TOMASSO

Annibale Carracci (1560 - 1609)

Portrait of an African Woman holding a clock

oil on canvas

60 cm (23 ¾ in.) high
39.5 cm (15 ½ in.) wide

Provenance:

Cesare Locatelli (d. 1658), Bologna, mentioned in his 1658 inventory of assets as "no. 110. Meza figura d'una mora […] et un horologgio in Mano" (half-figure of a black woman […] and a clock in her hand)
Carlo Maratti (1625-1713), Rome, mentioned in his 1712 inventory of assets as "ritratto d'una mora che tiene in mano un orologio" (portrait of a black woman holding in her hand a clock)
By descent to Faustina Maratti until acquired by the Spanish Crown through Maratti's former pupil Andrea Procaccini, 1722
King Philip V of Spain (1683-1746), San Ildefonso Palace, Segovia, 1723
Recorded in the Queen's Bedchamber, San Ildefonso Palace, Segovia, 1747
And by descent until August 1812
Given by the Quartermaster General for the province of Segovia, Ramón Luis de Escobedo, to Arthur Wellesley, 1st Duke of Wellington (1769-1852), August 1812
Private collection, England, until 2005

Exhibitions

Revealing the African presence in Renaissance Europe, no. 49

The Walters Art Museum, Baltimore, USA, October 2012 – January 2013
Princeton University Art Museum, Princeton, USA, February 2013 to June 2013

Literature:

The National Association of Watch and Clock Collectors, Inc., *NAWCC Bulletin*, February 2006, vol. XLVIII, no. 360, cover illustration

J. Spicer ed., *Revealing the African presence in Renaissance Europe*, Baltimore, 2012, p. 43 and p. 130, no. 49