides of the face

920

00:35:46,870 --> 00:35:44,880

and to come up with elaborate

921

00:35:49,510 --> 00:35:46,880

conclusions about uh

922

00:35:51,750 --> 00:35:49,520

psychological mysteries or statements

923

00:35:56,069 --> 00:35:51,760

about the duality of the human condition

924

00:35:58,870 --> 00:35:56,079

and so on um but but so far

925

00:36:01,270 --> 00:35:58,880

all hot up so far i've had relatively

926

00:36:04,150 --> 00:36:01,280

fewer of conspiracy theories than

927

00:36:05,829 --> 00:36:04,160

um than i might expect but no doubt it

928

00:36:07,990 --> 00:36:05,839

takes some time for the

929

00:36:08,870 --> 00:36:08,000

for the secrets and inverted comers to

930

00:36:10,630 --> 00:36:08,880

emerge

931

00:36:12,390 --> 00:36:10,640

yeah i figured someone would read

932

00:36:14,069 --> 00:36:12,400

something in the embroidery work or

933

00:36:17,670 --> 00:36:14,079

something like that

934

00:36:19,829 --> 00:36:17,680

they haven't done so so far yeah the the

935

00:36:22,310 --> 00:36:19,839

the not pattern is interesting it's

936

00:36:25,349 --> 00:36:22,320

almost certainly post venice

937

00:36:27,030 --> 00:36:25,359

because in in earlier leonardo not

938

00:36:27,670 --> 00:36:27,040

patterns he was interested in these

939

00:36:30,870 --> 00:36:27,680

curving

940

00:36:32,950 --> 00:36:30,880

shapes and

941

00:36:35,670 --> 00:36:32,960

in venice he saw islamic patterns he was

942

00:36:39,030 --> 00:36:35,680

in venice briefly in 1500

943

00:36:42,230 --> 00:36:39,040

after milan and the

944

00:36:43,990 --> 00:36:42,240

the pattern on the on these stoles on

945

00:36:46,150 --> 00:36:44,000

the bands across his chest

946

00:36:48,230 --> 00:36:46,160

these are essentially islamic

947

00:36:52,230 --> 00:36:48,240

rectilinear patterns so

948

00:36:57,270 --> 00:36:55,430

it's being painted after 1500. all right

949

00:36:58,950 --> 00:36:57,280

um so we're going to be talking

950

00:37:00,470 --> 00:36:58,960

in a little bit about the auction you

951  
00:37:03,430 --> 00:37:00,480  
know what happened at auction

952  
00:37:04,630 --> 00:37:03,440  
uh about the rumored uh buyer where it

953  
00:37:07,470 --> 00:37:04,640  
may end up all that

954  
00:37:10,150 --> 00:37:07,480  
but uh before that let's talk about the

955  
00:37:13,190 --> 00:37:10,160  
authentication of this painting

956  
00:37:13,589 --> 00:37:13,200  
and i know there's an art critic um a

957  
00:37:17,190 --> 00:37:13,599  
name

958  
00:37:19,670 --> 00:37:17,200  
jerry saltz he has a lot to say um are

959  
00:37:22,150 --> 00:37:19,680  
was this a difficult piece is it still

960  
00:37:25,109 --> 00:37:22,160  
ongoing as far as the um

961  
00:37:25,589 --> 00:37:25,119  
authenticity of this and does the huge

962  
00:37:27,990 --> 00:37:25,599  
price

963  
00:37:29,109 --> 00:37:28,000

tag play into what's happening as far as

964

00:37:31,990 --> 00:37:29,119

that discussion

965

00:37:33,829 --> 00:37:32,000

goes yeah what happened was that it was

966

00:37:35,990 --> 00:37:33,839

handled initially very

967

00:37:38,390 --> 00:37:36,000

sensibly it was shown to a number of

968

00:37:41,190 --> 00:37:38,400

leonardo specialists um

969

00:37:42,550 --> 00:37:41,200

privately to give them a chance to

970

00:37:46,630 --> 00:37:42,560

examine this and so on

971

00:37:49,829 --> 00:37:46,640

and the majority of leonardo specialists

972

00:37:51,510 --> 00:37:49,839

accepted it frank zolner didn't but he

973

00:37:53,829 --> 00:37:51,520

was in germany and hadn't seen the

974

00:37:56,870 --> 00:37:53,839

original but now he has

975

00:37:59,589 --> 00:37:56,880

and the the objections have come from

976

00:38:01,349 --> 00:37:59,599

people who don't understand leonardo

977

00:38:01,670 --> 00:38:01,359

don't understand renaissance painting

978

00:38:05,190 --> 00:38:01,680

don't

979

00:38:08,390 --> 00:38:05,200

understand the rules that that pertain

980

00:38:10,470 --> 00:38:08,400

and got column inches by rubbishing

981

00:38:12,870 --> 00:38:10,480

something which is uh

982

00:38:14,390 --> 00:38:12,880

which went for 450 million pounds so it

983

00:38:16,950 --> 00:38:14,400

was a very strange dynamic

984

00:38:19,190 --> 00:38:16,960

it it absolutely wasn't heavily

985

00:38:22,069 --> 00:38:19,200

questioned by leonardo experts

986

00:38:22,710 --> 00:38:22,079

apart from carlo prodretti who has never

987

00:38:25,750 --> 00:38:22,720

seen it

988

00:38:27,510 --> 00:38:25,760

and seems not to be aware of it in its

989

00:38:31,270 --> 00:38:27,520

post-restoration form but

990

00:38:33,750 --> 00:38:31,280

um no there are a number

991

00:38:36,310 --> 00:38:33,760

a number of critics got uh good column

992

00:38:39,190 --> 00:38:36,320

inches by saying very silly things

993

00:38:40,710 --> 00:38:39,200

now this uh there's so many similar

994

00:38:42,790 --> 00:38:40,720

copies

995

00:38:45,349 --> 00:38:42,800

made of this piece at one time there was

996

00:38:49,270 --> 00:38:45,359

a an example that was thought to be

997

00:38:52,470 --> 00:38:49,280

by leonardo um and

998

00:38:55,190 --> 00:38:52,480

uh the question i have for you was this

999

00:38:57,190 --> 00:38:55,200

like the school of leonardo i mean who

1000

00:39:00,069 --> 00:38:57,200

who are copying these pieces

1001  
00:39:01,910 --> 00:39:00,079  
um to begin with leonardo is massively

1002  
00:39:04,150 --> 00:39:01,920  
carpeted even the mona lisa which is a

1003  
00:39:06,150 --> 00:39:04,160  
portrait of a private person was copied

1004  
00:39:08,550 --> 00:39:06,160  
a lot relatively early

1005  
00:39:09,750 --> 00:39:08,560  
the devotional pictures were copied both

1006  
00:39:12,950 --> 00:39:09,760  
in the studio

1007  
00:39:14,870 --> 00:39:12,960  
the studio boys used the resource

1008  
00:39:17,349 --> 00:39:14,880  
resources in the studio for producing

1009  
00:39:20,310 --> 00:39:17,359  
additional madonnas and so on

1010  
00:39:21,109 --> 00:39:20,320  
and uh leonardo was a brand in milan he

1011  
00:39:23,270 --> 00:39:21,119  
was very much

1012  
00:39:25,510 --> 00:39:23,280  
carpet there were people who turned out

1013  
00:39:28,550 --> 00:39:25,520

leonardo like paintings and

1014

00:39:30,550 --> 00:39:28,560

i think the robert simon has been

1015

00:39:33,109 --> 00:39:30,560

sort of logging up these and at one

1016

00:39:35,990 --> 00:39:33,119

point he was over 40 coppers

1017

00:39:37,430 --> 00:39:36,000

and the one which was probably the most

1018

00:39:40,069 --> 00:39:37,440

striking was in

1019

00:39:41,990 --> 00:39:40,079

formerly in the dugani collection and

1020

00:39:45,270 --> 00:39:42,000

owned by the contest of the hague

1021

00:39:45,910 --> 00:39:45,280

before that rather a strat striking

1022

00:39:49,829 --> 00:39:45,920

picture

1023

00:39:51,510 --> 00:39:49,839

which um an american scholar claimed was

1024

00:39:52,630 --> 00:39:51,520

the original for a whole series of

1025

00:39:54,470 --> 00:39:52,640

