


List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**  
**3 March 2019 to 2 June 2019**

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| <p><b>Artist:</b> Simone di Niccolò Bianco</p> <p><b>Title:</b> Bust of a Woman</p> <p><b>Date:</b> 1520</p> <p><b>Medium:</b> Marble</p> <p><b>Dimensions:</b> Size: 43 x 44.7 x 28.2 cm<br/>Weight: 38 kg</p> <p><b>Inv.No:</b> 12/71</p> <p><b>Lent by:</b><br/>Skulpturensammlung und Museum für<br/>Byzantinische Kunst, Staatliche Museen Zu<br/>Berlin<br/>Geschwister-Scholl-Straße 6<br/>D-10117 Berlin<br/>Germany</p> |  |
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| <p><b>Provenance:</b><br/>Private collection, Switzerland, acquired 1971</p> <p><b>*Note that this object has an incomplete provenance for the years 1933-1945</b></p> <p><b>Exhibitions:</b><br/>Alison Luchs (ed.), <i>Tullio Lombardo and Venetian High Renaissance Sculpture</i>, exh. cat., National Gallery of Art, Washington, DC, 2009, pp. 80-81</p> <p>Mina Gregori (ed.), <i>In the Light of Apollo: Italian Renaissance and Greece</i>, exh. cat., Alexandros Soutzos Museum, National Gallery, Athens, 2003-2004, 2 vols, vol. 1, pp. 515-16</p> <p>Maria Grazia Bernardini (ed.), <i>Tiziano: Amor sacro e amor profano</i>, exh. cat., Palazzo delle Esposizioni, Rome, 1995, pp. 275-76</p> <p><b>Literature</b><br/>Alison Luchs (ed.), <i>Tullio Lombardo and Ideal Portrait Sculpture in Renaissance Venice, 1490-1530</i>, Cambridge</p> |
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and New York, 1995, pp. 105-8, 174-75

Ursula Schlegel, 'Simone Bianco und die venezianische Malerei', *Mitteilungen des Kunsthistorischen Institutes in Florenz* 23 (1979): pp. 187-96

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| <p><b>Artist:</b> Jacopo de' Barbari</p> <p><b>Title:</b> Portrait of a German &amp; Allegory<br/>(reverse)</p> <p><b>Date:</b> 1490s</p> <p><b>Medium:</b> Oil on panel</p> <p><b>Dimensions:</b> Unframed: 60.7 x 45.6 cm<br/>Framed: 79 x 64.5 x 9.7 cm</p> <p><b>Inv.No:</b> 1664</p> <p><b>Lent by:</b><br/>Staatliche Museen Zu Berlin Gemaldegalerie<br/>Stauffenbergstrasse 41<br/>Berlin<br/>10785<br/>Germany</p> |  <p>bpk Bildagentur / Gemaeldegalerie / Joerg P. Anders / Art Resource, NY</p> |
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| <p><b>Provenance:</b><br/>Comte de Pourtalès- Gorgier; (his sale, Paris, 1865); Mame, Tours; (his sale, Galerie Georges Petit, Paris, April 26-29, 1904); Rodolphe Kann, Paris; (his sale, London, 1907); purchased 1908</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p> |
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**Artist:** Giulio Campagnola

**Title:** Venus Reclining in a Landscape

**Date:** 1508 - 1509

**Medium:** Engraving

**Dimensions:** Unframed: 12.1 x 18.2 cm

**Inv.No:** 1931.205

**Lent by:**

Cleveland Museum of Art

University Circle

11150 East Blvd

Cleveland

OH 44106-1797

USA



**Provenance:**


Gift of The Print Club of Cleveland, 1931

**\*Note that this object has a complete provenance for the years 1933-1945**

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| <p><b>Artist:</b> Donatello</p> <p><b>Title:</b> St. Jerome in Penitence</p> <p><b>Date:</b> 1454 - 1455</p> <p><b>Medium:</b> Polychrome wood</p> <p><b>Dimensions:</b> Size: 141 x 35 x 26 cm</p> <p><b>Inv.No:</b></p> <p><b>Lent by:</b><br/>Pinacoteca Comunale Di Faenza<br/>Via Santa Maria dell'Angelo, 9, 48018 Faenza<br/>RA, Italy<br/>Italy</p> |  |
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| <p><b>Provenance:</b><br/>Faenza, San Girolamo all'Osservanza, before 1866</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p> |
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**Artist:** Francesco di Giorgio Martini

**Title:** Trattato d'architettura civile e militare

**Date:** 1477/1480 - 1484

**Medium:** Ink

**Dimensions:** Unframed: 43.7 x 28.9 cm

**Inv.No:** II.I.141

**Lent by:**

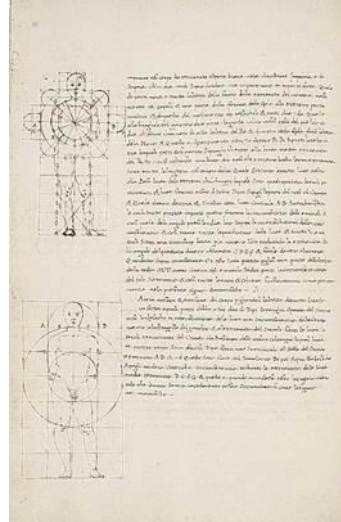
Biblioteca Nazionale Centrale Di Firenze

Biblioteca Nazionale Centrale

Piazza Cavaleggeri, 1

50122 Florence

Italy



**Provenance:**


Possibly Duke Cosimo de' Medici (1568); Vincenzo Follini (amongst Strozzi family manuscripts from the Biblioteca Magliabechiana) by c. 1820; Biblioteca Nazionale Centrale, Florence, 1896

