

Leonardo da Vinci
HORSE AND RIDER

Il “Monumento” a
Charles d’Amboise



TIMELINE AND HISTORY OF HORSE AND RIDER

1508/11 - Leonardo da Vinci created a small beeswax statue of horse and rider, approximately 11 inches in height. The rider was likely a portrait of Charles d'Amboise, the French governor of Milan (1503-1511), Leonardo's friend and patron.

1519-1920 - The artwork, which was part of the collection of Francesco Melzi, one of Leonardo's apprentices, remained in his Villa at Vaprio d'Adda until the beginning of the 20th Century, when Don Gaetano, the heir to the Melzi di Cusano family, relocated it, together with his library and art collection, to his Milan residence, later destroyed during a 1943 air raid. Luckily, the statuette had previously been removed and placed in the Sangiorgi Collection in Rome. Around 1920, the statuette was sold to an unknown collector who took it abroad.

1982 – David Nickerson (at the time a director of Mallett at Bourdon House in London), takes possession of the wax model. Over the centuries, the wax statuette had sustained considerable damage, losing the rider's hands, feet, the horse's ears, and left foreleg. Nickerson had a mold made by an Italian artisan in order to preserve the integrity of the original. The mold was crafted over several weeks at a secret location in Switzerland (the wax model was kept in the vault of a Geneva bank).

1985 - Nickerson hires Paul Wagner, an American businessman, to assess the work's commercial value. Wagner travels to Italy to meet Carlo Pedretti in order to reliably attribute authorship of this work and discuss the potential value of the wax model. Pedretti, the professor of Leonardo Studies at the Armand Hammer Institute at the University of California, Los Angeles, released a letter of authenticity on the Institute letterhead, but he declined to formulate an opinion as to its monetary value. Paul Wagner was rewarded for his services with the mold made from the wax model.

1987 - Richard A. Lewis purchased from Wagner the mold and the entire documentation concerning the authenticity of both the wax model and the mold.

1995 - The wax model was exhibited for the first and only time at Eriksbergshallen in Göteborg. News of the exhibition was given by Professor Piero Palazzi, who had coordinated the project together with professor Carlo Pedretti.

2012 - Lewis has a wax model made from the mold of Leonardo's original and using the lost-wax method, cast the original bronze statue of *Horse and Rider*. The photographs and original documentation (supplied by Professor Pedretti) of Leonardo's 500-year-old wax model were used to guarantee that each detail was as per the original.

2015 - Richard Lewis sold the original mold made directly from Leonardo's wax and the original bronze cast from the same mold, to Silverpoint Holdings LLC, currently the owner of all copyrights, trademarks, original letters and other documentation concerning the artwork as well as of the mold and original bronze sculpture.

Ernesto Solari

SECTION I

Leonardo da Vinci Wikipedia Pages

Leonardo's beeswax model of Horse and Rider is listed under **Recent Attributions** on the *Wikipedia* page entitled: **LIST OF WORKS BY LEONARDO DA VINCI**. This very prominent and important Wikipedia page features all known masterworks by Leonardo, accompanied by their corresponding attributions. Attributions are categorized by:

- **Universally accepted** – Virtually all scholars agree **8** works are by Leonardo
- **Generally accepted** – Majority of scholars agree **7** works are by Leonardo
- **Disputed** – Scholars disagree on the authorship and attribution of **9** works
- **Recent Attributions** – There are **7** works listed in this category, several previously attributed to another Renaissance master. They have been re-examined and re-attributed to Leonardo, most within the last 30 years. Other works in this category, including Horse and Rider, were newer Leonardo discoveries, previously unknown by the majority of scholars, but are now undisputed to be by Leonardo.

When Horse and Rider first appeared as a new attribution to Leonardo da Vinci, on the LIST OF WORKS BY LEONARDO DA VINCI page in early 2014, the Wikipedia editors determined that the discovery was of such significance (no other surviving sculptural works were known to exist), they created a new Wikipedia page, solely to feature Horse and Rider and the editors named the page - **Horse and Rider (Leonardo da Vinci)**

Excerpts from Wikipedia **LIST OF WORKS BY LEONARDO DA VINCI** are on the following page. The second page is **Horse and Rider (Leonardo da Vinci)** from Wikipedia.

List of works by Leonardo da Vinci

From Wikipedia, the free encyclopedia

Leonardo da Vinci (baptized Leonardo di ser Piero da Vinci) (April 15, 1452 – May 2, 1519) was one of the leading artists of the High Renaissance. Fifteen works are generally attributed either in whole or in large part to him. Most are paintings on panel, with the remainder a mural, a large drawing on paper, and two works in the early stages of preparation. The authorship of several paintings traditionally attributed to Leonardo being disputed. Two major works are known only as copies. Works are regularly attributed to Leonardo with varying degrees of credibility. None of Leonardo's paintings are signed. The attributions here draw on the opinions of various scholars

The small number of surviving paintings is due in part to Leonardo's frequently disastrous experimentation with new techniques, and his chronic procrastination. Nevertheless, these few works together with his notebooks, which contain drawings, scientific diagrams, and his thoughts on the nature of painting, comprise a contribution to later generations of artists rivalled only by that of his contemporary, Michelangelo.



The Last Supper is Leonardo's only surviving mural

Recent attributions



Horse and Rider

c. 1508
Private collection, London

Recently discovered fragmentary wax statuette in a private collection in London, formerly in the Sangiorgi Collection in Rome, said to have come from the Melzi estate at Vaprio d'Adda. Attributed as "by Leonardo himself" by Professor Carlo Pedretti, in 1985.

- c. 1506–8 (PEDRETTI 1985)
- c. 1506–8 (MOFFATT 2005)
- c. 1508–11 (SOLARI 2016)

Horse and Rider (Leonardo da Vinci)

From Wikipedia, the free encyclopedia

A beeswax sculpture depicting a rider on a horse was created by Leonardo da Vinci c.1508-1511. It was intended to be used as a model for a larger commissioned sculpture. However, Leonardo died before the model could be cast in bronze. It is thought to be the only surviving example of his sculptural work. Leonardo's right thumb print is embedded in the wax on the horse's chest.

