

Another Salvator Mundi Update



by Miles Mathis

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[I first outed this painting](#) as a horrible and obvious fake in November 2017, a week after its sale, then published [a long update in January 2019](#), just over a year later, but haven't hit it since then. So I am back now to say I told you so. After all the hype, the painting has permanently disappeared. Although it is still sold as genuine by many Youtube videos and other downmarket AI promo, the painting hasn't been seen in almost a decade. The alleged buyer, Saudi crown prince Mohammad bin Salmon, was supposed to put it in his Louvre Abu Dhabi, but it has never hung there for a second, so he either threw it in the fire or tossed it into the ocean. Good riddance.

Before we move on, I will pause to laugh at his name: a Saudi Prince named **Salmon**. As in Salomon or Solomon, Jewish. So we are looking at *the* premier Jew in a turban, mainly an actor in our Middle East theater. Saudi Arabia has never been anything but a stagefront for the West. Do you really think the British Commonwealth (including the US) would allow these goatherders to control the largest oilfields in the world, taking all that profit? Get a clue.

I will also pause to laugh at the frame they chose for this painting. I hate to repeat myself, so I will hit some things I didn't hit in the first two exposes, and that is one of them.



That's a nice frame, obviously chosen because it is very old and Italian, but it isn't really wide or fancy enough for the most expensive painting ever sold. Compare to this one:



That's the Ganay *Salvator*, also a fake, but one that arrived on the scene a bit earlier. It has a wider and more impressive frame, as you see, more like you would expect. Most people don't know about this one, which is one reason I am back on the page today. It confirms both frauds with more large exclamations points.

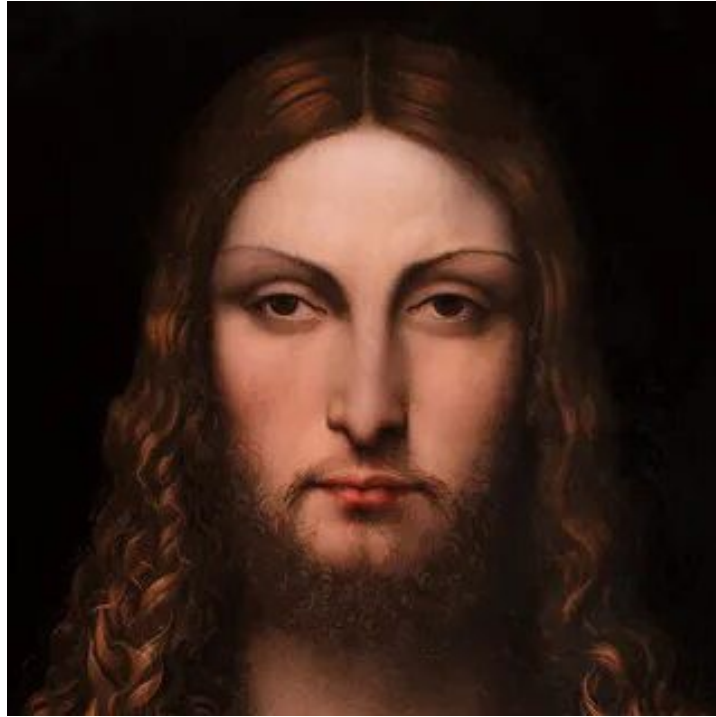
You will notice that it isn't just another *Salvator Mundi*, it is almost **the exact same one** as the one I have been ridiculing for nine years. This second one is actually a *better* fake than the other one, since—although it is also riddled with obvious problems—it creates a somewhat more believable whole. For instance, the face, hair, and expression fit together and seem somewhat more Renaissance than the other. And the globe, being dark, doesn't draw your attention as much to its failure. A glass globe should flip any image moving through it from behind, and Leonardo, being a genius who knew more about light than anyone in his century, would have known that. But neither of these globes depicts that. The clear one in the first fake is simply transparent, with three sparkles that make no sense; but the second one is so dark you don't even look at it. Why would a globe in front of a light blue drape be so dark? No good answer for that, but at least in this case you don't ask that question.

