



















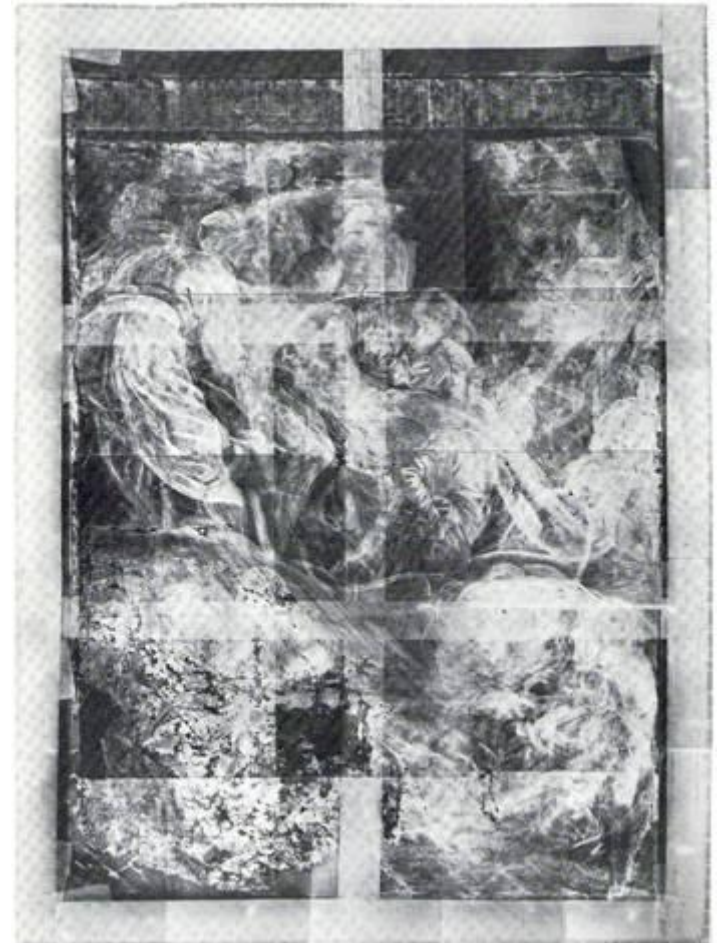
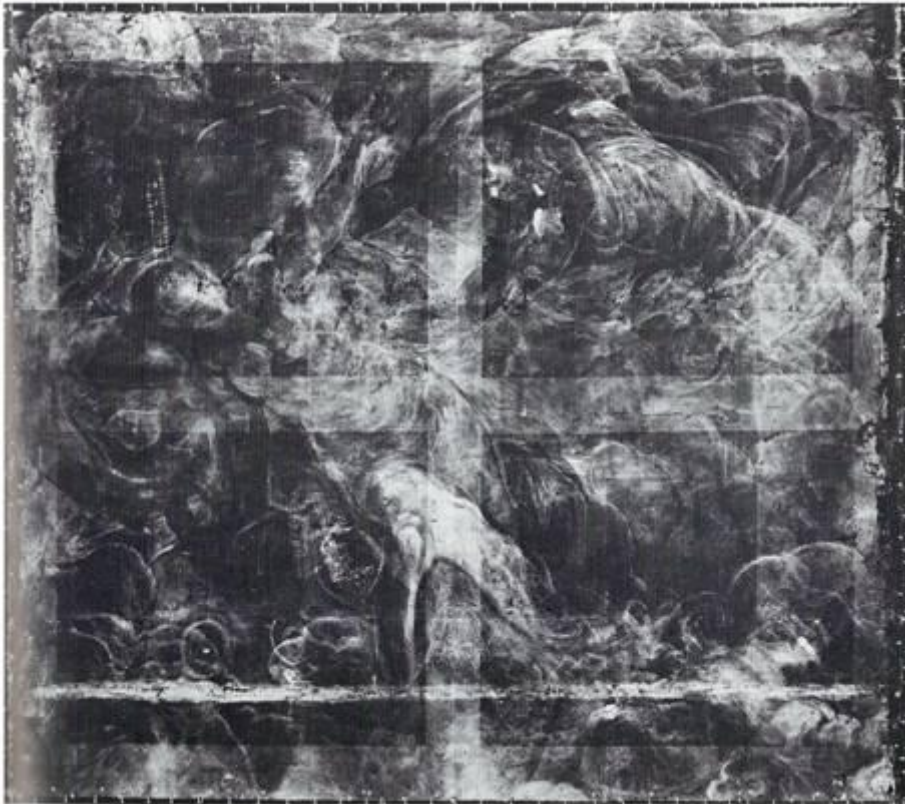


graphic reference

	picture border line
	reconstruct edges
	uncertain / false / later joints
	seams / selvedge
	evident half / diagonal divisions / quartering
	actually readable structures / perspectives
	significant / spiritual connections / remarkable elements
	„piedi-“ / „bracci-“ subdivisions
	„golden section“ divisions
	hidden elements / underpaint / x-ray proves
	begin / end of real / false / virtual seams
	begin / end of evident / actual divisions
	marker of piedi-measurements
	marker for door hinge / shutter element
	apocryphal / modern filling area
	canvas bale / weaving direction (N = normal/ plain weave S = twill)
	navel point
	horizontal line / eye-level
	spiritual / „energetic“ centre / cross nail
	origin / centre point of radiation

„Origine della Via Lattea“; London, National Gallery, x-ray, 148 x 165 cm
„Deposizione dalla Croce“, Edinburgh, National Gallery of Scotland; x-ray, 164 x 127,5 cm



Documentation Joyce Plesters :1) Madonna dell'Orto 2) canvas samples 3) „Lavanda“ London, National Gallery

90 Below: Diagram showing the composition of the canvases in the *Last Judgment*

91 Below right: Diagram showing the composition of canvases in the *Adoration of the Golden Calf*

92 Right: *The Adoration of the Golden Calf*, Original canvas sample, Actual size

93 Far right: *Last Judgment*, Original canvas sample, Actual size

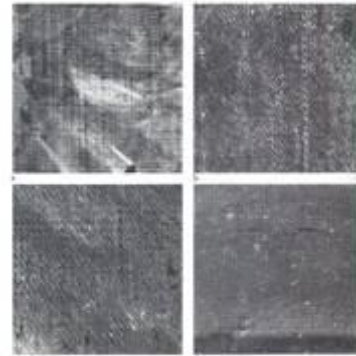
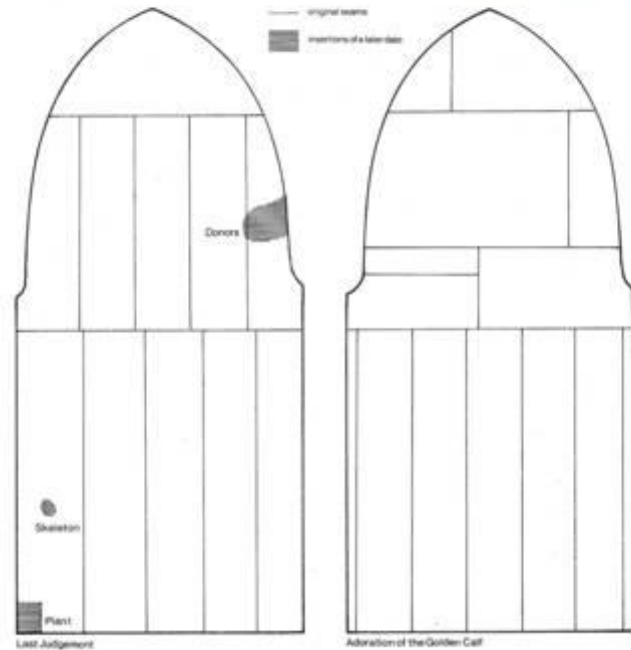
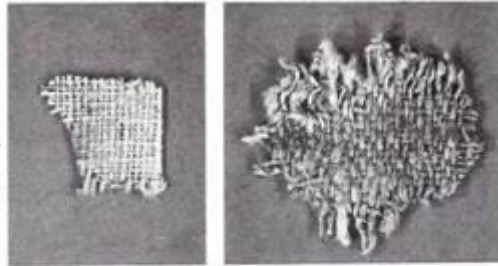


Figure 3 Canvas weaves of four pictures by Jacopo Tintoretto in size actual size in detail from X-ray photographs.

(a) *S. George and the Dragon* (No. 36)

Plain (tabby) weave. Average thread count: weav (vertical on photograph) 19 threads/cm, weft 16 threads/cm.

(b) *Christ Washing His Disciples' Feet* (No. 1130)

Twill 1/2 on front surface. The weft pattern runs vertically on the length of weaves forming the upper half of the pattern, horizontally along the length forming the lower half.

(c) *The Origin of the Abbey Way* (No. 1315)

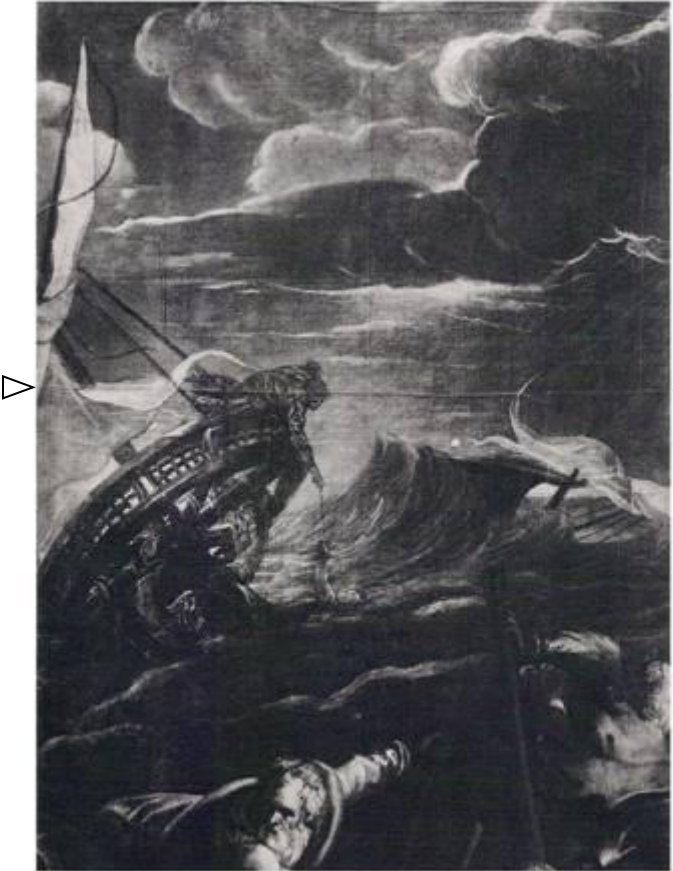
Twill 1/2 on front surface.

(d) *Portrait of Vincenzo Minotto* (No. 6004)

Plain (tabby) weave. Average thread count: weav (vertical on photograph) 17½ threads/cm, weft 14½ threads/cm.



Strutture di cuccitura visibili all'occhio nudo



„Adultera Chigi“, Roma Galleria Nazionale Palazzo Barberini, (luce radente)

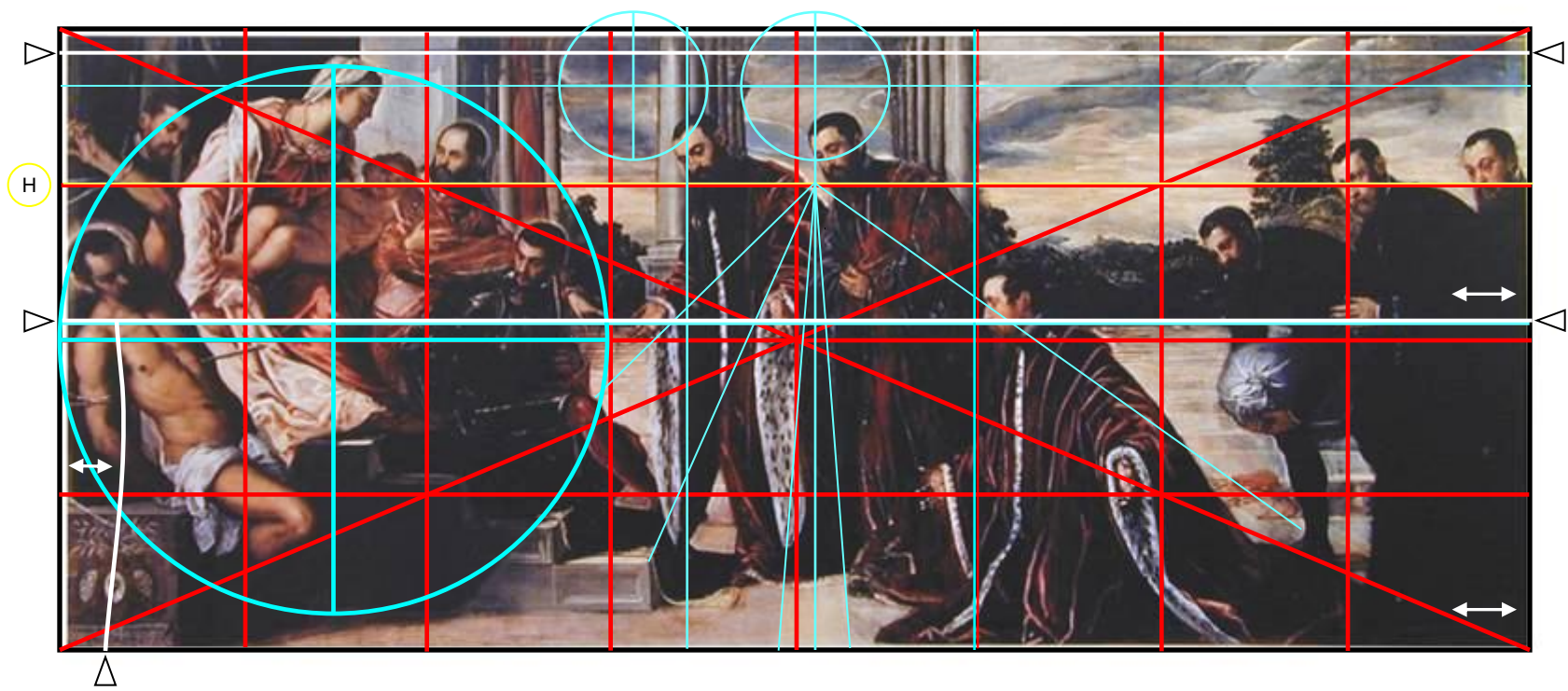
cuccitura originale primaria

cuccitura originale secondaria

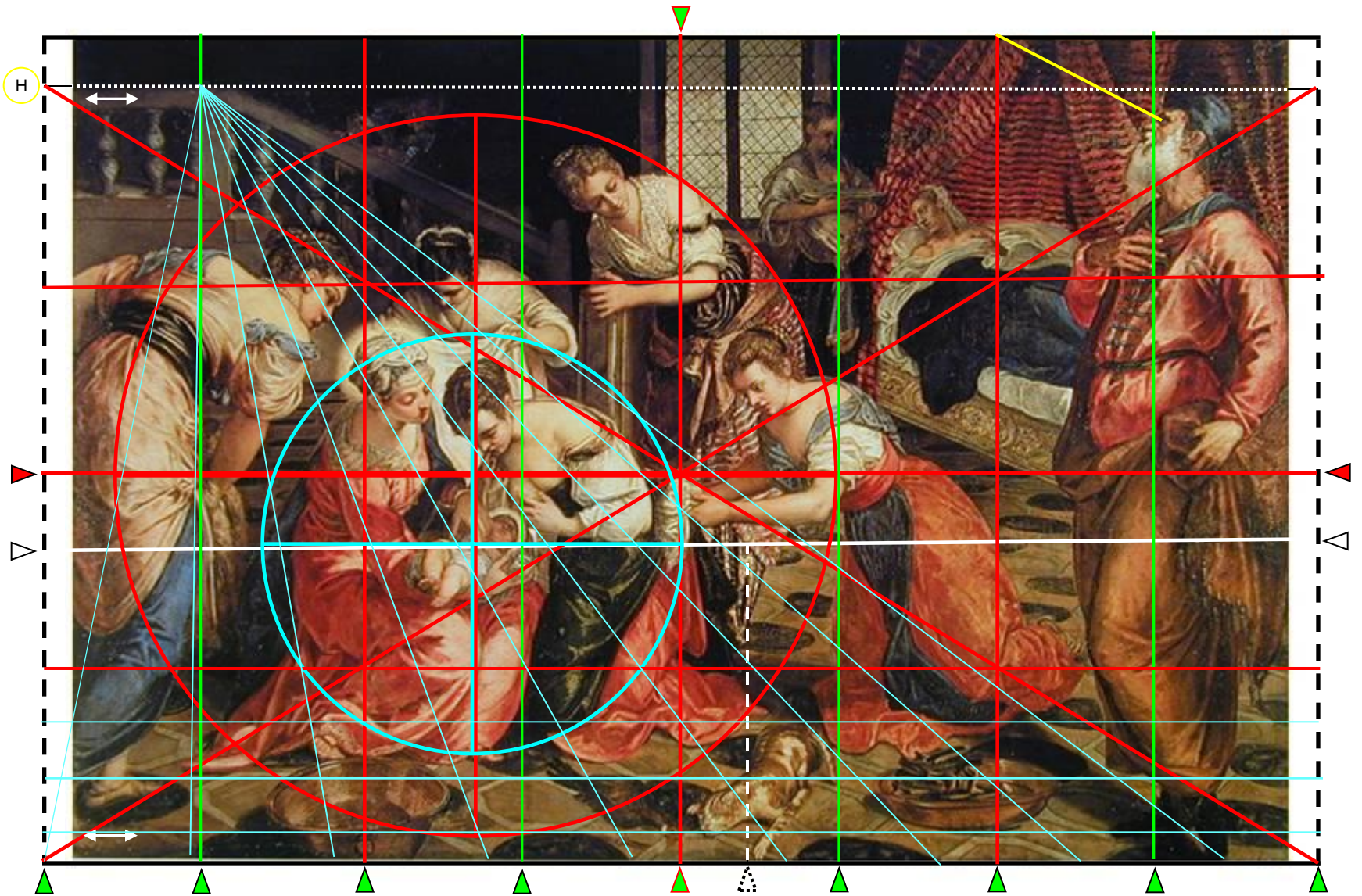
cuccitura della foderatura o falsa



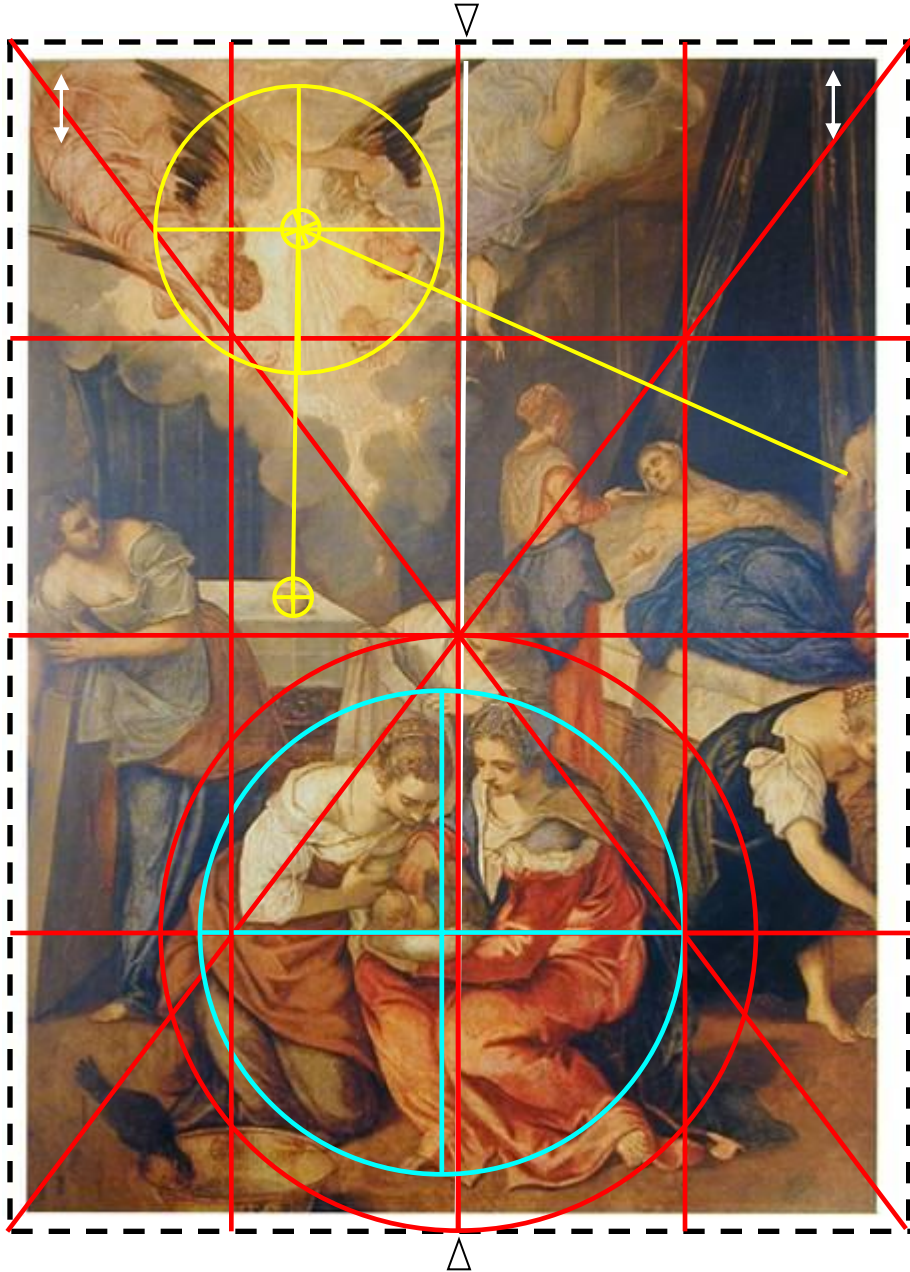
„La Madonna dei Tesorieri“, Venezia, Gallerie dell'Accademia; **N/N/S** 221 x 521 cm



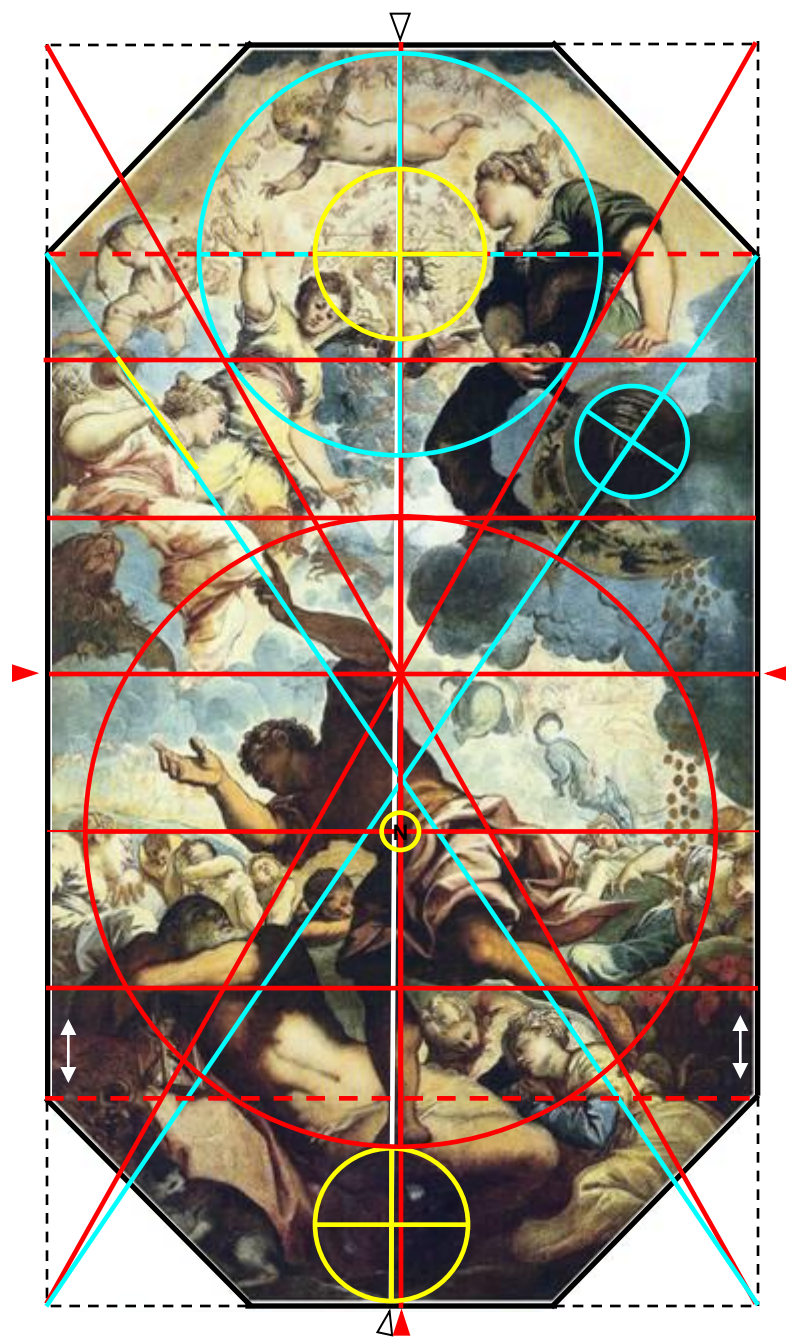
„Nascita del Battista“, St. Petersburg, Ermitage; **N/N** 181 x 266 cm (-- = 173.7 x 278 cm = 5 x 8 p.)



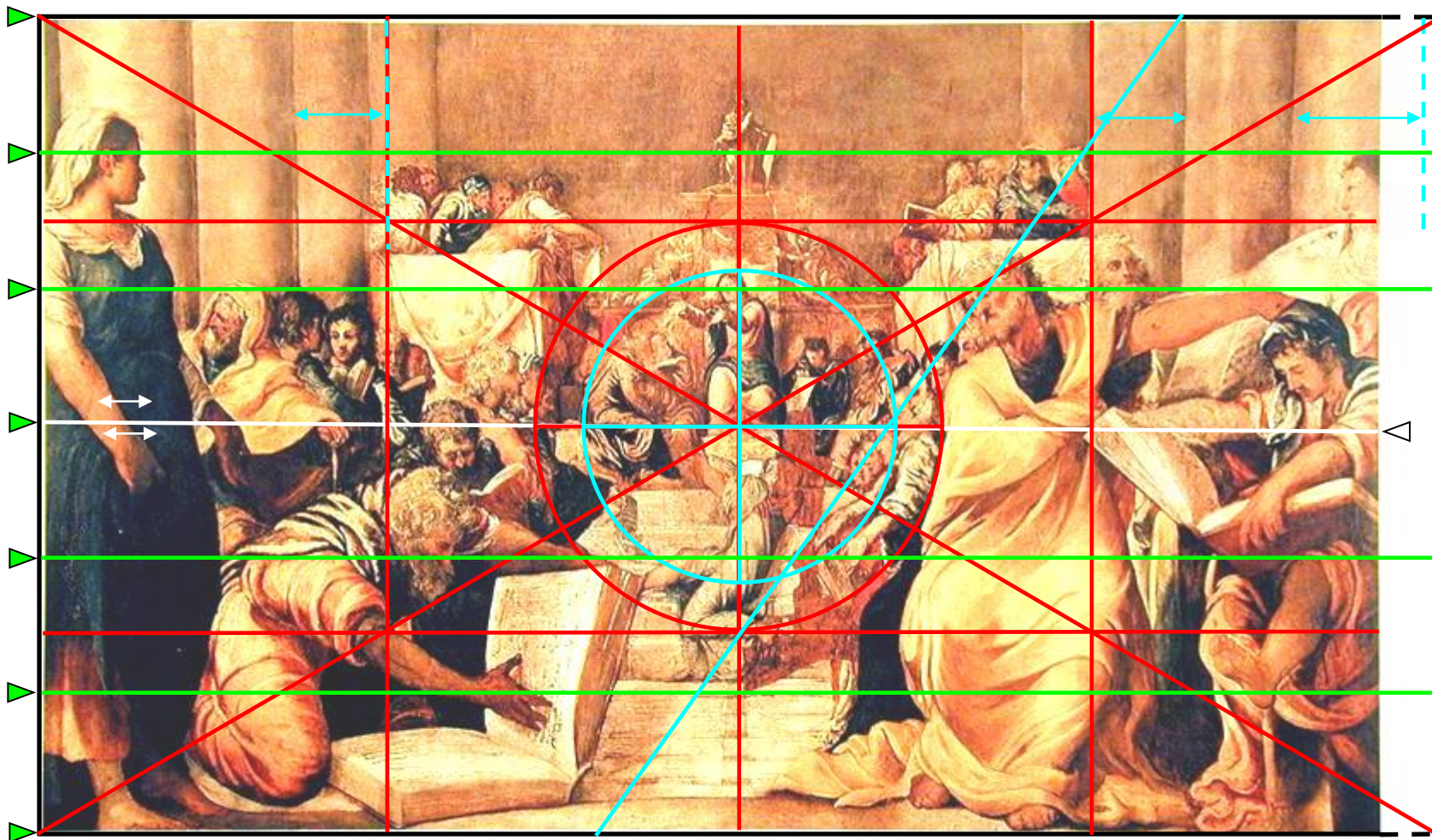
„Nascita del Battista“, Venezia, San Zaccaria; **N/N** 270 x 204 cm (--- 278 x 208.5 cm = 8 x 6 piedi)



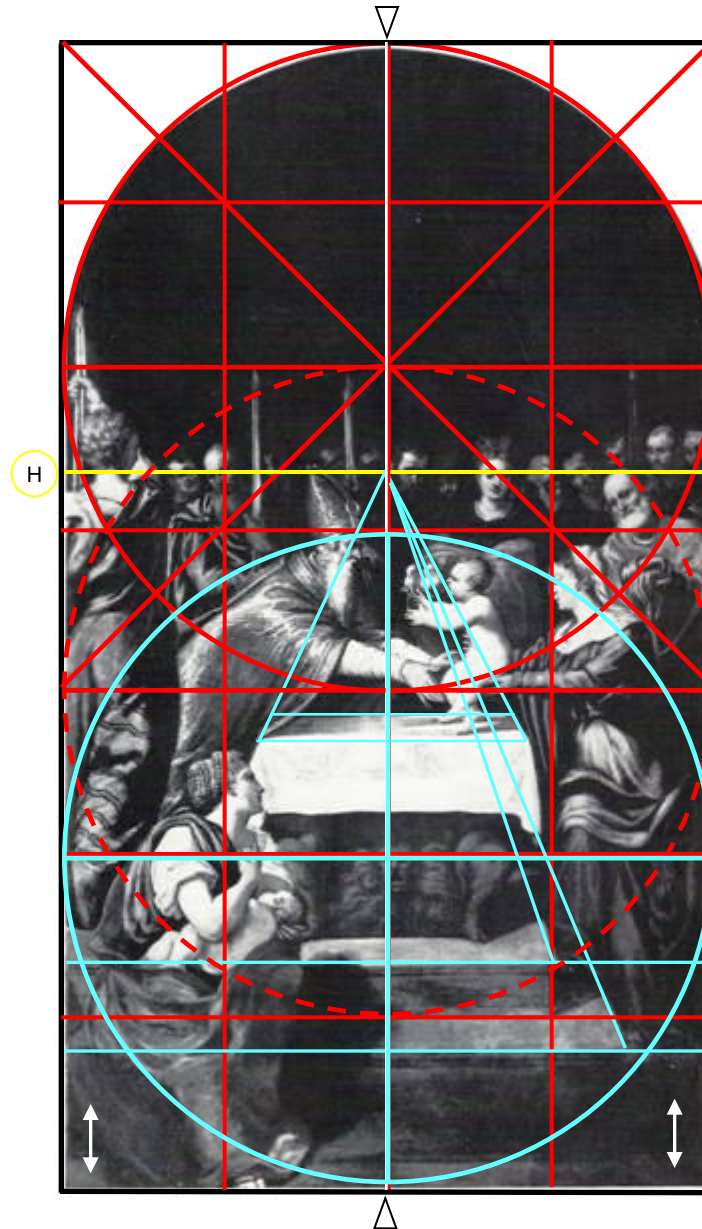
„I Sogni degli Uomini“, Detroit,,Institute of Arts; **N/N** 427 x 217 cm (434,4 x 226 cm ≈ 12,5 x 6,5 piedi)



