

Cat. no. 60. **Lavinia (so-called) with a Tray of Fruit (Pomona)**, Berlin-Dahlem.

This original by Titian was doubtless intended to represent Pomona. Her diadem as well as the fruit identify her as the Roman goddess. Although the popular belief that Titian's daughter Lavinia served as model for various idealized girls has a romantic appeal, there are variations among them. The *Pomona* in Berlin has blue eyes, while the so-called *Lavinia as Bride* in Dresden (Wethey, II, 1971, Cat. no. 59) is brown-eyed.

A strip of canvas was added at the right side of the *Pomona* at some early date, probably to adapt the picture to a frame. Here the mediocre landscape background has been much repainted. Dr. Erich Schleier kindly informed me in 1973 that recent X-rays reveal that the portrait of a doge was begun upon this canvas and then abandoned.

Variant 4, published by Pallucchini (1971, pp. 114-125) as an original, appears to be a copy.

Cat. no. 62. **Cardinal Cristoforo Madruzzo**, São Paulo.

Dating: The date 1552 appears twice upon the portrait as well as the sitter's age of 39, as previously indicated. Charles Hope informs me, however, that the letter of 10 July 1542 states that Titian has painted a portrait of Madruzzo (Bonelli, 1762, III, p. 402). Therefore an earlier portrait by Titian must be the allusion here. Another letter from Cardinal Alessandro Farnese to Madruzzo requests that Titian and his brother be allowed to have wood cut in a forest owned by the cardinal (*loc. cit.*).

The clock shown in the portrait was seen in 1865 by Cavalcaselle in the Casa Valentino, according to his unpublished note (Venice, Marciana, It. IV 2031 (12,272)).

Cat. no. 64. **Man with the Glove**, Paris.

If the item in the Gonzaga Inventory (1627, no. 324; Luzio, 1913, p. 116) should read 'un Giovinetto ignudo' rather than 'un Giovinetto ignoto', then it cannot be the same as Cat. no. 64.

Cat. no. 68. **Niccolò Orsini**, Baltimore.

Certain History: The ownership by Canon J. L. White-Thompson, an error in *Art Prices Current*, 1923-1924, no. 1588, must be eliminated.

Cat. no. 72. **Paul III without Cap**, Naples.

COPIES:

I. Sold by the Duke of Northumberland a few years ago.

Cat. no. 77A. **Gerolamo Melchiorre and Francesco Santo Pesaro** Plate 234

Canvas. 0.913 X 0.77 m.

Scotland, Private Collection.

About 1542.

This handsome double portrait of two young boys of the Pesaro family was discovered by Michael Jaffé in a Scottish mansion and published in an excellent and thorough account in the *Burlington Magazine* in 1971. Through a genealogical study of the Pesaro family, he established that the two sons of Benetto Pesaro and Lucrezia Valier were born on 30 June 1536 and 7 November 1537 respectively. Professor Jaffé has demonstrated that the style of the picture corresponds to the portraits of *Ranuccio Farnese* in Washington (Wethey, II, 1971, Cat. no. 31, Plates 109, 113) and *Clarice Strozzi* in Berlin (*loc. cit.*, Cat. no. 101, Plate 101 and colour reproduction, page 28). I am indebted to Professor Jaffé for making a photograph of Cat. no. 77A available for reproduction.

Condition: Cleaned by Mr. John Brealey. The X-rays, published by Jaffé, reveal slight adjustments in the positions of the figures as Titian developed the composition.

History: Listed in an inventory of 1797 in the Ca' Pesaro at S. Stae, item no. 68, as by Titian: 'Ritratti di due Giovanetti' (Jaffé, 1971, p. 696); sold by Abate Luigi Celotti in 1828 to James Irvine, the Scottish dealer, who purchased the double portrait for Sir William Forbes of Pitsligo (Edinburgh); exhibited in 1883 by Lord Clinton at the Royal Scottish Academy, Edinburgh, as 'Titian: Two Princes of the Pesaro Family' (Graves, 1813-1912, IV, p. 2200, no. 238).

Bibliography: See also above; Jaffé, 1971, pp. 696-701 (contains all data in reference to this picture).

Cat. no. 81. **Philip II Seated Wearing a Crown**, Cincinnati. Plates 236, 237

A new Titian is revealed in the X-ray photographs (Plate 236), first made in 1971, of this portrait of Philip II. The true brilliancy of the artist's brushwork in this full-scale sketch (*modello*) reappears in these X-rays, and in addition they show that the gloved left hand, now weak and blurred by over-paint, is actually fully structured and that the sceptre, which disappears behind the arm of the chair, was originally entirely visible. Another surprise occurs in the golden damask hanging behind Philip, where the deftly painted white rosettes are so swiftly evolved. The rest of the pattern of the textile with its elaborate trellis-like design of almond shapes and interlaces enclosing tulip buds and flowers, all in red, may have been added later. On the other hand, the

handsome filigree crown with its splendid brushwork remains intact in the shadowgraphs.

