

Sonia Chiodo



*The Rasini Crucifixion*



### The Master of the Rasini Crucifixion (Altichiero da Zevio?)

(active in Lombardy and the Veneto in the third quarter of the 14th century)

#### Crucifixion

Tempera on panel, gold ground,  
27.4 x 22.3 cm (painted surface 24 x 19.5 cm)

#### Provenance:

Stefano Bardini (1836 – 1922), Florence;  
Giovanni Rasini (1892 – 1952), Milan,  
before 1937 – 1952;  
heirs of Giovanni Rasini, 1952 – the  
present day.

#### Exhibited:

Mostra giottesca, Florence 1937.  
Da Altichiero a Pisanello, Verona 1958.

#### Literature:

Mostra giottesca, Bergamo 1937, p. 60  
no. 177;  
L. Coletti, *La mostra giottesca*, in  
"Bollettino d'arte", 1937-38, pp. 49-72,  
esp. p. 66;  
W. Suida, *Giotto-Ausstellung in Florenz*,  
in "Pantheon", 1937 pp. 347-350;  
L. Ragghianti, *Notizie e letture*, in "La  
Critica d'arte", V, 1940, 23, p. VIII;  
G. Sinibaldi, G. Brunetti, *Pittura italiana  
del Duecento e Trecento* (catalogue  
of the *Mostra giottesca* in Florence in  
1937), Florence 1943, entry no. 193, p.  
599;  
L. Magagnato, in *Da Altichiero a  
Pisanello*, ed. L. Magagnato, Verona  
1958, pp. 5-6, cat. 5;  
R. Pallucchini, *La pittura veneziana del  
Trecento*, Venice – Rome 1964, p. 141;  
Bollettino d'arte vol. 51, 1966, p. 41

G. L. Mellini, *Elogio della pittura veronese  
del primo Trecento*, in *Scritti di storia  
dell'arte in onore di Federico Zeri*, 1, 1984,  
pp. 46-54.

G. L. Mellini, *Elogio della pittura veronese  
del primo trecento (1981): poscritto 1994*,  
in "Labyrinthos", XIII, 1994, 25/26, pp. 99-  
127, esp. p. 126;

M. Lucco, *Turone di Maxio*, in *La pittura  
nel Veneto. Il Trecento*, ed. M. Lucco,  
Milan 1992, pp. 551-552;

M. Boskovits, *Su Giusto de Menabuoi e  
sul giottismo in Italia Settentrionale*, in  
*Studi di Storia dell'Arte in onore di Mina  
Gregori*, Milan 1994, pp. 26-34, esp. p.  
34;

A De Marchi, in *Trecento. Pittori gotici a  
Bolzano*, ed. A. De Marchi, Trento 2000,  
p. 75, no. 82;

T. Franco, in *Trecento. Pittori gotici a  
Bolzano*, ed. A. De Marchi, Trento 2000,  
p. 168;

M. Ibsen, *Sistemi decorativi nell'Alto  
Garda*, in *Chiese dell'Alto Garda  
Bresciano, Vescovi, Eremiti, Monasteri,  
Territorio tra Tardoantico e Romanico*,  
ed. G. P. Brogiolo, M. Ibsen, V. Gheroldi,  
A. Colecchia, in "Documenti di  
Archeologia", 31, 2003, pp. 57-93, esp.  
pp. 76-77 (ill.)

A. De Marchi, in *Pinacoteca Ambrosiana*,  
ed. L. Caramel, Milan 2005, p. 139;

D. Benati, *Jacopo Avanzi e Altichiero a  
Padova*, in *Il secolo di Giotto nel Veneto*,  
ed. G. Valenzano, F. Toniolo, Venice  
2007, pp. 385-415, esp. p. 389, (fig. 2);

S. Chiodo, in *Giovanni da Milano.  
Capolavori del Gotico fra Lombardia e  
Toscana*, ed. D. Parenti, Firenze 2008,  
pp. 156-158, cat. 5;

