

THE  
NATIONAL  
GALLERY  
IMMUNITY  
FROM SEIZURE

The Credit Suisse Exhibition: Michelangelo & Sebastiano

15 Mar 2017 - 25 Jun 2017

The National Gallery, London, Trafalgar Square, London, WC2N 5DN

## IMMUNITY FROM SEIZURE

### The Credit Suisse Exhibition: Michelangelo & Sebastiano

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The National Gallery, London, Trafalgar Square, London, WC2N 5DN

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The borrowing museum or gallery is approved under the Act

The borrowing museum has published information about the object

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Protection under the Act is sought for the objects listed in this document, which are intended to form part of the forthcoming exhibition, The Credit Suisse Exhibition: Michelangelo & Sebastiano.

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## The Credit Suisse Exhibition: Michelangelo & Sebastiano

15 Mar 2017 - 25 Jun 2017

Protection under the Act is sought for the objects listed below:

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### Sebastiano del Piombo (about 1485 - 1547)



© Veneranda Biblioteca Ambrosiana - Milano/De Agostini Picture Library

X9015

Study for the dead Christ

about 1515-1516

Place of manufacture: Italy

Black and white chalk over squaring in stylus on blue-grey paper

Object dimensions: 21.5 × 31.6 cm

Veneranda Biblioteca Ambrosiana, Pinacoteca - Milano

#### Lender's name and address

Biblioteca Ambrosiana

Piazza Pio XI, 2

Milan

20123

Italy

#### Accession Number

F.290 Inf. n. 18

#### Provenance:

Probably Federico Borromeo (1564–1631), Milan; Biblioteca Ambrosiana, Milan, probably before the inventory of 1661.

The provenance for this drawing was provided by the Biblioteca Ambrosiana.

Note that this drawing has a complete history of ownership from the beginning of 1933 to the end of 1945.

**Sebastiano del Piombo (about 1485 - 1547)**



© Veneranda Biblioteca Ambrosiana - Milano/De Agostini Picture Library

X9016

Study of a seated woman

about 1530-1532

Place of manufacture: Italy

Black chalk and white body colour on faded blue paper

Object dimensions: 30.1 × 20.7 cm

Veneranda Biblioteca Ambrosiana, Pinacoteca - Milano

**Lender's name and address**

Biblioteca Ambrosiana

Piazza Pio XI, 2

Milan

20123

Italy

**Accession Number**

F.265 Inf., n. 93

**Provenance:**

Probably Federico Borromeo (1564–1631), Milan; Biblioteca Ambrosiana, Milan, probably before the inventory of 1661.

The provenance for this drawing was provided by the Biblioteca Ambrosiana.

Note that this drawing has a complete history of ownership from the beginning of 1933 to the end of 1945.

**Michelangelo (1475 - 1564)**



© Casa Buonarroti, Florence

X8999

Study for a Risen Christ

about 1532-1533

Place of manufacture: Italy

Black chalk on paper

Object dimensions: 33.1 × 19.8 cm

Fondazione Casa Buonarroti, Firenze

**Lender's name and address**

Casa Buonarroti

Via Ghibellina 70

Florence

50122

Italy

**Accession Number**

66F

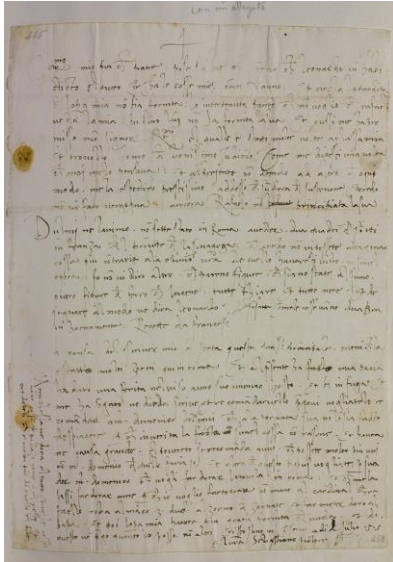
**Provenance:**

Michelangelo Buonarroti (1475–1564); by descent to Buonarroti family collection, until the Casa Buonarroti became a public institution in 1859.

The provenance for this drawing was provided by the Casa Buonarroti.

Note that this drawing has a complete history of ownership from the beginning of 1933 to the end of 1945.

## Sebastiano del Piombo (about 1485 - 1547)



© Casa Buonarroti, Florence

X9061

Letter from Sebastiano del Piombo in Rome to Michelangelo in Florence

2 July 1518

Place of manufacture: Italy

Object dimensions: 29.4 x 21.3 cm

Fondazione Casa Buonarroti, Firenze

### Lender's name and address

Casa Buonarroti

Via Ghibellina 70

Florence

50122

Italy

### Accession Number

IX, 468

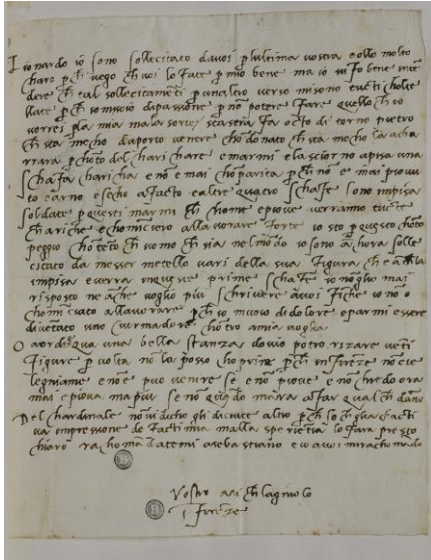
### Provenance:

Michelangelo Buonarroti (1475–1564); by descent to Buonarroti family collection, until the Casa Buonarroti became a public institution in 1859.

The provenance for this letter was provided by the Casa Buonarroti.

Note that this letter has a complete history of ownership from the beginning of 1933 to the end of 1945.

