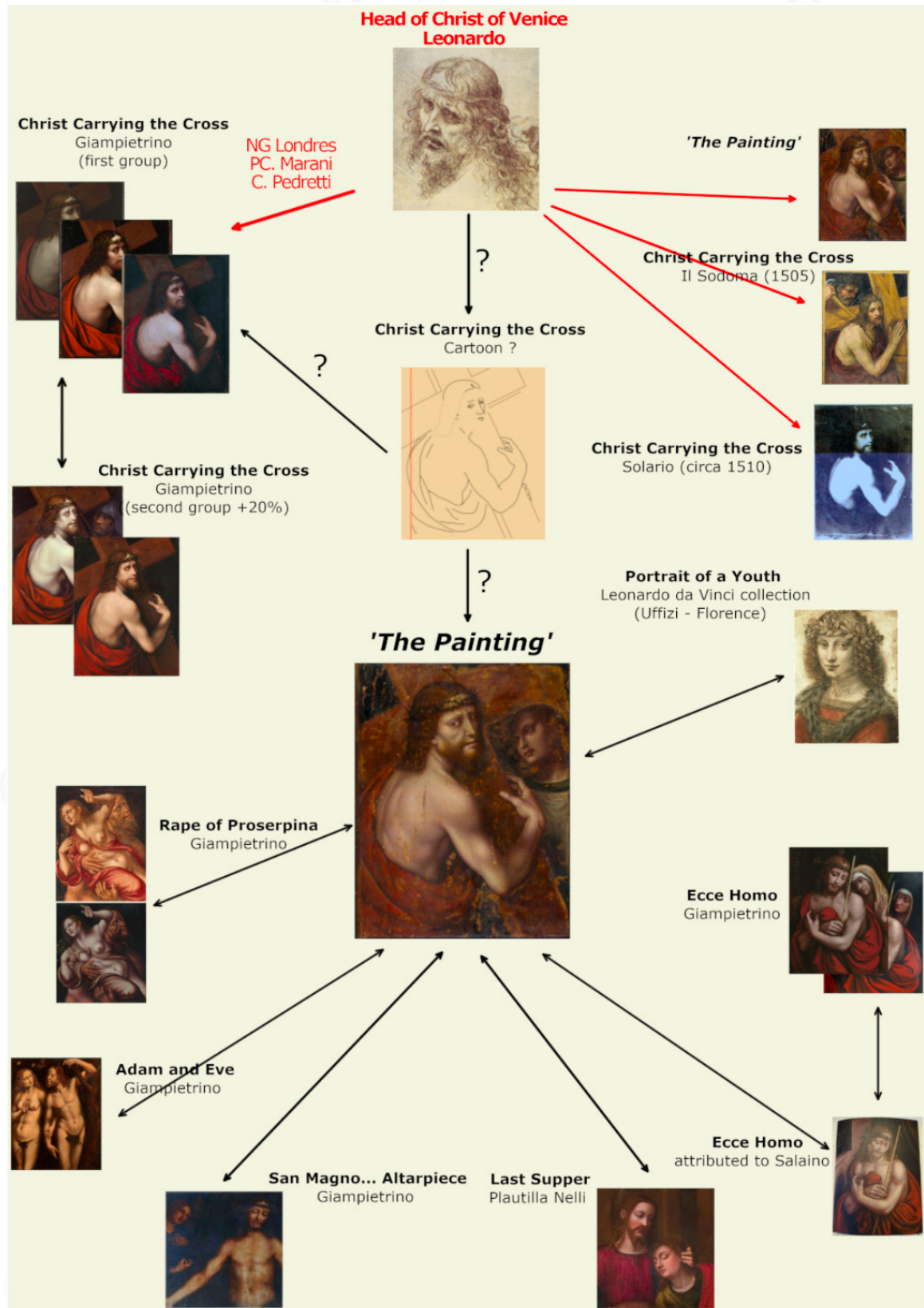


## 6. Comparative iconography

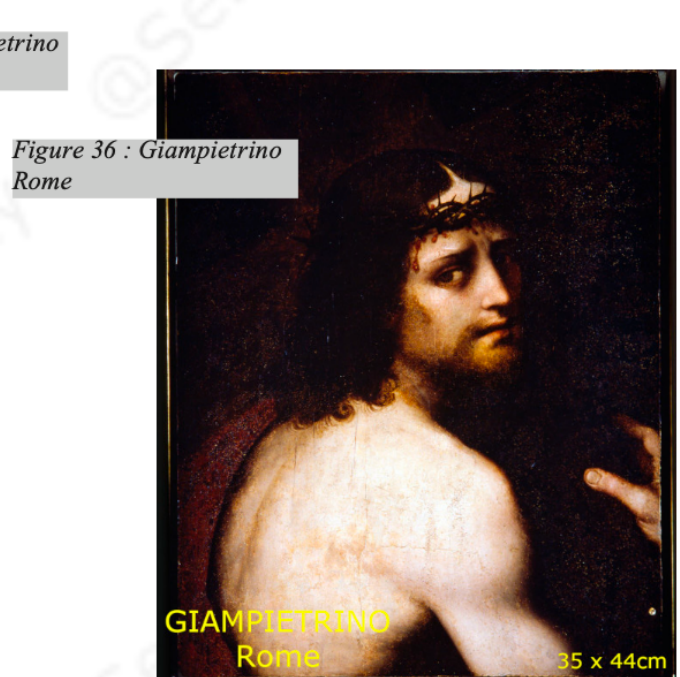
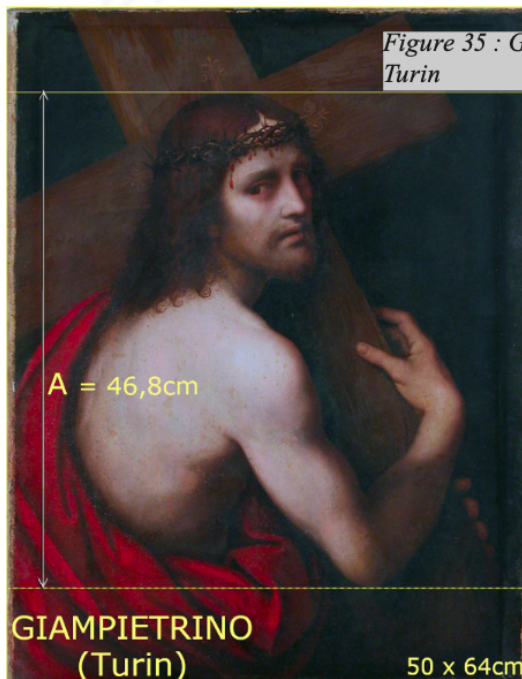
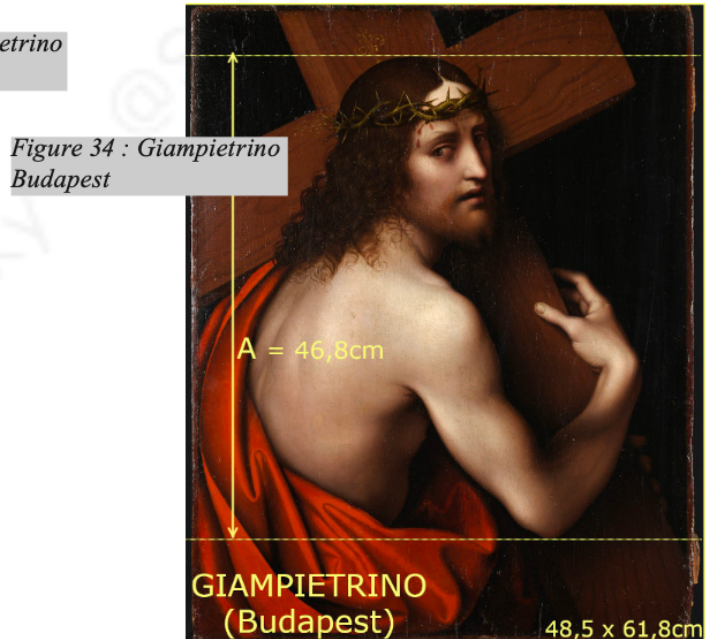
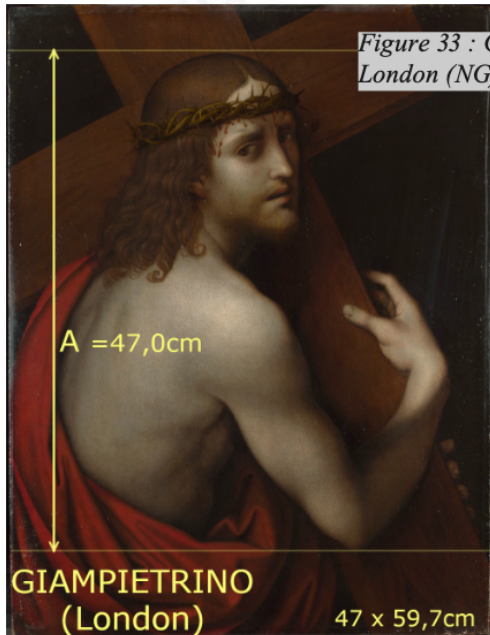
This synoptic table illustrates the links between *'the Painting'* and other works of the Italian Renaissance detailed in the following pages. For the link between the drawing of the *Head of Christ in Venice* and *Christ Carrying the Cross*, (cf. p 13) and (cf. p 18).



