

**Domenico Veneziano, c. 1410-1461**  
***Saint Francis Receiving the Stigmata***

**KRESS CATALOGUE NUMBER**

K278

**IDENTIFIER**

1819

**ARTIST**

Domenico Veneziano, c. 1410-1461

**NATIONALITY**

Italian

**DATE**

c. 1445/1450

**MEDIUM**

tempera on poplar panel

**TYPE OF OBJECT**

Painting

**DIMENSIONS**

27.5 x 30.5 cm (10 13/16 x 12 in)

**LOCATION**

National Gallery of Art, Washington, District of Columbia

**PROVENANCE**

Main altar of the church of Santa Lucia de' Magnoli, Florence, probably until the early 18th century. [1] Sacristy of the same church, by 1728. [2] Third altar on the right of the nave of the same church, by 1762 and probably until the early 1800s. [3] Possibly Osvald Sirén [1879-1977], Stockholm; purchased 6 May 1921 by (Julius Böhler, Munich); [4] sold 17 September 1921 to (Count Alessandro Contini-Bonacossi, Rome and Florence); [5] purchased December 1933 by the Samuel H. Kress Foundation, New York; [6] gift 1939 to NGA. [1] The altarpiece is cited as being on the main altar (erroneously, as a work of Andrea del Castagno) by Giovanni Cinelli in Francesco Bocchi, *Le bellezze della città di Firenze*, ed. Giovanni Cinelli, Florence, 1677 (originally 1591): 280, reprinted Bologna, 1973. It was probably moved on the occasion of restoration work done in the church between 1712 and 1715 (see W. and E. Paatz, *Die Kirchen von Florenz*, Frankfurt am Main, 1941: 2:607). [2] Cited as being there by Filippo Baldinucci, *Notizie dei professori del disegno da Cimbaue in qua*, ed. F. Ranalli, 5 vols., Florence, 1845-1847 (originally 6 vols., 1681-1728): 3:95 n. 1. [3] The altarpiece was described there by both Giuseppe Richa, *Notizie istoriche della chiese fiorentine*, 10 vols., Florence, 1754-1762: 10(1762): 294, and Vincenzo Follini and Modesto Rastrelli, *Firenze antica e moderna*, 8 vols., Florence, 1789-1802:

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8(1801):254). Among early writers, Luigi Lanzi (*Storia pittorica della Italia*, 3 vols., Bassano, 1795-1796: 1(1795):58) is the only one who mentions the predella, which at that time must still have been attached to the main panel. The fact that in 1827 the usually careful Rumohr, the first to read and transcribe the signature of Domenico Veneziano on the altarpiece, did not mention the predella, leads one to suppose that by this date it was no longer in the church. See Carl Friedrich von Rumohr, *Italienische Forschungen*, 3 vols., ed. by J. von Schlosser, Frankfurt am Main, 1920 (originally Berlin, 1827-1831): 387. In fact, Rumohr presumably saw the panel during his second stay in Italy, between 1816 and 1820. (See E. Sigismund, "R.C.F. Freiherr von Rumohr," in Ulrich Thieme, Felix Becker, and Hans Vollmer, *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, 37 vols. Leipzig, 1907-1950: 29[1935]:202, reprinted 1970-1971.) [4] According to the Getty Provenance Index, the NGA painting is probably the same painting as a "Picture of Two Saints. Stigmatizing of St. Francis in a hilly mountain landscape," listed in the Böhler records as acquired from Sirén on that date. Roberto Longhi ("Un frammento della pala di Domenico Veneziano per Santa Lucia de'Magnole," *L'Arte* 28 [1925]: 31-35, reprinted in *Edizione delle opera complete di Roberto Longhi*, 14 vols., Florence and Milan, 1956-2000: 2[1967]) and other writers of the 1920s indicate the painting as belonging to Böhler. It was presumably also for Böhler that Georg Gronau wrote his expertise, dated 10 August 1921 (copy in NGA curatorial files), recognizing the authorship of Domenico Veneziano. [5] A. Chiapelli, "Una nuova opera di Domenico Veneziano," *L'Arte* 27 (1924): 93 note 6, is wrong in stating that the panel was "recently acquired by Longhi in Germany"; Longhi himself (1925: 31) states clearly that the purchaser was, on his advice, Count Contini-Bonacossi. Contini lent the picture to the 1930 exhibition in London. [6] The bill of sale for the painting is dated 27 December 1933 (copy in NGA curatorial files).

### ACCESSION NUMBER

1939.1.140

### KRESS NUMBER

278

### PICHETTO NUMBER

8121

### LEGACY NGA NUMBER

251

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### 1 ACQUISITION

Contini Bonacossi, Alessandro, December 27, 1933 [2]

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### 1 DISTRIBUTION

Gift to National Gallery of Art, June 29, 1939

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### EXTERNAL LINKS

#### Related Collection Record

<https://www.nga.gov/collection/art-object-page.281.html>

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

[https://library.nga.gov/permalink/01NGA\\_INST/1p5jkvq/alma99149103804896](https://library.nga.gov/permalink/01NGA_INST/1p5jkvq/alma99149103804896)

#### Related National Gallery of Art Systematic Catalog

[https://library.nga.gov/permalink/01NGA\\_INST/1cl1g8d/alma992014793504896](https://library.nga.gov/permalink/01NGA_INST/1cl1g8d/alma992014793504896)

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### 12 ARCHIVAL ITEMS



K0278 - Expert opinion by Berenson, circa 1920s-1950s

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K0278 - Expert opinion by Gronau, 1921



K0278 - Expert opinion by Marle, circa 1920s-1930s



K0278 - Expert opinion by Perkins, circa 1920s-1940s



K0278 - Expert opinion by A. Venturi, circa 1920s-1930s



K0278 - Alan Burroughs report, circa 1930s-1940s

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K0278 - Expert opinion by Fiocco, circa 1930s-1940s



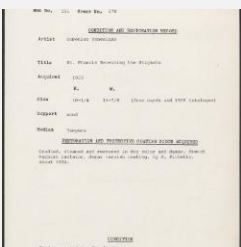
K0278 - Art object record, circa 1930s-1950s



K0278 - Expert opinion by Suida, 1936



K0278 - Work summary log, 1942-1946



K0278 - Condition and restoration record, circa 1950s-1960s

# KRESS COLLECTION DIGITAL ARCHIVE

K0278 - Examination summary, 1989

EXAMINATION SUMMARY  
DATE: 1989-05-18  
BY: [REDACTED]  
TITLE: [REDACTED]  
SUBJECT: [REDACTED]  
[The remainder of the text in this block is extremely small and mostly illegible, appearing to be a detailed report or list of items.]

## RECORD LINK

<https://kress.nga.gov/Detail/objects/1819>