## Michelangelo (1475 - 1564)



© Casa Buonarroti, Florence

X9062

Letter from Michelangelo in Florence to Leonardo Sellaio in Rome

21 December 1518

Place of manufacture: Italy

Object dimensions: 25.5 x 21.2 cm

Fondazione Casa Buonarroti, Firenze

**Lender's name and address**

Casa Buonarroti  
Via Ghibellina 70  
Florence  
50122  
Italy

**Accession Number**

V, 18

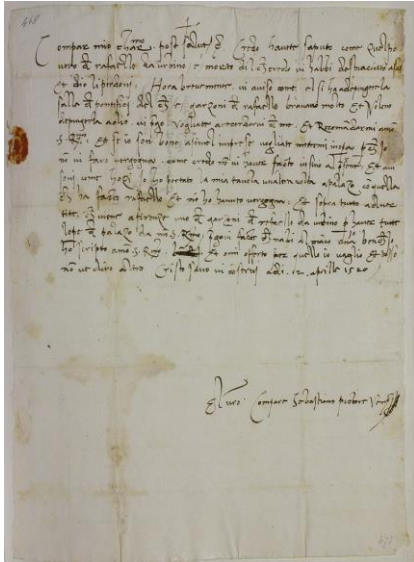
**Provenance:**

Michelangelo Buonarroti (1475–1564); by descent to Buonarroti family collection, until the Casa Buonarroti became a public institution in 1859.

The provenance for this letter was provided by the Casa Buonarroti.

Note that this letter has a complete history of ownership from the beginning of 1933 to the end of 1945.

## Sebastiano del Piombo (about 1485 - 1547)



© Casa Buonarroti, Florence

X9063

Letter from Sebastiano del Piombo in Rome to Michelangelo in Florence

12 April 1520

Place of manufacture: Italy

Object dimensions: 29.1 x 21.6 cm

Fondazione Casa Buonarroti, Firenze

### Lender's name and address

Casa Buonarroti

Via Ghibellina 70

Florence

50122

Italy

### Accession Number

IX, 471

### Provenance:

Michelangelo Buonarroti (1475–1564); by descent to Buonarroti family collection, until the Casa Buonarroti became a public institution in 1859.

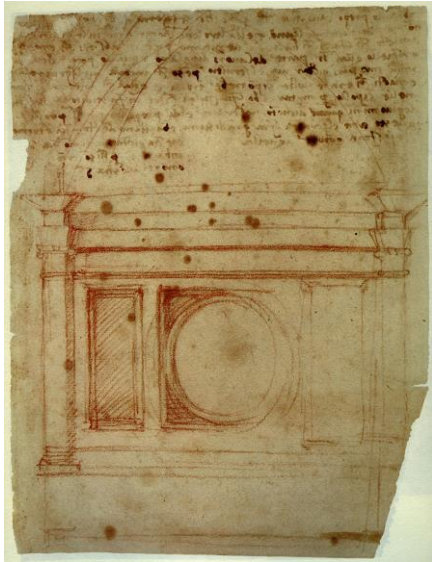
The provenance for this letter was provided by the Casa Buonarroti.

Note that this letter has a complete history of ownership from the beginning of 1933 to the end of 1945.



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**Michelangelo (1475 - 1564)**



© Casa Buonarroti, Florence

X9064

[Draft] letter from Michelangelo in Florence to Cardinal Bernardo Dovizi da Bibbiena, with architectural drawing in red chalk

June 1520

Place of manufacture: Italy

Object dimensions: 47 x 37 cm

Fondazione Casa Buonarroti, Firenze

**Lender's name and address**

Casa Buonarroti  
Via Ghibellina 70  
Florence  
50122  
Italy

**Accession Number**

66 A

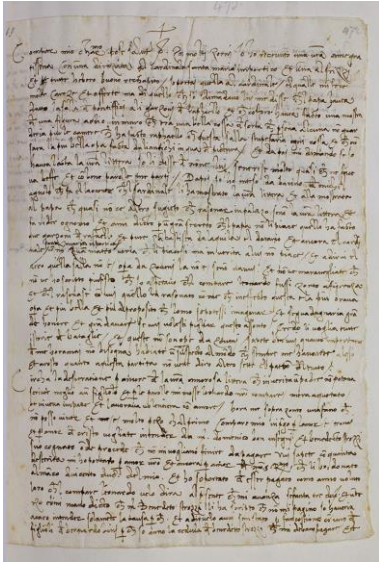
**Provenance:**

Michelangelo Buonarroti (1475–1564); by descent to Buonarroti family collection, until the Casa Buonarroti became a public institution in 1859.

The provenance for this letter was provided by the Casa Buonarroti.

Note that this letter has a complete history of ownership from the beginning of 1933 to the end of 1945.

## Sebastiano del Piombo (about 1485 - 1547)



© Casa Buonarroti, Florence

X9065

Letter from Sebastiano del Piombo in Rome to Michelangelo in Florence

3 July 1520

Place of manufacture: Italy

Object dimensions: 29.6 x 22 cm

Fondazione Casa Buonarroti, Firenze

### Lender's name and address

Casa Buonarroti

Via Ghibellina 70

Florence

50122

Italy

### Accession Number

IX, 472

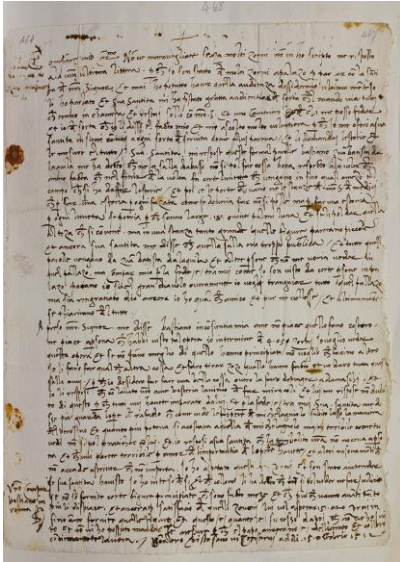
### Provenance:

Michelangelo Buonarroti (1475–1564); by descent to Buonarroti family collection, until the Casa Buonarroti became a public institution in 1859.

The provenance for this letter was provided by the Casa Buonarroti.

Note that this letter has a complete history of ownership from the beginning of 1933 to the end of 1945.