History

Historians tell us the approximate 10-inch high by 10-inch long sculpture was created as a model for what would have been a commemorative full size bronze sculpture as a tribute to his friend and patron, Charles II d'Amboise who acted as French governor of Milan.

The fragmentary wax sculpture in a private collection in London, formerly in the Sangiorgi Collection in Rome, said to have come from the Melzi estate at Vaprio d'Adda. This, according to its last Italian owner, Professor Arturo Bassi, of Florence. Attributed as "by Leonardo Himself" by Professor Carlo Pedretti in 1985, the rider's head bears a striking resemblance to the known portraits of Charles II d'Amboise, French governor of Milan from 1503 to 1511, and Leonardo's patron.

This unique piece from a prestigious European collection, a now famous wax model of a horseman, was first published as a work by the great Renaissance master in the corpus of Leonardo's horse studies in the collection of the Queen of England. It was never seen until this official edition of the newly restored Leonardo papers in the Queen's Collection at Windsor Castle, a special project entrusted to Carlo Pedretti. The provenance of this small, fragmentary work could well be traced back to the estate of Leonardo's pupil Francesco Melzi, the inheritor of all Leonardo's manuscripts and drawings, as well as cartoons and sculptural models.

Charles II d'Amboise was very fond of tournaments, and this equestrian statuette could well portray him in the sort of ceremonial attire that is more appropriate to a statesman than to a military leader. The liveliness of expression and dignity of posture, enhanced as they are by the elegance and nobility of a fluttering cape, taken in conjunctions with the spirited action of the horse, are precisely as expected of Leonardo, whose horse studies from the first decade of the sixteenth century may offer remarkable occasions for comparison with this wax model.

It is well known that Leonardo used wax models to study the compositions of his own paintings, but the most convincing piece of evidence in favor of an attribution comes from Leonardo himself. On a sheet of horse studies at Windsor showing figures of horsemen in action for the composition of the *Battle of Anghiari*, there is a note in his own hand: "*Fanne uno piccolo di cera lungo un dito*" (have made of wax a finger long). And one of the horses sketched on this folio shows the same bucking position as in the wax statuette.

Bronze Sculpture

Over the centuries da Vinci's wax horse had sustained damage, including the loss of one of the horses legs along with the riders feet and hands. In 1985 a mold was made of the wax horse, preserving its then current condition, ensuring the integrity of Leonardo's masterpiece. In 1987 Richard A. Lewis acquired the original mold along with all documentation pertaining to the mold being made. Beginning in 2012, Lewis and a team of experts "pulled" a wax from the original mold and, using the lost wax process, cast the original bronze Horse and Rider sculpture.



The appearance of the restored masterpiece, cast in bronze, was first unveiled to the public on August 27, 2012 at Greystone Mansion in Beverly Hills, California, followed by exhibitions in Las Vegas, Dallas and Milan Italy. In early 2015 the mold made of Leonardo's beeswax model, together with the bronze sculpture, were acquired by another private collector.



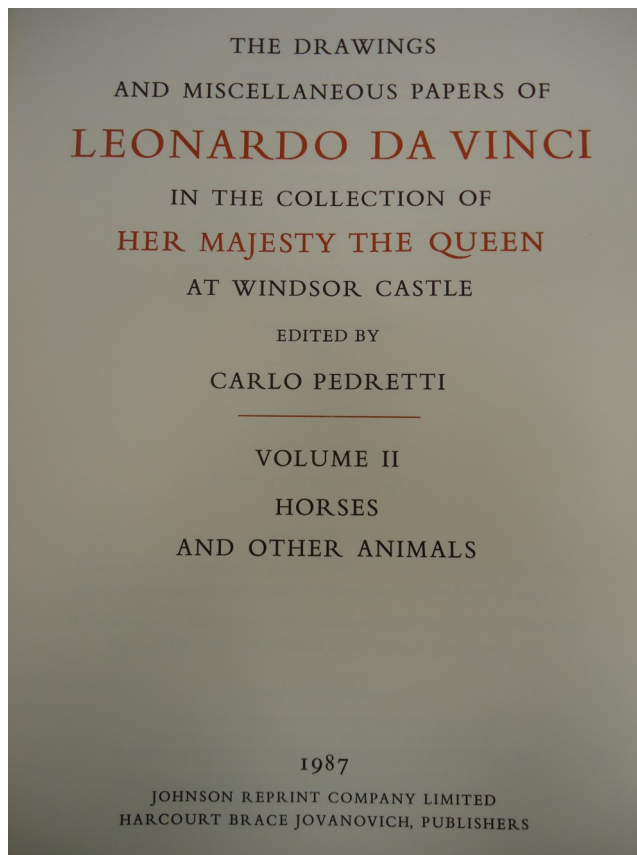
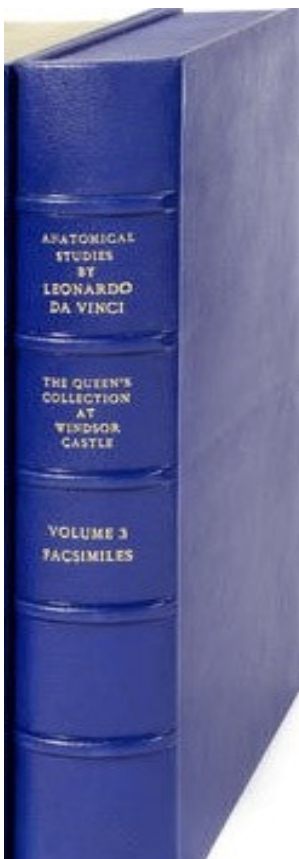
SECTION II

Published Books Referencing *Leonardo da Vinci Horse and Rider*

Within the past 30 years there have been at least 5 separate books published that have included references to the existence of Horse and Rider. Books published prior to 2010 documented research that had been done on Leonardo's 500 year old beeswax model of Horse and Rider. The 2016 publication, Leonardo da Vinci-Horse and Rider A Monument To Charles d'Amboise, documents not only research of the wax model, but primarily documents the examination of the original bronze sculpture of Horse and Rider.

