

THE
NATIONAL
GALLERY
IMMUNITY
FROM SEIZURE

Zurbarán

02 May 2026 - 23 August 2026

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

IMMUNITY FROM SEIZURE

Zurbarán

02 May 2026 - 23 August 2026

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

The National Gallery is able to provide immunity from seizure under part 6 of the Tribunals, Courts and Enforcement Act 2007. This Act provides protection from seizure for cultural objects from abroad on loan to temporary exhibitions in approved museums and galleries in the UK.

The conditions are:

The object is usually kept outside the UK

It is not owned by a person resident in the UK

Its import does not contravene any import regulations

It is brought to the UK for public display in a temporary exhibition at a museum or gallery

The borrowing museum or gallery is approved under the Act

The borrowing museum has published information about the object

For further enquiries, please contact information@nationalgallery.org.uk

Protection under the Act is sought for the objects listed in this document, which are intended to form part of the forthcoming exhibition, Zurbarán.

Copyright Notice: no images from these pages should be reproduced without permission.

Zurbarán

02 May 2026 - 23 Aug 2026

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

Francisco de Zurbarán (1598 - 1664) (Spanish)



X11821
The Family of the Virgin
about 1630
Place of manufacture: Spain
Oil on canvas
Object dimensions: 127 × 108 cm
Abelló Collection

Lender's name and address

Abelló Collection
c/ Fortuny 1
28010 Madrid
Spain

Provenance:

- Possibly commissioned for church of the Monastery of Trinidad Calzada, Seville in 1629*;
- Possibly in the Grassi collection, Rome;**
- With Count Alessandro Contini-Bonacossi (1878-1955), Rome, before 1924;***
- By descent to the heirs of the Contini-Bonacossi Estate, Augusto Alessandro Contini-Bonacossi (1899-1994) and Elena Vittoria Contini-Bonacossi (1901-1962), Florence, from 1955;
- Sold to the Abelló Collection by Stanley Moss & Co. in New York, 1987, where it has remained.

* Proposed by Paul Guinard in 1947

** Suggested by Roberto Longhi (1890-1970), who was a part of Count Alessandro Contini-Bonacossi's circle, as mentioned in Delenda catalogue, p. 193

*** 1924 date suggested in Francisco de Zurbarán, 1598-1664 Volume I: Catalogo Razonado y Critico, 2009, p. 192

Sources: 2009 Madrid,

- Delenda, Odile, and Almudena Ros de Barbero. Francisco de Zurbarán, 1598-1664 Volume I: Catalogo Razonado y Critico. With Wildenstein Institute. Vol. 1. Fundación arte hispanico, 2009, cat. 44, p. 192-194.
- Colección Abelló: 2 octubre 2014-1 marzo 2015, CentroCentro Cibeles de Cultura y Ciudadanía, p.179.
- Guinard, Paul. 'Los conjuntos dispersos o desaparecidos de Zurbarán: anotaciones a Cean Bermudez (II)'. Archivo Espanol de Arte. Archivo espanol de arte 20, no. 79 (1947): 161-201.

***Note that this object has a complete provenance for the years 1933-1945**

Francisco de Zurbarán (1598 - 1664) (Spanish)



© The Art Institute of Chicago

X6141

The Crucifixion

1627

Place of manufacture: Spain

Oil on canvas

Object dimensions: 290.3 x 165.5 cm

The Art Institute of Chicago, Robert A. Waller Memorial Fund, 1954.15

Lender's name and address

The Art Institute of Chicago
111 South Michigan Avenue
Chicago
Illinois
60603 - 6404
USA

Accession Number

1954.15

Provenance:

- Commissioned for sacristy of the Dominican monastery San Pablo el Real, 1627;
- Deposited, by order of Joseph Bonaparte, King of Spain 1808-1813 (1768 - 1844), in the Alcazar of Seville (Room 7, no. 224), 1810;
- Acquired from above by General Jean Toussaint Arrighi de Casanova , First Duke of Padua (1778 - 1853), Paris;
- By descent to his son, Ernest Louis Hyacinthe Arrighi de Casanova, 2nd Duke of Padua 814, (1818 - 1888);
- Given by the above to Father Stanislas Du Lac S.J. (1835 - 1909), rector of the College Saint Genevieve, Paris, 1876*;
- Probably taken by Father Du Lac to St. Mary's College, Canterbury for the period between 1880-1890, where it likely remained until 1897 when the school moved to Laval**;
- Moved from Laval to the Jesuit seminary of Saint Louis at Jersey in 1901 where it remained until 1951;
- Transferred with the seminary to Chantilly in 1951***;
- In the collection of Hans Fritz Fankhauser (1895-1966), 1952;
- Purchased from the above by the Art Institute of Chicago in 1954, where it has remained.

*As recounted in a letter from Father Du Lac to Father Paul Troussard dated 16 February 1901 and preserved at the Bibliotheque Sévres, Paris.

**According to research done by the Art Institute of Chicago, citing letters from Jacqueline Diot and Father Du Lac

***Suggested in Francisco de Zurbarán, 1598-1664 Volume I: Catalogo Razonado y Critico, 2009, p. 97.

Sources:

- Baticle, Jeannine. Zurbarán: [Exhibition Held at the] Metropolitan Museum of Art, New York, September 22-December 13, 1987 [and] Galeries Nationales Du Grand Palais, Paris, January 14-April 11, 1988. Metropolitan museum of art H. N. Abrams, 1987.
- Delenda, Odile, and Almudena Ros de Barbero. Francisco de Zurbarán, 1598-1664 Volume I: Catalogo Razonado y Critico. With Wildenstein institute. Vol. 1. Fundacion arte hispanico, 2009, cat. 2.

***Note that this object has a complete provenance for the years 1933-1945**

Juan de Zurbarán (1620 - 1649) (Spanish)



© The Art Institute of Chicago
X11832
Flowers and Fruit in a Bowl
about 1645
Place of manufacture: Spain
Oil on canvas
Object dimensions: 82.6 x 108.6 cm
The Art Institute of Chicago, Wirt D. Walker Fund 1947.511

Lender's name and address

The Art Institute of Chicago
111 South Michigan Avenue
Chicago
Illinois
60603 - 6404
USA

Accession Number

1947.511

Provenance:

- In the collection of Don José de Madrazo y Agudo (1781-1859) by 1856 (Madrazo cat. 449), Madrid;
 - sold by his heirs to Don José de Salamanca, Marqués de Salamanca (1811-1883), 1861, Madrid;
 - With Condesa de Montarco (possibly Carmen de Vicente y Ortega 1848-1919), by 1905, Madrid*;
 - With Knoedler and Co., New York, 1935**;
 - With Arnold Seligmann, Rey and Company, New York, by 1936***;
 - Sold by above to Brummer Gallery (founded by Joseph Brummer 1883-1947) New York, May 26, 1936, for \$7,000;
 - Sold by above to E. and A. Silberman Galleries, New York, June 25, 1947, as part of a lot for \$20,000;
 - Purchased from above by the Art Institute of Chicago, 1947, where it has remained.
- *Lent by her to the 1905 Exposición de Zurbarán [cat. 48.] at Museo Nacional del Prado, Madrid.
**According to New York, E. and A. Silberman Galleries, An Exhibition of Paintings for the benefit of the Research Fund of Art and Archeology, The Spanish Institute, Inc., October 12-November 1, 1955, cat. 21
***See Brummer Gallery Records, object inventory card N3939.

Sources:

- Catalogo de la galeria de Cuadros de la posesion de Vista-Alegre, de propiedad del Ezcmo. Sr. Marques de Salamanca. Madrid, 1865.
- Delenda, Odile, and Almudena Ros de Barbero. Francisco de Zurbarán, 1598-1664 Volume II: Los Conjuntos y el Obrador. With Wildenstein Institute. Vol. 2. Fundacion arte hispanico, 2009, cat. JZ-16, p. 283.
- Art Institute website: Flowers and Fruit in a Chinese Bowl | The Art Institute of Chicago [Accessed 15/12/2025]
- New York, M. Knoedler and Company, Exhibition Celebrating Knoedler: One Hundred Years, 1846-1946, April 1-27, 1946, cat. 101, as Francisco de Zurbarán.
- New York, E. and A. Silberman Galleries, An Exhibition of Paintings for the benefit of the Research Fund of Art and Archeology, The Spanish Institute, Inc., October 12-November 1, 1955, cat. 21.

