

the signature and the date, which had always appeared to read: 'OPVS/F. MELZIVS/A.1525'. As early as 1923 Mario Salmi suggested that the inscription might have been repainted, although the signature showed traces of original lettering.¹⁰ Nonetheless subsequent writers have continued to treat both date and signature as valid, using them as a foundation for reconstructing the artist's career. X-radiographs, however, show that the inscription has suffered from a pigment loss subsequently made up by over-painting. Macrophotographs make it clear that the letters of the signature were originally gilded (Fig.35), as were the necklace and ring (Figs.37-38). The minute execution of these – which include glimpses of a draped figure in the gem and a tiny putto's head on the side of the ring – provides confirmation of Melzi's talents as a miniaturist, which were praised by Lomazzo and Morigia. Other photographic enlargements (Fig.34) prove beyond doubt that the last two numbers of the date were repainted in the eighteenth or nineteenth century with brushstrokes of a different colour imitating the gold which had fallen off. In the end, however, it was infra-red photography (Fig.36) which allowed a different reading of the date to be discerned, albeit with some difficulty. Under the number '2' an older brushstroke describes a curve analogous to the preceding '5', and, below the last number (now a '5') an oblique rectangular stroke could perhaps be the remains of a '1'. The original date may therefore have read '1551'. This much later date, accepted at the time of the exhibition by several observers including Maria Teresa Fiorio,¹¹ would explain the great discrepancies of style and colour between this portrait and the other two paintings attributed to Melzi, which are closer to the style of Leonardo's paintings of the 1510s. The original colouring of the *Young man with a parrot* is marred by extensive repainting in emerald green on the left hand side of the curtain (X-radiographs and macrophotography reveal the use of a different pigment from that in the rest of the curtain, which is in a decayed green. The painting shows Melzi's knowledge of Florentine mannerists, including Bronzino, as Mina Gregori pointed out during the exhibition, and its style suggest that Melzi had made a deliberate and self-conscious break from the influence of Leonardo. In the play between the blacks, the soft greys of the sleeve (though these are abraded and have lost their glazes), the whites and the luminous flesh tones, there seems to be a genuine effort on Melzi's part to update his style to one closer to the aristocratic and cerebral painting current in Florence towards the middle of the Cinquecento. It might even appear innovative to some degree if Bronzino's portrait of Laura Battiferri (Palazzo Vecchio, Florence) is really to be dated as late as 1555-60.¹² Conversely the *Young man with a parrot* is so closely related to the '*lucida perfezione del disegno*' and '*gelido smalto dei colori*' that Anna Maria Petrioli Tofani has noted in Bronzino's painting, that one might be tempted to place it even later to account for the evident influence of the Bronzino's portrait. Finally, the twenty-five year shift in the date of the *Young man with a parrot* might enable further additions of works not in a Leonardesque style but in one closer to central Italian mannerism, to be made to Melzi's *œuvre*.

Soprintendenza per i Beni Artistici e Storici, Milan

¹⁰M. SALMI: 'Una mostra di antica pittura lombarda', *L'Arte*, XXVI [1923], p.158.

¹¹M.T. FIORIO: in MARANI, *op.cit.* at note 5 above, notes that with this dating the painting '*viene finalmente sottratto . . . a quell' imbarazzante datazione al 1525 che aveva sempre lasciato perplessi gli studiosi per la sua totale incongruenza con la produzione di tono ben più leonardesco solitamente riconosciuta all'artista*'.

¹²See the entry by A.M. PETRIOLI TOFANI in *Il Primato del Disegno*, exh.cat., Palazzo Strozzi, Florence [1980], p.85, No.119.



39. *Eleonora di Toledo*, by Giulio Clovio. c.1551-53. Tempera on vellum, laid down on panel. 8.4 cm. diameter. (Private collection, England).

Giulio Clovio's portrait of Eleonora di Toledo

BY ROBERT B. SIMON

THE student of archives and documents inevitably forms a collection of references to lost works of art the very mention of which is exciting.* One such work appears in the earliest inventory of the *Tribuna* of the Uffizi (1589), where a miniature portrait of the Duchess Eleonora di Toledo by Giulio Clovio is recorded.¹ The description makes clear that it was round, glazed with crystal in a vermeil case with a chain, and it appears to have been mounted to an ebony panel or frame. Other than Vasari's general mention of '*alcuni ritratti*' done for Duke Cosimo I de' Medici and Borghini's notice of '*alcuni ritratti mirabili*' in the collection of Francesco I de' Medici, no other direct record of this miniature has come to light.²

*I am grateful to the owner of the miniature portrait of Eleonora di Toledo by Giulio Clovio for facilitating my study of it and for allowing me to publish it here. Silvia Meloni Trkulja very kindly shared with me the results of her researches on Clovio, and facilitated my study of miniatures by him in Florence.

