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| **LEONARD DE VINCI – VA** |

**COMMENT**

**FRENCH SPEAKERS**

**ENGLISH OR ITALIAN SPEAKERS**

**SUBSTITLES**

**10 : 00 : 13 - COMMENT**

Let us take you on a journey.

**10 : 00 : 15 - COMMENT**

A journey into the life of an extraordinary man.

**10 : 00 : 20 - COMMENT**

Talking about Leonardo Da Vinci means confronting a mystery

**10 : 00 :25 - COMMENT**

We know a lot about his work. We know a lot about his life. But the mystery remains: How could a single person, a single mind, have imagined and achieved so many different things?

**10 :00 :45  - Paolo Galluzzi**

What makes Leonardo, the top of the bright guys of the Renaissance compared to Raffaelo, to Michael Angelo, to many other remarkable figures, is that he was not simply an artist.

**10 :01 :03 – Arturo Galansino**

For Leonardo, everything was interrelated: science, painting, all the arts.

Let’s say that.

Probably for him, painting was the top of his activity.

**10 :01 :21 – Vincent Delieuvin**

*Quelqu’un qui est capable de représenter le monde comme personne, et en même temps quelqu’un qui est capable de donner une poésie à une expression humaine inouïe, inégalable à cette époque.*

**10 :01 :21 – Vincent Delieuvin subtitles**

He was able to depict the world

like no one else,

while endowing human expression

with incredible poetry,

unequalled at the time.

**10 :01 :34  – Timothy Verdon**

Leonardo invented himself. That’s clear already to his letter to Ludovic le More.  
He is saying things that he cannot yet do but he will learn to do in order to fulfill the promise.

**10 :01 :48 – Serge Bramly**

*Leonard c’est avant tout l’homme absolu, curieux du monde, curieux de comprendre le monde, curieux de modifier et d’améliorer le monde, celui pour qui, rien n’est peut-être impossible.*

**10 :01 :48 – Serge Bramly subtitles**

Leonardo was above all the absolute man,

curious about the world,

curious to understand it,

change it, and improve it.

A man for whom nothing was impossible.

**10 :02 :17  – Serge Bramly**

*Pour mieux comprendre Leonard, il faut regarder les deux aspects de ce qu’il nous a laissé. Il nous a laissé Des tableaux, mais il nous a laissé, par ailleurs, près de 20.000 pages de notes et de dessins grâce auquel on peut le suivre dans son quotidien, dans l’évolution de sa pensée, dans ses recherches et on a vraiment l’impression d’être avec lui.*

**10 :02 :16  – Serge Bramly subtitles**

To better understand Leonardo,

we have to examine both aspects

of what he left us.

He left us paintings,

but he also left us nearly 10,000 pages

of notes and drawings

thanks to which we can follow him

in his daily life,

and in the evolution of his thinking

and his research.

We feel like we're with him.

**10 : 02 : 47 – COMMENT**

To show the full extent of his work, we need an approach, an imaginary space, an immense gallery that will allow us to travel, to see, to make everything he studied concrete: the works and machines he imagined and sometimes designed.

To begin our journey of discovery into such a unique mind, we have to understand and to reconstruct the path of the child, the apprentice, and the man who would develop work methods that would lead him to astonishing universality.

**10 : 03 : 26– COMMENT**

Our first destination is the village of Vinci, located in Tuscany, in Italy, where Leonardo was born.

**10 :03 :37 – Roberta Barsanti**

*Leonardo nasce a Vinci, il 15 aprile del 1452. È un figlio illegittimo di un notaio, Ser Piero da Vinci e di una donna di nome Caterina. Essere figli illegittimi, all’epoca, non era drammatico come si potrebbe supporre. Teniamo conto che la famiglia di Leonardo era una famiglia abbiente… e Leonardo fu il primo figlio maschio… e quindi rimase all’interno della famiglia paterna, dove venne educato.*

*C’erano però delle limitazioni: per esempio, i figli illegittimi non avevano la possibilità di intraprendere la carriera di notaio.*

**10 :03 :37 – Roberta Barsanti subtitles**

Leonardo was born in Vinci

on April 15, 1452.

He was the illegitimate son of a notary,

Ser Piero da Vinci,

and a woman named Caterina.

Being an illegitimate son

at the time was not as

disastrous as we might think.

We must remember that Leonardo's family

was a wealthy one,

and Leonardo was the first male child.

So he remained within

his father's family

and was educated there.

There were limits, though.

For example, illegitimate sons

were not permitted to become notaries.

**10 :04 :36 – Pascal Brioist**

*Léonard apprend à écrire probablement en famille. Ce qui me fait dire cela c’est qu’il écrit dans le type d’écriture des notaires de son temps. Alors bien sûr, il écrit de façon spéculaire, c’est à dire dans une écriture qu’on ne peut lire que dans un miroir. Il écrit à l’envers si vous voulez. Il écrit de la droite vers la gauche. Est-ce que c’est une preuve de son génie ? Je ne crois pas parce que beaucoup de gauchers sont capables d’écrire dans les deux directions. Est ce qu’il écrivait en écriture spéculaire pour cacher ses secrets ? je ne crois pas non plus. Parce qu’une fois qu’on a compris le principe il est facile de retrouver les choses. Donc, je crois que simplement c’est une manière commode pour un gaucher d’écrire sans repasser avec la main sur l’encre. Donc ça permet simplement d’éviter les pâtés. Mais c’est certainement la preuve aussi d’un apprentissage autodidacte.*

**10 :04 :36 – Pascal Brioist subtitles**

Leonardo probably learned to write

in his family.

I say that because he wrote in the style

of notaries of the period.

It is true

that he used specular writing,

which could only be read in a mirror.

He wrote backwards,

from right to left.

Was that proof of his genius?

I don't think so.

Many lefties can write in both directions.

Did he use specular writing

to hide his secrets?

No, since once you understand,

it's very easy to make it out.

I think it's just a practical way

for a left-handed person

to write without dragging

his hand in the ink.

It's simply a way of avoiding blots.

But it is certainly proof

that he was self-taught.

**10 :05 :45 – Roberta Barsanti**

*Leonardo rimase influenzato dall’ambiente naturale di Vinci. Crebbe a contatto con la natura e sicuramente fu incuriosito dai numerosi ruscelli che circondano il borgo di Vinci.*

**10 :05 :45 – Roberta Barsanti subtitles**

Leonardo was influenced

by the natural environment

of Vinci.

He grew up in contact with nature

and was surely intrigued

by the many small streams

that surround

the village of Vinci.

**10 :06 :15 – Serge Bramly**

*On ne sait pas grand-chose de l’enfance de Leonard, on peut l’imaginer. Le papier il doit y en voir dans une maison de notaires mais le papier est quand même relativement rare encore ou cher à la Renaissance. En revanche avec des pierres plates, il y a plein dans la région, et un bout de charbon on peut tout à fait s’amuser à dessiner. C’est peut-être ce qu’il a fait. Il a dessiné les animaux, les arbres, les montagnes qu’il voyait et ces dessins ont probablement émerveillés ses parents, émerveillés son entourage. Et on s’est dit « tiens cet enfant a des dispositions pour l’art » et donc tout naturellement son père l’a mis en apprentissage à Florence dans l’atelier d’Andréa Verrocchio qui était un sculpteur très renommé et il a fait un excellent choix parce que Verrocchio était vraiment le maître qui convenait au jeune Leonard.*

**10 :06 :15 – Serge Bramly subtitles**

We don't know much

about his childhood,

but we can imagine it.

