

Julian Barnett | Deceit, Deception, and Disguise

- Good morning, good afternoon, good evening, everybody. London calling, and welcome to "Deceit, Deception, and Disguise." 12 objects, but it might be a little more, because as I was going around the room, I thought, "Oh, I've got to include that, got to include that." So, I'm going to cheat a bit and maybe add a few things. We'll see how the time goes. This is, of course, the third lecture in what Trudy Gold described as "frothy," "good frothy, fun lectures" over the summer. The first, of course, was a walk around Oxford, a tour of Oxford, some of its more obscure corners. And my last one was on the 6th of August, peculiar gravestones of London. Hope you enjoyed them if you were tuned in. And thank you for tuning in today for "Deceit, Deception, and Disguise." That is the theme. It's going to be objects, some of them paintings, some of, one of them, couple of pieces of bronze, couple of bits of silver, and other bits and pieces, all that have that theme to it.

So, I'm going to get straight into it. Follow me over, please, to this little bronze, here. Her name is "Sassy Girl." That is what she's called. And there's a very interesting story about her. I'm just going to lift her up close to the camera so you can see her close up. She weighs, I would estimate, ooh, three and a half kilos. It's good, solid bronze. There she is, sculpted in 1955, and I'll tell you how I know that very shortly, I'll just turn her, and again. And there is the all-important bronze foundry mark, just there. Now, the man that sculpted her, that was Eduardo Paolozzi, very important sculptor. And Paolozzi was born, despite the name, in Scotland, in Leith in Edinburgh, and he was of Italian parents. They came over in the 1920s to this country, and he was brought up here. He was born in 1924 and died in 2005, I believe. Now, this has an interesting story, this little object, because Paolozzi, there are a number of his sculptures dotted around London, in fact, probably the most famous is the one right in front of the British Library, that massive sculpture of Isaac Newton holding scientific instruments and bending over. That is the same artist, sculptor. And also, because he was multi-talented and dealt with all types of art forms, the famous mosaics in Tottenham Court Road Station, for those of you who are Londoners, they were created by Paolozzi. And when Tottenham Court Road Station was revamped 10 years ago, prior to the Elizabeth line, there was a great clamour of complaints that the Paolozzi mosaics were going to be dispensed with and thrown away. So, they were saved, and they were re-put in other areas of the station where they look pretty beautiful. So, for me to have this is quite a find. Here is the story, and here is its link with deceit, deception, and disguise. I was in a market, an antiques market in London, and I saw her, "Sassy Girl," as she's called. And I said to the dealer, who I'd known for quite a few years, "Tell me about this piece." He said, "Oh," he said, "I can only sell it to you for next to nothing, 40 pounds. And the reason being, I

can't sell it to anyone else because you won't be able to sell it, Julian. You won't be able to sell it on, either. Because it was, it got to me through a man who's now in prison for theft of objects." I said, "Really?" He said, "Oh, yes, yes, this is possibly a stolen object, but I haven't checked it out. It's 40 pounds to you." And as he was saying this, I thought, I've heard this a hundred times, you know, a stolen object, a rock-bottom price, you'll never get it for this. But I did like her, and I got him down to 30 pounds, and I got it. Took her home, made some inquiries, and found out there is an Eduardo Paolozzi Society. Contacted that society and sent photographs of this piece. I got an immediate email back from the chairman of the society, who is the nephew of Paolozzi. And he said this is, indeed, a genuine piece. He'd like to know more about it. And I told him where I got it, and I told him the name of the piece, which he already knew. And he then got back to me to say, "Well, this was stolen in the 1960s." So, in fact, the dealer had told me an absolutely true story. And I had something that was worth quite a lot of money, to put it mildly, because it can't be sold on. And indeed, the question was whether I was in receipt of stolen objects. That was my next concern. Well, without my permission, the society chairman forwarded my details to the grandson of the woman who had originally owned this. She had died, but he was the heir to her estate. And he contacted me out of the blue saying he hears I've got this piece, he's had an email from the Paolozzi Society, and he'd like to buy it back from me. He'll pay me what I paid for it. "Thank you very much, look forward to hearing from you and receiving this piece back." Well, I was rather put out by the tone of his email. So I decided, well, you know, there was almost an air of entitlement that, you know, he thought that, you know, that this was due to him and so on. And I emailed him back saying, "Well, actually, it's not my property, because it has now turned out to be stolen. But neither is it your property. It is, presumably, the property of the insurance company that paid out for the theft at the time." I never heard a word back from him. So, it seemed that it was going to be mine. I did contact, I found out who the insurers were, I did contact them. They said it was an old case, I could keep it. I contacted the police. The police didn't really want to open anything new. So, there it is. It was an object of, well, deceit, deception, of thievery, and it's now mine, and a wonderful, wonderful piece it is. This piece I'm never going to part with, because, well, it is much sought after.

