

THE
NATIONAL
GALLERY
IMMUNITY
FROM SEIZURE

Beyond Caravaggio

12 Oct 2016 - 15 Jan 2017

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

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

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The borrowing museum or gallery is approved under the Act

The borrowing museum has published information about the object

For further enquiries, please contact information@ng-london.org.uk

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

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Beyond Caravaggio

12 October 2016 - 15 January 2017

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

Giovanni Baglione (1566-1643)



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X8958

The Ecstasy of Saint Francis

1601

Place of manufacture: Italy

Oil on canvas

Object dimensions: 155.3 × 116.8 cm

The Art Institute of Chicago, Bequest of Suzette Morton Davidson

Lender's name and address

The Art Institute of Chicago

111 South Michigan Avenue

Chicago, Illinois

60603 - 6404

USA

Accession Number

2002.378

Provenance: Borghese collection, Villa Borghese, Rome, by 1700; Cardinal Joseph Fesch, Rome, by ca. 1804; by whom donated to the city of Lyon (of which Fesch was archbishop) for a charity auction to benefit the victims of a cholera epidemic, in 1836; M. Breval, Fontaine de St. Martin, near Lyon, by 1909 (as Caravaggio); Henry Charles Ponsonby Moore, 10th Earl of Drogheda (1884-1957), London and Dublin; with Thos. Agnew & Sons Ltd., London, June-July 1947 (as Caravaggio); by whom sold to

Immunity from Seizure

Michele de Benedetti, Rome, July 1947, for £1,400 (as Caravaggio); with Thos. Agnew & Sons Ltd., London, 1959; purchased from the above by Mrs Suzette Morton Zurcher (later Davidson), Santa Barbara and Chicago, in March 1959; bequeathed to the Art Institute of Chicago in 2002.

The provenance for this painting was derived from the publications listed below:

Publication and Exhibition History: Montelatici 1700, p. 216; Longhi 1930–8, p. 851–53; de Benedetti 1949, pp. 3–14; Milan 1951, no. 51; Utrecht and Antwerp 1952, no. 6, ill.; Guglielmi 1954, pp. 313–14; Martinelli 1959, pp. 82–90; Longhi 1963, pp. 23–31; Askew 1969, pp. 280–306; Cleveland 1971–72, no. 3, ill.; Higgard 1985, pp. 58–60; Möller 1991, pp. 50–53, 99–100, no. 13; Aurigemma 1994, pp. 23–53; Cannatà and Vicini 1994; Macioce 2002, pp. XX–XXI; Brown in London 2001, p. 270, fig. 98; Feinberg 2004, pp. 56–57 (ill.); Ottawa and Fort Worth 2011–12, no. 29; Cappelletti 2011–12, pp. 221, 318, no. 29.

Note that this painting has incomplete provenance for the years 1933–45. Although it was presumably acquired by the 10th Earl of Drogheda before or during this period, we do not know the precise date of his acquisition. *The Ecstasy of Saint Francis* does not appear on either www.lootedart.com or www.lostart.de. There is no active search for the painting on the Art Loss Register and a full certificate has been issued.

Bartolomeo Manfredi (1582-1622)



© Detroit Institute of Arts, USA / Founders Society Purchase, Acquisitions Fund / Bridgeman Images

X8957

The Fortune Teller

about 1615-20

Place of manufacture: Italy

Oil on canvas

Object dimensions: 122.2 × 154.5 cm

Detroit Institute of Arts, Founders Society Purchase, Acquisitions Fund

Lender's name and address

The Detroit Institute of Arts

5200 Woodward Avenue

Detroit

Michigan

48202

USA

Accession Number

79.30

Provenance: Sale, Nouvel Hôtel des Ventes, Lyon, 24 October 1977 (as School of Nicolas Régnier); with Galerie Heim, Paris; from whom purchased in 1979 by the Founders Society for the Detroit Institute of Arts.

The provenance for this painting was derived from the publications listed below:

Publication and Exhibition History: Cosnac 1885, no. 1261; Grouchy 1894, p. 601; Davies 1907, pp. 376-382; Voss 1924, p. 453; Garas 1967, pp. 339-348; Cuzin 1977, pp. 3-52; Cuzin 1980, pp. 14-25; Detroit News, June 25, 1980, p. E9; Hibbard 1983, p. 27, fig. 13, pp. 277-78; Cremona 1988, no. 11, pp. 29-30, 78-79; Copenhagen 1992, p. 204, fig. 2; Washington and Fort Worth, 1996-97, no. 43, pp. 170-1, 283; Cuzin and Salmon 1997, pp. 32-33; Salonika 1997, p. 216; San Francisco, Baltimore and London 1997-98, p. 106, 107, 108, fig. 8; Hartford, CT 1998, p. 83; London and Rome 2000, p. 53, fig. 17, and p. 55; Toulouse 2001, pp. 22, 38, fig. 11, 39-40, 48, n. 58; Traverse City, Kalamazoo, East Lansing and Muskegon 2003-2004, pp. 5, 9, 26, 27; Prague 2004, pp. 50-51, fig. 19; London 2000, p. 54, fig. 5; Hartje 2004, no. A20, pp. 333-35; Bissell, Derstine and Miller 2005, cat. no. 40, pp. 10, 126-29; Conisbee 2009, p. 417; Ottawa and Fort Worth 2011-12, pp. 160-161, 161 (ill, fig. 52); Papi 2013, no. 47, pp. 182-83.