## Sebastiano del Piombo (about 1485 - 1547)



© Casa Buonarroti, Florence

X9066

Letter from Sebastiano del Piombo in Rome to Michelangelo in Florence  
15 October 1520

Place of manufacture: Italy

Object dimensions: 29.2 × 21.9 cm

Fondazione Casa Buonarroti, Firenze

### Lender's name and address

Casa Buonarroti

Via Ghibellina 70

Florence

50122

Italy

### Accession Number

IX, 467

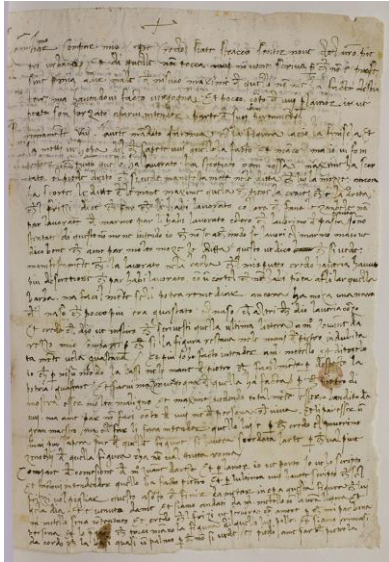
### Provenance:

Michelangelo Buonarroti (1475–1564); by descent to Buonarroti family collection, until the Casa Buonarroti became a public institution in 1859.

The provenance for this letter was provided by the Casa Buonarroti.

Note that this letter has a complete history of ownership from the beginning of 1933 to the end of 1945.

## Sebastiano del Piombo (about 1485 - 1547)



© Casa Buonarroti, Florence

X9067

Letter from Sebastiano del Piombo in Rome to Michelangelo in Florence  
6 September 1521

Place of manufacture: Italy

Object dimensions: 29.5 × 21.5 cm

Fondazione Casa Buonarroti, Firenze

### Lender's name and address

Casa Buonarroti

Via Ghibellina 70

Florence

50122

Italy

### Accession Number

IX, 478

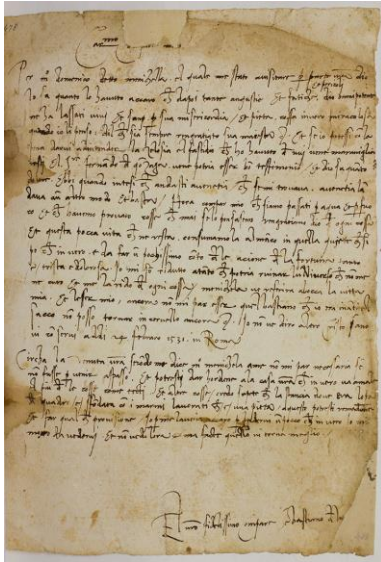
### Provenance:

Michelangelo Buonarroti (1475–1564); by descent to Buonarroti family collection, until the Casa Buonarroti became a public institution in 1859.

The provenance for this letter was provided by the Casa Buonarroti.

Note that this letter has a complete history of ownership from the beginning of 1933 to the end of 1945.

## Sebastiano del Piombo (about 1485 - 1547)



© Casa Buonarroti, Florence

X9069

Letter from Sebastiano del Piombo in Rome to Michelangelo in Florence

24 February 1531

Place of manufacture: Italy

Object dimensions: 29.2 × 21.5 cm

Fondazione Casa Buonarroti, Firenze

**Lender's name and address**

Casa Buonarroti

Via Ghibellina 70

Florence

50122

Italy

**Accession Number**

IX, 481

**Provenance:**

Michelangelo Buonarroti (1475–1564); by descent to Buonarroti family collection, until the Casa Buonarroti became a public institution in 1859.

The provenance for this letter was provided by the Casa Buonarroti.

Note that this letter has a complete history of ownership from the beginning of 1933 to the end of 1945.

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**Sebastiano del Piombo (about 1485 - 1547)**



© Soprintendenza Speciale per il Polo Museale Fiorentino, Gabinetto Fotografico, Ministero per i Beni e le Attività Culturali

X9001

Study for the head of Saint Francis; hand study  
about 1517-1519

Place of manufacture: Italy

Black chalk on paper

Object dimensions: 17.2 × 12.2 cm

Gallerie degli Uffizi, Gabinetto Disegni e Stampe

**Lender's name and address**

Galleria degli Uffizi

Piazzale degli Uffizi 6

Florence

50122

Italy

**Accession Number**

Inv. 1787 F

**Provenance:**

Canon Apollonio Bassetti (1631–1699), Florence; his bequest to Cosimo III de' Medici (1642–1723), entering his collection 27 October 1699; by descent to Medici collections, until the Galleria degli Uffizi became a public institution in 1743.

The provenance for this drawing was provided by the Gabinetto Disegno e Stampe, Gallerie degli Uffizi, and the following publication:

A. Petrioli Tofani, *Gli Uffizi. Disegni di Figura 2*, Florence 2005, pp. XII, 356.

Note that this drawing has a complete history of ownership from the beginning of 1933 to the end of 1945.

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**Sebastiano del Piombo (about 1485 - 1547)**



© Cameraphoto/Scala, Florence - courtesy of the Ministero Beni e Att. Culturali

X9235

Saint Bartholomew

about 1510-1511

Place of manufacture: Italy

Oil on canvas

Object dimensions: 293 × 173.5 cm

Venice, Church of San Bartolomeo, on deposit to the Galleria dell'Accademia

**Lender's name and address**

Gallerie dell'Accademia (Venice)

Campo della Carità

Dorsoduro n. 1050

Venice 30130

Italy

**Provenance:**

Commissioned by Alvise Ricci (died 1509) and installed on the organ in San Bartolomeo a Rialto, Venice; the organ was replaced between 1733 and 1771, and these two shutters were no longer on display by 1771; restored by Giambattista Mengardi sometime between 1771 and 1788; transferred to the Gallerie dell'Accademia, Venice, in August 1940 for conservation treatment by Mauro Pellicoli; returned to San Bartolomeo at an unknown date, and recorded there in 1954; probably transferred to the Accademia again in 1977; returned to San Bartolomeo at an unknown date; returned to the Accademia in June 1980 for conservation treatment by Ottorino Nonfarmale; and since then kept in the Gallerie dell'Accademia.