There must have been paper

in a notary's house,

but it was relatively rare and expensive

during the Renaissance.

However, with flat stones,

which are common in the region,

and a piece of charcoal,

it's quite possible to draw.

Maybe that's what he did.

He drew the animals and trees

and mountains he saw,

and the drawings probably

astounded his parents,

and those around him would have thought:

"This child has an aptitude for art."

So quite naturally

his father sent him to apprentice

in Florence

in the workshop of Andrea del Verrocchio,

a very renowned sculptor.

It was an excellent choice,

because Verrocchio was the most suitable

master for young Leonardo.

**10 :07 :21  - Paolo Galluzzi**

Leonardo arrives in Florence as a teenager coming from a small village, a nowhere place as we would say today at the time, but he was the natural son of a notary who had a housing, pretty beautiful housing in Florence and excellent relations with the powerful authorities of Florence. So, he was not coming from nothing.

Plus, he was absolutely impressed, as everybody would have been, coming to the possibly wealthiest city in the planet at the moment.

A city which was weak in a military ground because small city with no army but very powerful on economy.

**10 :08 :12  – Timothy Verdon**

Florence has been a city of intense building activity since the 11th century and so we must try to imagine the moment when young Leonard arrived in this thriving and

extremely modern and ambitious city from a much more sleepier place. Nonetheless he would have found a city that was an open “chantier”, an open worksite with churches, palaces rising.

And so, he would have seen Florence as a place that was always in activity, always changing, always getting bigger, more beautiful, more modern.

He would have absorbed the Florentine passion for modernity and excellence.

**10 :09 :01  - Paolo Galluzzi**

He was certainly impressed of the beauty of the building, of the richness of the collections of the private families and also, and not last, by the workshop in which he was taught to work, Verrocchio’s workshop. It’s generally portrayed in movies as a very elegant place where people are using brushes and painting, are sculpturing in very elegant way.

No. Verrocchio’s workshop was a usine, was something where you had hammers, you have tools.

He was building sculptures. He was creating guns powers. He was having furnaces to cast bronze and other things.

So, the impact has been very strong and certainly must have been an enormous surprise.

**10:10:21 – Serge Bramly**

*Lorsqu’il entre comme apprenti dans la boutique de Verrocchio, Leonard commence par la base : préparer les couleurs, broyer les pigments, les assembler, fabriquer des pinceaux, des enduits, des châssis en bois.*

**10:10:21 – Serge Bramly subtitles**

When he entered Verrocchio's workshop

as an apprentice,

Leonardo started with the basics:

preparing colors, grinding pigments,

assembling them.

Making brushes and coatings

and wood panels.

**10:10:40 – Serge Bramly**

*Le premier travail que Leonard fait pour Verrocchio, où l’on sait en tout cas qu’il a participé c’est un travail d’engineering pur, il s’agit de façonner une sphère en cuivre assez volumineuse mais là n’est pas le problème. Il s’agit surtout de l’installer et de l’arrimer très solidement sur la lanterne du dôme de la cathédrale à plus de 100 mètres de haut.*

**10:10:40 – Serge Bramly subtitles**

The first work Leonardo

did for Verrocchio,

or that we know he participated in,

was an effort of pure engineering:

they were to make a large copper sphere,

which wasn't the problem.

The problem was installing

and securing it

on the lantern of the dome

of the cathedral

that is more than 100 meters high.

**10:11:19 – Timothy Verdon**

The bowl on top of the lantern of the Dome would be more than 110 meters from the ground. It was very heavy. We don’t know the exact weight because it was struck with lighting and felt in 1600. We don’t know that the large bowl exactly reproducing the shape that was made to replace it weight 6000 kgs. 6000 kgs is a great deal to lift at 110 meters.

We believe that Verrocchio original bowl was much heavier. And so, you are talking about a problem that is positively mind boggling.

We cannot imagine how to do it. Bear in mind that the bowl is at the center of a dome that has a 43 meter diameter.

So, the great crane that has to be put in place to lift the bowl up, has to have an arm that extends at least 25 meters half the width of the Dome and that beyond that to allow it to be lifted, the bowl to be lifted from the ground, without actually touching the Dome.

It is almost unbelievable that could have constructed scaffolding and a crane in those dimensions.

How they did it? We do not know.

That they did it, we know.

**10:13:06 – COMMENT**

Like all apprentices, Leonardo started very modestly at Verrochio’s workshop. Then he became a workman, a better position, and as such, he started participating more in the activities of the workshop.

During all that time, he drew from nature whenever he could. Like all the students, he made draperies and learned to work with light and reflections in order to give volume to his drawings.

When he did those paintings, imagine, he was only in his early twenties. And 500 years on, you can still admire them.

**10:13:47 – Arturo Galansino**

We know the studies of drapery were very important and relevant for the activity of the artists of the time, especially were a kind of exercise they were studying, probably all together, drawings and paintings from reality. Studying real draperies.

These kinds of drawings and studies then will eventually be useful for paintings, but also for sculpture.

Unfortunately we don’t have any surely sculpture attributed to Leonardo.  
This is a big problem because we know that Leonardo was also a sculpture.

**10:14:47 – Arturo Galansino**

The Madonna with the child is a terracotta sculpture.

And the style of these statutes is really unique, and the only possible candidate is the young Leonardo da Vinci in the studio of Verrocchio.

**10 :15 :00 – Serge Bramly**

*A l’époque Leonard est en apprentissage chez Verrocchio, une petite révolution est en train de se faire dans l’art de peindre. Jusqu’à présent on peint à tempera, à l’eau, à la détrempe. On commence à voir, grâce aux peintures venues du nord, des Flandres, le début de la peinture à l’huile. Et la peinture à l’huile c’est un vrai changement parce qu’avec la peinture à l’huile on fait de meilleurs dégradés, on fait des ombres plus douces, on peut travailler tout à fait différemment la matière. Leonard se passionne, probablement, dès son arrivée pour cette nouveauté. Chez Verrocchio on peint encore à l’eau, à tempera. Leonard innove, Leonard se lance dans cette nouvelle technique. Et dans un tableau que l’on connaît que le maître et l’élève ; Verrocchio et Leonard, font ensemble on a les deux techniques qui se mélangent.*

**10 :15 :00 – Serge Bramly subtitles**

While Leonardo was

an apprentice to Verrocchio,

a small revolution was taking place

in the art of painting.

Until that time, artists used tempera,

watercolor, and distemper.

Thanks to works coming from Flanders,

Italians were seeing

early oil paintings.

Oil paints were a real change.

Because with oils,

you can make better gradations,

softer shadows.

Painters can work with oil paint

quite differently.