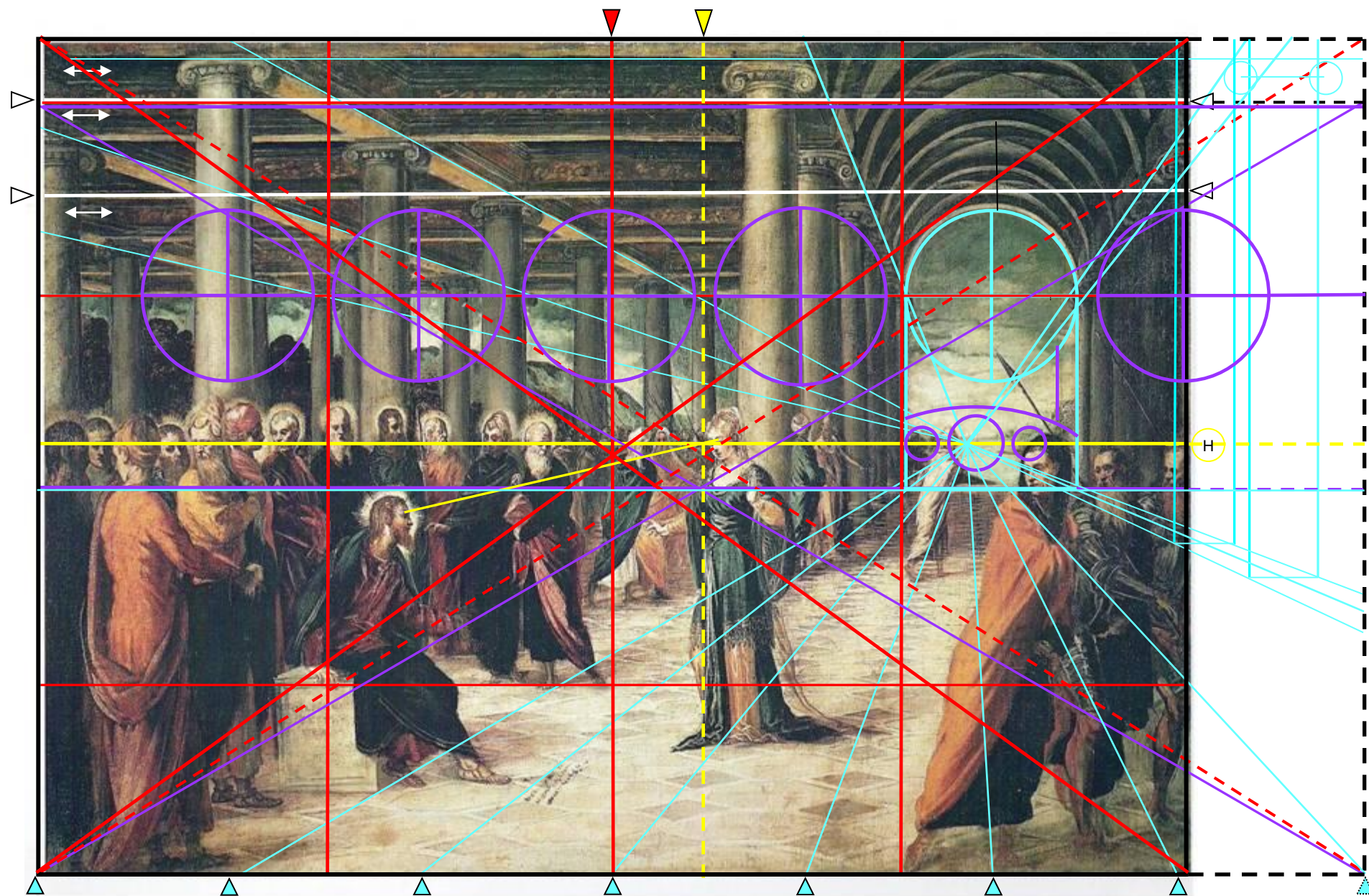
„Disputà di Gesù al tempio“ Milano, Museo del Duomo; N/N 197 x 319 cm (208,5 x 334,8 ≈ 6 x 9,5 p.)



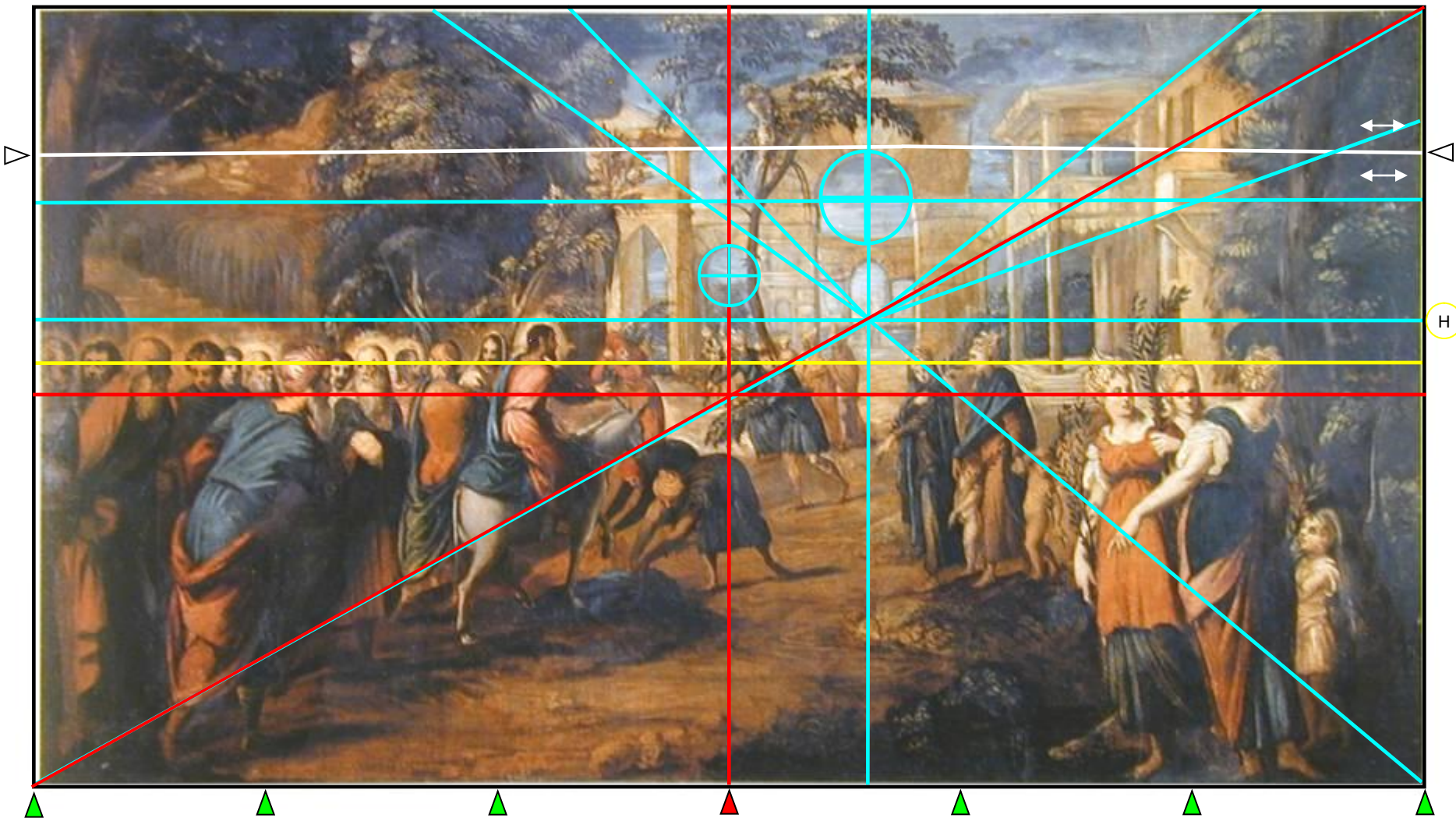
„Presentazione di Gesù al Tempio“; Venezia, Carmini; **N/N** 350 x 195 cm (347,5 cm \approx 10 piedi)



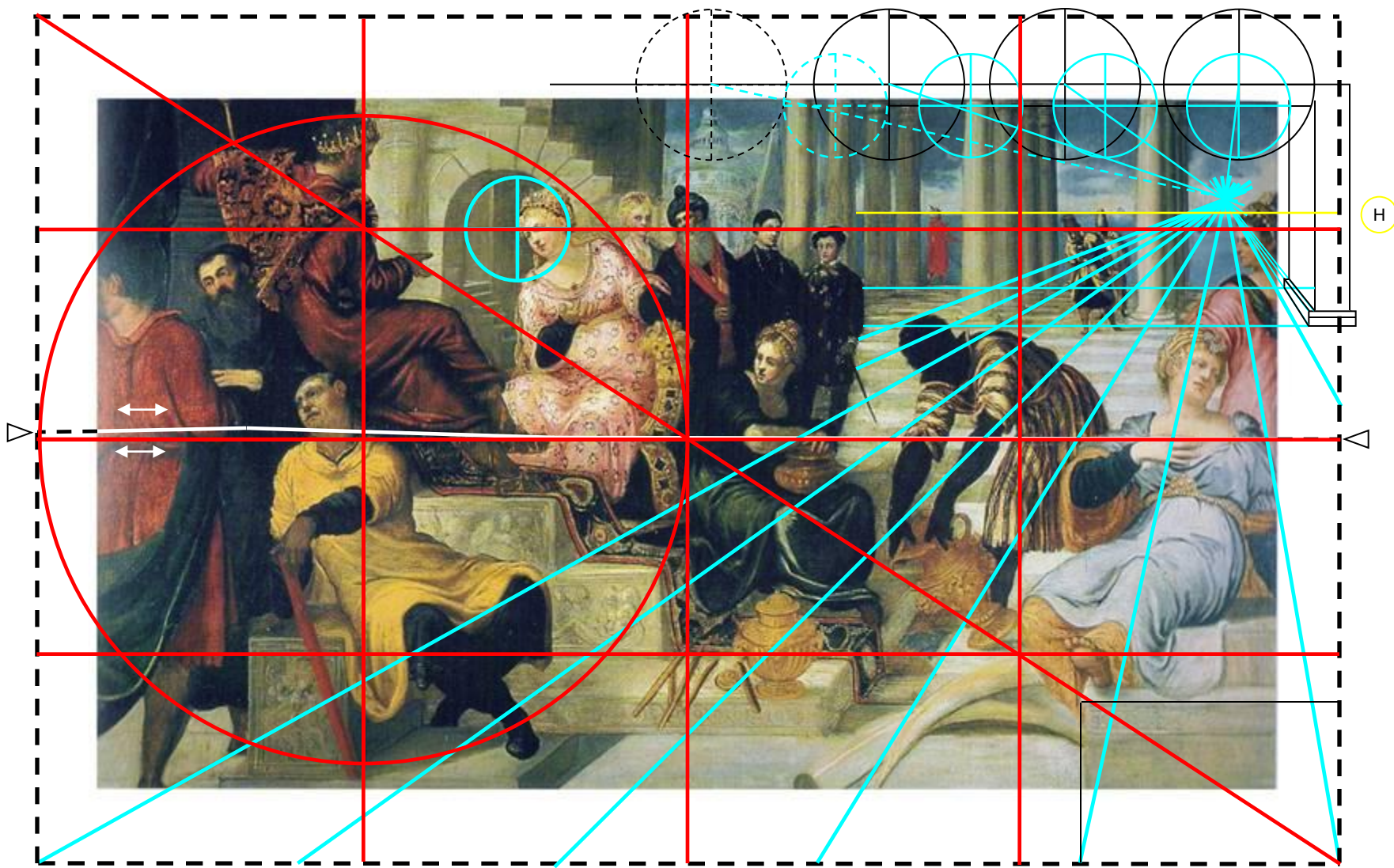
„Adultera Chigi“, Galleria Nazionale di Roma, 118,5 x 168 cm (121,5 x 173,7 cm \approx 3,5 x 5 piedi)
(--- = ipotetico allungamento coll'Adultera centrale: 121,5 x 191 cm = 3,5 x 5,5 piedi)



„Entrata in Gerusalemme“ Firenze, Palazzo Medici-Riccardi, **N/N** 118,5 x 213,3 cm (3,5 x 6 piedi)



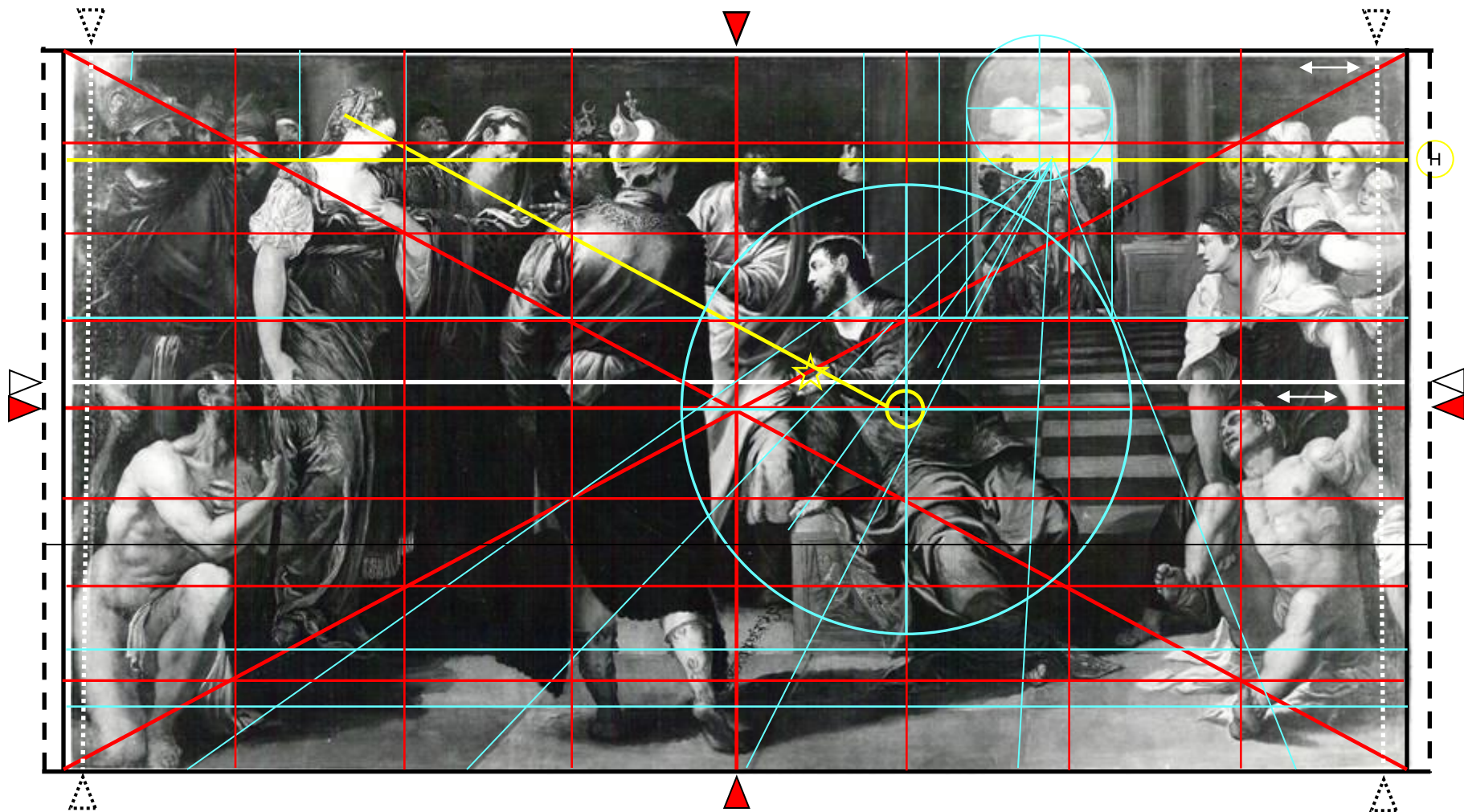
„Salomone e la Regina di Saba“, Chenonceaux (FR); **N/N** 160 x 270 cm (--- ≈ 196,8 x 303,4 cm)



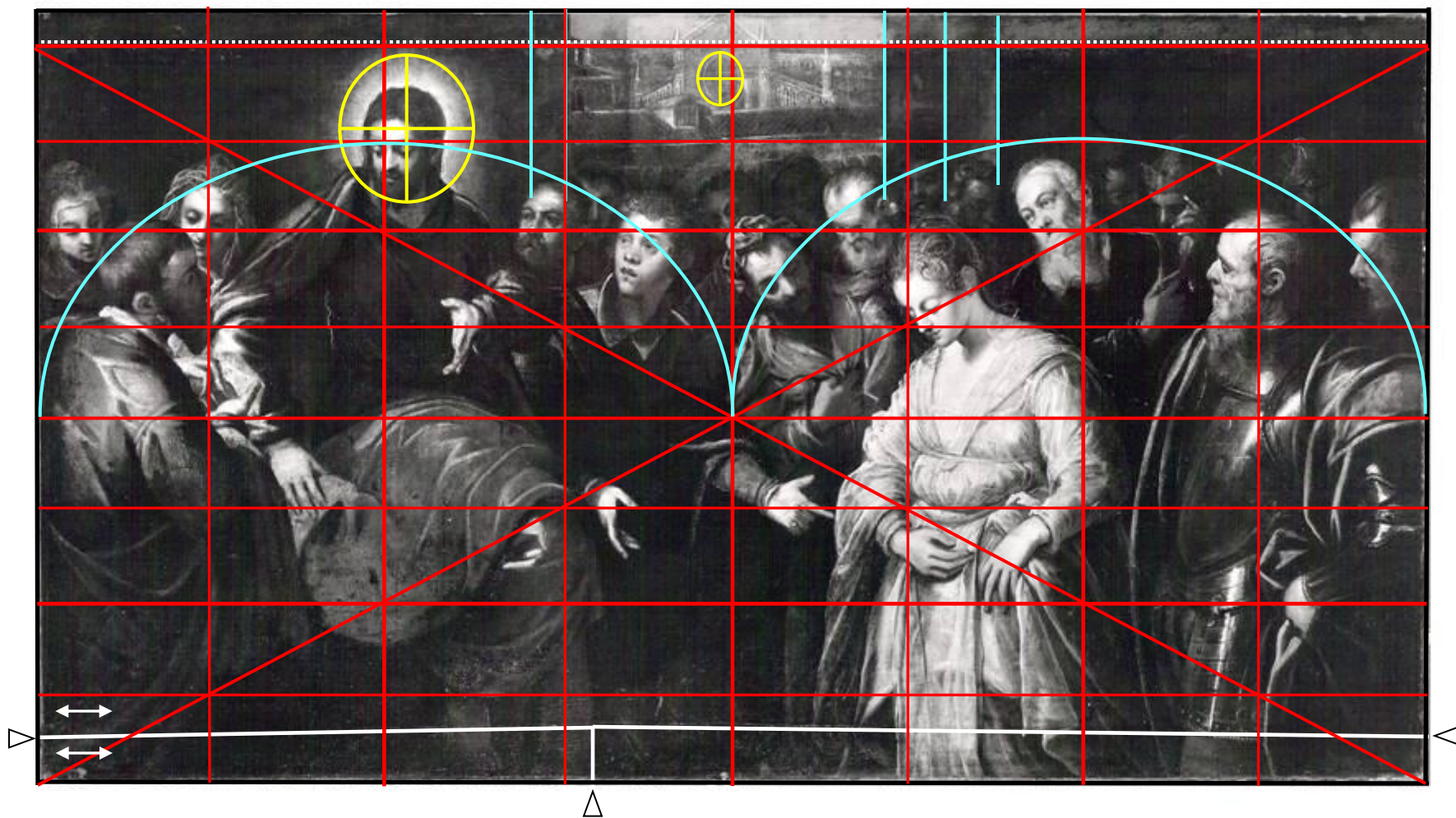
„Cristo e l'Adultera“, Amsterdam, Rijksmuseum; N/N 160 x 225 cm (--- ≈ 238 cm)



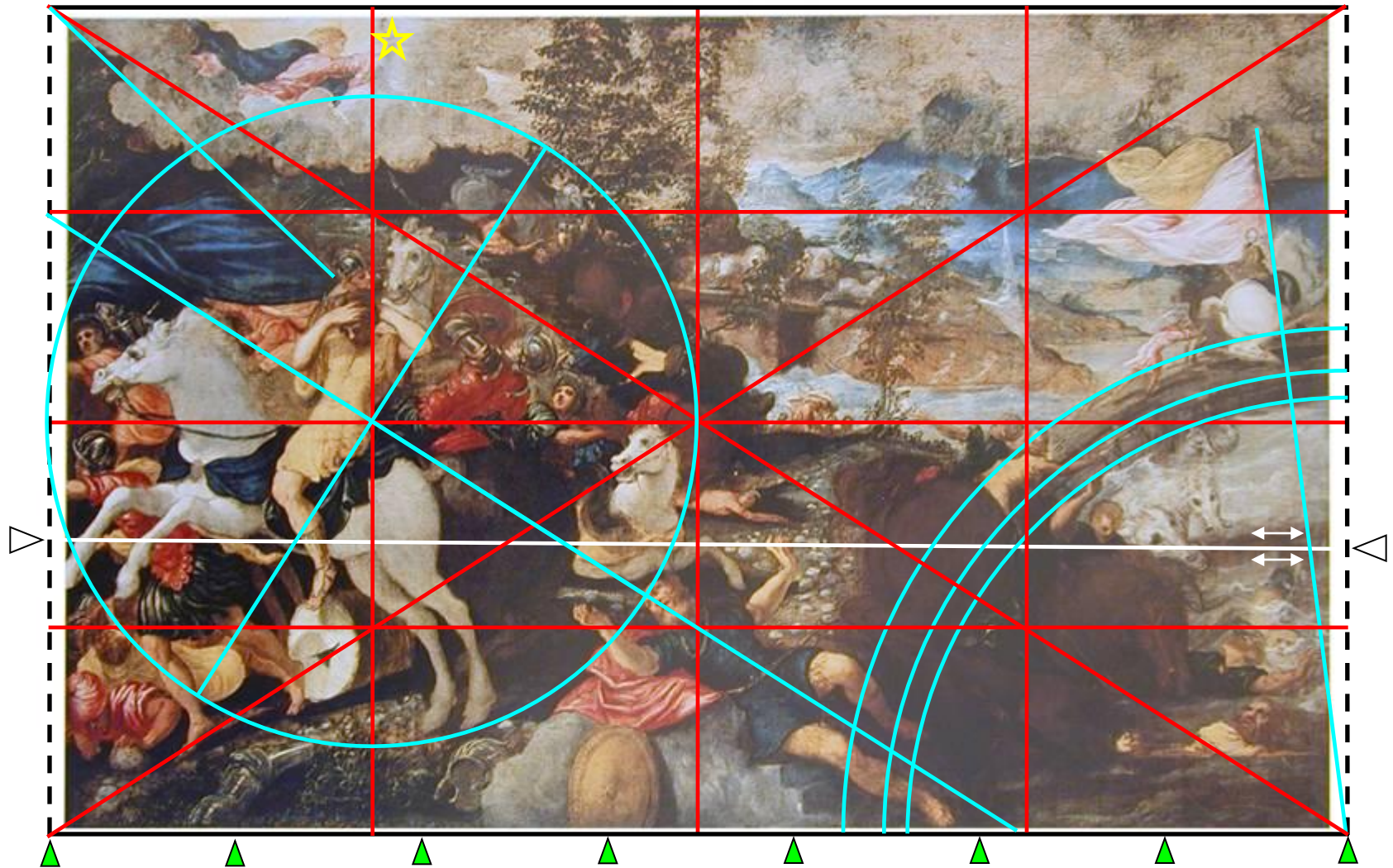
„Cristo e l' Adultera“, Dresden, Staatliche Kunstsammlungen; **N/N** 189 x 355 cm
(191 x 365 cm \approx 5,5 x 10,5 piedi)



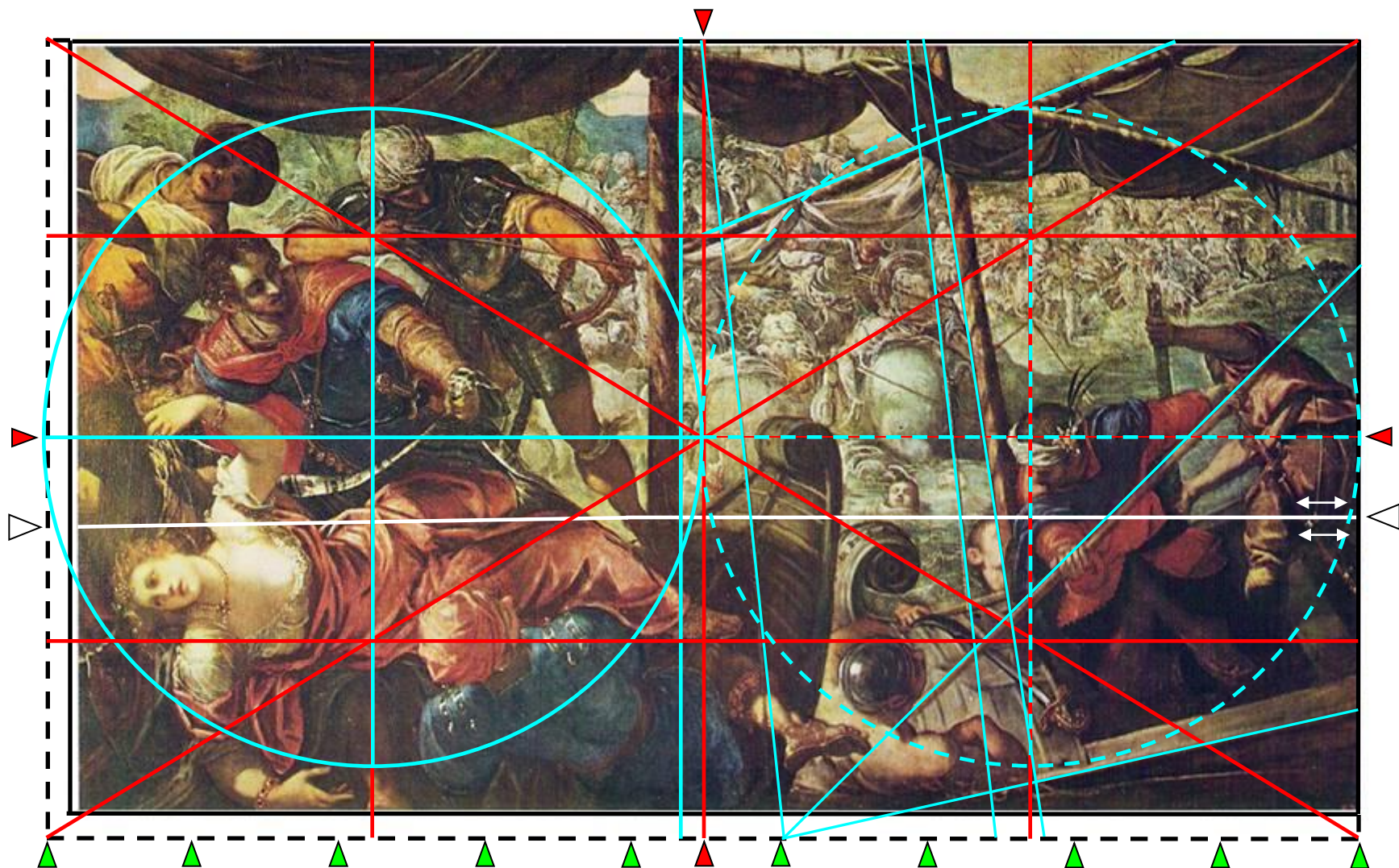
„Cristo e l'Adultera“, Kobenhavn, Statens Museum for Kunst; (N) S/S 133,4 x 245 cm



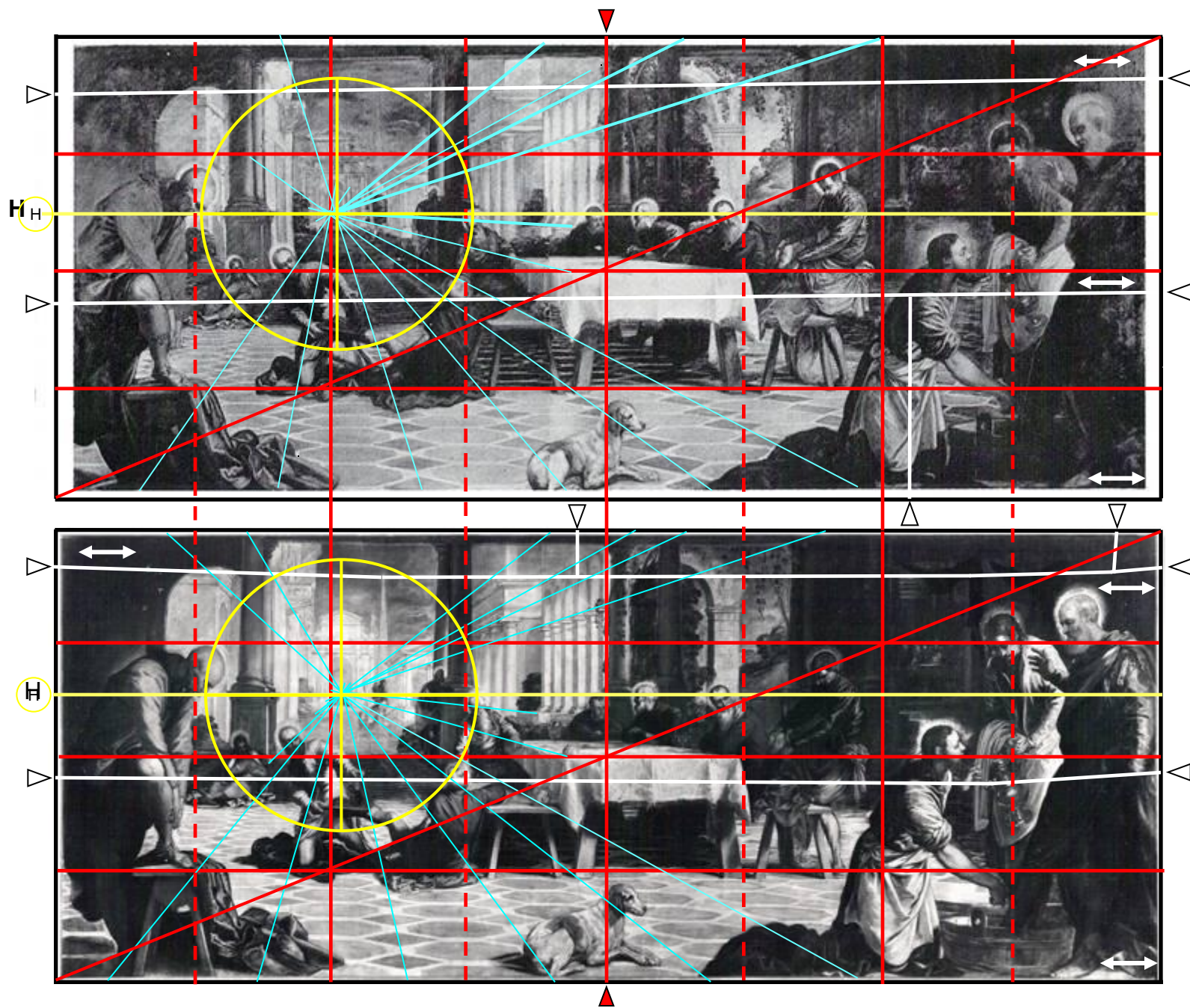
„La conversione di Saulus“, Washington, National Gallery of Art; **N/N** 152,4 x 236,2 cm
(156,3 x 243,3 cm = 4,5 x 7 piedi)