Now, I'm going to zoom in a little further. So, we're now going from 20th century art and bronze to much earlier. And I'm going to take this off the wall and I'm going to take it over to here. So, if you just follow me around, I'm going to put it down there. This is a fascinating piece of social history. It is. Just take that camera, thank you. So, what do we have here? An ebony frame with a bronze, another bronze, in the middle. The bronze is Oliver Cromwell. For those that don't know Oliver Cromwell, Oliver Cromwell was Lord Protector of England, 1649 to 1660, the years of the Commonwealth, the

only time this country has ever not been a monarchy. Charles I was executed 30th of January, 1649. So anybody, in any form of art, or pictures, or sculptures, of Charles I, was not going to be particularly happy to have a picture of something of Charles I on their wall. We are entering a period, I suppose what would now be called a dictatorship. So, to have anything of the old king was not a wise thing. So, what did all these fair weather friends do? Well, they took the old pieces that had something of Charles I in it, and they literally either took him out and used the frame for something else or covered him up and put whoever was the new leader in, Oliver Cromwell. And that's exactly what happened. Now, when I purchased this, I looked at it and I thought, "Well, that frame is older than the bronze itself." Everything sort of pointed to a greater age of the frame to that, this was a secondary use of a frame. And when I then took it to be examined, I found out, at the back, there, you can see, it's packed with plaster at the back. And in fact, an x-ray was done on the piece, and underneath that piece of plaster, and underneath Cromwell, is another little bronze. And looking at the outline, that bronze is of Charles I. It's a fantastic piece of concealment, of deception. Whoever owned this didn't want to get rid of the old king, presumably, he or she was a follower of the old king, but nor did he or she want to suffer the wrath of the Cromwellians, who were going around to make sure that all memories and all records of the old king were gone. So, what did they do? They hid him, perhaps for a better day when the king will be back. Well, as we now know, the Commonwealth Order of the Cromwell lasted only 11 years. 1660, the Restoration Period, Charles II came to the throne. Peculiarly and inexplicably, it was never uncovered again. So, he is lingering under there, Charles I, but I decided just to leave him there rather than uncover him. Maybe one day. It's a great example of how things can be used in a secondary way to deceive others. Now, I'm going to climb a ladder, and I'm going to show you a picture. So, please follow me. Perfect time of day to do this, 'cause the light is at its best this time of the day. Here I go. And I'm going to show you this painting at the top. I'm just going to lift the camera, just briefly. Ladder isn't too stable. There it is. I hope you can see it. Maybe, maybe not, but I'm going to take it down at a distance. So, this painting here is by an artist called Leopold Pascal. And Leopold Pascal was leader of, he was the official artist for the French Free Army at the time when, can you see me, there, on full screen, still?

- [Lauren] Yep, you're good.

- Great, okay. So, Leopold Pascal was lead, the French Army, sorry, something's slightly gone wrong with my screen, so I can't see myself, now. Just so I can--

- We can see you fine.

- Although I can't see me, so I just need to be sure that I am getting

everything. Excuse me, one second. There I am, got it. I am back up.

- [Cameraman] I mean, we can--

- No, no, that's fine. They can see it full screen.

- [Cameraman] Okay.

- Okay, so, going back up. Leopold Pascal was de Gaulle's official artist for the French Free Army. My head's, there we go. My head was in the way. There it is. And de Gaulle made him the official artist. He was born in France, in very, very beginning of the 20th century. Ended up coming over to London with de Gaulle when de Gaulle was based in Dolphin Square in London, and was painting, the official painter for de Gaulle. After the war, de Gaulle and most of the French go back, but Pascal decides he's going to stay in London. He'd fallen in love with the city, he'd fallen in love with the Chelsea, artistic bohemian set, and most important of all, he'd fallen in love with Lucette de la Fougere, his life-long lover. Pascal died 1952, Lucette de la Fougere lived on, and on, and on. She died only in 2012 at a very great age. And this painting, which is a painting that he did of her in the 1950s, and just look, it's every bit the '50s, you can see there. I'm going to take this a little close. There you go. Every bit the '50s there, you can see her sort of zip, and her hairstyle, and so on. It's absolutely of its time. She survived, but what we now know is, for all those years that she survived after him, all those decades, she remained a spy in England for various intelligent services, posing as a down-and-out artist. Indeed, she died in penury, in a billet, in a flat in Chelsea. But we now know that she lived this double life. Wonderful, wonderful thing to have.

