



7.34 (ABOVE) Wenceslaus Hollar after Leonardo, *Salvator Mundi*, 1650. Etching (second state), 22.2 × 17.1 cm. Windsor Castle, Royal Library RCIN 801855.

7.35 (FACING PAGE) Here attributed to Giovanni Antonio Boltraffio with retouching by Leonardo, *Salvator Mundi*, ca. 1506–10, oil on walnut wood, 44 × 45.1 cm. Owner and location unknown. The image, produced at The Metropolitan Museum of Art in 2008, shows the painting in its cleaned state with damages and losses toned back digitally. The image was produced as a didactic tool to facilitate a discussion on condition and potential presentation. (Robert Simon photo (cleaned state), digitally retouched by The Metropolitan Museum of Art, New York, 2008)

hauimo rechieste,” is it not possible that by that date she might have been willing to accept a picture, indeed any pictures of Christ from the hand of Leonardo or his workshop?²⁰⁹

Two preparatory drapery studies by Leonardo offer designs that may be associated with the voluminous left sleeve and

pleated bodice of Christ’s figure in the *Salvator Mundi* (Windsor, RL 12524 and 12525; pls. 7.38, 7.39). These studies date to 1500–5. Their style and technique of “red on red” (red chalk on ocher prepared paper) conform to those of the drawings for the *Madonna of the Yarnwinder* of about 1504, and the Louvre *Virgin and Child with St. Anne* begun about 1507–8 but, it will be remembered, this is also a medium that Leonardo explored in the studies for the apostles of the *Last Supper* in the 1490s.²¹⁰ The purpose of the “red on red” technique was to create a rich middle base tone on the paper, so that the forms of the figure and ground were in the same chromatic relationship, for a soft, relief-like effect (see Chapter 4).

While Leonardo may have bristled with impatience at having to produce a composition within the rigorous constraints of the traditional *Salvator Mundi*’s imagery, one can envision his imagination breaking free and delighting in the designs of artful complexity for Christ’s draperies. The finer of the two drapery studies for the Savior, the monumental design for his left sleeve (Windsor, RL 12524; pl. 7.38), exhibits left-handed hatching, discernible throughout the design, in what little of the strokes was left unrubbed within the passages of exquisite *sfumato* rendering.²¹¹ The artist used here a chalk stick of somewhat rounded tip to produce softer lines, and worked up the modeling to achieve a great density of medium in the deep shadows. The companion sheet (RL 12525; pl. 7.39) betrays a more uneven execution.²¹² The main design for the bodice with the delicately pleated *camicia*, jeweled brooch, and crossing embroidered bands displays a tonal subtlety that is comparable to that of the sleeve design (pl. 7.38). The lower right motif of a crumpled-up sleeve in plate 7.39 has only a few left-handed passages of parallel hatching, even in its basic red chalk layer. This detail of a sleeve is worked up further and thickly with white chalk, revealing a certain ignorance of how one creates convincing effects of highlight on cloth, and much of the treatment again is right-handed. This design, moreover, is also partly outlined with pen and brown ink. It is clear that in the lower right portion of the Windsor sheet (pl. 7.39), the hand of the great master took action only partly, in order to correct a pupil’s problematic work.

LA SCAPIGLIATA

A final easel painting by Leonardo from 1500–5, to be examined here, represents an experimental work, perhaps audaciously so, if the hypothesis below is accepted. This is the small, enigmatic





picture rendered in monochrome, now known as *La Scapigliata* (Parma, Galleria Nazionale 362; pl. 7.41). It is executed in oil, with brown earth pigments and white lead on a walnut panel, prepared with a thin, wash-like *imprimitura*; the design surface also exhibits some minor problems of condition.²¹³ The archaeological evidence demonstrates this thin panel of hard, compact walnut wood with horizontal, gently undulating grains was not a cut-down fragment from a larger whole, but was intended by the artist to be more or less of its present size. Pigment from the preparation goes over the edges of the wood panel, while remains of horizontal and vertical stylus-ruled outlines seem to frame the pictorial field at the bottom and lower part of the right border, a small distance from the edges of the wood. The aesthetic of this work resembles that of a brush drawing in diverse stages of surface refinement sketched with paint on the panel, almost as if it were a work on paper. The head of the Virgin in Leonardo's National Gallery cartoon (pl. 7.40) presents an analogous manner of modeling in *chiaroscuro*. Leonardo's authorship of the small (cut-down) panel in Parma (pl. 7.41) has sometimes been unduly contested. It portrays a young woman in bust length, with a decorous, downcast gaze and disheveled hair (in Italian, "scapigliata," hence the nickname of the picture). She is seen in a pose of gentle *contrapposto* that is evocative of Leonardo's lost painting of *Leda and the Swan*, known from copies and autograph drawings (pls. 8.94–96; see Chapter 8). Because of this general similitude, the Parma painted panel has often been related to Leonardo's designs for the lost *Leda*; however, the mythological princess in that ambitious composition is not only slightly later in date, but she also wears an orderly, elaborately coiffed braided wig. Alternatively, *La Scapigliata* has been thought, incorrectly, to be a much cut-down fragment of an unfinished painting of the Virgin and Child, which is not entirely unreasonable, although the disheveled hair and bared flesh are not fitting for the young mother of Christ. The Parma picture recalls only in a general sense Leonardo's two monumental, unfinished paintings – the Uffizi *Adoration of the Magi* and Vatican *St. Jerome* (pls. 3.46, 4.5; see Chapters 3, 4). The delicate, sculptural modeling of *La Scapigliata's* classicizing

7.36 (LEFT) Detail of pl. 7.35: *Salvator Mundi*, imaged with infrared reflectography (IRR) in 2008. Owner and location unknown. The pentimento of the thumb is prominently evident. (IRR 2008: The Metropolitan Museum of Art, New York)

7.37 (FACING PAGE) Detail of pl. 7.35: *Salvator Mundi*, imaged with infrared reflectography in 2008. Owner and location unknown. (IRR 2008: The Metropolitan Museum of Art, New York)