reasons it's

1026

00:39:56,630 --> 00:39:54,480

it's not the original the technical

1027

00:39:58,550 --> 00:39:56,640

examination reveals the underdrawing not

1028

00:40:00,710 --> 00:39:58,560

like leonardo

1029

00:40:02,710 --> 00:40:00,720

the anatomical feeling of the hand isn't

1030

00:40:06,150 --> 00:40:02,720

very good etc etc

1031

00:40:08,790 --> 00:40:06,160

but that was the highest quality one

1032

00:40:09,589 --> 00:40:08,800

it never got big acceptance amongst

1033

00:40:12,390 --> 00:40:09,599

leonardo

1034

00:40:14,390 --> 00:40:12,400

scholars or more generally in the in the

1035

00:40:17,190 --> 00:40:14,400

world of art history

1036

00:40:19,190 --> 00:40:17,200

so there was one prime version but it

1037

00:40:22,550 --> 00:40:19,200

didn't shape up as the original

1038

00:40:24,630 --> 00:40:22,560

i see um now what about leonardo's

1039

00:40:25,589 --> 00:40:24,640

religious views and how does this

1040

00:40:28,630 --> 00:40:25,599

painting of

1041

00:40:30,550 --> 00:40:28,640

um christ fit in with that yeah

1042

00:40:32,390 --> 00:40:30,560

can't enter up just again the man doing

1043

00:40:33,270 --> 00:40:32,400

my door is about to go and i need to pay

1044

00:40:36,790 --> 00:40:33,280

her

1045

00:40:38,470 --> 00:40:36,800

sorry that's okay all right so uh again

1046

00:40:43,270 --> 00:40:38,480

this is live so

1047

00:40:45,030 --> 00:40:43,280

we have to move on here um and

1048

00:40:47,510 --> 00:40:45,040

the one of the questions i was thinking

1049

00:40:51,349 --> 00:40:47,520

about asking him is um

1050

00:40:54,870 --> 00:40:51,359

the fresco of the last supper

1051

00:40:58,309 --> 00:40:54,880

i can recall um it seemed like only

1052

00:41:01,670 --> 00:40:58,319

20 or 25 years ago when

1053

00:41:04,710 --> 00:41:01,680

they were restoring that and it was a

1054

00:41:08,150 --> 00:41:04,720

major restoration and now i see

1055

00:41:10,790 --> 00:41:08,160

i see recent images of it and it looks

1056

00:41:12,309 --> 00:41:10,800

like it is in total disrepair like it

1057

00:41:15,109 --> 00:41:12,319

needs restoration again

1058

00:41:16,150 --> 00:41:15,119

so that's a question i had wondering how

1059

00:41:19,589 --> 00:41:16,160

this

1060

00:41:22,870 --> 00:41:19,599

happened also another thing is

1061

00:41:26,710 --> 00:41:22,880

in uh the florence town hall

1062

00:41:28,230 --> 00:41:26,720

there was a there's a question whether

1063

00:41:30,309 --> 00:41:28,240

there is a hidden

1064

00:41:32,710 --> 00:41:30,319

uh leonardo behind one of the walls that

1065

00:41:36,069 --> 00:41:32,720

were constructed oh you're back already

1066

00:41:38,550 --> 00:41:36,079

yeah yeah no they've been had my

1067

00:41:41,030 --> 00:41:38,560

doors back in front off the hinges to

1068

00:41:41,670 --> 00:41:41,040

fit draft excluders much needed in this

1069

00:41:43,510 --> 00:41:41,680

weather and

1070

00:41:45,430 --> 00:41:43,520

being an old house it's taken twice as

1071

00:41:48,390 --> 00:41:45,440

long as expected

1072

00:41:49,030 --> 00:41:48,400

and you're right you're um are you uh

1073

00:41:51,829 --> 00:41:49,040

you're in

1074

00:41:52,710 --> 00:41:51,839

england where are you in england i am in

1075

00:41:56,069 --> 00:41:52,720

woodstock

1076

00:41:57,670 --> 00:41:56,079

which is uh 10 miles northwest of oxford

1077

00:41:58,790 --> 00:41:57,680

and on the edge of blenheim park

1078

00:42:02,710 --> 00:41:58,800

blenheim palace

1079

00:42:04,309 --> 00:42:02,720

ah i see okay um so

1080

00:42:06,150 --> 00:42:04,319

we're we're on we're talking about

1081

00:42:09,270 --> 00:42:06,160

religious beliefs

1082

00:42:12,710 --> 00:42:09,280

um and how that fit in with uh

1083

00:42:15,109 --> 00:42:12,720

the narrative of this painting yeah

1084

00:42:16,150 --> 00:42:15,119

the first thing to say is that the idea

1085

00:42:19,910 --> 00:42:16,160

that leonardo

1086

00:42:22,069 --> 00:42:19,920

is some kind of heretic and he espouses

1087

00:42:23,910 --> 00:42:22,079

that saint john is more important than

1088

00:42:24,790 --> 00:42:23,920

christ there is absolutely no evidence

1089

00:42:27,190 --> 00:42:24,800

of that at all

1090

00:42:28,790 --> 00:42:27,200

and all this sort of dan brown stuff

1091

00:42:30,470 --> 00:42:28,800

which has become very popular as

1092

00:42:34,950 --> 00:42:30,480

leonardo as a

1093

00:42:38,150 --> 00:42:34,960

as a heretic as a as not believing in

1094

00:42:40,069 --> 00:42:38,160

in christ etc there is no evidence for

1095

00:42:42,950 --> 00:42:40,079

that within leonardo's

1096

00:42:44,390 --> 00:42:42,960

work at all it's a fantasy imposed from

1097

00:42:47,349 --> 00:42:44,400

outside

1098

00:42:49,030 --> 00:42:47,359

and leonardo basically believed there

1099

00:42:51,510 --> 00:42:49,040

was a god

1100

00:42:53,030 --> 00:42:51,520

um nature told him that that the

1101

00:42:55,910 --> 00:42:53,040

perfection of

1102

00:42:58,390 --> 00:42:55,920

foot natural forms the perfection with

1103

00:43:01,670 --> 00:42:58,400

which forms are made in relation to the

1104

00:43:02,550 --> 00:43:01,680

natural laws um declared that there must

1105

00:43:04,470 --> 00:43:02,560

be a maker

1106

00:43:06,230 --> 00:43:04,480

somebody had made the clockwork as it

1107

00:43:07,670 --> 00:43:06,240

were and wound up the heavens and

1108

00:43:10,550 --> 00:43:07,680

designed the whole

1109

00:43:12,630 --> 00:43:10,560

the whole machinery of of the heavens

1110

00:43:15,349 --> 00:43:12,640

and the whole

1111

00:43:15,750 --> 00:43:15,359

business of how nature performs with its

1112

00:43:18,150 --> 00:43:15,760

uh

1113

00:43:19,430 --> 00:43:18,160

manifest perfection as leonardo saw it

1114

00:43:22,550 --> 00:43:19,440

so there is this

1115

00:43:24,069 --> 00:43:22,560

figure um what he doesn't do

1116

00:43:26,710 --> 00:43:24,079

and this is a perfectly respectable

1117

00:43:29,910 --> 00:43:26,720

philosophical stance is to say

1118

00:43:30,870 --> 00:43:29,920

i can study and define this figure he

1119

00:43:34,230 --> 00:43:30,880

says i can see

1120

00:43:38,150 --> 00:43:34,240

god at work in the earth

1121

00:43:40,630 --> 00:43:38,160

i can see god's presence but i cannot

1122

00:43:41,910 --> 00:43:40,640

even begin to understand the nature of

1123

00:43:45,349 --> 00:43:41,920

this sublime

1124

00:43:48,630 --> 00:43:45,359

ineffable uh infinite being

1125

00:43:51,190 --> 00:43:48,640

um and christ as his son partake

1126

00:43:54,470 --> 00:43:51,200

partook in that even though he was

1127

00:43:56,630 --> 00:43:54,480

incarnate he was embodied in flesh

1128

00:43:58,630 --> 00:43:56,640

it's a it's a doctrine a double truth

1129

00:44:01,829 --> 00:43:58,640

you say well there's a truth

1130

00:44:04,470 --> 00:44:01,839

that we can encompass in our human minds

1131

00:44:07,109 --> 00:44:04,480

what we can see in nature how we can

1132

00:44:08,870 --> 00:44:07,119