And talking of double lives, I'm going to take you to the next painting, here. I'm going to take this seascape down from the wall. This seascape is by Edwin Ellis. I want to get the angle right so that the light doesn't interfere. There we go, okay. It's a pretty fine thing. Beautiful use of clouds, lovely waves, as you can see. The signature of Edwin Ellis is extremely faint, at the very bottom left corner. Edwin Ellis was a Victorian seascape artist. And I'm going to turn it 'round, now. You can see the back of this, it's wonderful, all types of evidence of previous sales. There's one from Christie's Auction House in London, and then we have various other auction labels for wherever that was. What's interesting is this label typed on an old, I don't know, an old Imperial typewriter. I'm just going to read the very first couple of lines from that typed message. And it says as follows, "The painting I brought away with me. This seascape is by Edwin Ellis. Edwin Ellis was quite a noted painter of marine subjects. Born in Nottingham, 1841, he died in 1895. He was a member of the Royal Society of British Artists, and between 1865 and 1891, exhibited no less than 145 pictures in public exhibitions, including the Royal Academy." What is the story about this painting to do with, I'd say,

disguise? Well, I got this painting in a convent, and it was a convent where lots and lots of items were for sale, way out of London, and all the collectors had turned up as, almost like a plague of locusts, everything was gone. So I arrived way, way too late to get anything. And as I left, I had a peep through a door, and I saw this room that was absolutely ram-packed full of paintings. I knocked on the door, and somebody said, "Come in." It was a very elderly nun, who I subsequently found out was the mother superior of the convent. The convent was being merged with another convent up in a town called Stone, Staffordshire. And I spoke to the elderly nun, and I said, "Are any of these paintings for sale?" She said, "No, no, no. I've been collecting paintings for many years." And as I'm looking at these paintings, this woman was incredible. Here she was, this nun, dressed in, as you would imagine, nun's clothes, looking every bit the mother superior, life of simplicity, yet, yet, she was a collector, a serious collector of wonderful art. It was just the most, it was the material for a short story. As I left, she said, "Well, there are a couple of things maybe I would sell." And I said, "What would you sell?" And she pointed to this, and she said she's tired of it, over the years, she's had it many years, and I got it for very, very little. She knew exactly what it was, she knew all about Edwin Ellis, she knew he was a great marine artist, but she was ready to part with it. She made me promise that I would live with it for, to quote her, "a good few years." And I've had it, indeed, for a good few years. It has a great story attached. And again, the unexpected. This lady who was, all intents or purposes, a nun with a life dedicated to the life of the convent, yet a collector of things such as this. The other pieces of artwork were portraits, other seascapes, all types of things. Okay, just while we stay on this wall, I just want to point out this man, here. A very beautiful face, I have no idea who the artist is. Just taking it in a little further, there it is. Sorry about the angle. He is a man, I think, thank you, perfect angle. He is a man who is in disguise. He looks, to me, like a westerner, he has fair skin, and he's wearing, is that clear, Lauren? Can you see that?

- [Lauren] Yep.

- Great. Wearing turban, beautifully painted. No idea who he, to who he is. I have taken him to the National Portrait Gallery. On Tuesdays and Thursday afternoons, you can take portraits to experts at the gallery who will take a look over. They've taken pictures. There is research being done into it at the moment. The research is slow because of, yep, Covid, you guessed it. So, it's taking time to really find out more about him, but he strikes me as a perfect example of one of those orientalist who used to travel around, and in disguise, in Central Asia, and it's a beautiful, what would the word be? Simpatico portrait of one of those travellers. Now, couple of bits of silver. I'm going to take one of these candlesticks down here. I've done a little presentation on some of the silver I have at home, previously, and I had lots and lots of questions about how do you clean your