In order of their publication dates, the following books are featured;

- Leonardo da Vinci In The Collection of Her Majesty The Queen At Windsor Castle – 1987
- Achademia Leonardi Vinci – Volume III, 1990
- Leonardo da Vinci Scientist Inventor Artist – 1995-97
- Achademia Leonardi Vinci – Volume VIII, 1995
- Leonardo da Vinci-Horse and Rider A Monument To Charles d'Amboise - 2016



From - "QUEENS BOOK"
published 1987 page 85

"Fragmentary wax statuette in a private collection in London, formerly in the Sangiorgi Collection in Rome, said to have come from the Melzi estate at Vaprio D'Adda. This according to its last Italian owner, Professor Arturo Bassi of Florence. The rider's head bears a striking resemblance to the known portraits of Charles d'Amboise, French governor of Milan from 1503 to 1511, and Leonardo's patron."



Figs 111 and 112. Unpublished fragmentary wax model of an equestrian portrait of Charles d'Amboise attributed to Leonardo, said to have come from the Melzi estate at Vaprio d'Adda. London, Private collection (formerly Sangiorgi collection in Rome).

ACHADEMIA LEONARDI VINCI

Journal of Leonardo Studies
& Bibliography of Vinciana

Edited by

CARLO PEDRETTI



THE ARMAND HAMMER CENTER FOR LEONARDO STUDIES AT UCLA

Volume III, 1990

GIUNTI

This was only the second publication (first being the QUEENS BOOK) to publish photos and commentary about Horse and Rider. Leonardo scholar and contributing author, Dr. Constance Moffatt, wrote on page 127:

“A Quattrocento wax statuette of horse and rider, which embodies all the vitality of a Leonardo study, shows a *frontale* and *crinet* which bear an astonishing likeness to the *cassone* warhorse bardings. The armor of the statuette provides reinforcement that the two-dimensionality and replicate nature of the figures is betrayed by the relative accuracy of the costumes themselves, a duplicity not immediately apparent.”



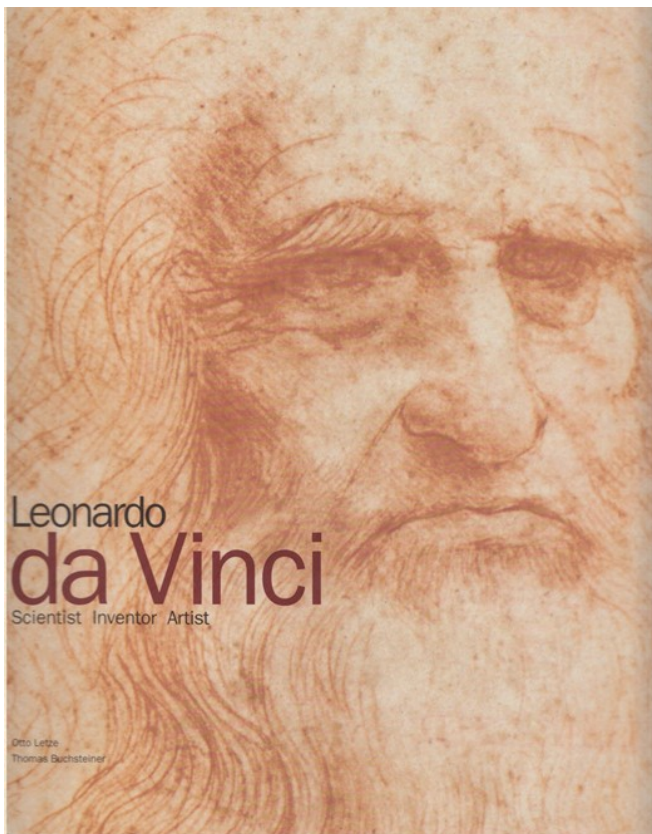
5. Detail of the front of cassone reproduced in Fig. 3.



6. Detail of the wax statuette reproduced in Fig. 7.

This is a fragmentary wax model of horse and rider in a private English collection, formerly in the Sangiorgi collection in Rome, and said to have come from the Melzi estate at Vaprio d'Adda. It is published in the corpus of Leonardo's Horse Studies at Windsor, pg. 85, fig. 111 and 112. The photographs are again reproduced within the ILLUSTRATIONS section of Vol. III pgs. 65-66.





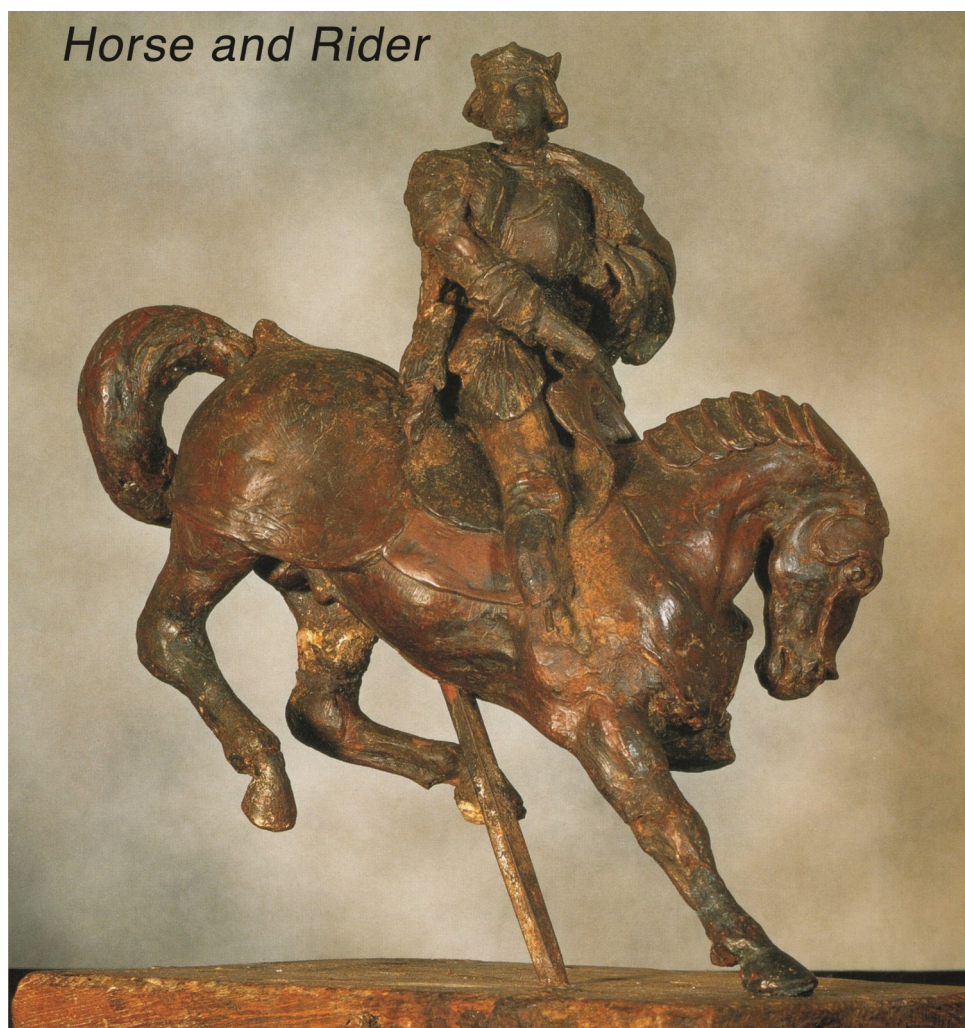
From **Leonardo da Vinci Scientist Inventor Artist**
catalog of exhibition in Malmo, Sweden. Published 1997, pgs. 212-213.

