



**Name:** Madonna of Loreto - aka Madonna and child of the Veil

Raphaël Sanzio

Type: Original Painting

Medium / Support: Oil / Wood Panel, 3 planks of poplar

Dimensions: 29 X 24 3/4 inches (74 X 63 cm)

Year, City, Country: c.1503-1504 / Italy

Signature: Attributed to the lost painting - said to be lost but undestroyed

Conservation: Excellent

Marque distinctives: Four cut corners repainted Restored - Museum quality

Observation: Restored by Barry Bauman of the Chicago Conservation Center scientific analyses by

Dr. Walter C. McCrone as the McCrone Research Institute Chicago

Provenance: Yes

Valuation: 300 000 000\$ USD

Certificat d'authenticité: Yes (5)

Liste des tableaux de Grand Maîtres dans les voûtes  
de Sarasota Vault Depository depuis 1999,  
et qui étaient entre les murs du  
McCrone Research Institute depuis le début de 1992.

*le premier en 1988,*

## A

La Vierge au Voile  
qui devint historiquement  
La Madone de Lorette  
de Raphaël Sanzio ou Santi  
ci. 1503-1504,

Ce tableau extrêmement rare qu'on disait perdu, mais jamais détruit,  
fut analysé scientifiquement par le Dr Walter C. McCrone  
du McCrone Research Institute, à Chicago, et il fut restauré  
par le Dr Barry Bauman, directeur de Chicago Conservation Center

Evaluation et authentification par le Dr James R. Proctor, AAA  
Évaluation 283,000,000.00 USD 4 Novembre 1999.

Support à la recherche et l'Historique par le Dr Joseph, Polizzi,  
Professeur Émérite (1987) de la Culture italienne

Il existe aussi depuis 2008, pour ce tableau une évaluation du prix du  
marché, et une autre évaluation séparée, d'assurances furent faites par  
l'expert en art, Monsieur Jeffrey Dering. AAA

Les provenances sont décrites dans ce document que vous avez déjà :

Ce tableau de Raphaël qui date de 1503-1504 fut exposé une première fois sur un pilier de l'Église  
Santa Maria del Popolo, à Rome; dans la chapelle personnelle du riche banquier Agostino Chigi entre  
1506-1507. Quelques années plus tard se trouvait sur un autre pilier de la même Église, le portrait du  
Pape Jules II, lorsqu'il aurait commandé son propre portrait en 1512. L'année où il avait porté la  
barbe.

En 1712 ce même tableau de la Vierge au voile est donné au Trésor de Lorette par Girolamo  
Lottorio, mais il entre à la sacristie de la Basilique de Lorette qu'en 1717, facilité par le Pape Clément  
XI, à cause d'un procès qui avait perduré, ce pendant que Girolamo Lottorio était décédé. Le  
tableau devenu rapidement très populaire, fut même qualifié, du « Fameux Raphaël », on  
l'appelait aussi; La Madone de Lorette, ce tableau y était encore à la fin du 18<sup>ème</sup> siècle. Devant  
l'approche des Armées Napoléoniennes, le tableau est déménagé à Rome en 1797 pour sa  
protection chez le Prince Braschi, neveu du Pape Pie VI, Malheureusement, ce tableau est  
confisqué ainsi que la collection du Prince en 1798, La Madone de Lorette est emmenée avec  
les reste de la collection où elle arrive à Paris en Janvier 1801. Selon les documents du  
Louvre, La Vierge au Voile qui devait être le tableau original est trouvé mal placé, à l'envers  
dans une boîte non numérotée. Le tableau est accidenté et très endommagé, ce n'est plus  
possible de l'exposer, on l'envoie dans les voûtes du Musée où il y restera presque 20 ans,  
c'est-à-dire, jusqu'en 1820. Ce tableau était listé Numéro 93 dans l'inventaire Napoléoniens.

On sait que le tableau arrivé à Paris le 23 janvier 1801, et qu'il fut concédé à une Église de Morangis en 1820 au mois de septembre à des clercs qui l'auraient fait restaurer probablement par un peintre amateur une première fois. Le tableau resta dans cette Église près de 70 ans jusqu'au moment où dit avoir perdu sa trace, du moins, c'est ce qui ressort dans les notes du document, Les Dossiers du Département des Peintures # 19, du Louvre. Page 68

Les examens scientifiques des nombreux repeints de la couche picturale et des pigments nous ont appris qu'il y aurait subi une première tentative de restauration probablement autour des premiers mois de l'année 1801, et une seconde entre 1820 et 1830. Une troisième vers 1860-1870, et d'une dernière entre 1880 et 1890, lors de la pause du parquetage qui fut construit entre 1888 et 1890. Toutes ces indications nous sont venues de la part du Dr Walter C. McCrone, Fondateur de l'Institut de Recherche du même nom, à Chicago entre 1993 et 1995.

De cette Église de Morangis (Saint-Michel ?), le tableau de La Madone de Lorette, ou de La Vierge au Voile est vendu par les responsables de cette Église à un Italien qui s'est intéressé à ce tableau afin probablement de le faire restaurer peut-être à nouveau. D'ailleurs c'est cet Italien qui lui fait ajouter ce parquet pour consolider ses (4) coins et ses quatre planches de peuplier qui servaient de support au tableau. Ce dernier vend le tableau à son tour pour un Raphaël entre 1889-1890 à une avocate du nom de Céline Barbe Beetz-Verzyl, une veuve qui vivait à Bruxelles et qui venait de se remarier au Major Walter Turner, ancien aide de camp du Prince de Galles. La Madone de Lorette qu'on appelait aussi Vierge au Voile de Raphaël, fut achetée dans la région d'Essonne, en même temps qu'en voyage dans cette région on cherchait à acheter une demeure de prestige. La Famille noble d'origine Hollandaise les Beetz-Verzyl possédait plusieurs châteaux. On peut penser que le tableau précieux fut accroché probablement une première fois à un mur du Château de Biourge en 1888, (qu'on vendra en 1896). Madame Céline Barbe Beetz-Verzyl achète une deuxième demeure importante, le Prieuré de Conques en Belgique, c'est le dernier endroit où La Madone de Lorette fut exposée avant d'être envoyée au Canada en 1903 par l'avocate, au plus vieux de ses fils, Joan Beetz-Verzyl. Johan Beetz-Verzyl a été dans sa jeunesse, ami avec le Prince Albert, futur roi des Belges. Ce dernier garda jalousement le tableau hérité de sa famille, et qu'il affectionnait. À sa mort, survenue en 1949 à Montréal, son fils Henry en hérita à son tour. Celui-ci continua les recherches entreprises par son père au début des années 40 pour faire attribuer le tableau officiellement à Raphaël, mais sans jamais y parvenir. Ne faut-il pas rajouter, que ce tableau avait perdu son identité de par cette très mauvaise restauration qui fut pratiquée par le premier peintre amateur sans expérience de la conservation, qui s'était plutôt amusé à peindre l'ensemble sans retenue aucune.