silver? And I sent lots of replies to that. So, I'm going to take one of these pieces of silver off the shelf, and I'm going to put it down here, and I'm going to tell the story of this. This is a Shabbat Sabbath candlestick, one of a pair, as you saw there. There's the other one. It's made in Warsaw in 1898, and I got it at a rummage sale in a church in Suffolk. Now, what's interesting about this is that it was, I didn't know it was one of a pair at the time, and I fished it out of a box. It was jet black. And then I saw another person pulling another one out of the box. And I thought, "That is a pair." The person came up to me, he saw me looking at mine. He said, "Well, it's a shame to split the pair. Would you like this one? I was," he said, "I was thinking about it." I said, "I'd love it." Now, I was looking at it, and it looked very Jewish to me. These grapes, the wine, sacramental wine for Friday night Shabbat meals, and so on. And that's all I knew. I got them, cleaned them. The person said that they were silver plate. Well, they weren't, they're silver. And once I cleaned them, I found some Hebrew on them. And I'm just going to take this close up, right up close to the camera, and the Hebrew, you probably won't be able to make it out, but there it is, on the bottom area, there. Now, that Hebrew is dated, and the date for that Hebrew is 1928, and it refers to a place of Jewish study within what was then Palestine, before the state of Israel. I made quite a lot of inquiries about this, and the organisation that it came from said that a lot of stuff was taken from them during the British Mandate period. When I said taken, I said, "What do you mean by that?" They said, "Well, some of our members sold things when they shouldn't have, and other stuff was stolen by British people who were out in Palestine in the 1920s and '30s." I was able to trace this back to a family, and a member of that family in Suffolk had been a member of the Palestine police, the British Police Force in Mandate-period Palestine. So, putting two and two together, and probably not making five, but probably making four, I think it's quite a good guess, this was either bought in a rather dodgy exchange or stolen from that religious institution. The date on it is 1928, because it was made in Warsaw in Poland in the 1890s, but was then given as a gift from a Polish Jewish family to this religious institution in Jerusalem in 1928. Who would've thought that this would've been, you know, an object of some foul play, and that it would end up in a little rummage sale in Suffolk? A great find, and unexpected.

Okay, over to a couple of other paintings. This man is the ultimate in disguise. I mentioned him in my talk on, in fact, he was the very first person I spoke about in the gravestones of London lecture on the 6th of August. He is Richard Francis Burton. Now, it's nothing special, as far as a portrait can go, it's pretty amateurish. You can just see the name at the bottom, R. Burton. And I urged you all, at that time, to read up about him. He is the most amazing man. You might recall that his grave is the one that's a stone Bedouin Arab tent in Mortlake Cemetery. The most bizarre grave in London, I would say. But what really interested me about this was the fact that it's

contemporary. This is late Victorian. Burton died in 1893, born in 1821, born in Torquay, died in Trieste, and his body was brought back to London for burial. You'll recall that story that I told last month. But what really touched me is that this is a contemporary portrait of Burton. Burton, the absolute ultimate in deceit, in deception, disguise, an explorer, an orientalist, a translator, a man who spent huge, huge proportions of his life, I'm talking about years, in disguise, going down into the deep underbelly of what was considered, then, the oriental world, all around the Arab world, the Middle Eastern world, and the Far East, and even further. So, it was a great piece to own, and, you know, a real romantic honour to have something contemporaneously painted of him. Moving on to another painting and another person who was often in disguise. This is a painting by Louis Emile Capon. And there you can see, if we go right in, you can just see, I hope, C-A-P-O-N. There is his signature. Who was Emile Louis Capon? He was an artist, obviously. He lived from 1890 to 1980, between three worlds, Chicago, Paris, and Morocco. The biggest chunks of his time was in Morocco and then Paris. And in each of those worlds, in Chicago, Morocco and Paris, he would go into deep disguise in order to become part of the fabric of those societies in order to paint them. So, when he was in Paris, he knocked around naked all around the studios of Paris and the houses of Paris. When he was in Morocco, he dressed as a local imam, going around, sitting in the mosques, and so, his paintings are really beautiful. Again, it was a real lucky find to have him. And as you can see, I positioned him right above the sofa, this beautiful figure of a lady lying amongst her cushions. There's no date to this painting, but I've been told by the Capon Society this is from roundabout 1935 to 1945, when he was painting most frequently in Paris.

Okay, this is an entirely different matter. Sun now coming in and hitting these paintings very nicely, so I've timed it well. This is the Temple of Mendacius in Rome. Mendacious, Mendacius, was the god of deceit and deception, and this temple is slightly off the beaten track. You can see here, this watercolour was painted in the 1880s. There's one, two, three, four, five characters, maybe, on that painting. If you went there today to Rome, I was, in fact, in Rome this summer, again, there would be one, two, three, four, five people there. It's off the beaten track. People miss it. It's a very beautiful temple dedicated, only Rome, surely, would have a temple dedicated to deceit and deception. But there it is, the Temple of Mendacius, standing now as it was then, when it was painted in watercolour in the last century and as it was 2000 years ago when it was first built. Now, look up. Two more things on this wall 'til I move on a little bit. I live in Bloomsbury, and Bloomsbury is, many of you, I'm sure, will know, the home of the Bloomsbury Set, people like Virginia Woolf, Lytton Strachey, Vanessa Bell, and many, many other artists and bohemians of the time. I have no idea who this is, but he strikes me as a, oh, quite respectable British army officer, even a sergeant, perhaps even a sergeant major. There he is, moustachioed,