The Leonardo exhibition at the Eriksberghallen, which will be kept open through February 1995, has just been granted the loan of a unique piece from a prestigious European collection, a now famous wax model of a horseman, thought to be a sculptural portrait of Charles d'Amboise, French Governor of Milan 1503-1511 and Leonardo's patron.

"The liveliness of expression and dignity of posture, enhanced as they are by the elegance and nobility of a fluttering cape, taken in conjunction with the spirited action of the horse, are precisely as expected of Leonardo..."
Carlo Pedretti

We know that Leonardo designed a suburban villa and garden for Charles d'Amboise. It is therefore reasonable to assume that he also entertained the idea of an equestrian portrait of his patron.

There were actually 2 editions of the catalog produced for the Leonardo exhibition at Eriksberghallen. The first edition published in 1995 in German and the second published in 1997, after the addition of Horse and Rider to the exhibition. The latter catalog, printed in English shows this photo of the beeswax model of Horse and Rider, with corresponding text, pgs. 212-213.



Leonardo d Vinci (attribution)

The Wax Horse
(Fragmentary model for an
equestrian statue of Charles
d'Amboise)

Early 16th century
Wax

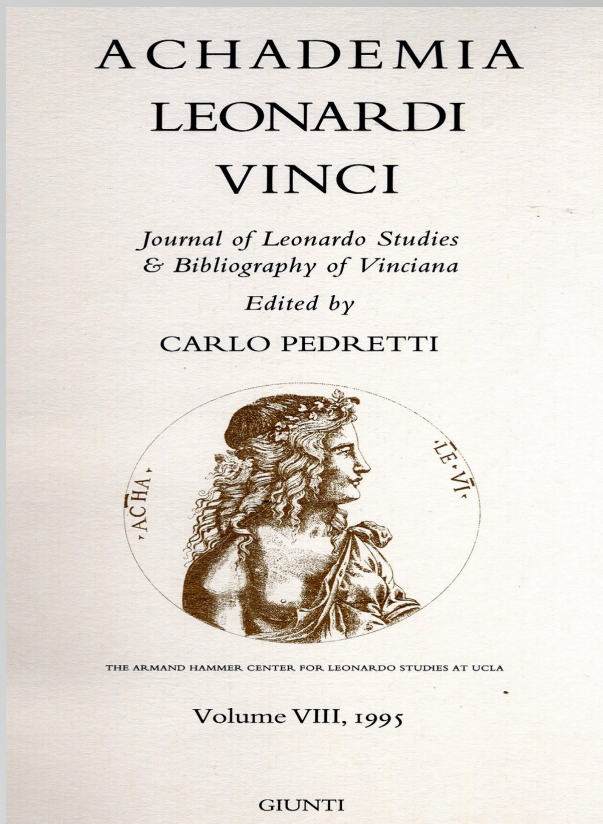
Height 25.4cm
Private Collection



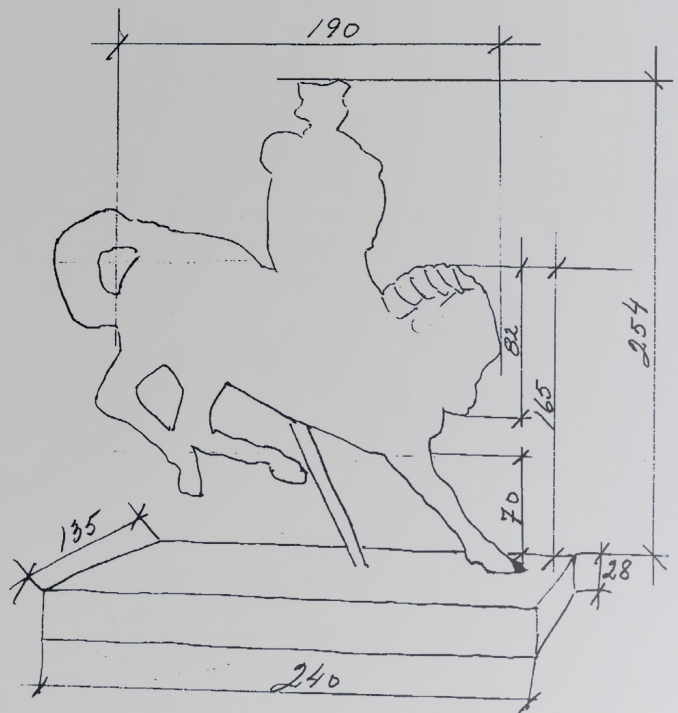
13. Leonardo (here attributed to), Horse and rider. Wax model. Private Collection.