observe god's handiwork but there's a

1133

00:44:09,750 --> 00:44:08,880

second truth which is the truth of

1134

00:44:12,710 --> 00:44:09,760

revelation

1135

00:44:13,829 --> 00:44:12,720

the truth of the holy books he says at

1136

00:44:16,230 --> 00:44:13,839

one point

1137

00:44:18,309 --> 00:44:16,240

leave let be the holy books because they

1138

00:44:19,829 --> 00:44:18,319

are the supreme truth

1139

00:44:21,829 --> 00:44:19,839

so he's not spent a lot of time

1140

00:44:23,109 --> 00:44:21,839

discussing who is god and what is the

1141

00:44:25,670 --> 00:44:23,119

nature of god

1142

00:44:27,349 --> 00:44:25,680

he says that is futile all we can do is

1143

00:44:29,750 --> 00:44:27,359

to understand god

1144

00:44:31,589 --> 00:44:29,760

in terms of our life on earth and what

1145

00:44:35,829 --> 00:44:31,599

we can see around us

1146

00:44:36,710 --> 00:44:35,839

i see well i know he was an illegitimate

1147

00:44:39,589 --> 00:44:36,720

child

1148

00:44:41,829 --> 00:44:39,599

and there's little known about the

1149

00:44:44,790 --> 00:44:41,839

relationship with his father

1150

00:44:45,829 --> 00:44:44,800

but i just wonder do you happen to know

1151

00:44:47,510 --> 00:44:45,839

did he have

1152

00:44:50,230 --> 00:44:47,520

some type of relationship with his

1153

00:44:51,430 --> 00:44:50,240

father and if so was it after he became

1154

00:44:54,630 --> 00:44:51,440

a noted

1155

00:44:56,870 --> 00:44:54,640

artist or before no we know

1156

00:44:59,030 --> 00:44:56,880

much more about this and the book which

1157

00:45:01,910 --> 00:44:59,040

i wrote with giuseppe palanti

1158

00:45:02,870 --> 00:45:01,920

who's a specialist and archival work we

1159

00:45:06,230 --> 00:45:02,880

found out

1160

00:45:07,750 --> 00:45:06,240

a good deal extra about leonardo

1161

00:45:09,829 --> 00:45:07,760

including that his mother

1162

00:45:10,790 --> 00:45:09,839

almost certainly was a 15 year old

1163

00:45:14,150 --> 00:45:10,800

orphan peasant

1164

00:45:17,270 --> 00:45:14,160

girl laying out his father the

1165

00:45:20,550 --> 00:45:17,280

family the da vinci family

1166

00:45:22,710 --> 00:45:20,560

they were landowners and notaries um

1167

00:45:24,230 --> 00:45:22,720

leonardo's grandfather who brought him

1168

00:45:27,270 --> 00:45:24,240

up stayed in vincium

1169

00:45:29,109 --> 00:45:27,280

didn't work as a notary he he looked

1170

00:45:32,069 --> 00:45:29,119

after the properties and so

1171

00:45:33,589 --> 00:45:32,079

leonardo's father a young man made his

1172

00:45:35,190 --> 00:45:33,599

way in florence and became a very

1173

00:45:37,430 --> 00:45:35,200

important lawyer

1174

00:45:38,230 --> 00:45:37,440

and while he was back on a summer's

1175

00:45:40,069 --> 00:45:38,240

afternoon

1176

00:45:41,349 --> 00:45:40,079

fathered this child with this very

1177

00:45:45,270 --> 00:45:41,359

vulnerable

1178

00:45:46,630 --> 00:45:45,280

15 year old peasant girl called katarina

1179

00:45:48,470 --> 00:45:46,640

leonardo is brought up in the

1180

00:45:50,069 --> 00:45:48,480

grandfather's house he's listed and the

1181

00:45:52,230 --> 00:45:50,079

tax returns

1182

00:45:54,390 --> 00:45:52,240

and at some point we don't know when he

1183

00:45:54,630 --> 00:45:54,400

went to florence to be apprenticed to be

1184

00:45:57,670 --> 00:45:54,640

an

1185

00:46:00,870 --> 00:45:57,680

artist he'd obviously shown

1186

00:46:03,349 --> 00:46:00,880

talent with andrea verracchio

1187

00:46:06,069 --> 00:46:03,359

the painter sculptor master of all

1188

00:46:07,990 --> 00:46:06,079

visual traits

1189

00:46:10,390 --> 00:46:08,000

the relationship with the father seems

1190

00:46:12,470 --> 00:46:10,400

to have been basically fine he was

1191

00:46:14,950 --> 00:46:12,480

brought up as a cherished child

1192

00:46:16,710 --> 00:46:14,960

the father married and produced i think

1193

00:46:20,790 --> 00:46:16,720

something like 17 children

1194

00:46:22,069 --> 00:46:20,800

wow and leonardo in florence is always

1195

00:46:25,750 --> 00:46:22,079

called leonardo

1196

00:46:26,630 --> 00:46:25,760

di sapiro da vinci ser is the prefix for

1197

00:46:29,670 --> 00:46:26,640

a lawyer

1198

00:46:32,950 --> 00:46:29,680

so leonardo the son of uh

1199

00:46:36,790 --> 00:46:32,960

sir of piro da vinci the lawyer

1200

00:46:37,910 --> 00:46:36,800

so and two of the early commissions the

1201

00:46:39,910 --> 00:46:37,920

one for the

1202

00:46:41,510 --> 00:46:39,920

altarpiece and the town hall which

1203

00:46:42,470 --> 00:46:41,520

leonardo doesn't seem to have done much

1204

00:46:44,710 --> 00:46:42,480

work on

1205

00:46:47,430 --> 00:46:44,720

and the adoration of the magi for the

1206

00:46:49,910 --> 00:46:47,440

monastery of santa nato ascopeto

1207

00:46:52,630 --> 00:46:49,920

um we can lead reid leonardo's father

1208

00:46:54,630 --> 00:46:52,640

and this was leonardo was the

1209

00:46:56,710 --> 00:46:54,640

one of the legal officers involved in

1210

00:46:59,990 --> 00:46:56,720

both those organizations

1211

00:47:03,270 --> 00:47:00,000

i see now let's talk about the auction

1212

00:47:03,750 --> 00:47:03,280

um when did you first find out that this

1213

00:47:06,390 --> 00:47:03,760

thing

1214

00:47:07,430 --> 00:47:06,400

was going to auction and what type of

1215

00:47:11,510 --> 00:47:07,440

hype was there

1216

00:47:13,430 --> 00:47:11,520

you know prior to this coming up

1217

00:47:15,109 --> 00:47:13,440

well i was surprised it went to auction

1218

00:47:19,349 --> 00:47:15,119

first of all um

1219

00:47:19,990 --> 00:47:19,359

dimitri ribolof left was building up

1220

00:47:23,270 --> 00:47:20,000

this

1221

00:47:25,510 --> 00:47:23,280

major collection of pictures and

1222

00:47:29,030 --> 00:47:25,520

i'd been in contact because we're

1223

00:47:32,069 --> 00:47:29,040

writing this book on it so obviously we

1224

00:47:34,230 --> 00:47:32,079

we looked at his cooperation and so on

1225

00:47:36,390 --> 00:47:34,240

and um

1226

00:47:39,349 --> 00:47:36,400

it was a picture he much admired and the

1227

00:47:40,710 --> 00:47:39,359

one that uh he was reputed as saying he

1228

00:47:43,349 --> 00:47:40,720

would sell that last

1229

00:47:45,109 --> 00:47:43,359

rather than the the other pictures but

1230

00:47:47,910 --> 00:47:45,119

christie's managed to

1231

00:47:49,750 --> 00:47:47,920

um persuade him that it it should be

1232

00:47:50,870 --> 00:47:49,760

sold along with other of the pictures

1233

00:47:53,109 --> 00:47:50,880

he'd been buying it

1234

00:47:54,630 --> 00:47:53,119

um from eve bouvier at these very high

1235

00:47:58,549 --> 00:47:54,640

prices

1236

00:47:59,829 --> 00:47:58,559

um and uh yeah i was contacted by

1237

00:48:02,150 --> 00:47:59,839

christa's

1238

00:48:04,309 --> 00:48:02,160

and they said oh you know the salvator

1239

00:48:06,069 --> 00:48:04,319

mundy is coming up for sale

1240

00:48:07,349 --> 00:48:06,079

