

TEFAF 2026  
DICKINSON



# Dickinson at TEFAF Maastricht

Dickinson will exhibit a selection of Old Master and 19<sup>th</sup> Century paintings and sculpture at TEFAF Maastricht 2026, featuring an exciting mix of new discoveries, leading names and rare pieces.

Among the Northern Old Masters on offer, which encompass a variety of genres including interiors, portraiture, still life and allegory, are the monumental *The Five Senses* (early 1630s) by the Utrecht Caravaggist painter Jan van Bijlert, and Samuel van Hoogstraten's remarkable *The Tuscan Gallery* (c. 1662-67), which descended in a Scottish stately home for generations. Northern Mannerism is represented by an early 16<sup>th</sup> Century altarpiece by the so-called Master of 1518 and by Cornelis van Haarlem's elegant *Allegory of Summer* (c. 1589). Also featured is an extremely early and sensitive oil sketch of a young boy by Sir Anthony van Dyck (c. 1618-20), and a *Portrait of Rembrandt* (c. 1630) that hails from that artist's Leiden workshop.

Dickinson will also be exhibiting Italian paintings ranging from Santi di Tito's altarpiece *The Holy Family with the Infant St John* (c. 1570), an autograph variant of the painting in the Metropolitan Museum, and a monumental English-period *Venus embracing Cupid* (c. 1685) by the Bolognese court painter Benedetto Gennari, to Francesco Trevisani's jewel-like *The Virgin sewing with the Christ Child* (1690-1700), whose copper support bears the painted emblem of the artist's patron, Cardinal Pietro Ottoboni. These will hang alongside *A Mediterranean port at sunset* (c. 1630) by the French-born landscapist Claude Lorrain, one of the earliest of his celebrated harbour scenes, with a prestigious provenance stretching back to the 18<sup>th</sup> Century.

Highlights in British art are John Constable's *Hampstead Heath, Child's Hill, Harrow in the Distance* (1824), painted on the site where Constable captured many of his iconic cloud studies, and two new discoveries: Royal Academy President Sir Thomas Lawrence's elegant *Portrait of a Lady* (c. 1801-06), featuring a painterly landscape background, and founding Academician Angelica Kauffman's lively and charming *bozzetto* for her group portrait *The Coutts Sisters, Frances, Sophie and Susan* (c. 1790).

These paintings will be complemented on the stand by two sculptures, both portraits: a remarkably preserved *Portrait bust of Prince Eugene of Savoy-Carignano (1663 – 1736)* (c. 1710-15) attributed to Guilielmus de Grof, and John Michael Rysbrack's marble *Bust of Edward the Black*, commissioned by Frederick, Prince of Wales (1707 – 1751), eldest son of King George II, in 1735.

Opening times:

Thursday 12<sup>th</sup> and Friday 13<sup>th</sup> March: By invitation only

Saturday 14<sup>th</sup> – Thursday 19<sup>th</sup> March: 11am – 7pm

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## Jan VAN BIJLERT (1597/98 – 1671)

*The Five Senses*, early 1630s

oil on canvas

146 x 197.5 cm. (57 ½ x 77 ¾ in.)

### Provenance:

Baron Michele Angelo Lazzaroni (1863 – 1934), Villa Madeleine, Nice; and by inheritance to his brother

Baron Edgardo Lazzaroni (b. 1892), Palazzo Lazzaroni, Rome.

His Sale; Maître J.J. Terris, Nice, 16-21 June 1952, lot 125 (as 'école flamande XVIIe').

Anon. Sale; Palais des Congrès, Versailles, 27 May 1979, lot 40 (as 'École Flamande du XVIIe Siècle').

Private Collection, Paris, acquired from the above sale.

Anon. Sale; Christie's, Paris, 22 June 2006, lot 22 (as 'Jan van Bijlert'; withdrawn).

Private Collection, San Francisco, by descent from the above.

Private Collection, UK.

### Literature:

G.J. Hoogewerff, 'Jan van Bijlert: Schilder van Utrecht (1598 – 1671)', *Oud Holland*, Amsterdam, vol. LXXX, 1965, p. 26, no. 29b (as a replica).

P. Huys Janssen, in A. Blankert & L. J. Skates (eds.), *Holländische Malerei in neuem Licht*, exh. cat., Centraal Museum, Utrecht & Herzog Anton Ulrich-Museum, Brunswick, 1986-87, p. 204, no. 42.1 (as another version of no. 42).