F. Piccoli, *Altichiero e la pittura a  
Verona nella tarda età scaligera*,  
Sommacampagna 2010, pp. 53-56;

T. Franco, *Turone*, in *Dizionario Biografico  
degli Italiani*, 97, Rome 2020 [www.  
treccani.it].

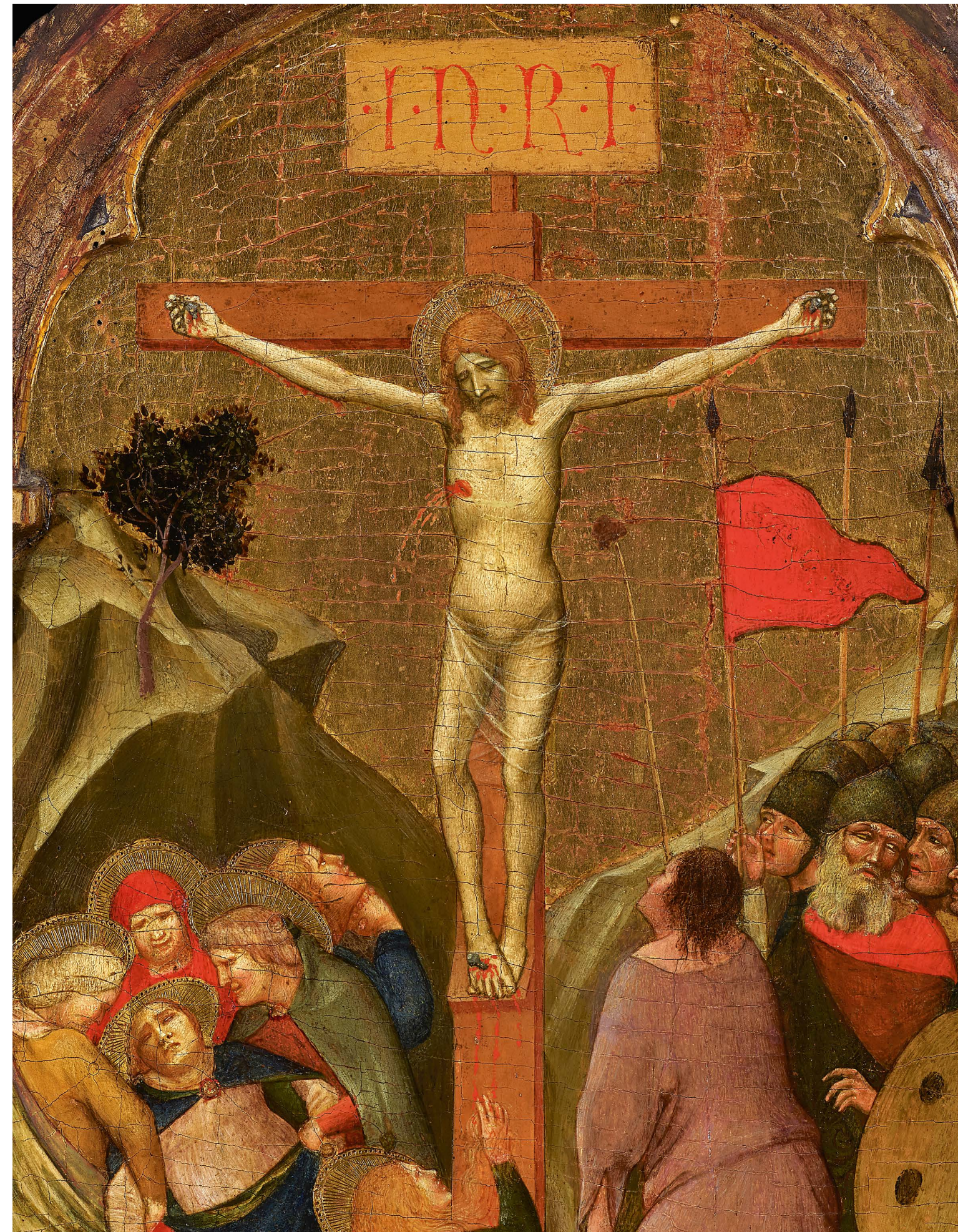
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## The Rasini Crucifixion

This *Crucifixion* was probably the central panel of a small triptych intended for private devotion which included either closing wings or fixed side pieces. The support has been cut along the edges (eliminating the pinnacle), pared down and glued to horizontal and vertical cross-pieces (“parqueted”) to contain the movement of the wood. This means that it is now impossible to identify any trace of the elements that once linked it to its side pieces. The support had already been cut before the painting was shown at the *Mostra giottesca* in 1937. The photographs from that event, however, show a motif of small arches along the upper edge of the panel (fig. 2), probably painted in red on the gold of the frame moulding, not unlike what we see, for example, in the polyptych that Paolo Veneziano painted for the church of San Giacomo Maggiore in Bologna (fig. 3). This decoration, which can still be seen in X-ray photographs today (fig. 1), is no longer visible in a photograph printed in the extended version of the *Mostra giottesca* catalogue published in 1943, which tells us that the painting must have been restored some time between 1937 and 1943. On that occasion the support was probably pared down and parqueted in accordance with the restoration methods commonly adopted at the time. IR reflectography reveals that the blue-clad leg of the second centurion from the right was once in a different pose – seen in profile today, it originally had the knee and instep facing the observer (fig. 5). It shows also that the same figure’s red cloak was originally lined with vair, thus indicating the high rank of the person depicted. The Rasini Crucifixion, as it is conventionally known in art historical literature, has a critical history that is at once complex and simple. It is complex because to date it has proven difficult to achieve a shared opinion regarding the identification of the artist who painted it; but at the same time it is simple because that difficulty is due largely to the paucity of historical and material information relating to it in what is a vast area of reference. That area includes, on the one hand, the legacy of Giotto’s work in Padua with which the artists in the Venetian hinterland never ceased to come







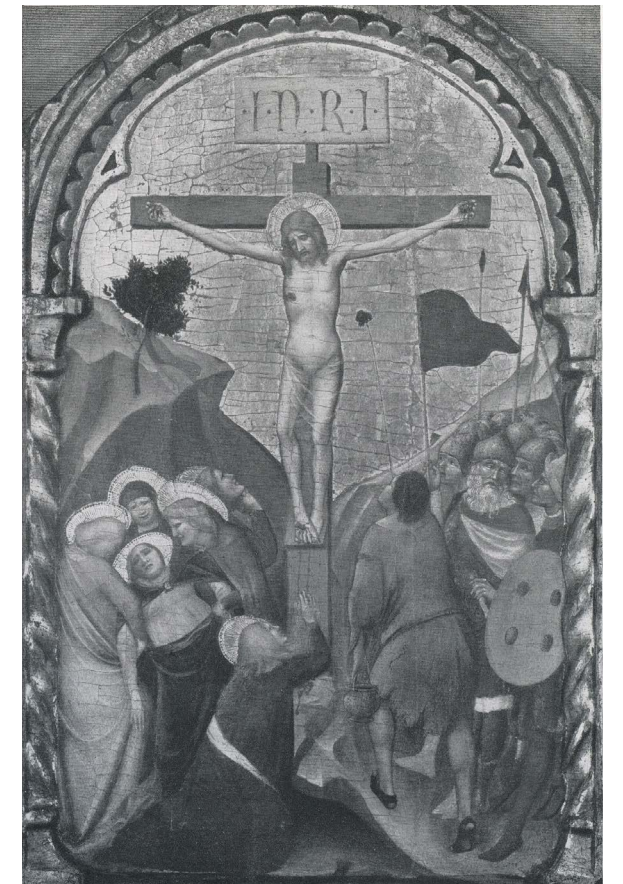
**Fig. 1:** *The Rasini Crucifixion:*  
X-Ray photograph

