

A profile view of a woman's face, likely Lucrezia Crivelli, from Leonardo da Vinci's painting. The image is dark and semi-transparent, serving as a background for the text.

Leonardo Da Vinci

“Lucrezia Crivelli”

Quotation € 150.700.000,00



ÉTUDE D'ART - ANTIQUITÉ

PROFILE OF A YOUNG LADY "LUCREZIA CRIVELLI"

PUBLICATIONS

"FRA RINASCIMENTO MANIERISMO E REALTA'" – Giunti Barbera 1984 pp. 17-34
LEONARDO "LA PITTURA DIGITALE" – A.C.T.A. 1988.
SPEYER SCHOW CATALOG 1995
ACHADEMIA LEONARDO VINCI VOLUME X - -Giunti 1997
LEONARDO "IL RITRATTO" – Giunti 1998
LEONARDO "ARTE E SCIENZA" - Giunti 2000
LEONARDO "FIGURE-PROFIL" Vol. III – Johnson Reprint Corporation New York

LETTERS PROF. PEDRETTI 12.10.2003 , 3.5.2013

EXPERTS RELATIONS

PININ BARCILLON BRAMBILLA – Chemical Analysis Cards
MARTINO OBERTO – Scientific Report – 5.nov. 1988
MARTINO OBERTO – Radiografic Report -
MARTINO OBERTO – Report on the State of Conservation
LTMI – Lumiere Tecnology Multispectral Institute – Geneve - Reflectografie UV Infra
Ruges 900 1000 – nanometres – Emissiographie – Lumiere Rasante
PININ BARCILLON BRAMBILLA - Infrared and ultraviolet photographs used for
publications

**SUMMER VERBAL - Jurisdiction with the Procuratorate of Milan Of Prof. Ugo
Ferrero of January 19.01.1952, with the Attribution Report of
the Prof. Adolfo Venturi 19.05.1933**

PROFESSIONAL DOCUMENTARY LETTERS CARLO PEDRETTI

Attested next "Consolato Generale d'Italia Los Angeles 1986
Catalog Card for Speyer Show
Number seven Letters
Attribution Letter and Work Value – 20 may 2010
Attribution Letter and Work Value – 30 march 2014

Historical premise and biography of “Lucrezia Crivelli”

- In 1495 Ludovico Sforza (known as Il Moro), Grand Duke of Milan, commissioned Leonardo to paint the “The Last Supper” and the portrait of *Lucrezia Crivelli*, who had succeeded as lover *Cecilia Gallerani*, whose portrait, known as “Lady with an Ermine,” was painted by Leonardo around 1489-90, immediately after “Il Moro” had been awarded the high honor of the “Order of the Ermine” by the King of Naples. In her portrait, Gallerani holds an ermine in her lap (Leonardo often used such symbolism in his works). In Greek the word ermine is “gale” and evokes Cecilia’s surname, Gallerini.

Around 1495 Cecilia married Count Bergamini and Lucrezia became Il Moro's new favourite, hence the commission to Leonardo for her portrait, with the insertion of the symbol of the "sieve" (from which bran does not fall because it holds together, unlike flour that tends to fall apart).

A preparatory drawing of the sieve is found in his famous sketchbook preserved in Paris and the motto reads: "I do not fall because I remain united," a concept on the theme of union. - In the Lombardy region the sieve is called "crivello," and Lucrezia's surname is Crivelli.

On 12 July 1497, six months after the death of his wife Beatrice (who died in childbirth on January 2), when "The Last Supper" had just been finished, Ludovico Sforza's life was devastated and "Il Moro" arranged to make over property on Lake Como and Lake Maggiore to his concubine Lucrezia Crivelli. He was influenced by superstition. He saw in the cruel death of his wife the realization of a sad omen expressed by the concept of "sad union" that Leonardo depicted in the symbol in the upper left of the portrait - whose preparatory drawing, MS H, is found in the same sketchbook preserved in Paris in which Leonardo had sketched the sieve - with the motto: "thus the sad union separates." The sketch represents a reverse graft, branch to branch, which will not take and is therefore destined to come apart, an allusion to the separation of Crivelli and Sforza.

In 1497 Leonardo replaced the previous symbols of the "sieve" (whose representation can be found in the frescoes of the main hall of Crivelli's Palace) with this one.