white-skinned, very pale, English-looking, pale, male, and frail, as they say. But he's all robed up, in disguise. It's so much of the feeling of this area, of Bloomsbury, in disguise. We know that parties, wild parties, used to go on the other side of the square, where Virginia Woolf and many other members of the Bloomsbury Set, Duncan Grant and others, used to party away for days on end, literally, on the other side of my square. And it was an irresistible thing to have, because it gets the spirit of this area. Now, to the romantic in me. Look up even further, and you will see a tile high up on the roof. Now, this is going to be a difficult one. I'm just going to go up here and see if I can get to this tile, there. Can you see a tile there, Lauren?

- [Lauren] Yep.

- Great. Okay, this tile is from the wall of Cafe Riche. For those that know Cairo, Cafe Riche is one of the great, revolutionary bohemian cafes of Cairo. It's just off a street called Talaat Harb Street. Midan Talaat Harb is a square in downtown Cairo, and Talaat Harb Street feeds into it. And if you go down Talaat Harb Street and then take the first right, you find yourself on Hoda Shaarawy Street, and that takes you to a magical neighbourhood called Bab al-Louq. Within Bab al-Louq, there's a cafe, Cafe Riche, and Cafe Riche was the hotbed of revolutions in the 1880s, in the 1890s, in the 1950s, that brought in Gamal Abdel Nasser. In the Revolution of 2011 where Hosni Mubarak lost power, Cafe Riche was once again the absolute hotbed of revolutionary discussions and activities. Now, this tile made by Armenians in the 19th century, is one of the tiles that graced the walls of Cafe Riche. I had to have it when they were selling them. They were stripping Cafe Riche of all its decorations, and, how can I put it? They were improving the cafe, giving it a facelift. So when I saw this happen, I absolutely wanted one of those tiles. The romantic in me says, can you imagine the intrigue that that tile has seen? The Armenians, and the Christians, and the Copts, and the Jews, and the Greeks, and all the various sectarian groups, the revolutionaries, and the communists, and so on, who have populated that cafe over the generations, and plotted, sometimes with success, sometimes not, the downfalls of governments, and the inclusion of other governments into Cairo. It was an absolutely irresistible thing to have, literally a piece of the history of Cairo, and its history of deception, and of deceit, and of spying. Talking of tiles, I'm going to go to the other side of the room. Now, I have shown you, in the past, when I did the series of three lectures on this, oh, series of, how was it? Six lectures on Islamic, Jewish, and Christian Jerusalem, I showed you these tiles, and I just want to say something about it. Now, I'm pointing down to this tile, here. And you might recall that this tile, one of a pair, there's the other one, there. Now, you can just see the pair. This tile was fired, give or take a year, 1552. It decorates the Dome of the Rock. There is the Dome of the Rock, the third holy, Jerusalem being the third holy city in Islam. Only Jerusalem is known

as Al-Quds, the Holy City. So, there is the Dome of the Rock, a building that many of us are familiar with, and there's a close-up of the tiles of the Dome of the Rock. And you will see that on the bottom row of tiles, there, is that tile. So, these tiles are genuine. They were from the reconstruction of the Dome of the Rock in 1552, when Sultan Solomon gave the order that this third most important shrine, or fourth most important shrine, in Islam really had to be beautified and treated with far greater respect. And so, thousands of new tiles were made in the 1550s and put onto the Dome of the Rock. Some of the tiles were taken off. And again, when the British were in Palestine in the, well, from 1919 or 1920 through to 1948, they tried to fill in some of the gaps where many of those tiles had gone missing. So here, we have a group of fake tiles, so to speak. I mean, they're a hundred-year-old fake, but they're fake, nevertheless. These four, here, are from the 1930s, made on order of the British by the very same Armenian workshops that had made some of the original tiles in the 1550s. I just want to show you the British Museum book of Islamic tiles. So there you can see, in the middle one, there, that. 1550 tile, British museum picture of it. And this tile, here, is the British copy. The British attempts to, they made them, and they sold many of them off at high costs, claiming that they were original tiles from the Dome of the Rock. They deceived a lot of buyers to buy these things. So you sometimes find these tiles coming onto the market, still being claimed to be tiles from the Dome of the Rock, one of the holy shrines in Islam. But, in Islam, buyers beware. If you get a tile that claims to be a tile from the Dome of the Rock, do your homework, find out more about it. There are quite a lot of fakes out there, so beware of that.