***Note that this object has an incomplete provenance for the years 1933-1945, however, the painting is widely published and has been in a prominent American museum since 1947. The Art Institute has confirmed that there are no claims against the picture.**

Francisco de Zurbarán (1598 - 1664) (Spanish)



© The Cleveland Museum of Art, Cleveland, Ohio

X11840

Christ and the Virgin in the House at Nazareth
about 1640

Place of manufacture: Spain

Oil on canvas

Object dimensions: 165 × 218.2 cm

The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund 1960.117

Lender's name and address

The Cleveland Museum of Art
11150 East Boulevard
Cleveland
Ohio
44106-1797
USA

Accession Number

1960.117

Provenance:

- In the collection of the Count of Walterstorff (1755 - 1820), minister from Denmark to the French court;
- Walterstorff posthumous sale, Paris, 26-27 March, 1821, no.65 to Jean-Louis Laneuville (1756 - 1826)
- With Francois Heim (Galerie Heim, Paris, which opened in 1954)*;
- Sold by above to The Cleveland Museum of Art, 1960, where it has remained.

*According to Delenda, but no date.

Sources:

- Delenda, Odile, and Almudena Ros de Barbero. Francisco de Zurbarán, 1598-1664 Volume I: Catalogo Razonado y Critico. With Wildenstein institute. Vol. 1. Fundación arte hispanico, 2009, cat. 190, pp. 546-7.
- Iacono, Margaret, The Cleveland Museum of Art, and Frick Collection, eds. Masterpieces of European Painting from the Cleveland Museum of Art: On the Occasion of the Exhibition Masterpieces of European Painting from the Cleveland Museum of Art, at the Frick Collection, New York, November 8, 2006 - January 28, 2007. Exhibition Masterpieces of European Painting from The Cleveland Museum of Art, New York, NY. Frick Collection, 2006.

***Note that this object has an incomplete provenance for the years 1933-1945, however, the painting is widely published and exhibited, and has been in a prominent American museum since 1960. The Cleveland Museum of Art has confirmed that there are no claims against the picture.**

Francisco de Zurbarán (1598 - 1664) (Spanish)



© The Metropolitan Museum of Art, New York

X11834

The Young Virgin

about 1632-3

Place of manufacture: Spain

Oil on canvas

Object dimensions: 116.8 x 94 cm

The Metropolitan Museum of Art, New York. Fletcher Fund, 1927 (27.137)

Lender's name and address

The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY

10028

USA

Accession Number

inv. 27-137

Provenance:

- Possibly the painting mentioned in the collection of Ramdén Despuig y Fortuny, Count of Montenegro, Mellorca, 1845;
- In the collection of Aureliano de Beruete (1845 - 1912), Madrid;
- By descent to his son, Aureliano de Beruete y Moret (1876 - 1922)
- In the collection of Dario de Regoyos, Madrid, until 1927;
- Sold by above to The Metropolitan Museum of Art in 1927, where it has remained.

Sources:

- Jeannine Baticle et. al. Zurbaran. Exh. cat., The Metropolitan Museum of Art. New York, 1987, Cat. No. 47, pp. 255-58.

***Note that this object has a complete provenance for the years 1933-1945**

Francisco de Zurbarán (1598 - 1664) (Spanish)



© GrandPalaisRmn (musée du Louvre) / Stéphane Maréchalle

X12297

Saint Apollonia

about 1636-40

Place of manufacture: Spain

Oil on canvas

Object dimensions: 115 × 67 cm

Musée du Louvre, Département des Peintures, Paris (MI 724)

Lender's name and address

Musée du Louvre

34-36 Quai du Louvre

Paris

75058

France

Accession Number

MI 724

Provenance:

- In the Convent of San José de la Merced Descaiza, Seville;
- Deposited, by order of Joseph Bonaparte, King of Spain 1808-1813 (1768 - 1844), in the Alcazar of Seville (Room 14, no. 322), 1810;
- In the collection of Marshal Nicholas Jean-de-Dieu Soult (1769 - 1851) in his mansion on rue de l'Université in Paris before 1812*;
- Soult posthumous sale, Galerie Lebrun, Paris, May 19-22, 1852, No. 32, where bought-in, therefore inherited by Marquise de Mornay, daughter of Soult;
- Sale of the heirs of Marshal Soult, Hôtel Drouet, Paris, April 17, 1867, No. 5, where bought by the Musée du Louvre where it has remained.