It is likely Leonardo became excited about

the new process as soon as he arrived.

Verrocchio's workshop was still using

watercolor and tempera.

Leonardo innovated, immersing himself

in the new technique.

In one painting we know of,

that master and student –

Verrocchio and Leonardo - did together,

the two techniques mingle.

**10 :16 :07 – Serge Bramly**

*D’après les récits d’atelier, lorsque l’on a commandé à Verrocchio un Baptême du Christ, naturellement le maître s’est réservé la part la plus importante de l’ouvrage mais il a confié au jeune Leonard la réalisation des deux anges qui sont aux pieds du Christ.*

**10 :16 :07 – Serge Bramly subtitles**

According to stories from the workshop,

when Verrocchio received a commission

for a baptism of Christ,

the master naturally undertook the most

important part of the work.

But he entrusted to young Leonardo

the two angels at the feet of Christ.

**10 :16 :36 – Serge Bramly**

*La légende dit que lorsque Verrocchio a vu ce que Leonard était capable de faire avec cette nouvelle technique de l’huile que lui-même n’employait pas il a été tellement émerveillé qu’il a décidé d’abandonner, définitivement, disons le département peinture de son atelier et de le confier au jeune Leonard, il n’aurait plus jamais touché un pinceau de sa vie tellement il trouvait que le maître avait dépassé par l’élève.*

**10 :16 :36 – Serge Bramly subtitles**

Legend tells us that when Verrocchio saw

what Leonardo could do

with the new oil technique

he himself did not use,

he was so amazed

that he completely gave up

the "painting department"

of his workshop,

and entrusted it to young Leonardo.

It is said that he never touched

a paintbrush again,

so clearly had the student

surpassed the master.

**10 :17 :12 – Serge Bramly**

*Nous sommes en 1481. Leonard semble enfin travailler pour son propre compte. Il a sans doute quitté l’atelier, il a des commandes importantes. Un grand retable représentant l’Adoration des mages, un Saint Jérôme, ce sont des œuvres importantes. Et pourtant les deux, ces deux tableaux il les laisse abandonnés et il quitte Florence pour Milan. Et c’est peut-être le premier mystère dans la vie de Leonard parce qu’on ne comprend pas pourquoi.*

**10 :17 :12 – Serge Bramly subtitles**

In 1481, Leonardo was at last working

for himself, having left the workshop.

He had major commissions: an altarpiece

with the Adoration of the Magi,

and a Saint Jerome.

They were important works.

And yet he abandoned both paintings

and left Florence for Milan.

That may be the first mystery in his life

because we do not understand why.

**10:17:53 – COMMENT**

Why did he abandon his paintings -- including a large format that seemed very promising and for which he had done many studies?perspective, characters, composition…

What's more, if we look closely, we can see some of his future masterpieces: Saint Anne, Saint John the Baptist, The Battle of Anghiari, some of the expressions in The Last Supper, the equestrian monument

So why did he abandon it? Why did he leave?

**10:18:32 – Serge Bramly**

*La seule chose que l’on sache c’est que Leonard à cette époque a entendu dire qu’à Milan il y avait une sorte de concours pour une statue équestre géante et il part pour Milan*

**10 :18 :32 – Serge Bramly subtitles**

The only thing we know

is that Leonardo

had heard that in Milan there was a

competition for a giant equestrian statue.

And he left for Milan.

**10:18:56 – Serge Bramly**

*Mais avant d’obtenir le poste d’ingénieur ducal, avant de pouvoir prétendre d’avoir la commande du grand cheval de bronze, Leonard doit d’abord faire ses preuves, c’est un inconnu à Milan. Alors il va faire ce qu’il sait faire le mieux, la peinture. Il va s’associer à 2 peintres lombards, les frères De Predis, très bien introduits dans la ville, et il va obtenir la commande de La Vierge du Rocher.*

**10 :18 : 56 – Serge Bramly subtitles**

But before he obtained the post

of ducal engineer,

before he could aspire to the commission

for the large bronze horse,

Leonardo had to prove himself.

He was unknown in Milan.

He did what he did best, painting,

associating with two Lombard painters,

the de Predis brothers,

who were very well-connected,

and he received the commission for

The Virgin of the Rocks.

**10:19:24 – Vincent Delieuvin**

*En avril 1483, commande est passée à Leonard de Vinci mais aussi à deux autres peintres, les frères Evangelista et Amborgio de Predis, commande pour la mise en peinture et l’exécution de tableaux d’une chapelle dans l’Eglise franciscaine à Milan, l’Eglise San Fresco Grande, Saint François le Grand.*

*Alors, on ne sait pas très bien ce qui passé mais à la fin les artistes ont manifestement fait deux versions pour le tableau qui devait prendre place au centre du retable. Il y en a un, tout le monde pense que c’est le plus ancien, La Vierge au Rocher, qui se trouve au musée Louvre et puis il y en a un deuxième, qui, manifestement a été fait dans un second temps et qui se trouve aujourd’hui à la National Gallery de Londres.*

*C’est vrai que lorsqu’on observe ces deux tableaux la composition générale semble la même mais quand même il y a des détails assez signifiants. L’Ange qui est à la droite de la composition, dans le tableau de Londres ne nous regarde pas et n’a pas un geste de la main droite qui désigne Saint-Jean Baptiste et la Vierge. En revanche dans le tableau du Louvre on a cet ange qui nous regarde, qui attire notre attention et nous incite par son geste de la main droite à aller regarder Saint Jean-Baptiste. Ce qui s’est passé dans le tableau du Louvre : Leonard a peint la composition telle qu’on la voit dans le tableau de Londres et au dernier moment, alors que le tableau était achevé il a transformé la position de l’Ange, légèrement fait pivoté vers le spectateur avec un regard qui nous suit, qui est dirigé vers nous, il a ajouté le geste de la main de l’Ange dirigé vers le Saint Jean-Baptiste.*

**10 :19 : 24 – Vincent Delieuvin subtitles**

In April 1483, a commission was

offered to Leonardo da Vinci,

but also to two other painters:

Evangelista and Ambrogio de Predis.

It was for the painting

and production of works

for a chapel in the church of

San Francesco Grande in Milan.

We don't know quite what happened,

but in the end, the artists made

two versions of the center panel

of the altarpiece.

One, which everyone thinks is older

The Virgin of the Rocks

in the Louvre,

and a second one,

which was done somewhat later,

and which is now

at the National Gallery in London.

When you observe the two paintings,

the composition seems the same,

but there are significant details.

The Angel,

on the right of the composition,

in the London version

is not looking at us,

and does not gesture with the right hand

to John the Baptist and the Virgin.

But in the Louvre painting, the Angel

looks at us, attracts our attention

and incites us with his gesture

to look at John the Baptist.

In the painting in the Louvre,

Leonardo painted the same composition

as the London version,

and at the last moment,

when it was finished,

he changed the Angel's position,

rotated him towards the viewer,

his gaze following us,

directed towards us, and he added

the gesture of the Angel's hand

pointing at John the Baptist.

**10:21:03 – Timothy Verdon**

In the version of the rock, Leonardo shows us Mary who under one hand tries to protect her son. Her left-hand senses like to protect her son.