**\*Note that this object has a complete provenance for the years 1933-1945**

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| <p><b>Artist:</b> Baccio Bandinelli</p> <p><b>Title:</b> Study after Laocoon</p> <p><b>Date:</b> c. 1523</p> <p><b>Medium:</b> pen and gray-brown ink</p> <p><b>Dimensions:</b> Unframed: 26.3 x 20.5 cm approx<br/>Framed: 53 x 40 x 3 cm</p> <p><b>Inv.No:</b> 14785 F</p> <p><b>Lent by:</b><br/>Gabinetto Disegni e Stampe degli Uffizi<br/>Galleria degli Uffizi<br/>Piazzale Degli Uffizi, 6<br/>I-50122 Florence<br/>Italy</p> |  |
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| <p><b>Provenance:</b><br/>Cardinal Leopoldo de' Medici (1617-1675); inventoried by 1687</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p> |
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| <p><b>Artist:</b> Antonio Pollaiuolo</p> <p><b>Title:</b> Hercules and Antaeus</p> <p><b>Date:</b> 1470s</p> <p><b>Medium:</b> Bronze</p> <p><b>Dimensions:</b> Size incl. Base: 60 x 35 cm<br/>Base: 14 cm<br/>Base Diameter: 27 cm</p> <p><b>Inv.No:</b> Bronzi,n.280</p> <p><b>Lent by:</b><br/>Museo Nazionale del Bargello<br/>Via del Proconsolo, 4<br/>Florence<br/>50122<br/>ITALY</p> |  |
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| <p><b>Provenance:</b><br/>Medici Collection (Inventory of Casino di San Marco, 1587)</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p> |
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| <p><b>Artist:</b> Antico</p> <p><b>Title:</b> Apollo Belvedere</p> <p><b>Date:</b> 1490 - 1496</p> <p><b>Medium:</b> Bronze partilally gilded, eye inlaid in silver</p> <p><b>Dimensions:</b> Size: 41.3 x 22 cm</p> <p><b>Inv.No:</b> LH 1286</p> <p><b>Lent by:</b><br/>Liebieghaus Skulpturensammlung, Frankfurt am Main<br/>Liebieghaus Skulpturen Sammlung<br/>Schaumainkai 71<br/>Frankfurt am Main<br/>60596<br/>Germany</p> |  <p>Liebieghaus Skulpturensammlung, Frankfurt am Main<br/>Photo: © Liebieghaus Skulpturensammlung - ARTOTHEK</p> |
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| <p><b>Provenance:</b><br/>Goldschmidt-Rothschild, no. 628, 1938; restituted 1948; reacquired 1949</p> <p><b>*Note that this object has an incomplete provenance for the years 1933-1945</b></p> <p><b>Exhibited:</b><br/>Eleonora Luciano (ed.), <i>Antico: The Golden Age of Renaissance Bronzes</i>, exh. cat., National Gallery of Art, Washington DC and The Frick Collection, New York, 2011-2012, p. 191</p> <p>Daide Gasparotto and Filippo Trevisani (eds), <i>Bonacolsi l'Antico: Uno scultore nella Mantova di Andrea Mantegna e di Isabella d'Este</i>, exh. cat., Appartamento di Isabella d'Este in Corte Vecchia, Palazzo Ducale, Mantua, 2008-2009, pp. 208-9</p> <p>Herbert Beck and Peter Bol (eds), <i>Natur und Antike in der Renaissance</i>, exh. cat., Liebieghaus, Frankfurt, 1985-6,</p> |
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pp. 323-25

**Literature:**

Ann Hersey Allison, 'The Bronzes of Pier Jacopo Alari- Bonacolsi, Called Antico', *Jahrbuch der Kunsthistorischen Sammlungen in Wien* 89-90 (1993-94): pp. 35-310

Brita von Götz- Mohr, *Nachantike kleinplastische Bild-werke. Vol. 2, Italien, Frankreich, Niederlande, 1500–1800*, Liebieghaus- Museum Alter Plastik, Frankfurt, Wissenschaftliche Kataloge, Gutenberg, 1988, pp. 9-12

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| <p><b>Artist:</b> Unknown</p> <p><b>Title:</b> Hideous Old Woman</p> <p><b>Date:</b> c. 1480</p> <p><b>Medium:</b> Boxwood, partial, original(?)<br/>polychromy</p> <p><b>Dimensions:</b> Size: 16 x 4.3 x 4.2 cm<br/><b>Inv.No:</b> LH 905</p> <p><b>Lent by:</b><br/>Liebieghaus Skulpturensammlung, Frankfurt<br/>am Main<br/>Liebieghaus Skulpturen Sammlung<br/>Schaumainkai 71<br/>Frankfurt am Main<br/>60596<br/>Germany</p> |  <p>Liebieghaus Skulpturensammlung, Frankfurt am Main<br/>Photo: © Liebieghaus Skulpturensammlung - ARTOTHEK</p> |
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| <p><b>Provenance:</b><br/>Princely Hohenzollern collection, Sigmaringen; acquired 1928</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p> |
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| <p><b>Artist:</b> Master Francke</p> <p><b>Title:</b> The Altarpiece of Kalanti. Dioscuros and the Miracle of the Wall (top); The Flogging of St. Barbara (bottom)</p> <p><b>Date:</b> 1420s</p> <p><b>Medium:</b> Tempera on panel, oak</p> <p><b>Dimensions:</b> Unframed: 193 x 56 cm<br/>Framed: 202 x 65 x 7 cm</p> <p><b>Inv.No:</b> 4329:6</p> <p><b>Lent by:</b> HELSINKI, NATIONAL MUSEUM OF FINLAND</p> <p>The National Museum of Finland<br/>Helsinki, National Museum Of Finland<br/>Mannerheimintie 34, 00100 Helsinki, Finland<br/>Finland</p> |  |
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| <p><b>Provenance:</b><br/>Hamburg Cathedral (?), by 1508, until 1804/6; parish church, Nykyrko (later Kalanti), Finland, discovered 1874, sold 1903; acquired 1908</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p> |
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| <p><b>Artist:</b> Jan Gossaert</p> <p><b>Title:</b> Sheet with a Study after the “Spinario” and Other Sculptures</p> <p><b>Date:</b> about 1509</p> <p><b>Medium:</b> Pen and gray-brown ink</p> <p><b>Dimensions:</b> Unframed: 26.3 x 20.5 cm</p> <p><b>Inv.No:</b> PK-T-AW 1041</p><br><p><b>Lent by:</b> LEIDEN,<br/><b>UNIVERSITEITSBIBLIOTHEEK</b><br/>Leiden, Universiteitsbibliotheek<br/>Witte Singel 27, 2311 BG Leiden,<br/>Netherlands</p> |  <p>Photo: Leiden University Libraries, Print Room, inventory number PK-T-AW-1041</p> |
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| <p><b>Provenance:</b><br/>Cornelis van Ommeren (1855-1935), Rotterdam; (his sale, Van Huffel, Utrecht, 16-17 February, 1937, no. 714); sold to Dr Albertus Welcker (1884-1957), Amsterdam; from whom acquired 1957</p> <p><b>*Note that this object has an incomplete provenance for the years 1933-1945</b></p> <p><b>Exhibited:</b><br/>Maryan H. Ainsworth et al., <i>Man, Myth, and Sensual Pleasures: Jan Gossart's Renaissance; The Complete Works</i>, exh. cat., Metropolitan Museum of Art, New York, 2010-11, no. 101</p> <p><b>Literature:</b><br/>Marisa Anne Bass, <i>Jan Gossart and the Invention of Netherlandish Antiquity</i>, Princeton and Oxford, 2016, pp. 12-14, 48</p> <p>Maryan Ainsworth, <i>Jan Gossart's Trip to Rome and His Route to Paragone</i>, Hoftsede de Groot Lezing 3. The</p> |
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| Hague: RKD, Netherlands Institute of Art History, 2014, pp. 6, 31 |
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| <p><b>Artist:</b> Dieric (Dirk) Bouts</p> <p><b>Title:</b> The Way to Paradise</p> <p><b>Date:</b> 1450</p> <p><b>Medium:</b> Oil on panel</p> <p><b>Dimensions:</b> Unframed: 115 x 70 cm<br/>Framed: 131 x 86 x 5 cm</p> <p><b>Inv.No:</b> P820</p> <p><b>Lent by:</b><br/>Palais des Beaux-Arts de Lille<br/>18 bis, rue de Valmy<br/>59000 Lille<br/>France</p> |  The painting 'The Way to Paradise' by Dieric Bouts depicts a group of five figures, including a monk in a red robe and four nude women, walking along a path towards a distant, elevated church. The landscape is lush and green, with a small stream and a hill in the background. The sky is filled with dramatic, dark clouds, and a small figure is visible in the distance, possibly a saint or a figure of divine light. |
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| <p><b>Provenance:</b><br/>City Hall, Louvain; Abbey of Tongerlo; C. J. Nieuwenhuys, Brussels, 1862; acquired 1863 by Palais des Beaux-Arts, Lille</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p> |
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| <p><b>Artist:</b> Francesco Colonna</p> <p><b>Title:</b> Hypnerotomachia Poliphili</p> <p><b>Date:</b> 1499</p> <p><b>Medium:</b> Woodcut</p> <p><b>Dimensions:</b> Closed book: 30.2 x 22 x 4.5cm approx</p> <p><b>Inv.No:</b> A1.C71h</p> <p><b>Lent by:</b><br/>Library Special Collections, Charles E. Young<br/>Research Library, UCLA<br/>280 Charles E Young Dr N, Los Angeles, CA<br/>90095, USA<br/>USA</p> |  <p>Per la quale cosa io non saprei definire, Ella dimostra di tanta arte for-<br/>te per la sua bellezza ad bene trahendo me provocasse, ovvero il bellissimo<br/>facciatello dello inferno. La frigidità del quale idio mi diede che<br/>la pura moneta. Comunque di que-<br/>sto placido loco, se per gli<br/>loquaci e rudi disonano il sanctorum, Lolla e rudi, se la floride. E s'una<br/>chiusa, se il dolcissimo Calamo, se la Colomaria, Apio, se l'hyndolapum, se di<br/>alla altre appettite l'arte anacule di nobili fiori, Et il Canaliculo poscia<br/>e</p> |
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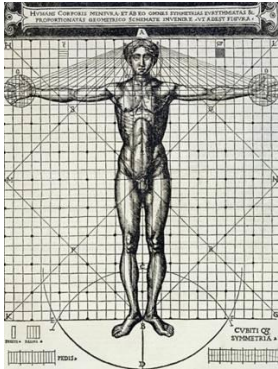
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| <p><b>Provenance:</b><br/>John Ruskin (1818-1900), Brantwood; John Charrington (1856-1939), The Grange, Shenley; purchased by<br/>Lawrence Clark Powell, 1960</p> <p><b>*Note that this object has an incomplete provenance for the years 1933-1945</b></p> <p>UCLA informed there is no further provenance information.</p> <p><b>Catalogued:</b><br/>Charles E. Young Library Catalogue, UCLA<br/>A1.C71h</p> |
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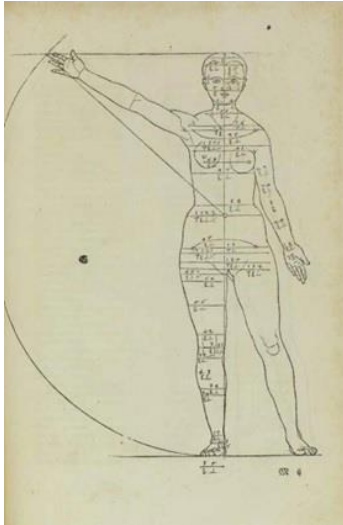
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| <p><b>Artist:</b> Cesare Cesariano</p> <p><b>Title:</b> Symmetry of the Human Body (First Vitruvian Man)</p> <p><b>Date:</b> 1521</p> <p><b>Medium:</b> Woodcut</p> <p><b>Dimensions:</b> Free Text: Closed: 40.5 x 29.1 x 4.5 cm</p> <p><b>Inv.No:</b> NA2515.V83dl1521 c.1</p> <p><b>Lent by:</b><br/>Los Angeles, Charles E. Young Research Library, Department Of Special Collections, Ucla<br/>280 Charles E Young Dr N, Los Angeles, CA 90095, USA<br/>USA</p> |  |
| <p><b>Provenance:</b><br/>Gift of Dr. Elmer Belt, 1961</p> <p>*Note that this object has an incomplete provenance for the years 1933-1945</p> <p>UCLA informed there is no further provenance information.</p> <p><b>Catalogued:</b><br/>Charles E. Young Library Catalogue, UCLA<br/>NA2515. V83dl 1521</p>   |  |

