

**THE  
NATIONAL  
GALLERY**

**IMMUNITY  
FROM SEIZURE**

**THE SACRED MADE REAL:  
SPANISH PAINTING AND SCULPTURE 1600-1700**

21 October 2009 - 24 January 2010

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

## IMMUNITY FROM SEIZURE

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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 Sacred Made Real: Spanish Painting and Sculpture 1600 – 1700.

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**THE SACRED MADE REAL: SPANISH PAINTING AND SCULPTURE 1600-1700**

21 October 2009 – 24 January 2010

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

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**Francisco de Zurbarán (1598 – 1664)**



© Photo The Art Institute of Chicago

X6141  
Crucifixion  
1627  
Place of manufacture: Seville  
Painting  
Oil on canvas  
Support: 291 x 165 cm  
Inscription: Signed and dated on a scrap of paper painted at the foot of the cross:  
*Fran<sup>co</sup> Dezur fa[t?]*  
The Art Institute of Chicago. Waller Fund

**Lender's name and address**  
The Art Institute of Chicago  
111 South Michigan Avenue  
Chicago  
Illinois 60603-6110  
USA

**Accession Number**  
Robert A. Waller Memorial Fund, 1954.15

**Provenance (1)**

Painted for the sacristy of the Dominican monastery San Pablo el Real, Seville;  
Placed on deposit at Palacio Real, Seville, on the order of Joseph Bonaparte, King of Spain, 1810 (2);  
Acquired by General Jean Toussaint Arrighi de Casanova, Duc de Padoue (died 1853) shortly thereafter (3);  
By descent to his son, Ernest Louis Hyacinthe Arrighi de Casanova, 2nd Duc de Padoue, and given by him to Father Stanislas Du Lac S.J. (d. 1909), rector of the Collège Saint Geneviève, Paris, 1876 (4);  
Probably taken by Father Du Lac to St. Mary's College, Canterbury for period between 1880 and 1890 and likely remained at Canterbury when St. Mary's College was replaced by the Jesuit school for noviciates;  
It was apparently moved from Canterbury to Laval along with the Jesuit novices' school in

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1897 and was in Laval by 1901 (5);  
Transferred from Laval to the Jesuit seminary of Saint Louis at Jersey (6);  
Transferred with the seminary to Chantilly in 1951  
Acquired from the Jesuits by Dr. H. F. Fankhauser, Basel, 1952 (7);  
Sold to the Art Institute by the above, 1954 (8)

- (1) Provenance as published on the website of the Art Institute of Chicago at <http://www.artic.edu/aic/collections/artwork/80084>
- (2) M. Gómez Imaz, 1917, p. 141, no. 224 in bibliography below
- (3) Recounted by his son to Father Stanislas Du Lac, S.J.; see letter from Father Du Lac to Father Paul Troussard dated 16 February 1901 and preserved at the Bibliothèque Sèvres, Paris, copy on file at the Art Institute of Chicago and National Gallery, London
- (4) See letter cited at n. 3 above; Father Du Lac explained that he received the painting in thanks for his spiritual assistance to the Duke's wife
- (5) See letters from Jacqueline Diot and Father Du Lac at n. 3 above
- (6) See letters from Jacqueline Diot and Father Du Lac at n. 3 above. Although the seminary at the Maison Saint Louis on Jersey was occupied after the German invasion and used by the Nazis as a training college (cfr. Paul Sanders, *The British Channel Islands under German Occupation, 1940-1945*, Société jersiaise, Jersey Heritage Trust, p.117), there is an unbroken chain of Jesuit ownership from 1876 to 1952. It is also possible that the painting was crated (and so not visible) for the duration of the Nazi occupation; see n. 7 below.
- (7) Letter dated September 27, 1953, from Carl Schniewind, then curator of prints and drawings at the Art Institute to the museum's director, Daniel Catton Rich preserved at the Art Institute of Chicago (copy on file at National Gallery, London). Schniewind had been sent to look at the picture on deposit in Basel (presumably the Kunstmuseum). The letter attests to Fankhauser's ownership and passes on the information that "it had been boxed for some 50 years". A second letter from the restorer Hermann Windschmitt, Paris, to Fankhauser, indicates that the painting came to him for restoration from the Jesuits (a translation of this letter is preserved at the Art Institute of Chicago; a copy is on file at the National Gallery, London)

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

### Exhibition History

Art Institute of Chicago, *The Art of the Edge: European Frames 1300 - 1900*, October 17 - December 14, 1986, p. 77, no. 30.  
New York, Metropolitan Museum of Art, *Zurbarán*, September 22 - December 13, 1987, no. 2, traveled to Paris, Galeries National du Grand Palais, January 14 - April 11, 1988.

