

Leonardo da Vinci

St. John Baptist
(with the bowl in his right hand)



St. John Baptist
(with the bowl in his right hand)
Oil and tempera on poplar panel

55 cm. x 42,5 cm.

21,65 inc. x 16,73 inc.

Quotation € 220.000.000,00

Leonardo da Vinci

St. John Baptist
(with the bowl in his right hand)

DOCUMENTS (experts, evaluations):

1. SCIENTIFIC ANALYSIS CARRIED OUT BY THE "SCIENTIFIC LABORATORY OF THE GOTTFRIED MATTHAES MUSEUM OF ART AND SCIENCE" IN MILAN:

Spectroscopic dating of the panel (wooden support of the painting), obtained with three samples from the back of the same panel:

- Analysis of the fluorescence of the pictorial part obtained with ultraviolet light
- Analysis of the pictorial part in IR reflectography
- Analysis of the false color pictorial part
- Taking samples and chemical analysis of the pigment to create the complexion of the front pictorial layer, tests made with FT-IR spectroscopy.

2. SALES INVOICE

in the name of the current owner issued by a commercial structure outside the European territory.

3. NOTARY DEED

by a Swiss notary of the Swiss Confederation, Republic and Canton of Ticino, of Lugano, who registers the sales invoice issued by the selling gallery in the name of the current owner and registers it with the notarial patent number.

4. STATE OF CONSERVATION

issued by an expert who, after a detailed analysis of the front and back, expresses his conclusions by stating that the table examined "...can be considered in excellent condition".

5. EXPERTISE BY PROFESSOR MAURIZIO MARINI

with a comparative study carried out in 20 pages, where it is clear that the table of "Saint John the Baptist with the bowl in his right hand", here in question, is the rediscovered panel of the master Leonardo.

6. TECHNICAL APPRAISAL ASSERTED WITH AN OATH OF PROFESSOR CORRADO GIAMBRA

signed on 10.06.2009, in English and Italian version which, before the ordinary court of Rome confirms in nine pages, the appraisal of Professor Maurizio Marini and the value which at that time (2009) was attributed to the work by Professor Marini himself.

7. PROFESSOR'S EXPERTISE DOCTOR FRANCESCO PESCE

calligrapher expert at the civil and criminal court of Rome who concludes his work declaring that the painting in question "...was painted with the left hand".

8. PUBLICATION OF SAINT JOHN THE BAPTIST WITH THE BOWL IN HIS RIGHT HAND

currently exhibited in a room of the Villa Borghese Gallery in Rome which is defined as: "copy of a lost original by Leonardo da Vinci".

Leonardo da Vinci

St. John Baptist
(with the bowl in his right hand)

9. VALUE APPRAISAL ISSUED BY PROFESSOR MAURIZIO MARINI

dated 26 May 2009, with certified translation into English.

10. PROFESSOR'S EXPERTISE. ERNESTO PALEANI

Prot. N.: 2404-1-2018, issued on 24 April 2018, 41 pages.

11. VALUE APPRAISAL BY THE PROFESSOR. ERNESTO PALEANI

with price updated on 07 November 2018.