and they're obviously looking for me to

1241

00:48:10,069 --> 00:48:07,359

support it as a

1242

00:48:11,430 --> 00:48:10,079

as a leonardo i did a video for them i

1243

00:48:12,870 --> 00:48:11,440

said i'm not getting involved in the

1244

00:48:15,109 --> 00:48:12,880

sale process

1245

00:48:16,549 --> 00:48:15,119

but rather than have lots of silly stuff

1246

00:48:19,430 --> 00:48:16,559

appearing out there

1247

00:48:20,870 --> 00:48:19,440

has happened anyway i'm happy to do a

1248

00:48:23,910 --> 00:48:20,880

video

1249

00:48:27,510 --> 00:48:23,920

uh establishing uh

1250

00:48:31,190 --> 00:48:27,520

what the picture is and how it works

1251

00:48:33,030 --> 00:48:31,200

now did you have did you have a pre-sale

1252

00:48:34,790 --> 00:48:33,040

thought uh i've heard a lot of people

1253

00:48:38,390 --> 00:48:34,800

were tossing around the figure of

1254

00:48:38,790 --> 00:48:38,400

you know 100 125 million uh did you have

1255

00:48:40,790 --> 00:48:38,800

those

1256

00:48:41,829 --> 00:48:40,800

any type of thought as far as numbers go

1257

00:48:44,630 --> 00:48:41,839

is that not your

1258

00:48:45,589 --> 00:48:44,640

thing well what what happens i'm not an

1259

00:48:47,910 --> 00:48:45,599

expert on

1260

00:48:50,069 --> 00:48:47,920

on sale prices and indeed with leonardo

1261

00:48:50,630 --> 00:48:50,079

nobody was an expert on the sale prices

1262

00:48:54,710 --> 00:48:50,640

that's right

1263

00:48:56,549 --> 00:48:54,720

yeah there was a guarantee of a hundred

1264

00:48:59,990 --> 00:48:56,559

million dollars on it which meant that

1265

00:49:03,190 --> 00:49:00,000

sotheby's had got some backer to say

1266

00:49:05,750 --> 00:49:03,200

at the end of the day we will um

1267

00:49:07,109 --> 00:49:05,760

take it off you 400 million dollars and

1268

00:49:09,349 --> 00:49:07,119

it may have been one of the people who's

1269

00:49:12,790 --> 00:49:09,359

actually bidding and maybe

1270

00:49:16,549 --> 00:49:12,800

so we don't know that um the

1271

00:49:18,470 --> 00:49:16,559

pictures which bouvier which uh

1272

00:49:19,670 --> 00:49:18,480

robot off left had been buying from

1273

00:49:21,349 --> 00:49:19,680

bouvier

1274

00:49:24,390 --> 00:49:21,359

he'd been selling them at a last was

1275

00:49:26,950 --> 00:49:24,400

bouvier had these huge markups

1276

00:49:27,670 --> 00:49:26,960

and uh bouvier i think had paid about 70

1277

00:49:31,470 --> 00:49:27,680

million

1278

00:49:34,230 --> 00:49:31,480

dollars for the picture and sold it for

1279

00:49:37,670 --> 00:49:34,240

137.5 million dollars i think it was

1280

00:49:40,710 --> 00:49:37,680

for um to uh

1281

00:49:43,109 --> 00:49:40,720

to rub off left and i

1282

00:49:45,109 --> 00:49:43,119

i thought well it's going to struggle to

1283

00:49:46,870 --> 00:49:45,119

make a hundred million dollars which

1284

00:49:48,790 --> 00:49:46,880

costs enormous money by your own my

1285

00:49:51,910 --> 00:49:48,800

terms but nonetheless

1286

00:49:53,349 --> 00:49:51,920

um you'd been selling at a loss i went

1287

00:49:55,910 --> 00:49:53,359

to bed

1288

00:49:57,670 --> 00:49:55,920

um it was night being auctioned at night

1289

00:49:59,190 --> 00:49:57,680

time in britain i went to bed and i

1290

00:50:00,630 --> 00:49:59,200

thought i could find out about it in the

1291

00:50:02,309 --> 00:50:00,640

morning and at

1292

00:50:04,549 --> 00:50:02,319

two o'clock in the morning my phone

1293

00:50:06,950 --> 00:50:04,559

begins ringing and

1294

00:50:09,510 --> 00:50:06,960

my emails start going ping ping ping in

1295

00:50:12,309 --> 00:50:09,520

the computer and

1296

00:50:13,670 --> 00:50:12,319

so i i then heard that it had a gun for

1297

00:50:15,990 --> 00:50:13,680

450 million

1298

00:50:17,109 --> 00:50:16,000

and of course the media were then on to

1299

00:50:20,150 --> 00:50:17,119

me so i did the

1300

00:50:21,750 --> 00:50:20,160

uh for about yeah for the whole of the

1301

00:50:23,910 --> 00:50:21,760

next day i think i didn't have any

1302

00:50:26,710 --> 00:50:23,920

breakfast i had a bit of lunch and i was

1303

00:50:27,349 --> 00:50:26,720

going around around the studios dealing

1304

00:50:31,589 --> 00:50:27,359

with

1305

00:50:34,309 --> 00:50:31,599

completely balmy

1306

00:50:35,510 --> 00:50:34,319

yeah now what is this how does this

1307

00:50:38,950 --> 00:50:35,520

affect

1308

00:50:40,069 --> 00:50:38,960

the uh the art world and the auction

1309

00:50:42,870 --> 00:50:40,079

world do you think there

1310

00:50:44,710 --> 00:50:42,880

is an effect as far as people getting

1311

00:50:47,190 --> 00:50:44,720

involved and bidding with this

1312

00:50:48,069 --> 00:50:47,200

i know these don't come up but uh the

1313

00:50:50,470 --> 00:50:48,079

magnitude of

1314

00:50:52,870 --> 00:50:50,480

something like this in a sense it's a

1315

00:50:54,790 --> 00:50:52,880

one-off i mean leonardo writes his own

1316

00:50:56,870 --> 00:50:54,800

rules he is uh

1317

00:50:58,069 --> 00:50:56,880

in terms of world culture he's a unique

1318

00:51:01,109 --> 00:50:58,079

figure you know

1319

00:51:02,230 --> 00:51:01,119

bigger than michelangelo dante whoever

1320

00:51:07,510 --> 00:51:02,240

you

1321

00:51:09,670 --> 00:51:07,520

being in the leonardo business i know

1322

00:51:13,829 --> 00:51:09,680

how extraordinary it is and how he

1323

00:51:17,109 --> 00:51:13,839

he transcends time geography

1324

00:51:19,430 --> 00:51:17,119

categories of people etc um

1325

00:51:21,190 --> 00:51:19,440

so extrapolating from this sale into the

1326

00:51:22,309 --> 00:51:21,200

art market more broadly is going to be

1327

00:51:24,309 --> 00:51:22,319

dangerous but it

1328

00:51:26,230 --> 00:51:24,319

it does provide a marker it means that a

1329

00:51:27,190 --> 00:51:26,240

picture can be worth that amount of

1330

00:51:29,270 --> 00:51:27,200

money

1331

00:51:31,910 --> 00:51:29,280

but it doesn't mean to say that there's

1332

00:51:35,109 --> 00:51:31,920

going to be a sudden rash to pay

1333

00:51:38,150 --> 00:51:35,119

prices for these things it requires

1334

00:51:41,750 --> 00:51:38,160

something exceptional to go beyond the

1335

00:51:44,630 --> 00:51:41,760

world record price to that degree

1336

00:51:45,990 --> 00:51:44,640

then other paintings are very rare and

1337

00:51:49,270 --> 00:51:46,000

the number in private

1338

00:51:52,150 --> 00:51:49,280

captivity as it were even rarer so

1339

00:51:53,430 --> 00:51:52,160

i think it was a one-off uh someone uh

1340

00:51:56,069 --> 00:51:53,440

asked me at one point

1341

00:51:57,990 --> 00:51:56,079

uh what would happen to the mona lisa

1342

00:52:00,390 --> 00:51:58,000

what would it sell for

1343

00:52:01,910 --> 00:52:00,400

that would be wild speculation i'm sure

1344

00:52:02,950 --> 00:52:01,920

it would be in the billions but who

1345

00:52:04,710 --> 00:52:02,960

knows

1346

00:52:06,069 --> 00:52:04,720

yeah that's billion billion dollar

1347