Her right hand tries to restrain, to hold back little Jean the Baptist because he is the prophet of her son’s future death.

Her left hand cannot never fully descend because there is the finger of an angel, pointing back to Jean the Baptiste.

Leonardo is exploring a psychodrama in the mind of this woman.

He knows that in religious terms, she is the servant of God and she accepts God’s will.

But he says in human terms it must have been terribly difficult for her to accept her son’s death and so he shows her trying to prevent God’s will from happening but ultimately, he has to allow it to happen.

**10:21:55 – Vincent Delieuvin**

*Il faut vraiment prendre du temps pour regarder chacun de ces quatre visages, qui exprime un sentiment légèrement différent. Et l’un des plus poétiques c’est peut-être celui de l’Ange où l’on sent ce frémissement d’un sourire merveilleux qui nous est adressé et qui est vraiment une invitation à rentrer dans ce mystère sacré qu’est La Vierge au Rocher. Donc effectivement à l’époque en 1483, on va dire s’il est achevé en 1486, 1487, La Vierge au Rocher a dû subjuguer les contemporains par l’extraordinaire poésie de Leonard de Vinci, quelqu’un qui est capable de représenter le monde comme personne, et en même temps quelqu’un qui est capable de donner une poésie à l’expression humaine inouïe, inégalable à cette époque.*

**10 :21 : 55 – Vincent Delieuvin subtitles**

You have to take the time

to look at these four faces,

each of which expresses

a slightly different feeling.

The most poetic may be the Angel.

We feel the trembling of a magical smile

addressed to us and inviting us

to enter the sacred mystery

of The Virgin of the Rocks.

At the time it was completed,

around 1486-87,

The Virgin of the Rocks must have

captivated contemporaries

through da Vinci's

extraordinary poetry.

He was able to depict the world

like no one else,

while endowing human expression with

incredible poetry, unequalled at the time.

**10:22:45 – Serge Bramly**

*Après La Vierge au Rocher, Leonard peint d’autres tableaux pour la cour de Milan, probablement le portrait d’une maîtresse du Duc. On voit bien qu’il progresse dans l’entourage de Ludovic Sforza. Mais pourtant il va falloir presque 10 ans, 10 années, avant que le titre d’ingénieur ducal ne lui revienne et qu’il puisse vraiment s’atteler à la grande sculpture qui lui tient à cœur.*

**10 :22 : 45 – Serge Bramly subtitles**

After The Virgin of the Rocks,

Leonardo did other paintings

for the court of Milan,

quite likely

the portrait of a mistress of the Duke.

We can see him progressing

in the entourage of Ludovico Sforza.

Yet almost ten years went by

before he was appointed ducal engineer

and could tackle the great sculpture

so dear to his heart.

**10:23:12 – Timothy Verdon**

It is in Milan that he emerges as his own man, as the fully acclaimed artist but it is also in Milan that in a certain point, we see Leonardo trying to learn Latin.  
His notes where he is trying to memorize the forms of Latin verbs are moving because this brilliant man, this spontaneous genius, does not have the most simple and basic credential of intellectual life of the period. Someone who could not speak and read Latin was simply out.

**10:23:48 – Serge Bramly**

*Et dès cette époque à Milan, on voit Leonard avoir des ambitions proprement encyclopédiques. Plus rien ne lui fait peur. Il écrit même « il est facile de devenir universel ». Si tu connais une chose, mettons les proportions du corps humain, tu peux en deviner une autre : mettons les proportions du corps des animaux.*

*L’analogie est le système fondamental de la pensée de Leonard. Il pense que le macrocosme est reflété dans le microcosme, le petit est reflété dans le grand … si par exemple on a bien étudié, je ne sais pas, la circulation sanguine et bien ce ne serait pas très compliqué de comprendre comment les fleuves s’écoulent en se ramifiant de la même façon finalement que les artères et les veines se ramifient ou que l’arborescence fait qu’un arbre pousse d’une telle façon et pas d’une autre. C’est ce système là des analogies, des concordances, qui permet à Leonard de passer sans cesse d’un sujet à un autre, de passer de l’anatomie à la botanique ou à la géologie, ou à l’architecture, ou à dieu seul c’est quoi.*

**10 :23 : 48 – Serge Bramly subtitles**

Already during his time in Milan,

Leonardo had encyclopedic ambitions.

Nothing frightened him.

He even wrote:

"It is easy to become universal."

If you know one thing,

such as the proportions of the human body,

you can guess another,

like the proportions of the animal body.

Analogy is the fundamental system

of Leonardo's thought.

He thought that the macrocosm reflects

the microcosm, the small reflects the big.

For example, if you truly study

the circulation of blood,

it isn't very complicated to understand

how rivers drain by ramifying,

just like arteries and veins ramify.

Or how arborescence makes trees grow

in one way and not another.

That system of analogies and concordances

allowed Leonardo to move constantly

from one subject to another,

from anatomy to botany, geology,

architecture, or God only knows what.

**10:25:04 – Pascal Brioist**

*Les premiers dessins de Léonard qui se sont dans le manuscrit B sont des dessins de machine qui visent sans doute à convaincre le commanditaire, à convaincre Ludovic Sforza.*

**10 :25 : 04 – Pascal Brioist subtitles**

The earliest drawings by Leonardo,

in Manuscript B,

are drawings of machines

intended most likely to convince

the commissioner, Ludovico Sforza.

**10 :25 :19 – COMMENT**

Leonardo wanted to seduce, he wanted to convince. And his best weapon was his pencil. He knew that an engineer would be more highly respected than an artist. And so he designed machines for the Duke -- starting with military machines.

**10 :25 :39 – Pascal Brioist**

*Ces machines sont des machines horribles. On a des tanks, des chars à faux*

*Mais quand on regarde le détail de ces machines militaires elles ne fonctionnent pas. C’est le cas par exemple du char d’assaut, qui est très convaincant pour un commanditaire mais qui est absolument non fonctionnel parce que les engrenages font que les roues avant vont vers la droite et que les roues arrière vont vers la gauche. Autant dire que le char ne bouge pas.*

*Et il y aurait d’autres problèmes techniques dans le char, notamment les canons et la fumée qui asphyxierait nécessairement les pilotes du char. Donc, ce ne sont pas toujours des machines toujours très efficaces, mais elles sont là pour convaincre celui qui peut être embauchera le nouvel ingénieur militaire.*

**10 :25 : 39 – Pascal Brioist subtitles**

They are horrible machines:

tanks, scythed chariots.

But when we look closely

at the military machines,

they don't work.

It's true, for example, of the tank.

It's convincing for a patron,

but it's not at all functional.

The gears for the front wheels turn right

and for the rear wheels turn left.

The tank isn't going anywhere.

The tank would also have had

other problems, like the guns,

and the smoke that would have

asphyxiated the tank's drivers.

The machines were not

always very efficient,

but they existed to convince the man

who might hire the new military engineer.

