

THE  
NATIONAL  
GALLERY  
IMMUNITY  
FROM SEIZURE

*Cagnacci's Repentant Magdalene*

15 Feb 2017 - 21 May 2017

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

## IMMUNITY FROM SEIZURE

### Cagnacci's Repentant Magdalene

15 Feb 2017 - 21 May 2017

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

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The conditions are:

The object is usually kept outside the UK

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Its import does not contravene any import regulations

It is brought to the UK for public display in a temporary exhibition at a museum or gallery

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](mailto: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, Cagnacci's Repentant Magdalene.

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## Cagnacci's Repentant Magdalene

15 Feb 2017 - 21 May 2017

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

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### Guido Cagnacci (1601–1663)



© Norton Simon Art Foundation

X9135

Repentant Magdalene

after 1660

Place of manufacture: Italy

Oil on canvas

Object dimensions: 229.2 × 266.1 cm

Norton Simon Art Foundation, Pasadena, California

#### Lender's name and address

Norton Simon Museum

385 East Colorado Boulevard

Pasadena

California

91101

USA

#### Accession Number

M.1982.5.P

**Provenance:**

Painted for the Holy Roman Emperor Leopold I (1640–1705) in Vienna;  
In the possession of Carlo II Gonzaga, Duke of Mantua (1629–1665), by 1665;  
By family descent to Ferdinand Carlo Gonzaga, 10th and last Duke of Mantua (1652–1708);  
Sent to the Duke's palace in Venice in 1707;  
Recorded there after the Duke's death in 1708;  
Listed among the portion of the Duke's inheritance assigned to the Duchess of Hanover, the Princesse de Condé and the Princesse de Salm and approved for sale in 1711;  
Sold in Venice in 1711, where purchased by Christian Cole (1673–1734);  
Transported to England in April 1711 as a proposed acquisition for the Earl of Dartmouth (1672–1750), but in the possession of William Henry Bentinck, 1st Duke of Portland (1682–1726) by 19 February 1722;  
Offered for sale in London by the Duke of Portland, 24 February 1722, lot 78 [unsold, though noted as sold to a 'Mr. Lamb'];  
Thence by family descent to Lady Anne Bentinck (1916–2008);  
Her sale, London, Christie's, 11 December 1981, lot 52, to P.D. Colnaghi & Co., London;  
Exported by Colnaghi to the USA, June 1982;  
Acquired by the Norton Simon Art Foundation in 1982.

The provenance for this painting was provided by the Norton Simon Art Foundation and Sir Nicholas Penny, as well as the publications listed below:

**Publication and Exhibition History:**

Hill 1809, no. 22; Phillips 1854, [unnumbered inventory of Harcourt House]; List of Pictures sent from Harcourt to Welbeck 1857, no. 1; Portland 1894, no. 494, p. 138; Goulding 1936, no. 494, p. 196; Meroni 1976, pp. 48, 50, 57, 72; Christie's, London, 11 December 1981, lot 52, ill.; Apollo, vol. 115, no. 242 (April 1982), pp. 299–300, fig. 7; Pepper 1982 [unpublished article]; Pasini 1986, pp. 165, 171–72, 285–87; Papi 1988, pp. 19–25; Milantoni 1992, pp. 92–93, 94 notes 44–45, 100–101, ill.; Rimini 1993, pp. 166–69, no. 41, ill.; Vertova 1993, pp. 783–84; Penny 1998, p. 380; Eidelberg and Rowlands 1994, pp. 216–17, 227, fig. 8; Boccazzi 1999, pp. 203–211; Mazza and Pasini 2004, pp. 166, 256–257, ill.; Williams 2004, pp. 26–31; Phillippy 2005, pp. 169–70, fig. 23; Brown 2006, p. 12, fig. 3; Bumpus 2007, p. 97, fig. 3; Forli 2008, pp. 49–51, figs 27–28; Schafer et al. 2008, p. 72, pl. 24; Salomon 2016, pp. 6–8, 94–101, 102, 116, fig. 49; New York 2016–17.

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