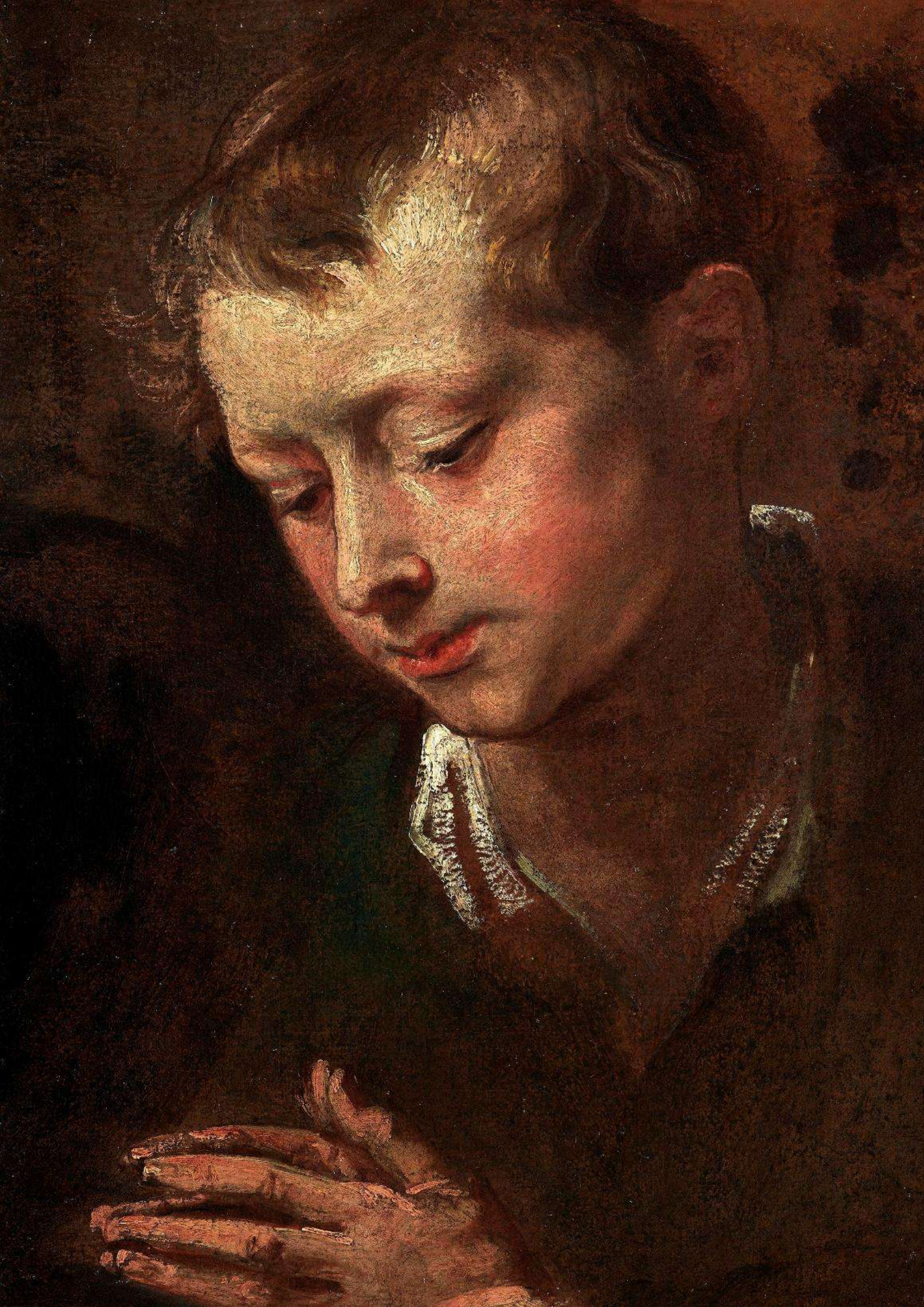
P.H. Janssen, *Jan van Bijlert, 1597/98 – 1671*, Amsterdam, 1998, p. 127, no. 68.1 (as a copy).

The work is recorded on the RKD database as by van Bijlert: <https://rkd.nl/image/202111>

### Exhibited:

On loan to the Legion of Honor Fine Arts Museums, San Francisco, 2021.





## Sir Anthony VAN DYCK (1599 – 1641)

*Head of a boy with clasped hands, a study for 'Suffer Little Children to Come Unto Me',*  
c. 1618-20

oil on paper, laid down on canvas  
44 x 30.5 cm. (17 3/8 x 12 in.)

### Provenance:

James Douglas, 4<sup>th</sup> Duke of Hamilton (1645 – 1712), when Earl of Arran, London, first recorded in his inventory of 12 Aug. 1695; thence by descent in the family to William Alexander Louis Stephen, 12<sup>th</sup> Duke of Hamilton (1845 – 1895), Hamilton Palace, Scotland.

His sale; Christie's, London, 8 July 1882, lot 1033 (£478.5S).

Édouard Warneck (1834 – 1926), Paris, acquired from the above sale.

His Posthumous Sale; Galerie Georges Petit, Paris, 27 May 1926, lot 37.

Leo Blumenreich (1884 – 1932), Berlin, acquired from the above sale.

Fritz Hess (1886 – 1976), Berlin-Dahlem, (presumably) acquired from the above.

His Sale; Cassirer-Fischer, Lucerne, 1 Sept. 1931, lot 13 (10,500 Swiss francs to Haas).

Anon. Sale; Phillips, London, 20 April 1993, lot 47 (as 'studio of Van Dyck').

Deborah Gage, London, 1996.

Henry & June Weldon, New York, NY.

Their Sale; Sotheby's, New York, 22 April 2015, lot 33.

Private Collection, England, acquired from the above sale.

Private Collection, acquired from the above in 2017.

### Literature:

'A list of the right honorable the Earle of Arans pictures at London', in *Hamilton Inventories*, Beckford MSS, Bodleian Library, Oxford, inventory of 12 Aug. 1695, inv. no. 15 ('a Boyes Head with two Hands by Vandyke').

*Hamilton Inventories*, Beckford MSS, Bodleian Library, Oxford, vol. 12, inventory of 13 Oct. 1704 at Kinneil Castle, Scotland, inv. no. 273.