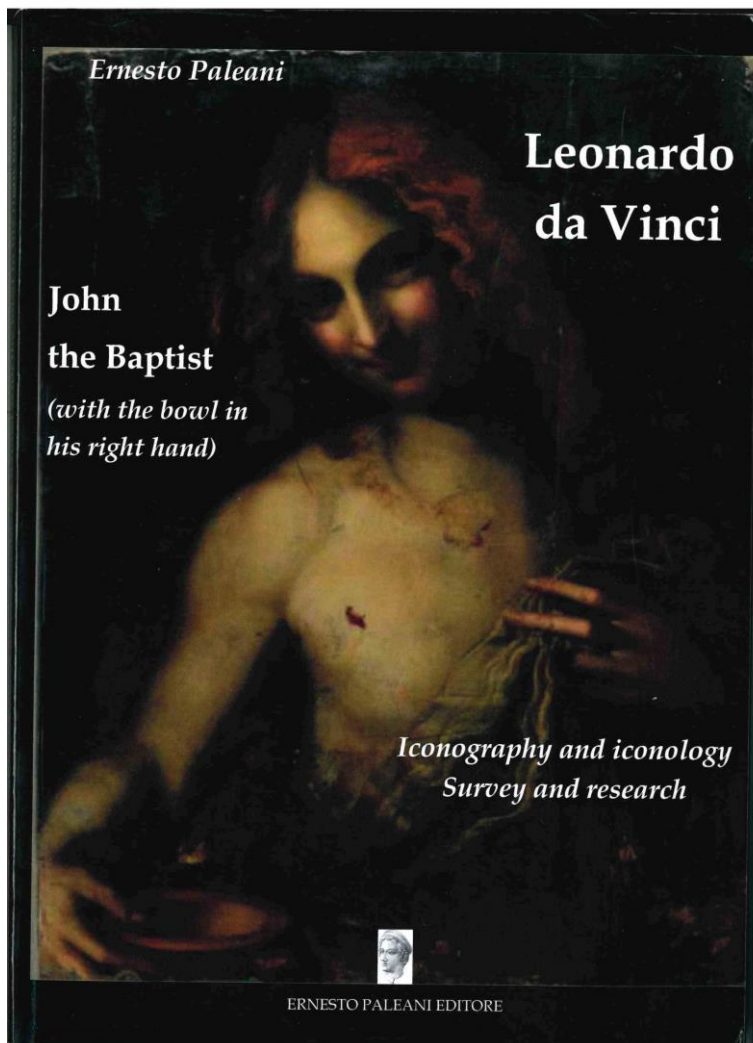
12. CONFIRMATION OF THE APPRAISAL

dated 24 April 2018 and of the value appraisal dated 07 November 2018, before the ordinary court of Pesaro on 19 July 2021.

13. ASSESSMENT OF VALUE UPDATED

dated 16 January 2024 by Prof. Ernesto Paleani.

14. BOOK BY THE PROF. ERNESTO PALEANI, TITLE "LEONARDO DA VINCI. SAINT JOHN THE BAPTIST WITH THE BOWL IN HIS RIGHT HAND. ICONOGRAPHY AND ICONOLOGY. INVESTIGATION AND RESEARCH."



Leonardo da Vinci

St. John Baptist
(with the bowl in his right hand)

It is very difficult for a publisher to be able to distinguish, in scientific editions, the topics that may be unpublished and innovative and that are easy to read. My experience in research both in the computer and archival sectors has led me most of the time to make a choice also on the authors who propose publications of all kinds every day. On a specific research and study assignment, on April 19, 2018, I deepened the investigation of a painting kept in a bank vault in Switzerland and so called: "Saint John the Baptist with a bowl in his right hand". The work was created on a poplar panel (55 x 42.5 cm) with a mixed technique of oil and tempera and was found to be in excellent condition to the naked eye.

Before starting to describe, motivate and determine the authenticity of the painting, I would like to point out that it was subjected to examination by prof. Maurizio Marini, art expert, in Lugano on 18 February 2009 and of which I was provided with a copy of the report. In addition, I was given other documents of analysis of the work, namely: the scientific analyzes carried out by the "Scientific Laboratory of the Museum of Art and Science" by Gottfried Matthaes in Milan made in Switzerland on 05.12.2016.

My analyzes obtained a different but supplementary result to what had been done previously, as a drawing by Leonardo kept in a private collection and exhibited in Lugano, for the first time in Switzerland, from 16 October 2011 had not been examined. to 8 January 2012 as part of cultural initiatives with the opening of the new museum space LAC (Lugano Arte e Cultura). Work, therefore, not known to Marini even though it was discovered in 1991. The four further works that approach as iconography to ours were not examined without verification and without having made reference to the Treatise on painting by Leonardo himself, nor transcriptions of the sources archives and historical photographic shots made by the laboratories on commission.