14. Other view of the wax statuette reproduced in the preceding illustration.



'95 01/18 16:41 46 40 129850 UTVECKLING MALMO 002



15. Measurements of the wax statuette.

From Achademia Leonardi Vinci - Volume VIII, 1995 - pg. 243-244

“Scholars and public alike are now given the opportunity to view the extraordinary piece which shows a bucking horse in a typical fifteenth-century harness and leather armor, the kind of ceremonial attire represented in the decoration of a Renaissance cassone at the Sforza Castle in Milan. This connection was first pointed out by a scholar of the Getty Museum, Constance Moffatt, who, however, hesitated to recognize the rider as an Italian dignitary and in fact another American scholar, Professor Patricia Trutty-Coohill of the University of Kentucky at Bowling Green, has proposed to identify him as Charles d’Amboise, the French governor of Milan from 1503-1511, and Leonardo’s patron. ”

Ernesto Solari

Leonardo da Vinci
HORSE AND RIDER
Il "Monumento" a
Charles d'Amboise



Leonardo da Vinci—*Horse and Rider*

A Monument To Charles d'Amboise

Published September 2016 by Colibriedizioni, Solari

All the documentation and reconstruction of its (*Horse and Rider*) historical journey substantiate the importance of this work, not only in terms of its masterful artistry but also because it is extremely modern and innovative from a conceptual standpoint. With this work, Leonardo actually succeeds in overcoming the classicism of his earlier horse monuments known to us only through his drawings or studies. In this case, however, we are in possession of an actual sculpture and, because of this tangible evidence, we argue that this artwork is unique in art history up until Leonardo's time.

Ernesto Solari



Thanks to his real-life studies, Leonardo succeeded in representing details very realistically and above all in reproducing the heads in their right proportions: such details in *The Horse and Rider* give great force and expression to the artwork.

SECTION III

Horse and Rider Attributions to *Leonardo da Vinci*

Over the last forty years, documents reveal only three Leonardo scholar/renaissance experts have examined, researched and documented their findings of *Horse and Rider*. A fourth expert, David G.F. Nickerson was the known owner of Leonardo's wax model of horse and rider from the early 1980s until his death in 1995. Undoubtedly his due diligence of the work before his acquisition, qualifies Nickerson as an expert on Leonardo's beeswax model of Horse and Rider.

In order of discovery and first examination of the wax model of *Horse and Rider* and/or the examination of the wax model's mold/original bronze casting of *Horse and Rider*, the list of Leonardo expert scholars are:

Dr. Carlo Pedretti – Late 1970s

David G. F. Nickerson – Early 1980s

Dr. Constance Moffatt – 1980s – 2004

Dr. Pedretti – The Mold – 2014 - 2015

Prof. Ernesto Solari – Early 2016

Carlo Pedretti

From Wikipedia, the free encyclopedia

Carlo Pedretti (born in Bologna, 1928) is an Italian historian. His area of expertise is the life and works of Leonardo da Vinci. By his 13th birthday Pedretti had taught himself to write left handed and read backwards as did Leonardo. Pedretti's first articles about Leonardo were published in 1944 at the age of 16. An article about Carlo Pedretti in the prestigious Italian newspaper Corriere Dell Sera of 31 January 1952, carried the headline: "**At the age of twenty-three he knows everything about Leonardo.**" For the past 7 decades Carlo Pedretti has been regarded as the foremost authority on the life and works of Leonardo da Vinci. In his foreword for the book Carlo Pedretti - A Bibliography of His Work On Leonardo da Vinci And The Renaissance (1944-1984), famed art historian Kenneth Clark states: "He (Pedretti) is unquestionably the greatest Leonardo scholar of our time..."

Pedretti is a professor emeritus of art history and Armand Hammer Chair in Leonardo Studies at the University of California, Los Angeles, and is the author of more than 50 books and 700 essays and articles in various languages, on the many aspects of his specialty. He is a member of the ministerial committee for the National Edition of the Manuscripts and Drawings by Leonardo da Vinci. He has also been awarded the honorary citizenship of the city of Arezzo (2001) and an honorary degree from the University of Ferrara (1991), Urbino (1998) and Milan (Catholic, 1999), as well as that of the University of Caen in France (2002). He is an honorary member of the ancient Academy of Euteleti to San Miniato al German and other prestigious organizations and institutions in Italy and abroad. He is also a regular of the cultural pages of the Corriere della Sera and de L'Osservatore Romano.

In 1985, he attributed to Leonardo, a wax model (c.1506-08) of a bucking horse with rider, possibly an equestrian portrait of Charles d'Amboise, the French Governor of Milan from 1503-1511, Leonardo's friend and patron. The wax statuette, including B&W photographs, was first published as a work by Leonardo in 1987, in Leonardo da Vinci-In The Collection of Her Majesty the Queen At Windsor Castle, a special project entrusted to Carlo Pedretti.

Letter of attribution to Leonardo by Dr. Pedretti 7/10/85 (below)

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SANTA BARBARA · SANTA CRUZ

LOS ANGELES, CALIFORNIA 90024

Department of Art

10 July 1985

Mr. Paul J. Wagner
11711 North Meridian Street
Suite 845
Carmel, Indiana 46032

Dear Mr. Wagner,

Wax model of Horse and Rider

The object in question, which I have examined personally at your request, is a wax model of a horse bucking, the rider in full attire, with hat and fluttering cape. The horse is fixed to a wooden board by an iron support and has three legs partly missing. It is the same work to which I refer in my exhibition catalogue of Leonardo da Vinci's Horse Studies from the Royal Library at Windsor Castle (Washington, National Gallery of Art, 1985, p. 54) in the following terms: "This (Leonardo's drawing RL 12328v) may also be related to the fragmentary wax model of a horse and rider in a London collection, possibly an equestrian portrait of Charles d'Amboise of c. 1506-1508, said to have come from the Melzi collection in Milan. The horse's head in this extraordinary model is of the same character as those represented on 24 A above ...".

In my opinion, this wax model is by Leonardo himself, and to my knowledge it has not been seen by other scholars. It will be reproduced, for the first time, in my forthcoming corpus of Leonardo's Horse Studies at Windsor, in note to no. 119 verso (copy of last proofs attached). A monetary evaluation of it as based on the unpredictability of the present day art market is virtually impossible.