„Il ratto di Helena“, Madrid, Prado; N/N 186 x 307 cm (191 x 312,7 ≈ 5,5 x 9 piedi)

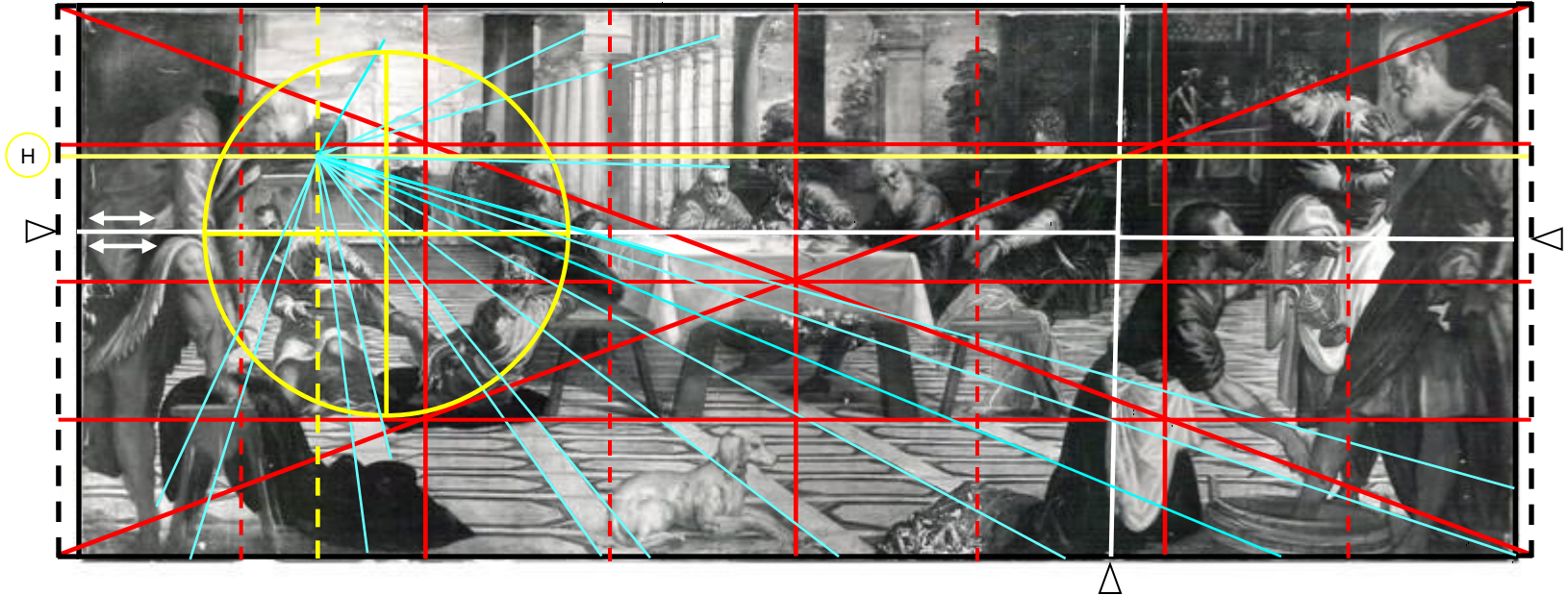
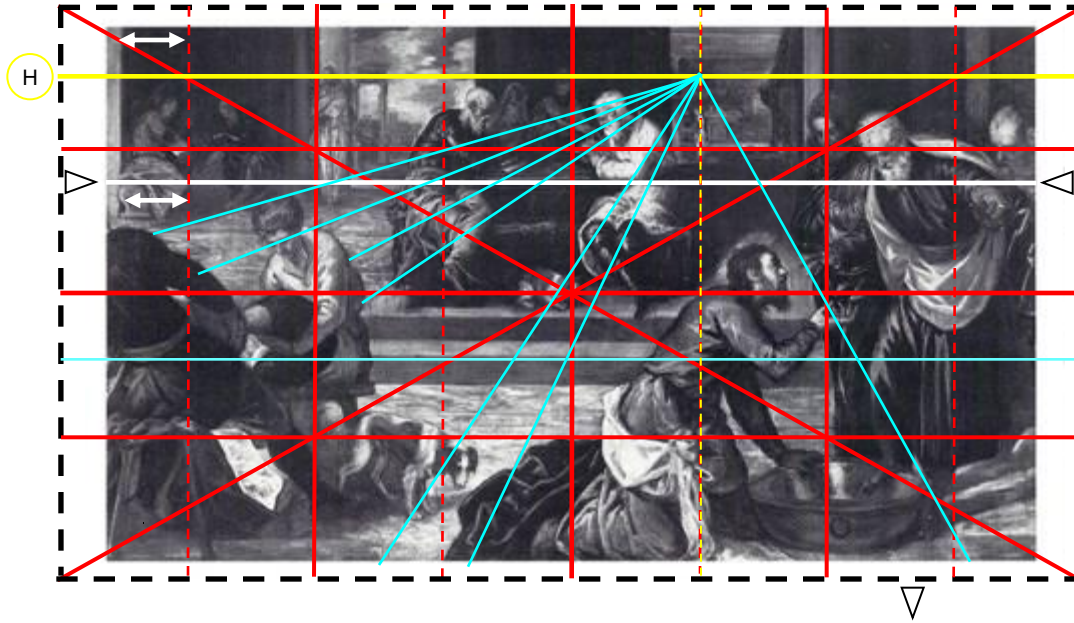


1) „Lavanda“ Newcastle upon Tyne, N/N/N 210 x 533cm; 2) „Lavanda“ Madrid, Prado, N/N/N 213 x 532 cm

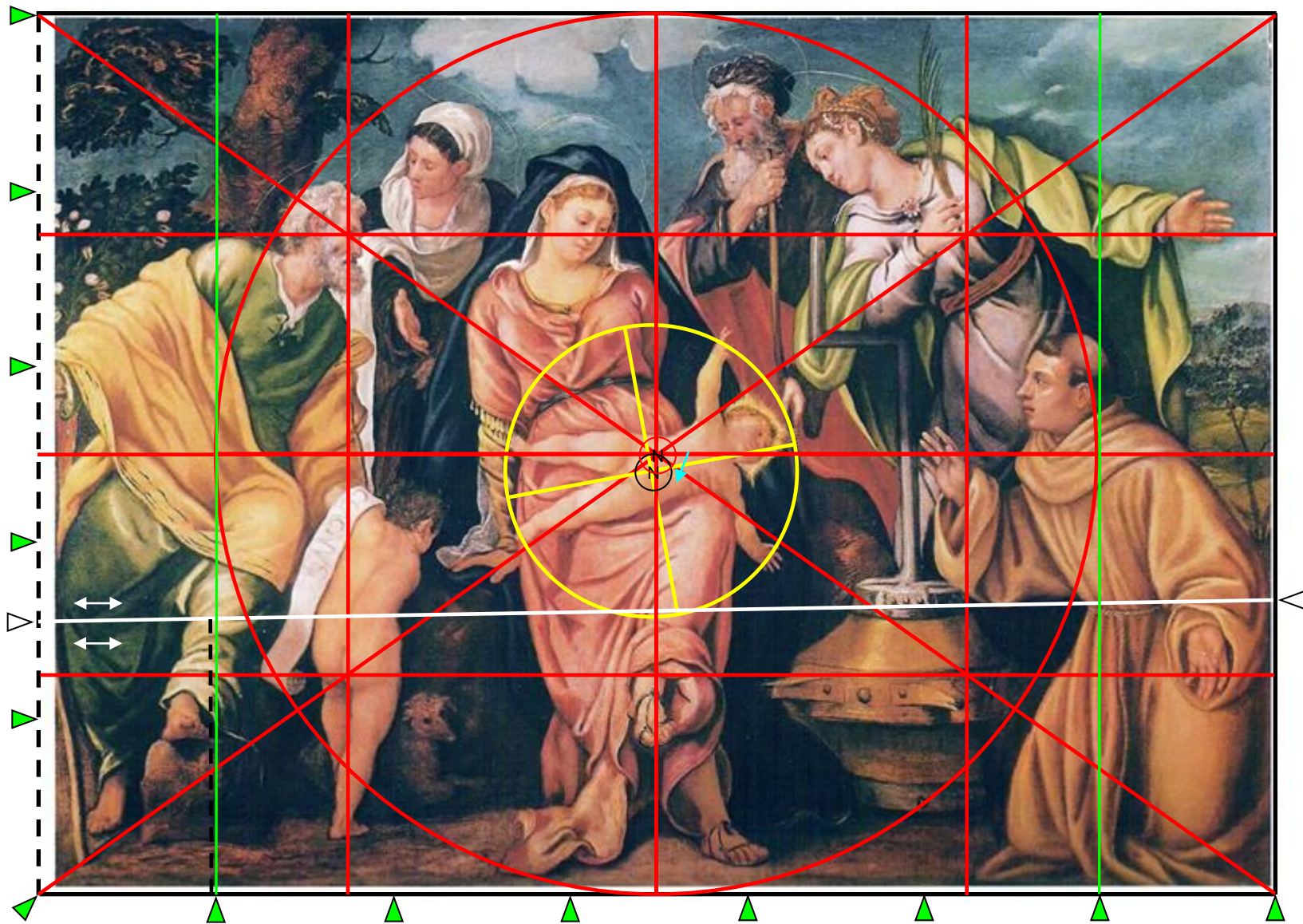


„Lavanda“, Wilton House; **N/N** 147 x 253 cm (--- $\approx 156,3 \times 278$ cm $\approx 4,5 \times 8$ piedi)

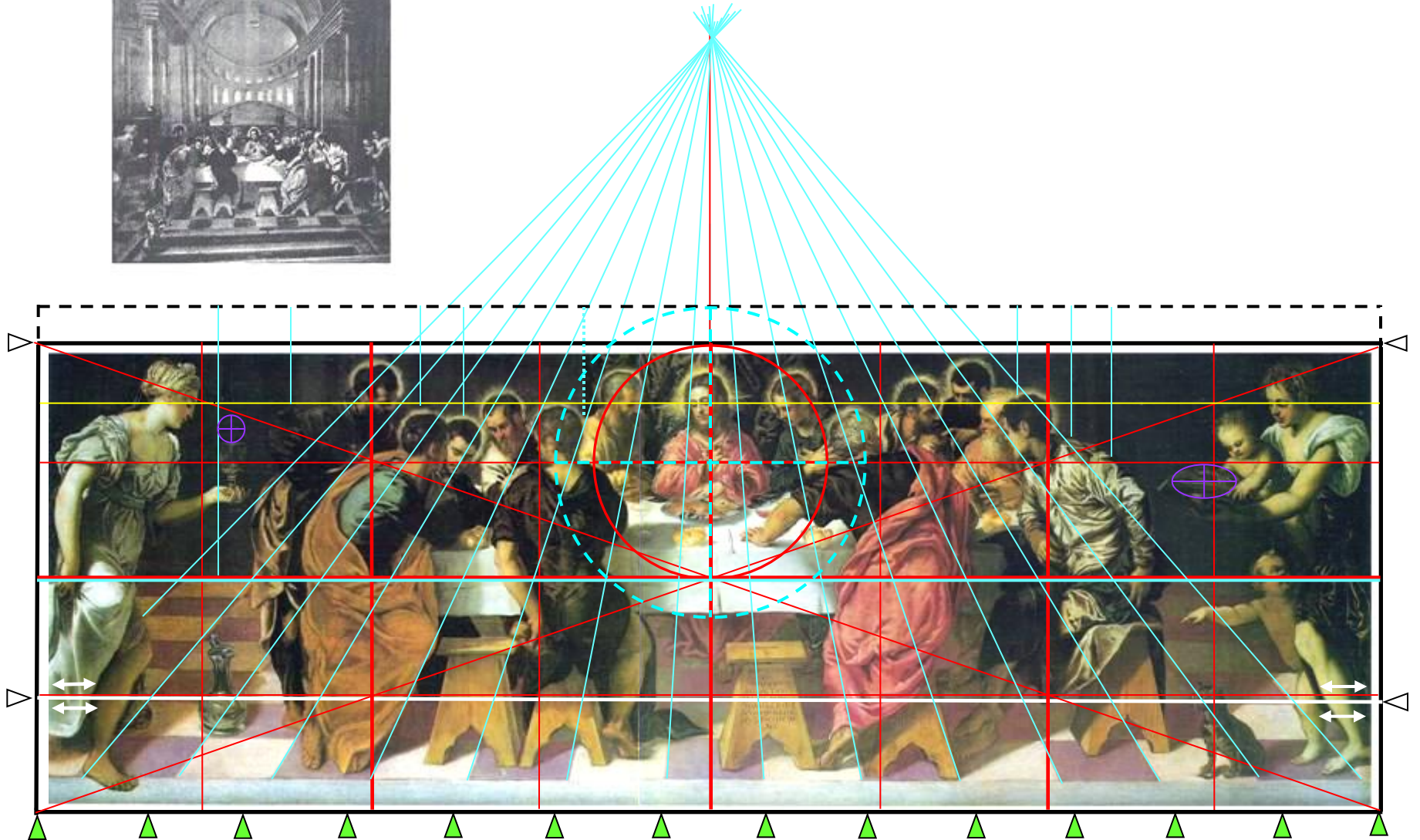
„Lavanda“, Toronto, Art Gallery of Toronto, **N/N/N/N** 155 x 407.5 cm (--- $\approx 156,3 \times 417$ cm $\approx 4,5 \times 12$ piedi)



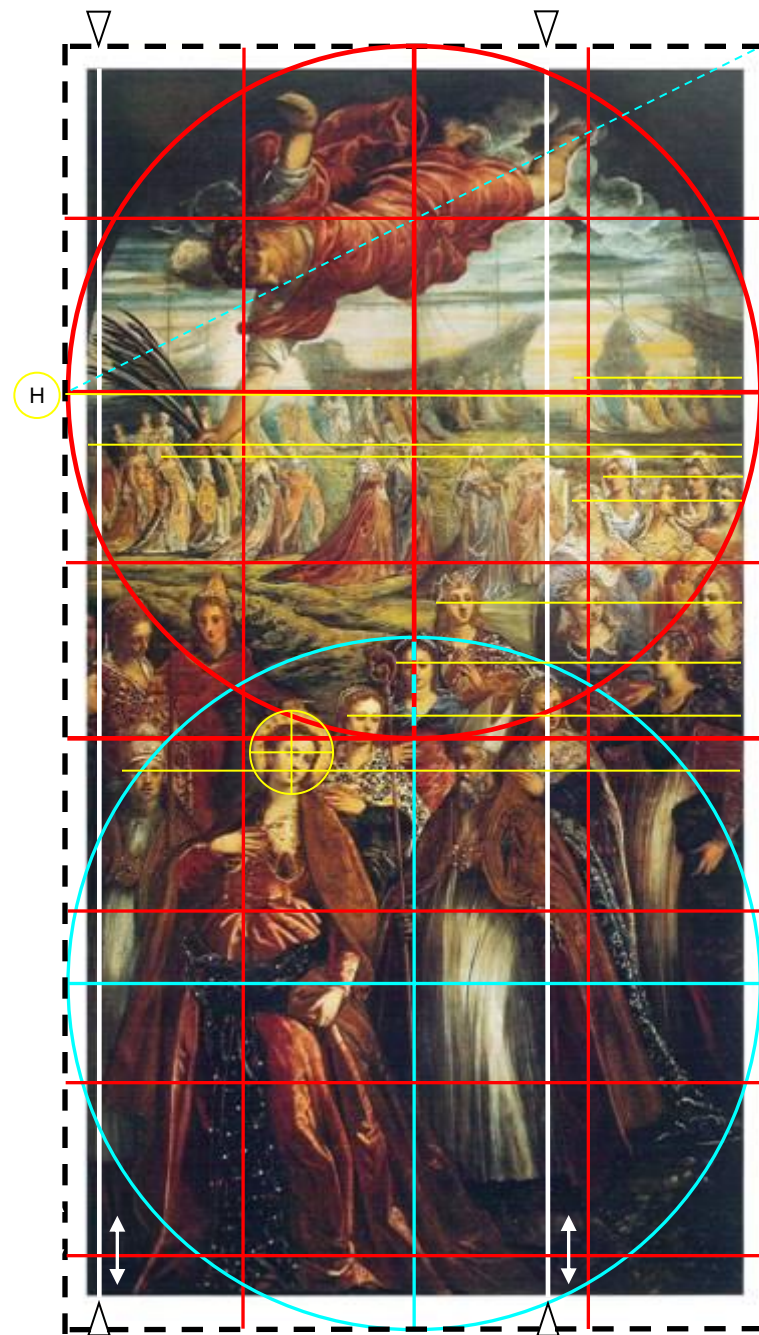
„Sacra Conversazione Molin“, New York, Berry Hill Galleries; **S/S** 171,5 x 234,8 cm
(173,7 x 243 ≈ 5 x 7 piedi)



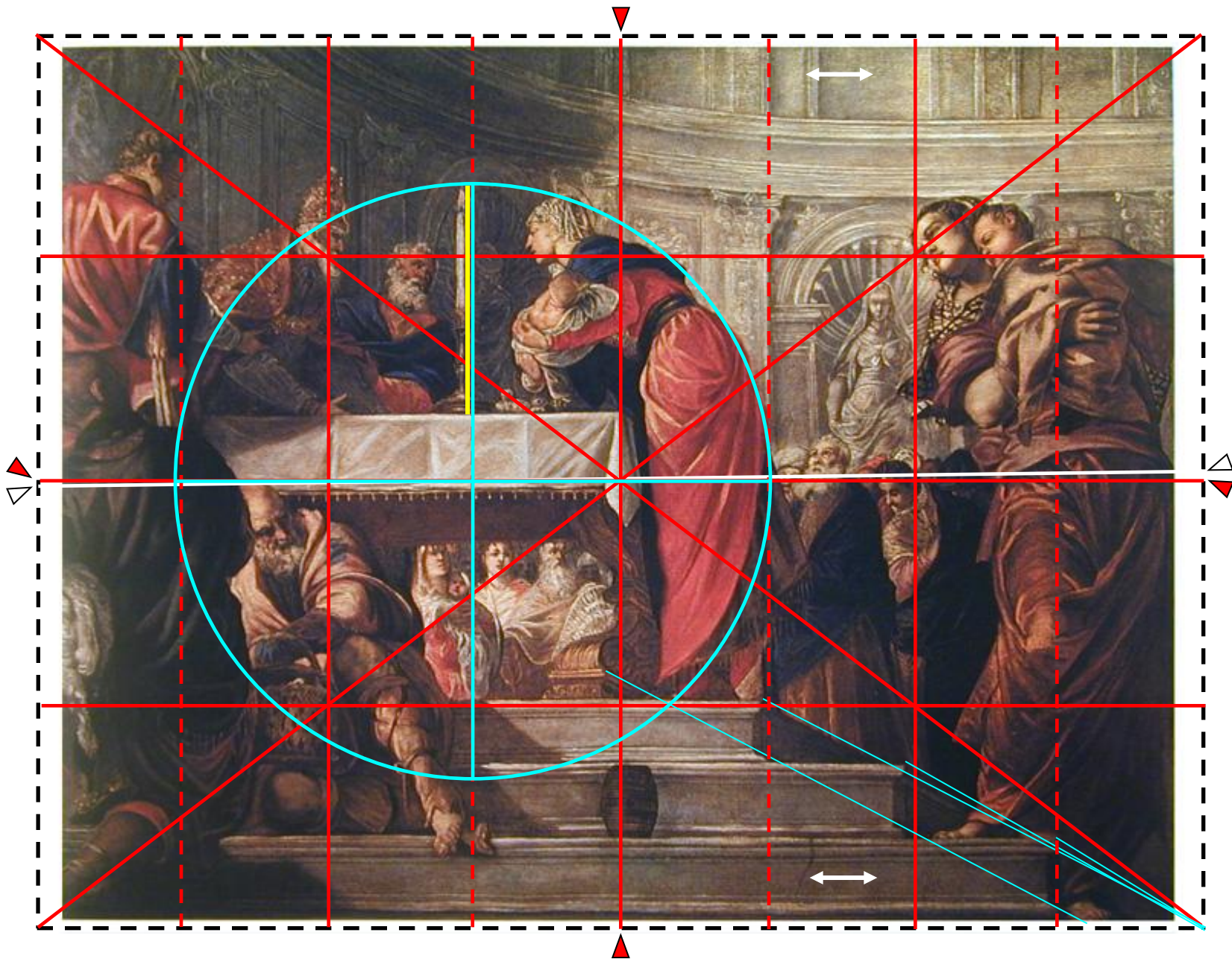
„Ultima Cena“, Venezia, San Marcuola; Foto Fiorentini ca.1920
„Ultima Cena“, Venezia, San Marcuola; **S/S** 157,5 x 445 cm
(156,3 x 451,75 \approx 4,5 x 13 piedi ; --- \approx 173,75 cm \approx 5 piedi)



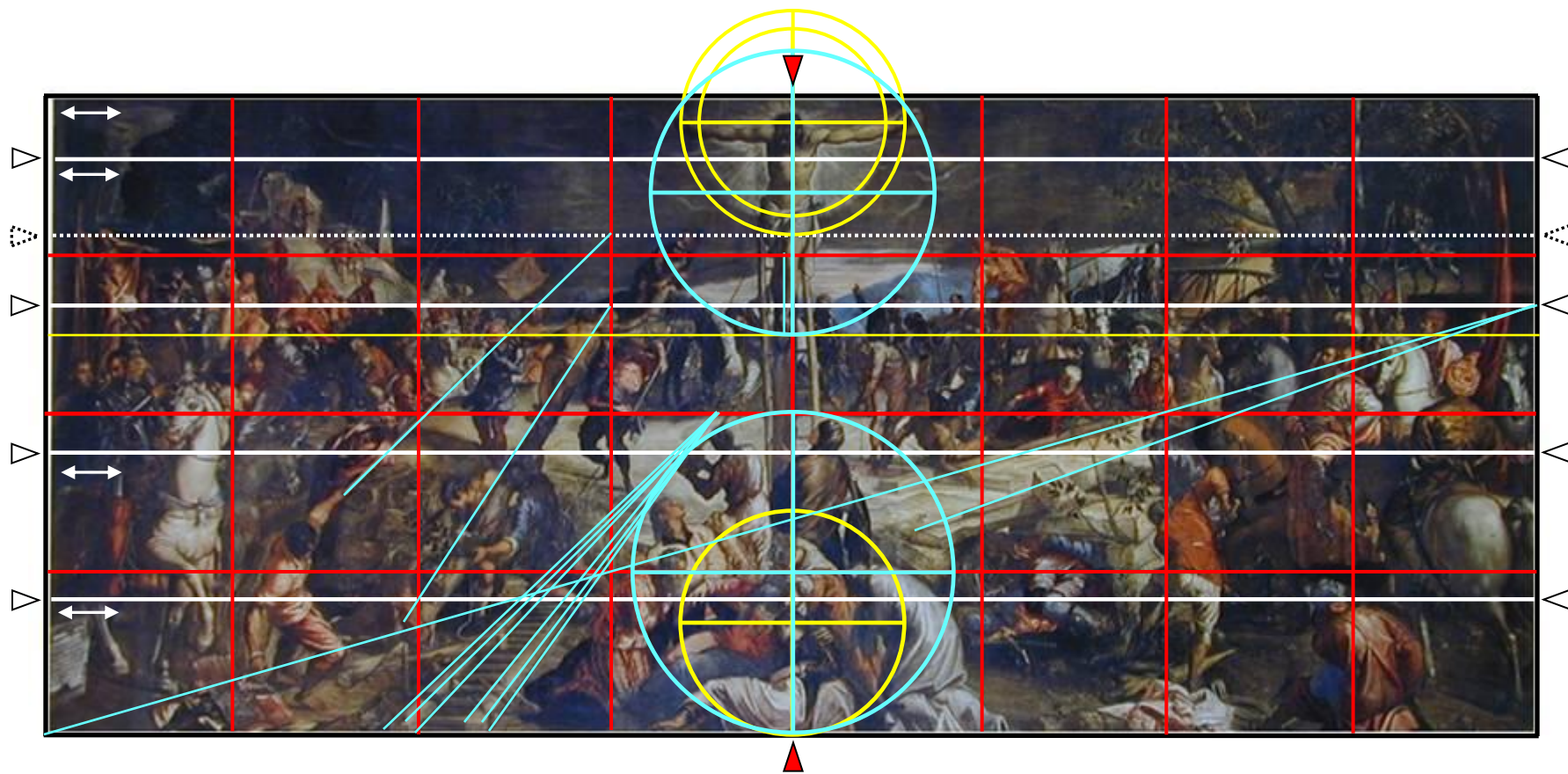
„Lo sbarco di Sant'Orsola“, Venezia, San Lazzaro dei Mendicanti; S/S/S 330 x 178 cm
(--- $\approx 347,5 \times 191 \text{ cm} \approx 10 \times 5,5 \text{ piedi}$)



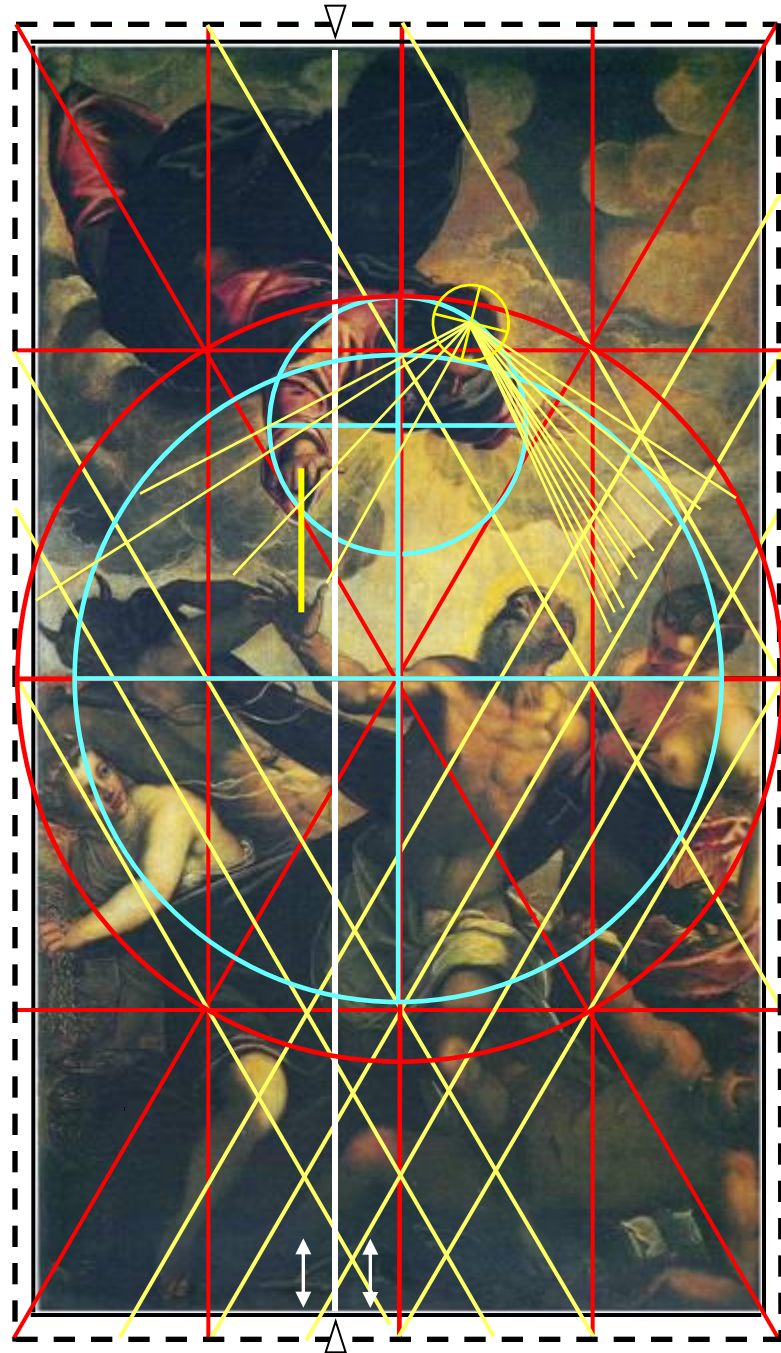
„Presentazione di Gesù al Tempio“, Venezia, Accademia; **S/S** 239 x 298 cm
(--- $\approx 243,25 \times 312,75 \text{ cm} \approx 7 \times 9 \text{ piedi}$)