Malgré plusieurs voyages à travers le monde à partir de 1950, et la visite d'experts, jusqu'en 1982 et encore en 1986 Henry Beetz ne parvint jamais à faire reconnaître l'authenticité de son tableau. Ses enfants ne s'intéressèrent pas non plus à continuer des recherches puisqu'ils ne croyaient plus dans le tableau. Monsieur Beetz devait me vendre son tableau en date du 16 décembre 1991 afin que je continue mes propres recherches et avec l'idée de faire restaurer le tableau, par des professionnels, comme il avait été maintes fois répété, par ces nombreux connaisseurs ou professionnels de l'art, afin de savoir, ce qui se trouvait sous les nombreuses couches picturales qui défiguraient l'ensemble de ce tableau. Une seule personne parmi les experts avait déconseillé de le faire restaurer cette oeuvre, soit C. Gould, après, que curieusement, quelques jours auparavant on avait conseillé Monsieur Beetz et Monsieur Robert Lapalme du contraire, lors de l'examen du tableau à l'Institut Courtauld, de Londres dans le milieu des années 70. Les responsables rencontrés demandèrent la permission de conserver des radiographies de cette oeuvre énigmatique qui cachait un trésor, mais que l'expert anglais Cecil Gould avait repoussé de la main, confirmant avec vigueur au propriétaire du tableau Monsieur Henry Beetz-Verzyl, que ce tableau ne devait jamais être restauré, que ce serait une perte d'argent pour rien, car ses dessous étaient une copie d'une qualité encore plus inférieure que ce que l'on pouvait y voir sur son dessus. Il fut de connivence avec l'expert Konrad Oberuber, qui avait soutenu Gould comme bien d'autres à qui j'avais parlé de cette affaire à mon avis, plutôt nébuleuse, sinon scandaleuse d'une explication mensongère de la lecture que C. Gould avait racontée des copies des radiographies devant la méconnaissance du propriétaire du tableau Monsieur Henry Beetz-Verzyl. Monsieur Gould par contre profitait de cette occasion pour faire l'attribution à Raphaël d'une copie dernièrement attribuée à Gianfrancesco Penni, datant de 1511-1512, qu'il admettait pourtant

Reemergence  
Of Raphaël's  
Madonna of Loreto  
The Boka Madonna of Loreto

même, ne pas posséder le style de Raphaël, et que ce tableau de Penni n'était jamais allé à Lorette, mais il en conservait le titre. Ceci était un vol grave de l'identité de Raphaël...

By Georges Boka  
Un affidavit existe  
Prof. Spencer A. Sumrell PhD

Author/Editor  
Prof. Spencer A. Sumrell  
Yale University, University of Virginia,  
Courtland Institute, London

Translator  
Prof. Joseph A. Cobelli PhD  
Professor Emeritus, Italian Culture

Authentication and Valuation  
Dr. James R. Proctor ASA  
By National Association of America  
National International

Restoration  
Chicago Conservation Center  
Director Larry Bowman

DISCOVERED  
Author of the first affidavits  
U.S. Department of State History documents  
GEORGES BOKA

A fine art painting that can be identified simply a first time... original version of  
Raphael's Madonna of Loreto... with the infant Jesus and a veil  
that dates back to the 15th century.

Summary of the Provenance and  
History of the Boka Madonna as executed by  
Raphael Sanzio 1493-1504

**Reemergence  
Of Raphaël's  
Madonna of Loreto**

**The Boka Madonna of Loreto**

Circa 1504 - Probable date of the painting's execution, also known as the 'Veil of the Virgin' while Raphael Sanzio was in Rome.

Circa 1507 - Bought by the Roman collector, Ottaviano Ghigi, to be exposed in his church, Santa Maria del Popolo.  
Scientific analyses  
**The McCrone Research Institute**  
**Prof. Walter C. McCrone, Ph.D**

Circa 1591 - Cardinal Sfondrati, the Authenticator of the painting by Raphael's Virgin.  
**Prof. Spencer A. Samuels**  
Yale University, University of Florence,  
Courtauld Institute, London

Circa 1618 - Cardinal Sfondrati who died in 1618, had already sold to Cardinal Scipione Borghese many paintings from his collection. It was one of the many works by Raphael and the original of the original Virgin of the veil that he had ordered for his two brothers. The original painting of the Virgin of the veil was not in the collection of the Cardinal Borghese who had the original stayed with Cardinal Sfondrati until it was sold to the Roman, Girolamo Letterini/Lottorini.  
Authenticator  
**Prof. Joseph A. Polizzi, Ph.D**  
Professor Emeritus Italian Culture  
Authentication and Valuation  
**Dr James R. Proctor AAA**  
Appraisers Association of America  
Seaborn International  
Restoration

Circa 1712-17 - Girolamo Letterini/Lottorini donates the Veil to the Loreto Basilica in 1712. He enters the Basilica's sacristy only in 1717, during a long court case.  
Chicago Conservation Center  
**Director; Barry Bauman**  
**DISCOVERER**  
Author of the first attribution

The Provenance and History documents

**GEORGES BOKA**

A long lost painting that can be also surprisingly a first and unique original version of  
Raphaël Sanzio's idea of the Virgin playing with the Infant Jesus and a veil  
that dates back 1499 - 1504 ci.

## Summary of the Chronological Provenance and History of the Boka Madonna of Loreto as executed by Raphaël Sanzio da Urbino, 1503-1504

- Circa 1504 – Probable date of execution of the Virgin of the Veil also known as the Madonna of Loreto, by Raphaël Sanzio while he was still working in Perugino's Studio,
- Circa 1507 - Bought by the Roman Banker Agostino Chigi, to be exposed in his personal Chapel of the Santa Maria del Popolo
- Circa 1591 - Cardinal Sfondrati took possession of the painting by Raphaël's Virgin of the Veil and probably one of the portrait of Pope Julius II.
- Circa 1608 - Cardinal Sfondrati who died in 1618, had already sold to Cardinal Scipion Borguèse many paintings from his collection. It was said that there were many works by Raphaël and copies by Raphaël Students of the original Virgin of the veil that he had ordered for his two brothers. The original painting by Raphaël of the Virgin of the veil was not in the lot of the (71) works sold the Cardinal Borguèse whom died in 1633. The Raphaël original stayed with Cardinal Sfondrati and his family until it was sold to the roman Girolamo Lotteri or Lottorio.
- Ci. 1712-17 Girolamo donates the original Virgin of the Veil to the Loreto Basilca in 1712 but the painting enters the Basilica's sacristie only in 1717, because of a persisting Court case. Girolamo Lottorio was already deceased during this time. It was Pope Clement XI whom facilitated this Raphaël painting to enter the Loreto Basilca. The work of the young Raphaël rapidly became known as the Famous Raphaël.

1797-98 - In an effort to protect the admired Madonna of Loreto from Napoleon's invasion, the painting went to Rome in 1797 and was integrated into the collection of Prince Braschi, nephew of Pope Pius VI. The whole collection was nevertheless, confiscated in 1798 by Napoléon's Army. From Rome, it went to Paris and arrived on the 23rd day of January 1801.

1801-20 Due to damage suffered during its trip from Rome to Paris, the painting could not be exhibited. The fact that the painting was in a severe damaged condition at the opening of the boxes in 1801 led to the erroneous belief that the original work had been exchanged for a copy during the trip from Rome. Due to the extreme damages suffered, the painting was stored for almost 20 years in the vaults of the Napoleon's Museum, later known as the Louvre. During this period, the painting was said to be lost, But never destroyed. **(We know today, after the last and modern restoration, that a first tentative had been done to repair this work in the first months that it had arrived, as per the scientific analyses by Dr W. C. McCrone, PhD, of The McCrone Research Institute, in Chicago).**

1820 - The Painting is given to a Charitable Augustin's congregation for their Church in Morangis, near Paris in September 1820

ci. 1880 - During these years, a first amateur painter working at the behest of the Church in Morangis tried to repair the damage suffered during the voyage from Rome at the turn of the Century. Although some repairs could have been done prior to 1820, it is likely that there were at least three restorations or repainting sessions of the work done to the painting during this period. It was probably during this period – or earlier – that the four corners were rebuilt to disguise the damage.