*Hamilton Inventories*, Beckford MSS, Bodleian Library, Oxford, vol. 13, inventory of 7 June 1759 at Hamilton Palace, Scotland, inv. no. 72.

W. Bode, *Rembrandt und seine Zeitgenossen*, Leipzig, 1906, p. 264.

R. Oldenbourg, 'Studien zu van Dyck', in *Münchener Jahrbuch der bildenden Kunst*, Munich, vol. IX, 1914-15, p. 232.

W. Bode, *Die Meister der Hölländischen und Vlämischen Malerschulen*, Leipzig, 1919, pp. 347-48.

H. Rosebaum, 'Über Früh-Portraits von van Dyck', in *Der Cicerone*, Leipzig, vol. XX, 1928, p. 365.

L. Burchard, 'Christ Blessing the Children by Anthony van Dyck', in *The Burlington Magazine*, London, vol. LXXII, 1938, pp. 29-30 (illus. fig. B).

K. Garas, 'Ein unbekanntes Porträt der Familie Rubens auf einem Gemälde van Dycks', in *Acta historiae artium academiae scientiarum hungaricae*, Budapest, vol. LXIII, 1955, p. 199, no. 10.

H. Vey, *Die Zeichnungen Anton van Dycks*, Brussels, 1962, p. 102.

E. Waterhouse, *Anthony van Dyck: Suffer Little Children to Come unto Me, Masterpieces in the National Gallery of Canada*, vol. II, Ottawa, 1978, p. 16, no. 9.

I. Compin, 'La donation Hélène et Victor Lyon', in *La Revue du Louvre*, Paris, vol. XXIII, 5/6, 1978, p. 384.

J. Rupert Martin & G. Feigenbaum, *Van Dyck as a Religious Artist*, exh. cat., Princeton University Art Museum, 1979, p. 92.

- A. McNairn, *The Young van Dyck*, exh. cat., National Gallery of Canada, Ottawa, 1980, p. 155.
- M. Laskin & M. Pantazzi, *Catalogue of the National Gallery of Canada, Ottawa: European and American Paintings, Sculpture and Decorative Arts, 1300 – 1800*, vol. I, Ottawa, 1987, p. 100.
- E. Larsen, *The Paintings of Anthony van Dyck*, Freren, 1988, vol. II, p. 108, no. 255.
- S.J. Barnes, *Van Dyck a Genova, Grande Pittura e Collezionismo*, exh. cat., Palazzo Ducale, Genoa, 1997, pp. 74-75 (illus.)
- N.T. Minty, ed., *In the Eye of the Beholder: Northern Baroque Paintings from the collection of Henry H. Weldon*, exh. cat., New Orleans Museum of Art, New Orleans, LA, 1997, pp. 42-44, no. 17 (illus. p. 43).
- C. Brown & H. Vlieghe, *Anthony van Dyck 1599 – 1641*, New York, 1999, p. 108, under no. 8, note 1 (illus. fig. 1).
- S.J. Barnes, N. De Poorter, O. Millar & H. Vey, *Van Dyck, A Complete Catalogue of the Paintings*, New Haven, 2004, p. 31, no. I.15.
- J.J. Pérez Preciado, in A. Vergara & F. Lammertse, eds., *The Young van Dyck*, exh. cat., Museo del Prado, Madrid, 2012, pp. 194-95, no. 37 and p. 199, under no. 38 (illus. p. 195).
- C. Etheridge & S. Gritt, 'Rubens, Van Dyck, and Jordaens: Paintings in the collection of the National Gallery of Canada', in *National Gallery of Canada Review*, May 2016, Ottawa, vol. VII (illus. fig. 18).

Exhibited:

- New Orleans, LA, Art Museum, *In the Eye of the Beholder: Northern Baroque Paintings from the collection of Henry H. Weldon*, 1997, no. 17; this exhibition later travelled to Baltimore, MD, The Walters Art Gallery, 1999, no. 16.
- Madrid, Museo Nacional del Prado, *The Young van Dyck*, 20 Nov. 2012 – 3 March 2013, no. 37.
- Ottawa, National Gallery of Canada, *Masterpiece in Focus: Rubens, Van Dyck, Jordaens*, 3 May 2013 – 5 Jan. 2014, no. III (under 'Let the Children come to Me'), fig. 18.





## Claude Gellée, called **CLAUDE LORRAIN** (c. 1604 – 1682)

### *A Mediterranean port at sunset, c. 1630*

oil on canvas

75.3 x 99.5 cm. (28 5/8 x 39 1/4 in.)

#### Provenance:

Marie-Anne Bigot de Graveron, Présidente de Bandeville (1709 – 1787).

Her Posthumous Sale; Rémy, Paris, 3 Dec. 1787, lot 43.

M. Robit (called Citoyen Robit, d. 1801), acquired from the above sale.

His Posthumous Sale; Paris, 11 May 1801, lot 43 (sold to Paillet for Bryant).

Sir Simon Haughton Clarke, 9<sup>th</sup> Bt. (1764 – 1832), Oakhill, acquired from Bryant.

His Posthumous Sale; Christie's, London, 9 May 1840, lot 90.

Norton, acquired from the above sale.

Alex Grant.

His Sale; Christie's, London, 24 June 1854.

Rutley, acquired from the above sale.

Mrs Lyne Stephens, nee Yolande Marie Louise Duvernay (1812 – 1894), Grove House, Roehampton, Surrey.

