

THE
NATIONAL
GALLERY
IMMUNITY
FROM SEIZURE

Francesco Melzi 'Flora' loan to the National Gallery

22 May 2019 - 23 June 2019

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.

The conditions are:

The object is usually kept outside the UK

It is not owned by a person resident in the UK

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

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

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Francesco Melzi 'Flora' loan to the National Gallery

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

Francesco Melzi



Photograph © The State Hermitage Museum / Vladimir Terebenin

L1251 Francesco Melzi

Flora, about 1520

Place of manufacture: Italy

Oil on canvas

Object dimensions: 76 x 63 cm

The State Hermitage Museum, St Petersburg

Art Frame

19th Century (?)

Wood, gesso; gilding

111 x 97 x 9 cm (frame) 74 x 58 cm (internal dimensions of the frame)

The State Hermitage Museum, St Petersburg

Accession numbers

Inv. ГЭ-107

ИР.-4564

Lender's name and address

The State Hermitage Museum

Dvortsovaya Naberezhnaya, 34

190000 St Petersburg

RUSSIA

Provenance:

Francesco Melzi (c. 1491-1568/70), c. 1520; collection (posthumous) of Maria de' Medici (1573-1642), 1649; collection of the Duc d'Orleans (probably collected by Philippe II (1674-1723); inherited by Louis (1703-1752); inherited by Louis Philippe II (1747-1793)); sold to Vicomte Edouard de Walckiers (1758-1837), Brussels in 1790; according to Nieuwenhuys cat. 1843, in collection of Mr (Daniel?) Danoot, Brussels;* from whose estate bought by King Willem II of the Netherlands (1792-1849), possibly in 1824;** sale The Hague, 1850, reserve Dfl. 40,000, for Dfl. 40,000 to Bruni, agent of tsar Nicholas I; acquired by the Hermitage Museum, Leningrad/St Petersburg, Russia (at which point it was re-attributed to Francesco Melzi, and renamed *Flora*), inv. no. 107.

*A1650 sale catalogue in the RKD collection is annotated by Louis Eugene, Count van Bijlandt, the treasurer of the late King's estate. He states the name 'W. Dansaert of Brussels', 'Dfl. 28,350'.

**'KHA: A40, VIII-126, on 24 February 1824, Nieuwenhuys sells a frame for the "Leonard;" this picture perhaps?' (Hinterding and Horsch, 'A Small but choice collection', 1989, 114).

Sources:

- E. de Bruyn, "De schilderijenverzameling van Zijne Koninklijke Hoogheid de prins van Oranje te Brussel", *Bulletin de la Classe des Beaux Arts, Academie Royale de Belgique* 28 (1946), 155-63.
- *Catalogue des tableaux anciens et modernes, de diverses ecoles; dessins et statues, formant la galerie de feu Sa Majeste Guillaume II, Roi des Pays-Bas, Prince d'Orange-Nassau, grand-Duc de Luxembourg, etc. etc. etc.* (Amsterdam: 1850), 76-77, cat. no. 191. [Willem II's auction lots all listed; *Colombina*, attributed to Leonardo da Vinci.]
- H. E. van Gelder, "De kinsteverzameling van kning Willem II", *Maandlad voor de Beeldende Kunsten* 24 (1948), 137-48.
- Erik Hinterding and Femy Horsch, "'A Small but choice collection": the art gallery of King Willem II of the Netherlands (1792-1849)', *Simiolus: Netherlands Quarterly for the History of Art* 19, no.1/2 (1989), 4-122. [Which includes a 'Reconstruction of the Collection of Old Master Paintings' pp.55-122. Provenance for *Flora* is on page 13 and 114]
- Tatyana K. Kustodieva, *The Hermitage: Catalogue of Western European Painting; Italian Painting, Thirteenth to Sixteenth Centuries* (Moscow and Florence: Iskusstvo Publishers, 1994), 296-7.
- C. J. Nieuwenhuys, *Description de la galerie des tableaux de S. M. le roi des Pays bas, avic quelques remarques sur l'histoire des peintures et sur les progress de l'art* (Brussels: 1843), 182.
- Darius A. Spieth, *Revolutionary Paris and the Market for Netherlandish Art* (Leiden and Boston: Brill, 2018), 99 note 194 and 270-1.
- Wilhelm Suida, *Leonardo und sein Kreis* (Munich: 1929), 232-33, fig. 302.
- G. C. Williamson, *Bernardino Luini* (London: 1899), 91, 137.

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