The right arm of the Virgin lifting the veil was repainted, starting from the middle of the base of the arm through the elbow and

134 forearm. The right arm and left foot of the Infant Jesus was redone, as was the coat of the Madonna. At least three more layers of paint were added by the church amateur painter, hiding the beauty and origin of this magnificent painting by Raphaël that had lost its real identity.

1888-1890

The painting was sold by the Morangis Church priests in 1888 to an Italian gentleman whom was interested in buying this work for some time, It had been said that this painting was the Virgin of the veil by Raphaël that stayed many years before in the Loreto Basilica and later given to them from the French Museum vault because it could not be any more exhibited. They did know the reason for the damage that this painting had suffered. They had the painting restored or repaired by an amateur painter that was a friend of this church. This unknown amateur painter contributed to the evident and extreme loss of the Raphaël style an identity.

***At least four layers of thick paint covering most of the painting were eliminated in 1993 and 1995 by the Director of the Chicago Conservation Center whom worked closely, with the eminent Doctor Walter C. McCrone who completed the scientific analyses.***

The Raphaël painting was bought by Madame Céline Barbe Beetz-Verzyl, in the region of Essonne. She was a Belgian lawyer who was a member of a Dutch noble family with an estate in Belgium and France. Madame Barbe Beetz-Verzyl had been married to Johan Beetz, who had died a few years before. Madame Céline Barbe Beetz-Verzyl remarried Major Walter Turner, aide-de-camp of the Prince of Wales. The new couple were visiting France near Paris looking to buy a prestigious house. They at the time were living in the Château de Biourge in Belgium. Not finding what they were looking for, they return back with the Raphaël painting that they had bought from this Italian man whom the family descendants have forgotten the name with the passing of time. The painting stayed in one of Madame Beetz-Verzyl's homes, the Prieuré de Conques between 1890 and 1903

1903 –

Madame Céline Barbe Beetz-Verzyl sent the painting that the Family cherished to her son Johan Beetz-Verzyl in Piastre Baie, located in Northern Québec, Canada where he was living.

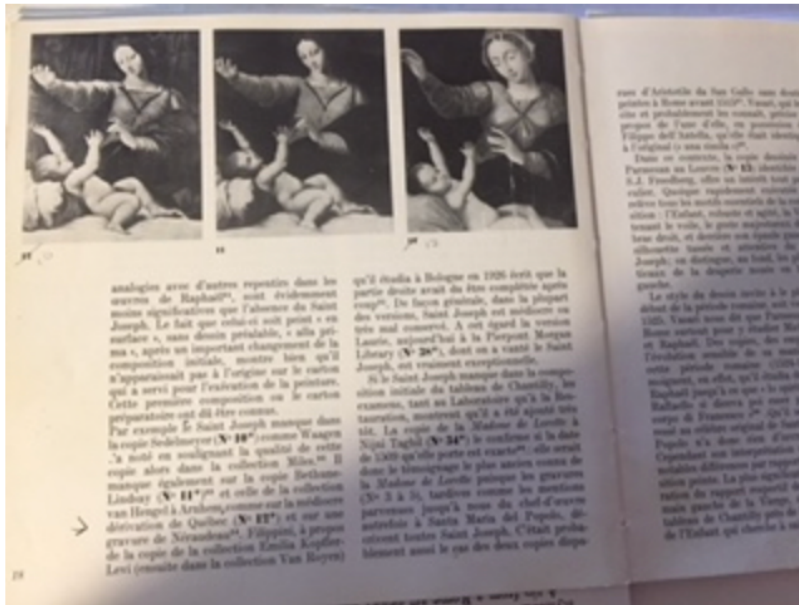
- 
- 1949 – Upon the death of Johan Beetz-Verzyl in 1949, the painting went to his oldest son, Henry Beetz-Verzyl
- 1991 - The painting remained the property of Henry Beetz-Verzyl until December 16th, 1991, when it was sold to Georges Boka, painter and art historian born in Montréal and living in Saint-Eustache, Québec
- 1992 - The painting, the Madonna of Loreto, underwent restoration at the Chicago Conservation Center in Chicago under the supervision of the Director Monsieur Barry Bauman. Four layers of paint were removed, revealing a work of very high quality underneath.
- 1995 - The scientific analyses was signed by Dr Walter C. McCrone of the McCrone Research Institute of Chicago, He was absolutely positive in supporting the attribution of Georges Boka to Raphaël, circa 1504
- February
- 1998- Spencer A. Samuels signed an authentication paper recognizing the work, research and attribution of Georges Boka regarding the rediscovered painting of The Madonna of Loreto
- October
- 1998 - Dr Joseph A. Polizzi became the third expert to authenticate the painting as a work of Raphaël and to recognize the attribution based on research by Georges Boka. It was Dr Polizzi, Ph.D, who added Monsieur Boka's name to the title; The Boka Madonna of Loreto.
- July
- 1999 - Dr James R. Proctor who has authenticated and appraised major works of Old Masters, studied the

painting and the proof. He concluded that the Boka Madonna of Loreto is a rare and beautiful example of Raphaël's early works with an appraised value of approximately 283 Million (US).

2000 Dr James R. Proctor, member AAA, wrote his written report of his valuation.

Warren Perley  
Ponctuation Grafix and  
Journalist

Une composition géométrique et remarquable de Raphaël  
Dans cette relation à l'Enfer, on découvre ce qui suppose la première manifestation de l'âme  
de Raphaël d'une Vierge au Veau, du monde, son être le plus ancien.  
L'œil à droite, sans réflexion, à gauche de la Vierge d'influence héliobolologique, annonce le  
regard sans réflexion. La Madonna est droite, sur un axe tête-bêche oblique qui correspond aux  
autres. Un regard sans réflexion, à gauche de la Vierge, à droite de l'Enfer, à gauche, qui se serait  
trouvé sur la relation originale dans la même situation vis-à-vis l'axe du pied droit de l'enfant



Page 18, of the Louvre Catalogue , titled:  
 LES DOSSIERS DU DÉPARTEMENT DES PEINTURES NO. 19

PART OF THE TEXT THAT IS FROM CECIL GOULD, HAD TO BE  
 DECIPHER  
 TO UNDERSTAND HIS RONG MOTIVE,  
 BY THE ATTRIBUTION HE HAD MADE ABOUT THE COPY BY PENNI,  
 THATAA  
 HE FORMALLY ATTRIBUTED TO THE SAID LOST BUT NEVER  
 DESTROYED  
 PAINTING BY RAPHAËL. THE PAINTING BY PENNI WAS COPIED  
 WITH DIVERSIONS  
 BETWEEN 1509-1512 CI.

WHILE THE ORIGINAL WE HAVE, GOES BACK TO 1503-1504, AND  
 TERMINATED  
 IN ROME WHERE HE HAD MOVED, IN 1505

RAPHAËL SOLD THIS WORK IN 1507 TO THE RICH ROMAN BANKER,  
 AGOSTINO CHIGI

DECLARATION D'ATTESTATION DE PROPRETE

For: **DR. James R. Proctor**

The "Boka" Madonna of Loreto by Raphael Sanzio.

This paper as a reference for you and to be attached with the document sent by fax this day:  
-The paid receipt signed by **Henry Beetz Verzyl**, to me on the 16<sup>th</sup> of December 1991

Subject: **Provenance**

About the Noble Family that own and kept the painting more than a hundred years.

Translation in english of the same... of two photocopies ( 1 Belgian) and ( 1 French translation)  
of CIVIL STATUS, or BIRTH CERTIFICATE as follow:

Cert...of birt no: 33

In the year One Thousand Eight Hundred Seventy Four, the 19<sup>th</sup>  
of August, was born in Boortmeerbeek: **Johan Guillaume Beetz**,  
son of **Johan, Elise, Beetz** and of **Marie Celine, Barbe, Verzyl**, spouse.