Koetser, London and Zurich.

Private Collection, South America, acquired from the above.

Their Sale; Christie's, South Kensington, 30 April 2015, lot 512 (without provenance and erroneously catalogued as 'Circle of Claude Lorrain').

Private Collection, England, acquired from the above sale.

#### Literature:

J. Smith, *Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters (1829 – 1842)*, London, 1803, vol. VIII pp. 361-62, no. 355, and supplement, p. 806, no. 8 (as Claude Lorrain – an “admirable picture”).

M. Röthlisberger, *Claude Lorrain*, New York, 1961, vol. I, p. 539, no. 288; vol. II (illus. fig. 363, presumably from old photographs, as an “imitation”, noting that theretofore “Claude’s authorship has never been questioned”).

#### Exhibited:

London, Pall Mall, The British Institution, 1831 (as Claude Lorrain, lent by Sir Simon Clarke, Bt.)





**John CONSTABLE, R.A. (1776 – 1837)**

*Hampstead Heath, Child's Hill, Harrow in the distance*, 1824

signed and dated lower centre *John Constable ARA 1824*

oil on canvas

60 by 75 cm. (23 <sup>5</sup>/<sub>8</sub> x 29 <sup>1</sup>/<sub>2</sub> in.)

Provenance:

(Possibly) commissioned by John Arrowsmith (1790 – 1849).

(Reputedly) Francis Darby (1783 – 1850); and by descent to

(Reputedly) William J. Darby of 47 Grosvenor Square, according to the late father of the present owner and presumably the 'impoverished member of the Darby family' alluded to in a letter from Graham Reynolds.

Anon. Sale; Knight, Frank and Rutley, London, 18 Jan. 1961, lot 203.

Frank Sabin, acquired from the above sale; and by descent to his son.

Private Collection, UK.

Literature:

R.B. Beckett (ed.), *John Constable's Correspondence*, Suffolk Records Office, 1962-8, vol. IV, p. 194.





**Cesare DANDINI (1596 – 1657)**

*Four musical allegories with female figures*

oil on canvas

58 x 38.7 cm. (22 <sup>3</sup>/<sub>4</sub> x 15 <sup>1</sup>/<sub>4</sub> in.) each

a set of four (4)

Provenance:

Private Collection, Florence, until at least the early 19<sup>th</sup> Century.

Private Collection, France, until 2024.

Private Collection, Italy.





## Benedetto GENNARI II (1633 – 1715)

*Venus embracing Cupid*, c. 1685

oil on canvas

186.8 x 135.2 cm. (73 <sup>9</sup>/<sub>16</sub> x 53 <sup>1</sup>/<sub>4</sub> in.)

### Provenance:

Commissioned by the artist by John Sheffield (1647 – 1720), 3<sup>rd</sup> Earl of Mulgrave, later Marquess of Normanby, then 1<sup>st</sup> Duke of Buckingham and Normanby, Buckingham House, London; (probably) thence by descent to his son

Sir Charles Sheffield, 1<sup>st</sup> Bt. (c. 1706 – 1774), Buckingham House, London.

Anon. Sale; Sotheby's, New York, 17 Jan. 1992, lot 92.

Anon. Sale; Sotheby's, New York, 15 Jan. 1993, lot 97.

Private Collection, UK.

Their Sale; Bonhams, London, 3 Dec. 2025, lot 23.

Private Collection, acquired from the above sale.

### Literature:

B. Gennari, *Raccolta di memorie di Benedetto Gennari*, manuscript, M.S.B. 344 in the Bibliotheca Communale dell' Archiginnasio, Bologna, typescript 1953, ('Un quadro d'una Venera....a sedere sopra il letto con un panno turchino che le cuopere in atto d'abbracciare e baciare un piccolo amoretto quale tiene in mano Parco e la Saetta')

(Probably) Inventory of property belonging to John Sheffield, 1<sup>st</sup> Duke of Buckingham and Normanby at his death in 1721, 1747, manuscript, Royal Collection Trust Archive, GEO/ADD/1929, p. 11, under 'No. 41' ('a venus and Cupid Italian').

(Probably) 'An account of the paintings and pictures at Buckingham House', manuscript, Royal Collection Trust Archive, GEO/ADD/1929, p. 147 ('Venus and Cupid').

P. Bagni, *Benedetto Gennari e la bottega del Guercino*, Bologna, 1986, p. 157, no. 96.

















## Samuel VAN HOOGSTRATEN (1627 – 1678)

*Perspective of an open gallery (The Tuscan Gallery)*, c. 1662-67

oil on canvas

138.2 x 118.6 cm. (54 3/8 x 46 3/4 in.)

### Provenance:

James Duff, 2<sup>nd</sup> Earl Fife (1729 – 1809), Innes House, Elgin, by 1808; thence by descent in the collection of the Earls of Duff at Innes House until 1889, when the 6<sup>th</sup> Earl Fife married HRH Princess Marie Louise and was made a Duke. He later sold Innes House and its contents to Thomas Mackenzie, by 1906.

Francis J. and Annie Tennant, Innes House, Elgin, 1910; thence by descent to Edward and Zoë Tennant, Innes House, Elgin.

Their Sale; Bonham's, London, 3 July 2024, lot 22.

Private Collection, UK, acquired from the above sale.

### Literature:

*Catalogue of the Earl of Fife's Pictures*, 1808, p. 84, no. 15 (as 'Tuscan Gallery', located in Innes House).