Through archival investigations in the Vatican Library and its Secret Archive, in the Ariostea Library, in the Borghese Archives and with the collaboration of Italian and foreign libraries, I followed the work of Leonardo da Vinci under examination in the French period in the service of Louis XII and then by Francesco I, by Antonio de Beatis to Francesco Melzi and Gian Giacomo Caprotti known as "Salai", by Renata di Valois-Orléans to the daughters Anna and Lucrezia d'Este Duchess of Urbino, by card. Pietro Aldobrandini to Olimpia Aldobrandini, from Girolamo to Giovanni Battista Agucchi, from Paolo to Camillo Borghese and Scipione Caffarelli-Borghese, from Durand-Ruel of Paris to Giovanni and Paolo Piancastelli up to Vincenzo Camuccini.

Then, on the basis of my specific false color technique, using typographic pantones as my exclusive technique, I found other particular elements which in any case were useful for verifying the changes in the typical "glazes" of the Master and I emphasize a detail that I define "stamp of the author" as a typical seal of Leonardo.

My conclusion is that the work is by the hand of Leonardo da Vinci and can be dated between 1503 and 1506, since some sketches for the left hand and the inclination of the face are from this period.

Leonardo da Vinci

St. John Baptist
(with the bowl in his right hand)

Ernesto Paleani publisher, writer, member of the Order of Journalists and photojournalists of the Republic of San Marino, expert expert in the cultural heritage sector, he lived and studied classical subjects in Rome at the Pontifical Institute Pius IX and graduated in Urbino in law with the thesis in Canon Law and enrolled in the Humanities degree on cultural heritage. Specialized since 1980 in computer science with his publication in 1981 on "Information technology in the field of cultural heritage" and in the archaeological, cartographic-historical, historical and artistic sector. He has written and published over forty publications and created computer media in the cultural heritage sector from 1981 to today.

A specialized publisher, he has published over 350 books in archeology, historical cartography, architecture, art, history, science, restoration for individual scholars, museums, public and private archives.

Since 1981 it has had a laboratory for the digitization of ancient and modern documents, diagnostic investigations on works of art and analysis on the subject.