Anyway, this Ganay *Salvator* popped up out of nowhere in 1866, when the Baron de Lareinty exhibited it in Paris, claiming he got it out of a convent in Nantes. Nobody really believed that, so it got passed around by various clueless nobles, until one of them in 1978 apparently paid the fake art historian Joanne Snow-Smith** to claim it came to that convent through Louis XII, who had gotten it from Leonardo himself. She promoted it as a genuine Leonardo, based as usual on nothing, but since many wanted it to be real, its price continued to rise by the usual skullduggery. French “Leonardo expert” Vincent Delieuvin jumped onboard later, destroying any credibility he may ever have had (which was not much).*

We now find that with the first fake, the big museums later got involved, with the Prado downgrading it in 2021 to “attributed work, workshop, or supervised by Leonardo”. Except that. . . that wasn't a downgrading, it was an upgrading, making you think this raw fake had anything at all to do with Leonardo, the 16th century, or Italy. When it didn't. It was probably faked in the past 150 years, and I even have an idea who repainted it in 2016, though I will continue to keep it to myself.

As for the Ganay *Salvator*, it was probably faked around 1850, and there is zero evidence for anything else. Spanish “scholar” Ana Gonzales Mozo, who I find with further research is actually the curator at the Prado, has claimed this *Salvator* is the closest to Leonardo's original, but how would she know? Without an existing original, or even a description of it, this is just the wildest and most dishonest speculation, which is why I have no respect for any of these people. I can tell you there is no way Leonardo or any other real painter had anything to do with this, and I can tell that from a hundred obvious clues, only the most obvious one being the dark, non-refracting globe. Other major ones being the paint handling, which is not 16th century, the line quality, which is neither 16th century nor Italian, and the flat black background, which is not period.

Just study this:



So many problems there, starting with the fact it looks more like a Durer than a Leonardo. It screams north, not south. But it would be a very bad Durer fake as well, since there are no touchlights in the eyes, the skin has no tonal or value variation (no cool tones indicating northern light), and the eyes are otherwise dead approaching evil. Do you really think any Christian painter would paint Christ with such scary eyes or plucked eyebrows? Only a Jewish artist would think to do something like that, to mess with you.

You can also tell by the complete lack of provenance. On shows like *Fake or Fortune*, the “experts” tell us provenance is all-important, but in all of these new discoveries that is out the window, and these people just make up whatever they like without the least evidence and then expect you to believe it, based on their word. No one even bothers to ask, “which convent in Nantes, precisely?” Did anyone go to the convent and ask the mother superior if the Baron had ever been there or if she had ever seen that painting? No.

This Baron is wildly untrustworthy, being related to the usual suspects, including the Dukes of Sabran, the Dukes of Luynes, the Dukes of Chevreuse, and the **Grimaldis, Princes of Monaco**, many of whom were **Knights of Malta**. Meaning crypto-Jews or Phoenicians. With more digging we link these people back to Edward III and the Plantagenets. This link to Monaco may explain why Monaco was part of the first *Salvator Mundi* fake, with Rybolovlev living there and Bouvier allegedly getting arrested there.



That is the 3rd Duke of Luynes, to get you started. The Baron's cousin at the time of our story (1866) was the billionaire 8th Duke, who owned the huge Chateau de Blois, a veritable museum:



This contained many real Old Master paintings, but Leonardos were always rare and expensive so these people were always faking them.

But let's compare these two paintings directly now.



You can immediately see why I say the first one is a better fake. That is how it looked before the latest restoration/repainting, but even so it is a far better painting. The skintones are far better, the red of the tunic and sleeve is a far better choice, and the hand matches the face in style and treatment. But that isn't why I put them side by side for you. Now that I do that, you can instantly tell that the second one is just a bad copy of the first. That is easiest to see in the hand and sleeve, which are carbon copies, down to the folds in the fabric. All the fingers are exactly the same. The gold bands in the tunic are the same, including the keyhole decoration on the heart. The other hand is also the same, and the size of the globe is the same. The hair is the same, parted in the middle, with long ringlets the same length and style.