### Publication History

Antonio Palomino de Castro y Velasco, *Lives of the Eminent Spanish Painters and Sculptors* (1724), translated by Nina Mallory, Cambridge, 1987, p.184.  
Antonio Ponz, *Viaje de España*, vol. IX, Madrid, 1786, pp. 89-90; 1947 edition, p. 785.  
D. Juan Agustín Ceán Bermúdez, *Diccionario Histórico de los más Ilustres Profesores de las Bellas Artes en España*, Madrid, 1800, p.50.  
José Gestoso Pérez, *Ensayo de un diccionario de los artifices que florecieron en Sevilla desde el siglo XIII al XVIII inclusive*, vol. 2, Seville, 1900, pp. 124-125.  
M. Gómez Imaz, *Inventario de los cuadros sustraídos por el Gobierno insturso en Sevilla (año 1810)*, Seville, 1917, Alcázar, room 7, no. 224, p. 141.  
José Cascales y Muñoz, *Francisco de Zurbarán: su época, su vida y sus obras*, Madrid, 1911, p.

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- 36; translated by Nellie Seelye Evans, New York, 1918, p. 17.
- William Stirling-Maxwell, *Annals of the Artists of Spain*, London, 1891, p. 923.
- Hugo Kehrer, *Francisco de Zurbarán*, Munich, 1918, pp. 18, 36-37.
- Juan de Mata Corriazo, "Correspondencia de Don Antonio Ponz con el Conde del Aguila," *Archivo Español de Arte y Arqueología* 5 (1929), p. 176.
- Martin Soria, "Francisco de Zurbarán: A Study of His Style," *Gazette des Beaux-Arts* 6 ser., 25, 1944, p. 40.
- Paul Guinard, "Los Conuntos dispersos o desaparecidos de Zurbarán: Anotaciones a Ceán Bermúdez (II)" *Archivo español de arte* 20 (1947), pp. 193, 194, 198, 199.
- José Milicua, "El Crucifijo de San Pablo, de Zurbarán," *Archivo Espanol de Arte* 26 (1953), pp. 177-186, pls. III, IV.
- "Found and Lost," *Time Magazine* (4 April 1955), p. 83 (ill.).
- Martin Soria, "Zurbarán's Crucifixion," *The Art Institute of Chicago Quarterly* 49, 3 (1955), pp. 48-49.
- Martin Soria, *The Paintings of Zurbarán* (London, 1955), pp. 21, 30, fig. 20.
- "How Chicago Got Painting Lost to World for Century," *Chicago Tribune* (25 March 1955), p. 1, 3 (ill.).
- "Chicago: Una Crocifissione di Zurbarán all'Art Institute," *Emporium* 122 (1955) pp. 88-89.
- Paul Guinard, *Zurbarán et les peintres espagnols de la vie monastique*, Paris, 1960, pp. 141-42, 186, 219, no. 90, 285, pl. 8.
- Art Institute of Chicago, *Paintings in The Art Institute of Chicago: A Catalogue of the Picture Collection*, Chicago, 1961, p. 489, ill. p. 104.
- Ramon Torres Martín. *Zurbarán: El Pintor gótico del siglo XVII* (Seville, 1963), pp. 88-90, 202, no. 28, fig. 24.
- Kaspar Spinner, "Helldunkel und Zeitlichkeit: Caravaggio, Ribera, Zurbarán, Georges de La Tour, Rembrandt," *Zeitschrift für Kunstgeschichte* 34 (1971), p. 175 (ill.), 176.
- Mina Gregori and Tiziana Frati, *L'opera completa di Zurbarán* (Milan, 1973), p. 86, pl. 1, no. 23.
- Jonathan Brown, *Francisco de Zurbarán* (New York, 1974), pp. 24, 66, pl. 4.
- Julián Gállego and José Guidol, *Zurbarán 1598-1664* (New York, 1977), pp. 16-17, 48, 68, 73, no. 8.
- J. Wood and K. Lee, *Master Paintings in the Art Institute of Chicago*, p. 27.
- Jeanine Baticle, "Découvrir Zurbarán," *La Revue du Louvre et des Musées de France* 37 (1987), p. 429.
- Nina Ayala Mallory, "Notas críticas sobre La pintura de Zurbarán," *Goya* 201 (1987), p. 157, fig. 2.
- Nina Ayala Mallory, "Museum News: Zurbarán," *Art Journal* 47, 3 (1988), p. 233.
- Enriquette Harris, "Paris Zurbarán," *Burlington Magazine* 130 (1988), pp. 252-253.
- Odile Delenda and Luis Garraín Villa, "Zurbarán Sculpteur: aspects inédits de sa carrière et de sa biographie," *Gazette des Beaux-Arts* 6th ser., 111 (1988), pp. 125, 126, fig. 1, cover ill.
- Enrique Valdivieso, "Nouvelles perspectives sur Zurbarán: Les découvertes de l'exposition," *La Revue du Louvre et des Musées de France* 39 (1989), pp. 19, 21, fig. 2.
- Richard Mühlberger, *The Bible in Art: The New Testament* (New York, 1990), pp. 126, 176, ill. p. 126.
- Alfonso E. Pérez Sánchez, *Pintura barroca en España (1600-1750)*, Madrid, 1992, p. 189 (ill.).
- Odile Delenda, *Velázquez: peintre religieux*, Paris, 1993, p. 108 (ill.).
- María Luisa Caturla, *Francisco de Zurbarán*, Paris, 1994, pp. 48 (ill.), 49, 278.
- Alfonso E. Pérez Sánchez, *La Pittura spagnola*, vol. 2 (Milan, 1995), pp. 326 (ill.), 327.
- Victor I. Stoichita, *Visionary Experience in the Golden Age of Spanish Art* (London, 1995), pp. 51 (ill.), 119.
- The Dictionary of Art* 33 (London, 1996), p. 729 (ill.).
- Liudmila Kagané, *Diego Velázquez* (St. Petersburg, 1996), pp. 68, 70 (ill.).
- Janis Tomlinson, *From El Greco to Goya: Painting in Spain 1561-1828* (New York, 1997), pp. 69, 70 (ill.).