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| <p><b>Artist:</b> Albrecht Dürer</p> <p><b>Title:</b> Figure of Woman Shown in Motion</p> <p><b>Date:</b> 1528</p> <p><b>Medium:</b> Woodcut and letterpress</p> <p><b>Dimensions:</b> Free Text: Closed: 33.3 x 21.2 x 6 cm</p> <p><b>Inv.No:</b> N6888.D8 A124 1527</p> <p><b>Lent by:</b><br/>Los Angeles, Charles E. Young Research Library, Department Of Special Collections, UCLA<br/>280 Charles E Young Dr N, Los Angeles, CA 90095, USA<br/>USA</p> |  |
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| <p><b>Provenance:</b><br/>Gift of Dr. Elmer Belt, 1961</p> <p><b>*Note that this object has an incomplete provenance for the years 1933-1945</b></p> <p>UCLA informed there is no further provenance information.</p> <p><b>Catalogued:</b><br/>Charles E. Young Library Catalogue, UCLA<br/>N6888.D8 A124 1527</p> |
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| <p><b>Artist:</b> Albrecht Dürer</p> <p><b>Title:</b> Five Figure Studies (The Desperate Man)</p> <p><b>Date:</b> 1515-16</p> <p><b>Medium:</b></p> <p><b>Dimensions:</b> Size: 18.8 x 13.6 cm</p> <p><b>Inv.No:</b> 201 O.PR.92*</p> <p><b>Lent by:</b></p> <p>Getty Research Institute<br/>1200 Getty Center Dr #1100<br/>Los Angeles<br/>California<br/>CA 90049<br/>USA</p> |  <p>Digital image courtesy of the Getty's Open Content Program.</p> |
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| <p><b>Provenance:</b></p> <p>Bavarian collection; acquired by Buch-und-Kunstantiquariat E + R Kistner in Nuremberg, Bavaria in the early 1980s; by descent, Kistner family, Switzerland, 1990s; (sale, Karl &amp; Faber, Munich, 11 June, 2010, lot 39)</p> <p><b>*Note that this object has an incomplete provenance for the years 1933-1945</b></p> <p>In the public domain since 2010.</p> |
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| <p><b>Artist:</b> Giovanni Battista di Jacopo (Rosso Fiorentino)</p> <p><b>Title:</b> Judith with the Head of Holofernes</p> <p><b>Date:</b> 1535 - 1540</p> <p><b>Medium:</b> Red chalk on gray buff paper</p> <p><b>Dimensions:</b> Unframed: 23.2 x 19.7 cm<br/>Framed: 64.8 x 54.6 x 3.5 cm</p> <p><b>Inv.No:</b> M.77.13</p> <p><b>Lent by:</b><br/>Los Angeles County Museum of Art<br/>5905 Wilshire Blvd, Los Angeles<br/>CA 90036<br/>USA</p> |  <p>Los Angeles County Museum of Art, Dalzell Hatfield Memorial Fund. M.77.13<br/>I m a g e : w w w . l a c m a . o r g</p> |
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| <p><b>Provenance:</b><br/>Private collection, Holland; Eugene Rodrigues (1853-1928), Paris; (David Carritt, London) purchased 1977</p> <p><b>*Note that this object has an incomplete provenance for the years 1933-1945</b></p> <p><b>Exhibited:</b><br/>Eugene Albert Carroll (ed.), <i>Rosso Fiorentino: Drawings, Prints, and Decorative Arts</i>, exh. cat., National Gallery of Art, Washington DC, 1987-88, p. 364</p> <p><b>Literature:</b><br/>Bruce Davis, <i>Master Drawings in the Los Angeles County Museum of Art</i>, Los Angeles, 1997, p. 19</p> <p>David Franklin, <i>Rosso in Italy: The Italian Career of Rosso Fiorentino</i>, New Haven and London, 1994, p. 82</p> <p>Eugene Albert Carroll, 'A Drawing by Rosso Fiorentino of Judith and Holofernes', <i>Los Angeles County Museum of</i></p> |
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| <i>Art Bulletin</i> 24 (1978): pp. 25-49 |
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| <p><b>Artist:</b> Albrecht Dürer</p> <p><b>Title:</b> Satyr Family</p> <p><b>Date:</b> 1505</p> <p><b>Medium:</b> Engraving</p> <p><b>Dimensions:</b> Unframed: 11.4 x 7 cm<br/>Framed: 52.4 x 39.7 x 3.2 cm</p> <p><b>Inv.No:</b> 2014.311</p> <p><b>Lent by:</b><br/>Los Angeles County Museum of Art<br/>5905 Wilshire Blvd<br/>Los Angeles<br/>CA 90036<br/>USA</p> |  <p>Image: <a href="http://www.lacma.org">www.lacma.org</a></p> |
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| <p><b>Provenance:</b><br/>(sale, Sotheby's, London, June 1992, lot 78); Herman and Ruth Engel, Los Angeles; donated 2014</p> <p>*Note that this object has an incomplete provenance for the years 1933-1945</p> <p>In the public domain since 2014.</p> |
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List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**  
**3 March 2019 to 2 June 2019**