## 7. 'The Christ Carrying the Cross' and Giampietrino (Milanese)

We show six representations of *Christ Carrying the Cross* by Giampietrino<sup>39</sup>:

- National Gallery of London (1510 - 1530) - (47 x 59.7cm), oil on poplar.
- Budapest Museum of Fine Arts (1519 - 1520) - (48.5 x 61.8cm), oil on poplar<sup>40</sup>.
- Royal Museum of Turin – Galleria Sabauda (1500 - 1524) - (50 x 64cm), oil transferred to canvas.
- Museum of Fine Arts Vienna (1510 - 1530?) - (58 x 77cm), oil on poplar.
- Diocesano Museum of Milan (1510 - 1530?) - (59 x 74cm), oil on poplar.
- National Museum of Castel Sant'Angelo in Rome (Probably 1510 - 1530) - (35 x 44cm), oil on wood.



39 : Giampietrino is mentioned in a list of pupils in Leonardo da Vinci's 'Codex Atlanticus' (713r - 1497).

40 : Information provided by the Budapest Museum of Fine Arts, subject to expert examination of the panel wood.

The versions in London, Budapest and Turin form a homogeneous ensemble in terms of dimensions. Except for the character on the right, a full comparative analysis of *'the Painting'* with the works by Giampietrino reveals an undeniable similarity between them (cf. p 89). A second set of works stands out, comprising the 'Vienna' and 'Milan' versions, which are around 20% larger. In both compositions, the central arrangement of the scene around the middle of Christ's right eye is a notable feature, as is the full representation of the roundness of his robe to the left of the composition.

As for the 'Milan' version, it stands out for its increased width compared to the 'Vienna' version. This feature allows the inclusion of a second character on the right of the composition. It should be noted that it is unrelated to the one in *'the Painting'*.



Figure 37 : Giampietrino Vienna



Figure 38 : Giampietrino Milan

Note: There is no complete biography of Giampietrino. The National Gallery in London provides the following details: *'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<sup>41</sup>. They reflect the influence of Marco d'Oggiono, Cesare da Sesto and above all Leonardo. According to Franck Zollner, there is evidence to suggest that he had direct access to his master's works (Appendix 1).*

Giampietrino is said to have been active between 1508 and 1551, i.e. between the end of the High Renaissance around 1520 and Mannerism which ended around 1600. He is, however, classified as a painter of the High Renaissance.

According to research carried out by the National Gallery, it is established that the London composition is inspired by an earlier study by Leonardo da Vinci, known as the *'Drawing of the Head of Christ in Venice'*. This study would have served as a reference for a range of artists present in Lombardy during this historical period (Andrea Solario, Cesare da Sesto, Sodoma...).

The National Gallery's analysis indicates that the London panel and the Budapest version are from the same cartoon. About Giampietrino and the multiple versions attributed to him, it adds that they were often produced with the contribution of his workshop and show variations in terms of quality.

Given their proximity to *'the Painting'*, the works conserved in London, Budapest and Turin have been compared 'point by point' with the latter: (cf. p 89) and following.

41 : As confirmed by the Italian encyclopedia Treccani: « *Mancano documenti né vi sono di lui opere firmate; la sua figura è costruita solo su base stilistica* ». (Documents are lacking and there are no works signed by him; his persona is constructed solely on a stylistic basis).

## 8. Andrea Solario's 'Christ Carrying the Cross' (Milanese)

Painting on poplar (56cm x 72cm)<sup>42</sup>

In the years<sup>43</sup> following the fall of Napoleon, an English businessman, Edward Solly, built up in Berlin in five years a collection of about 3000 paintings, with a preference for religious and devotional works of the Italian Renaissance. At that time, through the effects of secularization, many works belonging to the Church passed into the public domain. This was probably the case for this work by Andrea Solario<sup>44</sup>.

About half of the Solly collection was sold to the Prussian state when the Royal Museum of Berlin<sup>45</sup> was established in the 1830s.

In an 1819 inventory by Edward Solly, the painting appeared in the name of Andrea Salaino<sup>46</sup> (Salai).

In a notice<sup>47</sup> published in 1838 in French, by the Doctor G.F. Waagen<sup>48</sup>, it appears in the name of Andrea Solario.



Figure 39 : *Christ Carrying the Cross* – Solario  
(image Kulturhistorisches Museum Magdeburg)

From 1845, and according to the information provided to us by the Museum of the City of Berlin (Staatliche Museen zu Berlin), it took the number 211 of the gallery's catalogue with the mention "*Kopie nach Solario* (copy according to Solario), *Der dörnengekrönte Christus*". In 1884 it was loaned to the City Museum of Magdeburg.

Unfortunately, the Magdeburg Cultural and Historical Museum which we thank, let us know that the painting had been destroyed in 1945 at the end of the 2nd world war, but that a file card had been preserved. On that file card we can see the name of Solario Andrea, the measurements of the panel as well as an undated photograph ([Appendix 20](#)).

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42 : Berlin Gemäldegalerie 1830 inventory.

43 : Robert Skwirblies' conference, New York 20 november 2019, The Frick Collection, 'Edward Solly and his Collection in Berlin 1813-1830'.

44 : Andrea Solario 1460 - 1520 or a little later (Treccani It).

45 : A that time, (Königlichen Gemälde-Galerie).

46 : Andrea Solario has often been confused with Andrea Salaino (Salai), especially by the English (Treatise on Painting Leonardo - Francis Rigaud -1835). In the Edward Solly collection, another painting by Andrea Solario '*Salome and the Head of Saint-John Baptist*' was previously attributed to Andrea Salaino (Christies auction - October 2016).

47 : '*Notice of the Paintings exhibited in the Royal Museum*' written by MR Waagen. J. Dielz (Printing House of the Royal Academy of Sciences – Berlin 1838).

48 : First curator of the Berlin Gallery.

According to the German historian Kurt Badt<sup>49</sup>, *‘Andrea Solario – His life and Work’* (1914), the work<sup>50</sup> would have been painted after the *Christ Carrying the Cross* of the Borghese Gallery of Rome dated from the year 1510<sup>51</sup>. It is also referenced in Crowe and Cavalcaselle’s 1912 book, *‘A History of Painting in North Italia’* (p377)<sup>52</sup>.

According to Kurt Badt, the *Magdeburg painting* was associated with a very similar version in the Sabauda Gallery in Turin: *«Two additional paintings that trace back to a composition by Solario, closely related to that of the Christ Carrying the Cross in the Borghese Gallery, are located in Magdeburg and Turin. The surviving panels almost completely agree; the original can no longer be traced.»* (cf. p 179). These two compositions are said to be copies of an original by the same Solario.

He adds a little further on : *«The painting in Turin (No. 107 of the Gallery), which faithfully repeats the features of the panel just discussed, is regarded in the collection as a work of Marco d’Oggiono. Morelli, however, has expressly claimed it as an early work of Giampietrino (Della Pittura Italiana 1897, 157, note 1). He does not mention the connection with Solario; yet the author he names for the painting seems entirely likely, as the work shows a change in types and style, pointing to his softer manner. In addition to this fact, the fact that the composition originally comes from Solario remains».*

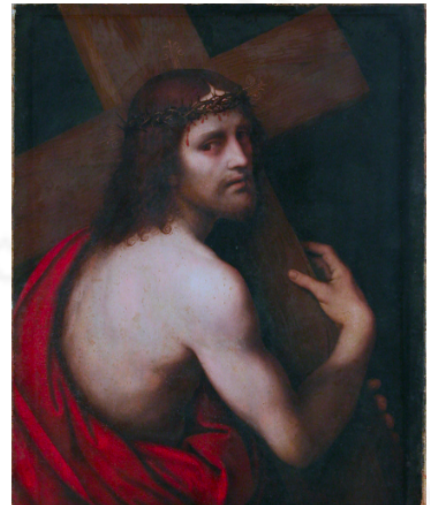


Figure 40 : Giampietrino Turin (Image Benniculturali)

Kurt Badt acknowledges the attribution of the Turin version to Giampietrino, but adds, without further detail, that it comes from an original by Solario (see also p197 and 218). Born in Berlin and living in Germany, he describes the *Magdeburg painting* with precision, indicating that he probably observed it himself (Appendix 30).

In the description of a *Christ Carrying the Cross* by Solario, marked ‘AD MEDIOLANES F 1505’<sup>53</sup>, David Alan Brown, in *Andrea Solario*’ (1987) mentions the Magdeburg composition (cf. p143): *“Badt (1914, pp. 37-38 note 1)<sup>54</sup>, knowing the painting only from Crowe and Cavalcaselle’s<sup>55</sup> description, suggested that it should be identified with a representation of the same theme that he considered a copy of a lost work by Solario; but the painting in question, previously in Berlin and Magdeburg, was in fact a work by Giampietrino”.*



Figure 41 : Solario ‘AD MEDIOLANES F 1505’

Until 1945, this painting, attributed to Andrea Solario by the Berlin museum, where it had entered around 1830 under the name Andrea Salaino, and then transferred to Magdeburg,

49 : Badt, Kurt (1890-1973). Badt, K. (1914) *‘Andrea Solario, seine Leben und Werke’*, Leipzig, p.100 - (<https://archive.org/details/andreasolariosei00badtuoft>)

50 : In Kurt Badt’s catalog raisonné, *Christ Carrying the Cross* is associated with the Giampietrino version from Turin. According to him, these two versions are almost identical.