**10 :26 :25  – François Saint Bris**

*Il y a cette sorte de révolution industrielle en Italie.*

*C’est une…*

*Il y a beaucoup d’ingénieurs, des architectes : Taccola, Brunelleschi,*

*Donc, il est influencé par ces ingénieurs. Généralement on a des ingénieurs qui sont spécialisés et Léonard, lui, c’est un généraliste mais un généraliste dans l’excellence.*

**10 :26 : 25 – François Saint Bris subtitles**

There was an industrial revolution

underway in Italy.

There were many engineers and architects:

Taccola, Brunelleschi...

He was influenced by those engineers.

Engineers usually specialize,

but Leonardo was a generalist,

a generalist of excellence.

**10 :26 :50 - COMMENT**

Leonardo was particularly interested in civil engineering, in machines useful for everyday life. This winch, for example -- it is designed with a ratchet to prevent human effort from being wasted. This was the first drawing in exploded view, something that would later become a reference.

He also designed machines for the theatre. This automobile, for instance, would be useless in a street, but could produce magical effects on a stage.

**10 :27 :21 :00 – François Saint Bris**

*Alors, on dit que Léonard de Vinci aurait inventé l’automobile.*

*Oui, il s’agit d’une machine à trois roues : deux roues motrices et une roue directionnelle avec un guidon.*

*Et on peut imaginer que cette machine est l’ancêtre de l’automobile, mais en fait c’était plutôt une machine de théâtre.*

*Et on peut voir, peut-être, un artiste dessus cette machine, qui traverse une scène de théâtre, provoquant un effet extraordinaire, un effet spécial.*

**10 :27 : 21 – François Saint Bris subtitles**

Da Vinci supposedly invented

the automobile.

It was a machine with two driving wheels

and one directional wheel with handlebars.

We can imagine it as

the ancestor of the automobile,

but in fact it was for the theater.

We might imagine an actor on it,

going across a theater stage,

creating an extraordinary special effect.

**10 :27 :52 - COMMENT**

There were floating machines as well, like this pedal-activated paddle-wheel boat that leaves the user's hands free. And finally, later on, he also pursued Herculean projects, like this giant excavator for digging canals.

**10:28:13 – Paolo Galluzzi**

The Duke was intending to make a new Milan. A new modern city. And he was very ambitious through the Ludovico Sforza.

And so there was ground for Leonardo to test the possibility of getting approval by the Patron, proposing something that was corresponding to his ambitions.

And so, he made these fantastic ideas of a clean city where water was removing all the rubbish, where all the buildings were connected one with the other, where carriage and horses could have their independent roads and so on.

This is a beautiful project which is introduce a new vision.

**10:29:01 – Serge Bramly**

*Leonard est un homme qui touche à tout. On le voit fréquenter les universités pour se renseigner sur toutes sortes de sujets qui vont de l’hydraulique jusqu’à la géologie, l’atmosphère … et en même temps accepter une commande extrêmement importante pour le réfectoire d’un couvent où il doit peindre sur tout un mur l’immense Cène, le dernier repas du Christ.*

**10 :29 : 01 – Serge Bramly subtitles**

Leonardo dabbled in everything.

He attended university

to study all kinds of subjects,

from hydraulics to geology,

the atmosphere...

And at the same time,

he accepted an extremely

important commission

for the refectory of a convent

where he was to paint,

on an entire wall,

an immense Last Supper of Christ.

**10:29:43 – Timothy Verdon**

Christ has just said: “One of you will betray me”

And as the apostles remonstrate and gesticulate and asked what he means he then begins to institute the eucharist, one hand reaches the cup of wine another to the bread and on his face, you see a deep sadness.

You see the sadness because he is thinking of his future death.

In that same room the dining hall of the Dominicans in Santa Marta delle Grazie on the opposite wall, there is a crucifixion scene.

If Leonardo’s Christ lifted his eyes, he would see himself the next day on the cross.

And so, Leonardo is trying to capture the moment when he had said: “one of you will betray me” and then he gives them the great sign, the gift that he is willing to die. This bread is my body, this wine is my blood.

**10:30:37 – Arturo Galansino**

The impact of the new works by Leonardo at the time, was probably something incredible because for the first time ever the figures painted were living.

In the last supper in Milan in this fresco unfortunately very damaged, we know that Leonardo was able to give life to these figures.

To show the internal psychology.

**10:31:14 – Timothy Verdon**

There is no evidence that Leonardo was a personally a devote person.  
On the other hand, he was a man of his time and would have had great religious information as an artist he had to used that. And it was really his passionate interest in human nature, his scientific interest in the body and above all of what he calls “The moti della mente”, the movements of the mind, the emotions, the movements of the spirit. That allowed him to become the great interpreter Christian artist that we know. Because Christianity believes that God became man.

And so in the measure in which an artist can penetrate the depth of the human mind and spirit and system of choices, that artist becomes a potential interpreter of Christianity and Leonardo certainly succeeded in doing that.

**10:32:21 – Serge Bramly**

*En 1492, il est enfin nommé ingénieur ducal et dit-il, il se remet au cheval. C’est-à-dire qu’il ne l’a jamais entièrement perdu de vue. Il a fait des dessins, il y a travaillé, il y a réfléchi, mais là il s’y met sérieusement.*

**10 :32 : 21 – Serge Bramly subtitles**

In 1492, he finally became

the ducal engineer,

and he returned to the horse.

He had never completely lost sight of it.

He'd worked on it, thought about it,

but then he applied himself seriously.

**10:32:36 – Arturo Galansino**

Leonardo is mainly known as a painter, but we know he is also a sculpture.  
And if we think about his Milanese period, we know that about a decade of this time was completely dedicated to the big sculpture of the horse.

**10:32:49 – Serge Bramly**

*Il faut dire que le cheval ce n’est pas une mince entreprise. C’est le projet de l’époque. Il y a des époques où le projet c’est de marcher sur la Lune. A l’époque, le projet c’est de faire un bronze, qui par sa taille et sa réalisation, puisse rivaliser avec l’antiquité, ce dont on ne se croit pas entièrement capable. On veut une statue colossale, quelque chose qui remplisse d’admiration tout l’Occident.*

**10 :32 : 49 – Serge Bramly subtitles**

The horse was no small undertaking.

It was the project of the era.

Some eras try to walk on the moon.

At the time, the project was

to make a bronze,

which in size and realization

could rival antiquity,

which not everyone believed was possible.

It had to be a colossal statue,

one the entire West would admire.

**10:33:22 - Paolo Galluzzi**

It took many years of work. First, the designing the shape. Then finding the system to arrive at one only casting process for the whole structure. Huge structure. You need 40 casts of metal to fill that. The problem is that it has many aspects. The first one is the size of the horse. 7 meters high, just the horse.

And the amount of material that you need to get the casting process.

**10:33:58 - Paolo Galluzzi**

The third one is the machines that you have to elaborate. Nobody has done this before to move such a heavy object from the place where is prepared, formed to the casting pit and making all the accessories necessary to produce this work.

It took years to go ahead in this direction.

**10:34:34 - Paolo Galluzzi**

Leonardo, luckily has recorded his manuscripts many of the data on which we based our conclusions.

