

Appendix-1: Brief biography of Giampietrino

The National Gallery of London (see Annex 3) provides further details about Giampietrino, for whom, to our knowledge, no complete biography exists: “*Little is known about Giampietrino and the very use of this name is conjectural, it having been applied to a group of paintings as a result of its appearance in Leonardo’s ‘Codex Atlanticus’ in a list of Leonardo’s pupils. Although there may be some doubt about their attribution the paintings ascribed to this artist do form a stylistically coherent whole. They reflect the influence of Marco d’Oggiono, Cesare da Sesto and above all Leonardo*”.

For The National Gallery, the use of the name Giampietrino is uncertain (hypothetical). Although there is some doubt about their attribution, the paintings attributed to him form a stylistically coherent whole.

That is why, in the Italian encyclopedia Treccani¹⁸¹, he appears under the name of RIZZOLI, Giovanni Pietro (Pietro Rizzo, Pietro Riccio, Pietro Ricci), known as Giampietrino or Gianpietrino.

He is said to have been active between 1508 and 1553. He may have been present as an apprentice in Leonardo’s workshop between 1497 and 1500, under the name Gian Pietro¹⁸², but the connection with the master is not clearly established (Treccani).

Belonging to the Lombard school, he was strongly influenced by Leonardo da Vinci. With the help of his own workshop, he produced many paintings, copies with variations, but also his own compositions. From a production initially intended for the church, he later specialized in private orders.

According to Frank Zöllner, Giampietrino most likely had direct access¹⁸³ to the works of Leonardo da Vinci. For the realization of ‘his’ *Leda*¹⁸⁴, he had initially planned to execute Leonardo da Vinci’s *Saint-Anne*, the sketch which had first been carried over to the panel from the same cartoon, then covered with the painting of *the Leda*.

181 : https://www.treccani.it/enciclopedia/rizzoli-giovanni-pietro-detto-giampietrino-o-gianpietrino_%28Dizionario-Biografico%29/

182 : Codex Altanticus (713r - ca. 1497), Biblioteca Ambrosiana (Milan).

183 : Zöllner, F. (2003), *Leonardo da Vinci*, Editions Taschen, p. 246): “*In any case and as the comparisons with other paintings and drawings of Leonardo mentioned above tend to suggest, Giampietrino had direct access to the works of his master*”.

184 : Zöllner, F. (2003), *Leonard da Vinci*, Editions Taschen, p. 188: *Leda* (Leda and her children) circa 1508-1513 of the Kassel Museum of Arts is a copy of Leonardo’s *Leda and the Swan*, now lost, better known for the many reproductions that have been made of it.