

**Giovanni Bellini, c. 1430/1435-1516**  
***Madonna and Child***



**KRESS CATALOGUE NUMBER**

K1905

**IDENTIFIER**

3142

**ARTIST**

Bellini, Giovanni, c. 1430/1435-1516

**NATIONALITY**

Italian

**DATE**

c. 1485

**MEDIUM**

oil on canvas, transferred from panel

**TYPE OF OBJECT**

Painting

**DIMENSIONS**

72.5 x 55.4 cm (28-1/2 x 21-7/8 in)

**LOCATION**

Nelson-Atkins Museum of Art, Kansas City, Missouri

**PROVENANCE**

Possibly Conte di Collalto, Castello di Collalto; [1] Conde de Montija, Madrid; (sale Hôtel Drouot, Paris, 7-9 April 1870, no. 12); [2] Otto Mündler [1811-1870] for Peter II, Grand Duke of Oldenburg [1827-1900], Augusteum, Oldenburg; Friedrich August, Grand Duke of Oldenburg [1852-1931]; bought by Monsig for (Frederick Muller & Co., Amsterdam) in April 1923; bought by Frederick Schmidt-Degener for (Duveen Brothers, Inc.) on 30 April 1923; [3] Mr. and Mrs. Nicholas F. Brady, Manhasset, New York, as of 1927; Mrs. Nicholas F. Brady [after 1937, Mrs. William J. Babington Macaulay]; sold 1939 by her widower to (Duveen Brothers, Inc.); [4] bought by (Acquavella Galleries, New York); [5] bought by the Samuel H. Kress Foundation 8 February 1952; gift 1961 to the Nelson-Atkins Museum of Art, Kansas City, no. F61-66. [1] According to Fritz Heinemann, *Giovanni Bellini e i belliniani*, Venice, 1962, vol. I, p. 13, and repeated in Fern Rusk Shapley, *Paintings from the Samuel H. Kress Collection, Italian Schools XV-*

# KRESS COLLECTION DIGITAL ARCHIVE

XVI Centuries, New York, 1968, p. 43. It has been impossible to document this part of the picture's provenance. For instance, no painting of this description appears in any di Collalto inventories published in C.A. Levi, *Le collezioni veneziane d'arte e d'antichità dal secolo XIV ai nostri giorni*, Venice 1900, II, p.172. If Heinemann's information is correct, the castle he mentions presumably refers to the Castello di San Salvatore at Susegana, near Conegliano, where several Venetian paintings are recorded earlier in this century. [2] The consignor's name is given on the title page as "Villesante de Montija." [3] Julius Böhler is included in the provenance according to Heinemann 1962, and repeated in Shapley 1968 [See note 1]. However, no such painting is listed in the Böhler stock books, photocopies in the Getty Research Institute. According to a cable dated 3 April 1923, Böhler never bought the painting. See Duveen Brothers Records, Box 270 folder 10, accession number 960015, The Getty Research Institute, Los Angeles. [4] See the letter of 13 November 1939 from Duveen to Macaulay, Box 529, Duveen Brothers Records, accession number 960015, The Getty Research Institute, Los Angeles. [5] Acquavella Galleries, New York, letter of November 7, 1988, the Nelson-Atkins Museum of Art, Kansas City curatorial files.

## ACCESSION NUMBER

F61-66

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## 1 ACQUISITION

Acquavella Galleries, February 8, 1952

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## 1 DISTRIBUTION

Gift to Nelson-Atkins Museum of Art, December 09, 1961

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## EXTERNAL LINKS

### Related Collection Record

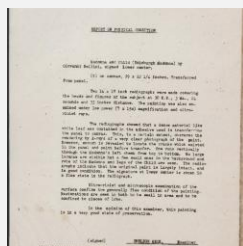
<https://art.nelson-atkins.org/objects/10314>

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

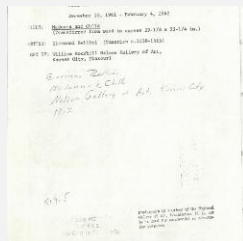
[https://library.nga.gov/permalink/01NGA\\_INST/1p5jvkq/alma99151073804896](https://library.nga.gov/permalink/01NGA_INST/1p5jvkq/alma99151073804896)

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## 4 ARCHIVAL ITEMS



K1905 - Conservation report, circa 1930s

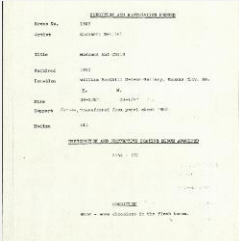


K1905 - Art object record, circa 1930s-1950s

## KRESS COLLECTION DIGITAL ARCHIVE



K1905 - Photograph, circa 1930s-1960s



K1905 - Condition and restoration record, circa 1950s-1960s

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### RECORD LINK

<https://kress.nga.gov/Detail/objects/3142>