Handwritten inventory of the collection of the Earl of Fife at Innes House, located in the small drawing room.

*Rembrandt's Influence in the 17<sup>th</sup> Century: catalogue of a loan exhibition*, exh. cat., Matthiesen Gallery, London, 1953, no. 39 (illus.)

O. Millar, et al., *The Orange and the Rose. Holland and Britain in the Age of Observation, 1600 – 1750*, exh. cat., London, 1964, p. 24, no. 29.

W. Sumowski, *Gemälde der Rembrandt-Schüler*, Landau/Pfalz, 1983, vol. II, p. 1305, no. 900 (illus.)

C. Brusati, *Artifice and Illusion. The art and writing of Samuel van Hoogstraten*, Chicago, IL & London, 1995, pp. 97, 205 (illus. fig. 57).

C. Brusati, 'Paradoxical Passages: The Work of Framing in the Art of Samuel van Hoogstraten', in T. Westersteijn (ed.), *The Universal Art of Samuel van Hoogstraten (1627 – 1678), Painter, Writer and Courtier*, Amsterdam, 2013, p. 75, note 20.

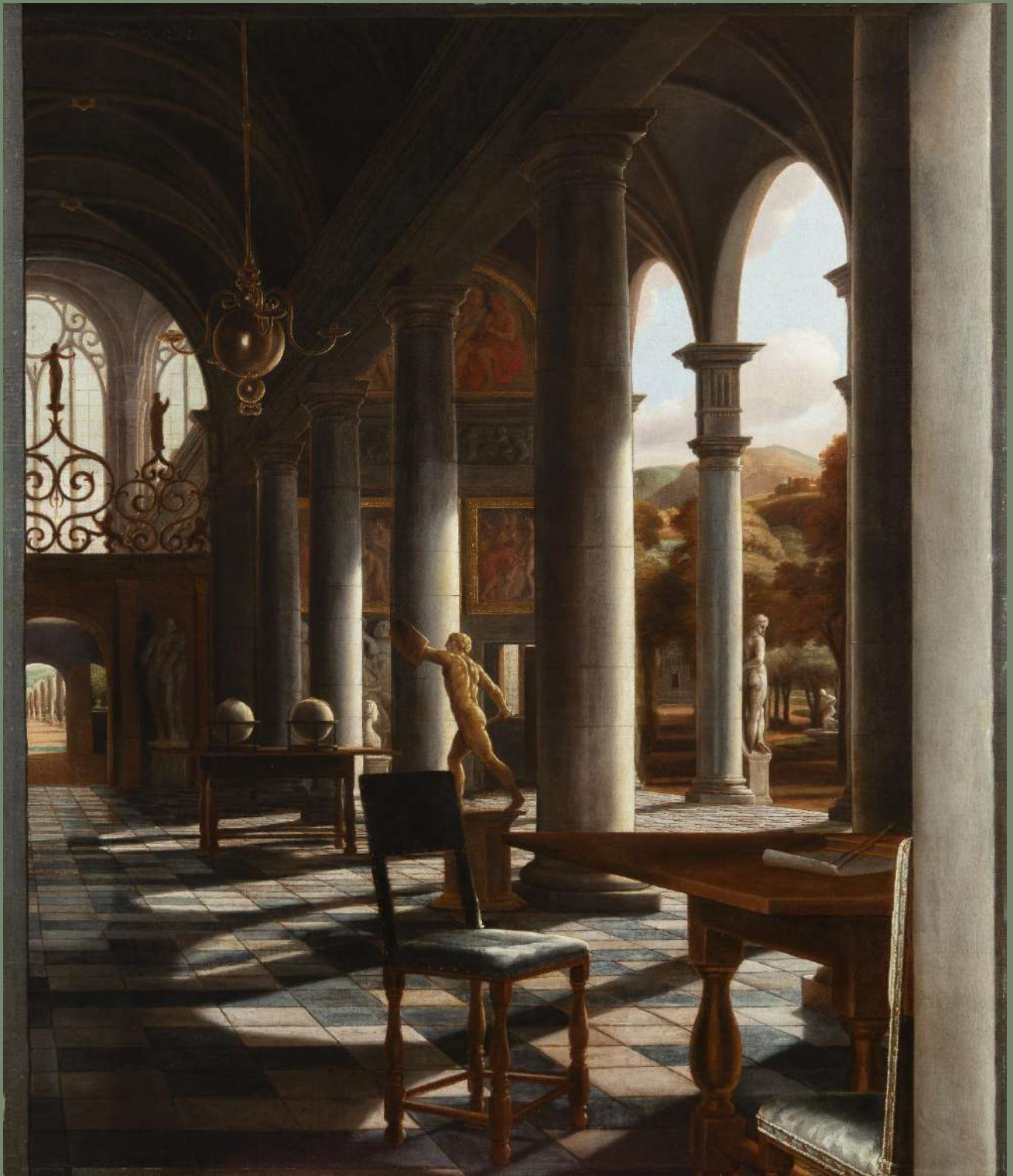
F. Yalcin, 'Van Hoogstraten's Success in Britain', in T. Westersteijn (ed.), *The Universal Art of Samuel van Hoogstraten (1627 – 1678), Painter, Writer and Courtier*, Amsterdam, 2013, p. 169 (illus. fig. 71).