*Likely taken by him from the Alcazar. Date suggested in Francisco de Zurbarán, 1598-1664 Volume I: Catalogo Razonado y Critico, 2009, p. 316.

Sources:

- Baticle, Jeannine. Zurbarán: [Exhibition Held at the] Metropolitan Museum of Art, New York, September 22-December 13, 1987 [and] Galeries Nationales Du Grand Palais, Paris, January 14-April 11, 1988. Metropolitan museum of art H. N. Abrams, 1987.
- Delenda, Odile, and Almudena Ros de Barbero. Francisco de Zurbarán, 1598-1664 Volume I: Catalogo Razonado y Critico. With Wildenstein institute. Vol. 1. Fundacion arte hispanico, 2009, cat. 117.
- Sainte Apolline - Louvre collections website [Accessed 12/12/2025].

***Note that this object has a complete provenance for the years 1933-1945**

Francisco de Zurbarán (1598 - 1664) (Spanish)



© GrandPalaisRmn (musée du Louvre) / Stéphane Maréchalle

X12299

The Body of Saint Bonaventure
about 1629

Place of manufacture: Spain

Oil on canvas

Object dimensions: 245 × 220 cm

Musée du Louvre, Département des Peintures, Paris (MI 205)

Lender's name and address

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

Accession Number

MI 205

Provenance:

- Commissioned for the Colegio de San Buenaventura, Seville, c.1629;
- Deposited, by order of Joseph Bonaparte, King of Spain 1808-1813 (1768 - 1844), in the Alcazar of Seville (Room 2, no. 64), 1810;
- In the collection of Marshal Nicholas Jean-de-Dieu Soult (1769 - 1851) in his mansion on rue de l'Université in Paris 1812-1849;
- Sent to the Count and Countess of Grimberghe in Brussels by Soult (inv. no. 45) February 1848;
- Soult posthumous sale, Galerie Lebrun, Paris, May 19-22, 1852, No. 24, where acquired by M. Georges for the Soult heirs and possibly remained in joint ownership*;
- Ceded to the French State by the Soult heirs in July 1858 to pay a debt of 300,000 francs;
- Transferred to the Musée Impérial [now the Louvre] on October 12, 1858, where it has remained.

*See various copies of the Soult sale catalogue 1852 for reference to M. Georges. Louve provenance mentions the joint ownership.

Sources:

- Baticle, Jeannine. Zurbarán: [Exhibition Held at the] Metropolitan Museum of Art, New York, September 22-December 13, 1987 [and] Galeries Nationales Du Grand Palais, Paris, January 14-April 11, 1988. Metropolitan museum of art H. N. Abrams, 1987.
- Delenda, Odile, and Almudena Ros de Barbero. Francisco de Zurbarán, 1598-1664 Volume I: Catalogo Razonado y Critico. With Wildenstein institute. Vol. 1. Fundacion arte hispanico, 2009, cat. 13.
- Soult posthumous sale, Paris, May 19-22, 1852, No. 24 [Art Sales Catalogue online, Philadelphia Museum of Art copy].

***Note that this object has a complete provenance for the years 1933-1945**

Francisco de Zurbarán (1598 - 1664) (Spanish)



© Museo de Bellas Artes de Sevilla. Fotografía: Pepe Morón

X11829

The Crucified Christ

1635

Place of manufacture: Spain

Oil on canvas

Object dimensions: 255.5 x 171.3 cm

Museo de Bellas Artes de Sevilla

Lender's name and address

Museo de Bellas Artes de Sevilla

Plaza del Museo 9

Sevilla

41001

Spain

Accession Number

inv. E.177 P.