¹*Un quadretto de bano con tondo nel mezzo di minio ritrattovi dentro la Duc[he]ssa lionora toledo di mano di Don Giulio coperta di Cristallo e suo filetto darg[en]to dorato, e Catena darg[en]to*. Archivio Gallerie Fiorentine, MS.71, '*Inventario di tutte le figure, quadri et altre cose della Tribuna*, fol.9; quoted from the transcription of s. MELONI TRKULJA: '*Giulio Clovio e i Medici*', *Peristil*, XXIV, 26 [1983], p.95 note 15. It is also mentioned by G. MILANESI, in his edition of G. VASARI: *Le Vite*, Florence [1878-85], Vol.VII, p.567, note 1; J.W. BRADLEY: *The Life and Works of Giorgio Giulio Clovio Miniaturist, 1495-1578*, London [1891], p.167; M. BESSONE AURELLI, ed. *Vita di Don Giulio Clovio*, (in *Le Vite . . . scritte da Giorgio Vasari*, ed. OCCHINICCOZZANI, Vol.XXVII, No.157a), Florence [1915], p.90; and K. LANGEDIJK: *The Portraits of the Medici; 15th-18th Centuries*, I, Florence [1981], pp.701-02, cat.nos.35-20.

²VASARI, *ed.cit.* above, Vol.VII, p.567. R. BORGHINI: *Il Riposo*, Florence [1584], p.533. It is possible that Jonathan Richardson refers to this miniature when he mentions '*A portrait of a Woman, resembling Raffaello's mistress*' by Clovio in Florence (J. RICHARDSON: *An Account of the Statues, Bas-reliefs, Drawings, and Pictures in Italy and France*, London [1754], p.61). For Richardson '*Raffaello's mistress*' was probably Sebastiano's *Portrait of a Lady* in the Uffizi, but this is of little help in identifying which picture he means.



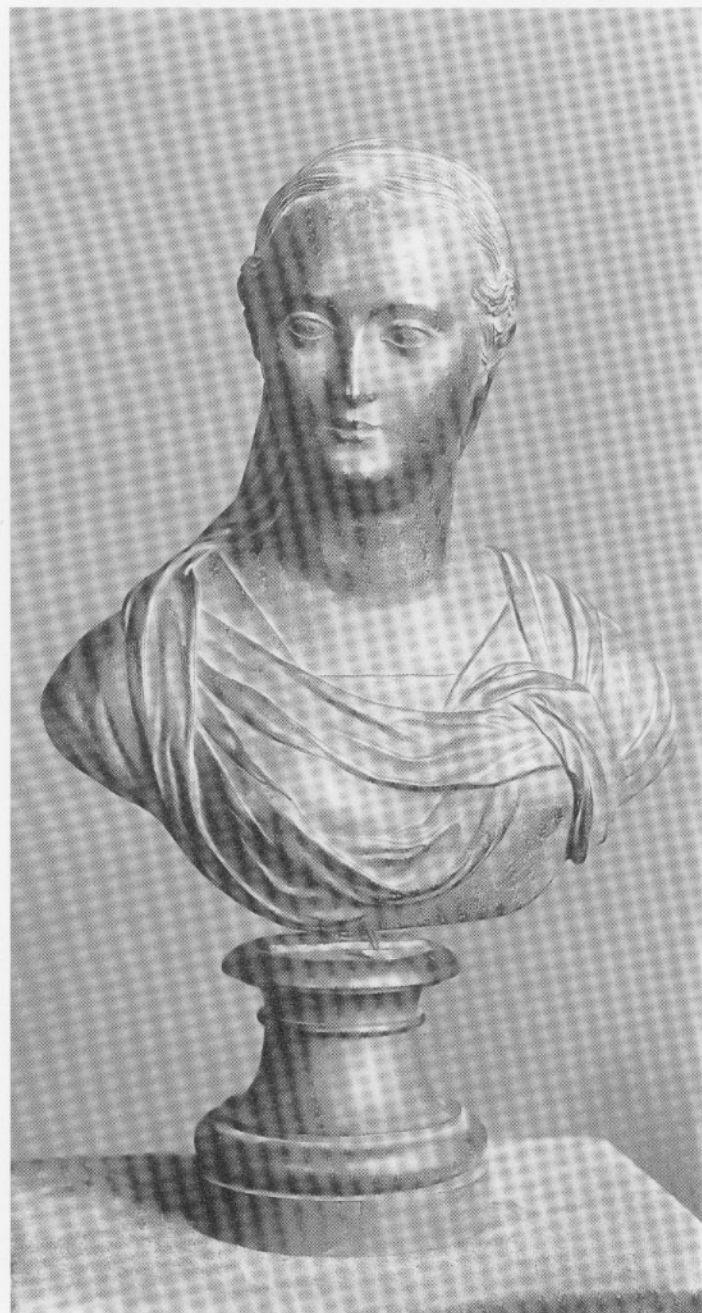
40.

