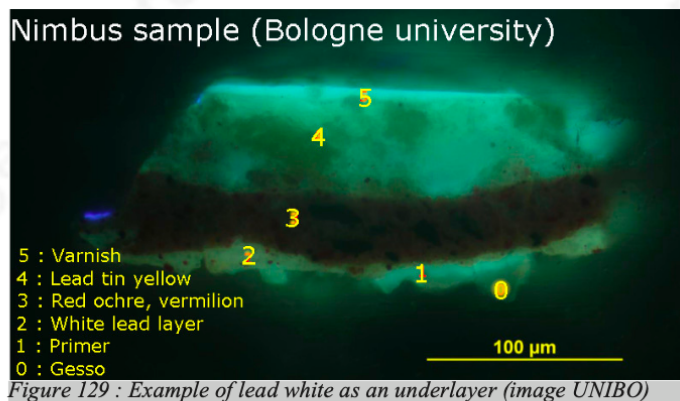


24. Lead white as under layer

Above the layer of gesso (layer 0) and the layer of impression or imprimatura (layer 1), tests carried out by analysis laboratories have shown the presence of white lead in certain areas of *'the Painting'*:

In the sample of the nimbus¹⁰⁸ of the University of Bologna (below), there is a layer of white lead (layer 2) below the brown of the cross (layer 3).



This layer of lead white is generally intended to act on the light coming from the background of *'the Painting'*. It is possible that this layer was not applied uniformly, but according to the effects the artist wanted to achieve.

Lead white was found in the following areas:

- In all¹⁰⁹ the points examined by X-ray fluorescence by the University of Bologna (black background, cross, hair, Christ's robe, etc.) (see [Appendix 26](#)).
- In samples of the nimbus and incarnate in the shadow¹¹⁰ of the University of Bologna.
- In samples N°4, 5 and 7 from Professor Seracini, (lead white layer: nimbus and cross, green headband of *'the Character's'* tunic, black background).



Figure 130 : Areas containing lead white underlay

Above the printing layer or imprimatura, an underlayer of lead white is present in almost all the points analysed, apart from the parts that already have a lead white base (flesh tones and *'the Character's'* tunic).

108 : The nimbus was not originally present.

109 : Apart from the skin tones and the lead white tunic of *'the Character'*.

110 : A layer of lead white combined with ochre and vermillion lies on top of the organic or primer layer.