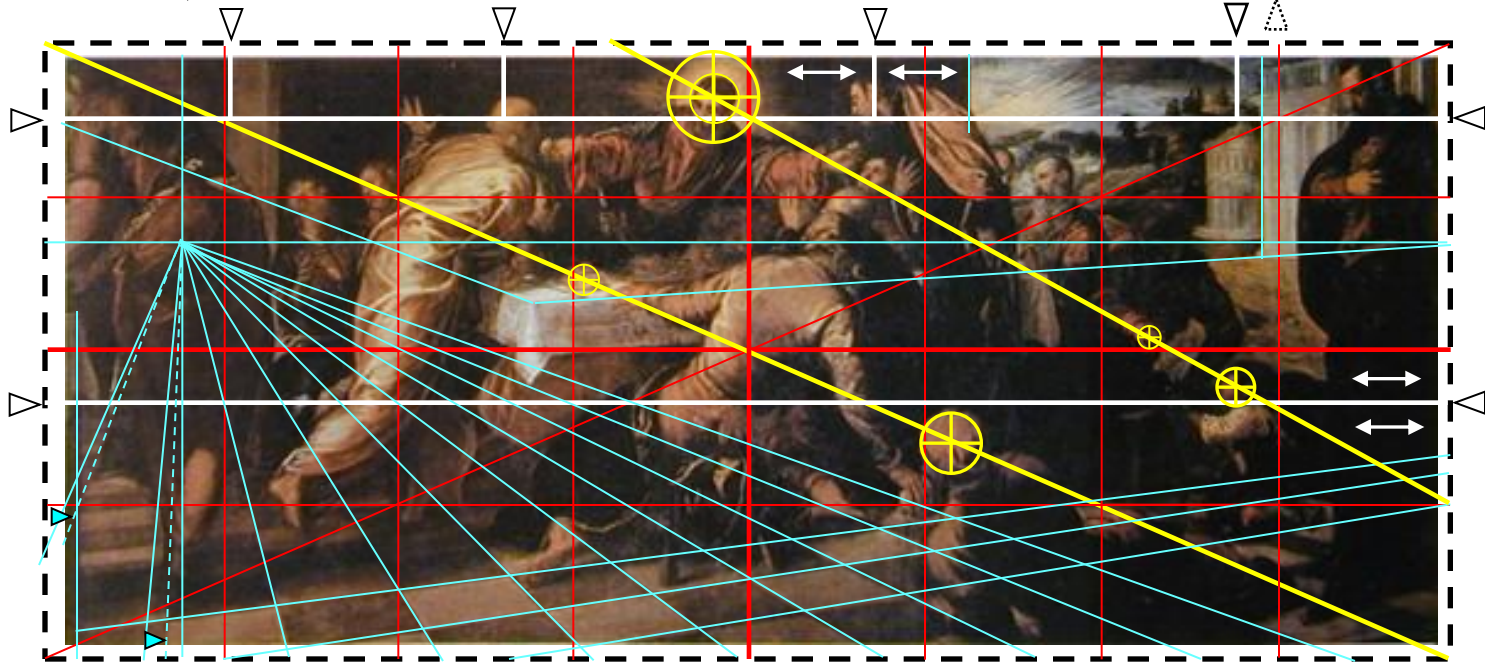
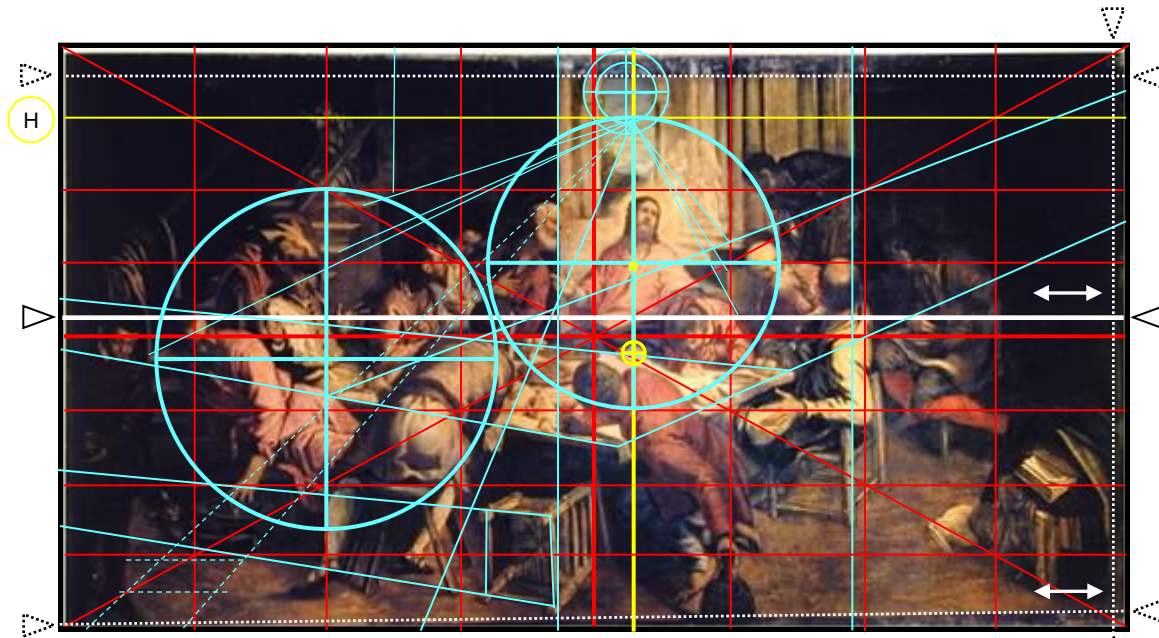
„Crocifissione“ (1565), Venezia, Scuola Gr. di San Rocco; **S/S/S/S/S** 536 x 1224 cm (15,5 x 35,2 piedi)



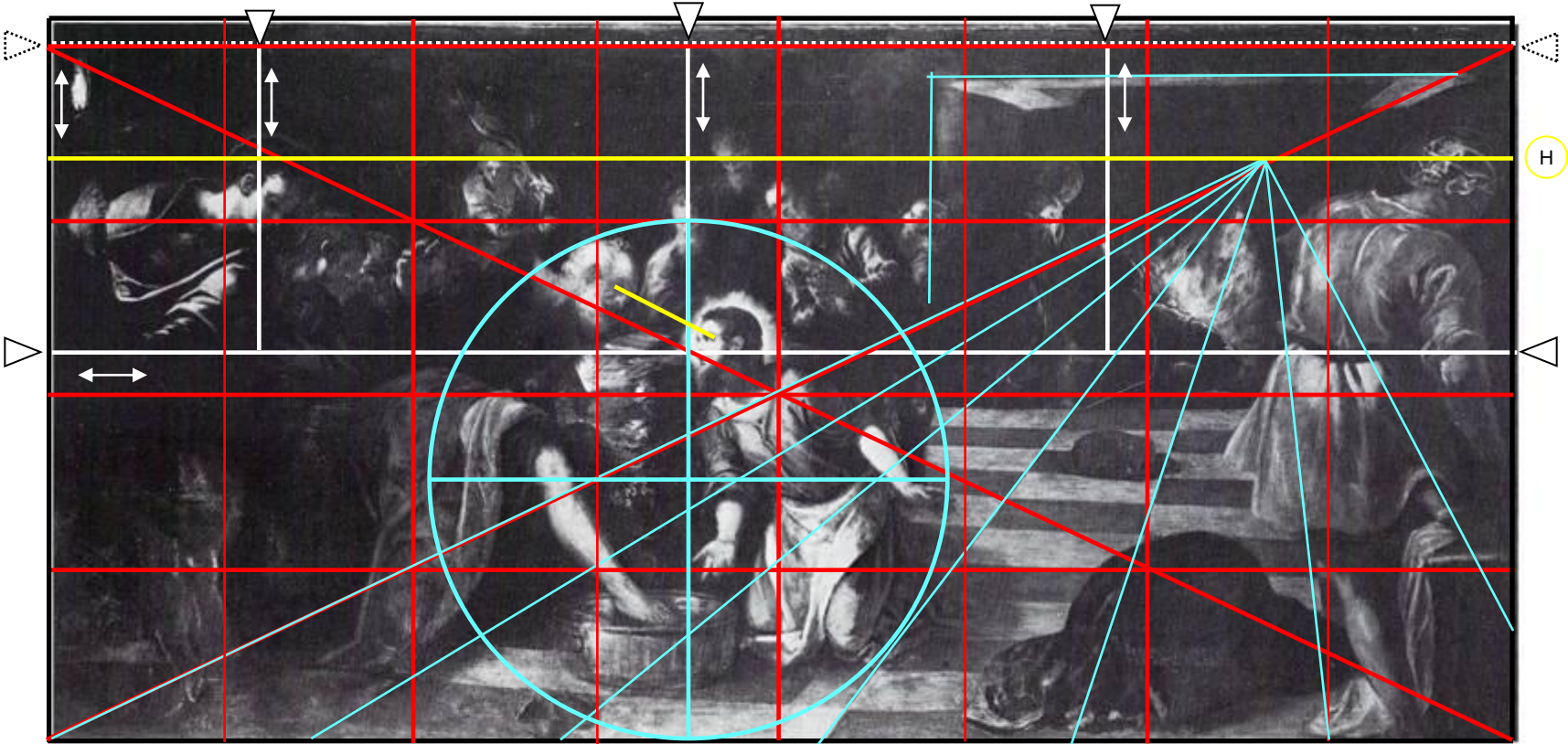
„Le Tentazioni di Sant' Antonio“, Venezia, San Trovaso; **S/S** 282 x 165 cm (--- $\approx 295 \times 173,75 \text{ cm} \approx 8,5 \times 5 \text{ p.}$)



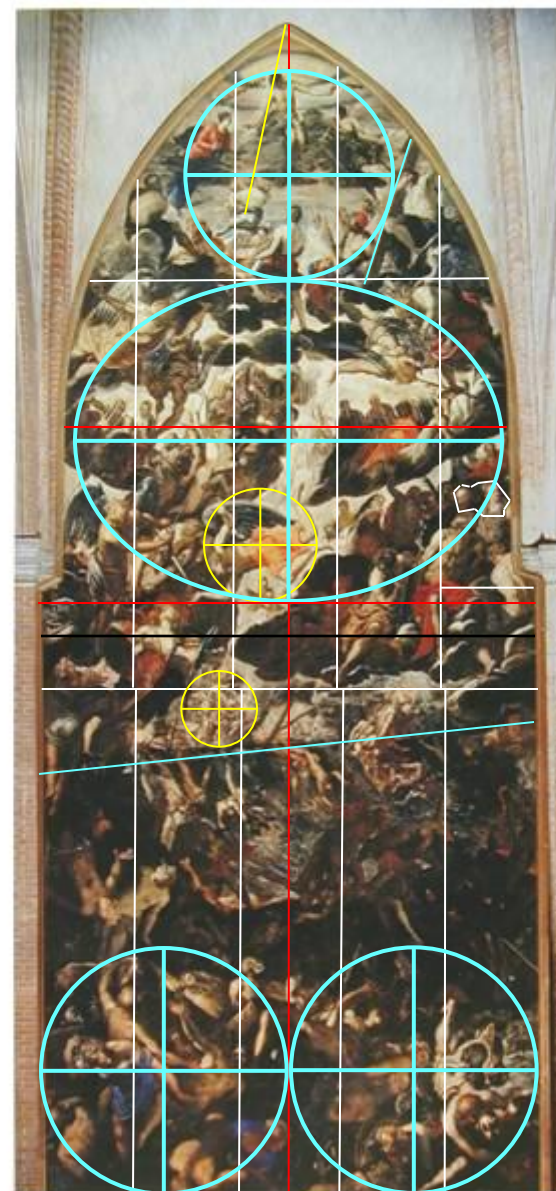
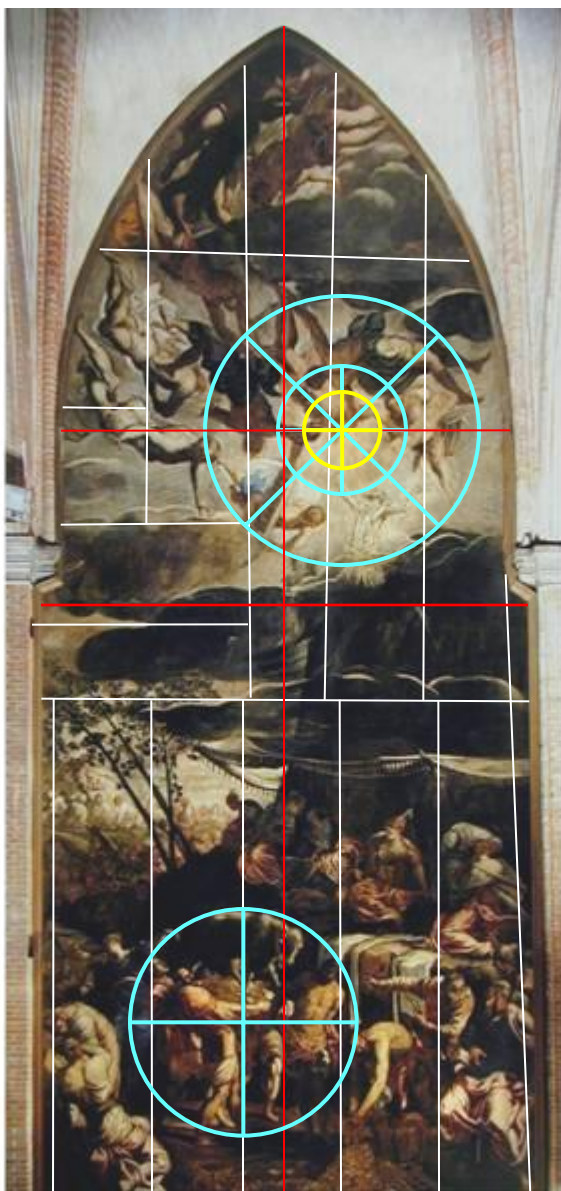
„Ultima Cena“, Venezia, San Trovaso; **S/S** 221 x 413 cm;
„Ultima Cena“, Venezia, San Polo; **S/S/S** 228 x 535 cm



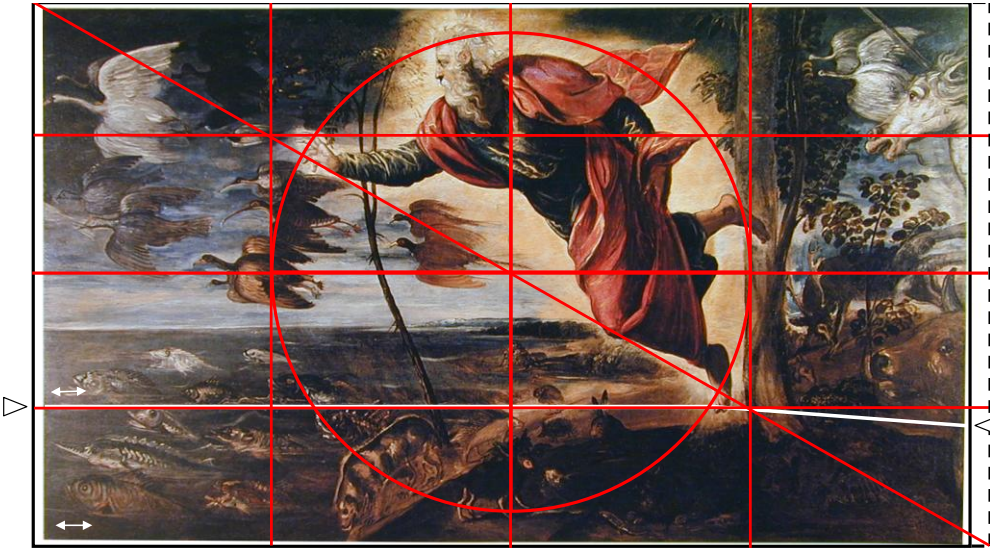
“Lavanda dei Piedi agli Apostoli” London, National Gallery; **S/S/S/S/S** 200,6 x 408,3 cm



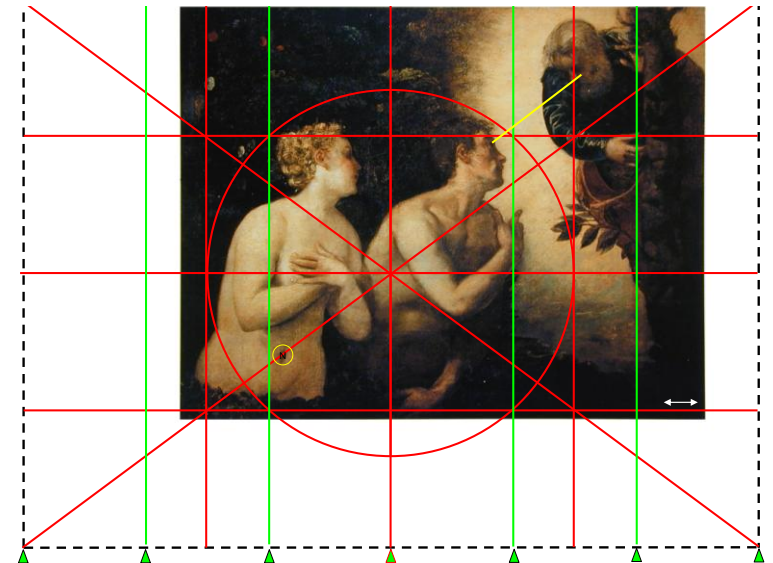
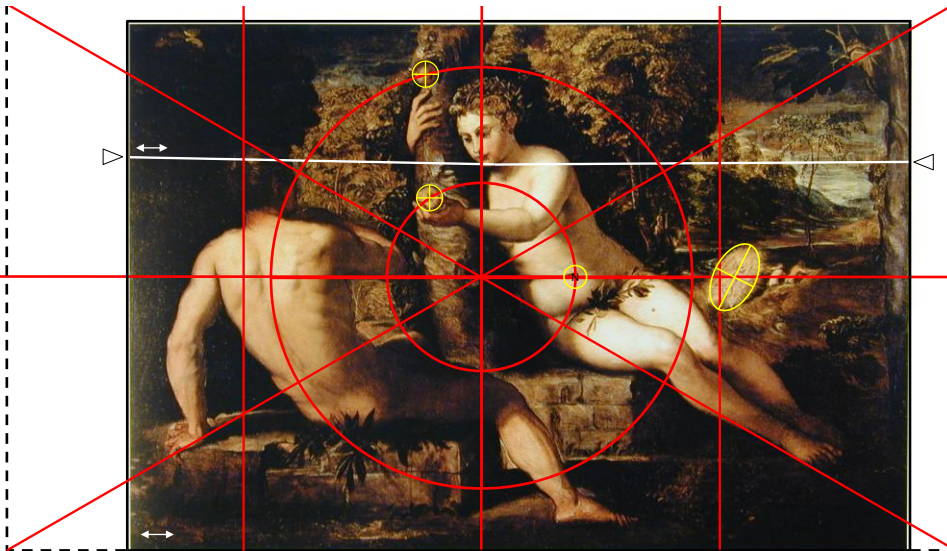
- 1) „Presentazione del Modello per la fusione del Vitello d’Oro“, Venezia , Madonna dell’Orto
2) „Giudizio Universale“, ibidem, 2 x 1450 x 590 cm



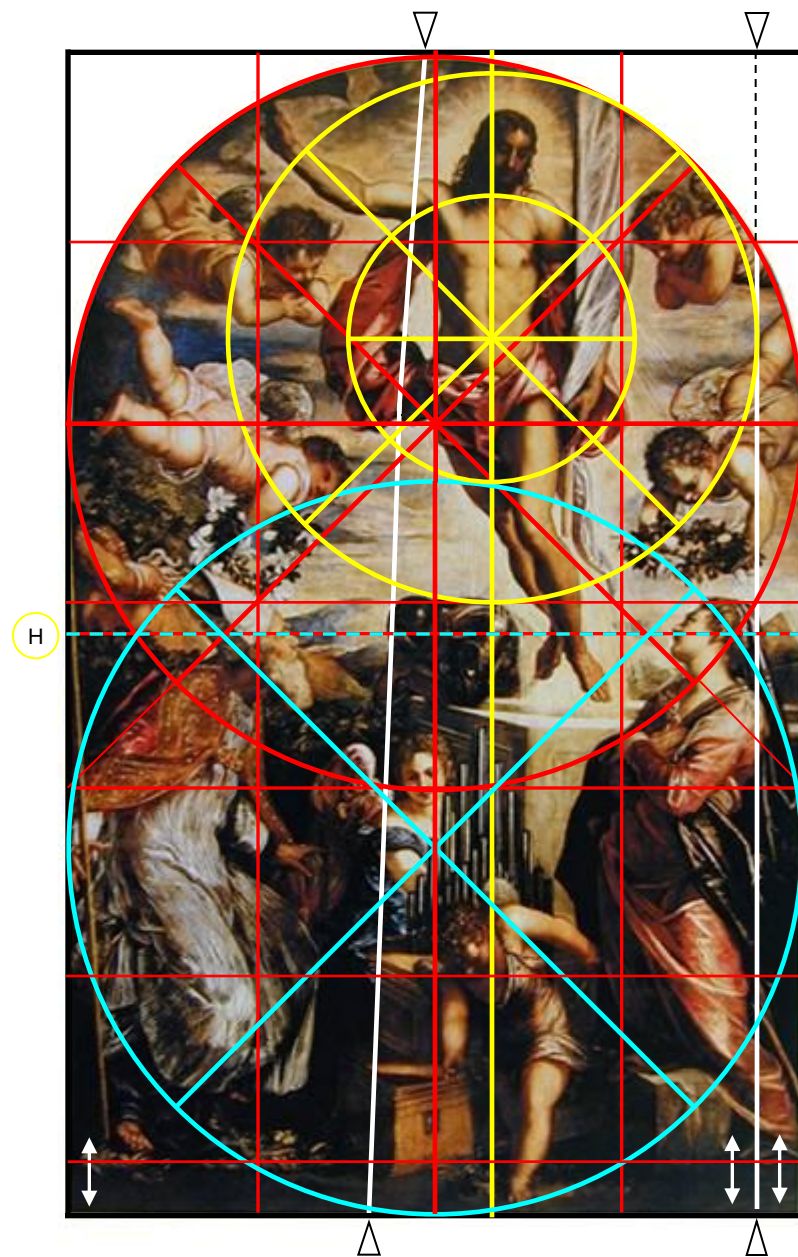
„La Creazione degli Animali“, Venezia, Accademia; **S/N** 151 x 258 cm (156 x 267 cm ≈ 4,5 x 7,7 piedi)
 „Caino uccide Abele“, Venezia, Accademia; **N/S** 149 x 196 cm (--- ≈ 4,5 x 6 piedi)



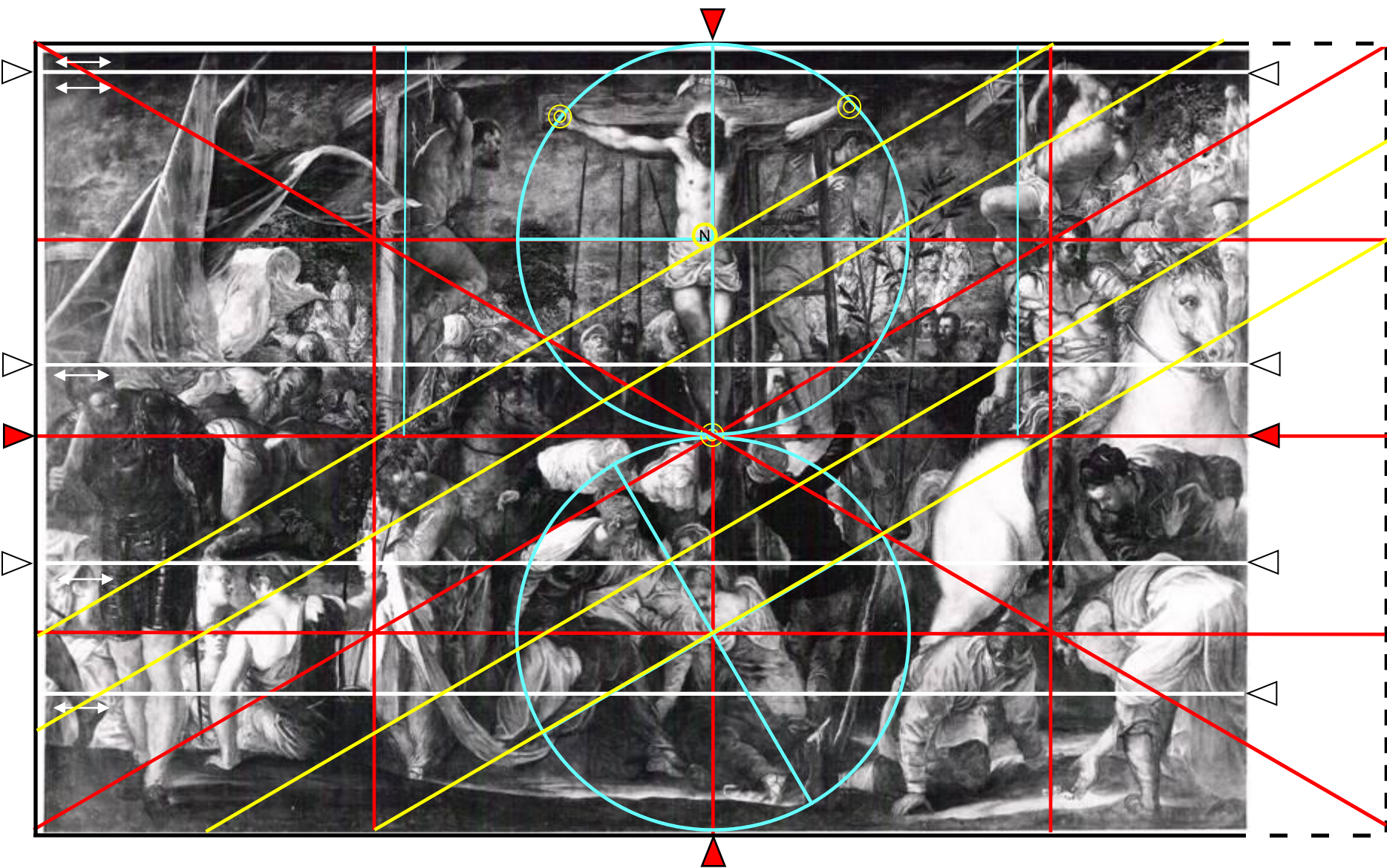
„La Tentazione di Adamo ed Eva“, Venezia, Accademia; **N/S** 150 x 220 cm (--156 x 267 cm ≈ 4,5 x 7,7 p.)
 „L'Eterno ammonisce Adamo ed Eva“, Firenze,Uffizi; **S** 118 x 148 cm (--- ≈ 4,5 x 6 piedi)



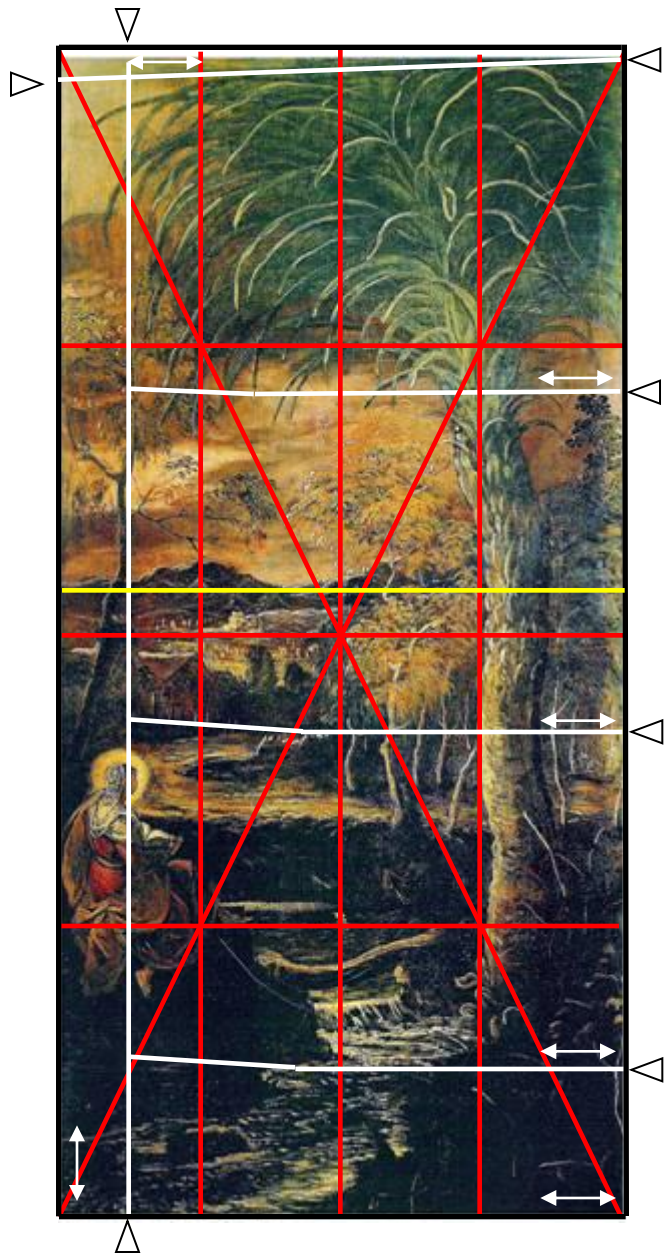
„Cristo risorto, Santi Cassiano e Cecilia“, Venezia, San Cassiano; **S/S/N** 450 x 225 cm



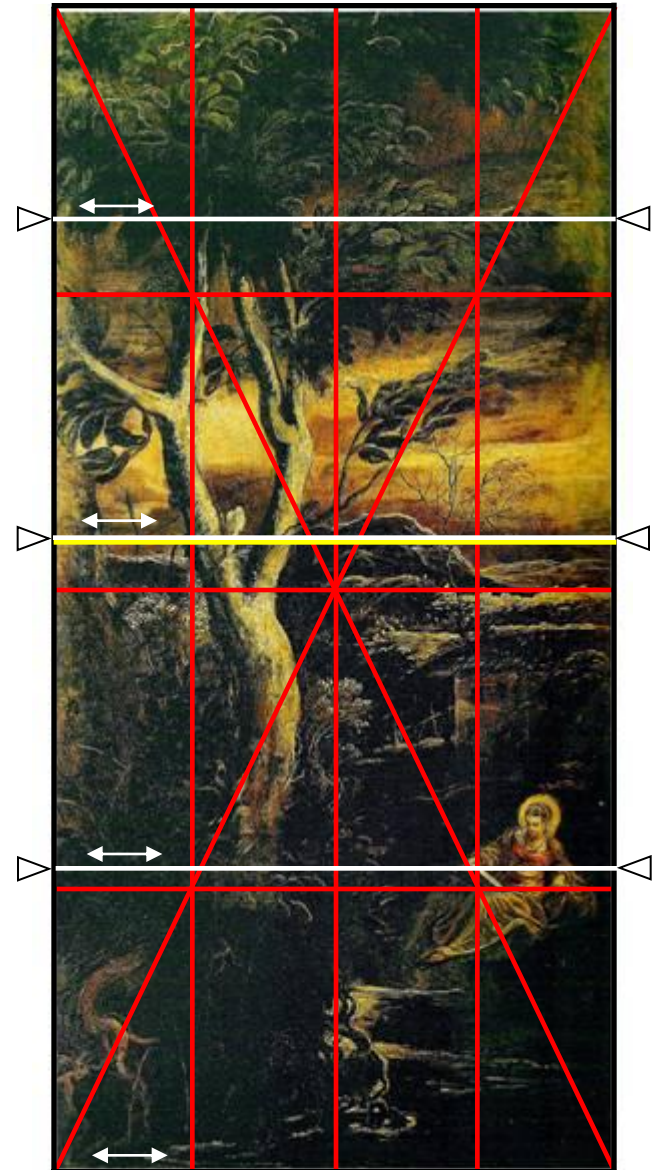
„Crocifissione“, Venezia, Gallerie dell'Accademia; **S/S/S/S** 282 x 445 cm (--- = 278 x 496 ≈ 8 x 14.3 p)



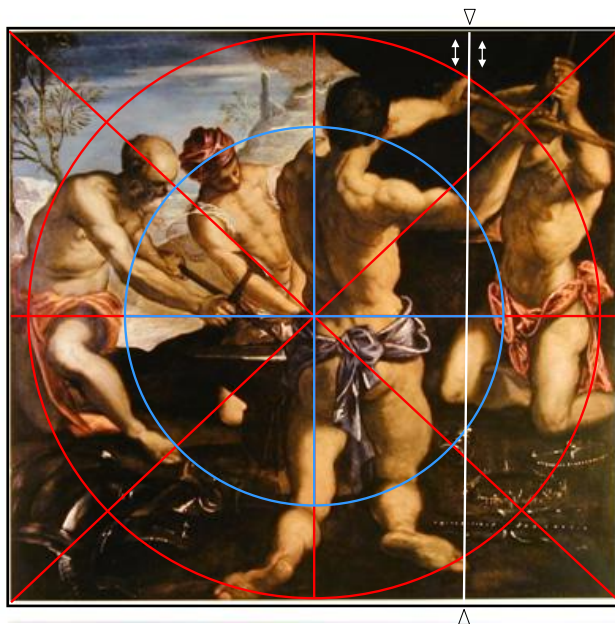
„Maria aegyptiaca“ & „Maria Magdalena“ Venezia, Scuola Grande di San Rocco; 2 x 425 x 211 cm