So there, we find the drawings of the machines he has consider we find his remarks about the Alloy that he was intended to use. We find details on the casting of the head and the legs separated from the rest of the body.

We have plenty of information which is precious information, beautiful information because the red chalk drawings are spectacular. And you arrive not far from being close to producing the horse, the French army arrived in Milan and put an end to the Duce of this Sforza domination on the city.

**10:35:18 – Serge Bramly**

*Ludovic le More est captif des français il est emmené en Loches, on le met en prison, on le traite comme un animal. Leonard perd avec lui, non seulement quelqu’un qu’il respectait mais surtout un protecteur puissant et qui le laissait relativement libre de son temps.*

*Les Borgias, la puissance montante en Italie, font appel à lui. Ca ne va pas durer très longtemps, mais en travaillant au service des Borgia, Leonard fait d’un petit homme, qui ne paye pas de mine, qui écoute, qui prend des notes, c’est Nicolas Machiavel et ils vont se lier d’amitié. Et c’est cette amitié importante qui va aussi justifier le rappel de Leonard à Florence où il est accueilli en héros. On vient de construire la salle du Grand Conseil dans le Palais de la seigneurie et cette salle il faut la décorer. On choisit un incident mineur mais auquel on donne le titre de bataille : La Bataille d’Anghiari.*

**10 :35 : 18 – Serge Bramly subtitles**

Ludovico was captured by the French,

taken to Loches, imprisoned,

treated like an animal.

Leonardo lost in him not only

someone who respected him,

but above all a powerful protector

who left him quite free with his time.

The Borgias, the rising power in Italy,

summoned him.

He didn't stay for long,

but while working for the Borgias,

Leonardo met a small, unimposing man,

who listened, who took notes.

It was Niccolò Machiavelli,

and they became friends.

That important friendship

also explains

Leonardo's return to Florence,

where he had a hero's welcome.

The Grand Council chamber in the

Palazzo della Signoria had just been built

and it needed to be decorated.

A minor incident was chosen,

but called a battle:

The Battle of Anghiari.

**10:36:24 – Pascal Brioist**

*Quand Léonard abandonne César Borgia en 1503, il est traumatisé.  
Il a vécu des choses absolument horribles. La preuve de ce syndrome post traumatique de Léonard, homme de guerre, c’est ce qui se passe quand on lui demande de peindre la guerre. Et peindre la guerre, c’est le moment où la République de Florence lui demande de peindre la bataille d’Anghiari.*

*Il veut bien peindre la guerre mais à ce moment-là il faudra voir les ruisseaux, les rivières de sang, la fumée et puis les hommes qui se transforment en bêtes à cause de la haine, de la colère et de la peur. Donc c’est l’époque où il écrit que la guerre est une folie des plus bestiales.*

*Il a été traumatisé.*

**10 :36 : 24 – Pascal Brioist subtitles**

When Leonardo left

Cesare Borgia in 1503,

he was traumatized. He had been through

absolutely horrible things.

The proof of the post traumatic stress

Leonardo experienced as a man of war

is in what happened

when he was asked to paint war.

He did that when the Republic of Florence

asked him to paint The Battle of Anghiari.

He agreed, but insisted on showing

the rivers of blood, the smoke,

and the men transforming into animals

through hatred, anger, and fear.

It was then that he wrote that

war is the most bestial madness.

He was traumatized.

**10:37:13 – Serge Bramly**

*La bataille d’Anghiari on ne la connaît pas, on connaît les quelques croquis qu’il en reste, heureusement, on connaît les dessins qui en ont été fait, dont un par Rubens, qui en donne un superbe aperçu. Il y en a d’autres heureusement. Cette peinture va rester inachevée pendant assez longtemps sur les murs de la seigneurie et puis finalement Vasari, re-badigeonnera tout ça et fera ses propres fresques par-dessus et l’on ne sait même pas exactement où se trouve, se trouvait, la fresque commencée par Leonard.*

*Cet échec n’est pas le premier, il y en a beaucoup des échecs dans la vie de Leonard, le marque durablement et quand Leonard rencontre cette sorte d’échec, il s’évade par la pensée, il reprend ses rêves et immédiatement, dans la foulée pourrait-on dire, ceux sont les travaux sur le vol qu’il a commencé à Milan, qui brusquement l’occupent en entier. Il y a à côté de Florence, une colline celle de Fiesole. Sur cette colline il y a un petit monticule que l’on appelle l’on appelle le Mont du Cygne. Et Leonard écrit : « du Mont du Cygne s’envolera le grand oiseau qui remplira le monde de stupeur ».*

**10 :37: 13 – Serge Bramly subtitles**

We don't know The Battle of Anghiari.

What we do have are

the few surviving sketches,

as well as

the drawings of it that were made,

including one by Rubens,

providing an overview,

and others, thankfully.

The painting remained unfinished

for quite a long time

on the walls of the

Palazzo della Signoria,

until Vasari covered them over

to paint his own frescoes

on top of them.

We don't even know exactly

where Leonardo's frescos were.

That failure wasn't his first,

there were many in Leonardo's life,

but it left an enduring mark on him.

When Leonardo encountered

such failures,

he escaped into his thoughts, his dreams.

So in what we might call

the immediate aftermath,

the work on flight

he had begun in Milan

suddenly occupied him entirely.

There's a hill near Florence, in Fiesole,

on which there is a small mound,

known as Swan Mountain.

And Leonardo wrote:

"From Swan Mountain will take flight

"the great bird

that will fill the universe with awe."

**10:38:45 - Paolo Galluzzi**

The tradition in portrait, or imagining a man flying is based on no mechanism at all.

Is wax, wings or things like that.

Leonardo introduce a revolution in the field. He tries to create a machine that is conceiving precise tools to transmit and empower the force of the man and to emulate the mechanics of the birds flying.

So, it’s quite a revolution. There is nothing similar before. This is what is new and is imagination a mechanical system to fly.

**10 : 39 : 34 - COMMENT**

Leonardo quickly comprehended aerodynamic lift, and using a machine, he tested air resistance.

**10 : 39 : 46 - COMMENT**

He studied the flight of birds, but especially that of bats, which are, like us, mammals. And if bats can fly, humans should also be able to fly.

Leonardo therefore pursued the idea of a machine that flies by beating its wings…

**10 : 40 :12 - COMMENT**

But he soon understood that the materials -- wood, metal, rope, fabric -- were too heavy for human strength alone.

So he turned his attention to a sort of glider….

**10:40:32 – Serge Bramly**

*Là avec son assistant et ami Zoroaste de Peretolas. Ils vont construire une aile volante et ils vont tenter l’expérience. Zoroaste de Peretolas acceptant de jouer le pilote. On ne connaît pas tout, mais ce que l’on sait c’est qu’ils se sont finalement élancés du dos du grand oiseau, la montagne du Cygne et que le vol a duré, à peu près, 1 kilomètre, ce qui n’est pas mal, ce qui prouve que l’aile volante fonctionnait. La chute a été un petit plus dure Zoroaste de Peretolas s’est cassé une jambe mais il a tout à fait survécu.*

**10 :40: 32 – Serge Bramly subtitles**

Leonardo and his assistant and friend

Zoroaster of Peretola

built a glider that they tried to fly,

Zoroaster of Peretola

accepting the role of pilot.