to terms, and on the other, the extreme naturalism of those Giottesque painters who were working for the lord of Milan, in the Cistercian Abbey of Chiaravalle and in the Umiliati Abbey of Viboldone even before the middle of the century. The painting was shown at the *Mostra giottesca* in 1937, on the indication of Antonio Morassi, as a work of the “school of Giotto”, but in the extended version of the exhibition catalogue published by Giulia Brunetti and Giulia Sinibaldi in 1943 the attribution has become

more specific, mentioning a Giottesque painter from northern Italy and recording the hypotheses formulated in a number of reviews of the exhibition. The painting attracted the attention, in particular, of Luigi Coletti (1937–8), Wilhelm Suida (1937) and Carlo Ludovico Ragghianti (1940), in whose opinions we already find all the themes around which the subsequent critical debate was to revolve. Suida detected a link with Giottesque culture in Padua; Coletti was the first to point to a link with Veronese circles and, in particular, with the figure of Altichiero da Zevio; while Carlo Ludovico Ragghianti was the first to identify a close affinity with a *Crucifixion* dated 1351 that entered the collection of the Detroit Institute of Arts in 1938 (fig. 7). The name of Turone di Maxio, an important Veronese painter of the second half of the 14th century, was only aired later, in the context of Wilhelm Reinhold Valentiner’s work on the collections in the Detroit museum, in the catalogue of which the *Crucifixion* of 1351 is quite simply classified as the work of Turone di Maxio (1938; 1944), an attribution which Rodolfo Pallucchini (1964) subsequently took up, yet with caution, taking care to avoid adopting a firm position on it.

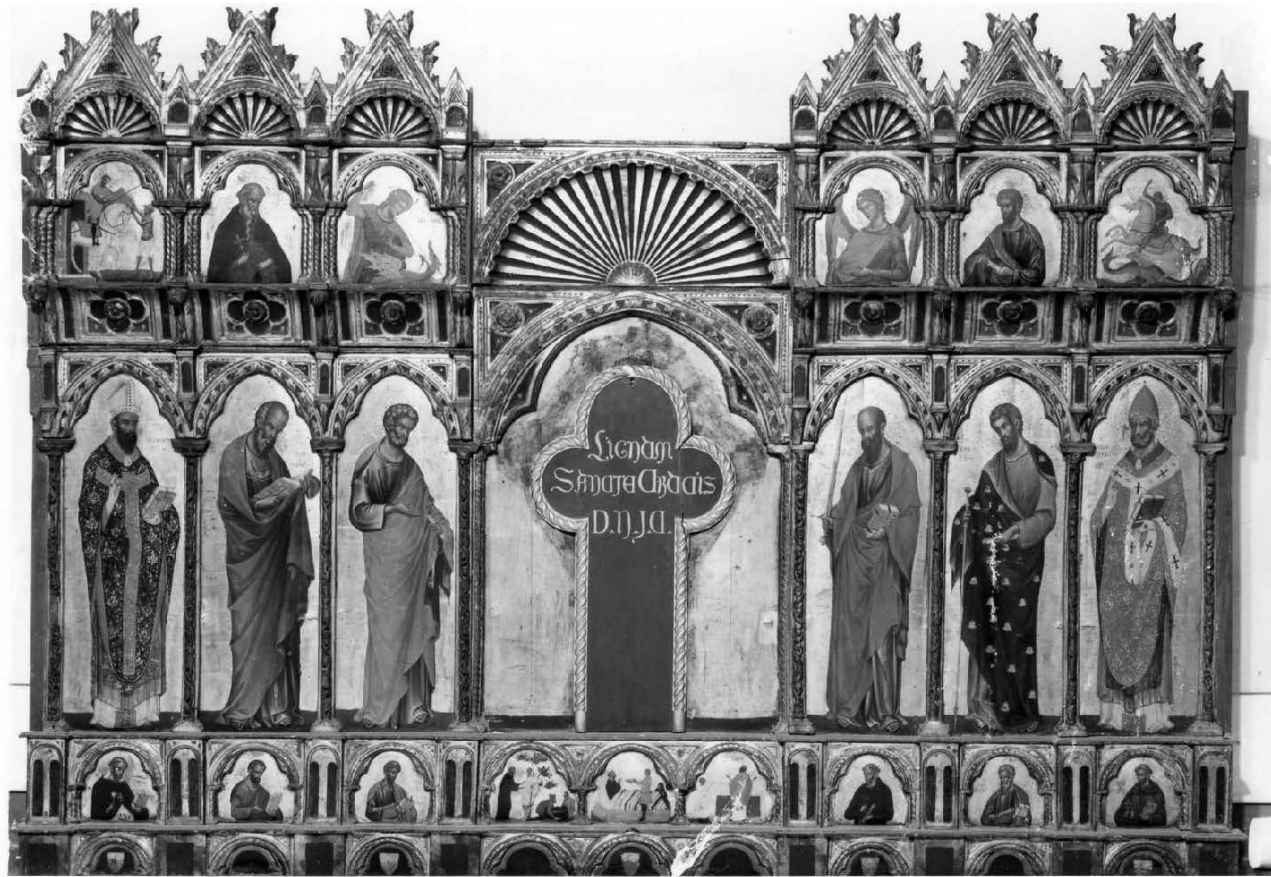
The issue was subsequently addressed by Gian Lorenzo Mellini (1984) in an essay reappraising Veronese painting of the first half of the 14th century, in which he notes the similarities but also the differences between Detroit and Rasini Crucifixions, firmly attributing the latter to Altichiero’s youthful period, *c.* 1360, while for the earlier work in Detroit he talks prudently about an important Veronese painter in an effort to discern Altichiero’s origins, yet distinct from Turone. Mauro Lucco (1992), in a sweeping analysis of 14th century painting in the Veneto, stresses the two pictures’ Veronese temperament while pointing out that a correct classification of them does not lie in attributing one or the other to the young Altichiero or to Turone but in recognising Turone’s originality in the context of figurative culture in the Po Valley area fuelled by the experience of the Giottesque painters in Milan.