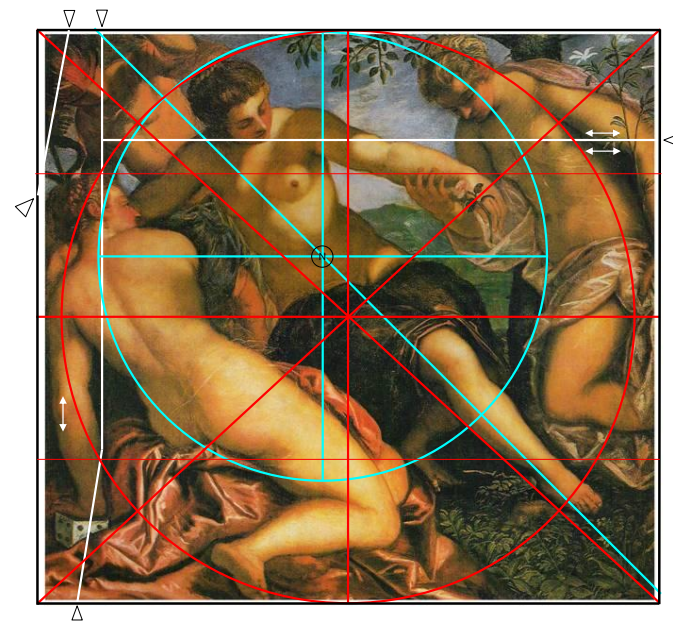
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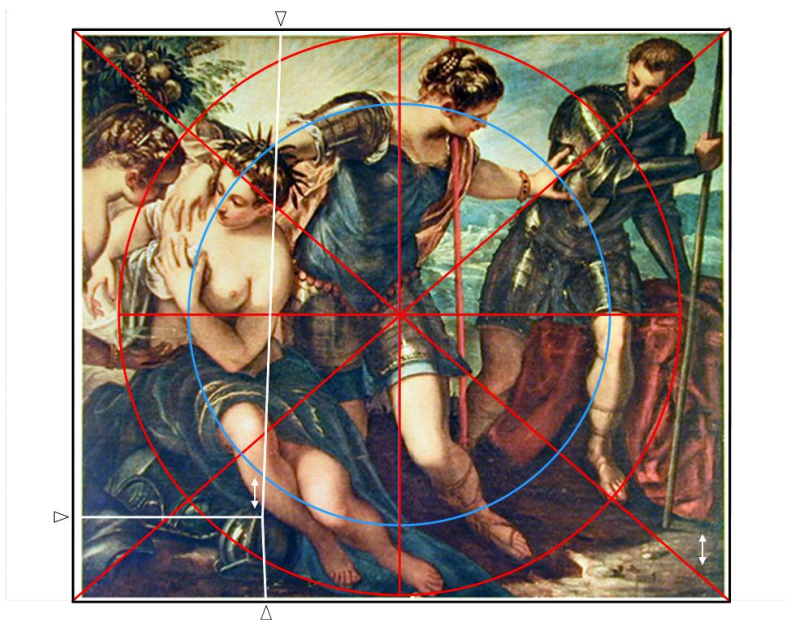
„La Fucina di Volcano“ Venezia, Palazzo Ducale, **S/S** 145 x 156 cm (145 x 156 cm = 4,2 x 4,5 piedi)



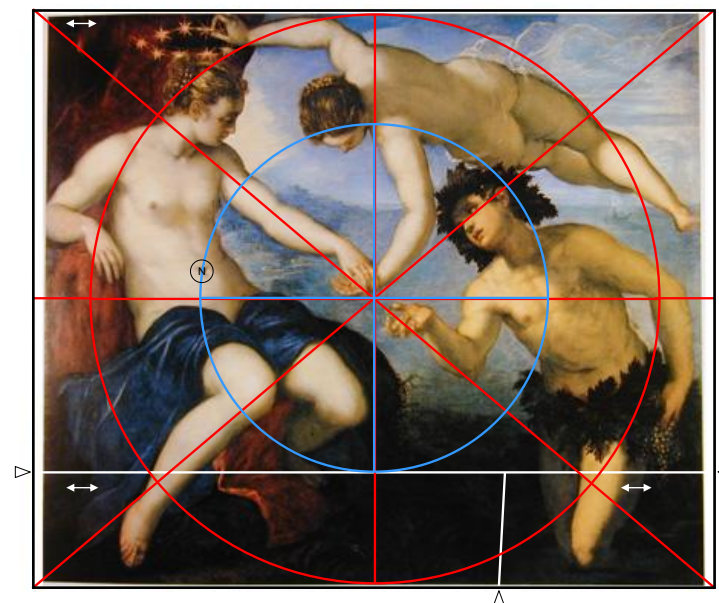
„Mercurio e le Grazie“, Venezia, Palazzo Ducale; **S/S/S** 146 x 156 cm (146 x 156 = 4,2 x 4,5 piedi)



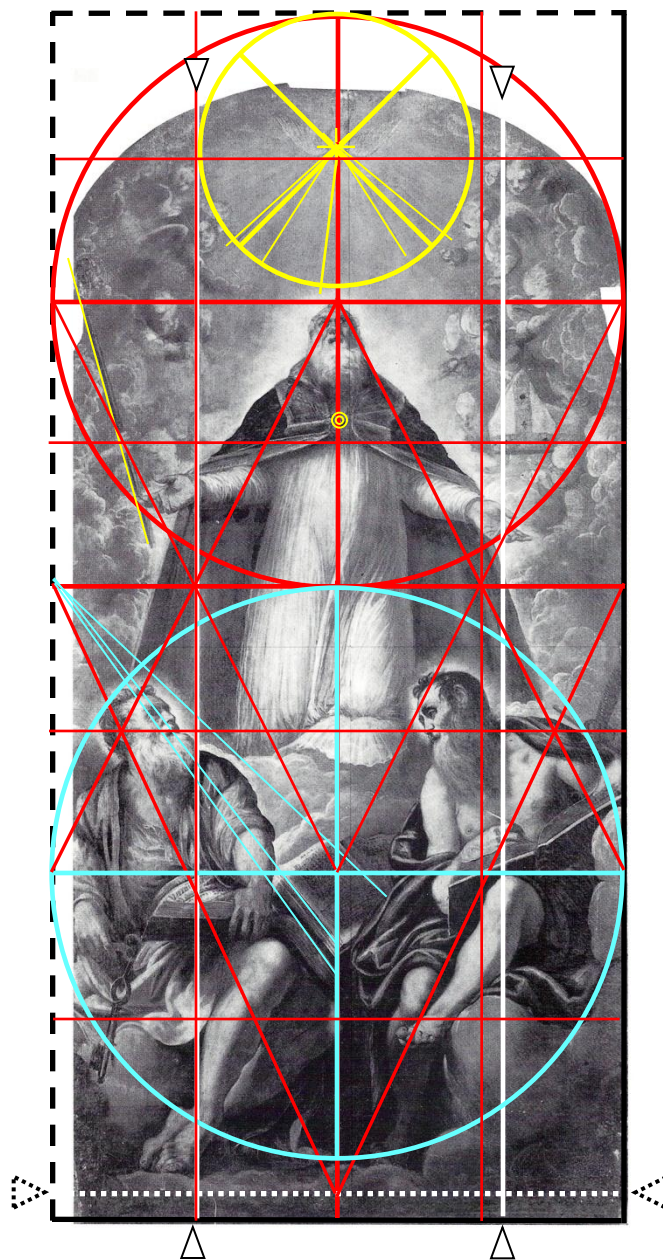
„Minerva respinge Marte“, Venezia, Palazzo Ducale; **S/S** 148 x 168 cm (148 x 173 = 4,25 x 5 piedi)



„Venere, Arianna e Bacco“, Venezia, Palazzo Ducale; **S/S/S** 146 x 167 cm (146 x 173 cm = 4,2 x 5 p)

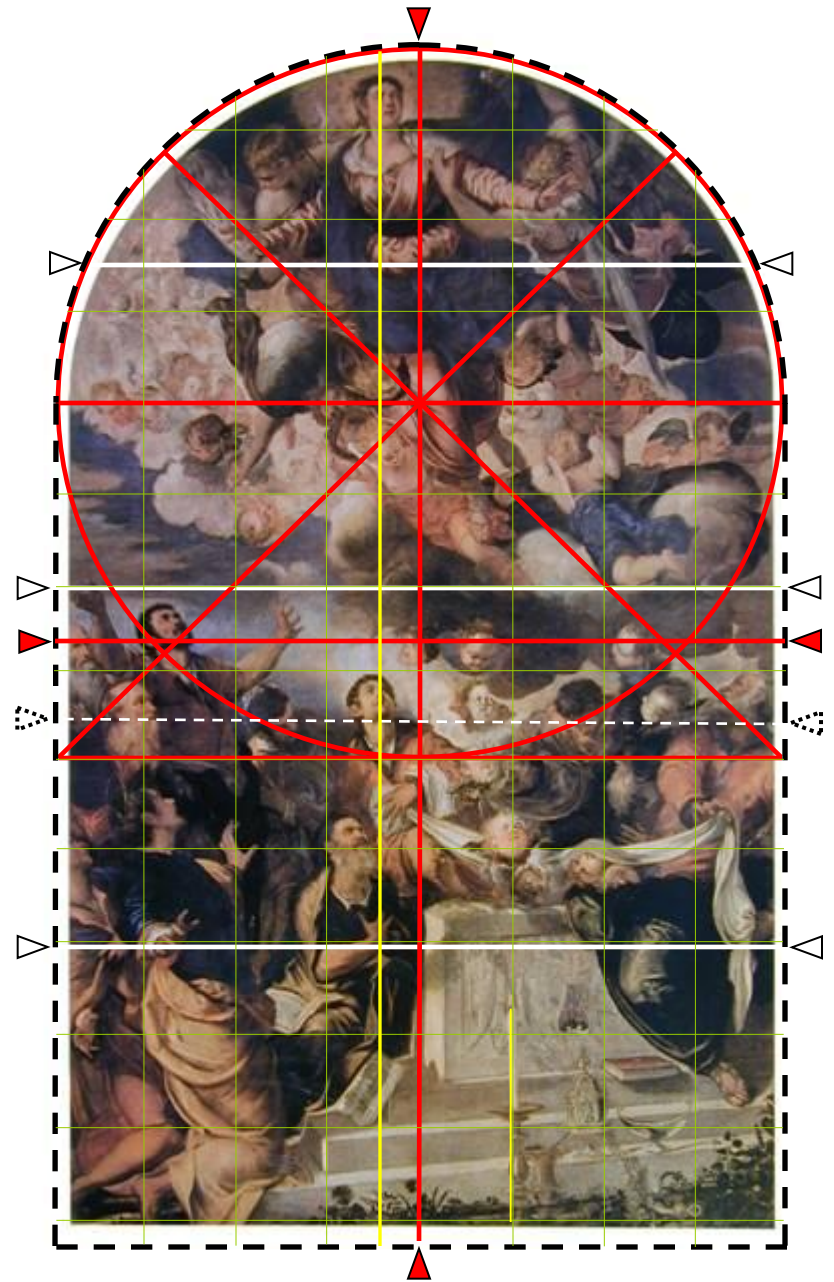
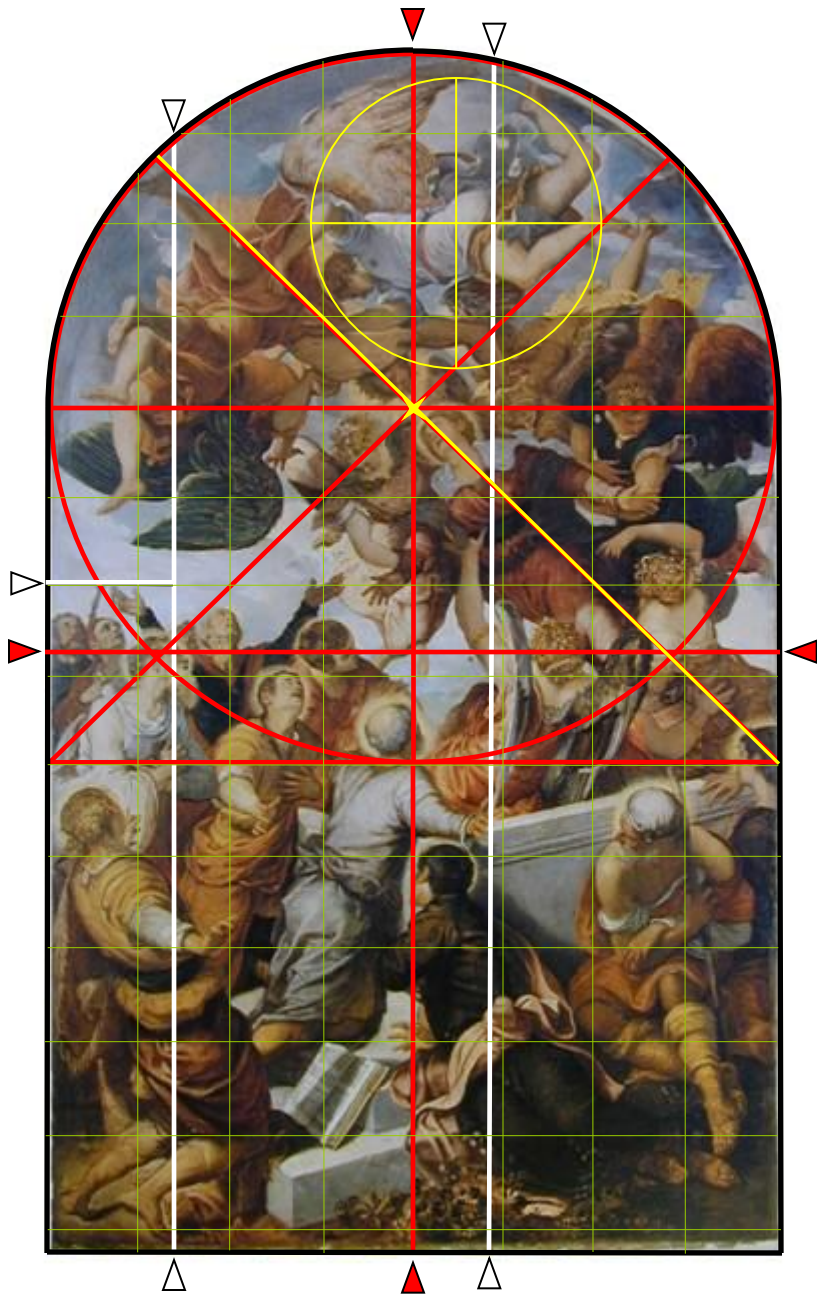


„San Marziale in Gloria tra i Santi Pietro e Paolo“ Venezia, San Marciliano; 376 x 181 cm (--- ≈ 397 x 187 cm)

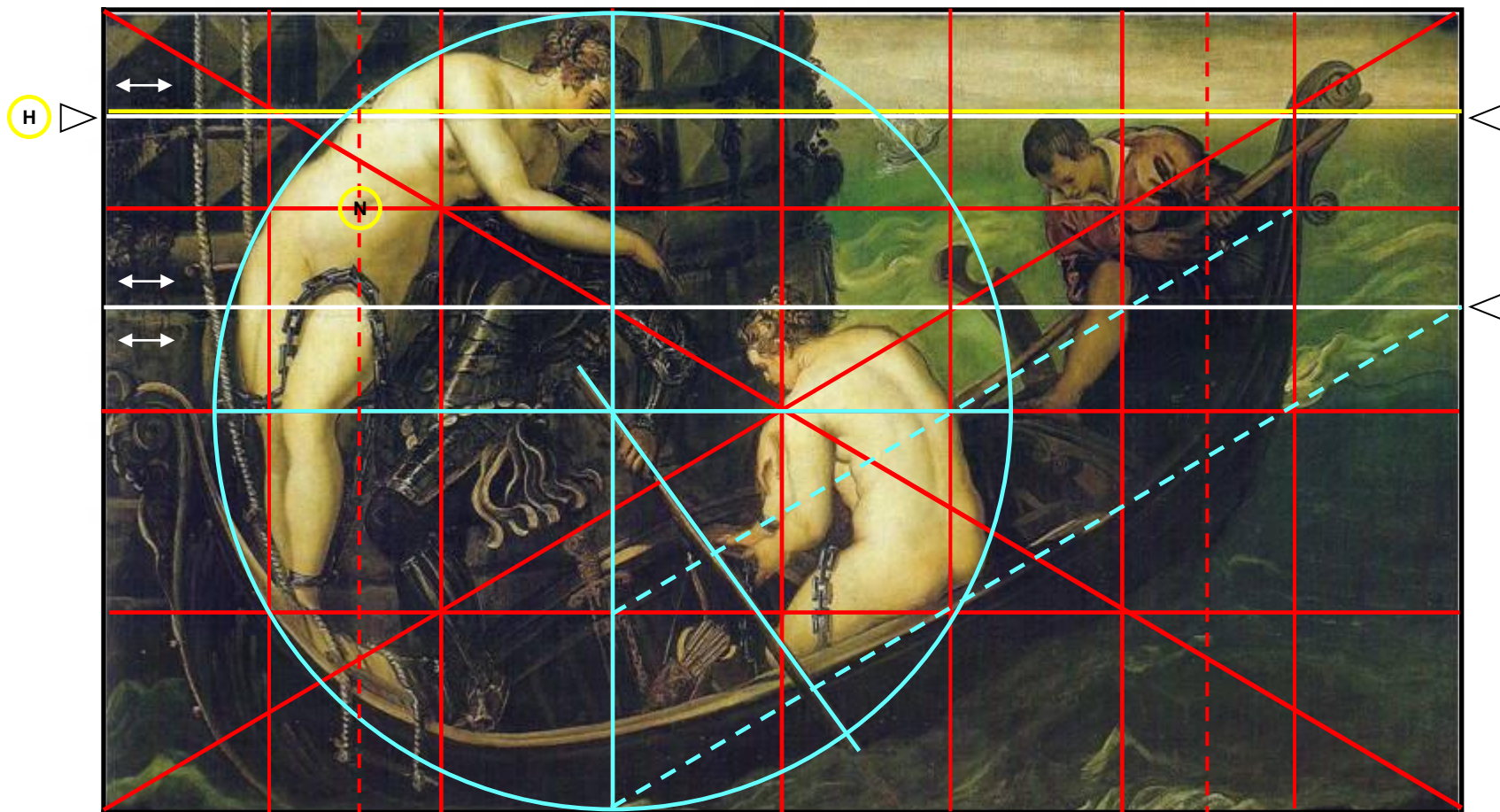


„Assunta“ Bamberg, Obere Pfarre; **S/S/S/S**, (neu) 452 x 278 cm (13 x 8 piedi)

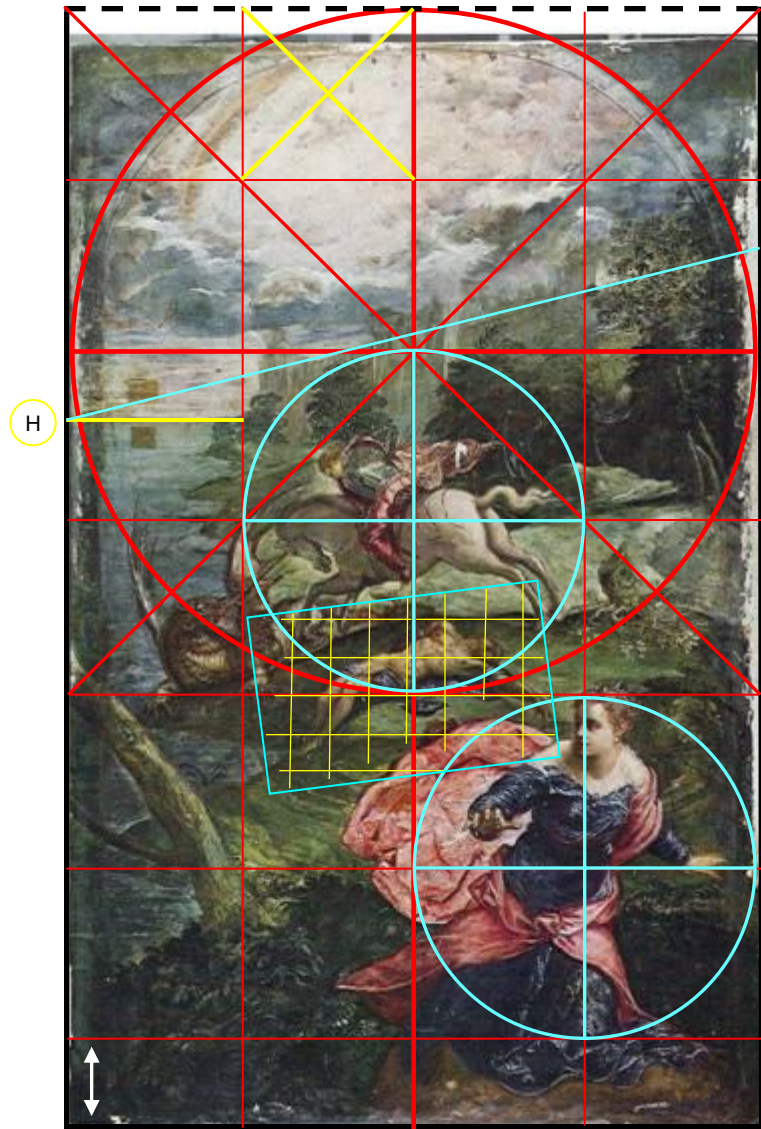
„Assunta“ Venezia, Gesuiti, **S/S/S/S** 435 x 269 cm (--- ≈ 452 x 278 cm)



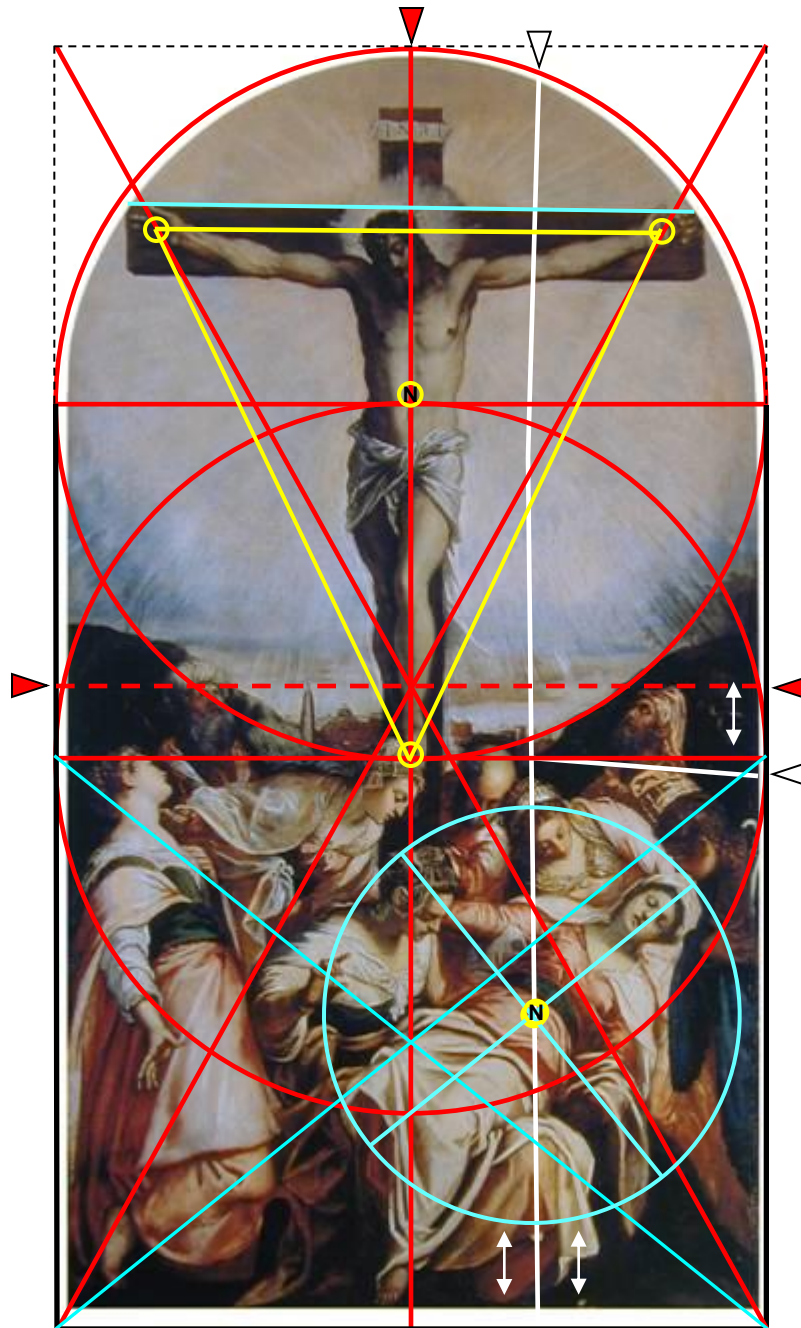
“La Liberazione di Arsinoë”, Dresden, Staatliche Kunstsammlungen; 153 x 251 cm (156 ≈ 4,5 piedi)



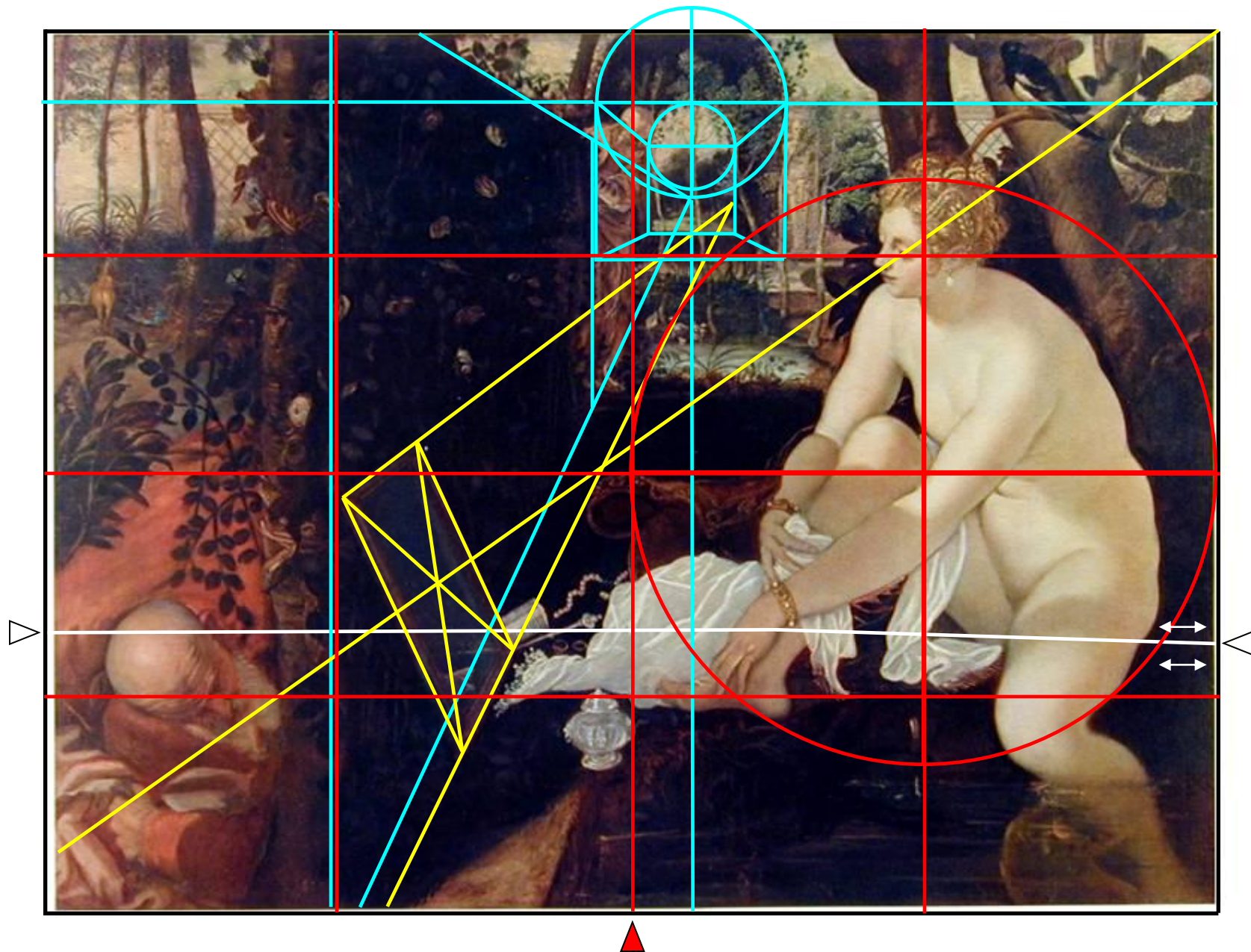
„San Giorgio salva la Principessa“, London, National Gallery; **N** 158 x 100 cm
„L'ucciso dal drago“, Paris, Musée du Louvre, Cab. des Dessins, n. 5382 (r); **P** 25,5 x 41,7 cm



„Crocifissione“, Venezia, S. Maria del Rosario (Gesuati); 297 x 165 cm



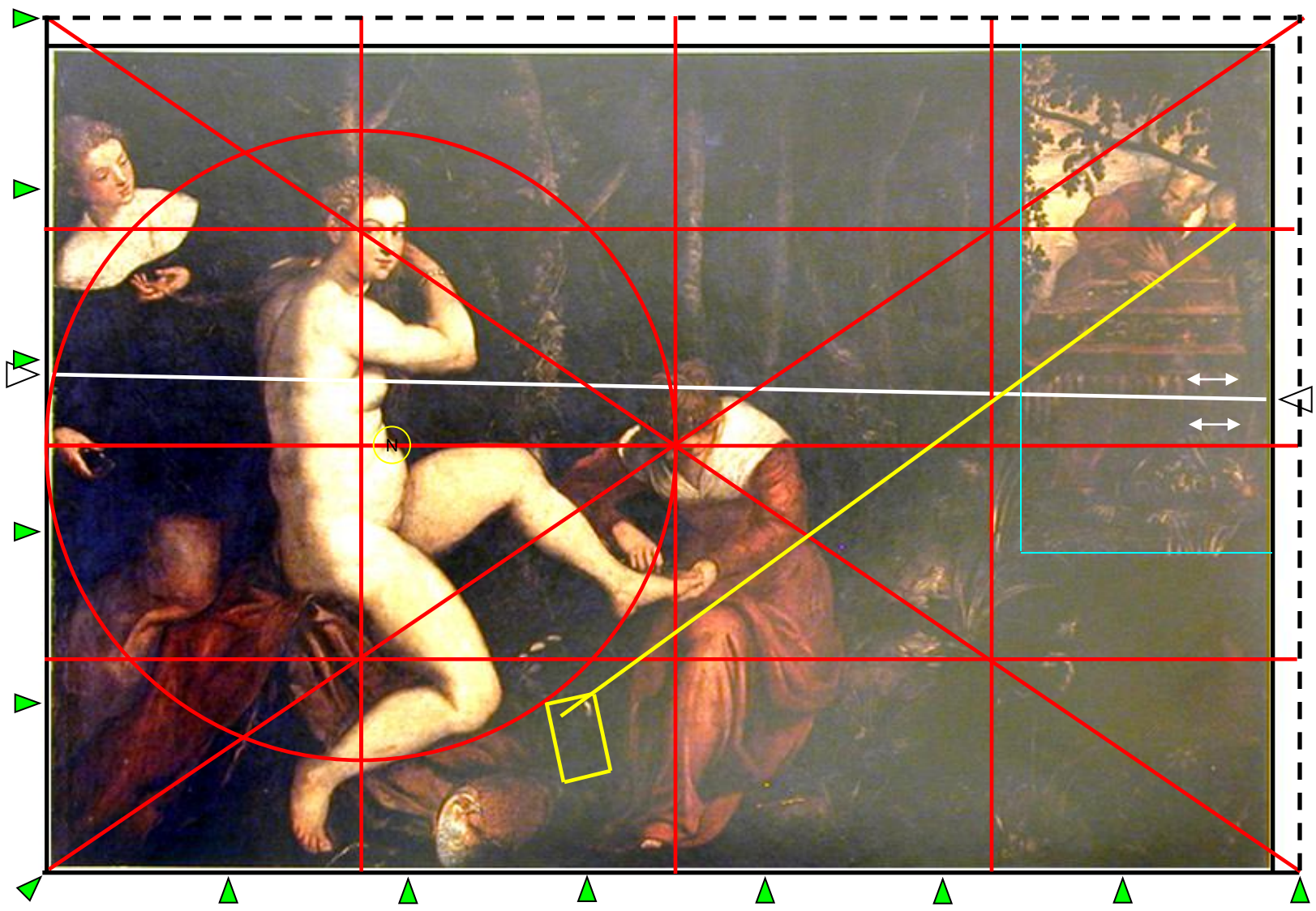
„Susanna e i Vecchioni“, Wien, Kunsthistorisches Museum; N/N 146,6 x 193,6 cm