To elide over this, they tell you the second one is an example of Leonardo's *sfumato*, but that's absurd. *Sfumato* means “in the manner of smoke”, referring to Leonardo's method of subtle blending, to get rid of any harsh lines. They have a similar thing now in photography, where they put vaseline on the lens to soften all tonal transitions. But the *Salvator Mundi* isn't an example of *sfumato*, it is an example of horrible painting. It is a big one-tone sienna mess, and that becomes obvious once you put it next to the older one. In that sense, it is even worse than the mess it was before repainting, since that original copy at least had some color variation and some red in the face. It had some darks and lights, and wasn't just a middle-tone mist. The old eyes also almost made sense, whereas these eyes don't even match and have gone googly. Another big problem is that the repainter removed the shadow under the chin, so we no longer have a good transition from face to neck. The chin and neck aren't *sfumato*, they are obliterated. In the same way, the jaw has spread and the mouth has seemed to widen to the right. In somewhat the opposite way, the top of the head has been trimmed back, or the hair is stuck too close to his head—the opposite of an improvement.



That's a detail from Raphael's *Madonna of the Meadows*, a famous example of *sfumato*. So you can see that it has nothing to do with a brown mess. It is a heightened softness, not a reality seen through a heavy smoke. Note all the color in her face: the reds in her lips, cheeks, and chin; the cooler highlights on her nose and forehead. And even cooler are the areas beneath her mouth, that almost go to blue like the background. And even with *sfumato*, we still know exactly where her jawline and chin ends.

After all that, we can see that the second, more famous fake *Salvator* is just a re-fake of the first, while losing all its charm. How could all the experts miss this? Well, some of them didn't miss it, since some of them claimed these were both cranked out by Leonardo's studio at the same time. Ridiculous, since not only is there no evidence of that, there is no other example of Leonardo cloning paintings in this way. Nor did he have a studio of that sort in those years. Yes, at various times he had assistants and students, but at no time did he have a studio mass-producing paintings for the market. The market in those decades was one-to-one commissions for very wealthy clients, and they didn't want multiples. They wanted one-of-a-kind works. For instance, Raphael painted a lot of Madonna with Childs, but he didn't paint the same one over and over. The client didn't want the same thing as the last guy, and Raphael would have been bored with that anyway. Nor did he hire a studio to create copies. That idea didn't come until later, when there developed a mass market for art. The idea that these early 16th century old masters had studios cranking out copies only came later, when these fake historians and scholars and critics needed to explain where all their fakes were coming from. If they couldn't claim a new Leonardo found in someone's attic, they could at least claim one of these "studio of" fakes, still generating thousands or later millions of dollars. That Ganay *Salvator* is on the market again right now, being offered by Agnews, and shown for the presale at a big art exhibition in Maastricht. I couldn't find an auction estimate, but you can bet it is in the low millions. With all the hoo-ha of the first *Salvator*, this one couldn't go for anything less than a million.

I have also learned a bit more about Yves Bouvier, Rybolovlev's agent who we were told took the fall for some of the price-gouging pre-2017. If you will remember, he was allegedly arrested in Monaco, with Rybolovlev suing him for fraud and several countries wanting millions in unpaid taxes. Guess

what, most of that quickly evaporated, with all lawsuits dissolving and only Switzerland ordering him to pay back taxes in 2024 . . . which we are not told he has paid. That makes no sense, because according to the original story he should have been prosecuted for a whole raft of things and been sent to jail for the rest of his life. If you defrauded the government out of \$120 million, do you think they would just fine you and let you go back to it? Well, that's what we are told happened to Bouvier. He gave Switzerland a cut (or said he did) and skated.

But Bouvier's Wiki page has expanded a lot in the past decade, and they give us some clues as to what is really going on. He is from the Swiss Bouviers of Natural de Coultre, a 150-year-old company specializing in moving and storing high value items for the very wealthy. Like the Swiss banks, but with portable property instead of money. Until 2017, the year of this fraud, Bouvier's, under the direction of Yves, owned 5% of the Geneva Freeport, the world's oldest and largest freeport facility. What is a freeport? It is a FTZ, Free Trade Zone, of course a creation of the Phoenicians, used exclusively by them to avoid the customs, taxes, registrations, and tariffs that normal people have to pay. As such it is another loophole of the fabulously wealthy. Wikipedia admits that freeports are also used for massive criminal activity, a large part of which we may assume is racketeering and money laundering via art. 40% of the Geneva Freeport is high-dollar art. Before that, back to at least 2005, Bouvier exported this Freeport concept to Singapore and Luxembourg. I would assume City of London also has one, and Isle of Mann as well.