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| <p><b>Artist:</b> Albrecht Dürer</p> <p><b>Title:</b> The Dream of the Doctor</p> <p><b>Date:</b> c. 1497</p> <p><b>Medium:</b> Engraving</p> <p><b>Dimensions:</b> Unframed: 18.7 x 14.5 cm<br/>Framed: 52.4 x 39.7 x 3.2 cm</p> <p><b>Inv.No:</b> 64.11</p> <p><b>Lent by:</b><br/>Los Angeles County Museum of Art<br/>5905 Wilshire Blvd<br/>Los Angeles<br/>CA 90036<br/>USA</p> |  <p>Image: <a href="http://www.lacma.org">www.lacma.org</a></p> |
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| <p><b>Provenance:</b><br/>Los Angeles County Museum of Art, Los Angeles, Gift of Ebria Feinblatt (founding curator of the LACMA prints and drawings department from 1947-85) and Ronn Marvin, in memory of Isaac Feinblatt, 1964</p> <p><b>*Note that this object has an incomplete provenance for the years 1933-1945</b></p> <p>In the public domain since 1964.</p> |
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List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**  
**3 March 2019 to 2 June 2019**

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| <p><b>Artist:</b> Albrecht Dürer</p> <p><b>Title:</b> Adam and Eve</p> <p><b>Date:</b> 1504</p> <p><b>Medium:</b> Engraving</p> <p><b>Dimensions:</b> Sheet: 25.1 x 19.4 cm<br/>Framed: 60 x 49.8 x 3.2 cm</p> <p><b>Inv.No:</b> M.66.33</p> <p><b>Lent by:</b><br/>Los Angeles County Museum of Art<br/>5905 Wilshire Blvd<br/>Los Angeles<br/>CA 90036<br/>USA</p> |  <p>Image: <a href="http://www.lacma.org">www.lacma.org</a></p> |
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| <p><b>Provenance:</b><br/>Ex-coll. Baron Edmond de Rothschild; acquired from dealer William Schab, 1966</p> <p><b>*Note that this object has an incomplete provenance for the years 1933-1945</b></p> <p>In the public domain since 1966.</p> |
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List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**

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**Artist:** Dosso Dossi

**Title:** Mythological Scene

**Date:** 1524

**Medium:** Oil on canvas

**Dimensions:** Unframed: 163.8 x 145.4 cm  
Framed: 194.3 x 176.5 x 8.9 cm

**Inv.No:** 83.PA.15

**Lent by:**

The J. Paul Getty Museum

1200 Getty Center Drive

Suite 1000

Los Angeles

CA 90049-1687

USA



Digital image courtesy of the Getty's Open Content Program.

**Provenance:**


Collection of the marquesses of Northampton, Castle Ashby, by 1859, then by descent; from whom purchased 1983

**\*Note that this object has a complete provenance for the years 1933-1945**

List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**  
**3 March 2019 to 2 June 2019**

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| <p><b>Artist:</b> Simon Bening</p> <p><b>Title:</b> The Flagellation, from Prayer Book of Cardinal Albrecht of Brandenburg</p> <p><b>Date:</b> about 1525 - 1530</p> <p><b>Medium:</b> Tempera colors, gold paint, and gold leaf on parchment</p> <p><b>Dimensions:</b> Free Text: Leaf: 16.8 × 11.4 cm<br/>Overall: 21.59 x 27.94 x 22.23 cm</p> <p><b>Inv.No:</b> 83.ML.115.154v (Ms.Ludwig IX 19, fol.154v)</p> <p><b>Lent by:</b><br/>The J. Paul Getty Museum<br/>1200 Getty Center Drive<br/>Suite 1000<br/>Los Angeles<br/>CA 90049-1687<br/>USA</p> |  <p>Digital image courtesy of the Getty's Open Content Program.</p> |
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| <p><b>Provenance:</b><br/>Cardinal Albrecht of Brandenburg (1490-1545); presumably acquired by Elector Lothar Franz von Schonborn (1655-1729), founder of the Schonborn'sche Bibliothek, Schloss Gaibach, Pommersfelden; Anselm von Rothschild (1803-1874), Vienna, by 1869, by descent; Martin Bodmer (1899-1971), [H. P. Kraus, New York, 1956]; to Peter and Irene Ludwig, Aachen, 1960; acquired 1983</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p> |
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List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**  
**3 March 2019 to 2 June 2019**

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| <p><b>Artist:</b> Parmigianino</p> <p><b>Title:</b> Figure Study</p> <p><b>Date:</b> 1526 - 1527</p> <p><b>Medium:</b> Pen and brown ink, brown wash, with white gouache heightening</p> <p><b>Dimensions:</b> Size: 21.6 x 24.3 cm<br/>Framed: 54.61 x 67.31 x 3.81 cm</p> <p><b>Inv.No:</b> 84.GA.9</p> <p><b>Lent by:</b><br/>The J. Paul Getty Museum<br/>1200 Getty Center Drive<br/>Suite 1000<br/>Los Angeles<br/>CA 90049-1687<br/>USA</p> |  <p>Digital image courtesy of the Getty's Open Content Program.</p> |
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| <p><b>Provenance:</b><br/>Sir T. Lawrence; private collection, Paris; art market, Paris</p> <p><b>*Note that this object has an incomplete provenance for the years 1933-1945</b></p> <p><b>Exhibited:</b><br/>Carmen C. Bambach, Hugo Chapman, Martin Clayton and George R. Goldner (eds), <i>Correggio and Parmigianino: Master Draughtsmen of the Renaissance</i>, exh. cat., The British Museum, London, 2000, no. 93</p> <p><i>Drawings from the J. Paul Getty Museum</i>, with an Introduction by George R. Goldner, exh. cat., Royal Academy of Arts, London, 1993-94, no. 31</p> <p><b>Literature:</b><br/>Marzia Faetti, 'Betrayals of the Gods and Metamorphoses of Artists: Parmigianino, Caraglio and Agostino</p> |
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List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**

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Carracci', *Artibus et historiae* 34, no. 68 (2013): 257–75.