At the end of 1497, Lucrezia moved to the properties on Lake Como given her by "Il Moro", taking her portrait with her. As *Guido Lopez* wrote in his work "*Leonardo in the Milan of Ludovico Il Moro*":

"It was a kind of property transferral from the deceased wife to the lover," left for bereavement and penance, the whole reversible to her son, born on May 14 of that year, Giovanni Paolo, forefather of the Marquis of Caravaggio.

All in all, a clear and honest way to behave.

And this is how the "sad union" separated.

The painting later remained with Lucrezia Crivelli's heirs until 1927, when it was moved to Switzerland.

The current owner purchased it in 1978, and has kept it in Switzerland.

Leonardo Da Vinci

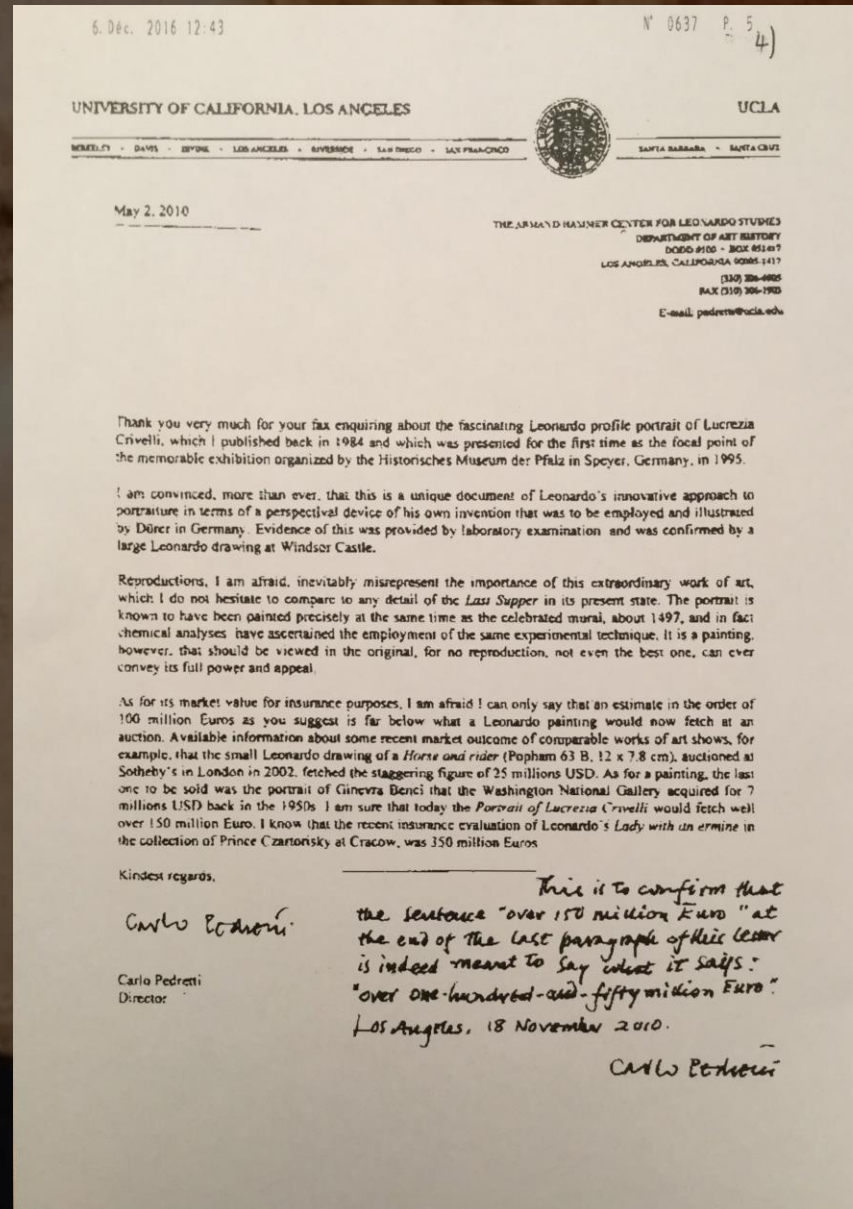
“Lucrezia Crivelli”

Circa 1495
55cm x 35 cm (without frame)

*“Lucrezia Crivelli” at the Leonardo Da Vinci exhibition at the
Speyer Museum in Germany.*



DOCUMENTATION



Carlo Pedretti (6 January 1928 – 5 January 2018)

In his lifetime, he was considered one of the world's leading experts on the life and works of Leonardo da Vinci. He was a professor of art history and Armand Hammer Chair in Leonardo Studies at the University of California, Los Angeles from 1960 until his retirement in 1993.