With kindest regards,

Yours sincerely,

Carlo Pedretti

Carlo Pedretti
Armand Hammer Professor
of Leonardo Studies



Dr. Pedretti presents *Horse and Rider* at the annual 2013 Renaissance Society of America Conference. San Diego, California

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Yours sincerely,

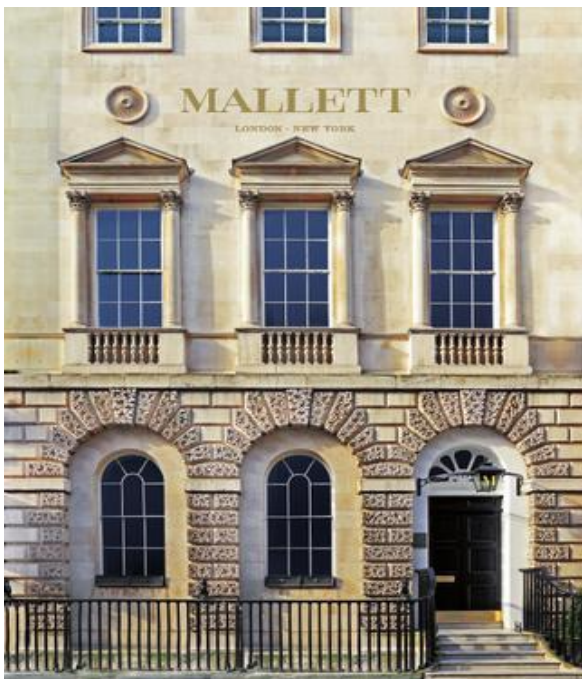
Carlo Pedretti

Carlo Pedretti
Armand Hammer Professor
of Leonardo Studies

David G.F. Nickerson (1933-1995) obituary from:

The Independent-London, November 26, 1995 By Meredith Etherington-Smith

“David Nickerson was the "dealer's dealer" who for the last 28 years ran Mallett's Bourdon House, the 18th-century house in Mayfair which is an outpost of Mallett's of Bond Street. Nickerson had two outstanding qualities; his highly individual and informed "eye" when it came to works of art, and a talent for making and keeping friends from every walk of life from Norfolk countrymen to his international clients.”



Mallett at Bourdon House

A letter from David to his associate

MALLETT
AT BOURDON HOUSE LIMITED

2 DAVIES STREET BERKELEY SQUARE LONDON W1Y 1LJ

15th August 1985

My Dear Felice

As you know, the most important reference from the 16th century to a wax horseman by Leonardo Da Vinci, comes in Vasari's "Life of Leonardo Da Vinci" where he states that such objects are known to exist. I acquired the object from a 78 year old Swiss who told me that his father or grandfather had bought it in the 1860's and that it had always been thought to have come the Meltzi Collection. I have discovered that the Meltzi's sold some very fine Renaissance pictures in 1864 to 65 and as you know, I was introduced to the object by Professor Pedretti.

With all best wishes and I am so looking forward to seeing you soon,

Yours sincerely

David

D.G.F. Nickerson

P.S I'm sending you a photostat of my importing the piece to England 1982-50 no problem over export.

TELEPHONE: (01) 629 2444 TELEGRAMS: MALLETHOUS · LONDON TELEX 25692 (REGISTERED IN ENGLAND NO. 705189)
DIRECTORS: F. L. EGERTON (NON-EXECUTIVE CHAIRMAN) · D. G. F. NICKERSON (MANAGING DIRECTOR)
F. M. MANTLAND · L. M. SYNGE · THE HON. P. H. DIXON · J. S. YORKE
REGISTERED OFFICE: 40 NEW BOND STREET · LONDON · W1Y 0BS

P.S. I'm sending you a photostat of my importing the piece to England 1982 – so no problem over export.

D



HRH The Prince of Wales visiting Mallett in 1982 with Lanto Synge, Francis Egerton, David Nickerson and Peter Dixon

Correspondence between Richard Lewis and Dr. Carlo Pedretti – June 16, 2014

From: Carlo Pedretti [<mailto:pedretti@ucla.edu>]
Sent: Monday, June 16, 2014 2:59 AM
To: Richard Lewis
Subject: Re: Christies Certification of Leonardo Wax Model

Dear Mr Lewis,

Very many thanks for this and your previous messages, but please accept my apologies for having failed to get back to you immediately as I should have done after your first message. As my wife has told you over the telephone, I have been having health problems lately (I am much better now, but I am still in and out the hospitals), and on top of it I also had serious problems with the computer—problems finally solved by now with loss confined only to archive material of which I had fortunately made printed copies.

And now I am ready to fulfill your request concerning the mould of the wax horse. But frankly I don't see the need of what you ask, namely a "certificate" **concerning a mould which is unquestionably taken from the original wax horse**, possibly in the early 1980s. All I can possibly say is that – in my opinion the original wax horse and rider, in its fragmentary form, had all that would take to attribute it to Leonardo, and that the incredibly masterful portrayal of the countenance of the rider could well be considered as a possible portrait of Charles d'Amboise, French governor in Milan and a Leonardo patron acting in the name of King Louis XII around 1508. This is published in my edition of Leonardo's studies of horses in the Collection of Queen Elisabeth at Windsor Castle. This huge monograph was published in London and New York by Johnson Reprint Corporation and Harcourt Brace Jovanovich in 1987. It is a deluxe and limited edition, a few copies of which may still be available. (I think the original price was about 3,000 USD.) You can certainly see it in any public library in London. I discuss the piece on p. 85 under the entry 119 verso concerning the Leonardo drawing at Windsor, RL 12328 v, and I reproduce two views of it as Figs 111 and 112. This is obviously better than any "certificate" you may think of! "Certificate", therefore that I consider totally unnecessary. Please simply show this message of mine to the Christie's people. If they have any possible question they can write to me at this address: pedretti@ucla.edu. With all good wishes and best regards in which my wife joins me,
Yours sincerely,

Carlo Pedretti



Dr. Pedretti with wife Rosana, examining photos of Leonardo's wax horse and rider in The Queens Book, (noted above) during his presentation of Horse and Rider at the 2013 Renaissance Society of America Conference, San Diego, CA. Pedretti's statement, "a mould which is unquestionably taken from the original wax horse" is pictured below.