Provenance:

- In the choir loft of the Convent of the Capuchins, Seville before 1835;
- In the Chapel of Saint Francis of the Seville Cathedral by 1835*;
- Confiscated from the Cathedral in 1840 (Desamortización: Inv. No177) and placed in the Museo de Bellas Artes de Sevilla**, where it has remained.

* According to Delenda, Odile, and Almudena Ros de Barbero. Francisco de Zurbarán, 1598-1664 Volume I: Catalogo Razonado y Critico. With Wildenstein institute. Vol. 1. Fundacion arte hispanico, 2009, cat. 86.

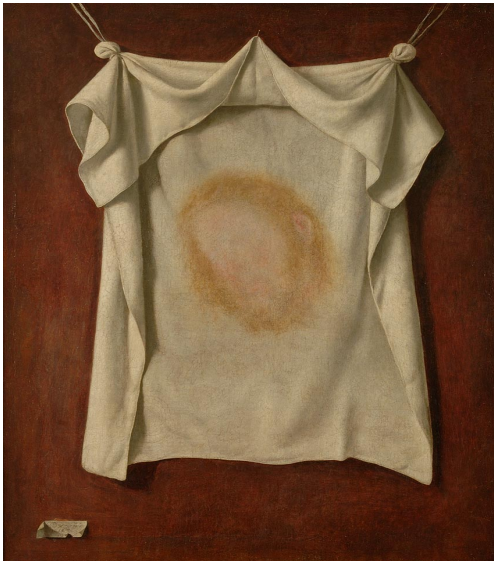
** See 1840 Desamortización Inventory, No. 177.

Sources:

- Delenda, Odile, and Almudena Ros de Barbero. Francisco de Zurbarán, 1598-1664 Volume I: Catalogo Razonado y Critico. With Wildenstein institute. Vol. 1. Fundacion arte hispanico, 2009, cat. 86.

***Note that this object has a complete provenance for the years 1933-1945**

Francisco de Zurbarán (1598 - 1664) (Spanish)



© Museo Nacional de Escultura, Valladolid, Spain

X12303

The Veil of Veronica

1658

Place of manufacture: Spain

Oil on canvas

Object dimensions: 105 × 83.5 cm

Museo Nacional de Escultura. Valladolid. España. CE0850

Lender's name and address

Museo Nacional de Escultura

Calle Cadenas de san Gregorio, 1-3

Valladolid

47011

Spain

Accession Number

CE0850

Provenance:

- Possibly commissioned in Madrid by a member of the Knights of the Military Hospitaller Order of St. John of Jerusalem with his family headquarters in the region southwest of Valladolid;
- Offered to the Hermitage of Torrecilla de la Orden (province of Valladolid) by a family of "caballeros sanjuanistas" from Torrecilla de la Orden in order to adorn the attic of the altar built in the eighteenth century and dedicated to the Virgin of Carmen, protector of the place;
- Found in 1968 in the attic of the main altarpiece of Ermita de la Virgen del Carmen in Valladolid;
- Deposited at the Museo Nacional de Escultura in Valladolid, in 1970, and then acquired by the Spanish State in 1978 and allocated to the permanent collection of the Museo Nacional de Escultura in Valladolid, where it has remained.

Sources:

- Delenda, Odile, and Almudena Ros de Barbero. Francisco de Zurbarán, 1598-1664 Volume I: Catalogo Razonado y Critico. With Wildenstein institute. Vol. 1. Fundacion arte hispanico, 2009, cat. 251.
- Work undertaken by Charlotte Chastel-Rousseau at the Louvre, confirmed in email correspondence with Francesca Whitlum-Cooper 07/01/2026.