[https://en.wikipedia.org/wiki/Carlo Pedretti](https://en.wikipedia.org/wiki/Carlo_Pedretti)



20 April 2004

THE ARMAND HAMMER CENTER FOR LEONARDO STUDIES
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 405 HILGARD AVENUE
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er

I was very pleased to meet you during my recent visit to Zürich, but saddened by the news of the passing of [redacted]. I understand that shortly before he died he arranged for you to take over the matters concerning the painting, *Portrait of a Young Lady*, which I first published in 1984 to acknowledge its attribution to Leonardo da Vinci first made by Adolfo Venturi in the 1930s.

By now, you must be well acquainted with the vast documentation pertaining to the history of this fascinating painting, including its recent critical fortune, brought about by scholarly publications, as the focal point of such a memorable Leonardo exhibition organized by the Historisches Museum der Pfalz in Speyer, Germany, in 1995. All this has made it very clear that style and technique are the same as in Leonardo's *Last Supper*, and in fact this is confirmed by the laboratory report by Dr. Pinin Barcilon Brambilla, the restorer of the mural in Milan. This conclusion has also made it possible the identification, first voiced by Dr. Pier Paolo Mendogni in 1995, with Leonardo's lost portrait of Lucrezia Crivelli, painted soon after the *Last Supper*.

In addition to historical, stylistic and scientific evidence, there is now confirmation of a long-suspected technical aspect that points again to Leonardo. I am referring to the "graticolatura" procedure described by Leonardo – and applied by him in the large profile at Windsor, no. 12808 – with which a portrait can be made with the utmost accuracy, as in photography, with a perspectival device later illustrated by Dürer. This is shown by the attached statement by Dr. Martino Obero, head of a renowned restoration laboratory in Genoa, Italy.

With kindest regards,

Yours sincerely,

Carlo Pedretti

Carlo Pedretti
 Director
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CARLO FEDRETTI
ARMAND HAMMER PROFESSOR
OF LEONARDO STUDIES

LOS ANGELES, CALIFORNIA 90024

10 October 1987

TO WHOM IT MAY CONCERN

In my paper "L'altro Leonardo" in the volume Fra Rinascimento Manierismo e Realtà (Florence, 1984), reference is made to a painting in a Swiss collection reproduced from a photograph taken under infra-red light by Dr Pinin Bercilon Brambilla. The painting is discussed in my paper as being reduced to nearly a ghost of a Leonardo original work comparable to one of the figures of Apostles in Leonardo's Last Supper. By this statement I meant in fact to stress the importance of the work itself in that the image revealed by the infrared light - like a ghost - is eloquent proof of what is hidden and what can be expected of a skilful restoration. By carefully removing all the disfiguring overpaint, the original surface would be exposed to fully reveal the beauty and firmness of the original composition. Both the X-Ray and Infrared photographs prove that the extent of the original pigment is remarkable, so that the ghostly effect may well be eliminated by the restorer.

carlo fedretti

This is to testify that this is
an exact photocopy of the original
document.

carlo fedretti

30 October 2005

Publications & Literature

This dossier comprises of only a small sample of the publications and literature available on Leonardo's "Lucrecia Crivelli". (A zip file is attached with all pertaining documents.)

Leonardo
da Vinci



CATALOGO DELLA MOSTRA DI SPEYER 1995
(n. pagine 221)

Ritenuta la più importante esposizione di Leonardo con **250** opere esposte.

Dossier **Catalogo**

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Pag. 5		Copyright
Pag. 6	Pag. 25	Riproduzione del dipinto sul catalogo
Pag. 7	Pag. 24	Scheda del dipinto per il catalogo
Pag. 8		Traduzione in inglese della scheda
Pag. 9-10		Esposizione del dipinto a Speyer

THE 1995 "SPEYER" EXHIBITION CATALOGUE
(221 pages)

Considered as the most important of Leonardo's exhibitions with **250** works exhibited.