Achim Gnann, *Parmigianino: Die Zeichnungen*, Petersberg, 2007, 2 vols, vol. 1, no. 583


Mary Vaccaro, *Parmigianino: I dipinti*, Turin, 2002, p. 157

George R. Goldner (ed.), *European Drawings 1: Catalogue of the Collections*, J. Paul Getty Museum, Los Angeles, 1988, no. 26

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**The Renaissance Nude**  
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| <p><b>Artist:</b> Antico</p> <p><b>Title:</b> Bust of a Young Man</p> <p><b>Date:</b> about 1520</p> <p><b>Medium:</b> Bronze with silver</p> <p><b>Dimensions:</b> Size: 54.6 x 45 x 22.3 cm</p> <p><b>Inv.No:</b> 86.SB.688</p> <p><b>Lent by:</b><br/>The J. Paul Getty Museum<br/>1200 Getty Center Drive<br/>Suite 1000<br/>Los Angeles<br/>CA 90049-1687<br/>USA</p> |  <p>Digital image courtesy of the Getty's Open Content Program.</p> |
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| <p><b>Provenance:</b><br/>Grimani Family, Venice, until 1831; Antonio Sanquirico, Venice; Dorothea, Duchess of Talleyrand and Sagan, Paris, 1831-62; her heirs, by descent, 1862-1986; (sale, Sotheby's Monaco, February 23, 1986, lot 913, to Same Art Ltd.); purchased 1986</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p> |
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List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**  
**3 March 2019 to 2 June 2019**

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| <p><b>Artist:</b> Pontormo</p> <p><b>Title:</b> Study of a Nude Boy, Partial Figure<br/>Study (recto); Study of a Seated Man (verso)</p> <p><b>Date:</b> 1518</p> <p><b>Medium:</b> Red and white chalk (recto); red, white and black chalk (verso)</p> <p><b>Dimensions:</b> Size: 38.9 x 24 cm<br/>Framed: 67.63 x 54.61 x 4.13 cm</p> <p><b>Inv.No:</b> 87.GB.95</p> <p><b>Lent by:</b><br/>The J. Paul Getty Museum<br/>1200 Getty Center Drive<br/>Suite 1000<br/>Los Angeles<br/>CA 90049-1687<br/>USA</p> |  <p>Digital image courtesy of the Getty's Open Content Program.</p> |
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| <p><b>Provenance:</b><br/>Dr. Benno Geiger, Vienna; (sale, Sotheby's, London, December 7-10, 1920, lot 354); Captain G. Fenwick Owen (sale, Sotheby's, London, July 6, 1987, lot 22); acquired 1987</p> <p><b>*Note that this object has an incomplete provenance for the years 1933-1945</b></p> <p><b>Literature:</b><br/>George R. Goldner and Lee Hendrix, <i>European Drawings 2: Catalogue of the Collections</i>, J. Paul Getty Museum, Los Angeles, 1992, p. 94</p> <p>Janet Cox-Rearick, <i>The Drawings of Pontormo: A Catalogue Raisonné with Notes on the Paintings</i>, New York, 1981 (1964), 2 vols, vol. 1, pp. 136, 128-9</p> <p>Janet Cox-Rearick, <i>The Drawings of Pontormo</i>, Cambridge MA, 1964, 2 vols, vol. 1, pp. 128-9, pp. 135-6</p> |
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List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**  
**3 March 2019 to 2 June 2019**

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| <p><b>Artist:</b> Dosso Dossi</p> <p><b>Title:</b> Allegory of Fortune</p> <p><b>Date:</b> c. 1530</p> <p><b>Medium:</b> Oil on canvas</p> <p><b>Dimensions:</b> Unframed: 179.1 x 217.2 cm<br/>Framed: 214.6 x 228.6 x 8.9 cm<br/>Weight: 103 lb</p> <p><b>Inv.No:</b> 89.PA.32</p> <p><b>Lent by:</b><br/>The J. Paul Getty Museum<br/>1200 Getty Center Drive<br/>Suite 1000<br/>Los Angeles<br/>CA 90049-1687<br/>USA</p> |  <p>Digital image courtesy of the Getty's Open Content Program.</p> |
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| <p><b>Provenance:</b><br/>Possibly Isabella d'Este, Mantua (until 1539); possibly Cardinal Alessandro d'Este, (1568-1624), Modena, 1624; Litta Collection, Duke of Milan; private collection (New England); (sale, Christie's, New York, January 11, 1989, lot 192; [Hazlitt, Gooden and Fox Ltd., London]); to J. Paul Getty Museum</p> <p><b>*Note that this object has an incomplete provenance for the years 1933-1945</b></p> <p><b>Exhibited:</b><br/>Peter Humfrey and Mauro Lucco (eds), <i>Dosso Dossi: Court Painter in Renaissance Ferrara</i>, exh. cat., Pinacoteca nazionale, Ferrara, 1998, no. 41</p> <p>Sylvia Ferino- Pagden (ed.), <i>Isabella d'Este, Fustini und Mäzenatinnen der Renaissance: 'La prima donna del mondo'</i>,</p> |
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**The Renaissance Nude**

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exh. cat., Kunsthistorisches Museum, Vienna, 1994, no. 144

**Literature:**

Denise Allen et al., *Masterpieces of Painting in the J. Paul Getty Museum*, Los Angeles, 2003, no. 13

David Jaffé, *Summary Catalogue of European Paintings in the J. Paul Getty Museum*, Los Angeles, 1997, p. 35



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**The Renaissance Nude**  
**3 March 2019 to 2 June 2019**

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**Artist:** Lucas Cranach the Elder

**Title:** A Faun and His Family with a Slain Lion

**Date:** c. 1526

**Medium:** Oil on panel

**Dimensions:** Unframed: 82.9 x 56.2 cm

Framed: 100 x 73.3 x 3.8 cm

**Inv.No:** 2003.100

**Lent by:** LOS ANGELES, THE J PAUL GETTY  
**MUSEUM**

The J. Paul Getty Museum, Los Angeles,  
2003.100

The J. Paul Getty Museum

1200 Getty Center Drive

Suite 1000

Los Angeles

CA 90049-1687

USA



Digital image courtesy of the Getty's Open Content Program.