40. *Eleonora di Toledo*, by Daniel Fröschl after Giulio Clovio. c.1596-1603. Signed with monogram. Gouache on vellum. 8.5 by 6.8 cm. (Uffizi, Florence).



42.

42. *Annunciate Virgin*, by Giulio Clovio. c.1551-53. Tempera on vellum, laid down on panel. 20 by 15.2 cm. (Uffizi, Florence).



41. *Eleonora di Toledo*, by Baccio Bandinelli. 1544. Bronze. 28 cm. high without pedestal. (Bargello, Florence).

The importance of such a work for our knowledge of Clovio is manifest: only one portrait miniature, a self-portrait in advanced age (Fig.43), survives from the career of the artist described by Vasari as '*il più raro e il più eccellente miniatore . . . un piccolo e nuovo Michelangelo*'.³ The portrait's subject is equally intriguing, for any addition to Eleonora's relatively limited iconography, in which Bronzino plays the major rôle, would be noteworthy.⁴ The conjunction of artist and subject is itself of some interest, for our knowledge of Clovio's Florentine period and his work for the Medici has largely been overshadowed by the extraordinary results of his patronage by the Farnese.

It is therefore particularly gratifying to be able to identify this 'lost' miniature with one which, although not widely known, has been in the distinguished miniature collection of the Dukes of Portland at Welbeck Abbey since 1861 (Fig.39).⁵ Until now it has been called a portrait of the Grand Duchess Bianca Cappello, the mistress and later wife of Eleonora's son Francesco I de' Medici – a favourite appellation for any unidentified female portrait of the Florentine Cinquecento⁶ – and although it was originally acquired with a traditional attribution to Clovio, it has since attracted the increasingly cautious designations of 'Follower of Bronzino', 'Veronese school' and 'Sixteenth-Century Italian'.⁷ Painted on vellum attached to a walnut panel, the miniature is immediately striking in its boldness of presentation and delicacy of execution. The duchess, attired in white, is

³VASARI: *ed.cit.* at note 1 above, VII, pp.557 and 564. For Clovio's *Self-portrait* in the Uffizi see *Gli Uffizi; Catalogo generale*, Florence [1980], No.A234; s. MELONI TRKULJA in *Palazzo Vecchio: committenza e collezionismo mediceo 1537-1610*, exh.cat., Florence [1980], No.368; and M. CIONINI VISANI: *Giulio Clovio; Miniaturist of the Renaissance*, New York [1980], p.85, frontispiece. Cionini Visani (pp.29, 80n.29) questions the attribution of the youthful portrait of Clovio in Vienna published as a self-portrait in J. SCHLOSSER: 'Two Portrait Miniatures from Castle Ambras', *THE BURLINGTON MAGAZINE*, XLIV [1922], p.194.

⁴The portraits of Eleonora di Toledo are most comprehensively treated in LANGEDIJK, *op.cit.* at note 1 above, Vol.I, pp.98-100, 692-708.

⁵See R.W. GOULDING: *The Welbeck Abbey Miniatures, The Walpole Society*, Vol.IV [1916], p.82, Cat.No.50. The miniature is on vellum, attached to a walnut panel, and is 8.4 cm. in diameter.

⁶For the portraits of Bianca Cappello, see LANGEDIJK, *op.cit.* at note 1 above, Vol.I, pp.125-26, 314-27.