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**Madame Marie Celine Barbe Verzyl** - (**Beetz**, by mariage) - was living in Belgium.  
She acquired the painting between the years (1888-1889-1889) in the region of Essonne France  
while travelling in this region, and looking for domaines to buy, in France or Belgium. At this  
moment, she was remarried to **Major Turner**. (**Mme Celine Barbe Verzyl** in that same period  
bought two houses in Belgium, the **Château d'Orval** and the **Prieuré de Conques**.)

Her husband **Johan, Elise Beetz** had already past away...

In 1903 **Mme Céline Barbe Verzil** sent from the Prieuré de Conque, Belgium, the painting of  
the **Madonna of Loreto**, (Madonna of the Veil) to her son **Johan Guillaume Beetz**, already  
living in Canada, at **Piastrebaie**.

**Johan Guillaume Beetz Verzyl** died in 1949 and left the painting to his oldest living son  
**Henry Beetz Verzyl**.

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**Henry Beetz Verzyl** sold the painting to **Georges Boka** in Saint-Eustache, December 16<sup>th</sup>, 1991

**Henry Beetz Verzyl** died in the year 1998.

*Georges Boka*  
August 20<sup>th</sup> - 99

## DÉCLARATION D'ATTESTATION DE PROPRIÉTÉ

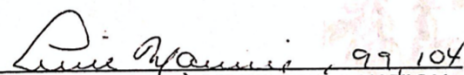
Je, soussigné, GEORGES Y .BOKA, peintre et collectionneur, domicilié et demeurant au 206, St-Eustache, à St-Eustache, province de Québec, J7R 2L7, déclare solennellement ce qui suit:

- 1 - Le ou vers le 16 décembre 1991, j'ai acquis un tableau que je dénomme "La Madonne de Lorrette" ci 1504;
- 2 - Ce tableau représente une Madonne et un enfant;
- 3 - Après son acquisition, ce tableau a fait l'objet d'une restauration importante;
- 4 - Le tableau en question a été peint par Raphaël Sanzio bien que non signé;
- 5 - Il s'agit d'une huile sur panneaux (4) de grandeur 73,7 cm X 62,7 cm;
- 6 - Il n'y a aucune contestation sur mon titre de propriété et il n'y a aucune rumeur à l'effet qu'il pourrait y avoir une telle contestation;
- 7 - Lors de l'acquisition, Rosette Leduc a été témoin.

ET J'AI SIGNÉ À SAINT-JÉRÔME,  
CE 13<sup>e</sup> JOUR DU MOIS DE MARS 1998

  
\_\_\_\_\_  
GEORGES Y. BOKA

Affirmé solennellement devant moi,  
à Saint-Jérôme, ce 13<sup>e</sup> jour du mois de mars 1998

  
\_\_\_\_\_  
COMMISSAIRE À L'ASSERMENTATION  
POUR TOUS LES DISTRICTS  
JUDICIAIRES DU QUÉBEC



8/1/98

1



**THE  
BOKA**

**Madonna of Loreto**

by

**Raphael**



by Joseph A. Polizzi, Ph.D.  
October, 1998

2  
RAPHAEL da URBINO



THE  
MADONNA OF LORETO  
(1504)

**“ The most famous and most beloved  
name in modern art ~ Raphael Sanzio”**

**—Bernard Berenson**

5



**RAPHAEL**

By himself ✓ Uffizi, Florence

**“Raphael has enshrined all the noble tendencies  
and human sublimity of Christianity, all the glamour  
and edifying beauty of the antique world,  
in forms so radiant that we ever  
return to them to renew our  
inspiration.”**

**—Bernard Berenson**

**“ ...Raphael... set himself the task of dowering  
the modern world with the images that to this day  
...embody for the great number of cultivated men  
their spiritual ideals and their spiritual aspirations.  
' Belle comme une madonne de Raphael'  
is, among the most artistic people..., still the  
highest praise that can be given to female beauty.”**



**- Bernard Berenson,  
Italian Painters of the Renaissance  
1957**



**MADONNA DI LORETTO**  
about 1512

Paris. Louvre. 1513 Wood, 3ft. 11 $\frac{3}{4}$ in. x 3 ft.

This is one of the best copies of a lost original, which was in the church of Santa Maria del Popolo at Rome as late as 1675, when it was seen by Sandrart. It is generally stated that Girolamo Lottorio of Rome gave it to the church of Loretto in 1717. What became of it after this is not known, but in 1759 it had disappeared and had been replaced by a poor copy. It was probably hidden in some safe place to prevent its theft by the French troops. A very large number of copies are known in various galleries.

—from: "List of Pictures" in Frank Roy Fraprie  
The Raphael Book ( Boston: L. C. Page and Co., 1912 )

The  
Boka  
Madonna of Loreto  
(aka "The Virgin of the Veil")

by

Raphael Sanzio (ca. 1504)  
(Oil on wood panel, 63 x 74 cm.)

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I, Joseph A. Polizzi, have had the opportunity to review the documentation regarding the Boka "Madonna of Loreto" by Raffaello Sanzio da Urbino, known in the English-speaking world simply as Raphael. In my judgement, I believe the extensive research is both thorough and balanced and that the description, explanation and argument that this painting is indeed the "lost original" are most convincing. Moreover, the delineation of provenance (the painting's pedigree or trail of ownership), right to the present-day, is supported by important and impressive data.

It is also a matter of formal record that the owner of this painting has undertaken special efforts to augment the traditional methods of authentication—particularly, stylistic and art-historical analysis, as well as the informed subjective judgements of "the eye" of experts or connoisseurs—through careful empirical testing, relying principally upon the solid scientific expertise of the McCrone Institute (Chicago) and its renowned Director and staff of microscopists who have investigated numerous artistic works for major world galleries and museums, as well as private individuals. Highly professional measures of restoration (The Chicago Conservation Center) were exercised with special care to protect the painting's original integrity and to bring into focus and reveal the painting's unique and original rich qualities. Infra-red photography also provides data indicating the extent to which the painting conforms to the original design (disegno) or drawing.

## Boka Madonna -2

The Boka painting is an enchanting and beautiful example of Raphael's earliest work (from the first of his known "four periods"). In the depiction of the figures, especially the countenance of the Virgin, the painting closely resembles the "Madonna della Casa Dizolevi" (ca. 1502, Kaiser Friedrich Museum, Berlin), also painted by Raphael in about the same time frame.

As the son of the court painter to the cultivated Montefeltri of Urbino and by way of his association with Signorelli and Timoteo Viti, another very competent Urbino painter, Raphael had an early artistic education and enjoyed a domestic environment (though brief, both parents dying before his twelfth year) which provided a rich resource or preparation for his first years (about four, starting in 1499) of intimate contact with the famous Umbrian artists, Pietro Vannucci (known as Perugino) and Pinturicchio. In his capacity as a bottega assistant, it was with these masters that Raphael collaborated on paintings, sometimes to such a degree that the hand of one artist probably became indistinguishable from the other, the hand of the assistant from the hand of the master. Early on, Perugino himself is said to have observed: "let him be my pupil: he will soon become my master."

Even though the Boka Madonna directly evidences the early formative influences of his principal teacher, Perugino, it is, in my opinion, a distinctively Raphael work on several counts or dimensions:

The painting, first of all, has a particular "architecture"—a unique openness or spacing and refinement of line. It exudes a sense of the formally beautiful, possessing a certain grace, clarity, poise and balance of parts. Bernard Berenson, the art historian, acknowledged and praised the extraordinary talent of this artist when he wrote:

"Raphael Sanzio was the greatest master of Composition—whether considered as arrangement or space—that Europe down to the end of the nineteenth century had ever produced." (217)

and again . . .