***Note that this object has a complete provenance for the years 1933-1945**

Francisco de Zurbarán (1598 - 1664) (Spanish)



© Museo Nacional Thyssen-Bornemisza

X11827

Saint Casilda

about 1635

Place of manufacture: Spain

Oil on canvas

Object dimensions: 171 x 107 cm

Museo Nacional Thyssen-Bornemisza, Madrid

Lender's name and address

Museo Nacional Thyssen-Bornemisza

Paseo del Prado, 8

Madrid

28014

Spain

Accession Number

Inv. no. 448 (1979.26)

Provenance:

- In the collection of Marshal Nicholas Jean-de-Dieu Soult (1769-1851), possibly acquired c.1810*.
- Soult posthumous sale, Galerie Lebrun, Paris, May 19-22, 1852, No. 35, sold to Count Charles Marie Tanneguy Duchatel (1803-1867)
- Ehrlich galleries, New York, before 1913**;
- Sold by above to Sir William Van Horne (1843-1915), c.1913, Montreal, where it remained until 1978 when his collection was dispersed by his heirs.
- Acquired from above by Baron Heinrich Thyssen-Bornemisza, 1978, Lugano***;
- Passed to Thyssen-Bornemisza Collection Foundation, 1992, where it has remained.

*Date suggested in Francisco de Zurbarán, 1598-1664 Volume I: Catalogo Razonado y Critico, 2009, p. 316-7. Thyssen-Bornemisza website suggests that the picture was 'among the booty taken from Spain to France by Marshal Soult' referring to his involvement in the Peninsular War (1808-1814).

** Referenced in a 1913 catalogue of an 'Exhibition of early Spanish masters' by the Einrich galleries.

*** As suggested in Met catalogue. Painting referenced in 1989 'Thyssen-Bornemisza Collection: Guide to the Exhibited Works'.

Sources:

- Delenda, Odile, and Almudena Ros de Barbero. Francisco de Zurbarán, 1598-1664 Volume I: Catalogo Razonado y Critico. With Wildenstein institute. Vol. 1. Fundacion arte hispanico, 2009, cat. 94.
- Sammlung Thyssen-Bornemisza. Collezione Thyssen-Bornemisza, Thyssen-Bornemisza ; Milano: Electa, 1989, p. 361.
- Baticle, Jeannine. Zurbarán: [Exhibition Held at the] Metropolitan Museum of Art, New York, September 22-December 13, 1987 [and] Galeries Nationales Du Grand Palais, Paris, January 14-April 11, 1988. Metropolitan museum of art H. N. Abrams, 1987.

***Note that this object has a complete provenance for the years 1933-1945**

Francisco de Zurbarán (1598 - 1664) (Spanish)



© MNAC - Museu Nacional d'Art de Catalunya, Barcelona

X11812

The Immaculate Conception with Two Boys Praying

1632

Place of manufacture: Spain

Oil on canvas

Object dimensions: 252 × 170 cm

Museu Nacional d'Art de Catalunya, Barcelona, Bequeathed by Santiago Espona, 1958

Lender's name and address

Museu Nacional d'Art de Catalunya

Palau Nacional

Parc de Montjuïc

Barcelona

08038

Spain

Accession Number

065578-000

Provenance:

- In the collection of Juan Pedro Aladro de Perez y Velasco (1845-1914), Jerez de la Frontera, Cadiz, c.1900*;
- Passed to the collection of Viscount of Almocadén after 1926, Jerez de la Frontera, Cadiz**;
- In the collection of Santiago Espona (1888-1958)***;
- The Santiago Espona bequest was admitted to the Museu Nacional d'Art de Catalunya in 1958, where it remained.

*According to Met catalogue.

**Had to be after 1926 as this title was created in that year by Alfonso XIII. The first Viscount of Almocadén was Manuel Domecq y Nunez de Villavicencio, first cousin (thrice removed) of Juan Pedro Aladro de Perez y Velasco.

***This collection was exhibited in 1958 at the Salón del Tinell in Barcelona after his death which included this picture.

Sources:

- Baticle, Jeannine. Zurbarán: [Exhibition Held at the] Metropolitan Museum of Art, New York, September 22-December 13, 1987 [and] Galeries Nationales Du Grand Palais, Paris, January 14-April 11, 1988. Metropolitan museum of art H. N. Abrams, 1987.
- Cuyas, Maria Margarita, Trinidad de Antonio, Francisco de Zurbarán, Juan de Zurbarán, and Museu Nacional d'Art de Catalunya, eds. Zurbarán al Museu Nacional d'Art de Catalunya. 1. ed. Museu Nacional d'Art de Catalunya, 1998.
- Sociedad Alianza de Artes Graficas, ed. Legado Espona: Catalogo-Guia, Junta de Museos de Barcelona, Salén Del Tinell. Barcelona, 1958.
- Martínez Plaza, Pedro J., ed. Las Donaciones y Legados de Los Museos Españoles de Titularidad Publica. Museo Nacional del Prado, 2023.