Okay, I am going to move, just briefly, into another room, because I wanted to show you a couple of things from there to do with the same theme. Just going into the dining room, and I want to give you a long view of this wall, here, because on this wall, you can see a lot of velvet covers. I'm pointing up to it, now. Maybe I can take that. There we go. As you can see, I'm just going to swing it 'round, a lot of these velvet covers. They're for the covers for the ark, the cupboard in synagogues where the Torah scrolls are kept, and it's a whole collection of them. These have very interesting stories, but how do they link up to the theme of today? Some of them were hidden, and were hidden away for many, many decades. And what I did was, over the last 30 years, I've tried to retrieve as many as possible and bring them from the places where they were, sometimes literally, falling to pieces. If you come up close here, you'll see that this fabric is really, really delicate. And part of the reason for that is because they were just stored in conditions that were really not suitable. Now, all of these were being used not for their purpose. So, originally, their purpose was to be used in synagogues to cover the holy Torah scrolls or to cover the ark, the cupboard that contains those Torah scrolls. But I saw these posing as other things. Somebody in a town called Cesky Krumlov in Slovakia, who sold me this one here and this one here, they claimed that they were just ornaments, one of

them said from a church, of all places. So, they were being sold or stored as something that they really weren't meant to be. Most of the local people didn't know what these things were, particularly this green one. I'm going to take the camera close up. It's a rare piece. This is from a synagogue. Let me just see if I can get to that. There we go. Beautiful work. It is, there we have it, okay. It's wonderful work. It's a very fine green fabric with gold threads, and a lot of Hebrew work, and it's a lot of floral work on it. I'm going to show you another one. So, this first one is from Iraq, this one from Iran, much older, couple of centuries old. Again, I got this in Iran, and this was being sold as just a piece of ornamental fabric. I knew what it was the moment I saw it. So, it's really remarkable, sometimes, how people can keep things, sometimes for decades and decades, and no one is any the wiser as to what they are, which is really quite amazing, if you then come across it and find it. Now, we are coming up to a really important centenary in November of this year. We're in 2022. 1922 was the discovery, November '22 was the, November 1922 was the discovery of the tomb of Tutankhamen by Howard Carter. I'll choose my words carefully, here. There have always been accusations that Howard Carter, the archaeologist, and his very wealthy patron, Lord Carnarvon. Yes, Carnarvon funded Carter's digs. And yes, they made, arguably, the greatest archaeological discovery of all time. Those famous words that Carter said when he broke the seal, and oh, well, in fact, he didn't break the seal, the seal had already been broken in antiquity. But when he opened the wall into the first room of the treasury in the tomb of Tutankhamen, somebody from the outside said, "What do you see? What do you see?" And he said, "I see wonderful things, wonderful things. Gold everywhere, the glint of gold everywhere." Well, we know what he found, because over the next six digging seasons, all of that was brought out. Much more on that story in November and January when I take you on a tour all around Egypt, and including one all to do with the discovery of Tutankhamun a century ago. But what I'd like to draw your attention to today is what happened as a result of that 1922 discovery. Because what swept America, and Britain, and France, those three countries in particular, but all over the world, was what was subsequently called in the newspapers at that time, "Tutmania," King Tutankhamen mania. Here's a great example of it. This is a piece of silver. It's a soup tureen, and you can see that it has an Egyptian theme to it. There we go, perfectly positioned. You've got sphinxes on the top, lid comes off, ladle would go in, soup would be served. When this was sold, it was touted as being a genuine piece of silver from the tomb of Tutankhamen. Hundreds of these were sold. Of course, it was no such thing, but people were so completely overwhelmed and excited by these incredible finds, they just bought, and they bought, and they bought. Hundreds, indeed, thousands of people were deceived into buying all types of supposed antiquities from the tomb. I started off by saying I choose my words carefully, because there have often been accusations that Carnarvon and Carter, yes, brought Tutankhamen to the world, and in many ways very meticulously and heroically carried out the research

and the restoration of many objects. But there have been continuous accusations that many things were stolen at the time and sold on. Well, we don't know. Those have been denied a lot of the time, and there were always ongoing inquiries as to what happened with a whole stack of pieces that people think were possibly went missing. We also know, unfortunately, that when many things were brought out of the tomb of Tutankhamen, they simply disintegrated, pieces of fabric and other things. So they weren't stolen, they were just, they just fell to pieces. We are talking about things that were 3,800 years old. More of that, as I say, next time.