In a situation that can only be described as a “critical deadlock”, Miklós Boskovits (1994), in the wake of a substantial series of essays on Lombard painting from the 12th century to the height of the Quattrocento, threw his heart over the obstacle and, in attempting to reconstruct the earliest traces



**Fig. 2:** *The Rasini Crucifixion:*  
Photograph taken on the occasion of the exhibition in 1937

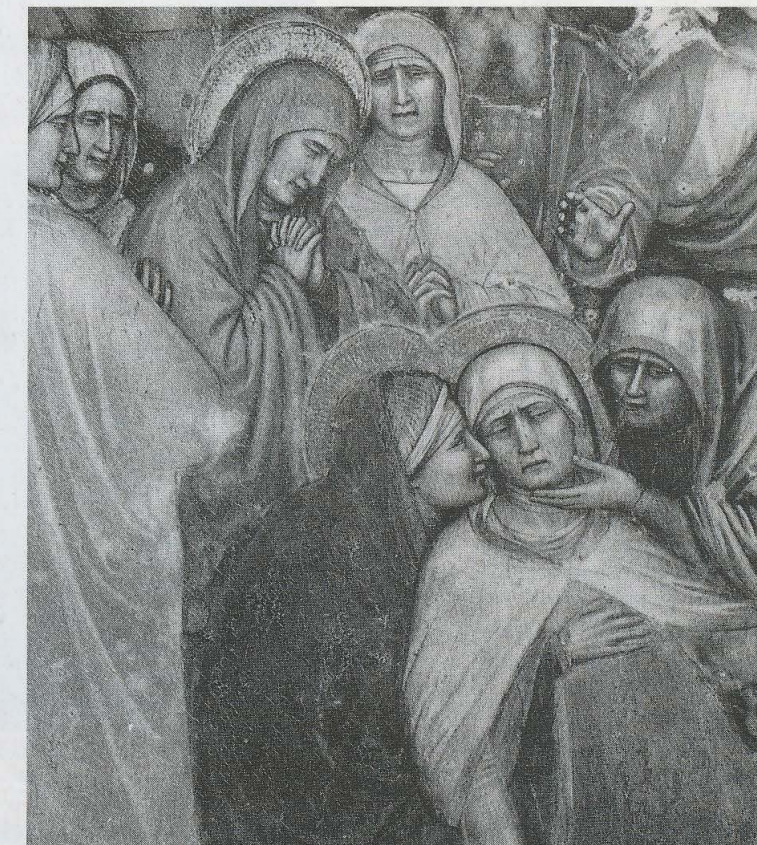
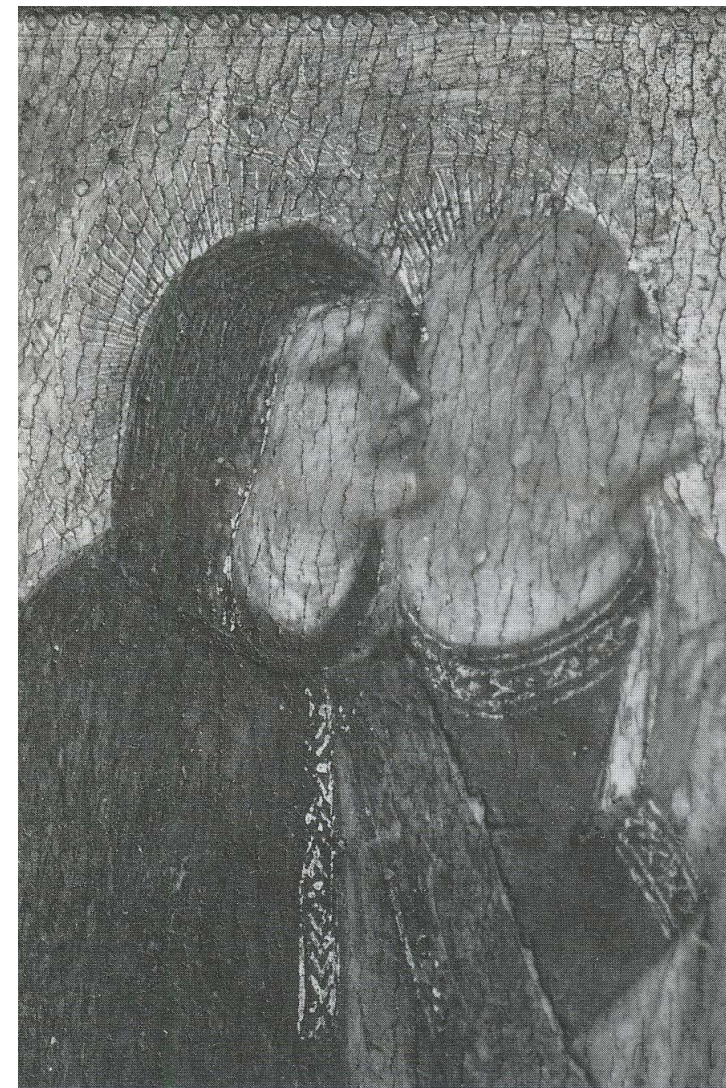




**Fig. 3:** Paolo Veneziano, *Polyptych*, Bologna, church of San Giacomo Maggiore

**Fig. 4** (opposite page): Comparison published by Boskovits in 1994

of the Lombard Giottesque painters (with the Florentine painter Giusto de' Menabuoi heading the list) toward the middle of the 14th century, he detected in the Detroit Crucifixion, in an ivory diptych with *Christ the Man of Sorrows* and the *Pious Women* now in the Pinacoteca Ambrosiana (fig. 6) and in the Rasini Crucifixion the premises for the astonishing vision of mankind that Altichiero, who was born in Verona but whose cultural roots lay in the Po Valley, was to deploy in Verona and Padua from the end of the 1360s onwards. In the comparisons that he presented on a page which, in my view, is still a paragon of methodology today, Boskovits backed up his proposal by setting details of the two Crucifixions (Detroit and Rasini) alongside details of a Crucifixion that Altichiero frescoed in the Basilica di Sant'Antonio in Padua more than two decades later, highlighting affinities that it would be difficult to ignore (fig. 4). Scholars gave his proposal a somewhat chilly reception. John Richards does not even take it into consideration in his monographic work on Altichiero; and Andrea De Marchi, while acknowledging that the foreshortening of the clouds bolsters the theory of a link with Altichiero's work, forcefully argues in favour of attributing the Rasini Crucifixion to the Veronese painter Turone, putting forward the name of Giotto for the Ambrosiana diptych – an attribution