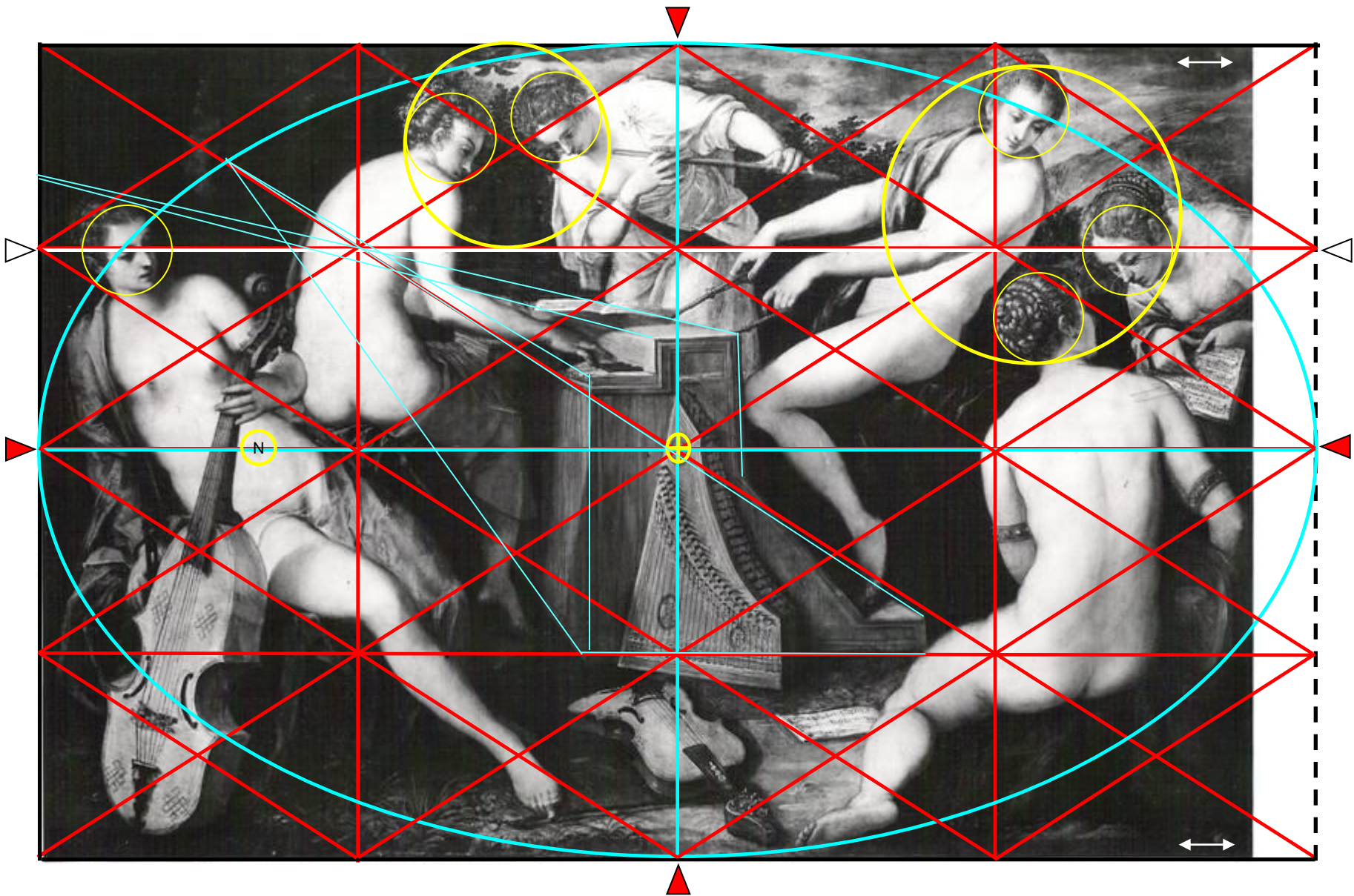
„Eco e Narciso“, Roma, Galleria Colonna; **N/N** 147 x 193 cm (--- ≈ 153 x 199,6 cm)



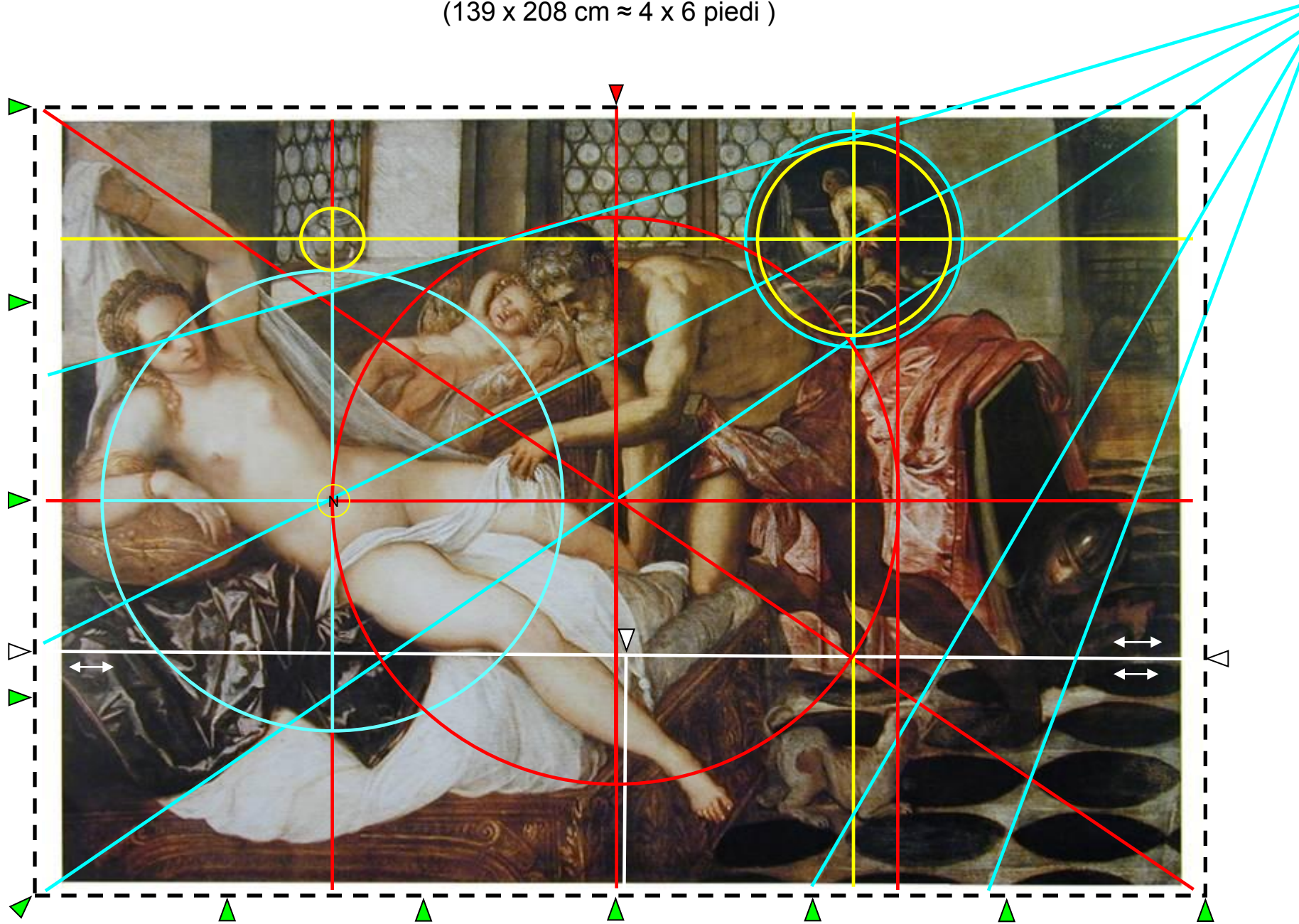
„Susanna e i Vecchioni“, Paris, Louvre; **N/N** 167 x 238 cm (--- ≈ 173 x 243 cm ≈ 5 x 7 piedi)



„Concerto delle Ore e Grazie“ o „Il Senario“, Dresden, Gemäldegalerie; **N/N** 142 x 214 cm
(~ 139 x --- ≈ 225 cm ≈ 4 x 6,5 piedi)

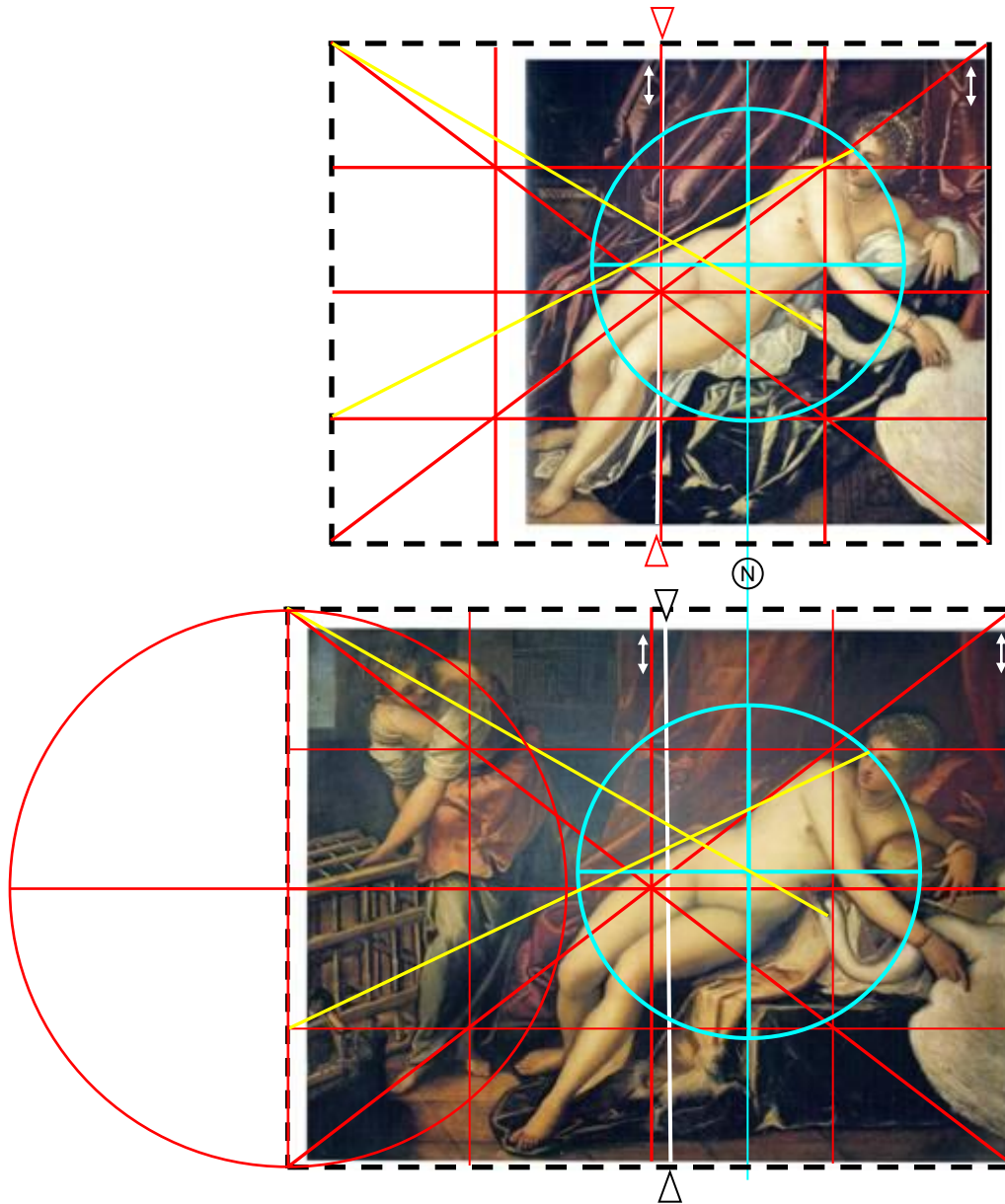


„Venere, Amore, Volcano e Marte“, München, Alte Pinakothek; **N/N/N** 135 x 198 cm
(139 x 208 cm \approx 4 x 6 piedi)

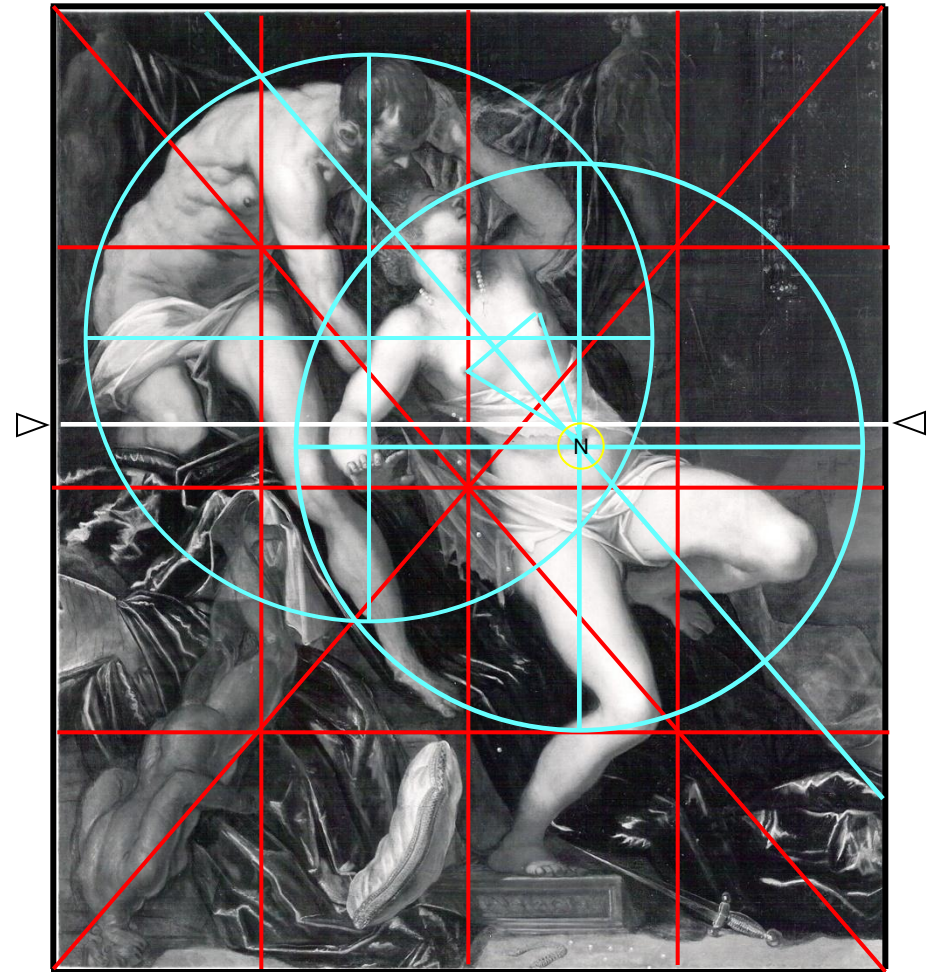


„Leda ed il cigno“, Firenze, Galleria degli Uffizi; **N/N** 146 x 148 cm (-- = 156,4 x 208,5 cm ≈ 4,5 x 6 p.)

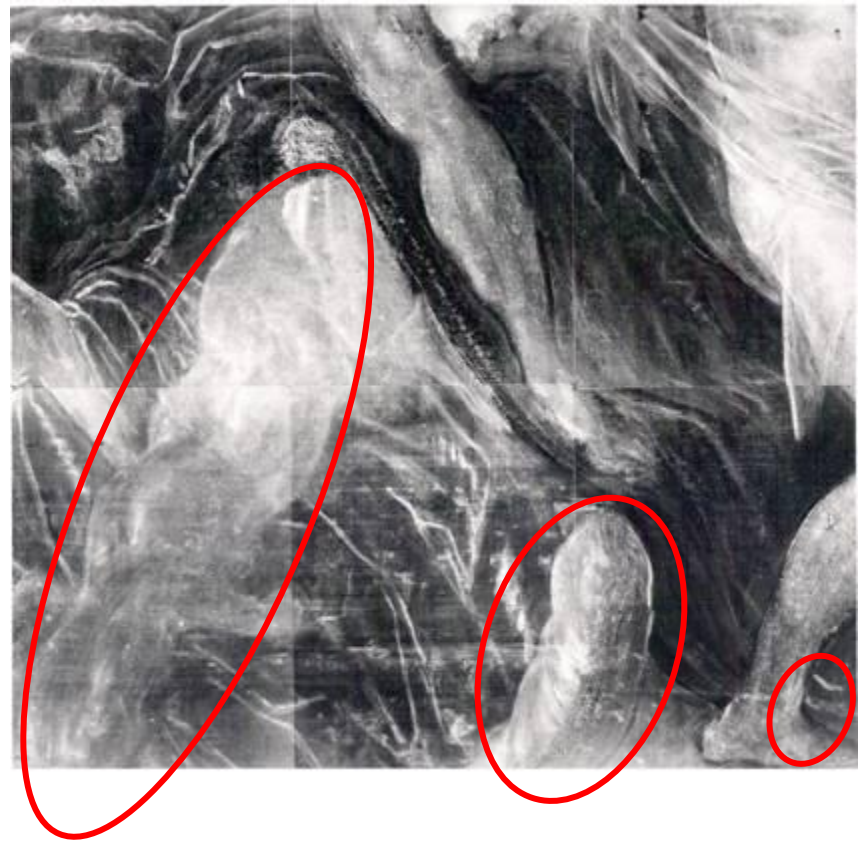
„Leda e la Pollaiuola“, Firenze, Galleria degli Uffizi; **S/S** 167 x 221 cm (-- = 174 x 226 cm ≈ 5 x 6,5 p)



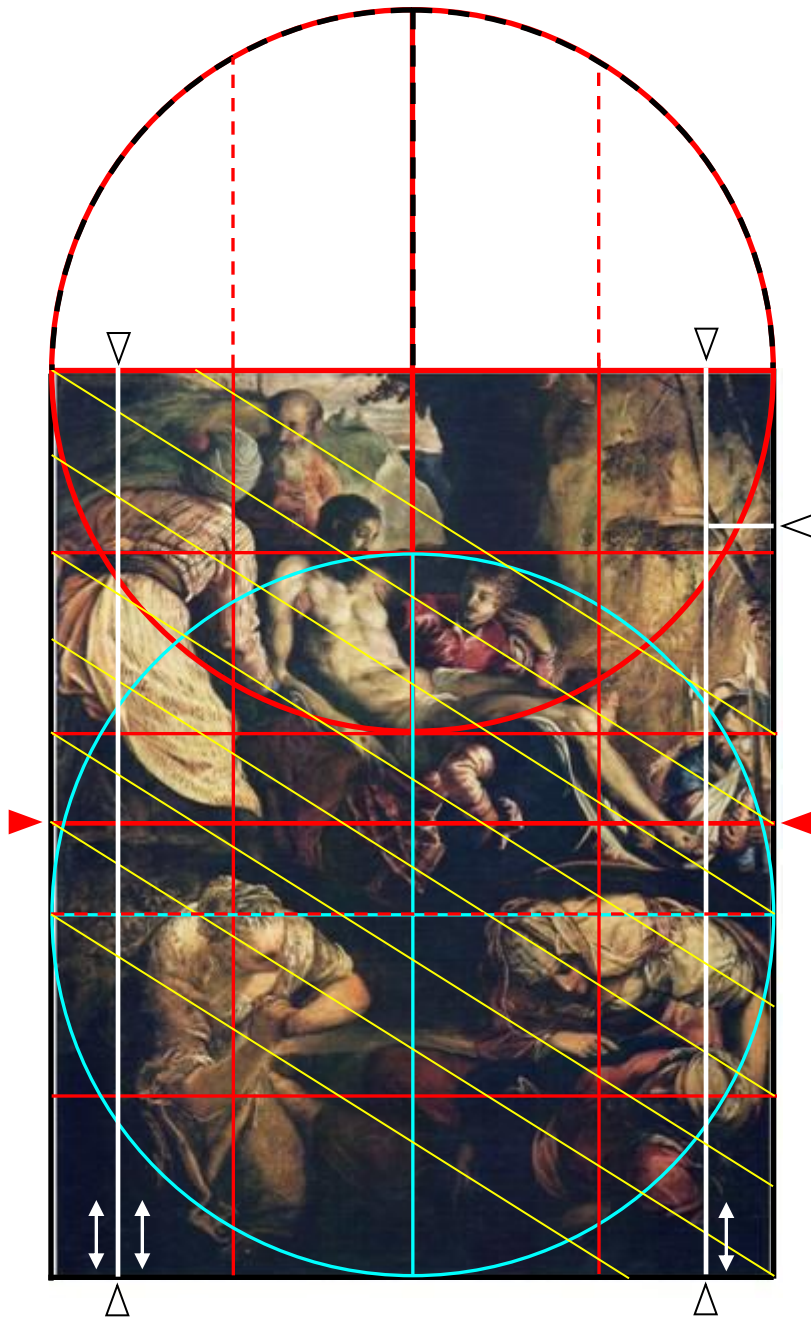
„Tarquinio e Lucrezia“: 1) ubicazione sconosciuta (forse distrutto) ; **N/N** 158 x 135 cm;
2) Chicago, Art Institute; **N/N** 175,3 x 151,8 cm (173,75 x 156,4 ≈ 5 x 4,5 p)



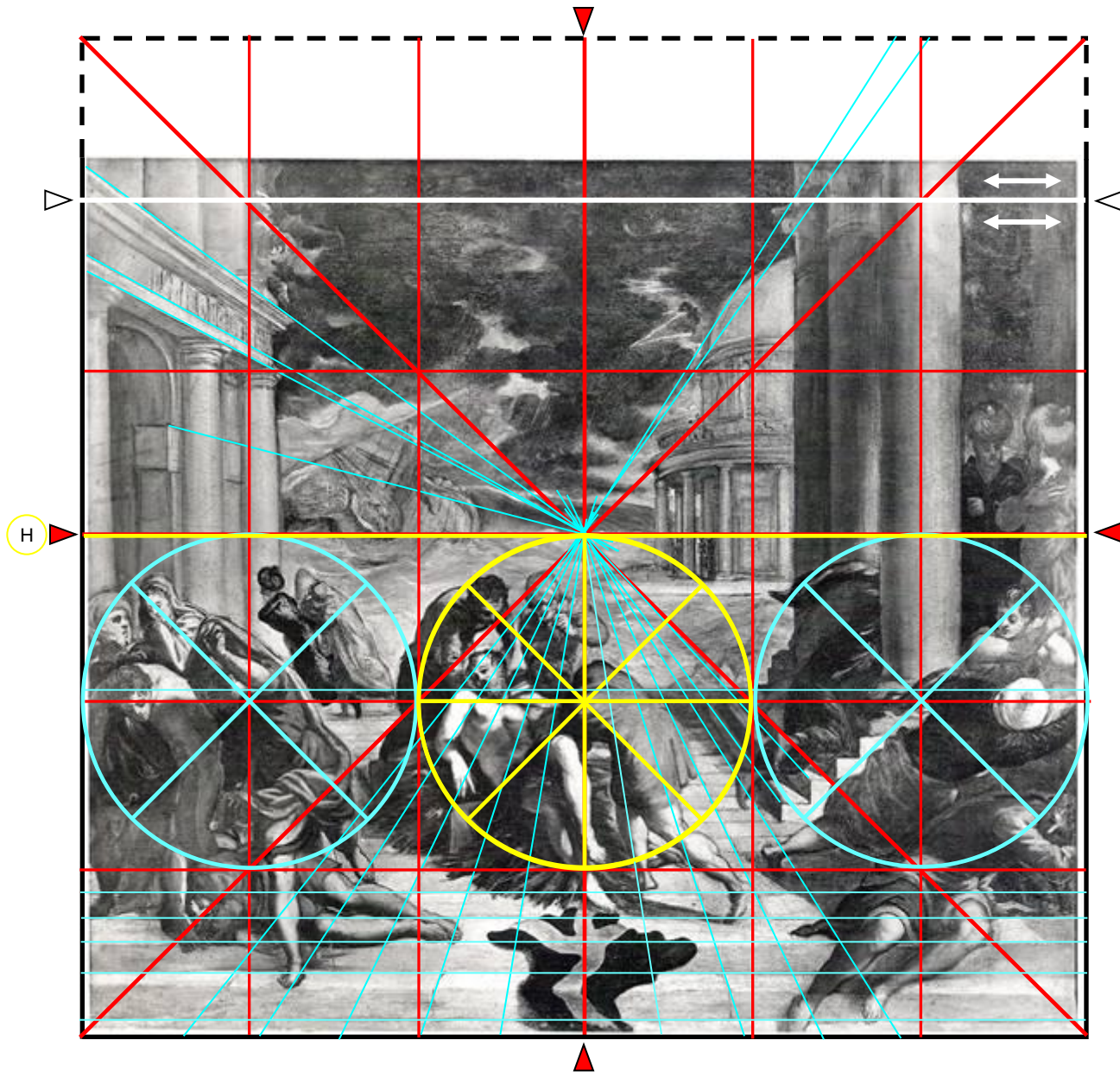
„Tarquinio e Lucrezia“ ubicazione ignota (tela forse distrutta) 190x61cm,
1) particolare di cucitura a orlatura intattai di tela normale
2) particolare x-ray figura cadente, cuscino e pugnale come a Chicago



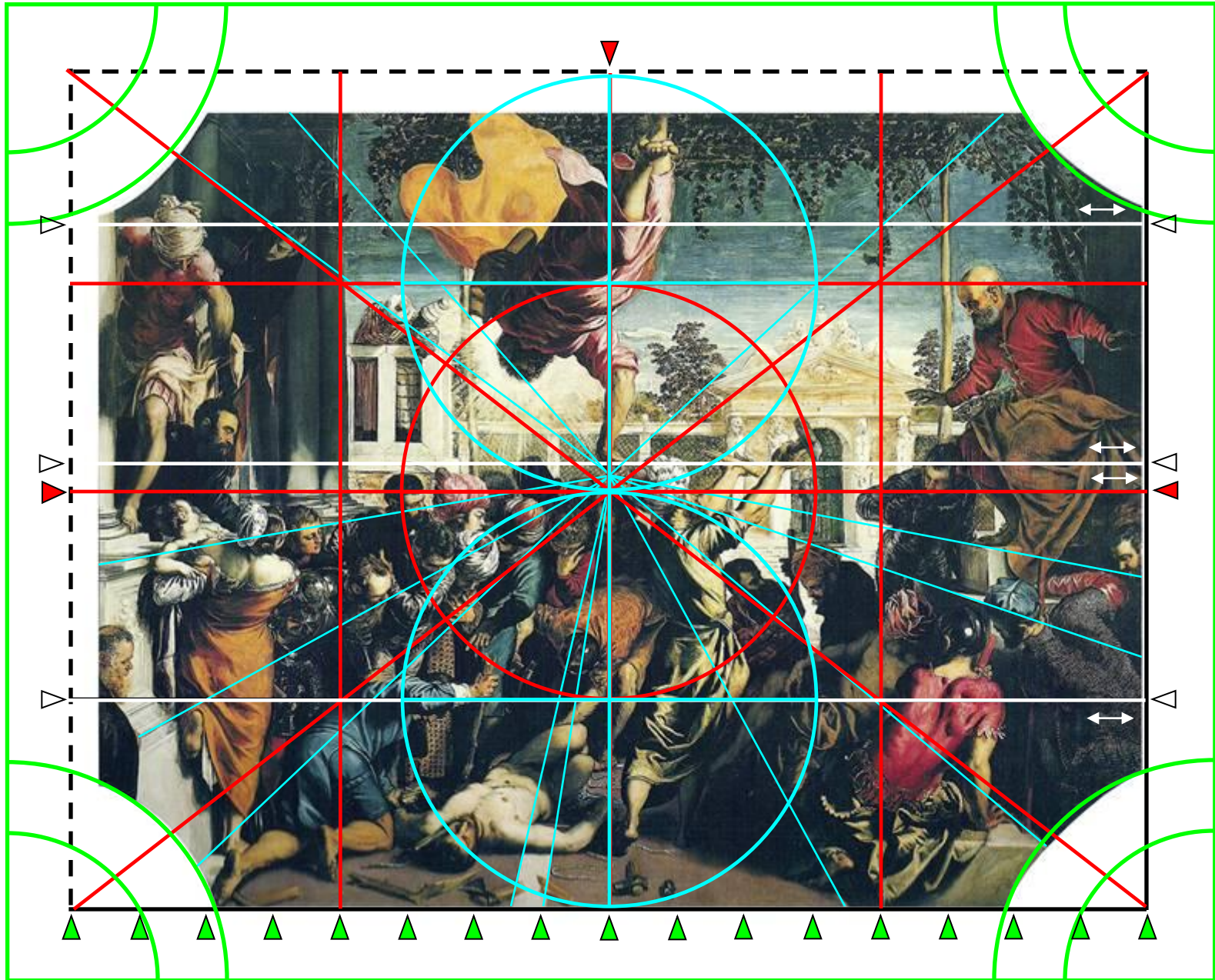
„Deposizione dalla Croce“, Edinburgh, National Gallery of Scotland; 1) **N/N/N** 164 x 127,5 cm
(--- 225,8 cm \approx 6,5 piedi); 2) x-ray