C. Brusati, 'Reflecting on the Visible World', in S. Pénot (ed.) *Rembrandt Hoogstraten: Colour and Illusion*, exh. cat., Kunsthistorisches Museum, Vienna, 2024, p. 86 (illus. fig. 39).

### Exhibited:

London, Matthiesen Gallery, *Rembrandt's Influence in the 17<sup>th</sup> Century. Catalogue of a Loan Exhibition*, 20 Feb. – 2 April 1953, no. 39.

London, The Victoria and Albert Museum, *The Orange and the Rose. Holland and Britain in the Age of Observation, 1600 – 1750*, 22 Oct. – 13 Dec. 1964, no. 29.





**Angelica KAUFFMAN, R.A. (1741 – 1807)**

*The Coutts Sisters, Frances, Sophie and Susan, c. 1790*

oil over graphite sketch, on handmade paper; later mounted on canvas  
25 x 20 cm. (9 ¾ x 7 ¾ in.)

Provenance:

Anon. Sale; Christie's, London, 2 May 1986, lot 195 (titled *The Three Graces*).  
Private Collection, Dublin.  
(Possibly) André de Cacqueray, London.  
Private Collection, UK, acquired in 2025.

Literature:

B. Baumgärtel, *Angelika Kauffmann (1741 – 1807. Bedingungen weiblicher Kreativität in der Malerei des 18. Jahrhunderts, Ergebnisse der Frauenforschung*, vol. 10, PhD diss., 1987, University of Bonn, with catalogue raisonnée; published Weinheim/Basel, 1990, pp. 146-48, 311 (illus. fig. 29).

B. Baumgärtel, 'Das Bildnis der Geschwister Frances, Sophia und Susan Coutts', in B. Baumgärtel, ed., *Angelica Kauffman*, exh. cat., Royal Academy of Arts, London; Kunstpalast, Düsseldorf; Hirmer, Munich, 2020 (exhibition cancelled due to Covid), p. 161, under no. 63 (an oil sketch mentioned as being in a private collection, Ireland).

To be included in the forthcoming catalogue raisonné of the artist's work, *Kritische Werkeverzeichnis Angelika Kauffman / Catalogue Raisonné Angelica Kauffman*, currently in preparation by Bettina Baumgärtel and the Angelica Kauffman Research Project.











## THE MASTER OF 1518 (active early 16<sup>th</sup> Century)

A Triptych: the central panel: *The Adoration of the Magi*; the left wing: *The Nativity*; the right wing: *The Flight into Egypt*

oil on panel, shaped top

the central panel: 34  $\frac{7}{8}$  x 23 in. (88.5 x 58.3 cm.); the left wing: 34  $\frac{7}{8}$  x 10 in. (88.5 x 25.5 cm.); the right wing: 35 x 10  $\frac{1}{8}$  in. (88.9 x 25.8 cm.)

### Provenance:

G.F. Rooney.

His Sale; Christie's, London, 12 March 1898, lot 73 (as 'Lucas van Leyden'; 140 gns. to Heyman).  
William Mackay Laffan (1848 – 1909).

His Sale; American Art Association, New York, 20 Jan. 1911 (1<sup>st</sup> day), lot 36 (as 'Lucas van  
Leyden'; \$950 to John Quinn [?]).

Thomas Fortune Ryan (1851 – 1928).

His Sale; American Art Association, New York, 25 Nov. 1933 (3<sup>rd</sup> day), lot 425 (as 'Lucas van  
Leyden').

Anon. Sale; Christie's, New York, 12 Jan. 1978, lot 518 (as 'Attributed to The Master of 1518').  
Galerie Arthur de Heuvel, Brussels (as 'The Master of 1518').

Private Collection, acquired from the above in Oct. 1979.

His Sale; Christie's, London, 7 Dec. 2023, lot 6.

Private Collection, UK, acquired at the above sale.











## John Michael RYSBRACK (1694 – 1770)

*Portrait of Edward, the Prince of Wales, The Black Prince, c. 1735*

marble bust

height: 65.3 cm. (25 <sup>3</sup>/<sub>4</sub> in.)

width: 54 cm. (21 <sup>1</sup>/<sub>4</sub> in.)

height on socle: 84 cm. (33 <sup>1</sup>/<sub>8</sub> in.)

height on a marble pedestal: 125 cm. (49 <sup>1</sup>/<sub>4</sub> in.)

### Provenance:

(Probably) commissioned by Frederick, Prince of Wales (1707 – 1751), eldest son of King George II, in 1735 for the Octagon Temple in the garden of Carlton House, Pall Mall, London.

(Probably) passed to Jane, Lady Archibald Hamilton (before 1704 – 1753), mistress of Frederick and superintendent of his household, and (presumably) by descent to her daughter,

Elizabeth Hamilton (later Greville), Countess of Warwick (1720 – 1800), where the bust was recorded in an inventory in the State Bedroom at Warwick Castle in 1806.