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- Jonathan Brown, *Painting in Spain 1500-1700* (New Haven, 1998), pp. 133, 134 (ill.).
- Yves Bottineau, *Vélasquez* (Paris, 1998), pp. 120, 123 (ill., no. 102).
- Alfonso E. Pérez áchez, "Zurbarán et Velázquez. Vies Parallèles et Divergentes," *Gazette des Beaux-Arts* 132 (1998), p.168 (ill.).
- Peter Cherry, "La formación de los pintores en los talleres sevillanos," in *Zurbarán ante su centenario (1598-1998)* ed. by Alfonso E. Pérez áchez (Soria, 1999), p. 59, 69 (ill.).
- Odile Delinda, "Biografía ilustrada de Francisco de Zurbarán. Nuevos datos," in *Zurbarán ante su centenario (1598-1998)* ed. by Alfonso E. Pérez Sánchez, Soria, 1999, p. 73 (ill.), 80, 81.
- Alfonso E. Pérez Sánchez, "Zurbarán, Cano y Velázquez," in *Zurbarán ante su centenario (1598-1998)* ed. by Alfonso E. Pérez Sánchez, Soria, 1999, p. 105.
- Peter Cherry, "Seville and Elsewhere Zurbarán," *Burlington Magazine* 141 (1999), p. 130.
- José María Palencia Cerezo, "La estela de Zurbarán en la pintura barroca cordobesa," *Goya* 275 (2000), p. 68.