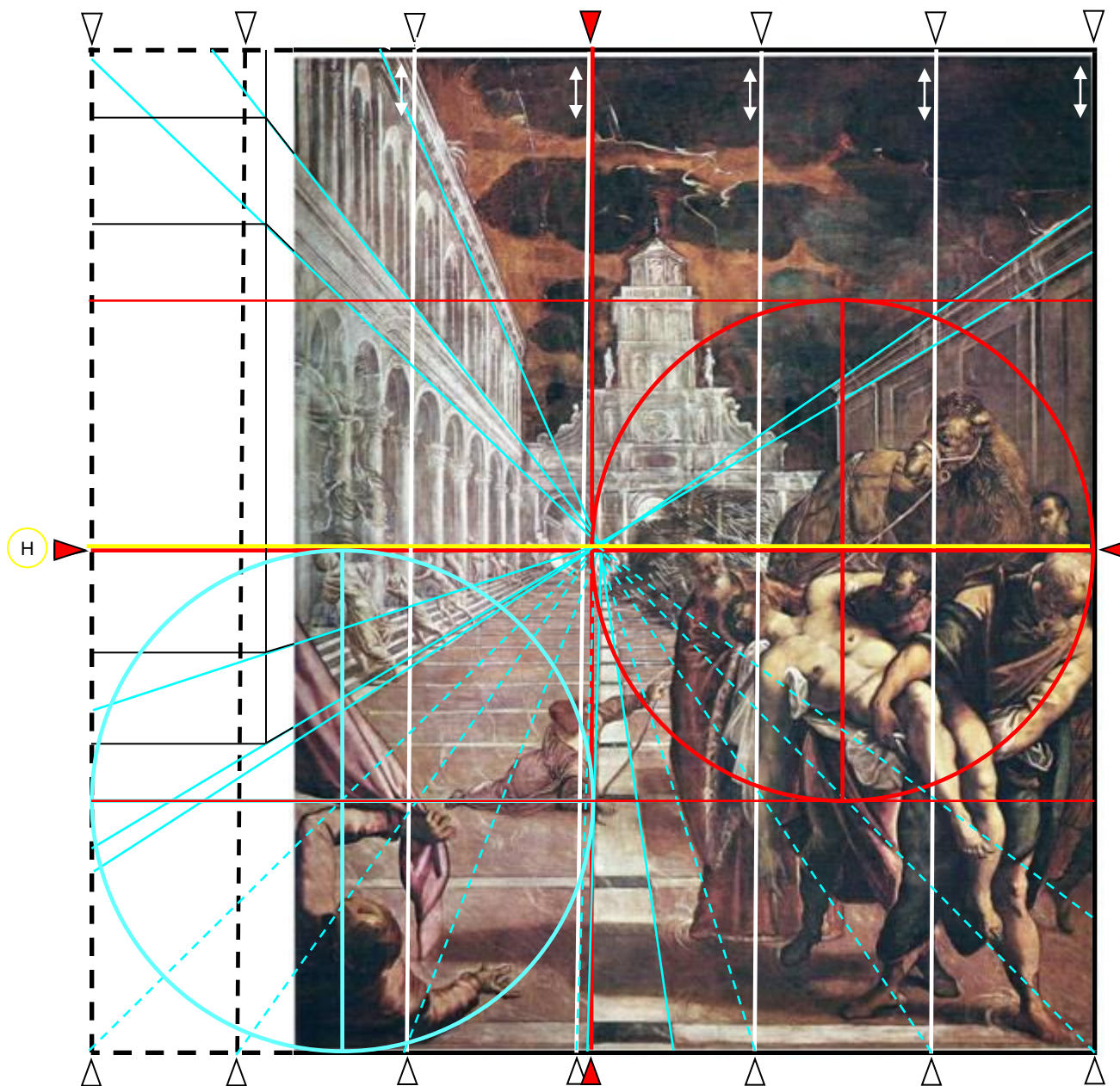
„Un temporale salva il Corpo di S. Marco dal rogo“, Bruxelles, Musées Royaux d. Beaux-Arts;
N/N 108,5 x 125 cm (--- ≈ 126 x 126 cm)



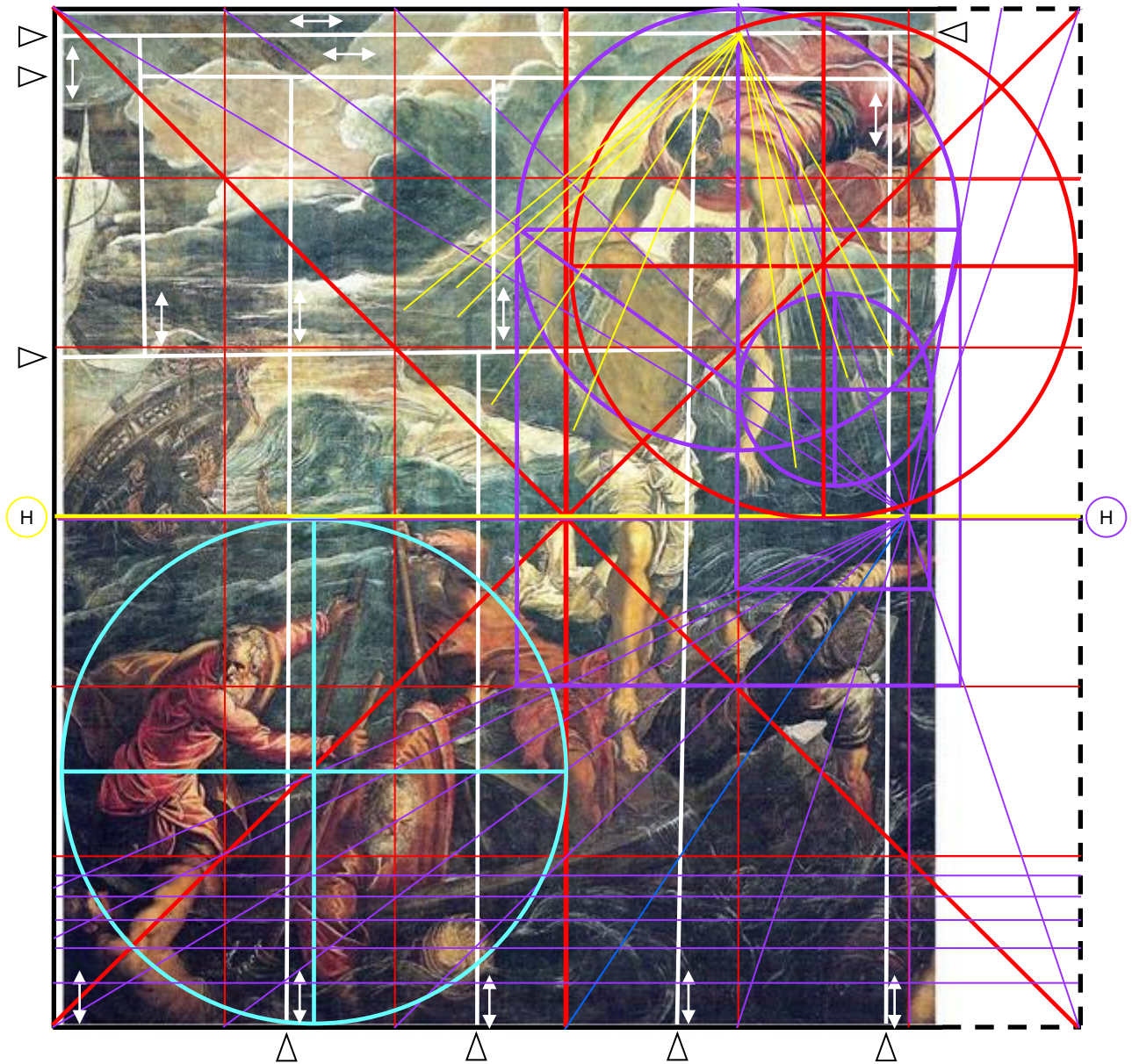
„Miracolo dello Schiavo“, Venezia, Gallerie dell'Accademia; **S/S/S/S** 415 x 544,3 cm
(---- ≈ 434,5 x 556 cm ≈ 12,5 x 16 piedi)



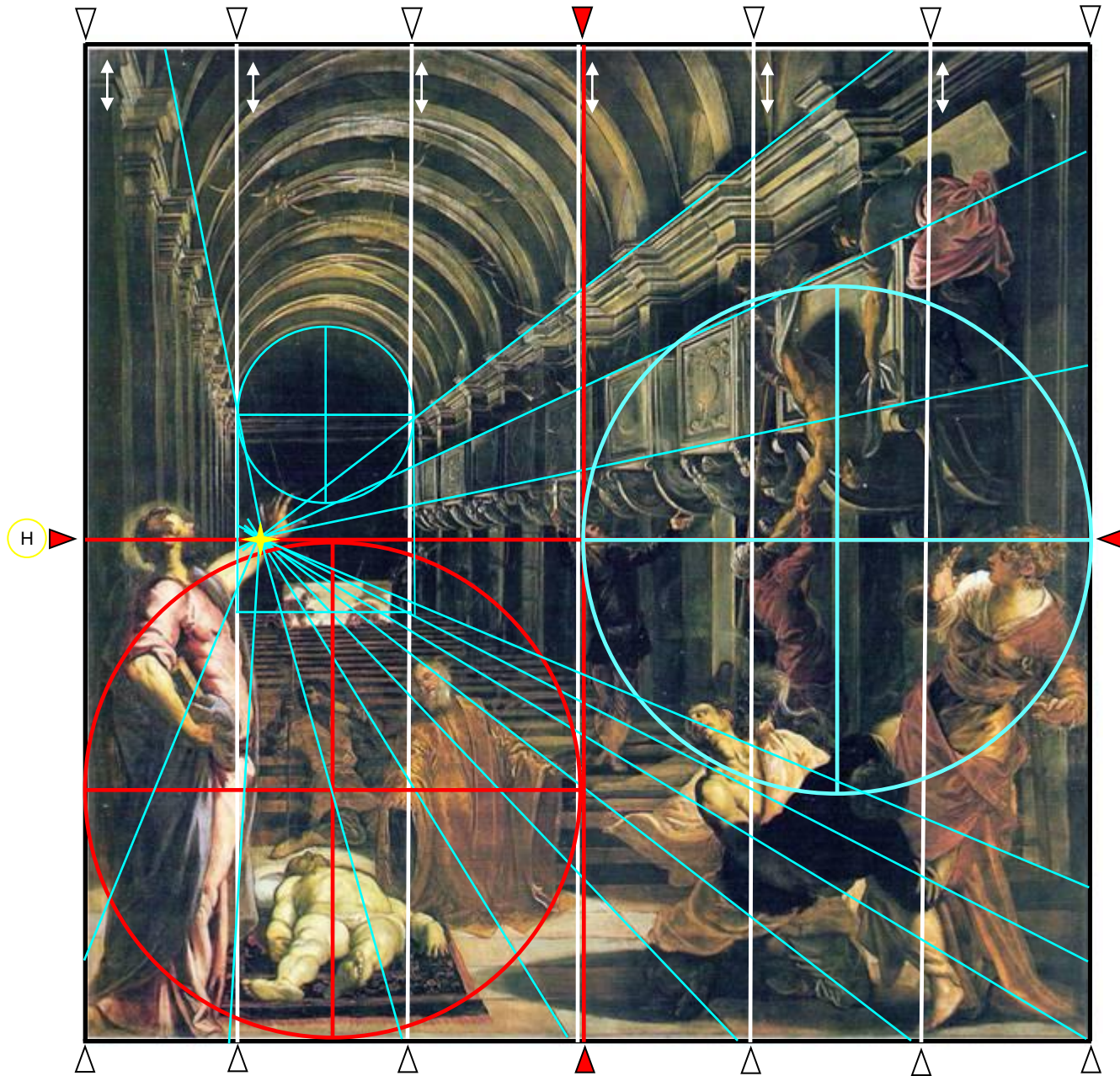
„Il corpo di S.Marco salvato dal rogo“ Venezia, Gallerie dell'Accademia; (N)/N/N/N/N/N 398 x 315 cm
(--- $\approx 402 \times 402$ cm $\approx 11,5 \times 11,5$ piedi)



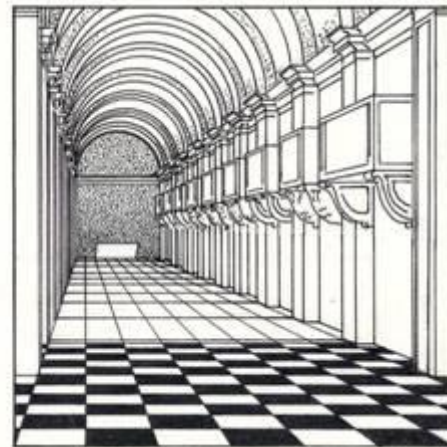
„Miracolo del Saraceno“, Venezia, Gallerie dell'Accademia; N... 398 x 337 cm (--- \approx 402 x 402 cm)



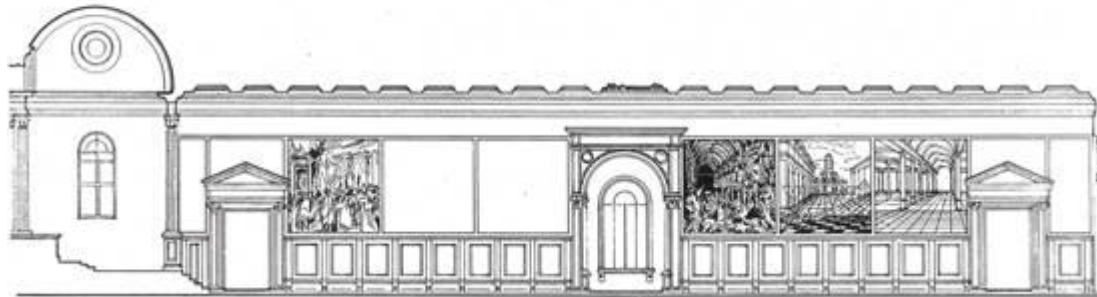
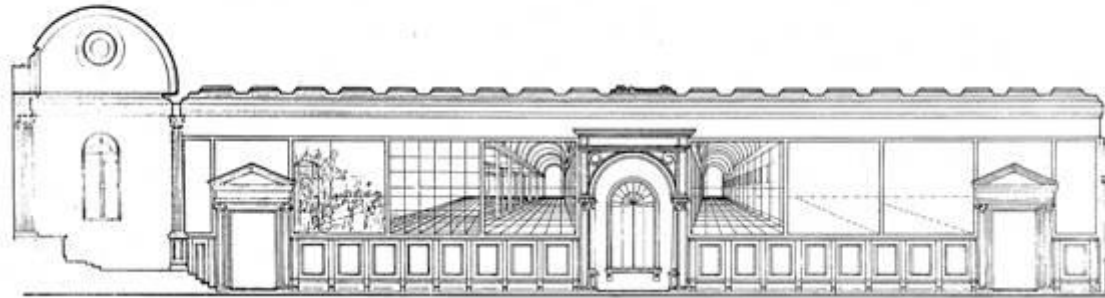
„Miracoli di San Marco“, Milano, Brera; **N/N/N/N/N/N** 398,5 x 402 cm (già 402 x 402 cm)



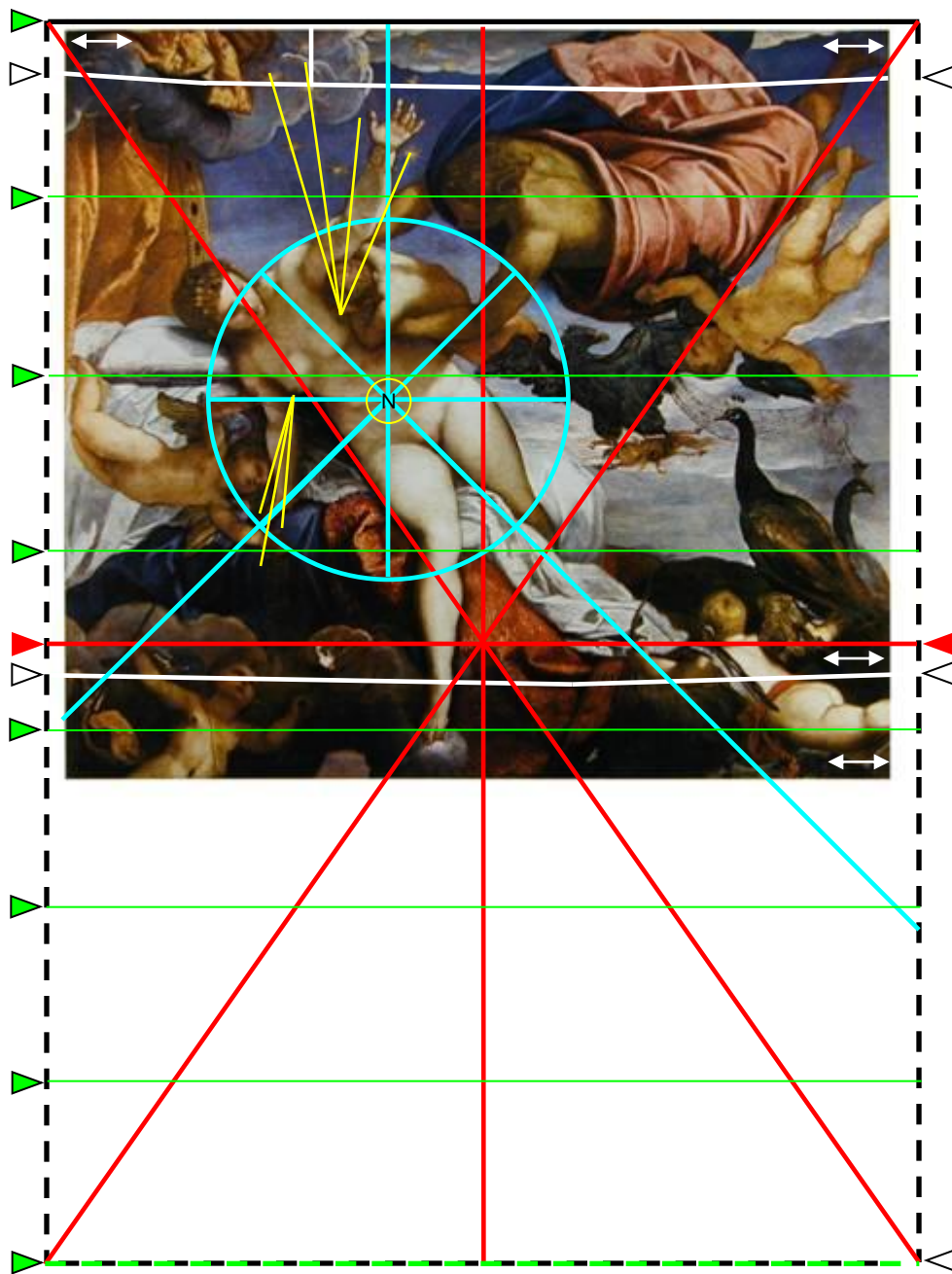
„Il Campo delle Maraviglie“, Fasciata della Scuola Grande di San Marco
La Trilogia dei Miracoli di San Marco, stato originale II



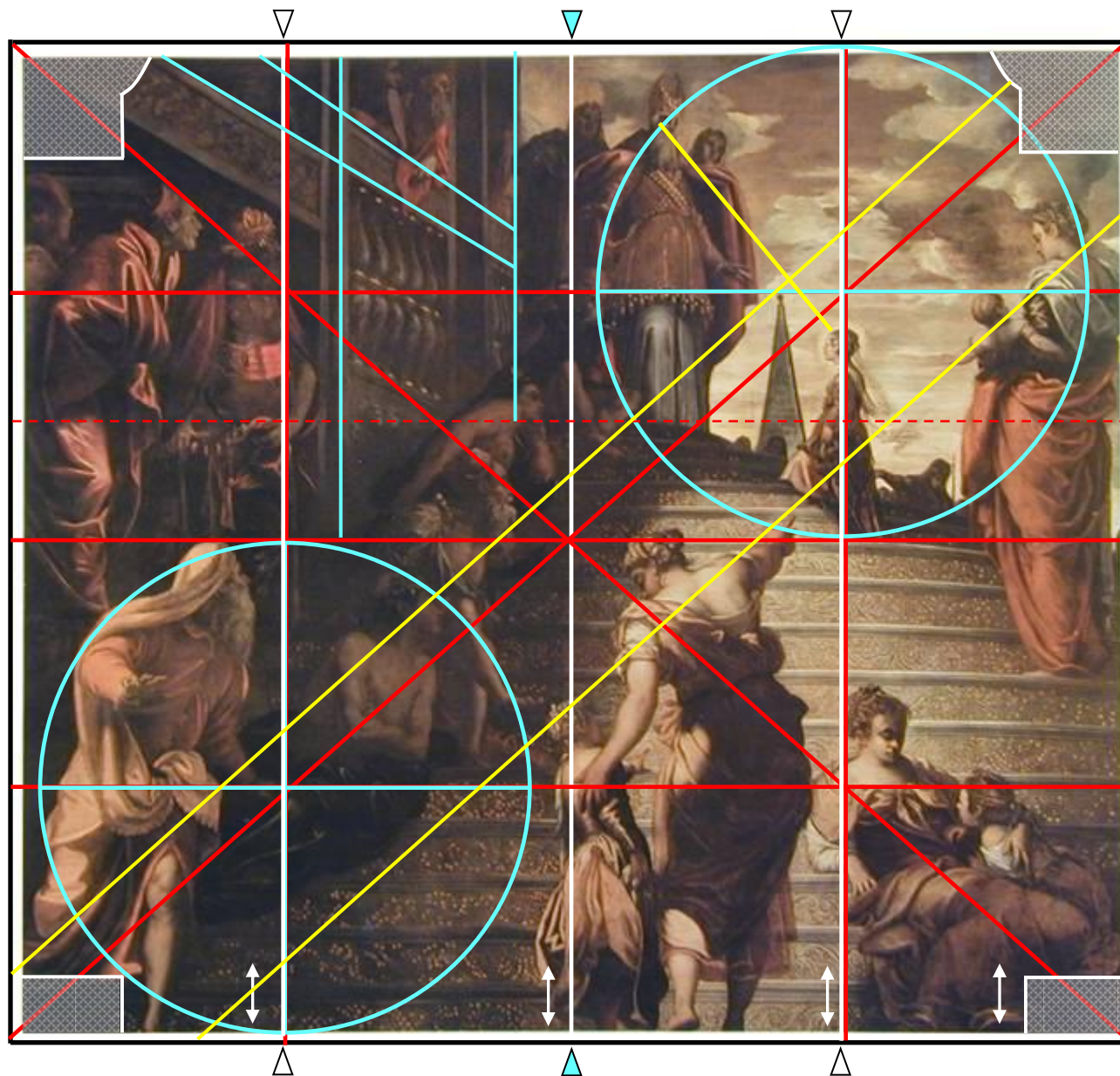
„I Miracoli di San Marco“ Venezia, Scuola Grande di San Marco; progetto I , II , definitivo



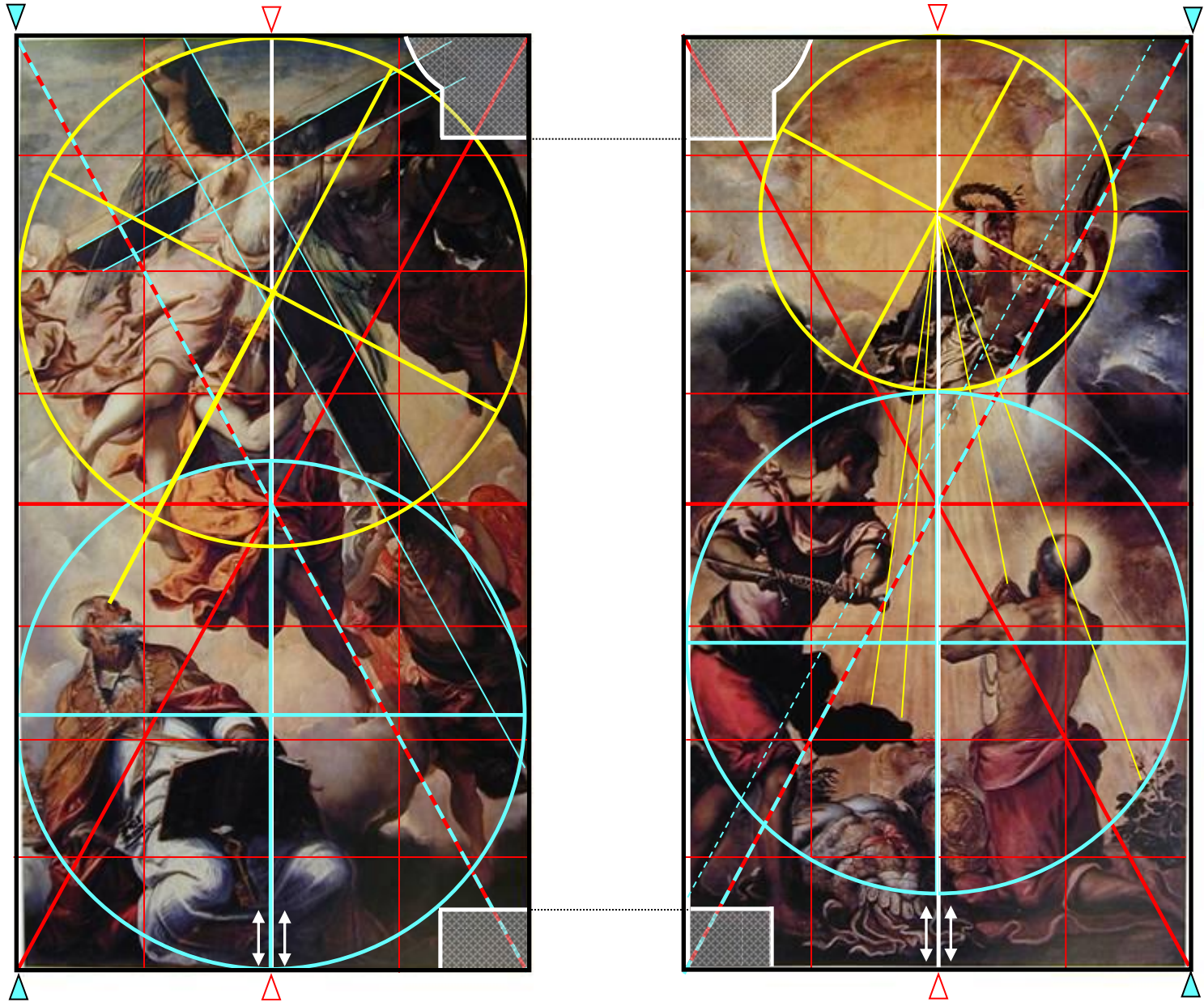
„Origine della Via Lattea“; London, National Gallery, **S/S/S/S** 148 x 165 cm (-- ≈ 243 x 174 cm ≈ 7 x 5 p.)



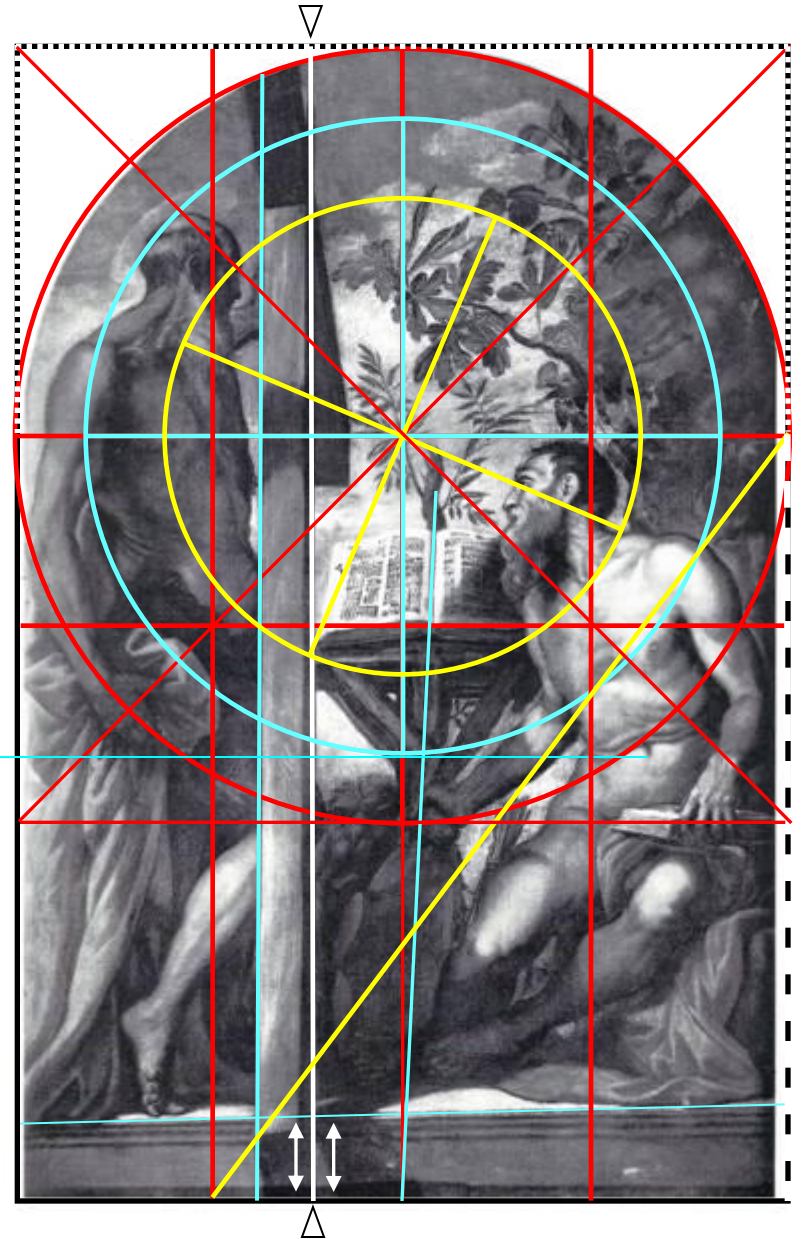
„La Presentazione della Vergine“, Venezia, Madonna dell'Orto; **S/S/S/S** 429 x 480 cm
(434 x 486,5 cm \approx 12,5 x 14 piedi)



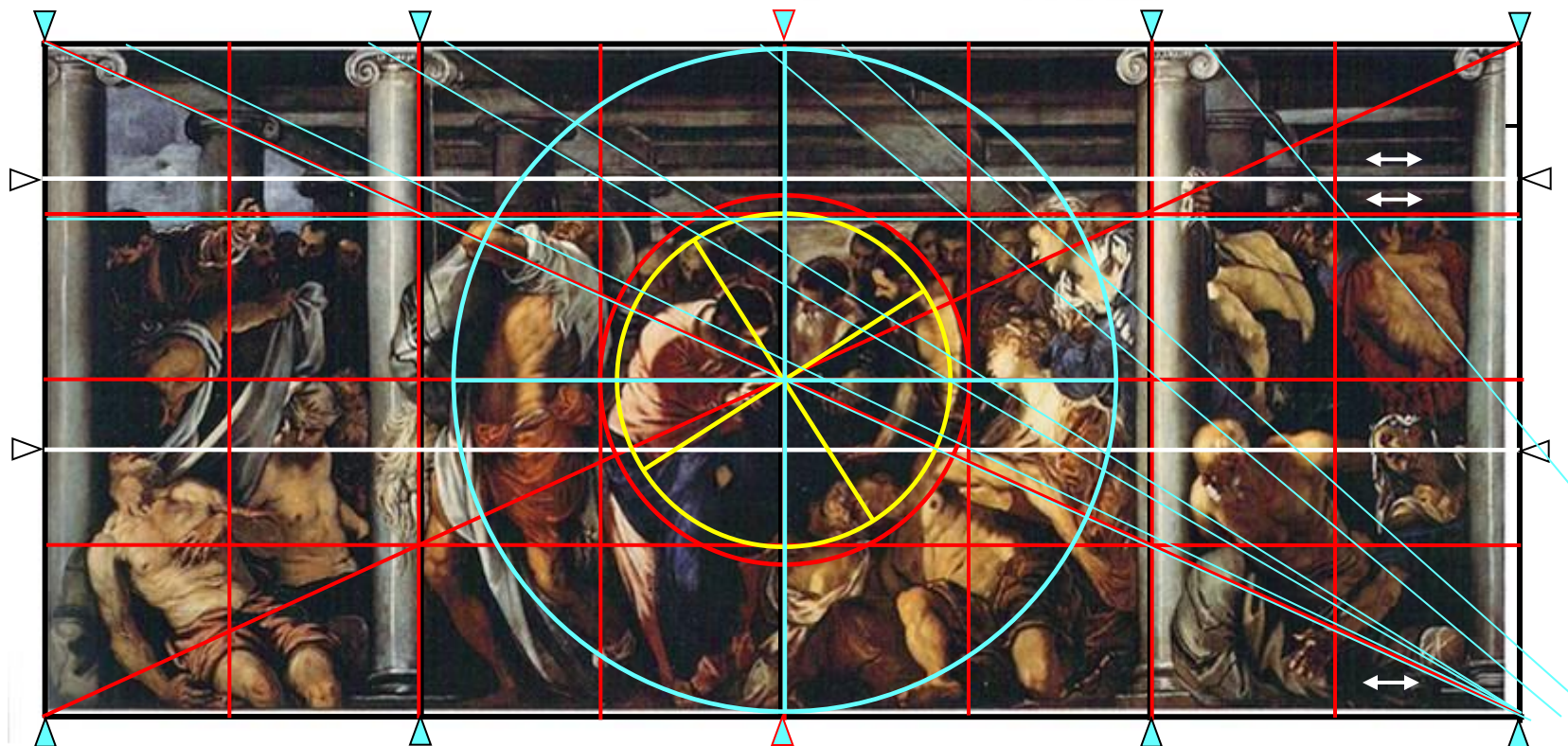
„Le visioni del Martirio dei Santi Paolo et Pietro“, Venezia, Madonna dell'Orto; 2 x **S/S** x 430 x 240 cm