Okay, I'm now going to show you one object I've shown you before if you came on the tour of my living room probably about a year ago, and again, it's a wonderful social comment, and it's the penultimate item I'm going to show you today. It is this. This is Narcissus. Now, Narcissus, we know the story, was so completely taken up with his own beauty, he looked at himself in the reflection in water and fell into the water and drowned, so self-absorbed and so self-obsessed, he was. But this Narcissus is one of my favourite objects. There is a museum in London, central London, in Kensington, called Leighton House Museum. And Frederic, Lord Leighton, the only artist, to this day, ever to be made a lord, although he never took his seat in the Lords, he died in the 1860s, and he never managed to get to the House of Lords. But Leighton house is a spectacular place, one of the most beautiful rooms in London. I urge you, if you live in London, to go, if you live in the UK to go, if you're not in London and you are going to visit the UK, go to Leighton house. Write to me, drop a line, and I'll give you full details of where to go and how to go. But within Leighton house, there is this. This very sculpture of Narcissus, exactly the same as mine. Now, this was sculpted, this was a bronze, I should say. So, it was made in 1862, the bronze was cast, and in 1862, when excavations were going on in Pompeii, the original bronze Narcissus was found. And, knowing that they were onto a good thing, the locals near to Pompeii, in Naples, made a good few thousand casts copying the original, and they sold all over the world. But the little bit of trickery in this goes as follows. It deceived those that bought it, because the slightly, how can I put it? Prudish Victorians did not want to have a completely naked Narcissus in their homes, but they wanted Narcissus, nevertheless. So now, I'm going to take you in much, much closer, zoom you in. Keep coming in, and keep coming in. There he is. So, there is Narcissus. And what does he have? He has a little fig leaf for modesty. So there he is, as he appears in Pompeii, in all his glory. But in order to export him to England, to put in the ever-so-respectable houses in Kensington, he was given a fig leaf. It's, again, a great social comment, and a really good example of how people, you know, adapted things from the ancient world, and adapted pieces of work to fit in with their world and their milia at the time so that it would become acceptable. What makes this quite valuable is that most of those that had the fig leaves made for them have lost their fig leaves, because they're easy to lose. So in fact, the fig

leaf, more than anything, adds to the value of this piece. The one in Leighton House that I mentioned is devoid of fig leaf. When I told them in Leighton House that I have the fig leaf, they were most impressed, and we talked about swapping it for a while so that they could have what would originally have had in Leighton house, maybe that will happen in the future.

Final piece. I'm taking you back to a window, and I'm going to show you something, the view from my home. Now originally, I went out to the balcony to try to do this, but the wifi doesn't quite stretch all the way to the balcony, so I'm going to do it from the window. Not as good as a balcony view, but you'll get the idea. So, here I am. Is this still working, Lauren, yes? Is that okay?

- [Lauren] Yep, all good.

- Good. So, the camera's now panning out. I won't take you too far out in case it drops three floors, downstairs, and you can see this very handsome church. I'm just going to take it from your hand, thank you, and I'm just going to swing it 'round. I'm holding it very tight, otherwise this lecture will end. You can see this church, it's made out of very handsome Bath stone, unusual for London. Most London buildings are made from Portland stone, Bath stone, much more expensive, brought all the way down from Bath, down in Somerset. In fact, not, it's brought from another town in Somerset, but it's called Bath stone. This church, here, was built by public subscription, a remarkable preacher by the name of Richard Irving, and those that followed him were called the Irving Knights. Now, Richard Irving was a charismatic preacher. He set up the Catholic apostolic church, and he built 12 flats for his 12 apostles. We live in one of those 12 flats, and the view over is to that church, there. But the strange thing about Irving is that, when he died, the church quite literally died with him. It was all reliant on him, and his charisma, and his ability to draw the crowds, and through drawing the crowds, by the way, drawing the money, because there were large collections for charities and large collections for the institutions of his Catholic apostolic church. And on the back of those collections, he built this tremendous structure. It's only six metres lower than the nave of Westminster Abbey. This just gives you one idea, this is the north elevation of the church, but the place is huge. But it's all a bit of a deception, because really, once he was gone, this new faith that he had founded just floundered. It literally died overnight. I suppose it's too harsh to call that a deception. He didn't go out to deceive, but what happened was, it was unable to sustain itself once he had gone. It was all almost an illusion. Now, the church building physically continues, and it does continue to be used as a church, but not by the Irving Knights, because there's so few of them left. And I suppose it's a salutary tale as to becoming overconfident in the effect that you are having through preaching, or through religion, whatever it might be, and to not overreach yourself, as he did when he was preaching and so

on. The church also claimed to have the ability to work many, many miracles and to heal many people. And again, that's a theme I've touched upon when we looked at stigmata in one of the episodes, one of the lectures I gave on the Christian texts of Jerusalem, when I showed you pictures of stigmata sufferers in Jerusalem. So, there are a few things that I hope have tied together these themes, that nothing is as it seems, whether it's deceit, or deception, or disguise. Well, that's for you to decide. I do have a few films up on YouTube. There is one, indeed, called "Deceit, Deception, and Disguise." Have a look at that if you are interested, and if you want to know how to get to that, just throw me an email or ask me in Q&A.