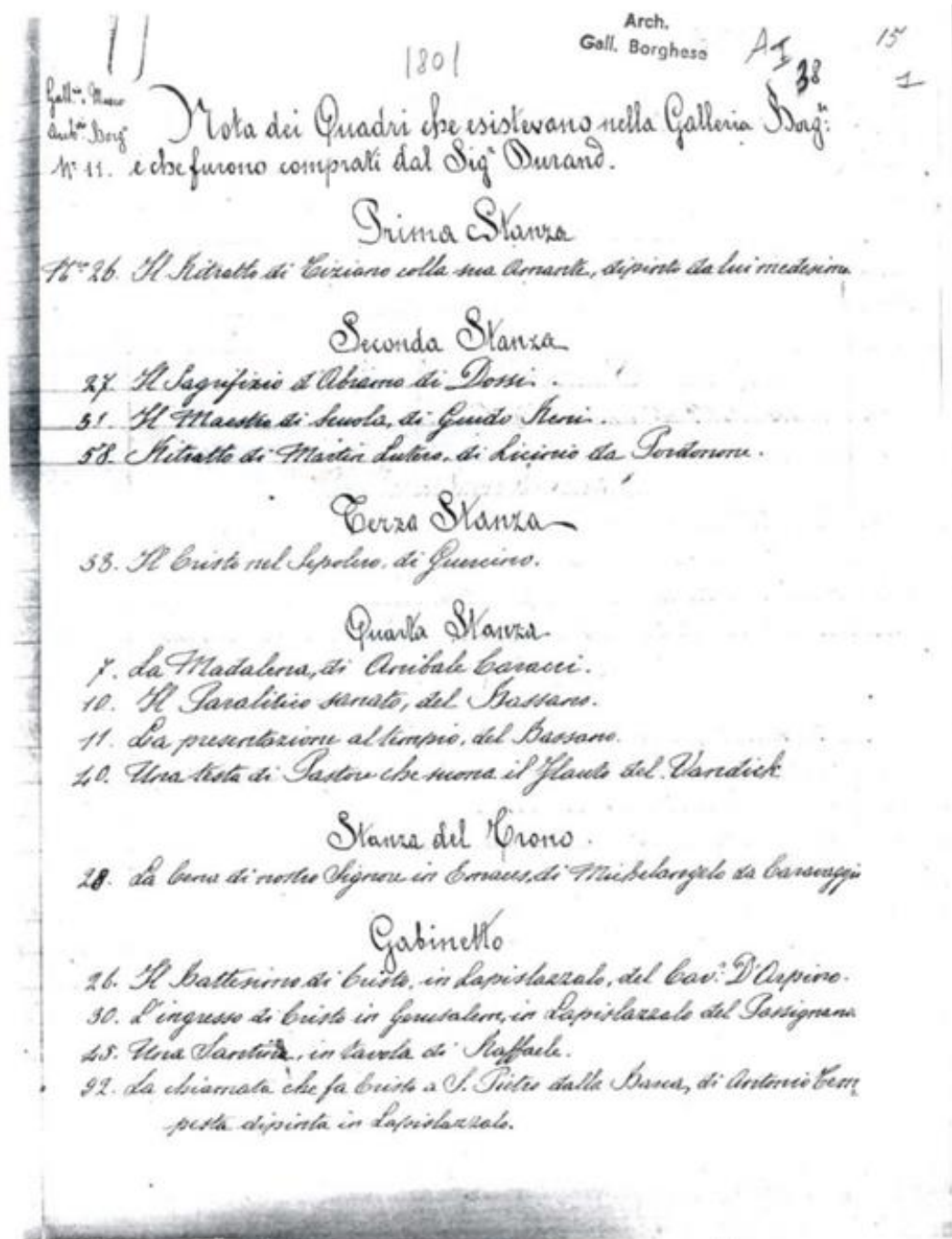
Fascinated by Leonardo da Vinci, Raffaello, Paolo Caliari Veronese, Caravaggio, Giovanni Bellini, Michelangelo, Albrecht Dürer, Lucas Cranach and many other artists, he wrote investigating through handwritten and printed documents with the aim of always adding new discoveries useful to scholars and to readers who have been following him for years.



Leonardo da Vinci

St. John Baptist
(with the bowl in his right hand)

ARCHIVIO GALLERIA BORGHESE, A I, 38



Leonardo da Vinci

St. John Baptist
(with the bowl in his right hand)

N° 119. Una baccia, in lapislazzulo del Comperato

25.

27.

28.

29.

103.

104.

Sei quadretti del Bugolo

Stanza dell'Emafodito.

16. S. Gio: Batt: di Leonardo da Vinci.

Stanza che conduce al Giardino.

28. Un ritratto di donna con capelli biondi, di Ciriaco.

29. Un ritratto di Venetia, di Giacomo Sansano.

36. Una Madonna, di Pietro Longino.

41. La Circuncisione di N. S. Figliu, di Giovanni Gaspare.

Ultima Stanza.

14. Una Madonna col Bambino, di Raffaello.

20. Una Madonna di Leonardo da Vinci.

Un Contadino di Miris.

Un Ritratto di Scultore di Coris.

Dichiaro io sott. che d'ordine e consenso della Ch. M. del mio
genitor, fusoro venduti al Sig. Durand. li sopradetti Quadri, e
che il medesimo ha effettu il pagamento; il qual contratto colla
presente viene da me ratificato.

Ho fede Questo dì 9 Aprile 1801.