Dossier **Catalogue**

Page 3		Catalogue cover
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ACHADEMIA
LEONARDI
VINCI

*Journal of Leonardo Studies
& Bibliography of Vinciana*

Edited by

CARLO PEDRETTI



THE ARMAND HAMMER CENTER FOR LEONARDO STUDIES AT UCLA

Volume X, 1997

GIUNTI

Leonardo da Vinci zugeschrieben
Profil einer jungen Frau (Lucrezia Crivelli)

um 1495–97
55 x 35 cm
Öl auf Papier aufgelegt auf Holz
Schweiz Privatsammlung

Vor der ersten Veröffentlichung im Jahre 1984 wurde dieses Gemälde bereits 1983 durch Pinin Barillon Brambilla untersucht, der Restauratorin von Leonardos »Abendmahl«. Der durch sie ausgestellte Laborbericht zeigt, daß die Pigmente identisch sind mit denjenigen, die bei dem Mailänder Wandgemälde verwendet wurden. Der größte Teil der Übermalung aus dem 19. Jahrhundert war bereits durch Martino Oberto entfernt worden, den Restaurator von Raffaels und Piero della Francescas Gemälden in Urbino. Adolfo Venturi hat 1933 als erster in dem Gemälde einen Leonardo erkannt, trotz des beschädigten Zustandes und der späteren Übermalung.

Wie Pedretti 1984 in seiner Publikation zeigte, wurde das Profil direkt mittels der »Graticola«-Technik von dem Modell abgezeichnet, die Leonardo auch in einem vergleichbaren Profil in Windsor verwendete (RL 12808). Es handelt sich dabei um die »Prospektographie«-Technik, welche Leonardo in seiner Abhandlung über das Malen und Luca Pacioli in seiner »Divina Proportione« 1509 (siehe Seite 212) beschreiben, die durch Dürer schließlich als das Verfahren kodifiziert wurde, das die Fotografie antizipiert. Die »Graticolatura«-Technik fand bei dem vorliegenden Profil Verwendung, wie durch eine Röntgenaufnahme bestätigt wird, welche die Bleistiftspuren der zugrundeliegenden Quadrate nachwies. Dies erklärt auch die Verwendung von Papier, auf die Leonardo selbst als Malform verweist. Möglicherweise war geplant, auch die Windsor-Zeichnung mit ihrem großen Format (36,4 x 20,9 cm) für ein solches Porträt zu übermalen.

Wie bei der Windsor-Zeichnung ist der Stil Leonardos auch bei diesen Bildern schwer zu erkennen. Die Subtilität, mit der Form und Farbe gehandhabt werden, deutet jedoch auf seine Handschrift hin. Das Rätsel aufgebende Objekt oben links wurde mit der Skizze eines Emblems in Leonardos Ms. H, fol. 99v, um 1494, in Zusammenhang gebracht, welches den Gedanken illustriert, daß eine Verbindung, die nicht durch eine Wesensverwandtschaft geprägt ist, keinen Bestand haben kann. Vergleichbare Profile in Leonardos Zeichnungen aus den 1490er Jahren fanden sich in Windsor, in der Biblioteca Ambrosiana, Mailand, und im Codex Atlanticus. Es kann die Theorie aufgestellt werden, daß dieses Profil das einzige Zeugnis eines Portraits von Lucrezia Crivelli ist, der Geliebten von Ludovico Sforza, von dem bekannt ist, daß es von Leonardo nach Abschluß des »Abendmahls« (siehe Seite 55) angefertigt wurde. Besonders bemerkenswert ist in diesem Zusammenhang, daß das Profil der Frau ebenso überdimensioniert ist wie die Profile der Apostel in dem Wandgemälde. Sabba da Castiglione, ein zeitgenössischer Augenzeuge, gibt einen frühen Bericht über Leonardos Arbeitsverfahren bei der Erstellung des »Abendmahls«; er spricht von einem vergleichbaren mechanischen Gerät zur Anfertigung großer Figuren aus dem Umriss des durch eine Laterne projizierten Schattens des Modells.

The Speyer Lady*

NATHALIE GUTTMANN

THE FOCAL point of the Leonardo exhibition held at the Historisches Museum der Pfalz in Speyer, Germany, from June 10 to November 19, 1995 (see *ALV Journal*, IX [1996], 224), was a small painting representing the profile of a young lady (oil on paper laid down on wood, 55 x 35 cm) from a Swiss private collection and never before shown in public. It is either unfinished or somewhat damaged, or both. Prior to its first publication by Carlo Pedretti in 1984,¹ this painting was examined, in 1983, by Pinin Barillon Brambilla, the restorer of the *Last Supper*. Her laboratory report speaks of a Flemish technique and shows that some of the pigments are the same as in the Milanese mural. Only part of the later repainting had been previously removed by Martino Oberto. Adolfo Venturi's surprisingly assertive attribution to Leonardo is shown by a certificate of May 19, 1933, known to me only through a transcript in a legal document.²