***Note that this object has an incomplete provenance for the years 1933-1945, however, it is unlikely, given the known provenance, that the painting left Spain. It is a well known and widely published picture that is on permanent display at MNAC. MNAC has confirmed that there are no claims against the picture.**

Francisco de Zurbarán (1598 - 1664) (Spanish)



© MNAC - Museu Nacional d'Art de Catalunya, Barcelona

X12302

Still Life with Four Vessels

about 1650

Place of manufacture: Spain

Oil on canvas

Object dimensions: 47 x 79 cm

Museu Nacional d'Art de Catalunya, Barcelona. Bequeathed by Francesc Cambó, 1949; entry 1951

Lender's name and address

Museu Nacional d'Art de Catalunya

Palau Nacional

Parc de Montjuïc

Barcelona

08038

Spain

Accession Number

064994-000

Provenance:

- In the collection of Perez Asensio, Madrid*; at an unknown date
- In the Cambó collection, Barcelona;
- Passed by inheritance to Francisco Cambó, 1949;
- Bequeathed to the Museu Nacional d'Art de Catalunya by the above in 1949, where it has remained.

*According to Delenda.

Sources:

- Cuyas, Maria Margarita, Trinidad de Antonio, Francisco de Zurbarán, Juan de Zurbarán, and Museu Nacional d'Art de Catalunya, eds. Zurbarán al Museu Nacional d'Art de Catalunya. 1. ed. Museu Nacional d'Art de Catalunya, 1998.
- Delenda, Odile, and Almudena Ros de Barbero. Francisco de Zurbarán, 1598-1664 Volume I: Catálogo Razonado y Crítico. With Wildenstein Institute. Vol. 1. Fundación arte hispanico, 2009, cat. 216.
- Exhibition history: 16 shows since 1997.

*** Note that this object has an incomplete provenance for the years 1933-1945, however, it is unlikely, given the known provenance, that the painting left Spain. It is a well known and widely published picture that is on permanent display at MNAC. MNAC has confirmed that there are no claims against the picture.**

Francisco de Zurbarán (1598 - 1664) (Spanish)



© San Diego Museum of Art

X11835

Virgin and Child with the Infant Saint John the Baptist

1658

Place of manufacture: Spain

Oil on canvas

Object dimensions: 138.4 x 106.7 cm

San Diego Museum of Art, Gift of Anne R., Amy and Irene Putnam, 1935.22

Lender's name and address

The San Diego Museum of Art

1450 El Prado

Balboa Park

San Diego

California

92101-1608

USA

Accession Number

1935.22

Provenance:

- Madrid, Count Altamira collection, 18th century;
- London, Altamira sale, 1 June 1827, lot 55 (£42);
- London, Stafford House, George Granville Leveson-Gower, 1st Duke of Sutherland (1758-1833)'s collection
- London, Christie's sale, 11 July 1913, lot n. 143, where bought by Coureau (£525)
- Munich, Kunsthandlung Julius Bohler, 1914
- Munich, Dr. Goettler
- New York, Reinhardt Galleries, 1926
- New York, Van Damien-Lilienfeld Galleries, c. 1932, where sold on 26 February 1935 (\$5,775)
- Gifted by Anne R. (1867-1962), Irene (1870-1936) and Amy Putnam (1874-1958) to the San Diego Fine Arts Gallery [now The San Diego Museum of Art], 1935, where it remained.

Sources:

- Delenda, Odile, and Almudena Ros de Barbero. Francisco de Zurbarán, 1598-1664 Volume I: Catalogo Razonado y Critico. With Wildenstein institute. Vol. 1. Fundación arte hispanico, 2009, cat. 255, pp. 697-8.