"For Raphael was not only the greatest Space-Composer that we have ever had, but the greatest master of Composition in the more usual sense of grouping and arrangement." (219)

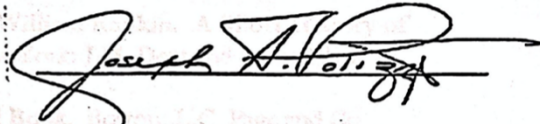
The form or subject-matter of the Boka Madonna may be somewhat conventional (as the times dictated), but it harbors a feeling of animation. Importantly, the painting possesses a palpable quality, sensitivity or feeling, an element which came to be mirrored in many works of Raphael, even into his final classical Roman period. This hallmark or expressiveness may be termed as "sweetness," guardedly speaking—tenderness—conveying a sense of supreme refinement, exquisite delicacy, even artistic "daintiness." Even though the Boka painting is an early work, these various attributes are already emergent or prophetic, especially manifest in the delicate gesturing and positioning of the hands of the Virgin and in the declination of the veil (the latter, a traditional symbol of the early Church dear to the Umbrian heart, we are told).

Although not yet in any measure "modern" in the sense of Raphael's mature and more grand or majestic Florentine-Roman periods, the Boka Madonna goes beyond being merely "charming" or "devotional." Rather, it is a "magical" work of great value, both in and of itself and in terms of the story of the evolution of the body of work of this young genius. Although not the founder of a school or academy with numerous disciples, Raphael nevertheless directly influenced several important artists of his own time; he also has been the inspiration for painters and other artists both in the last century as well as our own. Moreover, more recent disenchantment with abstract painting and the revival of interest in representational painting and drawing will find reference points of oceanic proportions in Raphael's prolific masterpieces.

Boka Madonna -4

Raphael's paintings will always delight viewers and transport them to higher realms, situating them, as Berenson observed, "in the presence of a fairer world." Raphael remains the pre-eminent or supreme master painter of the Madonna, a member of "the splendid cohort," and an immortal in the Pantheon of Painters.

This remarkable work by Raphael, the Boka "Madonna of Loreto" will adorn and enrich any private or museum collection.



Joseph A. Polizzi, Ph.D.



References and Commentary Sources:

Berenson, Bernard. Italian Painters of the Renaissance. New York: Meridian Books, 1957.

Bolton, Sarah K. Famous Artists. New York: Thomas Y. Crowell and Co., 1890, 1902.

Brown, Alice Van Vechten and William Rankin. A Short History of Italian Painting. London and New York: J.M. Dent and Sons, 1914.

Fraptic, Frank Roy. The Raphael Book. Boston: L.C. Page and Co., 1912.

Vasari, Giorgio. Lives of the Most Eminent Painters, New York: The Heritage Press, Vol. II, 1967.

Références:

Berenson, Bernard. **Italian Painters of the Renaissance.** New York: Meridian Books, 1957.

Bolton, Sarah K. **Famous Artists.** New York: Thomas Y. Crowell and co., 1890, 1902.

Brown, Alice Van Vechten and William Rankin. **A Short History of Italian Painting.** London and New York: J.M. Dent and Sons, 1914.

Frapie, Franl Roy. **The Raphaël Book.** Boston: L.C. Page and Co., 1912

Vasari, Giorgio. **Lives of the Most Eminent Painters.** New York: The Heritage Press, Vol. II, 1967.



MCCRONE RESEARCH INSTITUTE

2820 SOUTH MICHIGAN AVENUE  
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PHONE (312) 842-7100

A NOT-FOR-PROFIT CORPORATION

TEACHING:  
MICROSCOPY  
CRYSTALLOGRAPHY  
ULTRAMICROANALYSIS

26 January 1998

Mon. Georges Boka  
206 Rue Saint-Eustache  
St. Eustache, Quebec J7R 2L7  
Canada

Dear Mon. Boka:

I have completed my work on the pigments from the 63 x 74 cm oil on wood panel painting attributed to Raphael (1483-1520). Earlier work had indicated recent pigments due to restoration. The painting has now been beautifully restored by Barry Bauman of the Chicago Conservation Center in Chicago and I have taken a set of representative samples.

No trace of post-Raphael pigments are now present in any of wide-ranging samples from all areas of this painting. The pigments are typical of Raphael's palette and the early 16th century. They include:

whiting	madder
lead white	vermilion
yellow ochre	ultramarine (natural)
red ochre	van Dyke brown
burnt sienna	bone black

These identifications were done by polarized light microscopy and confirmed where desirable by SEM/EDX elemental analysis.

Furthermore, the condition of these pigments (particle size and purity) is characteristic of these 16th century pigments. There is no reason, based on this microanalytical study, to doubt the attribution of this painting to Raphael.

I appreciate the opportunity to work on this most impressive painting.

Sincerely,

Walter C. McCrone

WCM:dag

FROM : JAN-26-1998 14:31

PHONE NO. : 514 473-0778  
MCCRONE RESEARCH INST

JUL 03 2002 02:33PM P3  
312 842 1078 F.01



MCCRONE RESEARCH INSTITUTE

2820 SOUTH MICHIGAN AVENUE  
CHICAGO, ILLINOIS 60616-3292 USA

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CRYSTALLOGRAPHY  
ULTRAMICROANALYSIS

27

26 January 1998

Mon. Georges Boka  
206 Rue Saint-Eustache  
St. Eustache, Quebec J7R 2L7  
Canada

Post-it® Fax Note	7671	Date	1-26-98	# of pages	1
To	Mon. Georges Boka	From	WCM		
Co./Dept.		Co.			
Phone #		Phone #			
Fax #	514-623-8094	Fax #			

Dear Mon. Boka:

I have completed my work on the pigments from the 63 x 74 cm oil on wood panel painting attributed to Raphael (1483-1520). Earlier work had indicated recent pigments due to restoration. The painting has now been beautifully restored by Barry Bauman of the Chicago Conservation Center in Chicago and I have taken a set of representative samples.

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lead white	vermillon
yellow ochre	ultramarine (natural)
red ochre	van Dyke brown
burnt sienna	bone black

These identifications were done by polarized light microscopy and confirmed where desirable by SEM/EDX elemental analysis.

Furthermore, the condition of these pigments (particle size and purity) is characteristic of these 16th century pigments. There is no reason, based on this microanalytical study, to doubt the attribution of this painting to Raphael.

I appreciate the opportunity to work on this most impressive painting.

Sincerely,

Walter C. McCrone

Walter C. McCrone

WCM:dag



**MCCRONE RESEARCH INSTITUTE**

2820 SOUTH MICHIGAN AVENUE  
CHICAGO, ILLINOIS 60616-3292 USA

FAX (312) 842-1078  
PHONE (312) 842-7100

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TEACHING:  
MICROSCOPY  
CRYSTALLOGRAPHY  
ULTRAMICROANALYSIS

21 August 1999

Dr. James R. Proctor  
Post Office Box 5121  
Silver City, NM 88062-5121

Dear Dr. Proctor:

I have made a microanalytical study of the 63 x 74 cm. oil painting on a wood panel: The Madonna of the Veil (or Madonna of Loreto) attributed to Raphael, 1473-1520. Our results fully support an early Raphael date (say, 1500 ± 5). We were fortunate to obtain a set of pigment samples after the master conservator, Barry Bauman in Chicago, had removed all of the earlier restorer's paint.