¹ I should like to thank Professor Carlo Pedretti for his kind support and generous assistance in the preparation of this paper.
² Carlo Pedretti, 'L'altro Leonardo', in *Due Rinascimento maniaco e nobile. Scritti di Storia dell'arte in memoria di Anna Maria Bizio*, edited by Pietro C. Marani, Florence, 1984, pp. 17–25, in particular pp. 23–25 and figs 8–10. After the 1984 publication, the painting was only mentioned by Pietro C. Marani in the Giunti monograph *Leonardo. La Pittura*, Florence, 1985, p. 223, as a possible preliminary version of the Ambrosiana profile of a girl with a net of pearls, a famous painting of similar size (51 x 34 cm) formerly attributed to Leonardo and now to a Leonardo pupil. A comparable profile in comparable condition is in the Czartoryski Collection at Cracow where it is attributed to the Lombard School and where the *Lady with the Ermine* is found. Attilio Schiaparelli, *Leonardo ritrattista*, Milan, 1921, pp. 83–89, fig. 20, identifies it as the portrait of Anna Sforza, daughter of Galeazzo Maria and Beata di Savoia and married to Alfonso d'Este, the future duke of Ferrara, in 1491. Carlo Pedretti kindly informs me that a sonnet by Bernardo Bellincioni, *Rime* (1493), f. c. vi r, entitled 'S[onetto] in laude di Madonna Biancha sorella del S. Duca di Milano quando era per andare a Marino in Ungheria', begins with the line: 'Biancha di perle e bella più che 'l sole'.

³ Venturi starts out by stating that the profile is typical of Lombard painting at a time when it began to be affected by Leonardo. It then goes on describing poetically the Lombard features of the portrait and sister to conclude all too suddenly that, in spite of damages, 'this portrait by Leonardo is attractive as the figures

The profile was apparently drawn direct from the model by means of the 'graticola' technique that Leonardo adopted in a comparable profile at Windsor, RL 12808. This is the 'prospectography' technique that Leonardo describes in his *Book on Painting* elaborating the principle of Leon Battista Alberti's 'velo', i.e. the intersecting plane of the visual pyramid; this is also described by Luca Pacioli in his *Divina proportione* (1498) and is finally codified by Albrecht Dürer in 1525 as a procedure that anticipates photography.³

The presence of the 'graticolatura' in this portrait can only be ascertained by spectography, which would reveal possible traces of the squaring underneath. This would also explain the use of paper, to which Leonardo himself refers as he describes a particular painting technique (*Book on Painting*, § 13, McM 557), and in fact the Windsor drawing too, being of a large size (36.4 x 20.9 cm) might have been intended to be painted over for one such portrait.

As in the Windsor drawing, the hairdo in the painting is only sketched out, thus exposing the anatomically accurate contour line of the skull. The Brambilla report also mentions the presence of touches of gold in the hair as possible traces of a net or some other kind of decoration. This would be in keeping with the fashion of the time as shown in paintings and drawings, and even in prints.



'Damigella Trivulzio'. After Fra Filippo de Bergamasco.
De danti adolentique mulieribus (1497).

of the *Last Supper* – questo ritratto di Leonardo attese come le immagini del "Cenacolo". One is left with the impression that the original certificate had 'Lombardo' instead of 'Leonardo', the two words being made up by the same number of letters. Had Venturi believed to have discovered a real Leonardo in the early 1930s, he would certainly have published it in his journal *L'Arte*.

⁴ Leonardo, *Book on Painting*, 90 (McM 118), from Paris MS. A, f. 104 r (24 r), c. 1492 (Richter, § 23). Luca Pacioli, *Divina proportione* ..., edited by Constantin Winterberger, Vienna, 1905, p.

In the painting, as in the drawing, it is difficult to perceive Leonardo's style, but the subtleties in the handling of form and color bespeak of his personal touch. The puzzling object shown at top left has been tentatively related to the sketch of an emblem in Leonardo's Paris MS. H, f. 99 v, c. 1494, illustrating the idea of the uncongenial union that does not last. It may be a coincidence, but the theme of the 'union' is underlying Leonardo's concept for an emblem of the 'crivello', the sieve, in Paris MS. H, f. 130 v, c. 1494, the motto 'non cado per essere unito' (I do not fall because I am united) being a reference to the bran that does not fall because united, while the flour passes through.