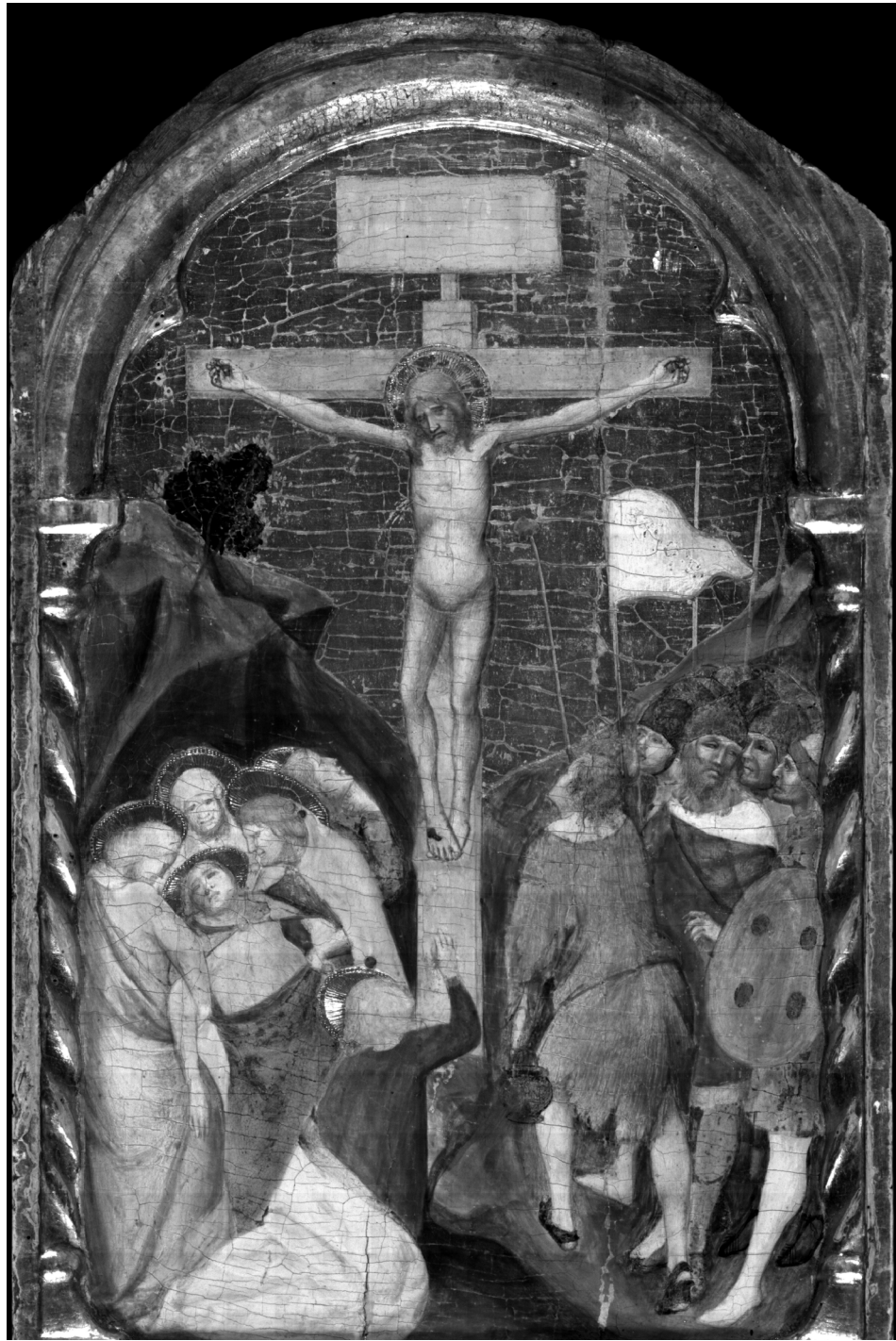


Fig. 5: *The Rasini Crucifixion*:  
IR Reflectography

that is difficult to endorse in view of the delicate nature of the paucity of known works by that painter: a tabernacle in Via del Leone (Florence, Galleria dell'Accademia), the *San Remigio Pietà* (Florence, Gallerie degli Uffizi), a *Madonna and Child Enthroned* and a *Crucifixion* (Florence, Spedale di Santa Maria Nuova). The attribution to Altichiero, on the other hand, was reiterated and argued by myself (Chiodo 2008) on the occasion of an exhibition devoted to Giovanni da Milano, in the context of which