**Provenance:**

Possibly Prince-Elector Maximilian I (1573-1651), by 1598; possibly Lumley family; [Sprink & Son, Ltd.] to Sir Robert Bland Bird (1876-1960) by 1952; by descent to Pamela Stephanie Helen Bird, viscountess de Mauduit, 1960; Dr Otto Wertheimer; to Dr. H. C. Max Schmidheiny (1908-1991), 1963; by descent to Thomas Schmidheiny, 1991; acquired 2003

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**The Renaissance Nude**

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\*Note that this object has an incomplete provenance for the years 1933-1945

**Exhibited:**

Gunnar Heydenreich, Daniel Gorres and Beat Wismer (eds), *Lucas Cranach der Ältere: Meister, Marke, Moderne*, exh. cat., Museum Kunstpalast, Düsseldorf, 2017, no. 131

Anna Coliva and Bernard Aikema (eds), *Lucas Cranach: L'altro Rinascimento*, exh. cat., Museo e Galleria Borghese, Rome, 2010, no. 8

Bodo Brinkmann (ed.), *Cranach*, exh. cat., Stadel Museum, Frankfurt am Main, 2007-08, no. 106

Caroline Campbell (ed.), *Temptation in Eden: Lucas Cranach's 'Adam and Eve'*, exh. cat., Courtauld Institute of Art Gallery, London, 2007, no. 4

Dieter Koepplin and Tilman Falk, *Lukas Cranach, Gemälde, Zeichnungen, Druckgraphik*, exh. cat., Kunstmuseum, Basel, 1974, 2 vols, vol. 2, no. 500

**Literature:**


Werner Schade (ed.), *Lucas Cranach: Glaube, Mythologie und Moderne*, Bucerius Kunst Forums, Hamburg, 2003, p. 159

Max Friedländer and Jakob Rosenberg, *The Paintings of Lucas Cranach*, London, 1978, no. 267

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| <p><b>Artist:</b> Jean Bourdichon</p> <p><b>Title:</b> Bathsheba Bathing, Leaf from the Hours of Louis XII</p> <p><b>Date:</b> 1498/99</p> <p><b>Medium:</b> Tempera and gold paint on vellum</p> <p><b>Dimensions:</b> Free Text: Leaf: 24.3 × 17 cm<br/>Framed: 52.1 x 39.4 x 3.2 cm</p> <p><b>Inv.No:</b> 2003.105.recto (Ms.79, recto)</p> <p><b>Lent by:</b><br/>The J. Paul Getty Museum<br/>1200 Getty Center Drive<br/>Suite 1000<br/>Los Angeles<br/>CA 90049-1687<br/>USA</p> |  <p>Digital image courtesy of the Getty's Open Content Program.</p> |
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| <p><b>Provenance:</b><br/>King Louis XII of France (1462-1515); possibly King Henry VII of England (1457-1509); D. E. Schwabach; (sale, Christie's, London, July 11, 1974, lot 7), to Bernard H. Breslauer, London, then New York; Los Angeles, J. Paul Getty Museum, Ms. 79 (2003.105)</p> <p><b>*Note that this object has an incomplete provenance for the years 1933-1945</b></p> <p><b>Exhibited:</b><br/>Bryan C. Keene, <i>Gardens of the Renaissance</i>, exh. cat., The J. Paul Getty Museum, Los Angeles, 2013<br/>Martha Wolff (ed.), <i>Kings, Queens, and Courtiers: Art in Early Renaissance France</i>, exh. cat., The Art Institute of</p> |
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**The Renaissance Nude**

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Chicago, Chicago, 2011, no. 41

Thomas Kren and Mark Evans (eds), *A Masterpiece Reconstructed: The Hours of Louis XII*, exh. cat., The J. Paul Getty Museum, Los Angeles, 2005-06, no. 20/no. 29

**Literature:**

Erik Inglis, *Jean Fouquet and the Invention of France: Art and Nation after the Hundred Years War*, New Haven and London, 2011, p. 159, fig. 159


Diane Wolfthal, *In and Out of the Marital Bed: Seeing Sex in Renaissance Europe*, New Haven and London, 2010, pp. 145, 147, fig. 109

Thomas Kren, *French Illuminated Manuscripts in the J. Paul Getty Museum*, Los Angeles, 2007, pp. xxiii, xxiv-xxv, pp. 106-107

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**The Renaissance Nude**  
**3 March 2019 to 2 June 2019**

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| <p><b>Artist:</b> Raphael</p> <p><b>Title:</b> Studies for the Disputa (recto); Studies for the Disputa (vers)</p> <p><b>Date:</b> 1509 - 1511</p> <p><b>Medium:</b> Pen and brown ink (recto); Pen and brown ink (verso)</p> <p><b>Dimensions:</b> Size: 31.1 x 20.8 cm</p> <p><b>Inv.No:</b> 84GA.920</p> <p><b>Lent by:</b><br/>The J. Paul Getty Museum<br/>1200 Getty Center Drive<br/>Suite 1000<br/>Los Angeles<br/>CA 90049-1687<br/>USA</p> |  <p>Digital image courtesy of the Getty's Open Content Program.</p> |
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| <p><b>Provenance:</b><br/>Jonathan Richardson Jr.; Sir Joshua Reynolds; S. Jones- Loyd, Lord Overstone, Lockinge (1796-1883), by descent; Lord and Lady Wantage [Harriet Loyd], Lockinge (1837-1920), by descent; A. T. Loyd, Lockinge (d. 1944), by descent; C. L. Loyd, Lockinge</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p> |
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**The Renaissance Nude**  
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| <p><b>Artist:</b> Jan Wellens de Cock</p> <p><b>Title:</b> Temptation of St. Anthony</p> <p><b>Date:</b> c. 1520</p> <p><b>Medium:</b> Oil on panel</p> <p><b>Dimensions:</b> Unframed: 60 x 45.5 cm<br/>Framed: 80 x 68 x 7 cm</p> <p><b>Inv.No:</b> 1928.5 (93)</p> <p><b>Lent by:</b><br/>Museo Thyssen-Bornemisza<br/>Paseo del Prado 8<br/>E-28014<br/>Madrid<br/>Spain</p> |  |
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**Provenance:**

Hans Wendland, Basel, 1925; [Goudstikker Galleries, Amsterdam]; to Thyssen- Bornemisza Collection, 1928


\*Note that this object has a complete provenance for the years 1933-1945

List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**

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| <p><b>Artist:</b> Agnolo Bronzino</p> <p><b>Title:</b> Saint Sebastian</p> <p><b>Date:</b> c.1533</p> <p><b>Medium:</b> Oil on panel</p> <p><b>Dimensions:</b> Unframed: 87 x 76.5 cm<br/>Framed: 115.2 x 100.5 x 10 cm</p> <p><b>Inv.No:</b> 1985.2(64)</p> <p><b>Lent by:</b><br/>Museo Thyssen-Bornemisza<br/>Paseo del Prado 8<br/>E-28014<br/>Madrid<br/>Spain</p> |  |
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| <p><b>Provenance:</b><br/>Private collection; to Thyssen- Bornemisza, Lugano, 1984</p> <p><b>*Note that this object has an incomplete provenance for the years 1933-1945</b></p> <p><b>Exhibited:</b><br/>Bastian Eclercy (ed.), <i>Maniera: Pontormo, Bronzino and Medici Florence</i>, exh. cat., Stadel Museum, Frankfurt am Main, 2016, no. 54</p> <p>Carlo Falciani and Antonio Natali (eds), <i>Pontormo e Rosso Fiorentino: Divergenti vie della 'maniera'</i>, exh. cat., Palazzo Strozzi, Florence, 2014, no. 13</p> |
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Carlo Falciani and Antonio Natali (eds), *Bronzino: Artist and Poet at the Court of the Medici*, exh. cat., Palazzo Strozzi, Florence, 2010, no. 6.1

**Literature:**

Claudio Strinati, *Bronzino*, Rome, 2010, no. 40

Maurizia Tazartes, *Bronzino*, Milan, 2003, p.102

Maurice Brock, *Bronzino*, transl. David Poole Radzinowicz and Christine Schultz-Touge, Paris, 2002, pp. 166-69

Elizabeth Pilliod, *Pontormo, Bronzino, Allori: A Genealogy of Florentine Art*, New Haven and London, 2001, pp. 93-4



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**The Renaissance Nude**  
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**Artist:** Albrecht Dürer

**Title:** The Bath House

**Date:** about 1496

**Medium:** Woodcut

**Dimensions:** Sheet: 39.1 x 28.3 cm

**Inv.No:** 1984.1201.1

**Lent by:**

The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY 10028-0198

USA



I m a g e : w w w . m e t m u s e u m . o r g

**Provenance:**

George Khuner Collection; Bequest of Marianne Khuner, 1984


**\*Note that this object has an incomplete provenance for the years 1933-1945**

In the public domain since 1984.