The provenance for this painting was provided by the Galleria dell'Accademia and the following publication:  
R. Pallucchini, 'Vicende delle ante d'organo di Sebastiano del Piombo per S. Bartolomeo a Rialto', *Le Arti*, 3 (1940-1), pp. 448-56, pp. 448-50.

Note that this painting has a complete history of ownership from the beginning of 1933 to the end of 1945.

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**Sebastiano del Piombo (about 1485 - 1547)**



© Cameraphoto/Scala, Florence - courtesy of the Ministero Beni e Att. Culturali

X9236

Saint Sebastian

about 1510-1511

Place of manufacture: Italy

Oil on canvas

Object dimensions: 293 × 173.5 cm

Venice, Church of San Bartolomeo, on deposit to the Galleria dell'Accademia

**Lender's name and address**

Gallerie dell'Accademia (Venice)

Campo della Carità

Dorsoduro n. 1050

Venice 30130

Italy

**Provenance:**

Commissioned by Alvise Ricci (died 1509) and installed on the organ in San Bartolomeo a Rialto, Venice; the organ was replaced between 1733 and 1771, and these two shutters were no longer on display by 1771; restored by Giambattista Mengardi sometime between 1771 and 1788; transferred to the Gallerie dell'Accademia, Venice, in August 1940 for conservation treatment by Mauro Pellicoli; returned to San Bartolomeo at an unknown date, and recorded there in 1954; probably transferred to the Accademia again in 1977; returned to San Bartolomeo at an unknown date; returned to the Accademia in June 1980 for conservation treatment by Ottorino Nonfarmale; and since then kept in the Gallerie dell'Accademia.

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R. Pallucchini, 'Vicende delle ante d'organo di Sebastiano del Piombo per S. Bartolomeo a Rialto', *Le Arti*, 3 (1940-1), pp. 448-56, pp. 448-50.

Note that this painting has a complete history of ownership from the beginning of 1933 to the end of 1945.



**Sebastiano del Piombo (about 1485 - 1547)**

Digital image courtesy of the Getty's Open Content Program

X8975

Cartoon for the Head of Saint James Major

about 1519- 1520

Place of manufacture: Italy

Black and white chalk (charcoal?) on two joined sheets of paper, pricked for transfer and mounted

Object dimensions: 30.2 × 30.5 cm

The J Paul Getty Museum, Los Angeles

**Lender's name and address**

J. Paul Getty Museum (Los Angeles)

1200 Getty Center Drive

Los Angeles

CA

90049-1687

USA

**Accession Number**

82.GB.107

**Provenance:**

Bought by Jacques Petit-Hory, Paris around the early 1970s (as Cavedone); bought by the J. Paul Getty Museum in 1982.

The provenance for this drawing was provided by the J Paul Getty Museum.

Note that this drawing has incomplete provenance for the years 1933–45. *Cartoon for the Head of Saint James Major* does not appear on either [www.lootedart.com](http://www.lootedart.com) or [www.lostart.de](http://www.lostart.de). There is no active search for the painting on the Art Loss Register and a full certificate has been issued.

**Exhibition History**

*Drawings from the J. Paul Getty Museum*, The Metropolitan Museum of Art, New York 1993 no. 105;

*Drawings from the J. Paul Getty Museum*, Royal Academy of Arts, London 1993–4, no. 44;

*Master Drawings from the J. Paul Getty Museum*, The J. Paul Getty Museum at the Getty Center, Los Angeles, 1997–8;

*Sebastiano del Piombo, 1485-1547*, Palazzo Venezia, Rome; Kulturforum, Berlin 2008, no. 75.

**Publication History (in addition to the above exhibition catalogues)**

M. Hirst, *Sebastiano del Piombo*, Oxford 1981, p. 57;

G.R. Goldner, *The J. Paul Getty Museum: European Drawings, I, Catalogue of the Collection*, Malibu 1988 p. 14;

J. Byam Shaw, 'Reviewed Work: European Drawings. Catalogue of the Collections. Volume 1 by George R. Goldner, J. Paul Getty Museum', *Master Drawings*, vol. 27, no. 4 (Winter 1989), pp. 368–70, p. 368;

C. Bambach, *Drawing and Painting in the Italian Renaissance Workshop: Theory and Practice, 1300–1600*, Cambridge 1999, pp. 70.

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**Michelangelo (1475 - 1564)**



© Alessandro Vasari

X9060

The Risen Christ ('the Giustiniani Christ')

finished in the early 17th century

Place of manufacture: Italy

Carrara marble

Object dimensions: 250 × 90 × 51 cm, 650 kg

Church of San Vincenzo Martire, Monastero dei Silvestrini, Bassano Romano (Viterbo)

**Lender's name and address**

Monastero San Vincenzo Martire

Via San Vincenzo 70

Bassano Romano

VT

01030

Italy

**Provenance:**

Michelangelo Buonarroti, house at Macel' dei Corvi, Rome; given to Metello Vari (about 1488–1554) about 22 January 1522 and placed in his garden, Rome; bought by Marquis Vincenzo Giustiniani (1564–1637) after 1607, included in his 1638 inventory (Archivio di Stato, Rome, fondo Giustiniani, b. 10, b. 16) and placed in Palazzo Giustiniani in via Dogana Vecchia, Rome; Church of San Vincenzo Martire, Bassano Romano, on the high altar, from 1644; in the sacristy from 1979; in the right chapel since 2001.

The provenance for this sculpture was provided by the following publication:

S. Danesi Squarzina, 'The Bassano "Christ the Redeemer" in the Giustiniani Collection', *The Burlington Magazine*, vol. 142, no. 1173 (December 2000), pp. 746–51

Note that this sculpture has a complete history of ownership from the beginning of 1933 to the end of 1945.