⁷GOULDING, *loc.cit.* at note 5 above, who himself suggested no attribution, recorded the opinions of J.C. Robinson (see note 25 below) that the miniature had been 'attributed to Giulio Clovio, but [was] more probably by an artist of the school or following of Angelo Bronzino'; and Richard Holmes, who called it 'a remarkable miniature, probably by a Veronese artist of the period'. In a recent survey of the Welbeck miniatures, the Bianca Cappello is simply termed 'by a sixteenth century Italian artist'. I am grateful to John Murdoch of the Victoria and Albert Museum for kindly sharing his notes on the miniature with me (see also note 16 below).

placed before a background of ultramarine holding her right hand against her chest in a gesture of modesty, and gazing directly out in an engaging but unassertive manner. To the left hangs a curtain of a slightly deeper blue, finely heightened with gold, that is raised to frame the subject. Her eyes are brown, her hair, neatly contained in a netted cap, and eyebrows of a chestnut hue, and her lips slightly pink against an overall ivory complexion.

Although the miniature does not appear to have been mentioned in any Medici inventory other than that of the Tribuna in 1589, a copy of it, signed by the German artist Daniel Fröschl, remains in the miniature collection of the Uffizi (Fig.40).⁸ Despite an oval format which slightly reduces the composition, it is faithful to the original with only minor adjustments affecting the angles of the forearm and curtain. The colours are reproduced (with the exception of the curtain, which is rendered as a brilliant green) and, allowing for evident differences in style, its quality is high. A native of Augsburg, Fröschl served the Medici from about 1596, when he is recorded as having a studio in the Uffizi, to sometime before 1603, the year of his arrival at the court of Rudolph II in Prague. During his years in Florence his commissions were largely of two types, natural history illustrations and miniature copies of pictures in the grand-ducal collections, of which this oval portrait certainly seems to be one.⁹ We owe its identification to the acumen of Silvia Meloni Trkulja who, without knowledge of its prototype, proposed that it might be after Clovio's lost portrait of Eleonora, not simply on account of its likeness to known portraits of the Duchess, but because Fröschl's literal copying conveys something of Giulio's style.¹⁰ Both Eleonora's physical appearance and Clovio's pictorial style can now be better reviewed with the evidence of the original portrait.

To those familiar with the appearance of Eleonora di Toledo exclusively through Bronzino's portraits, the sitter's identity may not appear immediately recognisable. Bronzino's serene, almost imperial duchess (Fig.44) seems far removed from the charming but hesitant woman in the miniature. Here differences in artistic temperament rather than physiognomy would seem operative, as an independent portrait of Eleonora, Bandinelli's small bronze bust of 1544 (Fig.41), helps to show.¹¹ The disparity between the virtually contemporary portraits by Bandinelli and Bronzino – they have been described as 'showing no resemblance' to each other¹² – indicates the two artists' divergent modes of idealisation. In creating his consciously *all'antica* bust, Bandinelli broadly regularises and geometrisises Eleonora's features to produce an ideal if somewhat vacuous Roman matron. By contrast, Bronzino's duchess is both haughty and fascinating, her features a non-canonical distillation from the particular. Physically, Clovio's portrait is closer to Bandinelli's in its emphasis on the breadth of Eleonora's forehead, her squarish jaw, dimpled chin and essentially rectangular head, but the miniature's forthright presentation of the duchess is closer to the intense individuality of Bronzino's Eleonora in characterisation.

Finding comparable portrait miniatures by Clovio is more of a challenge to us than it was to Vasari: he knew of 'several private persons having very beautiful portraits by Giulio in small boxes, of nobles, friends or women loved by them'.¹³ Apart from his self-portrait and the portrait of Eleanora of Toledo these have either not survived or remain unidentified. Nevertheless, a vivid sense of the artist's portrait style can be gained from the clearly particularised individuals who often appear in Clovio's



43. *Self-portrait*, by Giulio Clovio, c.1570. Tempera on vellum, laid down on copper. 11.5 cm. diameter. (Uffizi, Florence).



44. *Eleonora di Toledo and her son*, by Agnolo Bronzino, 1545. Oil on panel, 115 by 95 cm. (Uffizi, Florence).

illuminations alongside his more generic types. Despite their size these are of considerable definition and, for Vasari at least, 'not less truthful than if they had been done in the most naturalistic manner and at life-size by Bronzino or Titian'.¹⁴ Two such portraits are conceived as fictive independent miniatures set in manuscript borders, representing Clovio's patrons Cardinal

⁸Florence, Uffizi, Inv.1890, No.4186. Gouache on vellum, 8.5 by 6.8 cm. See MELONI TRKULJA, *loc.cit.* at note 1 above, p.97.