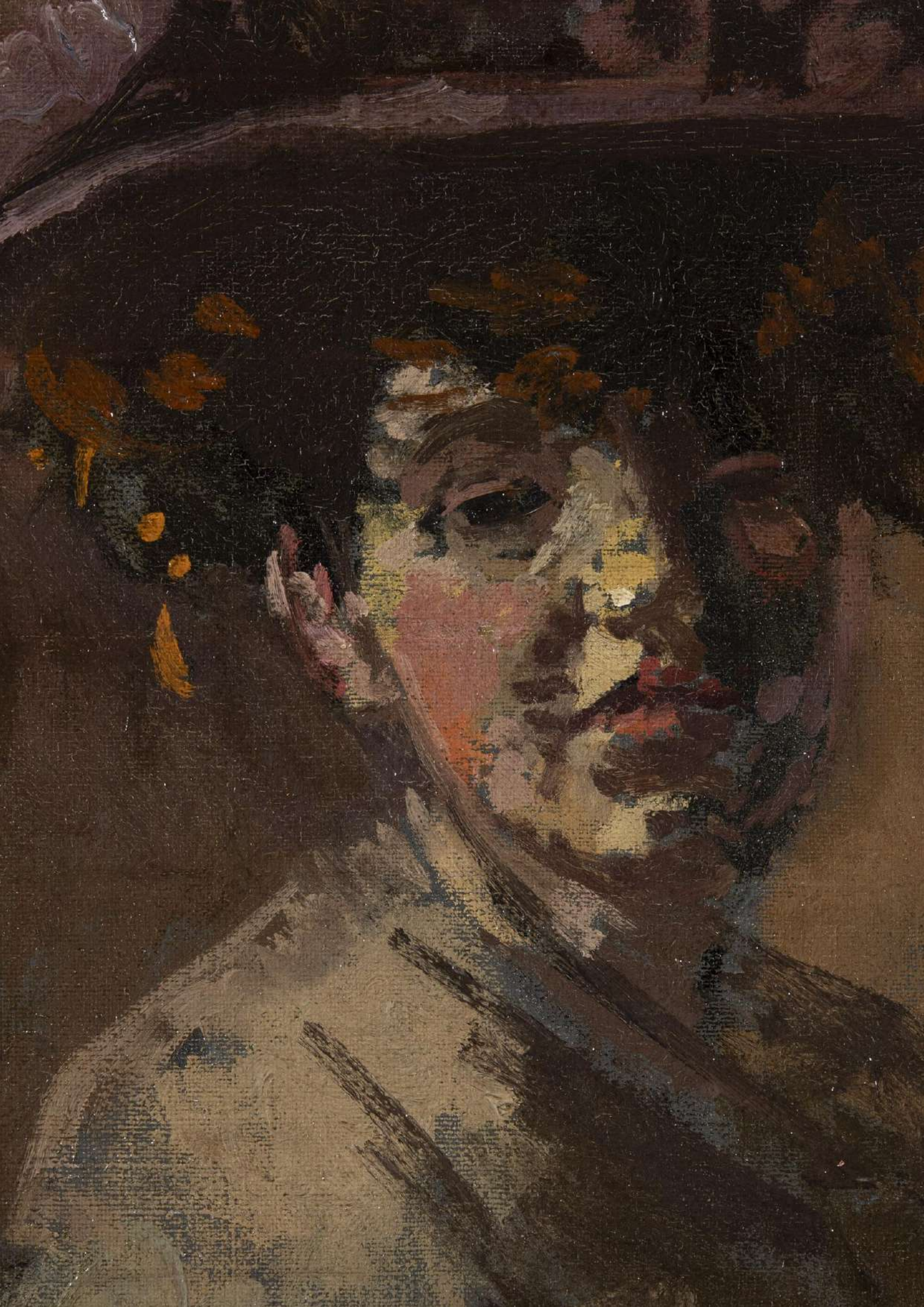
The Earls of Warwick, by descent at Warwick Castle, Warwickshire.

Their Sale; Sotheby's, London, 9 Dec. 2005, lot 134.

Private Collection England, acquired from the above sale; and by descent to his son.

Private Collection, England.





**Walter Richard SICKERT, A.R.A. (1860 – 1942)**

*Louise*, c. 1906

signed lower right *Sickert*  
oil on canvas  
45 x 38 cm. (17 ¾ x 15 in.)

Provenance:

The Lefevre Gallery, 1950.

Private Collection, UK, acquired by the present owner's mother from the above in 1950.