**Sebastiano del Piombo (about 1485 - 1547)**



© RMN-Grand Palais (musée du Louvre) / Hervé Lewandowski

X8962

The Visitation

1518-1519

Place of manufacture: Italy

Oil on canvas, transferred from wood

Object dimensions: 168 x 132 cm

Paris, Musée du Louvre, Département des Peintures

**Lender's name and address**

Musée du Louvre

34-36 Quai du Louvre

Paris

75058

France

**Accession Number**

Inv. 357

**Provenance:**

Publicly exhibited in Rome in 1519; sent to France in 1521; Queen Claude of France (1499–1524); King Francois I of France (1494–1547); by descent in French monarchy; first recorded at Fontainebleu in 1585; transferred to Versailles at an unknown dates between 1642 and 1683, and according to reports positioned in the Grande Antichambre (1695), the Cabinet de la Surintendance (1706), the Grand Appartement du roi (1709) and also in the Salle de Mars (1701 and 1713); Antechamber of the house of Duke of Antin (1644–1736), Director of the Bâtiments du Roi, Paris, 1715–1736; Académie de peinture at the palais du Louvre, Paris in 1737; Versailles, sixth room of the Surintendance, in 1760, 1784, 1788; sent to the Museum Central des Arts in 1795, which became the Musée du Louvre.

The provenance for this painting was provided by the Louvre.

Note that this painting has a complete history of ownership from the beginning of 1933 to the end of 1945.

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**Sebastiano del Piombo (about 1485 - 1547)**



© RMN-Grand Palais (musée du Louvre) / Thierry Le Mage

X8964

Study for Christ carrying the Cross (recto); God the Father creating the Sun and the Moon (verso)  
about 1525

Place of manufacture: Italy

Black chalk and white body colour on paper prepared with a blue-grey ground; (recto) black chalk on paper (verso)

Object dimensions: 22 × 17 cm

Paris, Musée du Louvre, Département des Arts graphiques

**Lender's name and address**

Musée du Louvre  
34-36 Quai du Louvre  
Paris  
75058  
France

**Accession Number**

Inv. 5053

**Provenance:**

Everhard Jabach (1610–1695), Paris (Lugt 2959); bought by King Louis XIV of France (1638–1715) in 1671; passed directly from the 'cabinet du roi' to the drawings collection of the Musée du Louvre (Lugt 1899 and 2207 on recto and verso).

The provenance for this drawing was provided by the Louvre.

Note that this drawing has a complete history of ownership from the beginning of 1933 to the end of 1945.

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**Sebastiano del Piombo (about 1485 - 1547)**



© RMN-Grand Palais (musée du Louvre) / Thierry Le Mage

X8965

God the Father separating Light from Darkness  
about 1525

Place of manufacture: Italy

Black chalk on paper

Object dimensions: 30.7 × 22.3 cm

Paris, Musée du Louvre, Département des Arts graphiques

**Lender's name and address**

Musée du Louvre

34-36 Quai du Louvre

Paris

75058

France

**Accession Number**

RF 34504

**Provenance:**

Nicholas Lanier (1588–1666), London (Lugt 2885); Prosper Henry Lankrink (1628–1692), London (Lugt 2090); Peter Sylvester (d. 1718), London (Lugt 2108); John Richardson Sr. (1665–1745), London (Lugt 2183); Thomas Banks (1735–1805), London (Lugt 2423); by descent to his daughter Lavinia Forster (1774–1856); by descent to Baron Henri de Triqueti (1802–1874), Paris (Lugt 1304). William Coningham (1815–1848), Brighton (Lugt 476). Acquired by Emile Louis Dominique Calando (1840–1898), Paris (Lugt 837); by descent to Emile Pierre Victor Calando (1872–1953), Paris, then Grasse (cf. 426b); by descent to Marguerite Calando (c.1907–2001); bought by the Musée du Louvre, Paris (Lugt 1886a) in 1970.

The provenance for this drawing was provided by the Louvre.

Note that this drawing has a complete history of ownership from the beginning of 1933 to the end of 1945.

**Sebastiano del Piombo (about 1485 - 1547)**



© RMN-Grand Palais (musée du Louvre) / Jean-Gilles Berizzi

X8967

Study for the Visitation

about 1533

Place of manufacture: Italy

Black chalk and white body colour on buff paper

Object dimensions: 37.6 × 23.2 cm

Paris, Musée du Louvre, Département des Arts graphiques

**Lender's name and address**

Musée du Louvre

34-36 Quai du Louvre

Paris

75058

France

**Accession Number**

5051

**Provenance:**

Sir Peter Lely (1618–1680), London (Lugt 2092). John Richardson Sr. (1665–1745), London (Lugt 2184); Charles Paul Jean-Baptiste de Bourgevin Vialart de Saint-Morys (1743–1795), Paris (cf. Lugt 3620); his collection seized by the French state in 1793 and entered the Musée du Louvre (Lugt 1886).

The provenance for this drawing was provided by the Louvre.

Note that this drawing has a complete history of ownership from the beginning of 1933 to the end of 1945.

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**Sebastiano del Piombo (about 1485 - 1547)**



© Musée du Mont-de-Piété, Bergues

X8993

Head of a woman (recto); studies of a male torso and a male figure kneeling (verso)

about 1517–18

Place of manufacture: Italy

Black chalk and white body colour on laid blue paper

Object dimensions: 23.2 × 17.7 cm

Musée du Mont-de-Piété - Ville de Bergues

**Lender's name and address**

Musée du Mont-de-Piété

1 Rue du Mont de Piété

Bergues

59380

France

**Accession Number**

2011.0.209.209

**Provenance:**

Possibly William Gibson (d. 1702/3) (cf. Lugt 2885), London; Pierre-Antoine Verlinde (1801–1877), Anvers; his bequest to the Musée Municipal, Bergues in 1877 (as Palma Vecchio).

The provenance for this drawing was provided by the Musée du Mont-de-Piété and the following publication:

E. Brugerolles and P. Descamps (eds), *De Heemskerck à Le Brun – les plus beaux dessins du musée du Mont-de-Piété de Bergues*, exh. cat., Salon du dessin, Paris; Musée du Mont-de-Piété, Bergues 2012, pp. 24–7, cat. 1.

Note that this drawing has a complete history of ownership from the beginning of 1933 to the end of 1945.

