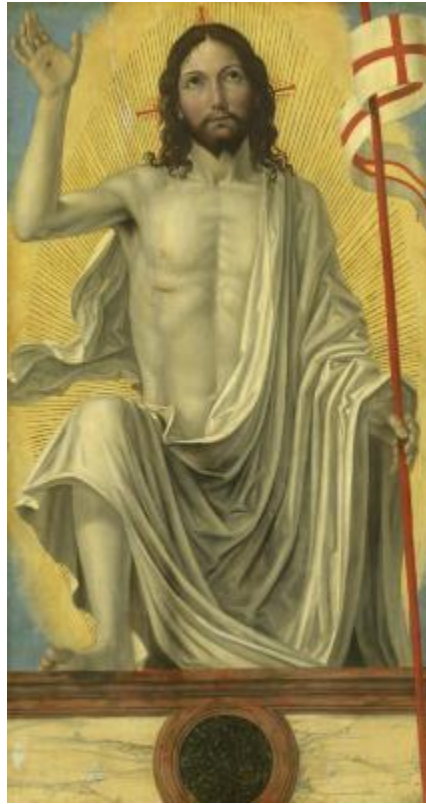


Ambrogio Bergognone, c. 1460-1523
Christ Risen from the Tomb

**KRESS CATALOGUE NUMBER**

K1399

IDENTIFIER

524

ARTIST

Bergognone, Ambrogio, c. 1460-1523

NATIONALITY

Italian

DATE

c. 1490

MEDIUM

oil on panel

TYPE OF OBJECT

Painting

DIMENSIONS

114.5 x 61.2 cm (45 1/16 x 24 1/8 in)

LOCATION

National Gallery of Art, Washington, District of Columbia

PROVENANCE

Art market, Italy; exported from Milan probably between 1792 and 1835 and in any case not later than 1859-1860; [1] Arthur L. Nicholson, London, by 1915; [2] (Arthur U. Newton Galleries, New York), by 1936; [3] purchased April 1945 by the Samuel H. Kress Collection, New York; [4] gift 1952 to NGA. [1] Into one of the vertical members of the painting's cradle a piece of wood with two identical seals is inset. This was obviously from the back of the panel before it was thinned. The seals are decorated with the Austrian imperial eagle and bear a fragmentary inscription of which the words "per l'esportazione" can be read. This type of seal was used by the exportation office of the Accademia di Brera in Milan on the paintings to be exported during the time of Francis I of Austria (1792-1835). Similar seals are visible on the back of a number of early Italian panel paintings; among others are Piero della Francesca's *St. John the Evangelist* in the Frick Collection in New York and the *Saint Augustine* by the same artist in the Museu

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Nacional de Arte Antiga in Lisbon (see Andrea Di Lorenzo, "Il politico agostiniano di Piero della Francesca: Dispersione, collezionismo, restauri, ricostruzione," *Il Polittico Agostiniano di Piero della Francesca. Quaderni di Studi e Restauri del Museo Poldo Pezzoli 2*, Milan, 1996: 17, 39 notes 32-34 and 52, repro. 105). According to Di Lorenzo (letter of 26 April 2000), the Accademia probably stopped using the seal in 1848, when Ferdinand I of Austria, successor of Francis I (who used the same symbol) abdicated. In any case, the seal was not used after 1859-1860, when Austrian dominion in Milan ended. [2] See Bernard Berenson's letter dated 26 June 1915, to Arthur L. Nicholson (copy in NGA curatorial files), in which the painting is mentioned. [3] The painting was shown at the *Old Masters' Exhibition* at the Arthur U. Newton Galleries in October 1936 and mentioned in the exhibition reviews published in the *New York Times* (7 and 11 October) and in the *New York American* (17 October) of the same year. The fact that Berenson did not list the painting in his *Italian Pictures of the Renaissance*, Oxford, 1932, suggests that by 1932 it was already on the art market. [4] The bill of sale from the Arthur U. Newton Galleries to the Kress Foundation is dated 24 April 1945 and marked paid April 27 (copy in NGA curatorial files).

ACCESSION NUMBER

1952.5.1

KRESS NUMBER

1399

LEGACY NGA NUMBER

781

1 ACQUISITION

Arthur U. Newton Galleries, April 24, 1945

2 DISTRIBUTIONS

Loan to National Gallery of Art, January 23, 1946

Gift to National Gallery of Art, October 15, 1952

EXTERNAL LINKS

Related Collection Record

<https://www.nga.gov/collection/art-object-page.41611.html>

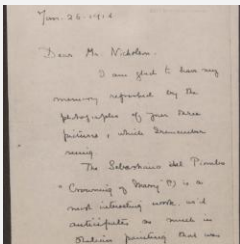
Related National Gallery of Art Library Image Collections Record

https://library.nga.gov/permalink/01NGA_INST/1p5jkvq/alma991096173804896

Related National Gallery of Art Systematic Catalog

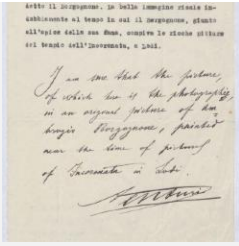
https://library.nga.gov/permalink/01NGA_INST/1cl1g8d/alma992014793504896

9 ARCHIVAL ITEMS



K1399 - Expert opinion by Berenson, 1914

KRESS COLLECTION DIGITAL ARCHIVE



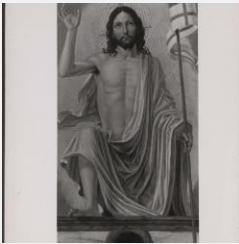
K1399 - Expert opinion by A. Venturi, circa 1920s-1930s



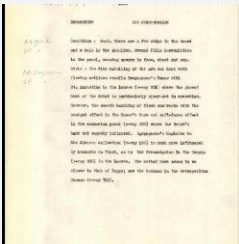
K1399 - Expert opinion by A. Venturi, 1925



K1399 - Expert opinion by Suida, 1931

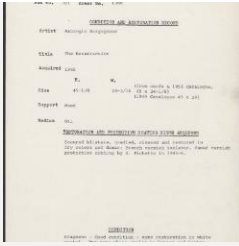


K1399 - Art object record, circa 1930s-1950s

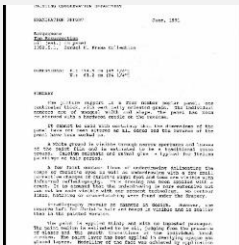


K1399 - Alan Burroughs report, circa 1930s-1940s

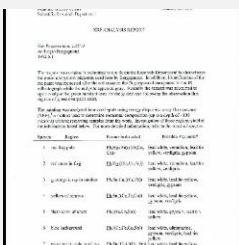
KRESS COLLECTION DIGITAL ARCHIVE



K1399 - Condition and restoration record, circa 1950s-1960s



K1399 - Examination summary, 1991



K1399 - Scientific analysis report, 1998

RECORD LINK

<https://kress.nga.gov/Detail/objects/524>