Note that this painting has incomplete provenance for the years 1933-45. *The Fortune Teller* does not appear on either www.lootedart.com or www.lostart.de. There is no active search for the painting on the Art Loss Register and a full certificate has been issued.

Jusepe de Ribera (1591 - 1652)

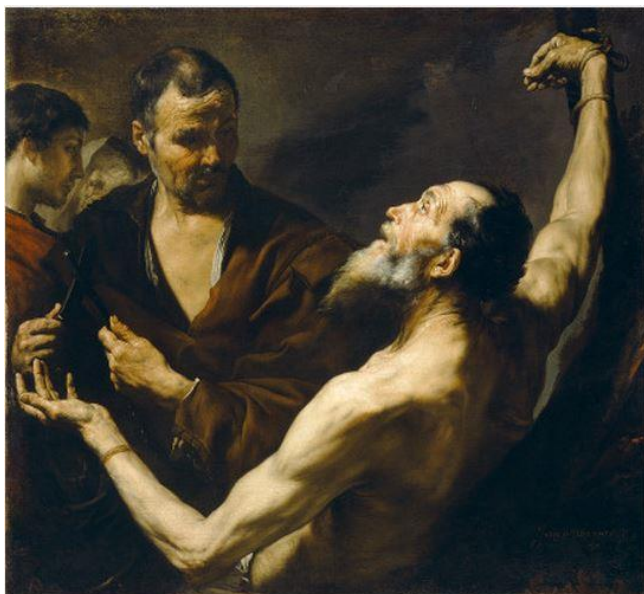


Image courtesy of the Board of Trustees, National Gallery of Art, Washington, DC.

X8960

The Martyrdom of Saint Bartholomew

1634

Place of manufacture: Italy

Oil on canvas

Object dimensions: 104 × 113 cm

National Gallery of Art, Washington, Gift of the 50th Anniversary Gift Committee, 1990.137.1

Lender's name and address

National Gallery of Art (Washington DC)

6 Constitution Avenue at fourth St NW

Washington

DC

20565

USA

Accession Number

1990.137.1

Provenance: Bought in Italy ca. 1810 by Richard Barré Dunning, Lord Ashburton (of the first creation) for his uncle-in-law George Cranstoun, Lord Corehouse [d. 1850], Corehouse, Scotland; by descent to Colonel Alstair Joseph Edgar Cranstoun of that ilk by 1960; his sale, Sotheby's, London, 6 July 1983, lot. 30; private collection, London; sale, Sotheby's, London, 4 July 1990, no. 83, where purchased by the National Gallery of Art, Washington D.C.

The provenance for this painting was provided by the National Gallery of Art and the publications listed below:

Publication and Exhibition History: Edinburgh 1883 (cat. not located); Felton 1971, vol 2, p. 451, no. X-87 (rejects attribution to Ribera); Spinosa 1978, p. 129, no. 259, as Workshop of Ribera; Gingold and Weil 1991, p. 108, repr.; Kopper 1991, p. 325, repr.; Washington, D.C. 1991, pp. 64–65, repr.; Felton 1992, p. 144; Jordan 1992, p. 625; Naples, Madrid and New York 1991–92, no. 30, p. 105; National Gallery of Art 1995, p. 88, repr.; De Grazia and Garberson 1996, pp. 214–18, repr.; Washington D.C. 1999, no. 3, repr.; Sydney and Melbourne 2003–2004, no. 47, repr.; Hand 2004, pp. 156–57, no. 117, repr.; Glendinning 2010, p. 191, fig. 40; Harris 2013, pp. 420–21.