**Sebastiano del Piombo (about 1485 - 1547)**

© Comune di Viterbo

X8991

Lamentation over the dead Christ (Pietà)

about 1512-1516

Place of manufacture: Italy

Oil on poplar

Object dimensions: 248 x 190 x 13 cm

Museo Civico, Viterbo (credit line tbc)

**Lender's name and address**

Museo Civico (Viterbo)

Piazza Francesco Crispi 2

Viterbo

Italy

**Provenance:**

Commissioned by Giovanni Botonti (16th century) and placed in the left transept of the church of San Francesco, Viterbo; moved to Rome for conservation work by Giovanni Regis under the direction of Vincenzo Camuccini in April 1840; on its return in August 1840 given a new gold frame and placed on the wall opposite the Botonti chapel; transferred to the Italian state in 1873 and restored in Viterbo by Giuseppe Missaghi in 1879 before becoming official property of the Comune di Viterbo in 1880; placed in room 2 on the ground floor of the first Museo Civico in Palazzo dei Priori in 1880; transferred to Santa Maria della Verità and placed on the altar of Cappella Spreca when the museum moved there in 1912, given a wooden frame from a chapel of the same name in the church of San Biagio in 1917, and remained there even when even when the chapel was closed with an armoured door and sandbags in 1918; moved to the Convento dei Cappuccini alla Palanzana just outside Viterbo for safekeeping in 1941; transferred to the Vatican, via Palazzo Venezia, Rome, in 1944; moved to the Istituto Centrale di Restauro in Rome following the war for conservation work by Luigi Pigazzini under the direction of Cesare Brandi in 1945–6; returned to the Museo Civico di Viterbo, now located in the former convent of Santa Maria della Verità in 1954; returned to the Istituto Centrale di Restauro in Rome in 1971; returned to Viterbo and placed in the Cappella del Palazzo Comunale in 1987; definitively moved to the Museo Civico in 1994.

The provenance for this painting was provided by the following publications:

S. Rinaldi, *I Dipinti del Museo Civico di Viterbo*, Todi 2004, pp. 54–9;

S. Rinaldi, 'Le opera salvate nel viterbese', *Fuori dalla guerra. Emilio Lavagnino e le salvaguardia delle opera d'arte nel Lazio*, ed. R. Moselli, Milan 2010, pp. 103–84;

And email correspondence with their author, Simona Rinaldi.

Note that this painting has a complete history of ownership from the beginning of 1933 to the end of 1945.



**Sebastiano del Piombo (about 1485 - 1547)**



© Soprintendenza Speciale per il Polo Museale di Napoli

X8988

Portrait of Pope Clement VII

about 1525-1526

Place of manufacture: Italy

Oil on canvas

Object dimensions: 145 × 110 cm

Napoli, Museo di Capodimonte

**Lender's name and address**

Museo Nazionale di Capodimonte

via Miano 2

Napoli

80131

Italy

**Accession Number**

Q147

**Provenance:**

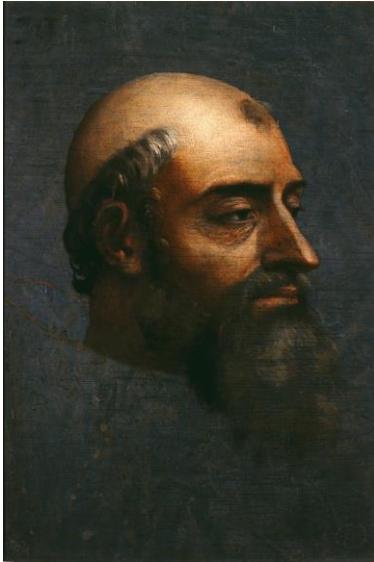
Studio of Sebastiano del Piombo (1485–1547), until his death on 21 June 1547; bought by Fulvio Orsini (1529–1600); his bequest to Cardinal Odoardo Farnese (1573–1626), inventoried in Palazzo Farnese in 1644 and 1653; in 1662 inventoried in the Palazzo del Giardino, Parma; by 1708 on display in the Galleria Ducale; Parma; in 1734 transferred to the Palazzo Reale, Naples and then Capodimonte; in 1799 requested by the French Republic, and stored in Rome until 1800, when recovered by Cavalier Domenico Venuti; briefly displayed in the Galleria di Francavilla, Naples and from 1816 in the Palazzo degli Studi, later called the Real Museo Borbonico e Nazionale until 1957 when it became the Museo Nazionale di Capodimonte.

The provenance for this painting was provided by the Museo di Capodimonte and the following publication:  
P. Leone de Castris, *Museo Nazionale di Capodimonte. La Collezione Farnese – I dipinti Lombardi, liguri, veneti, toscani, umbri, romani, fiamminghi. Altre scuole. Fasti farnesiani*, Naples 1995, pp. 47–8.

Note that this painting has a complete history of ownership from the beginning of 1933 to the end of 1945.

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**Sebastiano del Piombo (about 1485 - 1547)**



© Soprintendenza Speciale per il Polo Museale di Napoli

X9233

Portrait of Pope Clement VII with a beard  
about 1531

Place of manufacture: Italy

Oil on slate

Object dimensions: 50 × 34 cm

Napoli, Museo di Capodimonte

**Lender's name and address**

Museo Nazionale di Capodimonte

via Miano 2

Napoli

80131

Italy

**Accession Number**

Q.141

**Provenance:**

Studio of Sebastiano del Piombo (1485–1547), until his death on 21 June 1547; bought by Fulvio Orsini (1529–1600); his bequest to Cardinal Odoardo Farnese (1573–1626); Palazzo Farnese, Rome, by 1641, and until 1760; Palazzo di Capodimonte, Naples; Palazzo degli Studi by 1806–16; Real Museo Borbonico e Nazionale, until 1957 when it became the Museo Nazionale di Capodimonte.

The provenance for this painting was provided by the Museo di Capodimonte and the following publication:  
P. Leone de Castris, *Museo Nazionale di Capodimonte. La Collezione Farnese – I dipinti Lombardi, liguri, veneti, toscani, umbri, romani, fiamminghi. Altre scuole. Fasti farnesiani*, Naples 1995, p. 48.