Comparable profiles in Leonardo's drawings of the 1490s are found at Windsor, in the Ambrosiana and in the Codex Atlanticus.⁴ The theory has been put forth that this profile is all that is left of the lost portrait of Lucrezia Crivelli, mistress of Ludovico Sforza, known to have been made by Leonardo soon after the *Last Supper*.⁵ Notable is in fact, in this connection, that the profile of the lady is just as oversized as the profiles of the apostles in the mural. An early account of Leonardo's procedures in painting the *Last Supper*, that of an eyewitness, Sabba da Castiglione, speaks of a comparable mechanical device to make large figures out of the outline of the model's shadow projected by a Lantern.⁶

Martin Kemp inspected the painting in 1989 and found that 'the quality of the original drawing is now very difficult to discern in the light of the abrasions, later over-painting etc.'. 'It is an extremely interesting and in some ways an impressive painting', he wrote to Carlo Pedretti on April 10, 1990.

⁴14. Cf. Carlo Pedretti, in *ALV Journal*, IX [1996], 90 and note 22. See also his previous paper 'Il tema del profilo, o quasi', in *I Leonardo di Milano. Poetica e collezionismo*, edited by Maria Teresa Fiorio and Pietro C. Marani, Milan, 1991, pp. 14-24.
⁵See in particular Windsor, RL 12474 and 12506, Ambrosiana, F. 274 inf. no. 24 (Carlo Pedretti, *Studi Vinciani*, Genova, 1917, pl. XXX), CA, f. 239 v-a, nearly obliterated in restoration (cf. Carlo Pedretti, in *Rivista d'Arte*, no. 25, 1974, fig. 6). Compare also the profile in Paris MS. A, f. 2 v (Richard, pl. XVII, no. 1).

⁶For the documentation pertaining to Leonardo's portrait of Lucrezia Crivelli and its possible identification with the so-called *Belle Femmine* in the Louvre, see Gustavo Uzielli, *Ritratto intimo di Leonardo da Vinci*, Serie I, edizione II, Turin, 1896, pp. 117-8 and 101-12. For its alternative identification with the 'Speryer Lady', see Pier Paolo Morenaghi, 'Il Leonardo ritrovato', in *Gazzetta di Pavia*, 4 August 1991, p. 1.

⁷Sabba da Castiglione, *Ritratti senza ammazzamenti ...* Venice, 1460 (first ed., 1529), f. 17 v: 'Leonardo primo inventore delle figure grandi tolte dalle ombre delle lucerne'. Cf. Pedretti, 'Il tema del profilo, o quasi', cit. in note 3 above, p. 17.

A Chronicle of Events 1996 & 1997

SINCE ITS first volume, the *ALV Journal* has tried to record every event of Leonardo interest that has taken place in every part of the world. But as in bibliography, omissions are inevitable, hence the need for periodical supplements. In the case of the present report, no effort has been spared to make it as complete as is humanly possible, particularly because it is the last of an eventful decade that ends with the end of this journal. The full assistance in this matter is kindly provided by the Leonardo da Vinci Society in London, the Raccolta Vinciana in Milan, the Biblioteca Leonardiana in Vinci, the 'Museo Ideale Leonardo Da Vinci' in Vinci, our Paris correspondent Mr. Jacques Franck, and many other friends and colleagues, it gratefully acknowledged.

[C.P.]



'Vincino filio tempore' in the edition of the Venetian printer Francesco Marcolini da Pavia. From *Biblioteca di Vincino* (Venice, 1116).

1996

January 17. The London *Daily Telegraph* publishes the news that the London cartoon of the *Virgin*

ARTICOLI E GIORNALI SULLA MOSTRA A SPEYER

Gli articoli sono stati circa 120 e tutti con particolare interesse e sottolineatura per il ritratto della "Crivelli" e quasi tutti con la riproduzione fotografica.

Per ragioni di convenienza in questo dossier ne vengono presentati solo alcuni.

E' doveroso precisare che il Dipinto è stato al centro dell'attenzione dell'Esposizione (920.000 visitatori) e per questo grande interesse, la Mostra è stata prolungata di due mesi.

NEWSPAPER ARTICLES REGARDING THE "SPEYER EXHIBITION"

Around 120 articles were written, all of them showing particular interest and emphasis regarding the portrait of "Crivelli" and they almost all possess their own photographic reproduction.

For the sake of convenience only some of them are presented in this dossier.

It is important to point out that the painting was at the centre of attention during the Exhibition (920.000 visitors) and due to the great interest shown, the Exhibition has been extended for another two months.