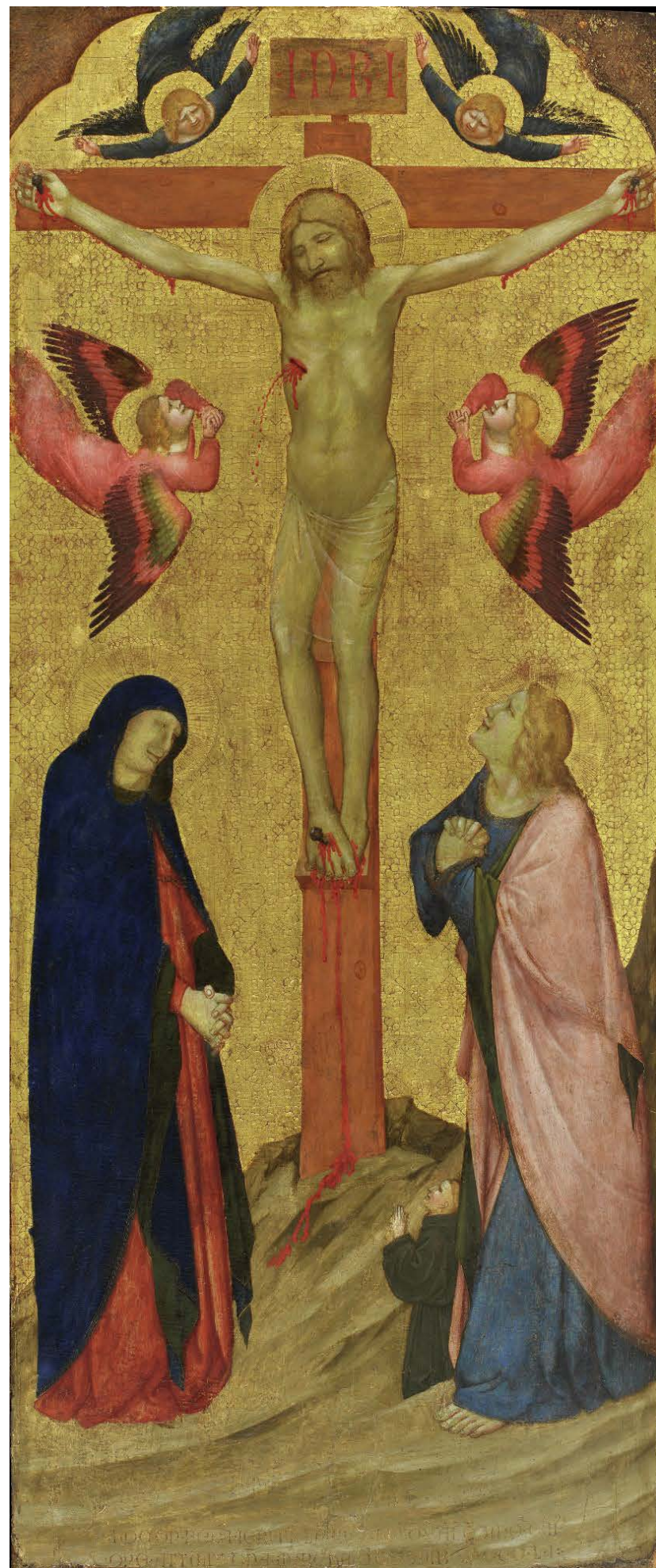
the Detroit Crucifixion and the Ambrosiana diptych were attributed to Altichiero, while underscoring the existence of a margin of doubt “justified by the considerable distance between the Veronese master’s earliest works and the group comprising the Detroit Crucifixion of 1351, the Ambrosiana diptych and the Rasini Crucifixion”. And finally, the whole issue has been summarised and discussed at great length in a recent, thoroughly documented and exhaustive monograph devoted to Altichiero and 14th century Veronese painting by Fausta Piccoli, in a chapter exploring Altichiero’s early years. Embarking on a formal analysis of the two Crucifixions, Piccoli detects profound similarities with Lombard figurative culture, in particular with the frescoes in the Abbey of Viboldone, and concludes by excluding them from the panorama of painting in Verona which, she says, was “somewhat depressing” before 1351 and pointing out that “no one in Verona was then capable of such lofty expression”, so the panels must be by an artist who is neither Turone nor Altichiero (under whom Turone may well have trained). The attribution to Turone, on the other hand, is firmly reiterated by Tiziana Franco (2020) in a recent biography of the painter.

Christ’s crucifixion is set in a rocky landscape in which the figures move in a narrow space occupied on the right by Christ and the Pious Women and on the left by Roman soldiers. The scene is agitated and each character’s role is clearly defined. The Virgin faints in the arms of three Pious Women, while Mary Magdalen kneels at the foot of the cross, her arms outstretched to collect Christ’s blood. The number of grieving women at the foot of the cross in the painting does not match what we read in the Gospels. According to St. John, there were three Pious Women: “Now there stood by the cross of Jesus his mother, and his mother’s sister, Mary the wife of Cleophas, and Mary Magdalen” (John 19:25-27). Thus the two additional figures introduced by the artist who painted the Rasini Crucifixion do not appear in Scripture, unless we take it that one of them is another of Jesus’s disciples, (Mary) Salome, mentioned by St. Mark (Mark 15:40) and St. Matthew (Matt. 27:56) without any additional details. Mary Magdalen, at any rate, would appear to have been depicted twice, at the foot of the cross and behind Mary, where the figure whose head is covered in a red mantle has features traditionally associated with the Magdalen. Mary Magdalen’s dual presence is an unusual element but it may refer, on the one hand, to her role as a witness to Christ’s crucifixion as described in the Gospel of St. John, and on the other, to her role as a symbol of mankind repentant, receiving redemption from original sin and the prospect of



**Fig. 6** (opposite page): The Master of the Rasini Crucifixion (Altichiero da Zevio?), *Diptych*, Milan, Pinacoteca Ambrosiana