⁹For Fröschl see MELONI TRKULJA, *loc.cit.* at note 3 above, pp.199-202, and L. BONGIORGI TOMASI's contribution to *Livorno e Pisa: due città e un territorio nella politica dei Medici*, exh.cat. Pisa [1980], pp.571, 573.

¹⁰MELONI TRKULJA, *loc.cit.* at note 1 above, p.97.

¹¹Florence, Bargello, Inv. Bronzi 1879, No.429. Bandinelli's Eleonora was cast, together with its companion bust of Cosimo I, in January 1545. See LANGEDIJK,

op.cit. at note 1 above, p.88, Cat.Nos.27-104, 35-23, and D. HEIKAMP: 'Die Bildwerke des Clemente Bandinelli', *Mitteilungen des Kunsthistorischen Institutes in Florenz*, IX, 2 [1960], p.134 note 10.

¹²LANGEDIJK, *op.cit.* at note 1 above, Vol.I, p.100.

¹³VASARI: *op.cit.* at note 1 above, VII, p.569: 'alcuni privati avere in scatolette ritratti bellissimi di mano di costui [Clovio], di signori, d'amici, o di donne da loro amate'.

¹⁴*Ibid.*, p.568: 'non meno simili al vero, che se fossero da Tiziano o dal Bronzino stati fatti naturalissimi e grandi quanto il vivo.'



45. *The Circumcision*, by Giulio Clovio. c.1537-46. Tempera on vellum, fol.34v of the Farnese Hours. 16.7 by 10 cm. (Pierpont Morgan Library, New York).



46. *The calling of the apostles*, by Giulio Clovio. c.1555. Tempera on vellum, fol.6v of The Towneley Lectionary. 48.3 by 32.7 cm. (New York Public Library, New York).

Marino Grimani in the *Grimani Commentary* (London, Soane Museum) and Cardinal Alessandro Farnese in the *Farnese Book of Hours* (New York, Morgan Library).¹⁵ These are similar to the portrait of Eleonora in both conception and execution, suggesting that in his portraits Clovio preferred centrally placed subjects fully illuminated from a left-hand source, backgrounds of gradient tone that suggest aureoles, contrasts of precisely drawn lines describing features with rounded, supple forms, modelling by hatching and highlighting alone, and gazes that are intent, but not strained.¹⁶

Apart from these two *ritratti riportati* Clovio's portraits are rather to be found in the historiated illuminations themselves. For example, Vasari states that in the *Circumcision* from the *Farnese Hours* (Fig.45), 'Pope Paul III is portrayed as Simeon, and in the scene are portraits of Mancina and Settimia, Roman ladies who were of the highest beauty'.¹⁷ Perhaps more explicit, due to its larger size, is the *Calling of the Apostles* page in the Towneley Lectionary (New York Public Library; Fig.46), in

which nearly every participant seems a portrait.¹⁸ The woman wearing a black cap in the background, who may be identifiable as Vittoria Farnese (the sister of the patron Alessandro), makes a compelling analogue with the portrait of Eleonora di Toledo.¹⁹ In these works Clovio reveals his ability to combine his idiosyncratic style with trenchantly limned portraits. In this context a non-portrait, Clovio's miniature painting of the *Annunciate Virgin* (Florence, Uffizi; Fig.42), shows striking parallels to the *Eleonora di Toledo*, in the angle of the Virgin's head, the undulating modelling of her facial features, gesture of her hand, and overall pose.²⁰

As Silvia Meloni's recent reassessment of the artist's Florentine period now makes clear, it is evident that Clovio remained in Florence for more than the 'alcuni mesi' that Vasari stated he was in the Duke's service.²¹ He arrived with his patron Cardinal Farnese in the summer of 1551, was already employed by the Medici the following year, and had been given his own quarters in the Palazzo Pitti by 1553.²² Yet, from this stay of at least two

¹⁵London, Sir John Soane's Museum, MS II (Grimani's Commentary on the Epistle of Saint Paul to the Romans), fol.9. New York, Pierpont Morgan Library, M 69 (*Breviarium*, 'The Farnese Hours'), fol.46v. The three Clovio illuminations in the Soane manuscript are usually dated between 1534 and 1538 (see CIONINI VISANI, *op.cit.* at note 3 above, pp.42-44, 81 note 44, and 188). For the Farnese hours (completed in 1546) see the facsimile, w. SMITH ed.: *The Farnese Hours*, New York [1976].