We don't know everything,

but they did jump from the "great bird",

from Swan Mountain, and the flight lasted

about one kilometer, which isn't bad.

It proves that the glider worked.

The landing was harder:

Zoroaster of Peretola broke a leg,

but he survived.

**10:41:11 - Paolo Galluzzi**

Obviously, the limit of the plans by Leonardo is the material.

He didn’t have the light material that we can have today.

Inevitably, his flying gliders were heavy, possibly too heavy for produce some outcome.

**10:41:29 – Serge Bramly**

*Et à la même époque, Leonard accepte deux tableaux ou se lance dans deux peintures. L’une la Sainte-Anne, qui l’occupe depuis un moment. Et la 2ème: La Joconde.*

**10 :41: 29 – Serge Bramly subtitles**

At the same time,

Leonardo began work on two paintings.

The first was the Saint Anne,

which he had been developing for a while.

The second was the Mona Lisa.

**10:41:51 - Vincent Delieuvin**

La Sainte-Anne de Leonard de Vinci c’est vraiment l’un des projets les plus fascinants du maître parce que c’est un tableau pour lequel nous possédons énormément de dessins préparatoires, plusieurs documents d’archives qui nous ont permis vraiment de comprendre ce qui c’était passé dans la tête de Leonard de Vinci pendant près de 20 ans. Ce qui est fascinant c’est que l’on voit ainsi se dessiner toute une réflexion de Leonard sur ce tableau avec par exemple une chose très forte c’est la disparition de tous gestes, de toutes attitudes intrusives de Sainte-Anne dans la composition.

On voit qu’au fur et à mesure de sa réflexion Leonard décide de faire de Sainte-Anne un personnage complétement passif qui contemple ce qui se passe entre sa fille et l’enfant. Alors qu’au début de sa réflexion dans le carton de Londres, par exemple, c’était l’une des plus actives elle se tournait vers sa fille, elle avait une main pointée vers le ciel pour bien dire à sa fille « tu es consciente de ce qu’implique cette bénédiction », Jésus qui bénit Saint Jean-Baptiste c’est l’annonce de la mort de Jésus. Après dans une seconde réflexion Saint-Anne retenait sa fille, elle l’empêchait de reprendre son fils, de le détourner de l’agneau. A la fin de ces réflexions, on le voit, il essaye finalement de supprimer les mains de Sainte-Anne, en quelque sorte Sainte-Anne désormais *laisse sa fille librement décider ou de retenir son enfant ou de le laisser aller vers son futur, son destin, la crucifixion.*

**10 :41: 51 – Vincent Delieuvin subtitles**

Da Vinci's Saint Anne is one of

the master's most fascinating projects

because we possess a large number

of preparatory drawings

and several archival documents.

They allow us to understand the workings

of da Vinci's mind over almost 20 years.

What's fascinating

is to see the development

of Leonardo's thinking

about this painting.

One very powerful element,

for example,

is the disappearance of any intrusive

attitude by Saint Anne in the composition.

As he thought about it,

Leonardo decided to make Saint Anne

a completely passive character

who contemplates

what is taking place between her daughter

and the child.

In the early London cartoon

she was more active.

She turns, a hand pointing to the sky,

to tell her daughter:

"You know what this implies."

Jesus blessing John the Baptist

announces the death of Jesus.

In a second version,

Anne holds her daughter back,

preventing her from

turning her son away from the lamb.

In the end, he decided to remove

Saint Anne's hands.

Saint Anne now lets her daughter decide

whether to hold her child back

or to allow him to go toward

his destiny, his crucifixion.

**10:43:19 – Arturo Galansino**

In a way, Leonardo was going in the direction of God, if you want  
To understand the secret of the nature. And we can feel it when we are in front of his paintings. And the perfection that Leonard wanted to give to his creations

It’s quite evident if we are in front of the Mona Lisa, when we see the landscape, when we see this inner psychology of the seek of the soul. Everything is interrelated with Leonardo

And probably acting of painting, is the pinnacle of his activity.

**10:43:51 – Serge Bramly**

*On sait qu’en 1503 il peint ou commence de peindre le portrait d’une bourgeoise florentine qui est la femme d’un monsieur Jocondo et que l’on appelle La Joconde, Mona Lisa Joconda.*

**10 :43: 51 – Serge Bramly subtitles**

We know that in 1503

he began to paint

the portrait of a bourgeois

Florentine lady,

the wife of a certain Mr. Giocondo,

whom we now know as

The Mona Lisa Gioconda.

**10:44:12 - Vincent Delieuvin**

*Alors on pourrait s’étonner que Leonard de Vinci ait décidé de peindre le portrait de cette dame de la bourgeoisie moyenne de Florence et en même temps refuse de peindre quelqu’un de bien plus important : la marquise de Mantoue, Isabelle d’Este, qui en plus, ne cesse de le poursuivre pour qu’il mette en peinture un dessin qu’il a déjà fait. Alors ça reste malgré tout mystérieux, la raison reste mystérieuse mais on peut imaginer que la composition qu’il a mise au point avec la Joconde l’intéressait beaucoup plus que celle qu’il avait imaginé pour Isabelle d’Este. On peut imaginer qu’il avait avec ce portrait une liberté d’invention beaucoup plus grande qu’avec une grande aristocrate à la tête d’un état italien, cette liberté qui est indispensable à l’art de Leonard. Toute la vie de Leonard de Vinci peut être mesurée à l’aide de ce mot : la liberté.*

*Je me souviendrai, je crois toute ma vie, de la première fois où j’ai eu la chance de la voir, lorsque l’on fait l’examen annuel, lorsque l’on regarde si le tableau est en bon état, de la voir de très près. C’est la première fois vraiment que je l’approchais de très près sans verre et je la voyais vraiment telle que je vous parle comme un vrai dialogue et là quelque chose d’extraordinaire s’est passé, je me suis rendu compte que m’on œil ne percevait pas de contours rigides mais qu’au contraire dès que j’essayais de comprendre comment fonctionner les ombres et les lumières de ce tableau et bien c‘était évanescent tout était complétement brumeux, enfumé, et il y a donc une sorte de vibration extraordinaire dans ce visage, dans cette peinture, c’est vraiment magique. On a l’impression qu’elle est véritablement vivante. Alors ça c’est ce que disait les gens du XVI siècle, Vasari disait : « il n’y a pas de différence avec la vie ». De ce texte, moi j’ai toujours pensé que c’était une chose un peu littéraire, qu’il exagérait. Effectivement lorsque vous regardez de près ce tableau-là, c’est profondément magique. Leonard avec ses moyens extraordinaires de peintre est parvenu à rendre la vibration de la vie, le rythme de la vie à sa peinture.*

**10 :44: 12 – Vincent Delieuvin subtitles**

It may be surprising that da Vinci decided

to paint the portrait of this lady

from the ordinary Florentine bourgeoisie,

while refusing to paint the much more

important Marchioness of Mantua,

Isabella d'Este, who pursued him intensely

to make a painting from

a drawing he had already done.

