

**Anthony van Dyck, 1599-1641**  
*Lady with a Fan*



**KRESS CATALOGUE NUMBER**

K227

**IDENTIFIER**

1209

**ARTIST**

Dyck, Anthony van, Sir, 1599-1641

**NATIONALITY**

Flemish

**DATE**

c. 1628

**MEDIUM**

oil on canvas

**TYPE OF OBJECT**

Painting

**DIMENSIONS**

109.7 x 97 cm (43 3/16 x 38 3/16 in)

**LOCATION**

National Gallery of Art, Washington, District of Columbia

**PROVENANCE**

Probably Archduke Leopold Wilhelm [1614-1662], Brussels, by 1653. [1] Possibly Spinola family, Spain; possibly Marchesa Geronima Centurione, Genoa; probably Doria family, Genoa, by 1680; [2] probably by inheritance to Marchese Ambrogio Doria [d. 1913], Genoa; [3] probably by inheritance to his son, Marchese Giorgio Doria, Genoa; [4] (Count Alessandro Contini-Bonacossi, Rome), by 1928; [5] sold March 1932 to the Samuel H. Kress Foundation, New York; [6] gift 1957 to NGA.

[1] This painting was presumably in Archduke Leopold Wilhelm's collection by 1653, when David Teniers the Younger included it in a painting of the Archduke's cabinet.

[2] Mario Menotti, "Van Dyck a Genova," *Archivio storico dell'arte*, 2nd series, anno 3 (1897): 444 note 3. According to Menotti, the

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painting had been brought to Genoa from Spain by Geronima Di Negro Centurione, who had acquired it from the Spinola family. He also identifies the painting with a reference in a 1680 inventory of the Doria collection, in which collection Otto Mündler saw the painting in April and October 1857; see "The Travel Diaries of Otto Mündler 1855-1858," ed. Carol Togner Dowd, *Walpole Society* 51 (1985): 179, 276.

[3] See Menotti 1897: 375, repro.

[4] No specific evidence exists that the painting was in the son's collection. However, it is unlikely that Alessandro Contini-Bonacossi would have already acquired this painting by the time of Ambrogio Doria's death in 1913.

[5] A document dated 28 May 1928 from the Ministry of Education in the Commune of Rome establishes that Count Contini-Bonacossi owned the painting by this time (see copy in NGA curatorial files).

[6] A bill of sale for this painting dates to March 4, 1932, for which an export license was obtained later that summer (see copies in NGA curatorial files).

### ACCESSION NUMBER

1957.14.1

### KRESS NUMBER

227

### PICHETTO NUMBER

7767

### LEGACY NGA NUMBER

1375

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### 1 ACQUISITION

Contini Bonacossi, Alessandro, March 4, 1932 [3]

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### 1 DISTRIBUTION

Gift to National Gallery of Art, January 22, 1958

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### EXTERNAL LINKS

#### Related Collection Record

<https://www.nga.gov/collection/art-object-page.43720.html>

#### Related National Gallery of Art Library Image Collections Record

[https://library.nga.gov/permalink/01NGA\\_INST/1p5jkvq/alma991592933804896](https://library.nga.gov/permalink/01NGA_INST/1p5jkvq/alma991592933804896)

#### Related National Gallery of Art Systematic Catalog

[https://library.nga.gov/permalink/01NGA\\_INST/1cl1g8d/alma992321823504896](https://library.nga.gov/permalink/01NGA_INST/1cl1g8d/alma992321823504896)

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### 11 ARCHIVAL ITEMS



K0227 - Expert opinion by Longhi, circa 1920s-1950s

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K0227 - Expert opinion by Perkins, circa 1920s-1940s



K0227 - Alan Burroughs report, circa 1930s-1940s



K0227 - Art object record, circa 1930s-1950s



K0227 - Expert opinion by Fiocco, 1936



K0227 - Expert opinion by Friedlaender, 1938

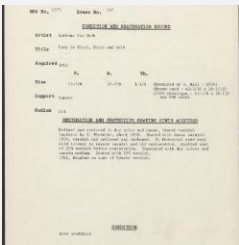
# KRESS COLLECTION DIGITAL ARCHIVE



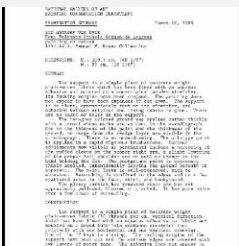
K0227 - Expert opinion by Suida, 1936



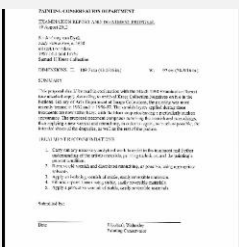
K0227 - Expert opinion by A. Venturi, 1936



K0227 - Condition and restoration record, circa 1950s-1960s



K0227 - Examination summary, 1988



K0227 - Examination summary and treatment proposal, 2013

## RECORD LINK

<https://kress.nga.gov/Detail/objects/1209>