51 : The painting is now dated by the Borghese Gallery 1510-1514, or c.1524.

52 : <https://archive.org/details/northitalypainting02crowuoft/page/n9/mode/2up?q=Berlin>

53 : This painting by Andrea Solario is similar to *Christ Carrying the Cross* from the Borghese Gallery, but without the tormentors.

54 : We repeat part of note 1, pp 37-38 concerning the Magdeburg painting : *« ...information from Crowe and Cavalcaselle, who mention that the corresponding half-figure in Berlin can be seen in Museum no. 211: “Christ crowned with strength, with his right arm embracing the cross, his back turned partially forward and looking around him with pain, also rounded, in wood, closed at the top by a flat arch. 0.67 m high, 0.53 m wide, image with a glassy pale face. “This painting is a copy and is now in Magdeburg. ».*

55 : D.A. Brown refers to the painting with the mention ‘AD MEDIOLANES F 1505’.

was considered by historians such as Crow, Caravaselle and Kurt Badt to be an authentic work by Solario. More than forty years after its disappearance, D.A. Brown attributed it to Giampietrino. Perhaps he drew a parallel with the similar painting in Turin, and also with the other *Christ Carrying the Cross* by Giampietrino unearthed by Suida<sup>56</sup> in 1929. D.A. Brown provides no details that would justify this attribution.

Giampietrino is the author of at least six versions of ‘Christ Carrying the Cross’ based on a single model<sup>57</sup> (cf. p 21), including three identical ones in the museums of London, Budapest and Turin, probably from the same carton (cf. p 89). Two other versions, approximately 20% larger, in Vienna and Milan, retain the same proportions.

In a detailed comparative study of these five works by Giampietrino and the painting attributed to Solario, few differences appear at first glance. Indeed, the outlines of Giampietrino’s five versions coincide almost perfectly, confirming stylistic uniformity. However, closer analysis reveals significant divergences in the Magdeburg painting, particularly in the tracing of Christ’s head (cf. p 109). It is less inclined to the horizontal axis, and the neck is about a third shorter. The chin is more voluminous, as can be seen in some of his portraits. These differences, combined with others in the depiction of the cross and the robe, confirm that the Magdeburg *Christ Carrying the Cross* cannot reasonably be attributed to Giampietrino<sup>58</sup>.

We are aware of two engravings made around 1850 for the Berlin Royal Museum, by AH Payne<sup>59</sup> and Carl Wildt (cf. p 193).

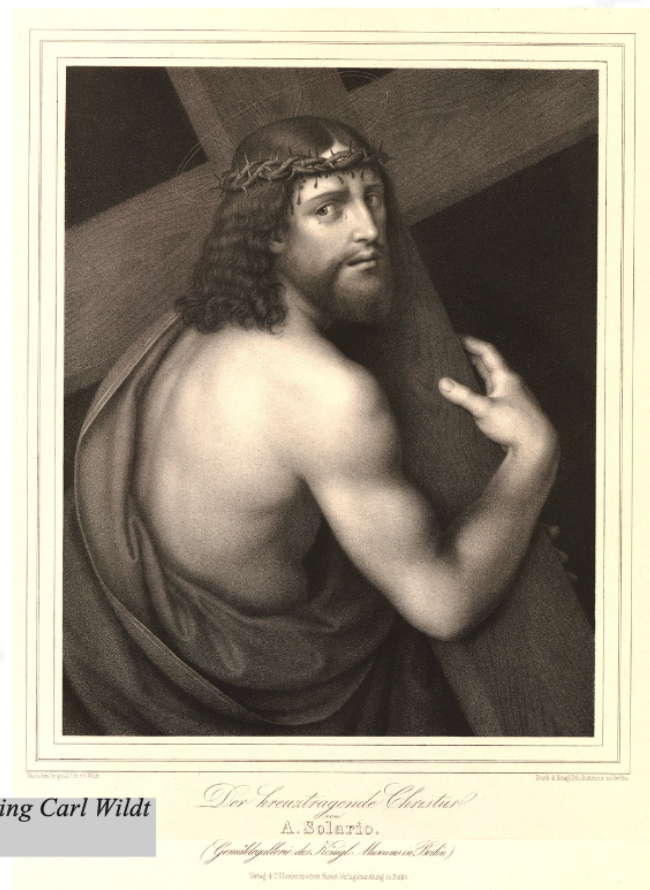


Figure 42 : Engraving Carl Wildt (British Museum)

56 : Suida, W. (1929), *Leonardo und sein Kreis*, pp. 88-89.

57 : “The National Gallery’s panel is one of several more or less identical versions of the same picture by Giampietrino, suggesting that he kept reusing the same cartoon”. (NG London, Giampietrino’s *Christ Carrying the Cross*).

58 : Based on Giampietrino’s known depictions of Christ carrying the cross.

59 : Albert Henry PAYNE (1812 London – 1902 Leipzig), metal engraver, painter and illustrator.

## 9. 'The Christ Carrying the Cross' and the Venetian painters

From left to right: Giorgione or Titian (San Rocco, Venice), circa 1507 - Bellini's follower (Toledo, Ohio), 1500-1510 - Bellini's circle (Gardner Museum, Boston), 1505-1510 - Bellini (Sotheby's 2018).



Figure 43 : Christ Carrying the Cross, Venetians painters (Museum images)

Influence of Leonardo da Vinci 'Venice drawing' on Venetians painters is generally accepted (Leonardo & Venice 1992, Pietro C. Marani p344s), and especially for Giorgione (cf. Almanacco italiano 1979 - Carlo Pedretti - Giorgione e il Cristo Portacroce di Leonardo, p236).

In the illustration that follows, we present the *Head of Christ* by Leonardo, with the outlines by Bellini (on the left) and by Giampietrino<sup>60</sup> (on the right), Milanese painter.

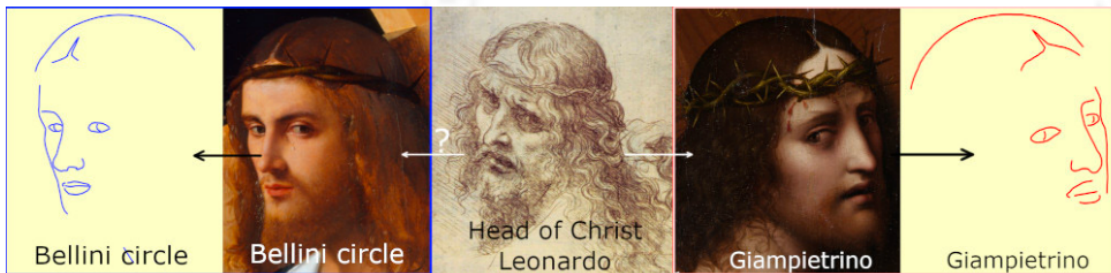


Figure 44 : From left to right: Bellini's circle, Leonardo's 'Venice drawing' and Giampietrino

In the image opposite<sup>61</sup>, we can see the outline of the head of Giampietrino's *Christ Carrying the Cross*, mirrored and at the same angle as Bellini's Christ. Although the contours do not coincide perfectly, when adjusted to the same scale<sup>62</sup>, they show great similarities, particularly in the left profile, the top of the skull, the parting of the hair<sup>63</sup>, the mouth, nose, and eyes. Only Giorgione<sup>64</sup> has captured the rotation of Christ's head towards the viewer, a distinctive element of the 'Venice Drawing'.

Note: Christ is not adorned with a nimbus by the Venetian painters, unlike the Milanese painters.

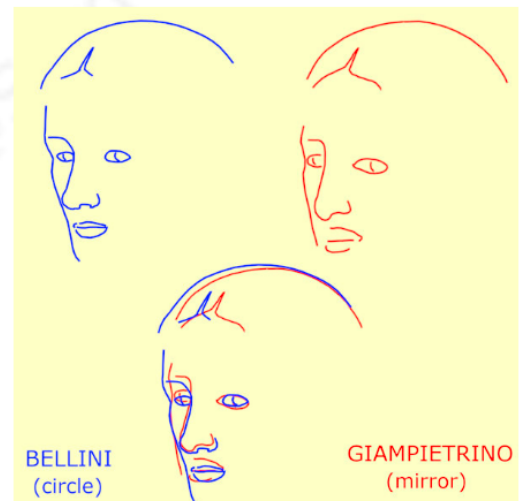


Figure 45 : Comparison of the outlines of the head of Christ : Bellini and Giampietrino

60 : This comparison is made with Giampietrino's Budapest version, which is identical to the London and Turin versions and to 'the Painting'. These works are thought to come from the same cartoon. (cf. p 89).

61 : N°231 - Gallerie dell'Accademia di Venezia.

62 : The comparison is made by using the same scale. Based on museum documentation, the Toledo (Ohio) Christ and that of the Gardner Museum in Boston would be similar in size. The dimensions of the Bellini Christ in the Sotheby's sale would be around 20% larger.

63 : However, Giampietrino's hair line is shifted to the right compared to Bellini's (cf. p 101).

64 : See 'Leonardo & Venice' - Bompiani (1992), Giovanna Nepi Scirè p352 et Marani p346.