00:52:08,309 --> 00:52:06,079

picture yeah yeah

1348

00:52:09,270 --> 00:52:08,319

now bourgeois florentine woman it's

1349

00:52:13,109 --> 00:52:09,280

amazing isn't it

1350

00:52:15,910 --> 00:52:13,119

oh yeah yeah now um the

1351

00:52:16,950 --> 00:52:15,920

uh the buyer um there's speculation

1352

00:52:19,990 --> 00:52:16,960

about the buyer

1353

00:52:21,990 --> 00:52:20,000

and um that was you know tight-lipped

1354

00:52:24,309 --> 00:52:22,000

and i know how auction galleries

1355

00:52:26,630 --> 00:52:24,319

i'm sure sign something like a

1356

00:52:29,750 --> 00:52:26,640

non-disclosure they will not

1357

00:52:31,910 --> 00:52:29,760

disclose who the buyer is i know that

1358

00:52:33,510 --> 00:52:31,920

even in the middle of last night an

1359

00:52:35,510 --> 00:52:33,520

article came out in the new york times

1360

00:52:37,510 --> 00:52:35,520

about trying to root out the buyer

1361

00:52:39,510 --> 00:52:37,520

in speculation of the crown prince and

1362

00:52:43,109 --> 00:52:39,520

all that have you been following this

1363

00:52:45,030 --> 00:52:43,119

yes i have um not least

1364

00:52:46,870 --> 00:52:45,040

my former students and various other

1365

00:52:48,950 --> 00:52:46,880

people keep me up to date with what the

1366

00:52:53,190 --> 00:52:48,960

new yorker is saying

1367

00:52:55,990 --> 00:52:53,200

um it the first report in new yorker was

1368

00:52:57,750 --> 00:52:56,000

that it had been bought by prince badair

1369

00:53:00,790 --> 00:52:57,760

or peder i don't know how you probably

1370

00:53:07,829 --> 00:53:04,630

who is one of the lesser princes younger

1371

00:53:10,230 --> 00:53:07,839

obviously looks rather trendy as some of

1372

00:53:13,829 --> 00:53:10,240

the younger saudi princes are

1373

00:53:16,309 --> 00:53:13,839

and it was he who the new york times i

1374

00:53:17,990 --> 00:53:16,319

think correctly identified as the person

1375

00:53:19,829 --> 00:53:18,000

who was actually on the other end of the

1376

00:53:23,430 --> 00:53:19,839

phone bidding

1377

00:53:24,309 --> 00:53:23,440

um and he'd only declared an interest a

1378

00:53:27,430 --> 00:53:24,319

day before

1379

00:53:29,589 --> 00:53:27,440

apparently and so sotheby's had

1380

00:53:31,750 --> 00:53:29,599

christie's had to do some rather rapid

1381

00:53:33,750 --> 00:53:31,760

due diligence to find out that

1382

00:53:35,349 --> 00:53:33,760

he wasn't a chancer that he was actually

1383

00:53:38,630 --> 00:53:35,359

up to that kind of

1384

00:53:41,990 --> 00:53:38,640

that kind of money the second of the

1385

00:53:44,870 --> 00:53:42,000

uh of the revelations was based upon

1386

00:53:46,470 --> 00:53:44,880

something from u.s security who monitor

1387

00:53:48,470 --> 00:53:46,480

all these people

1388

00:53:51,030 --> 00:53:48,480

and said that it was the crown prince

1389

00:53:54,069 --> 00:53:51,040

who is a friend of prince badai

1390

00:53:55,430 --> 00:53:54,079

who was actually the person trying to

1391

00:53:59,349 --> 00:53:55,440

obtain the picture that

1392

00:54:01,030 --> 00:53:59,359

uh baddell prince bader was a a proxy

1393

00:54:03,109 --> 00:54:01,040

i have no way of knowing if this is

1394

00:54:06,230 --> 00:54:03,119

right but it sounds

1395

00:54:08,390 --> 00:54:06,240

plausible and christie's tweeted

1396

00:54:09,510 --> 00:54:08,400

saying it's going to lose abu Dhabi

1397

00:54:11,670 --> 00:54:09,520

right we're

1398

00:54:13,589 --> 00:54:11,680

going to get go on lu on loan there

1399

00:54:15,109 --> 00:54:13,599

which i i hope is right because it's a

1400

00:54:16,710 --> 00:54:15,119

public collection

1401

00:54:18,470 --> 00:54:16,720

i was there at the opening and i did

1402

00:54:21,589 --> 00:54:18,480

some work for lou abu dhabi

1403

00:54:24,230 --> 00:54:21,599

it's a great great building and

1404

00:54:26,390 --> 00:54:24,240

the leonardo la belfraniere from the

1405

00:54:29,750 --> 00:54:26,400

louvre is already there

1406

00:54:31,270 --> 00:54:29,760

um so i i hope that bit of the story is

1407

00:54:34,950 --> 00:54:31,280

right and i'm

1408

00:54:37,510 --> 00:54:34,960

uh i'm taking it as plausible that

1409

00:54:37,990 --> 00:54:37,520

it's the crown prince who has bought

1410

00:54:41,190 --> 00:54:38,000

this and

1411

00:54:44,789 --> 00:54:41,200

his young friend um acted as a

1412

00:54:45,109 --> 00:54:44,799

as a proxy to kind of uh keep the heat

1413

00:54:50,950 --> 00:54:45,119

off

1414

00:54:51,750 --> 00:54:50,960

i think that that's what i've been

1415

00:54:54,789 --> 00:54:51,760

following too

1416

00:54:57,670 --> 00:54:54,799

now um i was going to

1417

00:54:58,870 --> 00:54:57,680

ask you but hopefully this will go into

1418

00:55:02,230 --> 00:54:58,880

a museum

1419

00:55:04,630 --> 00:55:02,240

one way or another um because when

1420

00:55:06,390 --> 00:55:04,640

someone steps up like this and buys such

1421

00:55:09,030 --> 00:55:06,400

an important piece

1422

00:55:10,150 --> 00:55:09,040

um it's it's a well i think it's a

1423

00:55:12,470 --> 00:55:10,160

tragedy to be

1424

00:55:13,589 --> 00:55:12,480

kept away from the public and there's

1425

00:55:15,270 --> 00:55:13,599

really nothing

1426

00:55:16,789 --> 00:55:15,280

people fight with their money when it

1427

00:55:18,150 --> 00:55:16,799

comes to things like this there's no way

1428

00:55:20,630 --> 00:55:18,160

to stop

1429

00:55:22,150 --> 00:55:20,640

going back into a private collection and

1430

00:55:24,069 --> 00:55:22,160

hidden away

1431

00:55:26,230 --> 00:55:24,079

yeah well even if it's in louvre abu

1432

00:55:28,150 --> 00:55:26,240

dhabi

1433

00:55:29,430 --> 00:55:28,160

with the understanding we've now got it

1434

00:55:31,430 --> 00:55:29,440

will be on loan so

1435

00:55:32,950 --> 00:55:31,440

there's no guarantee it's not going to

1436

00:55:35,109 --> 00:55:32,960

be sold on again

1437

00:55:36,950 --> 00:55:35,119

the problem for an institution is that

1438

00:55:39,109 --> 00:55:36,960

it's quite outside

1439

00:55:41,030 --> 00:55:39,119

even the getty in california it's

1440

00:55:44,470 --> 00:55:41,040

outside what their purchase

1441

00:55:47,589 --> 00:55:44,480

power is so

1442

00:55:48,309 --> 00:55:47,599

it's like and my hope was that it would

1443

00:55:51,109 --> 00:55:48,319

be bought

1444

00:55:53,430 --> 00:55:51,119

by a museum with very powerful

1445

00:55:56,069 --> 00:55:53,440

benefactor or benefactors

1446

00:55:58,150 --> 00:55:56,079

bankrolling the purchase this is the

1447

00:55:59,910 --> 00:55:58,160

next best thing it's somebody who does

1448

00:56:02,069 --> 00:55:59,920

seem to be willing to share it

1449

00:56:03,349 --> 00:56:02,079

it's interesting because of course it's

1450

00:56:06,789 --> 00:56:03,359

he's a saudi prince

1451  
00:56:08,410 --> 00:56:06,799  
saudi arabia and not part of the united

1452  
00:56:10,230 --> 00:56:08,420  
arab emirates um

1453  
00:56:13,750 --> 00:56:10,240  
[Music]

