

THE  
NATIONAL  
GALLERY  
IMMUNITY  
FROM SEIZURE

Monochrome: Painting in Black and White

30 Oct 2017 - 18 Feb 2018

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

## IMMUNITY FROM SEIZURE

### Monochrome: Painting in Black and White

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

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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, Monochrome: Painting in Black and White.

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## Monochrome: Painting in Black and White

30 Oct 2017 - 18 Feb 2018

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

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### Bernardino Nocchi (1741–1812), after Antonio Canova (1757–1822)



© The Art Institute of Chicago / Art Resource / Scala, Florence

X9269

Deposition (after Canova)

1800

Place of manufacture: Italy

Oil on canvas

Object dimensions: 88 × 65.5 cm

The Art Institute of Chicago, Restricted gift of Scott, Lynda, Jonathan, and Lindsey Canel, 2013.57

#### Lender's name and address

The Art Institute of Chicago  
111 South Michigan Avenue  
Chicago, Illinois  
60603 - 6404  
USA

#### Accession Number

2013.57

#### Provenance:

Private collection, Milan;  
Galeria Carlo Virgilio, Rome, by 2013;  
purchased from the above by the Art Institute of Chicago, 2013.

#### Sources

Art Institute of Chicago website.  
Art Loss Register Certificate dated 3 August 2017.

#### Exhibited

New York, Sperone Westwater, *A Picture Gallery in the Italian Tradition of the Quadreria (1750–1850)*,  
January 10–February 23, 2013, no. 17.

#### Published

Gian Lorenzo Mellini, "Epilogo per Bernardino Nocchi," *Scritti in onore di Alessandro Marabottini*, ed.  
Gioacchino Barbera (Rome, 1997), p. 323, fig. 5.  
Gian Lorenzo Mellini, *Canova: saggi di filologia e di ermeneutica* (Milan, 1999), pp. 16, 239, ill.

Note that this painting has incomplete provenance information for the years 1933-1945. It was searched on the Art Loss Register and is not registered as being stolen or missing, certificate dated 3 August 2017 .

**Antonio d'Este (1754–1837)**



© The Art Institute of Chicago / Art Resource / Scala, Florence

X9270

Deposition (after a model by Antonio Canova)

after 1800

Place of manufacture: Italy

Marble

Object dimensions: 86 × 80 cm

The Art Institute of Chicago, Bequest of Mrs. Bertha C. Loomis, 1966.130

**Lender's name and address**

The Art Institute of Chicago  
111 South Michigan Avenue  
Chicago, Illinois  
60603 - 6404  
USA

**Accession Number**

1966.130

**Provenance:**

Gesso modello completed by Antonio Canova, 1800;  
the subject was reworked in marble by Antonio d'Este for Count Antonio Widman (Widmann or Widmanio),  
Venice, after 1800;  
Galerie Sangiorgi, Rome (active 1892-1970);  
Ferdinand Nagler (art dealer, 1898-1989), Vienna, by 1936;  
sold to Bertha C. Loomis, Chicago, 1936;  
bequeathed by the above to the Art Institute of Chicago, 1966.

**Sources**

Art Institute of Chicago website  
Art Loss Register Certificate dated 7 August 2017.

For full biography and exhibition history please refer to: <http://www.artic.edu/aic/collections/artwork/25221>

Note that this painting has incomplete provenance information for the years 1933-1945. It was searched on the Art Loss Register and is not registered as being stolen or missing, certificate dated 7 August 2017.

Genoese School (?)



© Courtesy of the Ministero dei beni e delle attività culturali e del turismo, Soprintendenza Archeologia, Belle Arti e Paesaggio per la città metropolitana di Genova e le province di Imperia, La Spezia e Savona

X9304

Agony in the Garden

1538

Place of manufacture: Italy

Oil on indigo canvas

Object dimensions: 440 × 335 cm

Soprintendenza Archeologia, Belle Arti e Paesaggio della città metropolitana di Genova e delle province di Imperia, La Spezia e Savona

**Lender's name and address**

Soprintendenza Archeologia, Belle Arti e Paesaggio della città metropolitana di Genova e delle province di Imperia, La Spezia e Savona

Via Tommaso Reggio 20

Genova

16123

Italy

**Provenance:**

Abbey of San Nicolò del Boschetto, from 1538;

Acquired by Brusco and Delle Piane families in 1810;

Parrocchiale di Marassi, Genoa, before 1874;

Private collection, Genoa, from 1912;

Acquired by the Italian State in 2001, and deposited at the Museo Diocesano di Genova.