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

Michelangelo Merisi da Caravaggio (1571 - 1610)



Jamison Miller © The Nelson-Atkins Museum of Art, Kansas City, Missouri

X8969

Saint John the Baptist in the Wilderness
about 1603-4

Place of manufacture: Italy

Oil on canvas

Object dimensions: 172.7 × 132.1 cm

The Nelson-Atkins Museum of Art, Kansas City, Missouri (Purchase: William Rockhill Nelson Trust) 52-25

Lender's name and address

The Nelson-Atkins Museum of Art
4525 Oak Street
Kansas City
Missouri
MO 64111
USA

Accession Number

52-25

Provenance: Commissioned from the artist by Ottavio Costa (1554-1639), Rome, 1605-1639; by descent to his son, Benedetto Costa (1603-1659), Rome, 1639-1659; inherited by his wife, Maria Costa Cattaneo, Rome, 1659; by descent to her daughter, Clelia Del Palagio Costa (1641-1719), Rome, by 1719; by descent to her son, Guido Del Palagio (d. 1732), Rome, 1719-1732; by descent to his niece, Maria Origo Del Palagio (d. 1770), Rome, 1732-1770; by descent to her son, Carlo Origo (d. 1792), Rome, 1770-1792; inherited by his brother, Vincenzo Origo (d. 1808), Rome, 1792-1808; by descent to his son, Giuseppe Origo (d. 1833), Rome, 1808-1833; bequeathed to the Congregation of the Works of the Divine Pietà, Rome, 1833-1854; purchased from the Congregation of the Works of the Divine Pietà, Rome, by Antonio Del Cinque, Rome, 1854-at the latest 1857; Galleria del Sacro Monte di Pietà, Rome, by 1857-December 28, 1875; its sale, Quadri, sculture in marmo, musaici, pietre colorate, bronzi ed altri oggetti di Belle Arti esistenti nella Galleria già del Monte di Pietà di Roma, ora della Cassa dei Depositi e Prestiti, Rome, December 28, 1875, lot 1175; Rosina, Lady Clifford Constable (née Brandon, ca. 1831-1908), Rome, by 1908; inherited by her step-grandnephew, Lt. Col. Walter George Raleigh Chichester Constable (1863-1942), Burton Constable, Yorkshire, 1908-1942; by descent to his son, Brigadier Raleigh Charles Joseph Chichester Constable (1890-1963), Burton Constable, Yorkshire, 1942-at the latest January 15, 1951; purchased from Chichester Constable by Edward Speelman and Sons, London, by January 15, 1951; with Thomas Agnew and Sons, London, Picture stock book 12, no.

J.0426, on joint account with Edward Speelman and Sons, London, Vitale Bloch, and Volterra, January 15, 1951-1952; purchased from Thomas Agnew and Sons by The Nelson-Atkins Museum of Art, Kansas City, MO, 1952.

The provenance for this painting was provided by the Nelson-Atkins Museum of Art and the publications listed below:

Publication and Exhibition History: Longhi 1943, p. 15; Ainaud 1947, pp. 388–89, n. 80; Waterhouse 1948, p. 148; London 1950, p. 130, no. 323; Arslan 1951, p. 446; Berenson 1951, pp. 33, 46; Castelfranco 1951, p. 285; Longhi 1951, p. 30; Mahon 1951, p. 234, n. 119; Milan 1951, pp. 7, 24, no. 23, 41, under no. 56; Valsecchi 1951, pl. 53; Venturi 1951, p. 41, no. 35; Longhi [1952], pp. 32–33, pl. XXIII; Mahon 1952, p. 19; Berenson 1953, pp. 32, 62, pl. 54; Art News February 1953, p. 51; Hinks 1953, pp. 71–72, 110, no. 37, pls. 58 and 68; Mahon 1953, p. 213, n. 9; Shields 1953, p. 44; Swarzenski 1954, p. 35; Battisti 1955, p. 183, n. 31; Baumgart 1955, pp. 33, 101, no. 29; Friedlaender 1955, pp. 171–72, no. 20D, pl. 44; Hicks 1955, p. 28; Longhi 1957, pp. 20, 36, pl. XI; Wagner 1958, pp. 106–109, 207, n. 439, pl. 27; Joffroy 1959, pp. 260, 332, 339, 274, pl. CXXIV; Nelson-Atkins Museum of Art 1959, pp. 71, 262; Della Pergola 1959, p. 79, under no. 113; Clark 1960, p. 3; Nelson-Atkins Museum of Art 1960, p. 20, no. 54; Longhi 1960, p. 34, no. 6; Jullian 1961, pp. 149 n. 69, 151–53, 228, pl. XXII-2; Baroni 1962, p. 23, pl. 55; Ottino Della Chiesa 1962, p. 55; Seattle 1962, p. 138, no. 62; Torre 1962, p. 9; Causa 1963, part 2, p. 155; Venturi 1963, p. 43 n. 35; Delogu 1964, pl. XXVIII; Dowley 1964, p. 520; Marcenaro 1964, n.p.; Molajoli 1964, p. 52; Pérez Sanchez 1964, p. 14; Detroit 1965, no. 3, pp. 16, 17, 25; Hibbard and Lewine 1965, p. 370; Mahon 1965, p. 385, n. 17; Paris 1965, p. 57; Posner 1965, pp. 32, 57; Baker and Reno 1966, p. 13; Coe 1966, p. 103; Guttuso and Ottino Della Chiesa 1967, no. 55, p. 98; Chastel and Ottino Della Chiesa 1967, no. 41, p. 97; Moir 1967, vol. 1 p. 256 n. 2, vol. 2 no. F4, p. 57; Longhi 1968, p. 32, pl. 47; Kitson 1969, no. 53, p. 98; Matthiesen and Pepper 1970, p. 456; Bissell 1971, pp. 285–86; Cinotti and Dell'Acqua 1971, pp. 128, 195, n. 447; Cleveland 1971, no. 17, pp. 11, 61, 75–76, pl. 17; Borea 1972, p. 154; Coe 1972, pp. 531–32; Nicolson 1972, p. 113; Pepper 1972, pp. 170, 172; Volpe 1972, p. 58; Werner 1972, p. 70; Brandi 1972–73, p. 109; Cinotti and Rossi 1973, no. 43, pp. 87–88, 188; Cummings 1973, pp. 11, 12, 15; Mariani 1973, p. 130; Nelson-Atkins Museum of Art 1973, pp. 108, 109; Volpe 1973, p. 30; Bovi 1974, pp. 16, 30, 242, 243; Dania 1974, p. 619 n. 2; Greaves and Johnson 1974, pp. 567 n. 6, 568; Marini 1974, no. 38, pp. 160, 386–87, 460, 468; Nicolson 1974, p. 559; Spezzaferro 1974, pp. 584 n. 36, 585 and n.48, 586; Walker 1974, pp. 33–34; Gregori 1975, p. 30; Spezzaferro 1975, pp. 112, 117–18; Vsevolozhskaya and Linnik 1975, n.p.; Moir 1976, pp. 13, 66, 97 and no. 27 n. 209; Magnani 1977, pp. 28–29; Mellini 1977, p. 392 n. 6; Nicolson 1979, p. 33; Gash 1980, pp. 14, 92, pl. 41; Marini 1980, p. 36, no. 36; Bissell 1981, p. 15; Marini 1981, p. 356; Marini 1981 [2] p. 46; Wright 1981, p. 2; Moir 1982, pp. 19, 50, 124, 134, pl. 31; Cinotti and Dell'Acqua 1983, pp. 225, 418, 443–44, no. 21, 518, 519; Gedo 1983, p. 167; Hibbard 1983, pp. 191–93, 319–20; Marini 1983, p. 132; Bonsanti 1984, p. 60; Calvesi 1985, p. 277; Harris 1985, p. 54; New York and Naples 1985, no. 85, pp. 163, 224, 255, 257, 264, 298, 300–303, 310, 312; Previtali 1985, p. 71 n. 16; Puglisi 1985, p. 449; Spike 1985, p. 417; van Tuyl 1985, p. 487; Rome 1986, p. 35; Christiansen 1986, pp. 424–25; Jarman 1986, p. 80; Bologna 1987, p. 162; Castelnovi 1987, p. 150; Cordaro 1987, p. 108; Cremona 1987, pp. 53–54; Marini 1987, pp. 468–69, 488, 556; Rishel and Lefton 1987, p. 109; Schneider 1987, pp. 118, 120; Christiansen 1988, p. 26 n. 2; Giusti 1988, p. 92; Nelson-Atkins Museum of Art 1988, p. 52–53, no. 21; Rotundo 1988, pp. 27, 108; Gregori 1989, pp. 116, 120; Los Angeles 1989, p. 170; Calvesi 1990, pp. 243, 424; Cinotti 1991, pp. 119–20; Ward 1991, p. 156; Bologna 1992, pp. 215, 241; Brehm 1992, p. 419; Genoa 1992, pp. 45, 76, 108–110; Hall 1992, p. 31; Schütze and Willette 1992, p. 195; Montreal 1993, p. 89; Nelson-Atkins Museum of Art 1993, pp. 129, 160; Raleigh, North Carolina 1994, pp. 52–53; Nelson-Atkins Museum of Art 1996, no. 25, pp. 215–26. Puglisi 1998, p. 236; Zeri 1998, p. 33; Treffers 2000, pp. 39–59; Spike 2001, no. 39; Sydney and Melbourne 2003–2004, no. 8, pp. 94–95; Costa Restagno 2004, p. 25; Marini 2005, pp. 484–85; Terzaghi 2005, p. 45; Vodret 2009, pp. 154–55; Pupillo 2010, p. 156; Vodret 2010, no. 36, pp. 138–39; Ottawa and Fort Worth 2011–12, no. 25; Cappelletti 2011–12, pp. 212–16, 218, 221.

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