eternal salvation through Christ's blood. The other figure behind Mary, dressed in blue with his hands joined and his gaze directed at Jesus on the cross is probably John, here shown in a seemingly secondary position and yet the only apostle to have witnessed Christ's sacrifice, thus a figure of the utmost importance in terms of iconographical content. Mary the wife of Cleophas, Mary Magdalen and (Mary) Salome seem barely able to support the weight of Jesus's mother, who has fainted, crushed by the unbearable burden of her grief. Far from being a mere narrative feature, the theme of Mary's fainting has a deep theological significance. Medieval exegetes identified the grief suffered by Mary at the foot of the cross as the mark of her participation in that cross's redeeming mission. Mary is, with Christ, mankind's "co-redeemer". John, portrayed with her at the foot of the cross, represents mankind whom Christ has taken under his protective wing. On the other side, on Christ's left, we see a crowd of soldiers, but one in particular emerges in the foreground, the tormenter shown from behind in what is a unique and extraordinarily effective compositional device. He is a lout, brutal in his bulk and graceless in his movements as he turns his back on the observer and raises towards Christ's face a stick on the end of which sits a sponge soaked in the vinegar he carries in a bucket held in his left hand ("And one ran and filled a sponge full of vinegar, and put it on a reed, and gave him to drink, saying, Let alone; let us see whether Elias will come to take him down" – Mark 15:36), the final act in a series of affronts to which the dying Christ is subjected and in which medieval exegetes discerned the fulfilment of the prophesy in the Book of Psalms ("In my thirst they gave me vinegar to drink" – Ps. 69:21-22). Vinegar was the final torment that Christ was to suffer before breathing his last. Immediately thereafter a Roman centurion recognised his divinity, exclaiming: "Truly this man was the Son of God" (Mark 15:39). It is with this detail that we can probably associate the soldier with a white beard in the foreground, reflectography having revealed his uniform once glittering, the more clearly to highlight his role. And finally, the scene is dominated by the figure of Christ in the empty space defined by sloping rocks on either side, his diaphanous body stained with the blood flowing copiously from the wound in his side and from the holes where his hands and feet have been pierced by large nails. Thus in a seemingly small space, the story of Christ's crucifixion takes on the mood of an intensely poetic narrative in which every detail, far from being included by chance, is a deliberate part of a pattern revealing the painter's intention to imbue his images with the profound significance of the event on which the universal Church is founded from both a human and a

**Fig. 7** (opposite page): The Master of the Rasini Crucifixion (Altichiero da Zevio?), *Crucifixion*, Detroit, Detroit Institute of Arts



theological standpoint. The stylistic sources on which the artist shows that he has drawn can be identified first and foremost in Giotto's frescoes in Padua, whence his predilection for massive figures solidly occupying the space, even by resorting to skilfully conveyed spatial illusion, for example in the foreshortened clouds which were peculiar to Giotto's Paduan period and which were to become one of the Giottesque features most frequently adopted by artists from the Po Valley. The Paduan example, however, is but a background note which the painter revisits through his deep understanding of the far more modern artistic developments he had seen in the work of Giotto's pupils active in Lombardy from the 1330s on, for instance in the church of San Gottardo in Corte, in Chiaravalle, in Viboldone and elsewhere. It is from these examples that the master of the Rasini Crucifixion derives the freedom with which he stages the devastating grief that causes the Virgin's flesh to pale and her limbs to slump, while Christ's body soars above her, unmarked by suffering, its silhouette delicately and sensitively following the swell of his muscles and the folds of his flesh, with the light carefully underscoring its volumes. The same sensitivity to naturalism appears to have guided the artist's hand in his depiction of the restless tree upper left, its knotty, agitated branches peeping through the thick foliage.

But who is this mysterious, elusive artist? First of all, we need to bring together all the firm data that we have for him. Stylistic evidence suggests that we may now take it as read that the same artist painted the Crucifixion under discussion here, the Crucifixion now in Detroit and the Ambrosiana diptych, on the basis of the absolutely identical way in which he handles the volumes of his figures and sets them in space, of their identical features and of the singular manner in which he foreshortens his clouds. This small group of works benefits from a definite chronological reference in the inscription that can still be read on the Detroit Crucifixion: *Hoc opus fecit fieri frater Lanfranchino de Valenzano cui opere attulit domina Marcha de Ugonibus MCCCCLI* (Brother Lanfranchino from Valenzano caused this work to be made, a work offered by Lady Marcha degli Ugoni). This lady's name helps us to define the area in which the painter worked. Of the two people mentioned – the friar who commissioned the painting and the patroness who paid for it – we know absolutely nothing, but historical research has come up with elements that suggest that the panel comes from the Brescia area, on the grounds that the Ugoni had been one of the city's leading families since at the least the 12th century; and Valenzano was a small fortified settlement a few miles from Brescia. Miklós Boskovits, the first to dwell on Lanfranchino

da Valenzano's identity, arguing that he was a Franciscan friar, suggested that the painting may have come from a polyptych painted for a Franciscan church in the Brescia area, possibly the church of Gargnano sul Garda. Yet his suggestion does not point our search in the right direction because the habit that Lanfranchino is wearing in the Detroit Crucifixion is not the brown habit of the Friars Minor but that of the Hermits of St. Augustine, comprising a black scapular held at the waist by a belt which, in this instance, we cannot see but whose presence can easily be surmised beneath the billowing fabric. Thus the picture was part of a polyptych highly likely to have been painted for the church of the Hermits of St. Augustine in Brescia, San Barnaba, which was rebuilt towards the end of the 13th century by Bishop Berardo Maggi – a member of one of the city's most important families – and which could boast of a special bond with the city's bishopric inasmuch as it was dedicated to the alleged founder of the Diocese of Milan. The convent of San Barnaba was the object of substantial bequests in the course of the 14th century, becoming easily as wealthy as the city's Franciscan and Dominican communities.

Returning to our stylistic examination, Lombard patronage can also be called into play in connection with the refined taste displayed in the ivory diptych in the Ambrosiana, where the two grieving women could well be the sisters of those in Detroit and Rasini Crucifixions and the crucified Christ is remarkably close to his counterpart in those two paintings. In drawing parallels between details in the Ambrosiana diptych and Rasini Crucifixion and certain details in Altichiero's *Crucifixion* in the Basilica of Sant'Antonio in Padua, Boskovits fails to take into account the works' real dimensions (the former are enlarged out of all proportion while the latter are similarly reduced), yet this in no way diminishes the value of the comparison, which reveals in both the large- and small-scale works, on the one hand the artist's determination to convey the devastating depth of the grief of a mother who has just lost her son, and on the other, the way they share in such details as the arm hanging limply by the Virgin's side after she has fainted, the foreshortened clouds and the crushed folds of the flesh on the body whose volumes are swollen by the light. In my view, Turone di Maxio – who, as we have seen, is held by several scholars to have painted the Rasini Crucifixion – was certainly very familiar with these compositions and held them in the greatest esteem. The documents that mention him from 1356 onwards tell us that he came from the region of Milan and he therefore had the opportunity to draw inspiration from the same sources as the painter of the Rasini Crucifixion, while other painted evidence in Verona and the



surrounding area confirms the dissemination of that style. In the *Polyptych of the Holy Trinity* (Verona, Museo di Castelvecchio) which Turone signed and dated in 1360, however, the figures are frozen, motionless within their outline that sharply defines their profiles and features, in contrast to the soft forms that merge with the atmosphere in the Detroit and Rasini pictures. Similarly, the *Crucifixion* that he frescoed in the lunette of the side door in the church of San Fermo Maggiore in Verona in 1363 is crowded like the Rasini Crucifixion and displays the same division between the “good figures” on Christ’s right and the “evil figures” on his left, but the figures seem lost in the crowd, whilst Mary’s body remains stiff in the arms of the Pious Women.

