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This volume is dedicated to the memory of Helmut Schweppe

Contents

Zorbax ODS column (5 μm packing) used, the flow rate of 100 μL min^{-1} at the pump was thus reduced to 20 μL min^{-1} at the injector. The eluents used were (A) 99.9% water/0.1% trifluoroacetic acid; (B) 99.9% acetonitrile/0.1% trifluoroacetic acid. The method programme was as follows: 30% B for 10 minutes, flow rate 20 μL min^{-1}; 30–45% B in 15 minutes; flow rate reduced to 12 μL min^{-1} in 5 minutes; 45–52% B in 50 minutes; 52–57% B in 70 minutes; 57–58% B in 14 minutes and flow rate increased to 20 μL min^{-1}; 58–65% B in 98 minutes; 65–75% B in 10 minutes, then held for 20 minutes; 75–95% in 10 minutes, then held for 18 minutes; 95–30% B in 10 minutes. Detection was performed using the HP1100 diode-array detector, equipped with a flow cell of path length 10 mm and volume 0.5 μL; the slit width was 4 nm. Signals were monitored at 254, 275, 330, 491 and 540 nm. HP Chemstation software was used to process the data. The column was supplied by Presearch; the HPLC equipment (including the microflow processor), computer and software have been most generously lent to the National Gallery Scientific Department by Hewlett-Packard Ltd.

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Karen Hearn, Curator of British Art, *c.* 1500–*c.* 1780, Tate Britain, and Jim France, Director of Collection and Research Services, Tate, have both shown a particular interest in this analysis. My thanks are due to them for permission to examine the painting during conservation treatment.

Editor's note

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Vicenza, pp. 50–5. It is interesting that the use of lead white in the substrate was sometimes suggested, which would give an opaque pigment. In both recipes and identified examples of the pigment, however, translucent substrates are more common.

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9. Examples are saffron (from the stigmas of *Crocus sativus* L.) and turmeric (from the rhizomes of *Curcuma domestica* Valet.). See also Merrifield 1849 (see note 2 above), vol. II: *Ricette per far ogni sorte di colori* (the Paduan Manuscript), no. 18, pp. 660–1: *violette gialle*, translated as wall flowers; Boltz 1913 (see note 3 above), p. 72: *Erbselengelb*, from yellow woods such as barberry, *Berberis vulgaris* L.; MS Sloane 122 (London, British Library, 15th-century part), f. 96r. To make yellow turnesol (broom flowers). See also Willhauk, N. (1981) 'Farbprobleme spätmittelalterlicher Buchmalerei', *Restaurator* 1–2, pp. 103–34.
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15. Compare, for example, the two published versions in Norgate 1997 (p. 99) and Harley 1982 (see note 14 above); for the latter see also Norgate 1919 (see note 13 above), pp. 69–70. This latter version is from MS Tanner 326 (Oxford, Bodleian Library, *c.* 1655), in which this line is missing; it is present in MS 136 (London, Royal Society, 1657), one of the sources used for Norgate 1997.
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