## 10. 'Le Rape of Proserpine' from Giampietrino's workshop

### 1. Introducing the two versions of the Rape of Proserpine

We have examined two lesser-known versions of the *Rape of Proserpine* from Giampietrino's workshop. Both depict the rape of Proserpine by Pluto<sup>65</sup>, God of the underworld. There is a striking resemblance between Proserpine's face and the androgynous<sup>66</sup> "character" in the painting. A less obvious, but present, similarity can also be seen between Pluto and Christ.

These two interpretations of the *Rape of Proserpine* belong to private collections, which we will refer to as 'version one' and 'version two'. We would like to thank Professor Alessandro Vezzosi for his discovery of 'version one' (V1, 57cm x 74cm?) and for revealing the existence of the second<sup>67</sup> version (V2, 63cm x 72cm?), which appears to be in better condition.

Below in the centre, we've placed the two figures from *'the Painting'*.

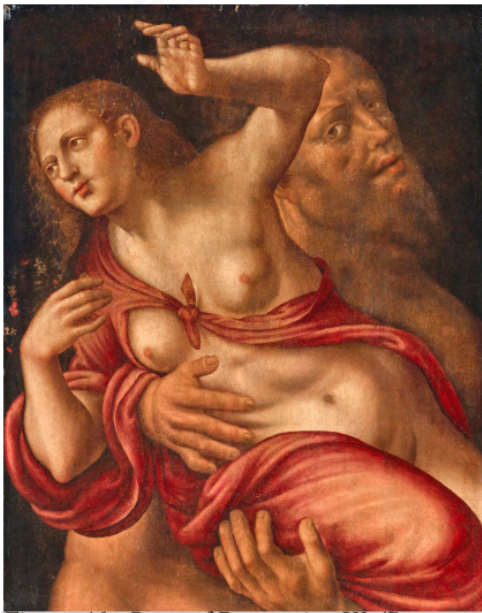


Figure 46 : *Rape of Proserpine V1* (Source Dorotheum)

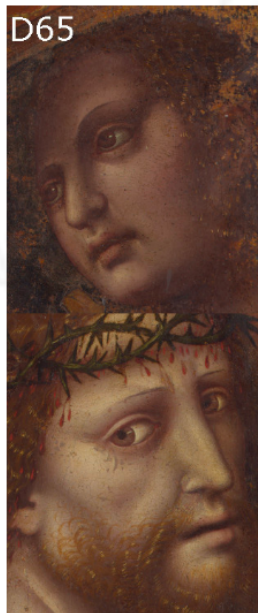


Figure 47 : *'The Painting'*



Figure 48 : *Rape Proserpine V2* (Source A. Vezzosi)

### 2. Comparison of the Rape of Proserpine with *'Christ Carrying the Cross'*

In [Appendix 27](#), several comparisons are made:

1. Between the two versions of the Rape of Proserpine.
2. Between the faces of Proserpine and *'the Character'*<sup>68</sup> in *'the Painting'*, and between Pluto and Christ, including:
  - Contour lines.
  - Facial features.
  - Lighting and 'light painting'.

The conclusions drawn from these various comparisons are presented below.

65 : In Roman mythology, Pluto is the god of the underworld. Proserpine is a Roman goddess, daughter of Jupiter; abducted by 'Pluto', she became his wife.

66 : In Seracini's report, *'the Character'* is presented as a 'female figure'.

67 : Treccani (di Cristina Quattrini) – *'Dizionario Biografico degli Italiani - Volume 87 (2016) - Rizzoli, Giovanni, (called Giampietrino or Gianpietrino)...'* Girolamo Borsieri (1595, 1619, p. 58) calls the artist « Gio. Pietro says Gio. Pietrino, and in one of the sonnets dedicated to the gallery of paintings of his villa "Il Giardino" in Como » (Como, Municipal Library, ms. Sup. 3.2.46, published in Vanoli, 2015, p. 231) he describes an Abduction of Proserpina. [https://www.treccani.it/enciclopedia/rizzoli-giovanni-pietro-detto-giampietrino-o-gianpietrino\\_%28Dizionario-Biografico%29/](https://www.treccani.it/enciclopedia/rizzoli-giovanni-pietro-detto-giampietrino-o-gianpietrino_%28Dizionario-Biografico%29/) (Voir au début de l'article).

68 : In *'the Painting'*, *'the Character'* hair and the ear are almost invisible.

First, we show the portrait images of Proserpine and Pluto in the two versions.



Figure 49 : Rape of Proserpine V1



Figure 50 : Rape of Proserpine V2

Then, the faces of Proserpine and Pluto are replaced<sup>69</sup> by those of *'the Character'* and Christ from *'the Painting'*.



Figure 51 : V1 faces replacement



Figure 52 : V2 faces replacement

We then proceeded to do the opposite in *'the Painting'*, replacing *'the Character'* with that of Proserpine. (V2).



Figure 53 : 'Christ Carrying the Cross'



Figure 54 : Replacement of 'the Character' by Proserpine

69 : The colours of *'the Character'* and Christ are slightly digitally reprocessed...

The preceding images reveal a direct link between the *Rape of Proserpine* and **'the Painting'**. For further details, see the in-depth comparison in [Appendix 27](#), the conclusions of which are repeated here:

- **Head outlines**: there are striking similarities between the outlines of the heads of the *Rape of Proserpine* and *Christ Carrying the Cross*.
- **Neck crease in Pluto**: in **'the Painting'**, the movement of Christ's head towards the viewer creates a marked crease in the neck, also visible in Pluto. In the *Rape of Proserpine*, Pluto is in a frontal position. Hindered by Proserpine's left arm, he moves his head to the left to free himself, causing the neck to tense up, unlike Christ's. This, in turn, creates an unmistakable bend in the viewer's neck. From an anatomical point of view, Pluto's neck crease does not seem justified.
- **Christ's ear**: the representation of the ear, with a first arc forming the lobe followed by a second ending the ear, is a feature found in most of Leonardo da Vinci's drawings (see [Appendix 23](#)).
- **Proserpine's and Pluto's eyes**: despite the differences in the scene, Proserpine's and Pluto's eyes are identical to those of *'the Character'* and Christ. You could swap them without seeing any difference.
- **Pluto's lighting**: while Pluto is further back, the representation of the painting of light is identical to that of Christ in **'the Painting'**.

### 3. Conclusion

During the Italian Renaissance, it was common practice to borrow characters and insert them into new compositions.

Can the same be said of the *Rape of Proserpine*, where the two figures bear a disturbing resemblance to those in **'the Painting'**?

Our in-depth study has brought to light some intriguing details. In the *Rape of Proserpine*, the bend in Pluto's neck is unjustified. Why would Proserpine have the same eyes and gaze as *'the Character'* in **'the Painting'**? Similarly, how can we explain the fact that the lighting in the painting of Pluto is identical to that of Christ?

These findings lead us to the hypothesis that **'the Painting'**, or an identical source, served as the inspiration for the *Rape of Proserpine*.

## 11. 'Adam and Eve' attributed to Giampietrino

### 1. Presentation of the work

In the painting attributed to Giampietrino, entitled *Adam and Eve* (74.5cm x 58cm), a disturbing parallel can be drawn with his works of *Christ Carrying the Cross*<sup>70</sup> and '*the Painting*'. This comparison is particularly apt between the figure of Adam and Christ.



Figure 55 : *Adam and Eve* (image Artcurial)

We have also taken note of an article in *La Gazette Drouot* (Paris) dated April 2019, which establishes a link between Adam and one of the apostles in Leonardo da Vinci's *The Last Supper*: "*This panel depicting Adam and Eve, attributed to the artist, is inspired for the faces by works by Leonardo, in particular for the man, whose model can be found in The Last Supper, as analysed by Turquin*".

The man in question is the apostle Thaddeus<sup>71</sup>, the second figure from the right of the fresco.



Figure 56 : *Thaddeus - Last Supper*  
Giampietrino or Boltraffio

70 : London, Budapest and Turin versions, similar to '*the Painting*'.

71 : The portrait of Thaddeus shown in the image is the one of the *Last Supper* by Giampietrino / Boltraffio (1515 - 1520 - Royal Academy of Arts in London) recognised as a faithful copy of the original (1494 - 1498) by Leonardo da Vinci.

## 2. Comparison of the portraits of Adam and Christ

This first figure shows the portrait of Adam and, as a mirror image, Christ in *'The Painting'*/Giampietrino. Although the outlines of the faces in *'the Painting'* and Giampietrino overlap (cf. p 89), the portrait of Adam would appear to be closer to *'the Painting'*.

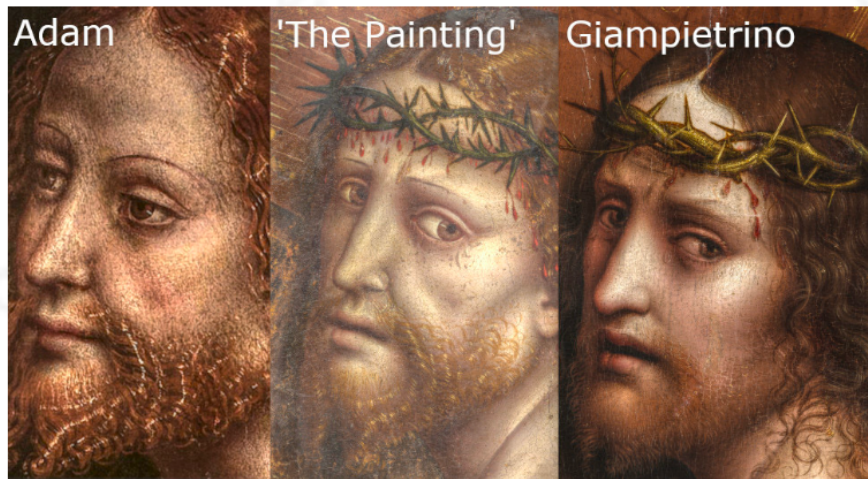


Figure 57 : Adam, *'the Painting'*, Giampietrino Budapest.