1454  
00:56:15,670 --> 00:56:13,760  
of which um abu dhabi is part

1455  
00:56:17,750 --> 00:56:15,680  
but nonetheless it's it's the obvious

1456  
00:56:19,910 --> 00:56:17,760  
museum i mean it is the

1457  
00:56:22,710 --> 00:56:19,920  
it's the world museum it's the first

1458  
00:56:25,670 --> 00:56:22,720  
world museum in the arabic world

1459  
00:56:26,710 --> 00:56:25,680  
um and it has spectacular loans from

1460  
00:56:30,710 --> 00:56:26,720  
from the louvre

1461  
00:56:35,990 --> 00:56:33,750  
within that arab context of the arab

1462  
00:56:36,950 --> 00:56:36,000  
emirates the arab principalities and

1463  
00:56:40,150 --> 00:56:36,960

kingdoms it's

1464

00:56:43,910 --> 00:56:40,160

um it's the best place for it

1465

00:56:46,470 --> 00:56:43,920

yes yes and i know um there that uh

1466

00:56:48,789 --> 00:56:46,480

a lot of buyers of the major artworks

1467

00:56:51,990 --> 00:56:48,799

that have come up in the last few years

1468

00:56:52,789 --> 00:56:52,000

world record prices has uh been saudi

1469

00:56:55,190 --> 00:56:52,799

buyers

1470

00:56:57,510 --> 00:56:55,200

and hopefully some of those works will

1471

00:57:00,549 --> 00:56:57,520

be displayed as well

1472

00:57:01,510 --> 00:57:00,559

yeah yes they're buying into western

1473

00:57:03,349 --> 00:57:01,520

culture the

1474

00:57:05,190 --> 00:57:03,359

the big purchase i'm not an expert on

1475

00:57:06,789 --> 00:57:05,200

the market you know it better than i

1476

00:57:09,670 --> 00:57:06,799

but the russians obviously have been

1477

00:57:11,030 --> 00:57:09,680

buying large the chinese to a degree but

1478

00:57:13,510 --> 00:57:11,040

they're only

1479

00:57:15,589 --> 00:57:13,520

dipping net their toes into old master

1480

00:57:18,630 --> 00:57:15,599

paintings as i understand it and

1481

00:57:19,589 --> 00:57:18,640

then the saudis who are much more alert

1482

00:57:23,030 --> 00:57:19,599

to the

1483

00:57:25,190 --> 00:57:23,040

history of western culture yes okay

1484

00:57:26,710 --> 00:57:25,200

um now gonna skip around a little bit

1485

00:57:29,030 --> 00:57:26,720

here

1486

00:57:30,549 --> 00:57:29,040

this has all been really fascinating as

1487

00:57:33,589 --> 00:57:30,559

far as leonardo

1488

00:57:35,910 --> 00:57:33,599

choosing his narratives for

1489

00:57:37,270 --> 00:57:35,920

a painting do you know how he'd go about

1490

00:57:39,270 --> 00:57:37,280

doing that because i think

1491

00:57:41,030 --> 00:57:39,280

how many paintings i don't want to skip

1492

00:57:42,630 --> 00:57:41,040

around too much but

1493

00:57:44,549 --> 00:57:42,640

there are known paintings that he did

1494

00:57:47,510 --> 00:57:44,559

there's not too many right

1495

00:57:49,910 --> 00:57:47,520

there's about 20 if you include um ones

1496

00:57:51,829 --> 00:57:49,920

which are substantially leonardo but

1497

00:57:52,950 --> 00:57:51,839

they'll produce directly under his

1498

00:57:56,309 --> 00:57:52,960

command

1499

00:57:58,309 --> 00:57:56,319

yeah but it's it's a smallish number

1500

00:58:00,069 --> 00:57:58,319

this includes ones that shouldn't be

1501  
00:58:01,829 --> 00:58:00,079  
identified early on he was doing in

1502  
00:58:05,670 --> 00:58:01,839  
verrocchio studio

1503  
00:58:08,630 --> 00:58:05,680  
so i suppose if you want copper bottomed

1504  
00:58:09,190 --> 00:58:08,640  
mature holy painted by leonardo i

1505  
00:58:11,349 --> 00:58:09,200  
haven't

1506  
00:58:13,670 --> 00:58:11,359  
done a count but my guess is it would be

1507  
00:58:15,829 --> 00:58:13,680  
about 15 16.