We find now only pigments available to, and known to have been used by, Raphael. These include various iron earth pigments (yellow ochre, red ochre and burnt sienna), lead white and whiting, madder and vermilion, natural ultramarine, bone black and cassel earth or Cologne earth, early names for vandyke brown. The condition (particle size, shape and purity) of these pigments matches very well the pigments used by Raphael in about 1500. I see no reason to doubt the attribution of The Madonna of Loreto to Raphael. I have also had the opportunity to visit Samuel Spencer with this painting. After a careful examination Mr. Spencer agreed with my conclusion that there is no reason to doubt the Raphael attribution.

Sincerely,

*Walter C. McCrone*

Walter C. McCrone

wcm:lm

*Walter C. McCrone*

*James R. Proctor*

CONSERVATION  
CENTER



50 West Liberty Street  
Suite 880  
Reno, Nevada 89501

SEABORN INTERNATIONAL



Mailing Address:  
P.O. Box 1562  
Palm Springs, CA 92263  
Tel / Fax (619) 320-4540

04 November 1999

Mr. Georges Boka  
206 Rue Saint-Eustache  
Saint-Eustache  
PQC J7R 2L7

To Whom It May Concern

As a member of the Appraisers Association of America, Inc. with in excess of thirty years experience in the study and instruction of art, I have been engaged by Mr. Georges Boka to prepare an appraisal of the following artwork:

Raphael's--The Madonna of Loreto \$283,000,000 U.S.

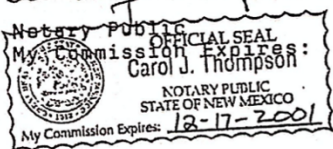
This work is an oil on four panel planks with a parquet back 73.7cm height X 82.7cm width.

The authentication process I employed in order to value this artwork has spanned four months of study and research. Physical examination of the artwork on 16 and 17 July 1999 in Sarasota, Florida. Review of the scientific testing of the pigments performed by the McCrone Institute in Chicago, Illinois, a leading facility expert in microanalysis in the United States.

Based on the foregoing, I conclude that the artwork is authentic and using established appraisal methodology including reviewing comparable sales and the physical condition of the artwork am able to value the artwork in the amount set forth above.

Sincerely

Professor James R. Proctor



# THE CHICAGO CONSERVATION CENTER

312/944-5401 FAX: 312/944-5479



Central Arts Building - Suite 701 - 730 North Franklin - Chicago, Illinois 60610

February 23, 1995

Mr. Georges Boka  
206 Saint Eustache  
Saint Eustache  
Quebec J7R2L7  
Canada

Dear Mr. Boka,

I have had an opportunity to carefully examine your "Madonna and Child" presently at the Center. The paint surface is coated with two distinct films. A dirt and grime layer is resting on top of a discolored varnish film. Both of these layers are masking the original color relationships and flattening the three-dimensional quality of the scene. I would suggest that the painting be properly cleaned at this time in order to return it to its pristine visual appearance. I am very pleased with the test areas that I have done. The original tones will be quite warm and fresh. The painting is a bare hint of its wonderful colorful appearance. Photographs will document the cleaning change and copies will be retained for your records.

This panel painting has been overpainted during former restoration. All of this non-original work will be removed during the cleaning process. The painting also shows vertical open cracks. These should be filled with gesso and carefully retouched to mute the present harsh appearance. As you know, the four corners were originally inverted arches and unpainted. They were probably hidden under a former curved frame. I would suggest that these areas be retouched with a dark tone to best return the panel to its original compositional design.

Other areas of former loss will be retouched to match the original to both value and hue. Numerous lifts will be reset into position to prevent future loss. A final non-yellowing varnish film will be applied that will protect the paint against fluids and air pollution.

While the painting is in poor visual and structural condition now, the above conservation measures will return it to museum-quality condition. The painting is of unusually fine quality but has suffered due to neglect and poor former restoration work. The painting is certainly worthy of conservation attention.

I estimate that I will need eight to ten weeks of work in order to complete all of the necessary repairs to my satisfaction. For professional services in the treatment of your painting the cost will be \$2,400.00. Your one-half pre-payment of \$1,200 (U.S.) will act as authorization for me to begin the repairs as outlined. A check for this amount should be made out to the Chicago Conservation Center and sent to the above address.

For your interest, I enclose one of our newsletters that reviews some of our recent activities and treatments as well as an article that appeared in the Chicago Tribune.

Sincerely,

Barry R. Bauman  
Director-Painting Conservator

History

1898-1904: Founder of FRANK & CO., New York, of which my father was the founder in 1904 until his death in 1938.

1905-1910: President of FRANK & CO.

1910-1911: Assistant to the President of BRYDEN BROTHERS, which at the time was the greatest dealer of Old Master Paintings; and who organized E. W. Mellon to fund the National Gallery of Art Washington D.C.

After some negotiations with the late Mr. Edward Taylor, the then owner of BRYDEN, to buy an interest in the firm, a mutual agreement was not reached.

1913: Opened and managed the New York Branch of HARRISON'S GALLERIES, LONDON

1918: Opened independent gallery FRANK & COMPANY, at 15 E. 74th Street, New York. Converted three floors into galleries.

1977 to the Present: Consultant for the Sarah Campbell Blaffer Foundation of Houston, Texas.

The founder left the request that the collection of Old Master paintings be such, Italian, Flemish/Belgian or English-to found illustrating the culture and society of four centuries of European art.

This collection contains over 150 paintings purchased for the Foundation by the founder.

FROM :

PHONE NO. : 514 473+0778

May. 26 1999 01:37PM P37

**SPENCER A. SAMUELS & COMPANY, LTD.**

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SPENCER A. SAMUELS  
A BRIEF HISTORY AND CAREER

Education

Yale University  
University of Florence, Italy  
Courtauld Institute, London, England

History

Entered FRENCH & CO., New York, of which my Father was the founder in 1906 until his death in 1959.

1955-1959: President of FRENCH & CO.

1959-1961: Assistant to the President of DUVEEN BROTHERS, which at the time was the greatest dealer of Old Master Paintings; and who inspired E. W. Mellon to fund the National Gallery of Art Washington D.C.

After some negotiations with the late Mr. Edward Towles, the then owner of DUVEEN, to buy an interest in the firm, a mutual agreement was not reached.

1963: Opened and managed the New York branch of MARLBOROUGH GALLERIES, LONDON

1965: Opened independent gallery, SPENCER A. SAMUELS, at 18 E. 76th Street, New York. Converted three floors into galleries.

1977 to the Present: Consultant for the Sarah Campbell Blaffer Foundation of Houston, Texas.

The founder left the request that the collection of Old Master Paintings--French, Italian, Flemish/German and English--be formed illustrating the culture and society of four centuries of European art.

This collection contains over 150 paintings purchased for the Foundation by Mr. Samuels which have been circulated in over 250 exhibitions since the Foundation's inception.

FROM :

PHONE NO. : 514 473+0778

May. 26 1999 01:38PM P38

**SPENCER A. SAMUELS & COMPANY, LTD.**

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Spencer Samuels History  
P. 2

**UNTIL THE PRESENT:**

At French & Co. and until the present, placed dozens of major paintings in almost every important museum in the United States and Internationally, including works now in the National Gallery in Washington, D.C. (Kress Collection), Detroit Institute of Art, Metropolitan Museum of Art, New York, Art Institute of Chicago, Nelson Atkins Museum, Kansas City, Mo, and the Getty Museum.

Works of art placed include such artists as Raphael, Rubens, Rembrandt, Vermeer, Andrea Del Sarto, Murillo, Goya, Lucas Cranach the Elder, Zurbaran and many others.