***Note that this object has a complete provenance for the years 1933-1945**

Francisco de Zurbarán (1598 - 1664) (Spanish)



© The Norton Simon Foundation

X11837
Still Life with Lemons, Oranges and a Rose
1633
Place of manufacture: Spain
Oil on canvas
Object dimensions: 62.2 × 109.5 cm
The Norton Simon Foundation

Lender's name and address

The Norton Simon Foundation
411 West Colorado Boulevard
Pasadena
California
91105-1825
USA

Accession Number

F.1972.06.P

Provenance:

- In the collection of Louise Henriette Aline Ferris Journault, nee Aline Kraft (d. 9 July 1921)
 - Sale Hotel Drouot, Paris, 26 May 1922, lot 18 by Alexandre Antoine Ernest Journault (1836-1924), widower of Mme. Louise to Legrand;
 - In the collection of Count Alessandro Contini-Bonacossi (1878-1955), Florence, by 1930*;
 - By descent the heirs of the Contini-Bonacossi Estate, Augusto Alessandro Contini-Bonacossi (1899-1994) and Elena Vittoria Contini-Bonacossi (1901-1962), Florence;
 - Acquired from above by the Norton Simon Foundation in 1972, where it has remained.
- *Exhibited in 1930, Gli Antichi Pittori Spagnoli della Collezione Contini Bonacossi, Rome, Galleria Nazionale d'Arte.

Sources:

- Delenda, Odile, and Almudena Ros de Barbero. Francisco de Zurbarán, 1598-1664 Volume I: Catalogo Razonado y Critico. With Wildenstein institute. Vol. 1. Fundacion arte hispanico, 2009, cat. 57, pp. 228-30.
- Norton Simon Art Foundation Website: Still Life with Lemons, Oranges and a Rose » Norton Simon Museum [Accessed 17/12/2025]
- Longhi, Roberto, August L Mayer, and Galleria nazionale d'arte moderna. Gli antichi pittori spagnoli della collezione Contini-Bonacossi: catalogo critico redatto da Roberto Longhi e Augusto L. Mayer. Roma: Casa editrice d'arte Bestetti e Tumminelli, 1930.
- Caturla, Maria Luisa. Zurbarán: Study and Catalogue of the Exhibition Held in Granada in June 1953. Madrid, 1953.

***Note that this object has a complete provenance for the years 1933-1945**

Francisco de Zurbarán (1598 - 1664) (Spanish)



© Wadsworth Atheneum Museum of Art, Hartford, Connecticut

X6142

Saint Serapion

1628

Place of manufacture: Spain

Oil on canvas

Object dimensions: 120.7 x 104.1 cm

Wadsworth Atheneum Museum of Art, Hartford, CT. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund

Lender's name and address

Wadsworth Atheneum Museum of Art

600 Main Street

Hartford

CT

06103

USA

Accession Number

1951.40

Provenance:

- Commissioned for the Convento de la Merced Calzada, Seville, in the 'De Profundis' chapel;
- Deposited, by order of Joseph Bonaparte, King of Spain 1808-1813 (1768-1844), in the Alcázar of Seville (inv. no. 227) 1810;
- In the collection of Julián Williams, consular agent of Great Britain, Seville, until about 1832;
- In the collection of Richard Ford, (1796-1858), 1832 London*;
- Sale, Rainey's Auction Rooms, London, June 9, 1836, lot 33;
- Bought there by Sir Montague John Cholmeley, 1st Baronet (d. 1874) Easton Hall, Grantham, Lincolnshire;
- Thence by descent to Sir Hugh John Francis Sibthorp Cholmeley, 5th Baronet (1906-1964)
- Sold by above to David Koetser, (1906 - 1999), New York, 1947;
- Bought by the Wadsworth Atheneum in 1951 from Koetser Gallery, where it has remained.

*According to Delenda, Odile, and Almudena Ros de Barbero. Francisco de Zurbarán, 1598-1664 Volume I: Catalogo Razonado y Critico. With Wildenstein Institute. Vol. 1. Fundacion arte hispanico, 2009, Cat 8; and Wadsworth Atheneum Museum of Art (<https://5058.sydneyplus.com/argus/final/Portal/Public.aspx?lang=en-US>)

***Note that this object has a complete provenance for the years 1933-1945**