Christie's, Rome, Dipinti, disegni antichi e cornici, 4 December 2000, lot. 712 (unsold);

Marzia Cataldi Gallo, *I teli di Genova con Storie della Passione*, in *Il Teatro dei Cartelami*, ed. Franco Boggero and Alfonso Sista, Genoa 2012, pp. 36–43.

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

**Etienne Moulinneuf (1706–1789)**



© Museum Associates / LACMA

X9272

Back from the Market (La Pourvoyeuse)

about 1770

Place of manufacture: France

Oil on canvas

Object dimensions: 46 × 37.9 cm

Los Angeles County Museum of Art, European Art Acquisition Fund

**Lender's name and address**

Los Angeles County Museum of Art

5905 Wilshire Boulevard

Los Angeles

CA 90036

USA

**Accession Number**

(M.2007.24)

**Provenance:**

Private collection, France;

Galerie Gilbert Molle, Lyon, France, by 2007;

Acquired from the above by the Los Angeles County Museum of Art, 2007.

**Sources**

Email communication with Megan Smith, Los Angeles County Museum of Art.

Art Loss Register certificate dated 3 August 2017.

Note that this painting has incomplete provenance information for the years 1933-1945. It was searched on the Art Loss Register and is not registered as being stolen or missing, certificate dated 3 August 2017 .

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**Jean-Auguste-Dominique Ingres (1780 - 1867)**



© The Metropolitan Museum of Art / Art Resource / Scala, Florence

X9258

Odalisque in Grisaille

about 1824-34

Place of manufacture: France

Oil on canvas

Object dimensions: 83.2 × 109.2 cm

Lent by The Metropolitan Museum of Art, Catherine Lorillard Wolfe Collection, Wolfe Fund, 1938 (38.65)

**Lender's name and address**

The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY

100280-0198

USA

**Accession Number**

38.65

**Provenance:**

The artist, Paris (until his d. 1867; his estate sale, Hôtel Drouot, Paris, April 27, 1867, no. 7, as "Odalisque," to Ingres);

the artist's widow, Mme Jean-Auguste-Dominique Ingres, née Ramel, Paris (1867—at least 1870);

her brother, Albert Ramel, Paris;

Mme Albert Ramel, Paris (by 1921);

her daughter, Mme Emmanuel Riant, née Ramel, Paris (until 1937);

Jacques Seligmann, Paris and New York, 1937–38;

Bought by the Metropolitan Museum of Art, New York, from the above, 1938.

**Sources**

Metropolitan Museum Website.

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

**Domenico Beccafumi (1484 - 1551)**



© The Metropolitan Museum of Art, New York

X9519

Saint Matthew

1538

Place of manufacture: Italy

Brush with brown, beige, and cream-coloured tempera and oil emulsion on card

Object dimensions: 38.7 × 21.6 cm

The Metropolitan Museum of Art, New York. Gift of Jean Douglas Fowles, in memory of R. Langton Douglas, 1974 (1974.216)

**Lender's name and address**

The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY

100280-0198

USA

**Provenance:**

Henry Scipio Reitlinger (British, 1882–1950);

Sotheby's, London- Reitlinger sale, December 9, 1953, no. 24;

Bought from the above by Mrs. Jean Douglas Fowles, New York;

Gift of Jean Douglas Fowles, in memory of R. Langton Douglas, 1974.

**Sources**

Metropolitan Museum Website.

Donato Sanminiatielli "Sketches of Domenico Beccafumi." *The Burlington Magazine*. vol. 47, London, 1955, p. 35, note 5, fig. 11.

Sotheby's, London, 9 December 1953, lot. 24.

Henry Scipio Reitlinger biographical details from British Museum website.

Art Loss Register Certificate dated 3 August 2017.



## Widely exhibited and published:

### Exhibition History

The Metropolitan Museum of Art. "Drawings Recently Acquired: 1972-1975." October 1, 1975-January 4, 1975.

The Metropolitan Museum of Art. "15 and 16 Century Italian Drawings in The Metropolitan Museum of Art." February 16, 1983-April 17, 1983.

Pinacoteca Nazionale, Siena, "Domenico Beccafumi e il suo tempo," June 16, 1990-September 16, 1990.

The Metropolitan Museum of Art. "Drawings and Prints: Selections from the Permanent Collection," May 3, 1999 – July 25, 1999.

### References

Donato Sanminiatielli "Sketches of Domenico Beccafumi." *The Burlington Magazine*. vol. 47, London, 1955, p. 35, note 5, fig. 11 (as Domenico Beccafumi).

Donato Sanminiatielli *Domenico Beccafumi*. Milan, Italy, 1967, p. 129, no. 7 (under 'catalogo dei bozzetti'), ill.

Janetta Benton *Drawings and Prints of the First Maniera, 1515-1535. Exh. cat.*, Rhode Island School of Design. Providence, 1973, p. 21, no. 17, repr.