¹⁶John Murdoch has kindly furnished the following technical note on the miniature: 'The vellum has been prepared with an off-white ground. The features are modelled in gummy, transparent hatches of red and grey, with a little opaque heightening. The figure and hand are drawn with pencil and modelled with transparent grey and white hatches, the hand washed in pale transparent brown. The background is hatched with blue bice. The curtain is floated with blue bice, shadowed with black and heightened with gold paint'.

¹⁷Fol.34v: 'è ritratto, per Simeone, papa Paulo terzo; e dentro alla storia il ritratto della

Mancina e della Settimia, gentildonne romane, che furono di somma bellezza'. VASARI, *ed.cit.* at note 1 above, VII, p.561. As SMITH has indicated (*ed.cit.* at note 15 above, commentary to fol.34v), Julius II is portrayed as the priest, not Paul III.

¹⁸New York Public Library, ms 91 (*Lectionarium Evangeliorum*), fol.6v. See CIONINI VISANI, *op.cit.* at note 3 above, pp.68-72, 92.

¹⁹The capped woman seems to be the same person as the subject of a mid-sixteenth century portrait in the Budapest Museum (No.4213) attributed to Titian and thought to represent Vittoria Farnese: See G. GOMBOSI: 'Tizians Bildnis der Victoria Farnese', *Jahrbuch der preussischen Kunstsammlungen*, XLIX [1928], 55-61, and H. WETHEY: *The Paintings of Titian; II; The Portraits*, London [1971], pp.162-63, pl.263.

²⁰Florence, Uffizi, Inv.1890, No.5720. See MELONI TRUKLJA, *loc.cit.* at note 1 above, pp.95-7, and *eadem*, *loc.cit.* at note 3 above, No.367.

²¹VASARI, *ed.cit.* at note 1 above, VII, p.567.

²²MELONI TRUKLJA, *loc.cit.* at note 1 above, pp.91-94.

years – we next hear of Clovio in Parma in 1556 – only two works, the *Pietà* and *Crucifixion with Mary Magdalene* (both in the Uffizi, Florence), had been known until recently.²³ To these Meloni has added three miniatures still in the Uffizi that can be identified with works either mentioned by Vasari or recorded in the 1589 Tribuna inventory: a *St John the Baptist*, a *Ganymede* (after Michelangelo's famous drawing), and the *Annunciate Virgin* cited above.²⁴ As a new member of this Florentine group, the *Eleonora di Toledo* is not only an important addition to Clovio's *œuvre*, but the most tangible evidence of his patronage by the Medici.

How and when the portrait of Eleonora di Toledo left the Medici collections is not known, nor is its history during the seventeenth and eighteenth centuries. In 1860 it was catalogued in the London collection of Matthew Uzielli with the stated provenance 'from the Poniatowski Gallery at Florence.'²⁵ Although it is not identifiable in any of the Poniatowski sales held at Christie's in 1839 and 1840, there is no reason to doubt the stated source. At the Uzielli sale in 1861 the miniature was purchased for the fifth Duke of

Portland, in whose family it has since remained.

The only public showing of the *Eleonora* appears to have been at the Burlington Fine Arts Club's *Exhibition of Portrait Miniatures* in 1889. There, unattributed, it was simply called a portrait of Bianca Cappello.²⁶ However, the evident quality of the work was not lost on at least one viewer. In 1891 J. Lumsden Propert rightly associated it with Vasari's passage on Giulio Clovio's miniatures in the following terms: 'Nothing is known of any such works by this master at the present time, but there was one specimen in the late exhibition – a portrait of Bianca Capella, the ill-fated mistress and wife of Cosmo I [*sic*], contributed by the Duke of Portland – which quite evidently was the work of some artist engaged in illuminating. Every touch of drapery, the use of gold to heighten the effects of high lights, and the thin scheme of colour throughout, are exactly the points we are accustomed to admire in the missal, or book of hours. . . . There is no reason, as far as dates are concerned, why it should not have formed one of the specimens from the brush of Giulio Clovio, mentioned by Vasari.'²⁷