Having said that, an attribution *sic et simpliciter* to Altichiero is by no means devoid of pitfalls. Unfortunately we have no definitely dated work by Altichiero before the fresco in the Cavalli Chapel in Sant’Anastasia in Verona, dated 1369, while the only surviving part of his decoration in the great hall of Cansignorio della Scala’s palace, painted in 1364, are some extremely fine profiles set in medallions (Verona, Museo degli affreschi staccati) that reveal an explicit and conscious echo of the Classical world, of which there is no trace in the Rasini Crucifixion or in the other two works associated with it. But then, fifteen years of which we know absolutely nothing elapsed between the Detroit Crucifixion painted in 1351, the earliest of the three, and Altichiero’s first confirmed work, namely the classicising busts in Cansignorio’s palace. The stylistic affinity between the Crucifixion painted for Lanfranchino, the Ambrosiana diptych and the Rasini Crucifixion prompts me to posit a date still within the 1350s for the latter two works. If those works are indeed Altichiero’s “prehistory”, then we need to surmise that between the end of that decade and some time around the mid-1360s his interests and training were redirected towards the study of Classicism, probably through contact with intellectual circles. Prudence therefore counsels that we maintain the distinction between the young Altichiero and the painter responsible for the Detroit Crucifixion, the Ambrosiana diptych and the Rasini Crucifixion, while confirming that that painter remains the figure closest to Altichiero from both a painterly and an intellectual standpoint.

## Notes

<sup>1</sup> The Ambrosiana diptych is mentioned in literature relating to the search for extreme naturalism pursued by Giotto’s followers around the middle of the 14th century. For a summary of this movement see Andrea De Marchi’s entry in *Pinacoteca Ambrosiana* ed. L. Caramel, Milan 2005, p. 139 and my entry in *Giovanni da Milano. Capolavori del Gotico fra Lombardia e Toscana*, ed. D. Parenti, Florence 2008, pp. 159-161.

<sup>2</sup> J. Richards, *Altichiero. An artist and his patrons in the Italian Trecento*, Cambridge 2000.

<sup>3</sup> F. Piccoli, *Altichiero e la pittura a Verona nella tarda età scaligera*, Sommacampagna 2010, p. 54.

<sup>4</sup> Tommaso M. Bartolomei, *Le relazioni tra Maria e la Chiesa*, in “Divus Thomas”, vol. 67, 1964, no. 4, pp. 415-443.

<sup>5</sup> [www.enciclopedia.bresciana.it](http://www.enciclopedia.bresciana.it) (Ugoni).

<sup>6</sup> A hamlet in the municipal district of Passirano, see <http://www.enciclopedia.bresciana.it> (Valenzano).

<sup>7</sup> Miklós Boskovits, *Su Giusto de’ Menabuoi e sul “giottismo” nell’Italia settentrionale*, in *Studi di Storia dell’Arte in onore di Mina Gregori*, Silvana Editoriale, Cinisello Balsamo 1994, p. 34.

<sup>8</sup> Balbino Rano, *Agostiniani*, in *La sostanza dell’effimero. Gli abiti degli ordini religiosi in Occidente*, ed. G. Rocca, Rome 2000, pp. 378-380.

<sup>9</sup> For Berardo Maggi see in particular

the essay by Walter Cupperi, *Il sarcofago di Berardo Maggi, signore e vescovo di Brescia, e la questione dei suoi ritratti trecenteschi. Tradizioni episcopali, iconografie cerimoniali, contesto civico e circolazione regionale*, in “Annali della Scuola Normale Superiore di Pisa. Classe di Lettere e Filosofia”, series IV, vol. 5, no. 2, 2000, pp. 387-438, with bibliography.

<sup>10</sup> For the foundation of San Barnaba and its occupation by the Order of Hermits of St. Augustine see C. Violante, *La chiesa bresciana nel Medioevo*, in *Storia di Brescia*, vol. I, Brescia 1965, p. 1087 and P. P. Panazza, *Apparati decorativi e liturgici dei complessi monastici in terra bresciana tra Alto Medioevo e fine del Trecento. Ricerche e studi degli ultimi cinquant’anni*, in “Commentari dell’Ateneo di Brescia”, (2015), Brescia 2018, pp. 203-277, esp. pp. 229-230; Besides, the echo of the Giottesque style in Padua had reached Brescia several decades before the *Descent from the Cross* in the church of San Francesco (Panazza 2018, p. 236) which drew Roberto Longhi’s attention (*Lavori in Valpadana dal Trecento al primo Cinquecento, 1934-1965*, in *Opere complete di Roberto Longhi*, VI, Florence 1973, p. 232).

<sup>11</sup> Cuppini 1966, p. 41 note 12. See also T. Franco, *Turone*, in *Dizionario biografico degli italiani*, 97, Rome 2020

(<https://www.treccani.it/enciclopedia/turone>, consulted on 21 February 2023).

<sup>12</sup> For a broad overview of Veronese painting in the second half of the 14th century see the exhaustive study by F. Piccoli, *Altichiero e la pittura a Verona nella tarda età scaligera*, Sommacampagna 2010.