Below, the outlines of Adam's head and those of Christ, whose image is shown in a mirror, overlap almost perfectly. This demonstration also applies to Giampietrino.

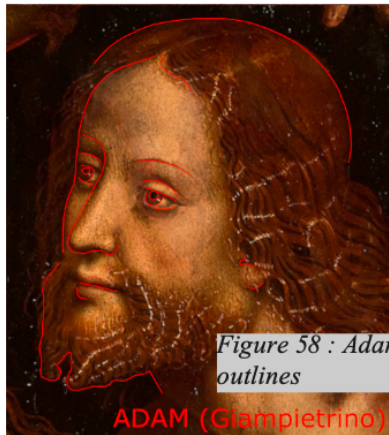


Figure 58 : Adam's outlines

ADAM (Giampietrino)

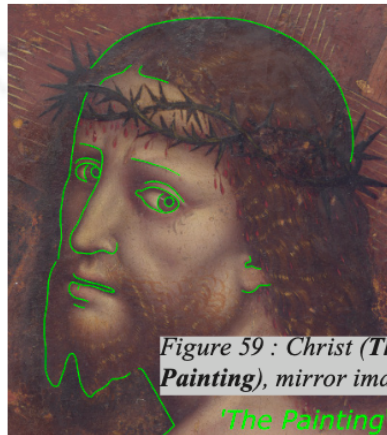


Figure 59 : Christ (*The Painting*), mirror image

*'The Painting'*

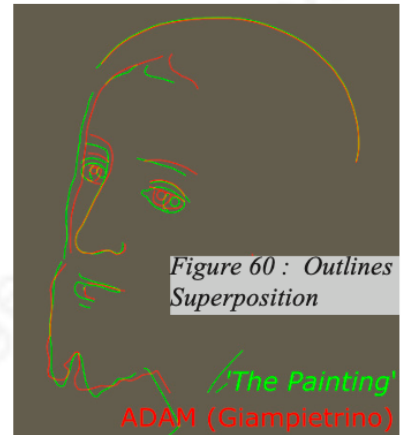


Figure 60 : Outlines Superposition

*'The Painting'*  
ADAM (Giampietrino)

The only notable difference from *'the Painting'* is that Adam's hair is set further back, and the parting is shifted to the right, as in the *Christ Carrying the Cross* by Giampietrino (cf. p 101).

Below, the head of Adam is replaced by the head of Christ<sup>72</sup>.



Figure 61 : Replacing Adam's head with that of Christ

72 : Montage using two images (D65 et LAM 790 - 2020).

### 3. Other similarities

The highlights of the bifid beard are arranged in the same way in Adam and in *'the Painting'*.

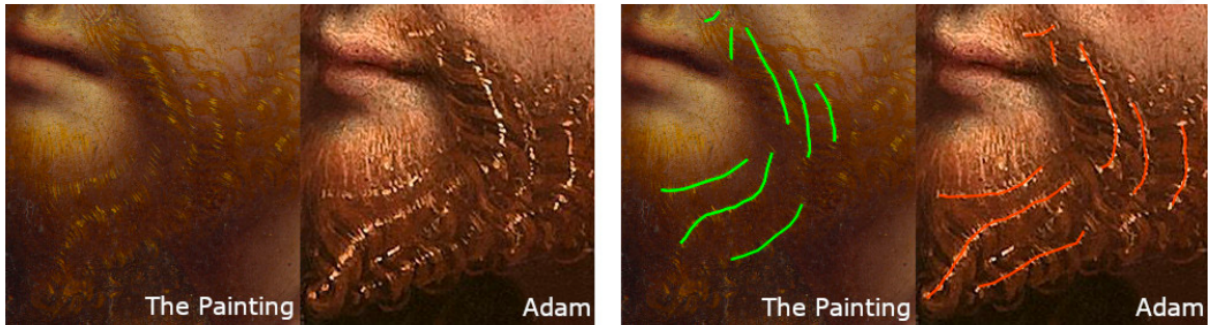


Figure 62 : Beard highlights Adam and Christ (*the Painting*)

In addition, the beard hooks are similar. Giampietrino's representation of the bifid beard is not comparable (right image).



Figure 63 : Hooks of the beard Adam and *'the Painting'* (left and middle images)

Other elements do not appear in Giampietrino's painting: the hair, the nasolabial fold, the filtrum, the shadow under the cheekbone, the eyebrows and the painted lighting.

### 4. Conclusion

The similarities observed (bifid beard, highlights...) would indicate that Giampietrino drew more inspiration from *'the Painting'* for the creation of the character of Adam, than from his own works.

## 12. The 'Altarpiece of San Magno in Legnano' by Giampietrino

'The Character' of '*the Painting*' can be found in another of Giampietrino's representations (c. 1520-1530), the altarpiece in the Chapel of the Immaculate in the Basilica of San Magno in Legnano, near Milan.

"Altarpiece - Created in the 16th century by Giampietrino, a Leonardo painter, composed of a triptych with St. John the Evangelist on the left, St. Joseph on the right and, above, Christ with open arms, surrounded by angels"<sup>73</sup>.



Figure 65 : Upper part of San Magno altarpiece



Figure 64 : San Magno altarpiece (Giampietrino) (Image San Magno basilica)

For the realization of Christ (upper part) and St. John the Evangelist (lower left), Giampietrino would have been largely influenced<sup>74</sup> by Leonardo.

To the left of Christ, the angel with the 'oblique' head resembles the character on the right of '*the Painting*' shown in a mirror image on the right. According to David Alan Brown and Pietro Marani, Christ is inspired by the *Last Supper*<sup>75</sup> in the Royal Museum of Arts in London, which Giampietrino or Boltraffio took over.

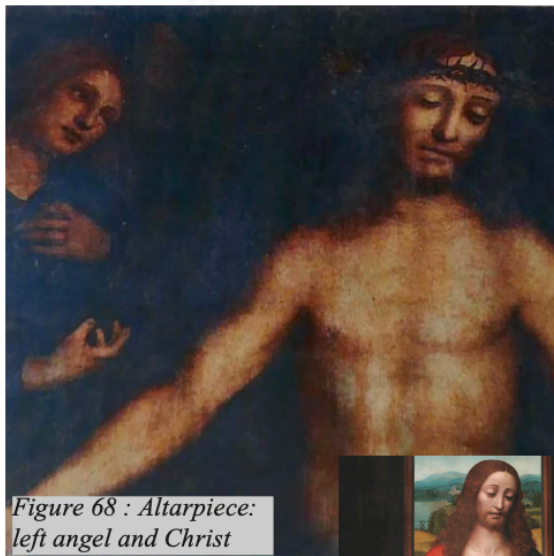


Figure 68 : Altarpiece: left angel and Christ



Figure 67 : Christ, Last Supper (Giampietrino - Boltraffio).



Figure 66 : 'The Painting' (mirror)

73 : Basilica of San Magno in Legnano: <https://www.parrocchiasanmagno.it/>

74 : Cristina Geddo: Giampietrino - "Giovanni Pietro Rizzoli, detto il Gianpietrino: San Giovanni Evangelista (dal Polittico di Legnano), Legnano, Basilica di San Magno (2000)".

75 : Copy of the *Last Supper* by Leonardo.

The angel and *'the Character'* in *'the Painting'* share similar features, particularly the chin, the mouth, the nose, the eyes, including the look and the shape of the eyebrows.

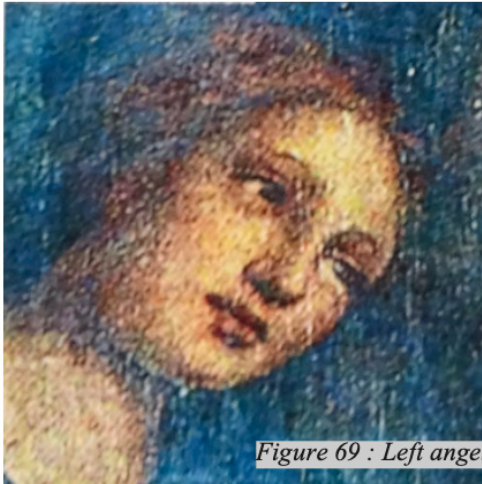


Figure 69 : Left angel (Altarpiece)

Figure 70 : Character *'the Painting'*, mirror image



The position of the angel's hands and fingers is reminiscent of Leonardo's *St John the Baptist*.