Correspondence between Jim Petty and Dr. Carlo Pedretti – July 22, 2015

Subject: Leonardo's Horse and Rider
From: CARLO PEDRETTI <pedretti@ucla.edu>
Date: Wed. Jul 22, 2015 2:18 pm
To: "jim@magops.com" <jim@magops.com>

Dear M. Petty,

As the assistant to Professor Pedretti, I have been asked (by his wife as well) to reply to your recent inquires, concerning your proposal to involve him in a television project on the wax model of Leonardo's *Horse and Rider* statuette, and the present whereabouts of which are unknown.

Professor Pedretti wants to make it very clear to you and to Mr. Lewis that the former owner of the original wax statuette had a mould made of it in the 1980s, and it was that most accurate mould that was acquired by Mr. Lewis and that enabled him to make a perfect bronze of Leonardo's original wax model.

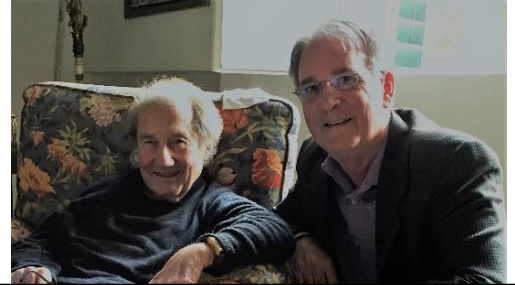
Please find in attachment Professor Pedretti's full account of his discovery and the provenance of the piece as published in *Achademia Leonardi Vinci*, Vol. VIII, 1995, pp. 243-244, figs. 13-15.

Please feel free to contact me directly should you wish to reach to Professor Pedretti for any additional advice.

Kindest regards,

Dr. Margherita Melani

margheritamelani@gmail.com



Carlo Pedretti & Jim Petty at Pedretti's Villa di Castel Vitoni – Vinci, Italy April, 2016



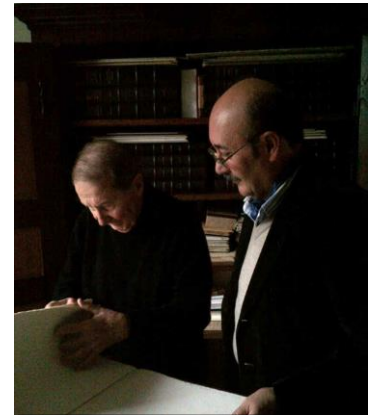
Photographs, from left to right. Leonardo's beeswax model (1970's) as published in *The Queens Book*. The wax model in 1985, just prior to the mold (next photo) being created directly of the wax model. The wax 'pulled' from the mold and utilized to cast the original bronze *Horse and Rider* sculpture. Upon close examination of the bronze sculpture, Dr. Pedretti exclaimed, "PERFECT – PERFECT – PERFECT"

Professor Ernesto Solari



Ernesto Solari was born in Forlimpopoli (FG) in 1951. His artistic and cultural training took place in Bologna and Florence. He has lived and worked in Como since 1978. He is an artist and researcher. He taught Art and Painting and Art History for 38 years. Over the last 35 years he has organized/curated over 30 exhibitions in Italy and abroad.

As a Leonardo and Renaissance scholar he has collaborated with Carlo Pedretti, while researching works by Leonardo da Vinci. Professor Solari first contacted the owners of Horse and Rider in early 2016, after it came to his attention that it had been Carlo Pedretti, who first 'discovered' and then attributed authorship of a relatively unknown sculptural work, to Leonardo himself.



Carlo Pedretti & Ernesto Solari

It was with great enthusiasm, that Solari requested permission to study in more detail, the bronze casting. As Solari was not able to travel to the U.S., we provided close-up colored photographs of the original bronze Horse and Rider sculpture, cast directly from the mold made of Leonardo's wax model. We were excited and amazed, when Professor Solari told us he had discovered several new elements, (see photos with captions below) on the sculpture itself, "unlikely to have been noticed earlier or to have been deemed as decisive in attributing authorship."

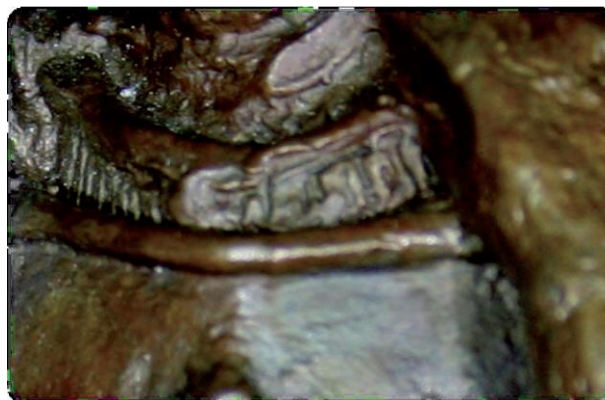


Jim Petty – Rod Maly – Ernesto Solari

In September 2016, Professor Solari documented his research and findings in the book LEONARDO DA VINCI – HORSE AND RIDER – A TRIBUTE TO CHARLES d'AMBOISE. Professor Solari then curated the first exhibit of Horse and Rider in Milan Italy at the esteemed Palazzo delle Stelline in Milan. The exhibition included Solari's research of the history of Leonardo's masterpiece from inception as a wax model to the original bronze sculpture of Horse and Rider.



The initial L with inverted V, located on horse's left flank



Detail of the engraved date, 1511, on riders collar



Fingerprint on armor over horse's chest area

SECTION IV

Events and Exhibitions

The original bronze sculpture of Leonardo's Horse and Rider was cast in early 2012, directly from the mold made of Leonardo's beeswax model. The mold and original bronze Horse and Rider sculpture have been exhibited on public view, four times in four years. The following pages feature photographs and commentary from the following events.

- **Greystone Mansion** – Beverly Hills, CA August 27, 2012
- **Da Vinci The Genius** – The Venetian Hotel Las Vegas, NV September 2012
- **Da Vinci Wine and Roses** – Dallas, TX November 15, 2012
- **Leonardo da Vinci Sculptor** – Palazzo delle Stelline-Milan, Italy 2016

Greystone Mansion – Beverly Hills, CA August 27, 2012



Beverly Hills Greystone Mansion hosted the World Grand unveiling of Leonardo da Vinci's *Horse and Rider* on August 27, 2012. It was the first public exhibition of the original bronze sculpture of *Horse and Rider*, cast from the original mold made of Leonardo da Vinci's 500 year old wax model.