Jacob Bean *European Drawings Recently Acquired, 1972-1975* Exh. cat. The Metropolitan Museum of Art, New York, 1975, n.p.

Edi Baccheschi with an introduction by Giuliano Briganti *L'opera complete del Beccafumi*. Milan, Italy, 1977, pp. 104-105, no. 126 (erroneously, as 'Saint Luke'), ill.

Jacob Bean, Lawrence Turčić *15 and 16 Century Italian Drawings in the Metropolitan Museum of Art*. The Metropolitan Museum of Art, New York, 1982, pp. 42-43, 45, no. 29 ill.

*Domenico Beccafumi e Il suo tempo. Exh. cat., Pinacoteca Nazionale and elsew., Siena (June 16- September 16, 1990). Edited by Fiorella Sricchia Santoro, Paola Barocchi, Milan, 1990, p. 464, no. 130 (entry by Andrea De Marchi).*

Roberto Paolo Ciardi *La Tribuna del Duomo di Pisa: Capolavori di due secoli* Exh. cat. Pisa, Opera della Primaziale Pisana. Pisa, 1995, no. 11 (entry by Andrea De Marchi).

Stefaan Hautekeete *Disegno & Colore. Dessins italiens et français de XVIe au XVIIIe siècle* Musée Royaux de Beaux-Arts de Belgique. Cinisello Balsamo-Milan, 2012, pp. 45-46.

Note that this painting has incomplete provenance information for the years 1933-1945. It was probably already in the collection of Henry Scipio Reitlinger by this time. It was searched on the Art Loss Register and is not registered as being stolen or missing, certificate dated 3 August 2017.

**Jean-Siméon Chardin (1699 - 1779)**



© RMN-Grand Palais (musée du Louvre) / René-Gabriel Ojéda

X9255

Back from the Market (La Pourvoyeuse)

1739

Place of manufacture: France

Oil on canvas

Object dimensions: 47 × 38 cm

Musée du Louvre, Département de Peintures, Paris, (MI 720)

**Lender's name and address**

Musée du Louvre

34-36 Quai du Louvre

Paris

75058

France

**Accession Number**

M.I. 720

**Provenance:**

Maury sale, Paris , 13 February 1835;

Giroux sale, Paris, 10 February 1851;

Laperlier sale, Paris, 11 April 1867;

Acquired from the above by the Musée du Louvre, 1867.

**Sources**

Joconde : Portail des collections des musées de France website.

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

**Frans Francken II (1581–1642)**



© RMN-Grand Palais (musée du Louvre) / René-Gabriel Ojéda

X9256

The Parable of the Prodigal Son

1633

Place of manufacture: Antwerp

Oil on panel

Object dimensions: 61 × 86 cm

Musée du Louvre, Département de Peintures, Paris, (INV 1295)

**Lender's name and address**

Musée du Louvre

34-36 Quai du Louvre

Paris

75058

France

**Accession Number**

INV1295

**Provenance:**

Duc de Penthièvre, until 1793;

Seized by the French state during the French Revolution, 1793;

Acquired by the Musée du Louvre, 1793.

**Sources**

Joconde : Portail des collections des musées de France website.

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

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**Anthony van Dyck (1599 - 1641)**



© RMN-Grand Palais (musée du Louvre) / Jean-Gilles Berizzi

X9522  
Rinaldo and Armida  
about 1632  
Place of manufacture: Antwerp  
Oil on Canvas  
Object dimensions: 133 × 109 cm  
Musée du Louvre, Département de Peintures, Paris, (INV 1235)

**Lender's name and address**

Musée du Louvre  
34-36 Quai du Louvre  
Paris  
75058  
France

**Accession Number**

INV1235

**Provenance:**

House of Orange sale, July 1713;  
Stathouder of Holland, The Hague;  
Acquired by the Musée du Louvre, 1795.

**Sources**

Joconde : Portail des collections des musées de France website.

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

**Jan van Eyck (active 1422; died 1441)**



© Museo Thyssen-Bornemisza. Madrid

X9325

The Annunciation Diptych: The Archangel Gabriel (Left wing) and The Virgin Mary (Right wing)  
about 1433-35

Place of manufacture: Unknown

Oil on panel

Object dimensions: 38.8 × 23.2 cm

Museo Thyssen-Bornemisza, Madrid

**Lender's name and address**

Museo Thyssen-Bornemisza

Paseo del Prado, 8

Madrid

28014

Spain

**Accession Number**

1933.11.1-2

**Provenance:**

Comte de Menthon, Chateaux Bernard;

Acquired in 1933 by Heinrich Thyssen (1875–1947);

By descent, to Hans Heinrich Thyssen (1921–2002);

Acquired in 1993 by the Spanish State for the Museo Thyssen-Bornemisza.