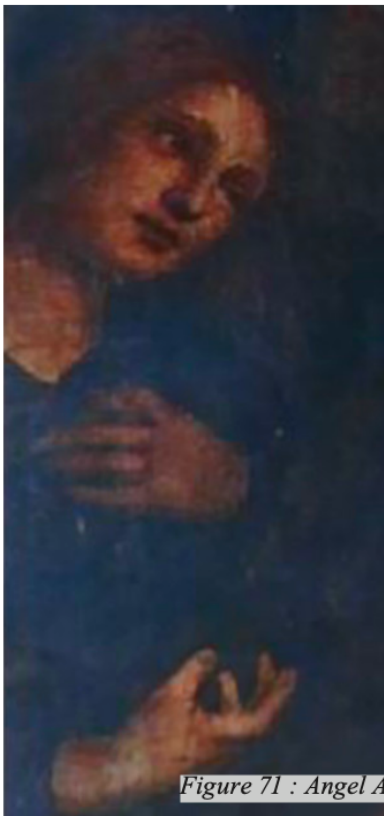


Figure 71 : Angel Altarpiece (hands)



Figure 72 : St John Baptist (Leonardo)

In conclusion, it is interesting to note that in Giampietrino's<sup>76</sup> *Altarpiece of San Magno in Legnano*, whose figures were largely inspired by Leonardo, the angel on the left bears a striking resemblance to *'the Character'* in *'the Painting'*.

76 : Giampietrino was strongly influenced by Leonardo da Vinci, from whom he drew much of his inspiration and made copies.

### 13. 'The Last Supper' by Plautilla Nelli

Plautilla Nelli (1523 - 1588) was a Dominican nun who lived in Florence in the 16th century. A painter at the convent of Santa Catherine in Siena, his interpretation of the *Last Supper*<sup>77</sup> (1568) is unique. She made this work at a time when women artists were rare. His version of Christ's *Last Supper*, restored in 2019, stands out for its very personal interpretation that emphasizes the human and emotional aspect of this biblical scene rather than its historical or liturgical significance.



Figure 73 : Last Supper - Plautilla Nelli

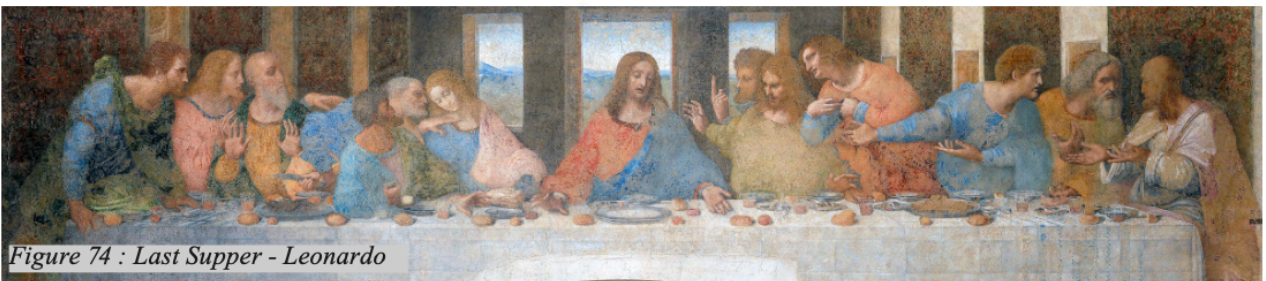


Figure 74 : Last Supper - Leonardo

To the left of Christ, John, an adolescent with a feminine figure, is the youngest of the apostles. He was often called 'the beloved apostle'. Plautilla Nelli may have sought to emphasise the intimacy of their relationship, as suggested by Christ's consoling posture.



Figure 75 : Plautilla Nelli, Last Supper before restoration

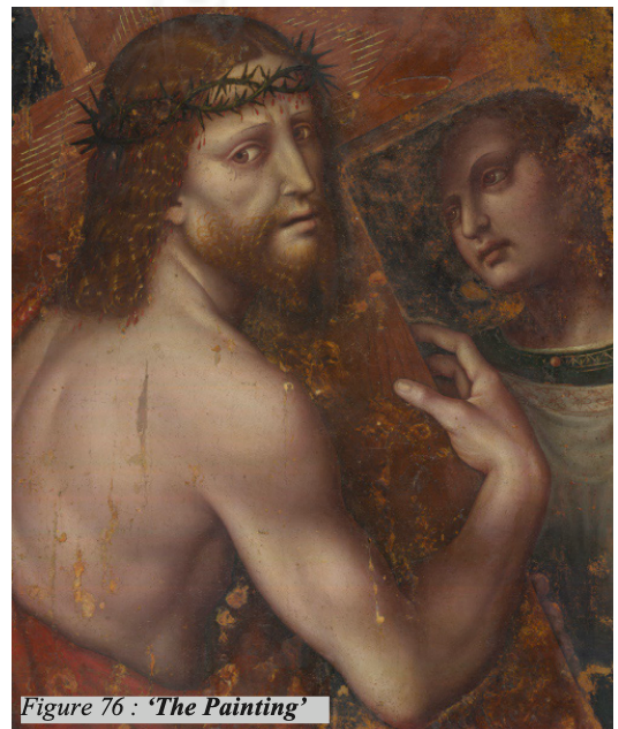


Figure 76 : 'The Painting'

77 : Oil on canvas, 670cm × 195cm, Florence, Basilica Santa Maria Novella, Image Wikicommons.

In Leonardo da Vinci's *the Last Supper* the Apostle John<sup>78</sup> at the right hand of Christ is listening to Peter. His androgynous and even feminine appearance has given rise to much speculation and theorising.

In Plautilla Nelli's *the Last Supper*, John is on the left of Christ. It could be confused with 'the Character' of '*the Painting*'. In the figure on the right below, we've replaced John with 'the Character'.

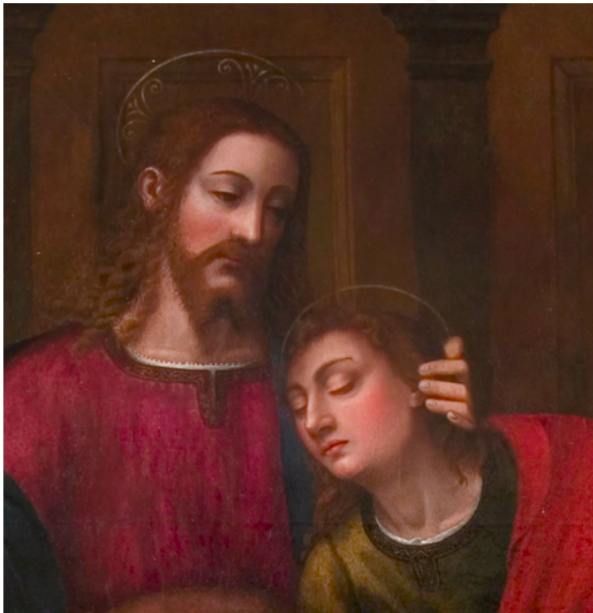


Figure 77 : Christ and Saint-John - Last Sup. P. Nelli

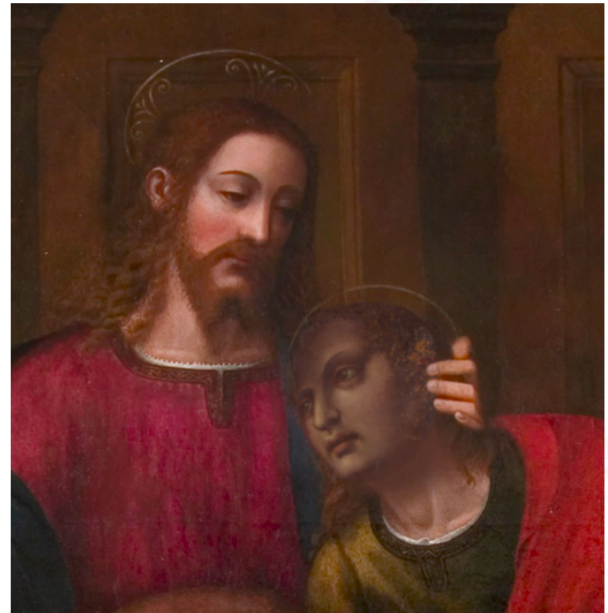


Figure 78 : Replacement of 'John by 'the Character' of 'the Painting' - Last supper, P. Nelli

Another observation leads us to wonder. The rounded collar of the tunic worn by the two young figures is decorated with a pattern of similar triangles. On the top, a white cloth shirt is visible.



Figure 79 : Saint-John frieze - Plautilla Nelli



Figure 80 : Character's frieze - 'The Painting'

It is likely that Plautilla Nelli's *Last Supper* was painted in Florence, probably well after the creation of '*the Painting*'. This chronology raises questions about the striking resemblance between the Apostle John and '*the Character*' depicted in '*the Painting*'.

It is also possible that these similarities are the result of chance or the artistic conventions of the time. There are many representations of the *Last Supper* that predate Leonardo da Vinci's, with the apostle John depicted in a similar way.

78 : This apostle with feminine features is traditionally identified as John.

## 14. 'Ecce Homo' Cassago Brianza 'attributed to' Salaino

### 1. Presentation of the *Ecce Homo*

The Parish of Cassago Brianza (Italy) owns a work 'attributed to' Salaino, an *'Ecce Homo'* (50 x 65cm). A native of Brianza (a region north of Milan), Salaino (Gian Giacomo Caprotti or Salai) was a pupil and companion of Leonardo, who took him in when he was 10 in 1490 (Biography [Appendix 2](#))

An article dated March 2006 by Ileana Tozzi<sup>79</sup> *'La Tavola dell' Ecce Homo {...} primo quarto di 16sec. {...} di Cassago Brianza: un inedito del Giampietrino o del Salaino'* ([Appendix 17](#)) reveals the existence of a parish document dated 1876 ([Appendix 18](#)). It states that the painting, initially 'attributed to' Giampietrino, was later judged by a commission of the Brera Academy in Milan to be by Salaino.