The statuette portrays the French Governor of Milan from 1503-11, Charles d'Amboise, astride a 16th century war horse.



Brett Maly, Richard Lewis and Rod Maly

Da Vinci The Genius – The Venetian Hotel Las Vegas, Nevada – July – October 2012

Da Vinci The Genius is an international traveling exhibition of Leonardo's inventions, masterworks and history. Leonardo da Vinci's *Horse and Rider* was honored to join the exhibition in September 2012 and would represent the only original sculptural work known to exist by Leonardo himself.



Horse and Rider prominently displayed at *Da Vinci The Genius*
Venetian Hotel, Las Vegas, Nevada

The White Bridal Society Presents “Da Vinci Wine and Roses” Dallas, TX – November 15, 2012

The White Bridle Society organized a special private Dallas viewing of the newly discovered Leonardo da Vinci “Horse & Rider” Sculpture, to raise funds for the society. The event was held at the Lisa Baron Blue Mansion in Dallas, Texas and was hosted by Larry Hagman and the cast of the hit show 'Dallas'.

The White Bridle Society provides the first-of-its-kind, therapeutic education program that uses miniature horses to serve children with developmental delays and physical disabilities. Most of the children served are on the autism spectrum.



DALLAS, TX - NOVEMBER 15: The newly discovered Leonardo da Vinci sculpture 'Horse and Rider' is on display for a private viewing during the White Bridle Society's 'Da Vinci, Wine and Roses' benefit at Lisa Blue Baron Mansion, November 15, 2012 in Dallas, Texas. Pictured at right are Larry Hagman, Richard Lewis, and Sheree Wilson.

Leonardo da Vinci Horse and Rider – A Tribute To Charles d’Amboise Palazzo delle Stelline – Milan, Italy – November 25 - December 23, 2016

It would be another four years before *Horse and Rider* would again be publicly displayed. In 2015 ownership of the sculptural work, along with all documentation of authentication, was transferred from Richard Lewis, in a private transaction. New owners, Silverpoint Holdings LLC, endeavored to share with the world this one of a kind masterpiece. For the first time in 500 years, *Horse and Rider* returned to its home of origin, Milan, Italy.



Exhibition curator, Professor Ernesto Solari, explaining details of Horse and Rider and the original mold made directly of Leonardo’s 500-year-old beeswax model, used to cast the original bronze Horse and Rider sculpture.

SECTION V

MEDIA COVERAGE FOR THE EXHIBITION “LEONARDO THE SCULPTOR-HORSE AND RIDER” OCTOBER, 2016 – JANUARY, 2017

Top Milan media and marketing company, EQUIPE INTERNATIONAL, was engaged to disseminate information concerning the exhibition of *Horse and Rider*, which was open November 24, 2016, through December 23, 2016, at the prestigious Palazzo delle Stelline in Milan, Italy.

Silverpoint Holdings received the comprehensive report from EQUIPE INTERNATIONAL, detailing the extent of media coverage for the exhibition and the public awareness raised as to the existence of Leonardo da Vinci's work *Horse and Rider*. The following are excerpts from that report.

“In all, there were **231 articles/radio and TV features** generated world-wide, reaching more than **5.2 million readers/listeners/viewers** in Italy alone. **This includes no less than 9 stories carried by Italy's most important and authoritative daily newspaper, *Corriere della Sera*, between 19 October 2016 and 9 January 2017.** It's also remarkable that the same newspaper, usually notoriously difficult for press offices to win over, published on January 9 a big article about attributions to Leonardo, and **began mentioning *Horse and Rider* among the most important** debated cases. It means that **the media holds the opus (work) in high esteem**, and that the exhibition succeeded in building for *Horse and Rider* not only a notoriety, but also a reputation on the Italian scenery, reaching the most satisfactory result for any press office activity.”

“Of the 231 articles/radio and TV features, **nearly all were positive in tone**, only 2 were contrarian, speaking in very vague terms and without any data to back up their thesis, about controversial opinions expressed by critics. In any case, this negligible number of articles with a ‘questioning tone’- which had no substance to them, had no impact at all on the rest of the press and was **amply counterbalanced by the authoritative endorsement of Alberto Angel, whose April 2017 ‘special’ on his program ULISSE, will present the sculpture *Horse and Rider* as “a work by Leonardo da Vinci.”**

The following page features just a few of the global newspapers and TV media produced articles about *Horse and Rider*. View videos at: www.DaVinciHorseandRider.com to see the whole world talking about *Leonardo da Vinci's Horse and Rider*!



Rare horse and rider statue based on da Vinci model goes on show
By Amy Kellogg FOX NEWS



WALL STREET SELECT

IndiaNotes

The Miami Herald



CORRIERE DELLA SERA
Milano

FT Finanz Nachrichten.de

LES CONSEILS
DE BOURSICA

IN MOSTRA ALL'INSTITUT FRANÇAIS

Quella scultura equestre di Leonardo saltata fuori (dal nulla) dopo 500 anni



La statua in bronzo arriverà dagli Usa, è l'unica copia di una scultura realizzata tra il 1508 e il 1511. Sarà esposta per la prima volta a Milano nella mostra «Leonardo scultore - horse and rider» all'Institut Français (dal 25 novembre al 23 dicembre)

Jornalismo 24 horas

The New York Times

di Pierluigi Panza

Los Angeles Times



GlobeAdvisor.com

ADVEN México

Quotidiano.it
Libero

WASHINGTON
BUSINESS JOURNAL

MarketWatch
From DOW JONES

NATIONAL POST



SAN FRANCISCO
Business Times

Rare Leonardo da Vinci Sculpture Exhibited in Milan

Palazzo delle Stelline Hosts Public Showing of Leonardo's Only Sculpture

Dec 6, 2016, 11:59am EST



MILAN - A public exhibit featuring the only sculpture known to exist today from the hand of Leonardo da Vinci opened November 24th at Milan's Palazzo delle Stelline, Institut Français, adjacent to the Santa Maria della Grazie, home of Leonardo's The Last Supper.

Leading Leonardo expert and author Professor Ernesto Solari introduced the exhibit proclaiming. "Thanks to the Horse and Rider Statue, Governor Charles d'Amboise returns to Milan for the first time in over 500 years"