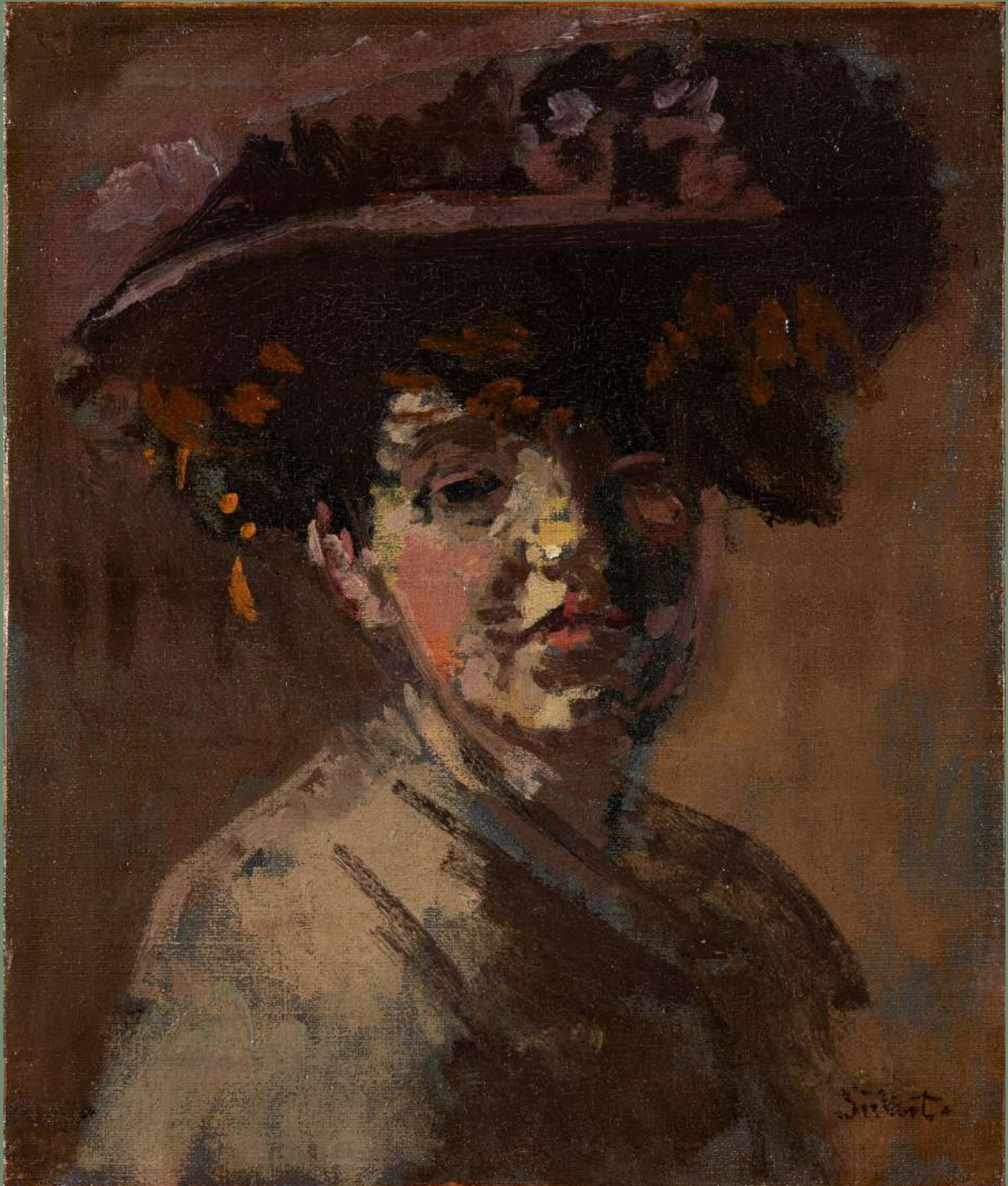
Literature:

*The Hughes Collection of Modern French and English Paintings and Drawings*, exh. cat., National Gallery of South Africa, Cape Town, 1953, p. 11, no. 21.

W. Baron, *Sickert: Paintings and Drawings*, New Haven, 2006, p. 312, no. 256 (illus.)

Exhibited:

Cape Town, National Gallery of South Africa, *The Hughes Collection of Modern French and English Paintings and Drawings*, 1953, no. 21.





## Santi DI TITO (1536 – 1603)

*The Holy Family with the infant St. John*, c. 1570-75

oil on panel  
115 x 94 cm. (45 ¼ x 37 in.)

### Provenance:

Private Collection, London.  
With Piero Corsini (1938 – 2001), New York, by 1984.  
Private Collection, Italy.

### Literature:

S. Lecchini Giovannoni, 'Studi e disegni preparatori di Santi di Tito', in *Paragone*, Florence, vol. XXXV, 1984, no. 415, p. 34, note 20.  
P. Corsini, *Italian old master paintings: Fourteenth to Eighteenth century: Piero Corsini Inc.*, exh. cat., New York, 1984, p. 32-33, no. 14 (illus. in colour p. 33).  
B. Wollesen-Wisch, *Italian Renaissance Art. Selections from the Piero Corsini Gallery*, exh. cat., Pennsylvania State University Museum of Art, PA, 1987, pp. 54-57, no. 20 (illus. in colour).  
N. Kai, 'Study of the Paintings of Santi di Tito: Iconology and interpretations on the basis of Dominican thoughts and the catalogue raisonné, 2005, p. 87, no. 21.  
A. Bayer in 'Recent Acquisitions, A Selection: 2012 – 2014', *Metropolitan Museum of Art Bulletin*, New York, vol. 72 (Fall 2014), p. 32 (illus. in colour).  
N. Bastogi, in *Puro, semplice e naturale: Nell'arte a Firenze tra Cinque e Seicento*, exh. cat., Galleria degli Uffizi, Florence, 2014, p. 294, no. 65 (illus. in colour p. 295).

### Exhibited:

New York, Piero Corsini Gallery, *Italian old master paintings: Fourteenth to Eighteenth century: Piero Corsini Inc.*, 17 Nov. – 8 Dec. 1984, no. 14.  
University Park, PA, Pennsylvania State University Museum of Art, *Italian Renaissance Art. Selections from the Piero Corsini Gallery*, 25 Jan. – 8 March 1987; this exhibition then travelled to Williamsburg, VA, Joseph and Margaret Muscarelle Museum of Art (College of William and Mary), 18 April – 7 June 1987; and Springfield, MA, Springfield Museum of Arts, 23 June – 13 Sept. 1987.  
Florence, Galleria degli Uffizi, *Puro, semplice e naturale: Nell'arte a Firenze tra Cinque e Seicento*, 17 June – 2 Nov. 2014, no. 65.









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