And I'm now going to give time over to Q&A. As always, thank you for listening. And there are, now that we're passing out of summer and going into autumn, it is back to the cycle of, how can I put it? More, not heavy duty, but more very, very targeted lectures. A series of lectures on Egypt, past, present, and future Egypt, that's coming in the autumn. Keep your eye on that. For now, thank you all very much and I will happily take Q&A, and I can see that they're coming, there. Thank you. Here I am. I'm going to take a seat and I am staying with you. I'm just going to sit down and turn on the questions. Glasses on. Yes.

I'm going to show you a closeup of Paolozzi's sculpture, with pleasure. Let me bring it to you. Is the camera working, Lauren? Can you see that?

– [Lauren] Yep.

– Okay, so there it is. I hope that's good enough. There is the mark from the foundry where it was cast. It's quite a weight, "Sassy Girl." She is sitting there with a sassy sort of pose, great name for her. So, I hope that satisfies. Thank you very much.

Q & A and Comments

And, Stan, for your kind comments there, thank you.

Q: Can you share with us how you clean your silver?

A: Yes, I can give a quick recap as to how I clean silver. I don't use silver spray, I don't use a silver cloth, I use wadding. It's called Silvo, S-I-L-V-O. It is literally wadding, so you pull off little bits of pieces, polish it up, and then just buff it up. Simple as that. But the key thing with silver is to stay on top of it. Don't let it get too black too quickly. If you stay on top of it, the task always remains manageable, particularly if you have quite a large collection of silver, you've got to stay on top of it.

And thanks for your kind comments, Bobby.

Q: What is the inscription on the silver candlesticks?

A: The Hebrew description on the silver candlesticks, Heather, is, and I'll read it to you now, actually. It is Yeshiva HaKadosha Haye Olam. The Holy Yeshiva of Haye Olam. And on the other side of the candlestick, it has the year, which comes through as 1928. So, the candlesticks were made in the 1890s in Warsaw, but then they were engraved when were given as a gift to the yeshiva in Jerusalem. That yeshiva is still there, it's in a neighbourhood called Sha'arei Hesed, near the Machaneh Yehudah market, and that's where I went to find out about them.

Nitza, I'm just reading your story, now. Oh, what a lovely story there, right, yes. Wonderful. And I hope people can read this story. Incredible. Wow, "Secalo was my," wow, fantastic, Nitza. Thank you for that.

Iva, my pleasure. Thank you very much. You mentioned Sir John Soanes Museum. That's very close to where we live. Indeed, Sir John Soanes Museum is quite a place, quite a place. I would add that to the list. So, for anybody that isn't familiar with London, or anybody that does know London but wants to get out and find things in London, anybody that doesn't live in London and is coming to London, two small museums you must go to. Well, there's, there are about 150 small museums in London. One is the Sir John Soanes Museum, and one is Leighton House Museum, do get there.

Okay. I have no plans to open our house for open house, no, but there's an idea.

Yes, Leighton House has been closed, but it is, indeed, reopening next month. You are quite right. It's been closed, I think, for 18 months, two years, or something. I know somebody involved in some of the restoration there. It is about to reopen.

Q: How do you keep your collection clean?

A: I polish my silver, and we jointly dust the place, in answer to that question.

And thank you, Judy. I hope to do more. Yes, indeed. There's lots of other talks coming.

Just looking down. My pleasure, my pleasure. And greetings back to Cape Town, and there we have the date. Thank you, Sheila.

The 15th of October, Leighton House is reopening. Excellent. And thank you to Miriam.

Q: Do you think the Jewish fabric cover could be a matzah cover?

A: Yes, I think it could have been, Jeff, that could have been, the Jewish fabric might well have been a matzah cover, but it's a little large for a matzah cover. So my guess is it's more for a small Torah cover than a matzah cover. That said, I have sometimes seen, in some communities, huge sheets of matzah, so you could very well be right.

And thank you, Jean, for your comments, there, and to you, Gail, as well, and to Yulian, as well.

Thank you, Raquel, my pleasure. My pleasure to you all, thank you, as always, for tuning in.

Thank you, Dot, just seeing your message, there. Thank you. Look forward to seeing you all again soon, in October, November, December, January. Lots more coming your way. Thank you.