Publications

Editor and publisher of all of the Foundation's catalogs of the collections and over a dozen catalogs published of the Spencer Samuels exhibitions and collections of Old Master Drawings and Paintings.

Thank you.

Sincerely,

Spencer A. Samuels  
Member of the American Association of Art Dealers

*[Handwritten signature]*  
Spencer A. Samuels  
1040 4th Street, #309  
Santa Monica, CA 90403  
(310) 395-0124  
FAX (310) 395-8264



## SEABORN INTERNATIONAL

50 West Liberty Street  
Suite 880  
Reno, Nevada 89501  
Tel / Fax (702) 322-3814  
(775)

Mailing Address:  
P.O. Box 1562  
Palm Springs, CA 92263  
Tel / Fax (760) 320-4540



17 November 2004

Mr. Georges Boka  
206 Rue Saint- Eustache  
Saint-Eustache  
PQC J7R 2L7

Dear Mr. Boka

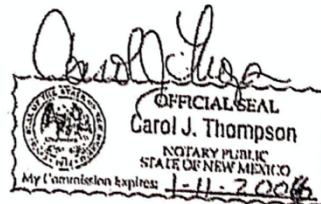
I, hereby, confirm the authorship of the questioned letter dated 04 November, 1999. That document was generated to confirm that you had engaged Seaborn International, using my skills and knowledge, to prepare a full appraisal of 'The Madonna of Loreto' and to provide you with tangible documentation of what the expectant valuation would be. The full appraisal was not done.

I can confirm that I have seen this painting and have conducted a physical examination of it. I, also, have seen a Bill of Sale for this painting, which identified Mr. Georges Boka as the beneficial purchaser of the artwork. I confirm the statements I have previously made, regarding value, condition and authorship to be true and accurate, to my belief, at the time they were made. It must be noted at this writing, I have not seen the above, mentioned, artwork since the noted dates of viewing listed in the November 4, 1999, document; as such, this confirmation must be perceived as an historical confirmation of a document on the date it was produced. Attached and integral to this confirmation is a photocopy of the original.

Thank you.

Sincerely

Professor James R. Proctor  
Member of Appraisers Association of America



7-09-1999 3:01PM

FROM A\*A\*A 2120955503

P. 2



**Appraisers  
Association of  
America, Inc.**

386 Park Avenue South

New York, NY 10016

Tel. (212) 889-5404

Fax (212) 889-5503

E-Mail [AppraisersAssn@compuserve.com](mailto:AppraisersAssn@compuserve.com)

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Victor Wiener

*Executive Director*

Ralph E. Lether

*General Counsel*

Mr. Jamie Anthony  
Sequor Group  
1 Liberty Plaza  
New York, NY 10006  
T. 212 386 6473  
F. 212.859 3540

July 9, 1999

Dear Mr. Anthony:

We are writing to confirm that James Richard Proctor of Palm Springs, California is a member in good standing. He has been accepted as a member in the areas of Chinese Art: General; Paintings, Old Masters: General; Paintings and Drawings, 19<sup>th</sup> Century European: General; Paintings & Drawings, Impressionist & Modern: General; Prints: General; Personal Property: Residential Contents.

If you need any further information, please feel free to contact our office.

Sincerely yours,

Victor Wiener  
Executive Director

cc: Mr. Geogef Boka  
c/o Mr. Warren Perley  
Tel. 514.733.5924  
Fax 514.733.3339

**SARASOTA VAULT DEPOSITORY**  
**SAFEKEEPING CERTIFICATE**

SAFEKEEPING CERTIFICATE NUMBER - SECURITY CODE:  
**SVD-BOKA-001**

DEPOSITORY NAME: Sarasota Vault Depository, Inc.

ADDRESS: 640 Washington Blvd., Sarasota, FL 34236 USA

OFFICER: Gregory Leiberick, Vice President

TELEPHONE: 941-954-9003      FACSIMILE: 941-330-9583

DATE OF ISSUE: 11, July 2002

DATE OF RELEASE: One (1) Year with Automatic Renewal.

TOTAL NUMBER OF ITEMS: One (1).

TYPE OF ITEMS: Oil Painting Titled "The Madonna of Loreto"  
by ( Raphael Sanzio ) 1499-1504 oil on wood panel 74x63 cm.

CONDITION: In accordance with Owner's Documentation  
(Copy on file in Depository).

We hereby confirm with full responsibility, that our Client, Georges Boka and/or Rosette Leduc, has deposited with us, the item listed above, and this Asset has been placed in our custodial safekeeping vaults under the Safekeeping Certificate Number - Security Number: SVD-BOKA-001.

With the authority and signature below, we stand ready to confirm safekeeping by telephone or facsimile, to any inquiring bank, or authorized representative, and will transfer this Original Safekeeping Certificate with written approval of our Client.

For and on behalf of SARASOTA VAULT DEPOSITORY, INC.

  
\_\_\_\_\_  
Gregory Leiberick, Vice President

7-11-02  
Date



# SARASOTA VAULT DEPOSITORY

"For Your Finer Things In Life"

June 9, 1999

To Whom it May Concern:

Let it be known, that we have a painting mentioned below in safe keeping in our vaults in Sarasota, Florida. The Painting being kept for the painting owner, Mr. Georges Boka. His painting titled,

"The Madonna of Loreto" (Raphael Sanzio)

All safekeeping fees have been paid for, as of this date June 9, 1999, for a period (15) fifteen months, and the safekeeping is confirmed by our company in our vault located in Sarasota, Florida, U.S.A.

This will confirm the instructions, per your Fax dated June 9, 1999, that the painting will not leave the protection of the vault, up to and including September 15, 2000.

Sarasota Vault Depository

Gregory L. Leiberick  
Vice-President

AND I HAVE SIGNED:  
GEORGES BOKA

RECEIVED BY THE PROPER OFFICER AT  
SARASOTA VAULT DEPOSITORY  
ON THE 15th DAY OF SEPTEMBER, 1999

7. THAT on February 6<sup>th</sup>, 1998, Spencer Samuels, of Santa Monica, California, an art consultant for major museums including the Norton and Getty museums, identified and authenticated the painting as being a work of Raphael Sanzio;

8. THAT In October 1998, Dr. Joseph Pollizzi of Sarasota, Florida, a professor emeritus and expert in Italian Renaissance paintings, confirmed that the painting was the work of Raphael Sanzio;

9. THAT In June 1999, a major American Insurance company issued an insurance binder on the painting in the amount of \$85,000,000 U.S. against loss or theft;

10. THAT on July 16<sup>th</sup> and 17<sup>th</sup>, 1999, Dr. James R. Proctor of Palm Springs, California, a recognized authority on Old Master paintings, confirmed that the painting was the work of Raphael Sanzio;

11. THAT Dr. James R. Proctor, a member in good standing of the Appraisers Association of America Inc., advised me orally on July 17<sup>th</sup>, 1999, that the appraised value of the painting is in excess of \$200,000,000 (U.S.).

12. THAT the painting is presently being stored in a high security vault in the United States of America.

AND I HAVE SIGNED:

Georges Boka  
GEORGES BOKA

SOLEMNLY DECLARED BEFORE ME AT  
MONTREAL, THIS 20<sup>TH</sup> DAY OF OCTOBER, 1999

W. Lewandowski  
COMMISSIONER OF OATHS



**SPENCER A. SAMUELS & COMPANY, LTD.**

1040 4TH STREET, #309  
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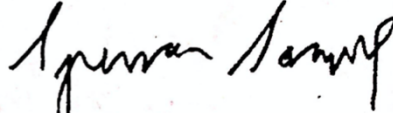
p. 2

the Louvre, in which he states, "The originals of certain of the most important works of art were rediscovered in the paintings that we had thought to be copies; we cite The Virgin of Loretto, The Julius II, The Lorenzo de Medici."