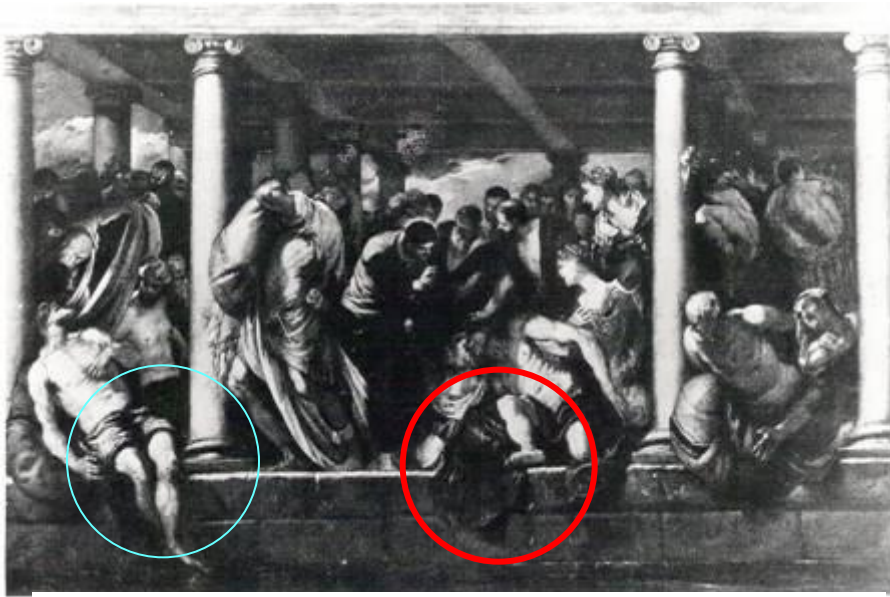
„I Santi Luigi, Giorgio (La Principessa); Andrea e Girolamo“, Venezia, Accademia; 2 x **N/N** 226 x 146 cm



„La Piscina Probatica“, Venezia, Chiesa di San Rocco (Foto ca. 1920);
„La Piscina probatica“, Venezia, Chiesa di San Rocco; **N/N/N** 238 x 560 cm

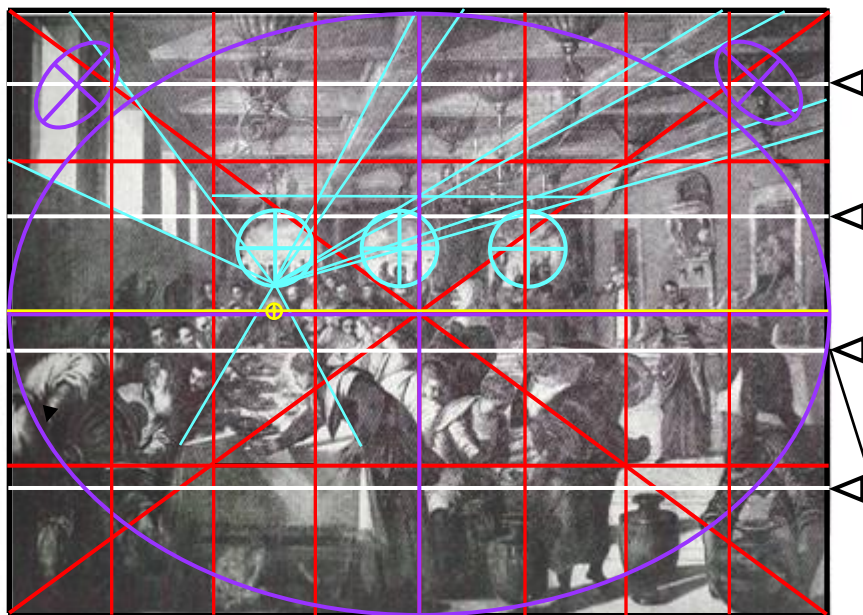


„Probatca Piscina“, Kopie New York, Coll. Colovin; 125x186cm / J.H.Fragonard, Tintoretto's „Probatca Piscina“, Pasadena, Simon Found.; / J.G.Saiter, Inc. da Tintoretto (1749); / Foto ca.1935, Detail.

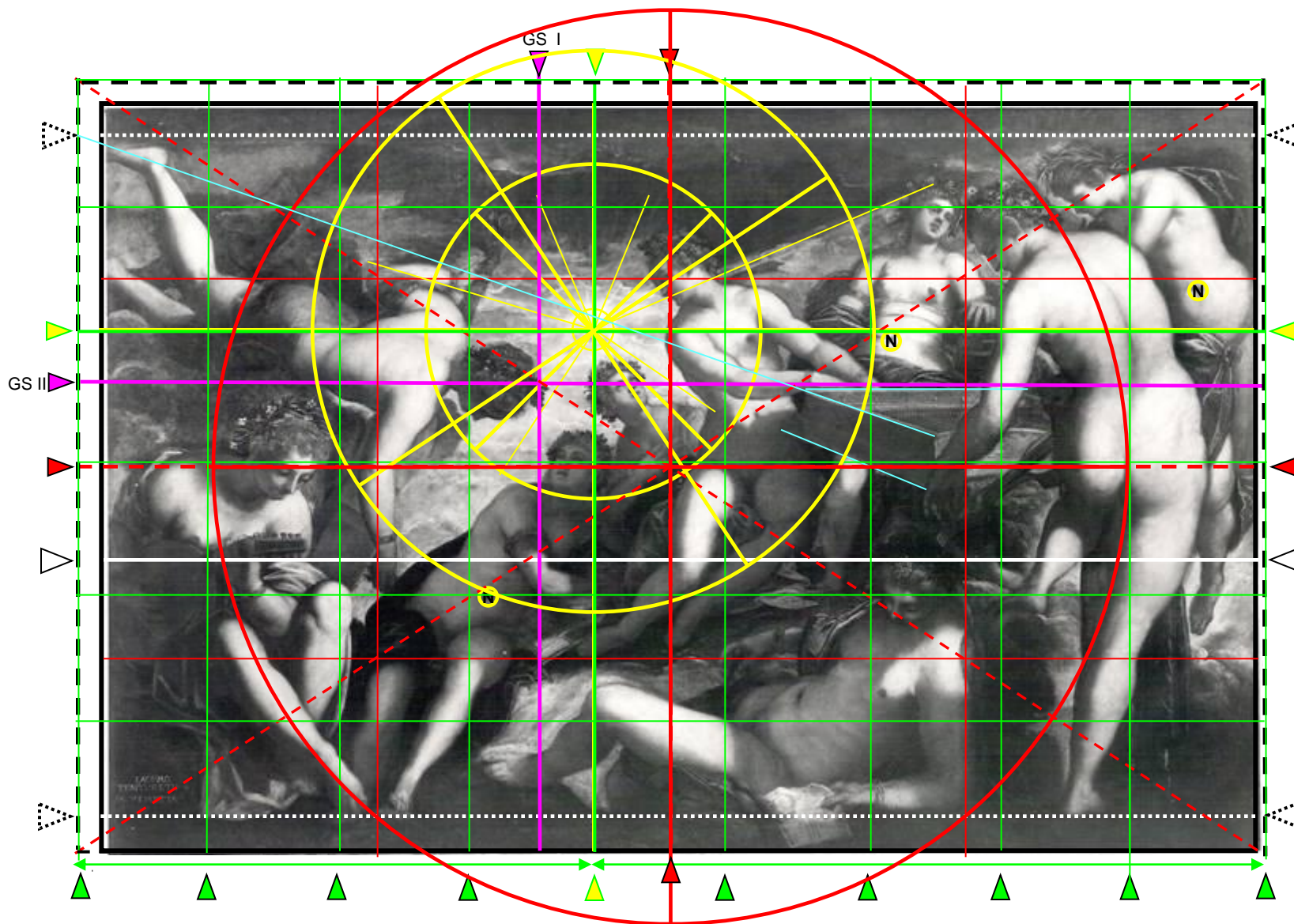


1) „Le Nozze di Cana“, Venezia, Santa Maria della Salute; (1561) 435 x 545 cm

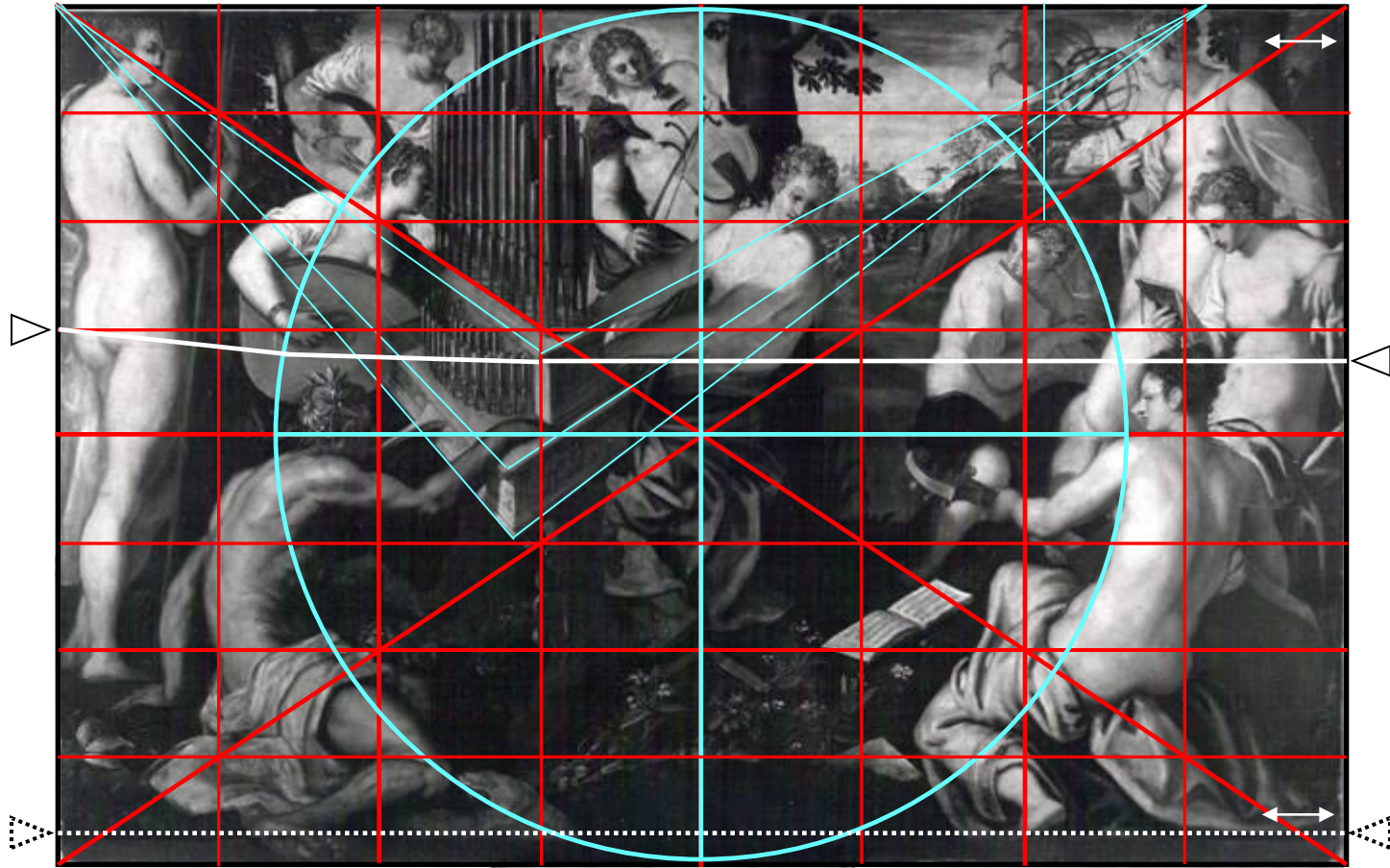
2) Odoardo Fialetti, Acquaforte (1612): 3) dettaglio con cucitura



„Il concerto delle Muse“, Hampton Court, Royal Collection; **S/S** 205,7 x 307,8 cm
(208,5 x 312,75 cm \approx 6 x 9 piedi ; coordinate di Apollo: 2 / 4 x 4 / 5 piedi)

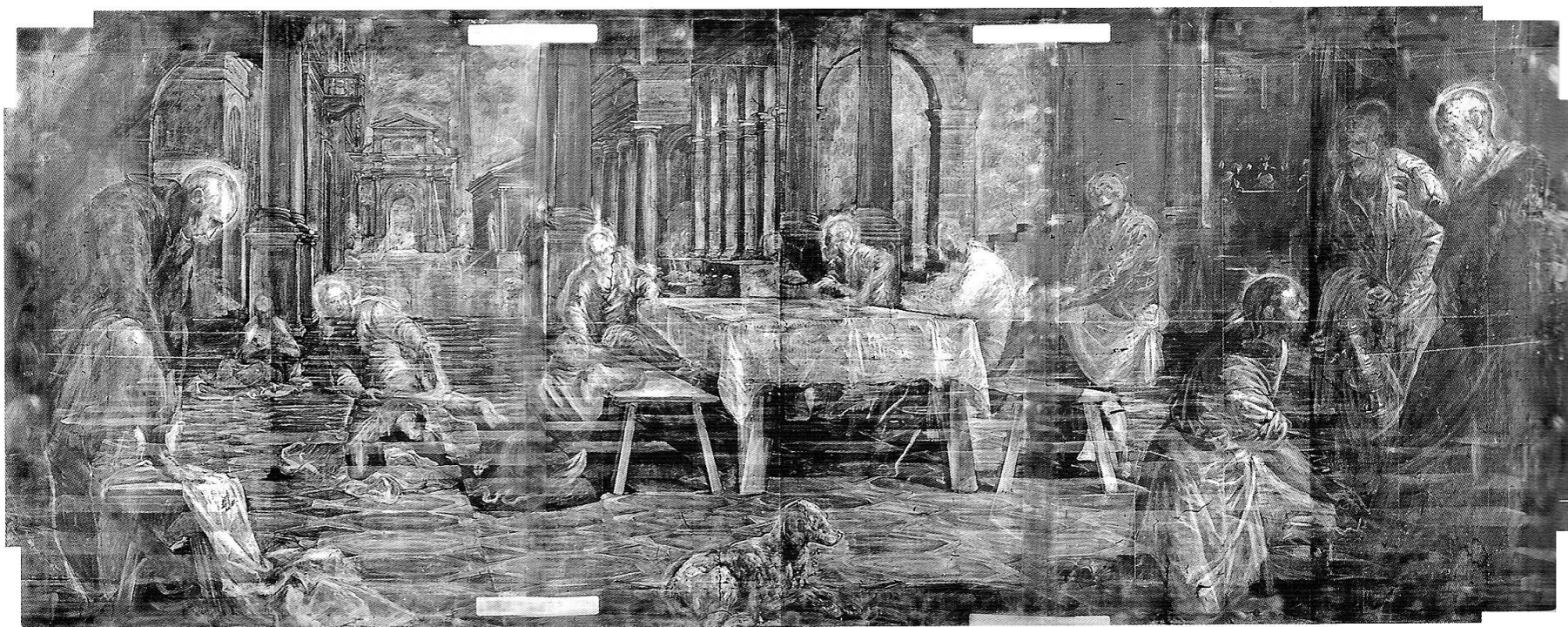


„Concerto di Apollo, Eolo e le Muse“; **N/N** 169,5 x 255,5 cm (173,75 x 260,5 ≈ 5 x 7,5 piedi)

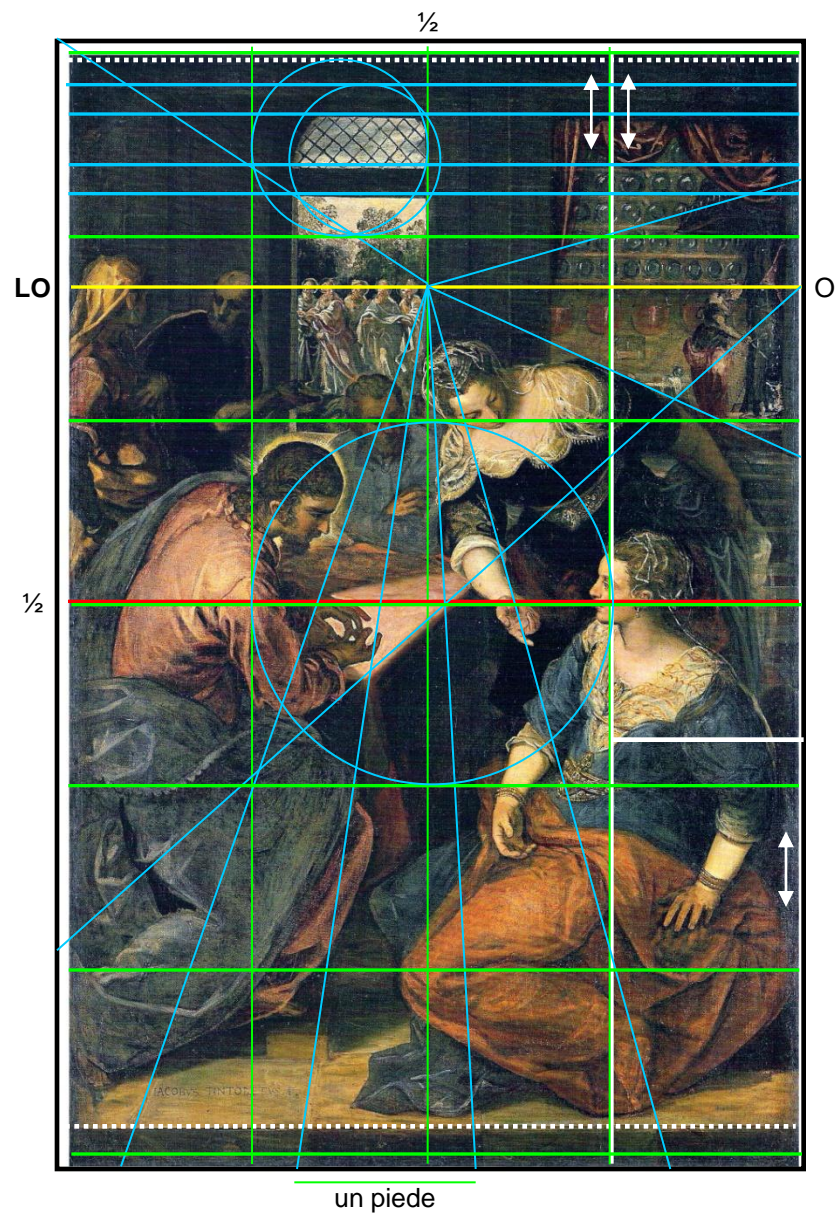




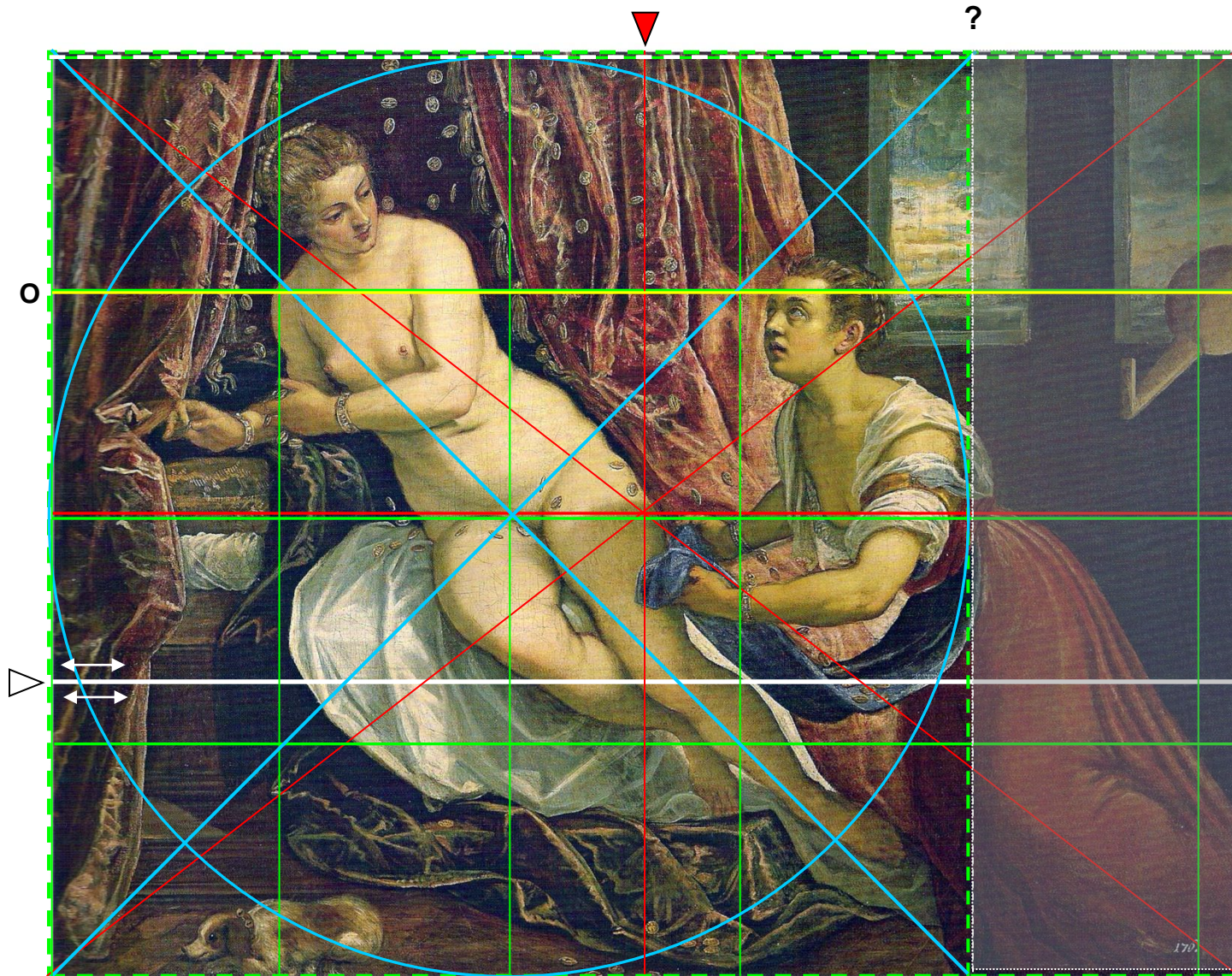




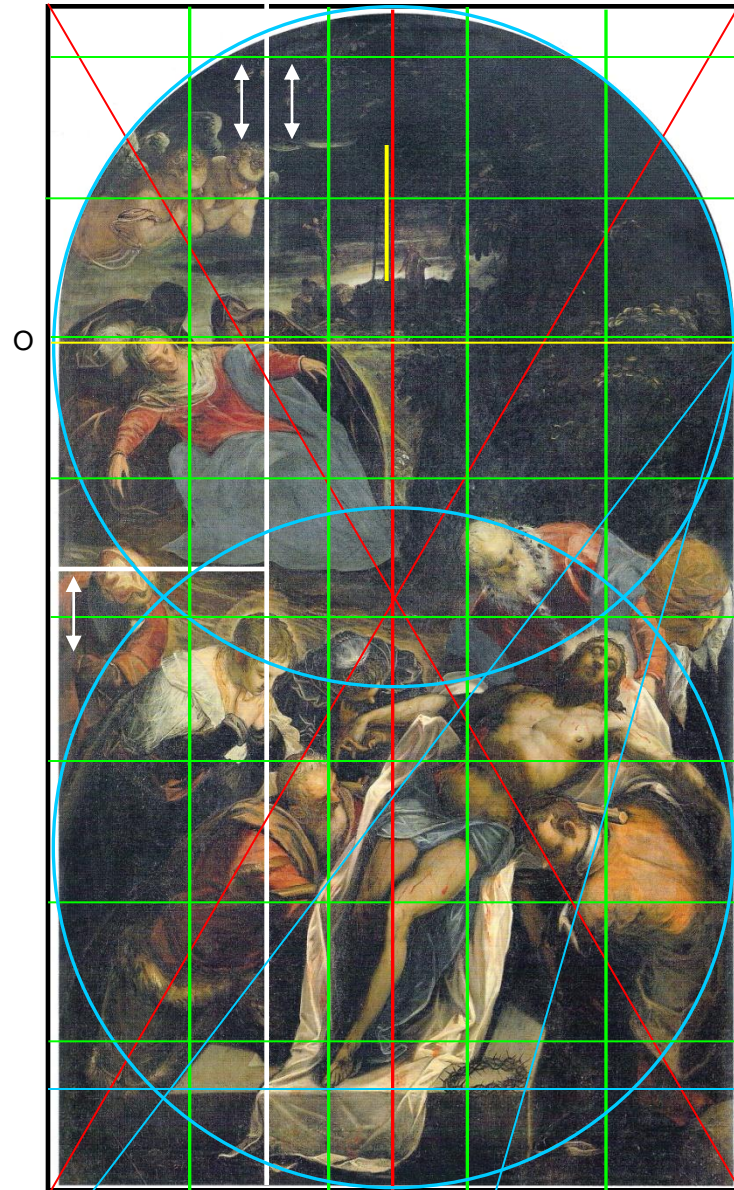
“Cristo in Casa di Marta e Maria”, München, Alte Pinakothek; ca 1580; **N/D/(N?)**; 197,5x131cm (208,5x139 ≈ 6x4 piedi)



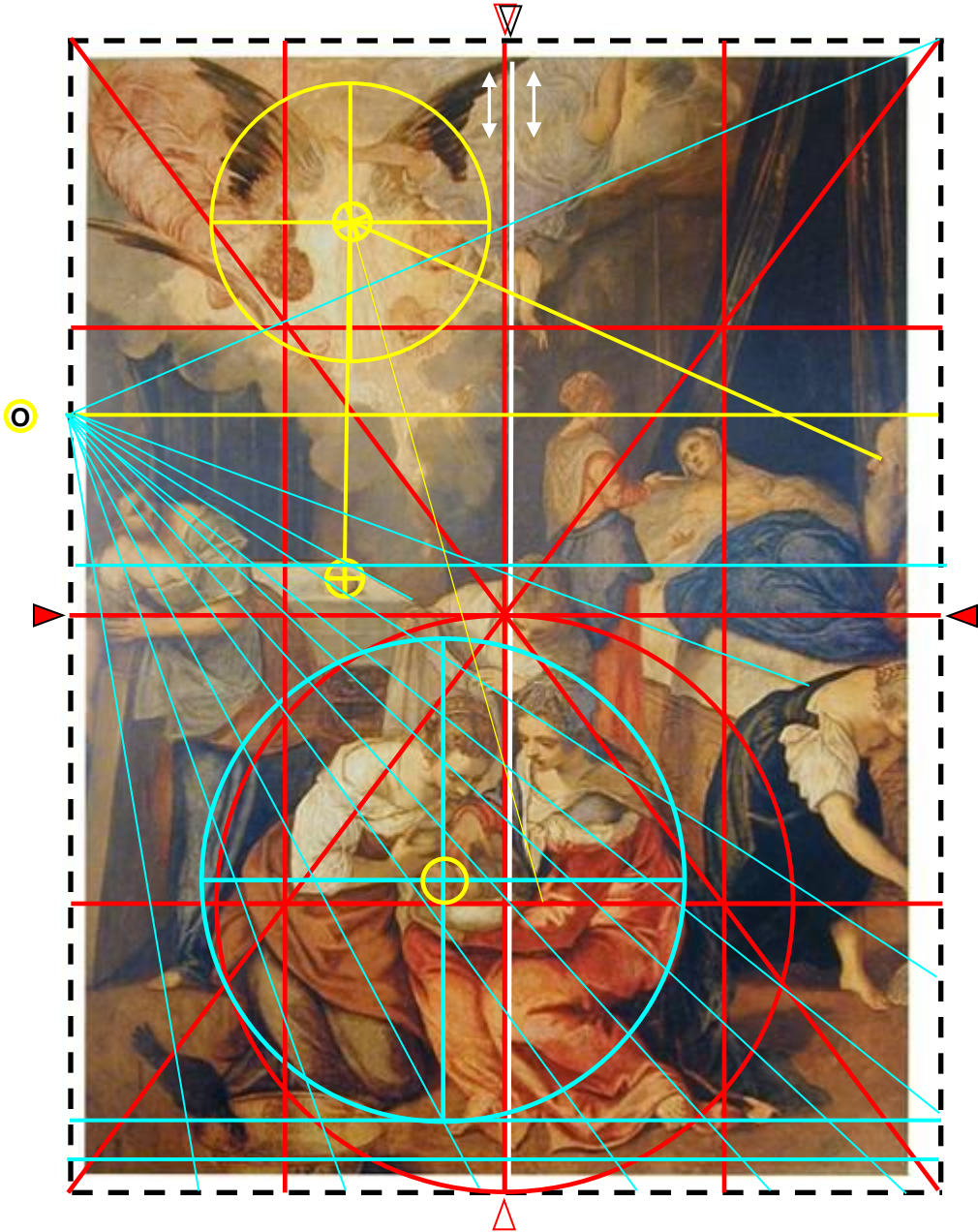
“Danae”, Lyon, Musée des Beaux Arts; 142x282cm; N/N ; (--- 139x139cm ≈ 4x4piedi)
concetto ipotetico iniziale



“Deposizione” Venezia, San Giorgio Maggiore, (N/N?)D; 288x166cm (278x173,75cm ≈ 8x5piedi)



„Natività del Battista“, Venezia, San Zaccaria; **N/N** 270 x 204 cm (--- 278 x 208,5 cm ≈ 8 x 6 piedi)



a) „I Santi Luigi e Giorgio“ (e la Principessa); b) „I Santi Andrea e Girolamo“, Venezia, Gallerie dell'Accademia; 1553 ambedue: N/N 226 x 146 cm