Till-Holger Borchert, *Jan van Eyck Grisallas*, Museo Thyssen-Bornemisza, Madrid, 3 November 2009–31 January 2010, cat. 1, p. 120.

[www.museothyssen.org/en/collection/history](http://www.museothyssen.org/en/collection/history) [accessed 4/8/2017]

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

**Petrus Christus (active 1444; died 1475/6)**



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

X9268

The Nativity

about 1450

Place of manufacture:Bruges

Oil on panel

Object dimensions: 127.6 × 94.9 cm

National Gallery of Art, Washington, Andrew W. Mellon Collection, 1937.1.40

**Lender's name and address**

National Gallery of Art (Washington DC)

6 Constitution Avenue at

Washington

DC

20565

USA

**Accession Number**

1937.1.40

**Provenance:**

Señora O. Yturbe, Madrid;

Franz M. Zatzstein (founder Galerie Matthiesen, Berlin), Berlin and later London;

Sold to Duveen Brothers, Inc., London and New York, 1930;

purchased from the above by The A.W. Mellon Educational and Charitable Trust, Pittsburgh, 15 December 1936;

Gifted to the National Gallery of Art, Washington, 1937.

**Sources**

National Gallery of Art website

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

**Hendrik Goltzius (1558 - 1617)**



© The State Hermitage Museum, 2017 / Photo: Vladimir Terebenin

X9326

Without Ceres and Bacchus, Venus Would Freeze

1606

Place of manufacture: Unknown

Pen and brown ink over traces of red chalk on prepared canvas

Object dimensions: 219 × 163 cm

The State Hermitage Museum, St. Petersburg

**Lender's name and address**

The State Hermitage Museum

Dvortsovaya Naberezhnaya,

St Petersburg

190000

Russia

**Provenance:**

Holy Roman Emperor Rudolf II;

Queen Christina of Sweden, until 1648;

Gifted by the above to Cardinal Mazarin;

Pierre Crozat (1665–1740);

Inherited by his nephew Louis Antoine Crozat (d. 1770);

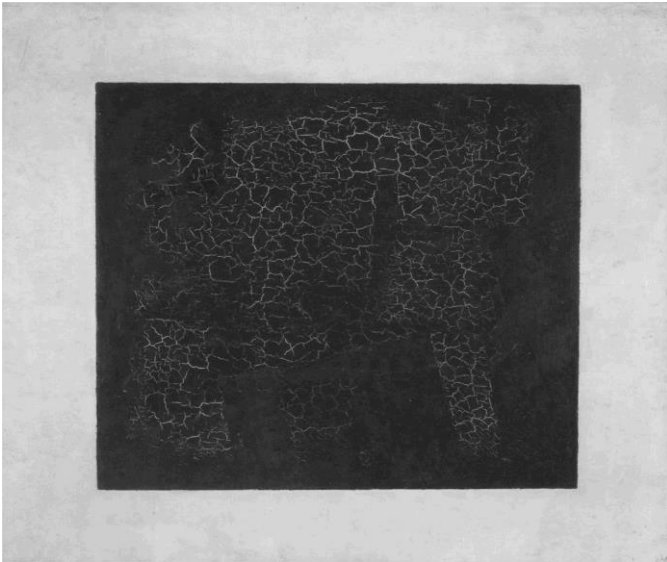
Bought after the death of the above by Catherine the Great of Russia for the Hermitage, 1772.

**Sources**

Hermitage Museum website.

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

**Kazimir Malevich (1878 - 1935)**



© The State Tretyakov Gallery

X9306

Black Square

1929

Place of manufacture: Russia

Oil on canvas

Object dimensions: 80 × 80 cm

State Tretyakov Gallery, Moscow

**Lender's name and address**

The State Tretyakov Gallery

Lavrushinskij per 10

Moscow

109017

Russia

**Accession Number**

21987

**Provenance:**

Created for the 1929 Malevich exhibition at the State Tretyakov Gallery, Moscow (but not exhibited);

On deposit at the State Tretyakov Gallery, Moscow, from 1929;

Exhibited in 'Artists of the RSFSR over the last 15 years', Leningrad, 1932-33;

Bought from the above by the State Tretyakov Gallery, Moscow, 1934.

**Sources**

Andrei Nakov, *Kasimir Malewicz: Catalogue Raisonné*, Paris 2002, p. 208.

*Kasimir Malevich 1878-1935*, exh. cat., Leningrad, Moscow and Amsterdam 1988-9, p. 271.

State Hermitage Museum website.

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