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## Francisco de Zurbarán (1598 – 1664)



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Museum of Art, Hartford, Connecticut

X6142  
Saint Serapion  
1628  
Place of manufacture: Seville  
Painting  
Oil on canvas  
Support: 120.2 x 104 cm  
Inscription: Signed and dated on a painted  
piece of paper painted near the right edge:  
*B Serapius./ Fran<sup>co</sup> De Zurbaran fabt. / 1628*  
Wadsworth Atheneum Museum of Art,  
Hartford, Connecticut. The Ella Gallup  
Sumner and Mary Catlin Sumner Collection  
Fund (1951.40)

### Lender's name and address

Wadsworth Atheneum Museum of Art  
600 Main Street  
Hartford, CT 06103  
USA

### Accession Number

1951.40

### Provenance (1)

Monastery of the Shod Mercedarians, Seville, 1800?;  
Alcázar, Seville, 1810, inv. No. 227;  
Julian Williams, Seville, until about 1832;  
Richard Ford, Seville and London (sale London, Rayny's auction rooms, 9 June 1836, no. 33,  
for 5 pounds, 10 shillings);  
Sir Montague John Cholmeley (d. 1874);  
Sir Hugh Arthur Henry Cholmeley (d. 1904);  
Sir Montague Aubrey Rowley Cholmeley (d. 1914);  
Sir Hugh John Francis Sibthorp Cholmeley (d. 1964), Easton Hall, Grantham, Lincolnshire;  
Koetser Gallery, New York, 1947-51;  
Bought by the Wadsworth Atheneum in 1951 from Koetser Gallery for \$15,000 from the  
Sumner Fund

(1) Provenance published by Jean Cadogan, ed., *Wadsworth Atheneum Paintings II: Italy and Spain, Fourteenth through Nineteenth Centuries*, Hartford, 1991, pp. 328-9.

Note that this painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945. The painting is not included on the list of works whose provenance is 'in question' published by the Wadsworth Atheneum on their website at <http://www.wadsworthatheneum.org/learn/provenance.php>

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**Francisco Antonio Gijón (1653- about 1721) and unknown polychromer (possibly Domingo Mejías, active second half of seventeenth century)**



X6143  
Saint John of the Cross  
about 1675  
Place of manufacture: Seville  
Sculpture  
Polychromed and gilded wood  
168 x 93.3 x 72.2 cm  
National Gallery of Art, Washington.  
Patrons' Permanent Fund (2003.124.1)

**Lender's name and address**  
National Gallery of Art, Washington  
4th and Constitution Avenue NW  
Washington DC 20565  
USA

**Accession Number**  
2003.124.1

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

**Provenance:**

Possibly the sculpture commissioned by the convent and church of Nuestra Señora de los Remedios, 1675 (1);  
Possibly removed from the convent in 1810, but certainly by 1835 (2);  
Italian Private Collection, since at least the early 1960s (3);  
Acquired from the above by the National Gallery of Art, Washington, through Patricia Wengraf Ltd, London, 17 October 2003

- (1) Roda Peña, 2005, pp. 304-9 in the bibliography below.
- (2) The convent was sacked by French troops in February 1810 and it is possible that works of art were dispersed at this date. It would certainly have been removed by 1935 when the Discalced Carmelites, who had returned to Los Remedios in 1814, were definitively expelled with the law of Exclaustración; see Maria Luisa Cano Navas, "Estudio historico-artístico del retablo mayor del convento de Nuestra Señora de los Remedios de Sevilla," in *Homenaje al Prof. Dr. Hernandez Díaz*, Seville, 1982, p. 326.
- (3) The acquisition memo of August 29, 2003, written by Nicholas Penny, states that the

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sculpture had been for over forty years in the same private collection in Italy (information supplied by Jennifer F. Cipriano and Eleonora Luciano at the National Gallery of Art, Washington).

Note that this sculpture has incomplete provenance information for the years 1933-1945. It was searched on the Art Loss Register (as a work of both Gijón and Luisa Roldan, and as representing both Saint John of the Cross and Saint Dominic) and is not registered as being stolen or missing.

### Publication History

José Roda Peña, 'A 'St John of the Cross' attributed to Francisco Antonio Gijón: a recent acquisition at the National Gallery of Art, Washington', *The Burlington Magazine*, 147, 2005, pp. 304-9.