This painting, which also depicts a Passion scene, first attracted our attention because of its crown of thorns and its nimbus, which are similar to *'the Painting'*. In addition, the inscriptions Salajno and Salaj /... on the back of *'the Painting'* suggest a link between the two works. According to the Parish, it was a gift from the Pirovano Visconti Modrone<sup>80</sup> family of unknown date.

The wooden panel is warped and has been restored (date?).

### 2. Two same *Ecce Homo* by Giampietrino

There are two other representations by Giampietrino<sup>81</sup> with the Virgin Mary on the right. Juan Adriansens<sup>82</sup>, who had no knowledge of these three works by Leonardo's pupils or followers, refers to an original by the master, now lost.



Figure 81 : *Ecce Homo* attributed to Salaino



Figure 82 : *Ecce Homo*, Giampietrino - Superti Furga Collection.

Giampietrino

79 : Ileana Tozzi: Italian academic and author of religious articles.

80 : In the mid-seventeenth century, the noble Milanese Modroni family became related to the Pirovanos, who owned property in Cassago (Associazione Storico Culturale Sant' Agostino' - Cassago Brianza).

81 : Private Collection Ferdinando Superti Furga (Pavia ? – Italie).

82 : Juan Adriansens 1981 *'El desaparecido Ecce Homo de Leonardo: solucion a sus enigmas historicos* (Madrid)'.

The dimensions (50.8cm x 64.7cm) of the version on the left are very similar to those of the work 'attributed to' Salaino.

In these two compositions, the style is reminiscent of that of Giampietrino's *Christ Carrying the Cross*, in particular:

- The thick, multi-branched crown of thorns.
- The nimbus or halo of the same design.
- The identical drops of blood, distributed only on the forehead, with a very similar layout.

In the illustration opposite, we compare the lines (contour lines) of Salaino's *Ecce Homo* and Giampietrino's *Ecce Homo* at the same scale. This comparison reveals a notable similarity, suggesting the use of a common preparatory drawing (or cartoon). However, notable differences emerge, particularly in the folds of the drapery, the details of the background and the lower part of the reed. Despite these variations, the painting technique used to represent the light remains identical in both works.



Figure 83 : Contour lines - Salaino and Giampietrino

### 3. Comparing the *Ecce Homo* 'attributed to' Salai with 'the Painting'



Figure 84 : Similarities between 'the Painting' and the *Ecce Homo* by Salaino

Same crown of thorns, a two-branched interlace

The crowns are shown at the same angle. The crown of thorns is slender and two-branched, with a similar arrangement of thorns, some of which are 'identical' (black arrows below).

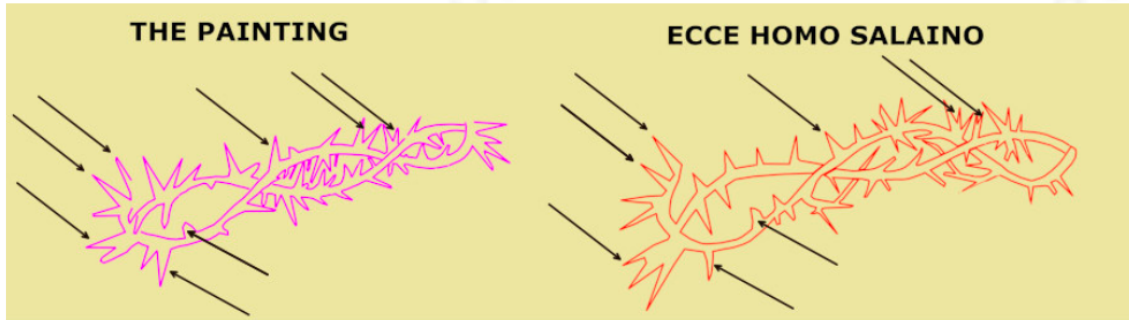


Figure 85 : Comparison of the drawing of thorns, 'the Painting' and the Ecce Homo by Salaino

The crown of thorns on Leonardo da Vinci's *Head of Christ in Venice* can be compared to this (cf. p 17).

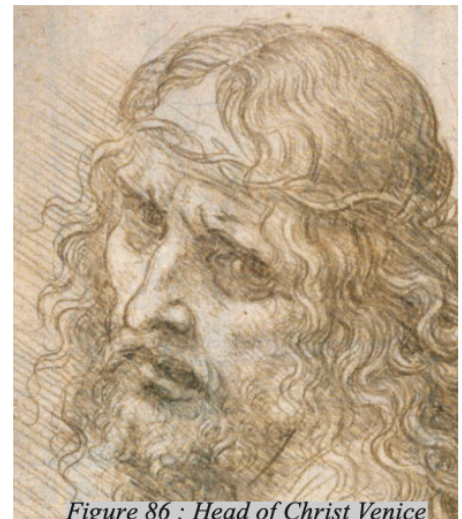


Figure 86 : Head of Christ Venice drawing (Leonardo)

Below:

- Figure on the left: on the top the crown on the *Head of Christ in Venice*, without the thorns, is reduced to its simplest expression of a two-branched interlace, forming a set of three loops. Below, the crowns of 'the Painting' and 'Salaino's *Ecce Homo*.
- Right: same drawings without the thorns. The overlap of one branch with the other is the same (red arrows). No comparison is possible with Giampietrino, whose three-branched wreaths are thicker and tighter.



Figure 87 : Crowns

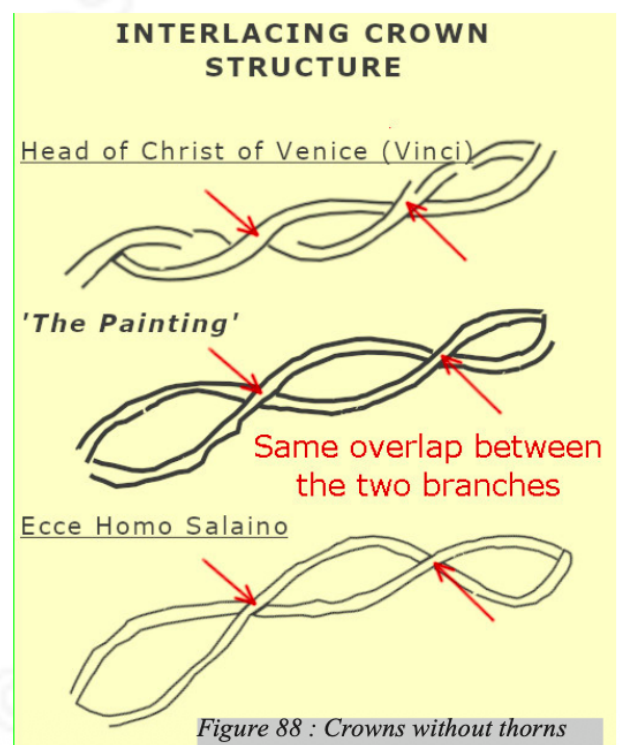


Figure 88 : Crowns without thorns

### The same radiated nimbus or halo

The cruciferous nimbus, identical to that on *'the Painting'*, which was added later ([Appendix-21-1](#)), is symbolised by rays arranged around Christ's head.

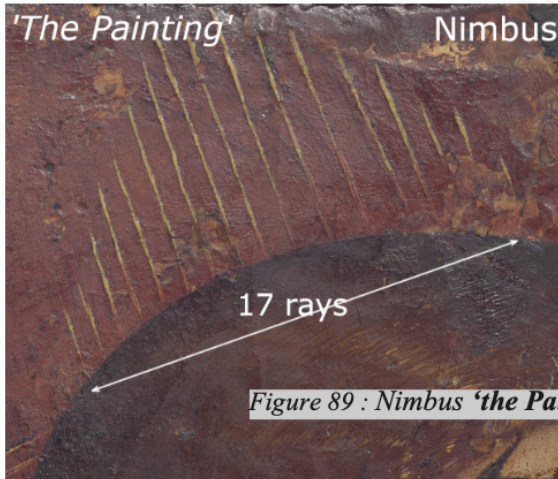


Figure 89 : Nimbus *'the Painting'*

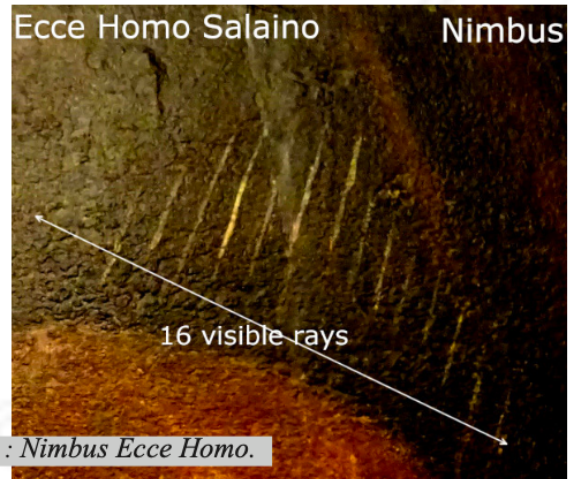


Figure 90 : Nimbus *Ecce Homo*.