In my opinion, the present painting would certainly be a fine addition to any first-rate collection.

With kind regards, I remain

Sincerely yours,



Spencer A. Samuels

SAS/eg

*L.F.  
detail  
reproduction*



1.F.  
detail  
before restoration

**SPENCER A. SAMUELS & COMPANY, LTD.**

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(310) 395-0124  
FAX (310) 395-8364

PAINTINGS  
DRAWINGS

SCULPTURE  
WORKS OF ART

February 6, 1998

Belgo Restorations  
13453 Beach Avenue  
Marina Del Rey, CA, 90292

ATTENTION: Mr. Eric Finzi

Dear Mr. Finzi:

Thank you so much for showing me the strikingly beautiful painting, The Madonna of Loretto, a much favored subject of Raphael's.

The subject is first recorded as being commissioned for the church of Santa Maria del Popolo in Rome by Julius II and subsequently purchased by Cardinal Sfondrato, who commissioned two replicas for each of his two brothers. There are some drawings in Raphael's 'Red Sketchbook' which give us reference about the figure of the child. The original version of this subject probably dates to 1509 or earlier.

During your visit to my residence with Professor McCrone, the noted scientist and expert, I was able to personally view the Madonna of Loretto painting. Professor McCrone pointed out that the painting is now in excellent condition, except for the corners, which were replaced at some time in the past.

This beautiful image of the Virgin and Child, Madonna of Loretto, also known as the Madonna Holding a Veil, with the Child Waking, is also represented in such important museums as the Louvre, Paris, the Musee Conde, Chantilly and the Getty Museum.

The details of the history of this painting are admirably set forth in the dossier prepared by Georges Boka of the Centre Canadien d'Expertise des Peintures, Ltee, which you have presented to me.

Of particular note is the article published in the Theme-Arte by Jean-Pierre Cuzin, presently the curator of paintings at

Raffaello Sanzio d'Urbino

La Madone de Lorette

1499-1504



Une composition prodigieuse et remarquable de Raphael :

Dans cette Madone à l'Enfant, on découvre ce qui semble la première manifestation de l'idée de Raphael d'une Vierge au Voile, du moins, son idée la plus ancienne.

Les arabesques sont raffinées. – Main gauche de la Vierge d'influence Michelangesque, annonce le maniérisme naissant. – La Madone est établie sur un axe très légèrement oblique qui correspond aux césures 9 du rapport musical 9 / 12 / 16, prise l'une en haut à droite, l'autre en bas à gauche, qui se serait trouvé sur le tableau original dans sa pleine grandeur vis-à-vis l'arrière du pied droit de l'enfant.

Frist exhibited in Santa Maria del Popolo, Rome.



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"Madonna of the Veil" 1499-1504  
Madonna of Loreto.

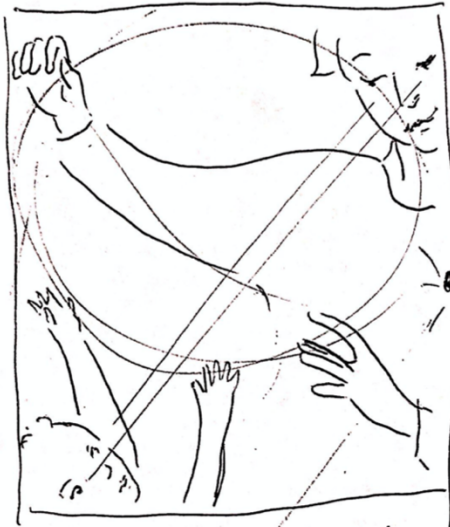
George Soria 1935

Madonna of Socito 1499-1504.

visual  
example of:

Grace of the movement

If we remember the subtle  
research of Raphael to surpass  
himself in his composition  
to a Divine Harmony.



child with  
mother  
eyes to  
eyes

- absolute perfect composition
- nothing was left to hazard.

N.B.

If you try to find comparatively  
in the Madonna in the Prado Museum  
the same kind of harmony - it is not existing; -  
in this version, the head of the Virgin is even broken on its  
axis... 20/24









**RAPHAEL (Raffaello Santi)**

**Italian, 1483-1520**

*Madonna and Child with a Book, c. 1503*

Oil on panel, 21 3/4" x 15 3/4"

Norton Simon Art Foundation

*← entered to this museum by Mr. Samuel Spencer*



*radiographic*



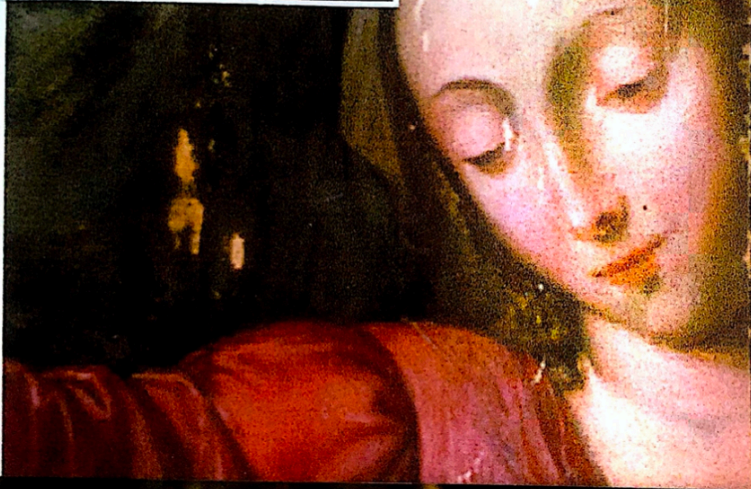
*seen by Mr. Samuel Spencer - and attributed to Giorgio Raphael*



avant (1) (2) après restauration

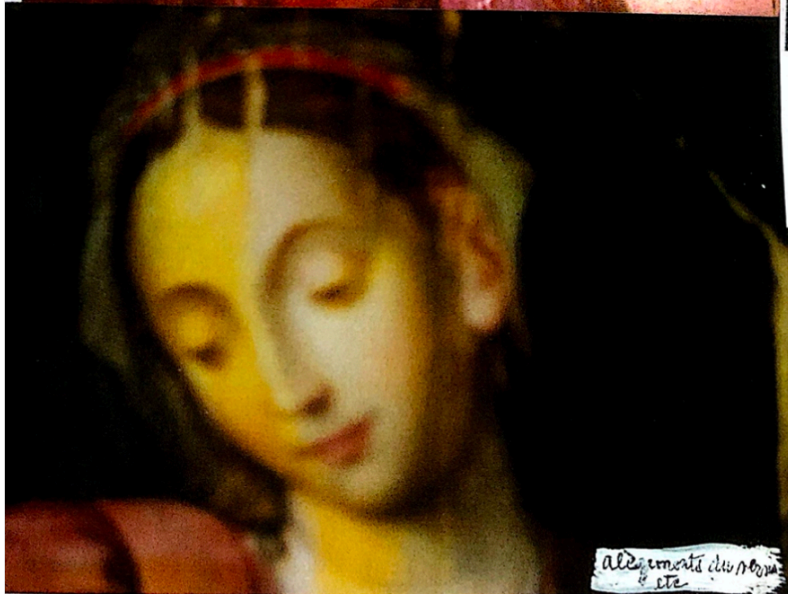


repentis enlevés (2) (4)



l'enfant :  
détails - pendant la restauration

en haut : après l'enlèvement des  
repentis (4) préparation



alignement des yeux  
etc.