Note that this painting has a complete history of ownership from the beginning of 1933 to the end of 1945.

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**Michelangelo (1475 - 1564)**



© Museum Boijmans Van Beuningen, Rotterdam / photo Studio Tromp, Rotterdam

X9020

Study of the Virgin and Child with another figure  
about 1517

Place of manufacture: Italy

Red chalk, upper borderline in black chalk, on paper

Object dimensions: 12.7 × 9.8 cm

Rotterdam, Museum Boijmans Van Beuningen, inv. no. I 198 (Koenigs Collection)

**Lender's name and address**

Museum Boijmans Van Beuningen

Museumpark 18-20

Rotterdam

3015 CX

Netherlands

**Accession Number**

I198(PK)

**Provenance:**

Sir Thomas Lawrence (1769–1830) (Lugt 2445); William Russell (1800–1884), London (cf. Lugt 2648); possibly his sale Christie's, London, 10–12 December 1884; John Postle Heseltine (1843–1929), London (Lugt 1507); his sale, possibly via Colnaghi, 1912; Henry Oppenheimer (1859–1932), London (cf. Lugt 1351); Guy (or Hugh?) Bellingham-Smith (1864–1949), London; sale, Frederik Muller & Cie, Amsterdam, 5 July 1927, lot 154 (as Del Sarto); bought by Franz Wilhelm Koenigs (1881–1941) (Lugt 1023a, on removed old backing paper); Daniël George van Beuningen (1877–1955), presented as a gift to the Museum Boijmans Van Beuningen as part of the Koenigs collection in 1940.

The provenance for this drawing was provided by the Museum Boijmans Van Beuningen and the following publications:

J.P. Heseltine, *Original Drawings by Old Masters of the Italian School forming part of the Collection of J.P.H.*, London 1913, no. 6;

A. Gnann, *Michelangelo: the Drawings of a Genius*, exh. cat., Albertina, Vienna 2010–11, pp. 183.

Note that this drawing has a complete history of ownership from the beginning of 1933 to the end of 1945.

**Sebastiano del Piombo (about 1485 - 1547)**

Image courtesy of the Board of Trustees, National Gallery of Art, Washington, DC.

X9024

Study for the Prophet Ezekiel (?)

about 1517

Place of manufacture: Italy

Black chalk, grey and brown wash, and white body colour above four stylus arcs at bottom right, squared with red chalk, on blue paper

Object dimensions: 32 x 25 cm

National Gallery of Art, Washington, Gift of Robert H. and Clarice Smith, 1985

**Lender's name and address**

National Gallery of Art (Washington DC)

6 Constitution Avenue at

Washington

DC

20565

USA

**Accession Number**

1985.40.1

**Provenance:**

Guillaume Hubert (d. 1760), Paris (Lugt 1160); Thomas Hudson (1701–1779), London (Lugt 2432); his sale, Langford, 17 March 1779, part of lot 44 (as Pellegrino Tibaldi); private collection; their sale, Christie's, London, 5 April 1977, lot 43; purchased by David Tunick Gallery, New York; Robert and Clarice Smith, Bethesda, Maryland; given to National Gallery of Art, Washington DC, in 1985.

The provenance for this drawing was provided by the National Gallery of Art, Washington DC.

Note that this drawing has incomplete provenance for the years 1933–45. *Study for the Prophet Ezekiel (?)*

does not appear on either [www.lootedart.com](http://www.lootedart.com) or [www.lostart.de](http://www.lostart.de). There is no active search for the drawing on the Art Loss Register and a full certificate has been issued.

**Exhibition History**

*Master Drawings*, National Gallery of Art, Washington DC 1978, p. 36-37;

*Roma e lo stile classico di Raffaello 1515-1527*, Akademiehof, Graphische Sammlung Albertina, Vienna 1999, no. 175;

*Disegno Veneto*, The Moravian Gallery Brno, Czech Republic, no. 2;

*Sebastiano del Piombo, 1485-1547*, Palazzo Venezia, Rome; Kulturforum, Berlin 2008, no. 73.

*The Poetry of Light - La poesia della luce: Venetian Drawings from the National Gallery of Art*, Museo Correr, Venice 2014–15, no. 14.

**Publication History (in addition to the above exhibition catalogues)**

M. Lucco, *L'opera completa di Sebastiano del Piombo*, Milan 1980, p. 109, no. 50;

S. Arroyo Esteban, B. Marocchini and C. Seccaroni (eds), *Sebastiano del Piombo e la capella Borgherini nel contesto della pittura rinascimentale*, Florence 2010, p. 165.

In addition to the relevant exhibition catalogues, it has also been included in Lucco's 1980 catalogue raisonnée and Hirst's 1981 monograph.

M. Hirst, *Sebastiano del Piombo*, Oxford 1981, p. 57;

A. Zuccari, 'I grandi maestri del Cinquecento', *La Spagna sul Gianicolo. San Pietro di Montorio*, ed. A. Zuccari, Rome 2004, pp. 93–105, p. 99.

**Sebastiano del Piombo (about 1485 - 1547)**



© photo courtesy the owner

X9054

Mary and Elizabeth (The Visitation)

about 1518-1519

Place of manufacture: Italy

Oil on paper, mounted on canvas

Object dimensions: 42 × 57 cm

Collection Roberto Sgarbossa

**Lender's name and address**

Roberto Sgarbossa

c/o Hotel Due mori

Via Borgo Bassano 149

Cittadella

35015

Italy

**Provenance:**

Bought by the current owner at a flea market, Montpellier, December 2008.

The provenance for this painting was provided by the owner.

Note that this painting has incomplete provenance for the years 1933–45. *Mary and Elizabeth (The Visitation)* does not appear on either [www.lootedart.com](http://www.lootedart.com) or [www.lostart.de](http://www.lostart.de). There is no active search for the painting on the Art Loss Register and a full certificate has been issued.