### Drops of blood of the same shape

Drops of blood of the same shape are similarly distributed on the forehead and on both sides of the hair.

In *'the Painting'*, they were repainted centuries ago, and more recently in *'Ecce Homo'*.

In Giampietrino, they are of a different shape and only on the forehead, like his depictions of *Christ Carrying the Cross* ([cf. p 107](#)).

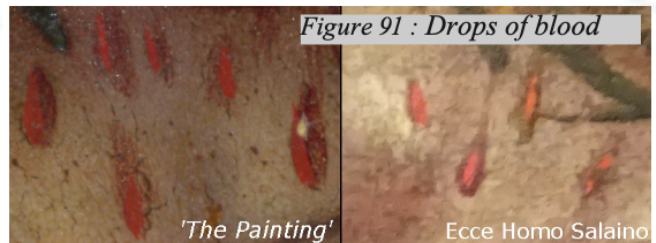


Figure 91 : Drops of blood

### Similar hair (same shape, highlights, curls)

- General shape, as if enclosed in a hairnet.
- The striking features of the reflections of light on either side of the central parting.
- Curls of the same shape.
- The highlights that appear at the bottom on the right-hand side.

## 4. Conclusion

A brief comparison of the *Ecce Homo*<sup>83</sup> 'attributed to' Salaino with the versions by Giampietrino showed almost identical compositions with overlapping tracings of probably of same dimensions. However, some of Giampietrino's details are in the style of his *Christ Carrying the Cross*, which supports the judgement of the Brera Academy.

As for the comparison between the *Ecce Homo* 'attributed to' Salaino and *'the Painting'*, the similarities between the two works (crown of thorns, nimbus, drops of blood) raise questions. In addition, the back of *'the Painting'* bears the inscriptions *'Salaino'* and *'Salaj / ...'* ([cf. p 50](#)). What's more, the crown of thorns in both works is similar to that in Leonardo's *'Drawing of Venice'*.

83 : This *Ecce Homo* does not appear in the list of paintings drawn up in 1525 after Salai's death. (Article by Bertrand Jestaz 'François 1er, Salai et les tableaux de François Léonard de Vinci', *Revue de l'Art* 1999 / 126 / pp 68-72).

## 15. 'Portrait of a Young Man', Leonardo da Vinci collection (Uffizi Gallery Florence)

In a drawing of the *Portrait of a Young Man (Busto di Giovane con Serto Folliaceo - W20.7cm x H26.2cm)* of the Leonardo da Vinci collection (566E)<sup>84,85</sup> in the Uffizi Gallery in Florence, the central frieze of the garment is identical to that of the green band on the tunic of *the Character* in '*the Painting*' (white arrows).

These portraits of young teenagers with effeminate faces bear a certain resemblance to each other.



Figure 92 : Portrait of a Young Man - Leonardo da Vinci or follower (?) (Florence GDSU)

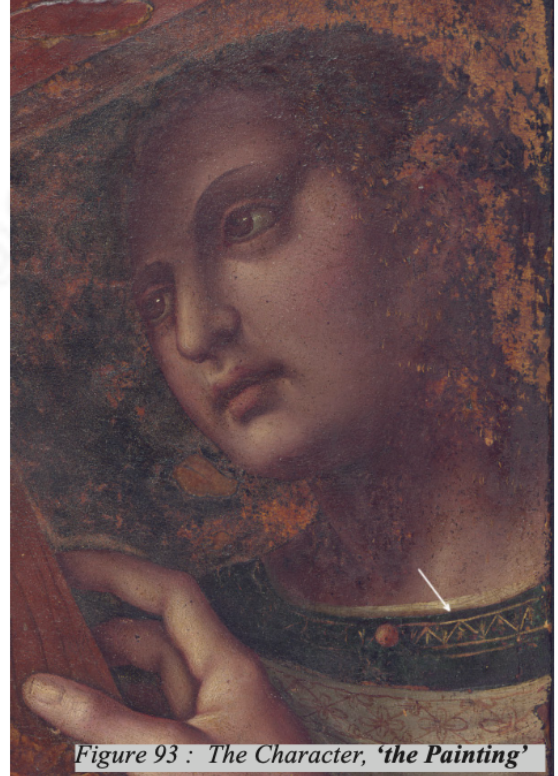


Figure 93 : The Character, 'the Painting'

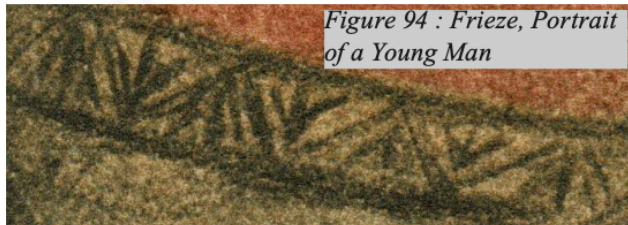


Figure 94 : Frieze, Portrait of a Young Man



Figure 95 : Frieze, 'the Painting'

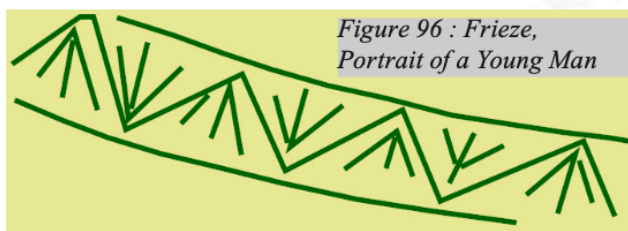


Figure 96 : Frieze, Portrait of a Young Man



Figure 97 : Frieze, 'the Painting'

The similarity of the friezes suggests a link between the drawing of the *Portrait of a Young Man* in the Uffizi Gallery in Florence and '*the Painting*'. In the latter, the button on the frieze has been repainted and enlarged on the left side (cf. p 155).

84 : This drawing from the Uffizi Gallery in Florence is in the name of Leonardo da Vinci and marked 'follower (?)'. Originally attributed to Leonardo da Vinci, it was long considered to be the autograph of Boltraffio or Sodoma. Prior to its reclassification, it was dated a little after 1500, but without certainty by Carmen Bambach (Leonardo da Vinci Master Draftman, p183).

85 : <https://euploos.uffizi.it/inventario-euploos.php?aut=Leonardo+da+Vinci#opimages-75139ng8-1>

## 16. Summary of iconography



### Head of Christ drawing of Venice (Leonardo)

According to historians (C. Pedretti, PC. Marani, Carmen Bambach...) this drawing is a study for a *Christ Carrying the Cross* by Leonardo. It is also a source of inspiration for Giampietrino's versions (NG London, PC. Marani...) and Titian or Giorgione, The Sodoma, and *'the Painting'*. (cf. p 89).



### Giampietrino's Christ Carrying the Cross (Milanese - circa 1520)

- Three identical representations of *'the Painting'* (*'London'*, *'Budapest'* and *'Turin'*).
- Recognised source: Leonardo's Venice Head of Christ drawing.
- Could come from the same cartoon as *'the Painting'* (cf. p 89).
- Existence of two larger versions of 20% (*'Vienna'* and *'Milan'*)



### Andrea Solario's Christ Carrying the Cross (Milanese - circa 1510)

- 20% larger than *'the Painting'* and the three Giampietrino same versions.
- Destroyed in Germany during the Second World War.
- Like *'the Painting'* and Giampietrino despite slight differences (head of Christ).



### Christ Carrying the Cross (Venitian painters - 1500/1510)

- Bellini's followers, Giorgione or Titian.
- Generally accepted to be inspired by Leonardo da Vinci's *'Drawing of Venice'*.
- No nimbus.



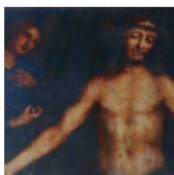
### The Rape of Proserpine (Giampietrino Workshop)

In the case of Pluto's abduction of Proserpine, our analyses have shown that not only does *'Proserpine'* come from the same source as *'the Character'* in *'the Painting'*, or even directly from the latter, but so does *'Pluto'*.



### Adam and Eve (Attributed to Giampietrino)

- The portrait of Adam appears to be largely inspired by Giampietrino's *Christ Carrying the Cross* but is closer to *'the Painting'*.
- According to a comment by an expert, the figure of Adam could be inspired by the Apostle Thaddeus in Leonardo da Vinci's the *Last Supper*.



### San Magno in Legnano Altarpiece (Giampietrino)

- The angel on the right is reminiscent of *'the Character'* in *'the Painting'*.
- Christ and St. John the Evangelist (not shown here) are said to have been inspired by Leonardo da Vinci.



### Last Supper (Plautilla Nelli - 1568)

- St John, the apostle on Christ's left, is similar to the character on the right of *'the Painting'*.
- The pattern of St John's tunic is like the Character's one in *'the Painting'*.



### Ecce Homo (Attributed to Salaino)

- The names *'Salaino'* and *'Salaj / ...'* are mentioned on the back of *'the Painting'*.
- Two other similar *Ecce Homo* by Giampietrino (superposition of the outlines).
- Crown of thorns and nimbus comparable to *'the Painting'* (down to the detail of certain thorns). The two crowns are like the one in Leonardo da Vinci's *'Drawing of Venice'*.
- In *'the Painting'* the nimbus was added.