List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**  
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| <p><b>Artist:</b> Circle Of Conrad Meit Of Worms</p> <p><b>Title:</b> Lucretia</p> <p><b>Date:</b> 1500 - 1515</p> <p><b>Medium:</b> Boxwood</p> <p><b>Dimensions:</b> Size without base: 21.3 x 7.6 x 6.4 cm<br/>Base: 6.4 x 7.9 x 7.6 cm</p> <p><b>Inv.No:</b> 17.190.582</p> <p><b>Lent by:</b><br/>The Metropolitan Museum of Art<br/>1000 Fifth Avenue<br/>New York<br/>NY 10028-0198<br/>USA</p> |  <p>I m a g e :   w w w . m e t m u s e u m . o r g</p> |
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**Provenance:**  
Possibly Eugen Felix, Cologne, until 1886; J. Pierpont Morgan until 1917; gifted 1917

**\*Note that this object has a complete provenance for the years 1933-1945**

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| <p><b>Artist:</b> Sculptor close to Donatello</p> <p><b>Title:</b> Sprite: Fountain statuette</p> <p><b>Date:</b> c.1432</p> <p><b>Medium:</b> Bronze</p> <p><b>Dimensions:</b> Size: 61.6 x 20.6 x 29.8 cm<br/>Weight: 13.6 kg</p> <p><b>Inv.No:</b> 1983.356</p> <p><b>Lent by:</b><br/>The Metropolitan Museum of Art<br/>1000 Fifth Avenue<br/>New York<br/>NY 10028-0198<br/>USA</p> |  <p>Image: <a href="http://www.metmuseum.org">www.metmuseum.org</a></p> |
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**Provenance:**

Cosimo il Vecchio de' Medici, before March 1432; by descent, until at least 1516; Sir John William Ramsden, 5th Baronet, Muncaster Castle, Ravenglass, Cumbria, by 1875; Sir John Ramsden, (6th?) Baronet, Bulstrode, Gerrards Cross, Buckinghamshire; his sale, Christie's, London 8 July 1930, no. 35; sold to Samuel, presumably(?) acting on behalf of Pennington-Ramsden; Sir William Pennington-Ramsden, Baronet, Muncaster Castle, Ravenglass, Cumbria; his daughter, Phyllida Gordon-Duff-Pennington, until 1983; her sale, Christie's, London June 20, 1983, no. 109

\*Note that this object has a complete provenance for the years 1933-1945

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**Artist:** Marcantonio Raimondi

**Title:** Apollo standing at the left, his hand resting on the shoulder of Hyacinthus, Cupid in the lower right

**Date:** 1506

**Medium:** Engraving

**Dimensions:** Unframed: 28.6 x 22.5 cm

**Inv.No:** 41.1.2

**Lent by:**

The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY 10028-0198

USA



Image : [www.metmuseum.org](http://www.metmuseum.org)

**Provenance:**


James Reiss (1812-1899), London; possibly Junius Spencer Morgan (1867-1932), New York and Paris; Richard Ederheimer (1878-1959), New York; Felix Moritz Warburg (1871-1937), New York; gift of Felix M. Warburg and family, 1941

**\*Note that this object has a complete provenance for the years 1933-1945**

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**The Renaissance Nude**  
**3 March 2019 to 2 June 2019**

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| <p><b>Artist:</b> Hans Baldung Grien</p> <p><b>Title:</b> Ecstatic Christ</p> <p><b>Date:</b> c.1510 - 1511</p> <p><b>Medium:</b> Pen and two shades of carbon black ink, traces of black chalk underdrawing</p> <p><b>Dimensions:</b> Unframed: 16.9 x 24 cm</p> <p><b>Inv.No:</b> 1975.1.855</p> <p><b>Lent by:</b><br/>The Metropolitan Museum of Art<br/>1000 Fifth Avenue<br/>New York<br/>NY 10028-0198<br/>USA</p> |  <p>Image : <a href="http://www.metmuseum.org">www.metmuseum.org</a></p> |
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| <p><b>Provenance:</b><br/>Private collection, Munich, at least until 1950; Dr Max Hartmann (1884-1952), Basel, probably bequeathed to his daughter upon his death in 1952; Stella Hartmann, Geneva (until 1959); acquired by Robert Lehman from Galerie Les Tourettes, Basel, 1959; given to the museum in accordance with the collector's wishes, 1975</p> <p><b>*Note that this object has an incomplete provenance for the years 1933-1945</b></p> <p>In the public domain since 1975.</p> <p><b>Exhibited:</b><br/>James Marrow and Alan Shestack (eds), <i>Hans Baldung Grien: Prints and Drawings</i>, exh. cat., National Gallery of Art, Washington DC, 1981, no. 14</p> <p>Martin Angerer et al., <i>Gothic and Renaissance Art in Nuremberg, 1300-1550</i>, exh. cat., Metropolitan Museum of Art, New York, 1986, no. 176</p> <p>Stijn Alsteens and Freyda Spria (eds), <i>Durer and Beyond: Central European Drawings, 1400-1700</i>, exh. cat.,</p> |
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List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

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Metropolitan Museum of Art, New York, 2012, no. 16

**Literature:**

Egbert Haverkamp-Begemann et. al, *The Robert Lehman Collection, Fifteenth- to Eighteenth- century European Drawings: central Europe, the Netherlands, France, England*, vol. 7, 1999, no. 11


*The Metropolitan Museum of Art: the Renaissance in the North*, introduction by James Snyder, vol. 5, New York, 1987

Meinrad Maria Grewenig, *Der Akt in der deutschen Renaissance: Die Einheit von Nacktheit und Leib in der bildenden Kunst*, Freren, 1987, p. 72

List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**  
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| <p><b>Artist:</b> Andrea Mantegna</p> <p><b>Title:</b> Battle of the Sea Gods</p> <p><b>Date:</b> c.1485 - 1488</p> <p><b>Medium:</b> Engraving, drypoint</p> <p><b>Dimensions:</b> Sheet: 28.6 x 37.5 cm<br/>Framed:</p> <p><b>Inv.No:</b> 1984.51201.4</p> <p><b>Lent by:</b><br/>The Metropolitan Museum of Art<br/>1000 Fifth Avenue<br/>New York<br/>NY 10028-0198<br/>USA</p> |  |
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| <p><b>Provenance:</b><br/>Metropolitan Museum of Art, George Khuner Collection, Bequest of Marianne Khuner, 1984, inv. 1984.1201.4</p> <p><b>*Note that this object has an incomplete provenance for the years 1933-1945</b></p> <p>In the public domain since 1984.</p> <p><b>Exhibited:</b><br/>The Metropolitan Museum of Art, <i>Drawings and Prints: Selections from the Permanent Collection</i>, exh. cat., The Metropolitan Museum of Art, New York, 2001</p> |
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List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**  
**3 March 2019 to 2 June 2019**