The freeports have been subject to increased scrutiny by authorities and governments in recent years. For example, a study by the [European Parliament](#)'s think tank described their high security and discretion as a risk for [tax evasion](#) and [money laundering](#). [20] A [European Commission](#) report also concluded that these facilities "could be abused for trade of [counterfeited](#) goods, money laundering and other crime if no sufficient checks are carried out to identify the owners of companies using them." [21] Furthermore, a 2016 [UNESCO](#) report detailed the possibility that freeports can be used by art dealers to trade stolen, [looted](#) or illegally excavated objects, even many years later. [22] The facilities have been alleged to be a point of sale for expensive art, for example, to museums. [23]

So this is what Bouvier was involved in, even before the *Salvator Mundi* event. Also curious is that in 2017, that same year, Bouvier sold Natural de Coultre to Andre Chenue. I would guess to try to cover up this connection to the Geneva Freeport, which sort of blows the whole cover.

But guess who holds an 85% stake in the Geneva Freeport? The Swiss government, of course. Which is why Bouvier skated. The number one user of art for money laundering is national governments, especially their militaries and Intel agencies. The number two user is the billionaire and trillionaire Phoenician families, which tells us why these Freeports and other institutions don't get shut down or even seriously investigated. Wiki admits they are hubs of criminal activity, created for just that purpose, so why don't they get shut down by the authorities? Now you know: the authorities are their primary clients.

That explains everything except this: How did I beat all these experts at their own game? Back in 2017 I was about the only person telling you the truth, that this painting was an awful fake, not even close to a real Leonardo. Most of the worldwide experts either jumped onboard, due I would guess to being paid to do so, or they hedged by saying it might be studio of Leonardo or one of his students, or they

kept quiet. Reminds us of the Higgs debacle in the field of science, where again I was the only person telling you unequivocally the promotion was a fraud and that there was no Higgs. In both cases I was right and in both cases many later admitted I was right. Regarding the *Salvator Mundi*, it now appears that my papers embarrassed the artworld and all its fake experts so much they couldn't stand to look at it or talk about it anymore. All promotion since about 2019 has devolved to anonymous Youtube accounts or bots.

Which answers the question of how I beat all the experts at their own game. It was never their game, it was *mine*. As the real artist I was always the expert, not them. Art isn't about scholarship, it is about having an artist's eye and hand and mind. It is like anything else. Like basketball, for example, which isn't about basketball scholarship or basketball criticism or the history of basketball. It is about **playing basketball**, which makes the players the experts and no one else. I can see what these people can't, and what's more I can show it to you and explain it in clear sentences, which immediately dooms the whole lot of them. They quickly realize that and scurry away to their grand halls and machines and promotional materials.

You will say I am overestimating my reach, but I remind you of the Vermeer controversy, which I am also winning. [A few years ago I called out many Vermeers as fakes](#), even suggesting Vermeer had been created *in toto* in the 19th century. Within a few months of that the major museums began panicking, with the [National Gallery in DC going so far as to downgrade one of their famous Vermeers](#). If you think that timing was a coincidence, you need to check for kinks in your ventilator. The mainstream delists all my papers on both sites via Google, wanting you to think I have no readership, but the truth is [I had to be delisted because my readership was so astonishing large](#). You don't have to censor someone with no reach, do you? It is clear that it isn't working, since even after that delisting (illegal censorship) by Google, my reach has remained worldwide, with the mainstream keeping daily tabs on me, including the museums, the universities, the physics departments, the history departments, the English departments, NASA, NOAA, SWPC, [the Air Force](#), and many other top institutions.

*According to his Wiki page, “Vincent Delieuvin is an art historian and chief curator of Italian painting of the sixteenth century paintings department of the Louvre since 2006.[\[1\]](#)” Since he was born 1978, he would have been just 28 in 2006, so we have to wonder how a 28-year-old would be qualified for that position, or for the position of top Leonardo expert in the world? I have discovered by long experience—experience I did not have in my 20s—that these people never have any qualifications for their positions, all promotion and preferment being due to blood.

**Snow-Smith has only [five papers listed at ResearchGate](#), with almost no citations. One of them is on [Hermes Trismegistus and the Cult of Demons](#). Google Scholar lists several more, but again almost no citations. This promotion of the Ganay *Salvator* was her only minor claim to fame.