1508  
00:58:17,910 --> 00:58:15,839  
amazing do you know how he chose his

1509  
00:58:21,030 --> 00:58:17,920  
narratives before he

1510  
00:58:22,309 --> 00:58:21,040  
uh started a painting the subject

1511  
00:58:26,230 --> 00:58:22,319  
matters

1512  
00:58:27,910 --> 00:58:26,240  
they they vary um an altarpiece for

1513  
00:58:29,670 --> 00:58:27,920

instance the ones he's commissioned

1514

00:58:32,150 --> 00:58:29,680

early on in florence during the first

1515

00:58:35,510 --> 00:58:32,160

phase of his career for

1516

00:58:37,750 --> 00:58:35,520

um the council hall the the the council

1517

00:58:39,910 --> 00:58:37,760

building in florence and for the

1518

00:58:42,150 --> 00:58:39,920

monasteries of donato oscar peter those

1519

00:58:44,150 --> 00:58:42,160

would have been given to him

1520

00:58:46,230 --> 00:58:44,160

one was a madonna child and the other

1521

00:58:46,950 --> 00:58:46,240

was an adoration so they'd be given to

1522

00:58:50,309 --> 00:58:46,960

him

1523

00:58:52,710 --> 00:58:50,319

the last supper for instance that's an

1524

00:58:53,670 --> 00:58:52,720

appropriate picture for a factory where

1525

00:58:56,309 --> 00:58:53,680

the monks

1526

00:58:57,190 --> 00:58:56,319

eat and it's about bread and wine after

1527

00:58:59,750 --> 00:58:57,200

all so

1528

00:59:03,349 --> 00:58:59,760

that again would have been required a

1529

00:59:06,630 --> 00:59:03,359

portrait like mona lisa would

1530

00:59:08,549 --> 00:59:06,640

there be a request from francesco de la

1531

00:59:11,589 --> 00:59:08,559

giocondo in this case

1532

00:59:13,750 --> 00:59:11,599

um for learning to do the picture and

1533

00:59:14,870 --> 00:59:13,760

francesco dale giocondo and leonardo's

1534

00:59:17,589 --> 00:59:14,880

father were

1535

00:59:18,549 --> 00:59:17,599

in close contact leonardo's father acted

1536

00:59:22,150 --> 00:59:18,559

as a lawyer for

1537

00:59:24,470 --> 00:59:22,160

francesco del giocondo

1538

00:59:26,630 --> 00:59:24,480

but leonardo also did what we would call

1539

00:59:28,630 --> 00:59:26,640

off the peg pictures

1540

00:59:30,390 --> 00:59:28,640

he writes to the king of france or one

1541

00:59:31,190 --> 00:59:30,400

of his intermediaries writes the king of

1542

00:59:33,750 --> 00:59:31,200

france at one

1543

00:59:35,750 --> 00:59:33,760

stage saying i'm coming to see his most

1544

00:59:37,990 --> 00:59:35,760

gracious majesty and i'm bringing two

1545

00:59:39,829 --> 00:59:38,000

madonnas of different sizes

1546

00:59:42,069 --> 00:59:39,839

or i will paint something as the king

1547

00:59:45,589 --> 00:59:42,079

pleases

1548

00:59:48,630 --> 00:59:45,599

so the smaller scale devotional pictures

1549

00:59:50,950 --> 00:59:48,640

were could be done speculatively

1550

00:59:51,910 --> 00:59:50,960

the salvador mundi is not very small

1551

00:59:55,109 --> 00:59:51,920

scale but it's

1552

00:59:58,309 --> 00:59:55,119

it's not a big altarpiece so either

1553

00:59:59,990 --> 00:59:58,319

somebody said i wish you to paint a

1554

01:00:03,589 --> 01:00:00,000

picture of the salvator mundi for

1555

01:00:04,789 --> 01:00:03,599

me or he undertook it as an off the pig

1556

01:00:06,870 --> 01:00:04,799

picture

1557

01:00:08,710 --> 01:00:06,880

it's uh it's an unusual subject for

1558

01:00:10,950 --> 01:00:08,720

leonardo it's not simply a madonna and

1559

01:00:12,390 --> 01:00:10,960

child so i suspect that it is the result

1560

01:00:14,630 --> 01:00:12,400

of a patron

1561

01:00:16,390 --> 01:00:14,640

saying please do an image of the

1562

01:00:20,470 --> 01:00:16,400

salvatore mundi for me

1563

01:00:22,950 --> 01:00:20,480

i see now uh when you're um

1564

01:00:23,750 --> 01:00:22,960

up checking about your door being fitted

1565

01:00:26,950 --> 01:00:23,760

in there i

1566

01:00:28,230 --> 01:00:26,960

mentioned the last supper um i've

1567

01:00:31,190 --> 01:00:28,240

noticed from

1568

01:00:33,270 --> 01:00:31,200

recent images that it looks in pretty

1569

01:00:35,190 --> 01:00:33,280

rough shape and i do remember

1570

01:00:36,950 --> 01:00:35,200

it didn't seem like that many years ago

1571

01:00:37,670 --> 01:00:36,960

it was undergoing restoration do you

1572

01:00:39,829 --> 01:00:37,680

know what's

1573

01:00:42,549 --> 01:00:39,839

what's going on with that well the last

1574

01:00:46,710 --> 01:00:42,559

up has had a very

1575

01:00:49,430 --> 01:00:46,720

fraught history leonardo painted

1576

01:00:51,430 --> 01:00:49,440

on the wall as if it was a panel he

1577

01:00:54,150 --> 01:00:51,440

primed it with white lead which is

1578

01:00:56,390 --> 01:00:54,160

impervious to

1579

01:00:57,510 --> 01:00:56,400

to water and therefore doesn't let the

1580

01:01:00,870 --> 01:00:57,520

wall breathe

1581

01:01:03,510 --> 01:01:00,880

he then used egg tempera um

1582

01:01:05,270 --> 01:01:03,520

binding the pig pictures with egg rather

1583

01:01:08,789 --> 01:01:05,280

than the normal

1584

01:01:11,430 --> 01:01:08,799

fresco medium painting in wet plaster

1585

01:01:11,910 --> 01:01:11,440

and it deteriorated rather rapidly and

1586

01:01:13,829 --> 01:01:11,920

there

1587

01:01:15,270 --> 01:01:13,839

have been successive campaigns to

1588

01:01:17,670 --> 01:01:15,280

restore it

1589

01:01:19,829 --> 01:01:17,680

um there was big restorations before and

1590

01:01:21,990 --> 01:01:19,839

after the second world war the refectory

1591

01:01:25,589 --> 01:01:22,000

was bombed in the second world war and

1592

01:01:28,150 --> 01:01:25,599

the picture barely survived um

1593

01:01:29,430 --> 01:01:28,160

and then there was i think it's

1594

01:01:32,150 --> 01:01:29,440

something like

1595

01:01:33,030 --> 01:01:32,160

12 years plus of restorations um

1596

01:01:36,470 --> 01:01:33,040

conducted

1597

01:01:37,109 --> 01:01:36,480

in the late 20th century um which aimed

1598

01:01:39,990 --> 01:01:37,119

to strip

1599

01:01:41,430 --> 01:01:40,000

off all the over paint and all the

1600

01:01:44,470 --> 01:01:41,440

infilling

1601  
01:01:46,230 --> 01:01:44,480  
and uh then to fill it in judiciously to

1602  
01:01:49,030 --> 01:01:46,240  
make the picture work

1603  
01:01:49,670 --> 01:01:49,040  
so yeah if we're counting percentages of

1604  
01:01:52,150 --> 01:01:49,680  
paint

1605  
01:01:53,750 --> 01:01:52,160  
surviving then the last supper is is

1606  
01:01:54,870 --> 01:01:53,760  
much more damaged than the salvator

1607  
01:01:58,470 --> 01:01:54,880  
mundi the amount of

1608  
01:02:00,470 --> 01:01:58,480  
original paint surviving in that is um

1609  
01:02:03,029 --> 01:02:00,480  
is quite low again i wouldn't wish to

1610  
01:02:05,750 --> 01:02:03,039  
quantify it but

1611  
01:02:06,069 --> 01:02:05,760  
yeah it has a very checkered history it

1612  
01:02:08,390 --> 01:02:06,079  
still

1613  
01:02:09,990 --> 01:02:08,400

makes its effect in spite of that it's

1614

01:02:13,430 --> 01:02:10,000

like hearing a

1615

01:02:15,349 --> 01:02:13,440

a great record from a a great singer of

1616

01:02:17,109 --> 01:02:15,359

the past on a scratchy record

1617

01:02:18,470 --> 01:02:17,119

these things are all remastered these

1618

01:02:21,190 --> 01:02:18,480

days but um

1619

01:02:25,029 --> 01:02:21,200

you can still get a sense of its

1620

01:02:28,549 --> 01:02:25,039

grandeur its expressive quality and its

1621

01:02:32,230 --> 01:02:28,559

its remarkable visual effect

1622

01:02:34,470 --> 01:02:32,240

um even though it's something of a wreck

1623

01:02:35,670 --> 01:02:34,480

um now just a couple more questions for

1624

01:02:38,789 --> 01:02:35,680

you here are there

1625

01:02:42,069 --> 01:02:38,799

any updates as far as you know um

1626

01:02:45,190 --> 01:02:42,079

in florence at the town hall of the

1627

01:02:46,950 --> 01:02:45,200

uh the whether the battle of angari i

1628

01:02:49,029 --> 01:02:46,960

don't know if that's pronounced right

1629

01:02:50,549 --> 01:02:49,039

actually exists on the in the wall

1630

01:02:52,630 --> 01:02:50,559

cavity of the town hall

1631

01:02:53,670 --> 01:02:52,640

um the battle of anguiari like all

1632

01:02:57,030 --> 01:02:53,680

things in florence

1633

01:03:00,150 --> 01:02:57,040

has become a very politicized event

1634

01:03:03,510 --> 01:03:00,160

[Music]