His reasons remain a mystery,

but we can imagine

that the composition he developed

for The Mona Lisa

was more interesting for him

than the one for Isabella d'Este.

We can imagine this portrait allowed him

much greater freedom of invention

than that of an aristocrat

at the head of an Italian state.

That freedom was essential

for Leonardo's art.

Da Vinci's entire life can be measured

against that word: freedom.

I'll always remember the first time

I saw her during the annual exam,

studying the condition

of the painting up close.

I saw her without glass,

and I saw her like I'm speaking with you,

in a real dialogue.

It was extraordinary.

I realized that my eyes

perceived no rigid contours.

On the contrary, when I tried to grasp

the shadows and light in the painting,

they were evanescent.

Everything was completely hazy and smoky.

There's an extraordinary vibration

in that face, in that painting.

It's truly magical.

You have the impression

that she is really alive.

People said that in the 16th century.

Vasari said she was

"not other than alive."

I always thought his text was rather

literary and exaggerated, but in truth,

when you look at it closely,

it is profoundly magical.

With his extraordinary means as a painter,

Leonardo managed to render

the vibration and rhythm of life

in his painting.

**10:46:44 – François Saint Bris**

*A la mort de Julien de Médicis, Léonard De Vinci, Léonard de Vinci est privé de sponsor, de mécène. Et c’est alors qu’arrive l’invitation providentielle du Roi de France qui tout auréolé de sa victoire de Marignan, François Ier invite Léonard de Vinci à venir résider en France.*

**10 :46: 44 – François Saint Bris subtitles**

When Giuliano de' Medici died,

da Vinci

lost his sponsor,

his patron.

That was when he received the providential

invitation from the King of France.

Wreathed in glory from

his victory at Marignano,

Francis I invited Leonardo da Vinci

to reside in France.

**10:47:03 – Serge Bramly**

*Leonard est connu, déjà à cette époque, comme l’homme le plus savant de son temps, comme l’artiste le plus doué mais aussi presque comme un philosophe et c’est cet homme-là que François Ier veut s’attacher.*

**10 :47: 03 – Serge Bramly subtitles**

Leonardo was known,

already during his life,

as the most learned man of his time,

as the most talented artist,

but almost as a philosopher as well.

And that was the man

Francis I wanted to engage.

**10:47:25 – Serge Bramly**

*Et donc en 1516, Leonard quitte l’Italie et il sait probablement qu’il n’y reviendra pas. Il emmène avec lui tous ses manuscrits, sacré nombre de pages, les trois tableaux auxquels il tient le plus et qu’il n’a peut-être pas encore tout à fait terminé : La Sainte Anne, la Joconde, Le Saint-Jean Baptiste.*

**10 :47: 25 – Serge Bramly subtitles**

And so, in 1516,

Leonardo left Italy,

knowing he would probably not return.

He brought with him

all of his manuscripts,

a vast number of pages,

and his three most cherished

and perhaps unfinished paintings:

The Saint Anne, The Mona Lisa,

and St. John the Baptist.

**10 :47 :51 - François Saint Bris**

*Ils entreprennent ce long voyage et sont accueillis ici au Château du Clous, aujourd’hui Clos Lucé, avec le titre pour Léonard de Premier Ingénieur, Premier Architecte et Premier Peintre du Roi. Une pension de 1000 écus d’or, ce qui est une véritable fortune, et la jouissance de ce manoir à proximité du lieu de pouvoir, qui est le Château Royal d’Amboise à à peine 500m d’ici.*

**10 :47: 52 – François Saint Bris subtitles**

They undertook the long journey

and were welcomed here,

at the Château du Cloux, now Clos Lucé.

Leonardo received the title of

First Engineer, First Architect,

and First Painter to the King.

He received a pension of 1000 écus d'or,

a real fortune,

and the enjoyment of this manor

very close to the seat of power,

the Royal Château of Amboise,

barely 500 meters distant.

**10 :48 :16 – Pascal Brioist**

*La trajectoire sociale de Léonard de Vinci est absolument extraordinaire.  
Il est un fils illégitime, de notaire certes mais un fils illégitime et issu du monde des corporations, du monde des métiers et le voilà qu’il est reconnu par le plus puissant des princes de la Chrétienté en ce début de 16ième siècle.*

**10 :48: 16 – Pascal Brioist subtitles**

The social trajectory of da Vinci

is absolutely extraordinary.

He was an illegitimate son,

of a notary, yes,

but still illegitimate.

His origins were in

the world of trades.

And he was recognized by the most

powerful prince of Christendom

at the start of the 16th century.

**10:48:48 – Serge Bramly**

*François Ier l’appelle « mon père ».*

*François Ier vient le voir pour lui demander des questions, poser des questions sur à peu près tous les sujets. Il essaye d’absorber un petit peu de la grande sagesse et du grand savoir de l’artiste italien.*

**10 :48: 48 – Serge Bramly subtitles**

Francis I called him "my father",

and he would go visit, questioning him

on almost every subject.

He tried to absorb

some of the great wisdom

and the great knowledge

of the Italian artist.

**10 :49 :10 -** **François Saint Bris**

*Léonard de Vinci va mourir le 2 mai 1519 et la légende est belle qui le fait mourir dans les bras du roi de France mais en fait, François 1ier ce jour-là était au château de St Germain en Laye pour célébrer la naissance du Dauphin, de son second fils Henri II.*

*Il n’en reste pas moins vrai, qu’apprenant la nouvelle, François Ier fondit en larmes et dit qu’il ne sera plus possible pour l’humanité d’engendrer à nouveau un homme avec une telle intelligence.*

**10 :49: 10 – François Saint Bris subtitles**

Leonardo da Vinci died on May 2, 1519.

The beautiful legend has him die

in the arms of the King of France,

but in fact,

on that day, Francis I was at the

Château of Saint-Germain-en-Laye

to celebrate the birth of the Dauphin,

his second son, Henry II.

It is true that, on learning the news,

Francis I burst into tears and said

it would never again be possible

for humanity

to beget another man

of such intelligence.

**10 :49 :46 - COMMENT**

When he died -- five centuries ago, on May 2, 1519 -- Leonardo da Vinci left behind the exemplary image of a man who was not only able to free himself from his condition and shine forever in the pantheon of the arts, but also that of a tireless researcher who wanted to understand everything, and who had said: "It is simple to become universal."

**10 :50 :11 - COMMENT**

It is said that the Mona Lisa is the most famous painting in the history of art, perhaps the very symbol of painting itself. We now understand a little better why, in this painting, Leonardo didn't limit himself to creating a portrait. He wanted -- with the mysterious smile and the twilight landscape -- to express the wonder and fear he felt before Creation. The Mona Lisa is smiling, and behind her is a tragic background. But she smiles despite the tragedy. And that was Leonardo's vision of the mystery of life: terrifying, unfathomable, and yet a source of wonder. The Mona Lisa -- like John the Baptist, like Saint Anne -- conveys everything that Leonardo wanted to express, and that wonder is now ours.