**Exhibition History**

N. Barbone Pugliese, A. Donati and L. Puppi (eds), *Tiziano, Bordon e gli Acquaviva d'Aragone*, exh. cat., Galleria Nazionale della Puglia, Bitonto 2012–13, pp. 286-9, cat. 17

**Publication History (in addition to the above exhibition catalogue)**

R. Contini, 'Passi di Piombo: Dopo la *Personale Romano-Berlinese*', *Sebastiano del Piombo e la capella Borgherini nel contesto della pittura rinascimentale*, eds S. Arroyo Esteban, B. Marocchini and C. Seccaroni (eds) Florence 2010, pp. 45–6, fig. 15-16;

*Il giornale dell'arte*, March 2013 n°329, p. 36.

**Sebastiano del Piombo (about 1485 - 1547)**

© Städel Museum - U. Edelmann/ARTOTHEK

X9002

Study for Martha and other figures

probably 1518

Place of manufacture: Italy

Black stick material (charcoal?) and white body colour, pen and black ink over stylus indentation (at edge of shoulder garment) on grey-blue paper

Object dimensions: 28.2 × 22.8 cm

Städel Museum, Frankfurt am Main

**Lender's name and address**

Städelsches Kunstinstitut und Städtische Galerie

Dürerstraße 2

Frankfurt

60596

Germany

**Accession Number**

399 Z

**Provenance:**

Father Sebastiano Resta (1635–1714), Rome (cf. Lugt 2992, numbered k67); Giovanni Mattei Marchetti (d. 1704), Arezzo, probably in 1698; by descent to Cesare, Felice and possibly Orazio Marchetti, Pistoia; acquired by Lord John Somers (1651–1716), London (Lugt 2981) via John Talman (1677–1726) in 1710; possibly his sale his deceased sale, Motteux, London, 6 May 1717; perhaps John Richardson Sr. (1665–1745) (cf. Lugt 2183–2184); Sir Joshua Reynolds (1723–1792), London (Lugt 2364); Sir Thomas Lawrence (1769–1830), London (Lugt 2445) by 1830; Samuel Woodburn (1786–1853), London (cf. Lugt 2584); to King William II of the Netherlands (1792–1849) in 1838; his sale at Vries, Roos, Brondgeest, The Hague, 12–20 August 1850, lot 151; bought by P. Engelberts for the Städelsches Kunstinstitut und Städtische Galerie, Frankfurt.

The provenance for this drawing was provided by the Städel Museum and the following publications:

G. Warwick, 'The Formation and Early Provenance of Padre Sebastiano Resta's Drawing Collection', *Master Drawings*, 34, 3 (Autumn 1996), pp. 239–78, p. 244 [date Resta sent to Marchetti];

J. Jacoby, *Raffaël bis Tizian: Italienische Zeichnungen aus dem Städel Museum*, exh. cat., Städel Museum, Frankfurt; Fondation Custodia, Paris 2014–15, p. 74;

And email correspondence with Genevieve Warwick and Cinzia Maria Sicca regarding the Marchetti heirs.

Note that this painting has a complete history of ownership from the beginning of 1933 to the end of 1945.

**Sebastiano del Piombo (about 1485 - 1547)**



© The State Hermitage Museum /Vladimir Terebenin

X8971

Lamentation over the dead Christ

1516

Place of manufacture: Italy

Oil on canvas, transferred from wood

Object dimensions: 260 x 193 cm

The State Hermitage Museum, St Petersburg

**Accession Number**

GE-18

Frame for Lamentation over the dead Christ

Wood, gesso and gilding

The State Hermitage Museum, St Petersburg

**Accession Number**

IR-4105

**Lender's name and address**

The State Hermitage Museum

Dvortsovaya Naberezhnaya, 34

St Petersburg

190000

Russia

**Provenance:**

Don Jéronimo de Vich y Valterra (1459–1535), Rome until 1521, then Palacio Vich, Valencia; by descent to Don Diego Vich y Mascó (1584–1657), great grandson of Don Jéronimo; by whom donated to Philip IV of Spain (1605–1665) in 1645; next documented in the Alcázar of Madrid 1666; purchased from Lambert Jean Nieuwenhuys (1777–1862), Brussels, by William II of Holland for 36,400 guilders on 4 December 1844; his sale at Vries, Roos, Brondgeest, The Hague, 12–20 August 1850, lot 173; bought in by Brondgeest and later purchased for 34,000 guilders by Tsar Nicholas I of Russia (1796–1855) for the Hermitage.

The provenance for this painting was provided by the following publications:

P. Baker-Bates, *Sebastiano del Piombo and the World of Spanish Rome*, London 2017, p. 96;

Additional information on acquisition by and sale of William II from E. Hinterding and F. Horsch, 'A Small but Choice Collection, The Art Gallery of King Willem II of the Netherlands, 1792-1949', *Simiolus*, 19, 1,2 (1989), pp. 4–122 (32, 109).

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**Sebastiano del Piombo (about 1485 - 1547)**



© San Diego Museum of Art / Bridgeman Images

X9070  
Portrait of a Man (Pierfrancesco Borgherini?)  
1516-1517  
Place of manufacture: Italy  
Oil on wood, transferred from wood  
Object dimensions: 71.1 × 54.6 cm  
The San Diego Museum of Art  
Gift of Anne R. and Amy Putnam  
1950.107

**Lender's name and address**

The San Diego Museum of Art  
1450 El Prado  
Balboa Park  
San Diego  
California  
92101  
USA

**Accession Number**

1950.107

**Provenance:**

Heinrich Freiherr von Tucher (1853–1925), Nuremberg and Vienna, by 1907; Jacob M. Heimann (1881–1960), New York (subsequently Beverly Hills), by 1940; from whom bought by Anne R. and Amy Putnam, and presented as a gift to the San Diego Museum of Art, 1950.

The provenance for this painting was provided by the San Diego Museum of Art and the following publication: J. Marciari, *Italian, Spanish and French Paintings before 1850 in the San Diego Museum of Art*, San Diego 2015, p. 154.

Note that this painting has incomplete provenance for the years 1933–45. *Portrait of a Man (Pierfrancesco Borgherini?)*

does not appear on either [www.lootedart.com](http://www.lootedart.com) or [www.lostart.de](http://www.lostart.de). There is no active search for the painting on the Art Loss Register and a full certificate has been issued.