²³The 1553 inventory of the Medici Guardaroba records '3 quadri di pittura, di mano di Don Julio miniatore, uno fornito d'hebano, drentovi l'Historia de' 3 Magi, li altri 2 forniti di noce, in uno un Crocifisso et nell'altro una Pietà' (Florence, Archivio di Stato, Inv. Guardaroba, Filza 28, fol.47, published in G. CONTI: *La prima veggia di Cosimo I de' Medici*, Florence [1893], p.189). Both the *Pietà* and *Crucifixion* are signed and the latter dated 1553; for these works see (with bibliography), MELONI TRKULJA *loc.cit.* at note 3 above, Nos.364-65, and GIONINI VISANI, *op.cit.* at note 3 above, pp.61, 63, 66-68, 81, 85-86. In April of 1555 the *Adoration of the Magi* was sent by Eleonora di Toledo as a gift to the 'King of England', which, considering the date, must refer to Philip II (see MELONI TRKULJA, *loc.cit.* at note 1 above p.94). A roughly contemporary *Holy Family* by Clovio (New York, Wildenstein Foundation) does not appear to have had Medici associations; see M. LEVI D'ANCONA: 'Illuminations by Clovio Lost and Found', *Gazette des Beaux-Arts*, 6 per., Vol.37a [1950], pp.74ff.

²⁴MELONI TRKULJA, *loc.cit.* at note 1 above, *passim*.

²⁵J.C. ROBINSON: *Catalogue of the Various Works of Art . . . of Matthew Uzielli, Esq. of Hanover Lodge, Regent's Park, London*, London [1860], pp.282-83, No.953; this is

repeated in the Uzielli sale catalogue, Christie's, 12th April, 1861 and following days, lot 839. The Poniatowski Palace in Florence, later Palazzo de Pietro Bastogi, was purchased by Prince Stanislaw Poniatowski (1754-1833) in 1825 (see L. GINORI LISCI: *I Palazzi di Firenze nella storia e nell'arte*, Florence [1972], I, pp.391-93). The Poniatowski sales at Christie's dispersed only a portion of the family collection, and there were presumably private sales as well. There is no mention of the miniature in a sale of one of Stanislaw's son's pictures in Paris in 1867. I thank Regina E. Dickinson for kindly checking those sale catalogues unavailable to me. For the Poniatowski as collectors see A. BUSIRI VICI: *I Poniatowski a Roma*, Florence [1971].

²⁶*Burlington Fine Arts Club Exhibition of Portrait Miniatures*, London [1889], p.91 (case xxxii, No.24), pl.XXXI.

²⁷J. LUMSDEN PROPERT: 'The English School of Miniature Art, with Special Reference to the Exhibition at the Burlington Fine Arts Club', *Magazine of Art*, XIV [1891], pp.8-9. An anecdote reported by Propert that the miniature had been re-touched by Peter Oliver in the early seventeenth century is wholly without foundation.

Letters

MADAM, I should like to take the opportunity to refute once and for all the absurd and defamatory accusations relating to the restoration of the *Guidoriccio da Fogliano* contained in the letter published by Gordan Moran and Michael Mallory in the March 1987 issue.

Dr Moran claims that during the restoration of the wall of the Sala del Mappamondo in the Palazzo Pubblico, Siena, some metres of a painted red border were destroyed, evidence which would have demonstrated that Simone Martini did not paint the fresco of *Guidoriccio da Fogliano*. This accusation implies a conspiracy between a number of persons involved in the works – the restorer, Giuseppe Gavazzi, myself and the late Aldo Cairola, then director of the Museo Civico, whose successor,

Mauro Civai, also followed the work closely (as indeed did Moran himself). Quite apart from this, the allegation demonstrates Moran's ignorance of several purely technical matters in the restoration, which this letter will seek to clarify.

The fresco with the *Surrender of a castle*, happily discovered during the restorations in 1980, had initially been covered, a few decades after its completion, by Ambrogio Lorenzetti's rotating *Mappamondo*, and was subsequently concealed entirely by many layers of whitewash applied over the centuries, the last coat probably dating to 1855 when Guido da Siena's large panel of the *Maestà* was hung over it. Doubtless because it was then realised that the red strip had originally framed the whole outer perimeter of the *Guidoriccio*, it was evidently considered



47. Detail of the lower border of *Guidoriccio da Fogliano* by Simone Martini before the restoration of 1980. Fresco. (Sala del Mappamondo, Palazzo Pubblico, Siena).



48. Same detail as Fig.47, after restoration.