1635

01:03:05,109 --> 01:03:03,520

my strong sense is that it won't have

1636

01:03:08,789 --> 01:03:05,119

survived

1637

01:03:12,309 --> 01:03:08,799

um there have been claims that the

1638

01:03:13,829 --> 01:03:12,319

there's a wall lining the put on by

1639

01:03:16,549 --> 01:03:13,839

vasari to

1640

01:03:17,990 --> 01:03:16,559

to line the wall in which leonardo

1641

01:03:21,190 --> 01:03:18,000

painted has

1642

01:03:23,589 --> 01:03:21,200

protected the picture behind and i think

1643

01:03:25,910 --> 01:03:23,599

that's far from unclear to me

1644

01:03:26,710 --> 01:03:25,920

the the core samples that were drilled

1645

01:03:28,950 --> 01:03:26,720

through

1646

01:03:29,990 --> 01:03:28,960

haven't come up with the fine plaster

1647

01:03:31,750 --> 01:03:30,000

which would be painted

1648

01:03:33,750 --> 01:03:31,760

on they've come up with some plaster and

1649

01:03:36,710 --> 01:03:33,760

rubble

1650

01:03:38,549 --> 01:03:36,720

and if you imagine that this is painted

1651

01:03:40,309 --> 01:03:38,559

in oil which is even

1652

01:03:43,190 --> 01:03:40,319

more difficult to use on wolves and

1653

01:03:45,270 --> 01:03:43,200

tempera and it's been walled up with all

1654

01:03:46,390 --> 01:03:45,280

the changes of temperature humidity

1655

01:03:48,150 --> 01:03:46,400

etcetera

1656

01:03:51,029 --> 01:03:48,160

and the chance of anything being left on

1657

01:03:52,630 --> 01:03:51,039

the wall is very very small

1658

01:03:54,230 --> 01:03:52,640

but nothing much is happening at the

1659

01:03:58,789 --> 01:03:54,240

moment it just got

1660

01:04:00,470 --> 01:03:58,799

bogged down the the conservation

1661

01:04:02,069 --> 01:04:00,480

the state conservation center in

1662

01:04:05,349 --> 01:04:02,079

florence the

1663

01:04:09,589 --> 01:04:05,359

uh official de la petre as it's called

1664

01:04:13,029 --> 01:04:09,599

uh not in favor of the investigation the

1665

01:04:15,589 --> 01:04:13,039

the mayor matteo renzi and then became

1666

01:04:18,069 --> 01:04:15,599

the prime minister of

1667

01:04:19,109 --> 01:04:18,079

of italy he was in favor of it but i

1668

01:04:20,630 --> 01:04:19,119

think it's

1669

01:04:23,510 --> 01:04:20,640

it's not really being pursued at the

1670

01:04:25,750 --> 01:04:23,520

moment so i i think that's uh

1671

01:04:26,950 --> 01:04:25,760

that for the moment is a dead search

1672

01:04:30,069 --> 01:04:26,960

yeah yeah

1673

01:04:33,349 --> 01:04:30,079

um would there did they ever um

1674

01:04:34,789 --> 01:04:33,359

try to get some imagery uh through the

1675

01:04:37,910 --> 01:04:34,799

wall

1676

01:04:40,309 --> 01:04:37,920

yes they've done two things uh marito

1677

01:04:41,510 --> 01:04:40,319

saracini the main conservator involved

1678

01:04:43,910 --> 01:04:41,520

has used

1679

01:04:44,950 --> 01:04:43,920

various techniques including sonic

1680

01:04:52,230 --> 01:04:44,960

techniques

1681

01:04:55,270 --> 01:04:52,240

and more laterally drilling a very

1682

01:04:58,710 --> 01:04:55,280

a very small core sample through the

1683

01:05:00,789 --> 01:04:58,720

vasari frescoes um

1684

01:05:03,109 --> 01:05:00,799

and going through into what seems to be

1685

01:05:05,349 --> 01:05:03,119

some kind of gap behind the wall

1686

01:05:06,150 --> 01:05:05,359

and uh he said all he got pigments out

1687

01:05:10,069 --> 01:05:06,160

which is same

1688

01:05:11,670 --> 01:05:10,079

the same as used by leonardo but um

1689

01:05:13,430 --> 01:05:11,680

all the painters use the same pigments

1690

01:05:15,829 --> 01:05:13,440

basically i see

1691

01:05:17,750 --> 01:05:15,839

okay now the last question i have for

1692

01:05:19,029 --> 01:05:17,760

you um you were on the show before

1693

01:05:22,710 --> 01:05:19,039

talking about

1694

01:05:24,950 --> 01:05:22,720

another possible apostle possible

1695

01:05:26,309 --> 01:05:24,960

uh leonardo discovery the labella

1696

01:05:28,390 --> 01:05:26,319

principessa

1697

01:05:29,829 --> 01:05:28,400

um i just wondered where that stood

1698

01:05:32,069 --> 01:05:29,839

today

1699

01:05:33,670 --> 01:05:32,079

yeah it stands much as it is it's in a

1700

01:05:35,430 --> 01:05:33,680

kind of limbo

1701

01:05:37,430 --> 01:05:35,440

the problem was that compared with the

1702

01:05:39,589 --> 01:05:37,440

salvator mundi which was introduced to

1703

01:05:42,230 --> 01:05:39,599

leonardo scholars and

1704

01:05:43,990 --> 01:05:42,240

we had time to digest it and research it

1705

01:05:46,549 --> 01:05:44,000

etc etc

1706

01:05:49,270 --> 01:05:46,559

that was leaked prematurely to the press

1707

01:05:51,270 --> 01:05:49,280

which puts up the backs of the

1708

01:05:53,829 --> 01:05:51,280

of the art world they'd rather know

1709

01:05:57,829 --> 01:05:53,839

about what's what's happening

1710

01:06:01,109 --> 01:05:57,839

and it's been exhibited once in a state

1711

01:06:04,789 --> 01:06:01,119

gallery in florence the um in uh

1712

01:06:07,829 --> 01:06:04,799

robino the birthplace of raphael

1713

01:06:09,109 --> 01:06:07,839

but it's basically been exhibited

1714

01:06:11,349 --> 01:06:09,119

commercially

1715

01:06:12,870 --> 01:06:11,359

and it's very much in the trade as the

1716

01:06:15,670 --> 01:06:12,880

term goes

1717

01:06:17,910 --> 01:06:15,680

and it's become known as a kind of

1718

01:06:20,549 --> 01:06:17,920

speculative trade object which is not

1719

01:06:24,230 --> 01:06:20,559

the object's fault it's um

1720

01:06:26,230 --> 01:06:24,240

it's just how it is so the difference in

1721

01:06:28,549 --> 01:06:26,240

handling between the salvator mundi and

1722

01:06:30,630 --> 01:06:28,559

the bela principessa the portrait of

1723

01:06:31,670 --> 01:06:30,640

bianca schwarzer as it almost certainly

1724

01:06:33,670 --> 01:06:31,680

is

1725

01:06:35,750 --> 01:06:33,680

and that's accounted for the public

1726

01:06:36,870 --> 01:06:35,760

reception most art historians haven't

1727

01:06:39,910 --> 01:06:36,880

seen it

1728

01:06:41,670 --> 01:06:39,920

ah really wow so no it's an

1729

01:06:45,430 --> 01:06:41,680

unsatisfactory situation

1730

01:06:47,510 --> 01:06:45,440

and it really needs to be out in the

1731

01:06:49,829 --> 01:06:47,520

in the public domain in a more sustained

1732

01:06:54,710 --> 01:06:49,839

way properly inspected

1733

01:06:56,470 --> 01:06:54,720

um the uh no it wasn't handled very well

1734

01:06:57,910 --> 01:06:56,480

and somebody who researched that i

1735

01:07:00,309 --> 01:06:57,920

obviously need to take some

1736

01:07:03,270 --> 01:07:00,319

responsibility for that i wasn't

1737

01:07:03,750 --> 01:07:03,280

handling the publicity for it right

1738

01:07:05,829 --> 01:07:03,760

right

1739

01:07:07,990 --> 01:07:05,839

well hey thank you so much it's been a

1740

01:07:12,829 --> 01:07:08,000

pleasure as always

1741

01:07:17,109 --> 01:07:15,109

[www.martinjkemp.com](http://www.martinjkemp.com)

1742

01:07:18,950 --> 01:07:17,119

that is correct i'm also writing this

1743

01:07:21,589 --> 01:07:18,960

book for oxford university press

1744

01:07:22,870 --> 01:07:21,599

on the salvatore monday which should

1745

01:07:25,270 --> 01:07:22,880

should be out

1746

01:07:26,309 --> 01:07:25,280

next year sometime so it's not quite

1747

01:07:29,349 --> 01:07:26,319

finished yet

1748

01:07:31,829 --> 01:07:29,359

excellent okay well thanks so much okay

1749

01:07:33,990 --> 01:07:31,839

my pleasure all right all right everyone

1750

01:07:35,029 --> 01:07:34,000

so uh that's it for the show today

1751

01:07:38,150 --> 01:07:35,039

thanks for

1752

01:07:39,910 --> 01:07:38,160

on youtube or listening

1753

01:07:43,950 --> 01:07:39,920

if you're listening to the podcast these

1754

01:07:45,510 --> 01:07:43,960

podcasts can be found at

1755

01:07:48,950 --> 01:07:45,520

antiqueauctionforum.com

1756

01:07:51,870 --> 01:07:48,960

also you can listen in itunes um

1757

01:07:53,430 --> 01:07:51,880

or your media player there's i believe

1758

01:07:55,910 --> 01:07:53,440

184

1759

01:07:57,510 --> 01:07:55,920

counting this one shows that are free to

1760

01:08:00,789 --> 01:07:57,520

you to listen to a lot of them

1761

01:08:01,109 --> 01:08:00,799

are you know informational so check it

1762

01:08:04,230 --> 01:08:01,119

out

1763

01:08:06,510 --> 01:08:04,240

antique auction forum.com also my

1764

01:08:08,470 --> 01:08:06,520

appraisal website

1765

01:08:09,349 --> 01:08:08,480

seaboardappraisals.com thanks so much

1766

01:08:27,179 --> 01:08:09,359

and we'll be back