The last time that Titian saw Prince Philip was in Augsburg in May 1551. The crown, which does not appear so much askew in the original as it does in a photograph, would have been added in August 1554, when the artist learned of the prince's marriage to Queen Mary Tudor of England. It may well have been painted at the suggestion of Francisco de Vargas, Spanish ambassador to Venice. The presence of the crown in the X-rays appears to exclude the possibility that it could have been superimposed a great many years later. It is an odd circumstance that 'one crown of gold, worked in filigree' is listed in Philip II's Inventory after his death (Sánchez Cantón, 1956-1959, I, p. 345, no. 2621). The fact is that Spanish rulers had no coronation ceremony and apparently rarely, if ever, wore a crown. Even Charles V was never crowned as King of Spain, and he wore only the imperial crown of the Holy Roman Empire.

Panofsky (1969, p. 83, note) was correct in his proposal that the Cincinnati portrait at one time showed Philip wearing a beret, as in the Geneva version. A letter written on 11 May 1911 by Frau von Lenbach to Agnew and Sons in London states that her husband, the German painter, some time before 1884 removed the beret and so revealed the crown (*Portraits of Philip II of Spain and Francis I of France by Titian*, booklet published by Agnew and Sons, London, 1912). Lady Gregory in her biography of Sir Hugh Lane (1921, p. 193) mistakenly reported that Lane cleaned away the crown after he bought the picture c. 1911-1912. Only Roskill (1968, p. 252, note 82) was aware of Lenbach's elimination of the beret.

The existence of a cap over the crown is further documented by two of Cavalcaselle's drawings in the Biblioteca Marciana at Venice (It. IV. 2031 (12,272), which I shall publish later. Two points of the crown were visible even then, but there was never a real landscape to be seen through the window. Here Cavalcaselle wrote the word *cielo* (sky).

The Cincinnati portrait and the *Francis I* in Harewood House at Leeds (Wethey, II, 1971, Cat. no. 36) were purchased by Lenbach from the Barbarigo-Giustiniani of Padua about 1880. He also acquired the *Andrea Gritti* in New York (Wethey, II, Cat. no. 51), then promptly resold it to Baron von Heyl at Darmstadt. Cavalcaselle's drawing of the Gritti portrait is published by Elizabeth Gardner (1972, p. 74; see also Zerl and Gardner, 1973, pp. 76-77).

The second version of *Philip II Seated*, in Geneva (Wethey, II, 1971, Cat. no. 82), must have been painted after the Cincinnati portrait had been modified by the concealment of the crown with a beret and by the transformation of the damask hanging. The landscape through a window exists only in this picture, and there is no evidence in the X-rays that the first composition ever had one. This fact may still

indicate that Crowe and Cavalcaselle (1877, II, pp. 206-209) saw both versions, although they refer only to the Barbarigo-Giustiniani Collection in Padua, where the portrait then hung. Both Panofsky and Tietze-Conrat were uncertain as to which of the two portraits Crowe and Cavalcaselle had seen. As formerly stated (Wethey, II, 1971, Cat. no. 81), the known dimensions of the canvas leave no possible doubt that the Cincinnati picture is the one from Padua.

The present darkened condition of the painting is explained by the authorities of the Cincinnati museum as due to old discoloured varnish, which could be removed only at the risk of destroying Titian's original glazes. The edges of the canvas provide evidence that the left edge has been trimmed, perhaps by an inch, according to the conservator, Mr. F. Cornelius.

It is generally agreed that the *Philip II* in Cincinnati was kept in Titian's studio for use as a full-scale *modello* to be followed, so far as the head was concerned, in his portraits of the king.

Cat. no. 84. **Philip II, Allegorical Portrait of (Allegory of the Victory of Lepanto)**, Madrid, 1573-1575.

The victory of the Holy League (Spain, Venice, and the papacy) over the Turks at Lepanto on 7 October 1571 was hailed as the great event of the century. A man named Titianus Vecellius, speaking for the people of Cadore, delivered a speech on 6 January 1571 (Venetian style; i.e. 1572) before Alvise Mocenigo, the Venetian Doge, and the Great Council extolling the performance of the Venetian navy. The six-page booklet that reproduces the speech exists in very few copies, one of which was cited by a bibliophile owner, F. R. Martin (1923, pp. 304-305). Another belongs to the library of the Museo Romántico in Barcelona (information, courtesy of Dr. Xavier de Salas) and three copies are in the Biblioteca Marciana at Venice and still another is in the New York Public Library. The belief that the speaker was the great painter from Cadore is mistaken. Cicogna (1847, index, Vecellio) seems to have known him to be a relative called Tiziano l'Oratore. On the other hand, Andrea da Mosto, historian of the Venetian doges (1966, p. 340), assumes that the orator was the great painter himself. He was, on the contrary, a learned man and minor poet, who received sixty ducats from the town of Cadore for delivering his speech before the Doge (see Ciani, edition 1940, pp. 552-553; Fabbiani, 1971, pp. 708-710).

Cat. no. 103. **Gabriele Tadini**, Winterthur.

Another portrait (Plate 235), in the Accademia Tadini at Lovere, on canvas, 0.525 x 0.72 m., is based on a medal, of which an exemplar exists in the Biblioteca Civica at

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