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**Artist:** Giovanni Jacopo Caraglio

**Title:** Fury personified as an old man riding a monster, holding a skull in his left hand

**Date:** c.1520 - 1539

**Medium:** Engraving

**Dimensions:** Sheet: 23.6 x 17.8 cm

**Inv.No:** 49.97.251

**Lent by:**

The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY 10028-0198

USA



Image: [www.metmuseum.org](http://www.metmuseum.org)

**Provenance:**

Albertina, Graphische Sammlung, Vienna; the Elisha Whittelsey Fund, 1949

\*Note that this object has a complete provenance for the years 1933-1945



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**The Renaissance Nude**  
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**Artist:** Lucas Cranach the Elder

**Title:** The Penance of Saint John Chrysostom

**Date:** 1509

**Medium:** Engraving

**Dimensions:** Sheet: 25.7 x 19.8 cm

**Inv.No:** 25.35.1

**Lent by:**

The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY 10028-0198

USA



Image : [www.metmuseum.org](http://www.metmuseum.org)

**Provenance:**

D'Arenberg; [Frederick Keppel & Co., New York]; Metropolitan Museum of Art, New York, Jacob H. Schiff Fund, 1925

**\*Note that this object has a complete provenance for the years 1933-1945**

List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**  
**3 March 2019 to 2 June 2019**

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**Artist:** Martin Schongauer

**Title:** Baptism of Christ

**Date:** ca. 1470-1474

**Medium:** engraving

**Dimensions:** Size: 15.9 x 15.9 cm  
Framed: 53.3 x 40.6 cm

**Inv.No:** 28.97.107

**Lent by:**

The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY 10028-0198

USA



Image : [www.metmuseum.org](http://www.metmuseum.org)

**Provenance:**


P. & D. Colnaghi & Co., London; Harris Brisbane Dick Fund, 1928

**\*Note that this object has a complete provenance for the years 1933-1945**

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| <p><b>Artist:</b></p> <p><b>Title:</b> Equestrian portrait of Emperor Constantine (Obverse); Allegory of Salvation (Reverse)</p> <p><b>Date:</b> c. 1402 - 1413 (model); 16th century (cast)</p> <p><b>Medium:</b> medal in copper alloy</p> <p><b>Dimensions:</b> Size: 9.3 x 0.5 cm</p> <p><b>Inv.No:</b> 1988.133</p> <p><b>Lent by:</b><br/>The Metropolitan Museum of Art<br/>1000 Fifth Avenue<br/>New York<br/>NY 10028-0198<br/>USA</p> |  |
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| <p><b>Provenance:</b><br/>Mr and Mrs Alain Moatti, Paris; donated 1988</p> <p><i>*Note that this object has an incomplete provenance for the years 1933-1945</i></p> <p><b>Exhibited:</b><br/>Pieter Roelofs and Rob Dückers (eds), <i>The Limbourg Brothers: Nijmegen masters at the French Court, 1400–1416</i>, exh. cat., Museum Het Valkhof, Nijmegen, 2005. no. 90</p> |
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List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**

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**Literature:**

Hélène Grollemund and Pascal Torres (eds), *Les Belles Heures du Duc de Berry*, exh. cat., Musée du Louvre, Paris, 2012, pp. 55-56, fig. 47

Timothy B. Husband, *The Art of Illumination: The Limbourg Brothers and the Belles Heures of Jean de France, Duc de Berry*, exh. cat., The Metropolitan Museum of Art, New York, 2008. p. 290, fig. 122

Helen C. Evans (ed.), *Byzantium: Faith and Power (1261-1557)*, The Metropolitan Museum of Art, New York, 2004, no. 323a

William D. Wixom (ed.), *Mirror of the Medieval World*, exh. cat., The Metropolitan Museum of Art, New York, 1999. no. 204


'One Hundred Eighteenth Annual Report of the Trustees for the Fiscal Year July 1, 1987, through June 30, 1988', *Annual Report of the Trustees of the Metropolitan Museum of Art* 118 (1988), p. 33

*The Metropolitan Museum of Art, Recent Acquisitions, 1987-1988* (1988), pp. 20-21

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**The Renaissance Nude**  
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| <p><b>Artist:</b> Jean Colombe</p> <p><b>Title:</b> Bathsheba Bathing</p> <p><b>Date:</b> c1480</p> <p><b>Medium:</b> Tempera on parchment</p> <p><b>Dimensions:</b> Free Text: 10.47 x 6.19 cm</p> <p><b>Inv.No:</b></p> <p><b>Lent by:</b></p> <p>Virginia M. Schirrmeister</p> <p>New York, Private Collection</p> <p>C/o Anne Goldrach</p> <p>800 Park Avenue</p> <p>New York</p> <p>NY 10021</p> <p>USA</p> |  |
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| <p><b>Provenance:</b></p> <p>Guyot II Le Peley (d. 1486), Troyes; private collection, Switzerland; sale, Kunsthaus Winterberg, Heidelberg, May 6, 2006, lot 258, to [Jorn Gunther Antiquariat, Basel]); New York, Virginia M. Schirrmeister</p> <p>Ms. Schirrmeister acquired the work Bathsheba in late 2006/early 2007</p> <p><b>*Note that this object has an incomplete provenance for the years 1933-1945</b></p> <p><b>Exhibited:</b></p> <p>Francois Avril, Maxence Hermant, and Francoise Bibolet (eds), <i>Très riches heures de Champagne: L'enluminure en Champagne à la fin du Moyen Age</i>, Bibliothèques municipales, Chalons- en- Champagne, 2007-8, no. 39A</p> <p><b>Literature:</b></p> |
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List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**

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Thomas Kren, 'Bathsheba Imagery in French Books of Hours Made for Women, c. 1470-1500' in *The Medieval Book: Glosses from Friends and Colleagues of Christopher de Hamel*, James H. Marrow, Richard A. Linenthal, and William Noel (eds.), 2010 pp. 170-71, fig. 2

Francois Avril, 'Les Heures de Guyot Le Peley, un chef d'oeuvre retrouve de l'enlumineur Jean Colombe', *Art de l'enluminure*, no. 21 (June-July-August 2007), pp. 2-55 (pp. 16, 17, 53)

Katharina Georgi, 'La Bethsabée des Heures de Guyot Le Peley et le traitement du thème dans l'oeuvre de Jean Colombe', *Art de l'enluminure*, no. 21 (June-July-August 2007), pp. 56-61

List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**  
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**Artist:** Symon De Hesdin, Nicolas De Go

Valere Maxime

**Title:** Le livre de Valerius Maximus (vol.II)

Faits et dits mémorables

**Date:** c. 1470-80

**Medium:** Book

**Dimensions:** Sheet: 44 x 32.5 x 10 cm  
Free Text: Sheet dims from cat

42 x 31 cm

**Inv.No:** R-130096 / ICR-732

**Lent by:**

Bibliothèque nationale de France

58 rue de Richelieu

75084 Paris Cedex 02

FRANCE



**Provenance:**

Louis de Gruuthuse, Bruges; King Louis XII of France, by descent through the Royal Libraries to the Bibliothèque nationale

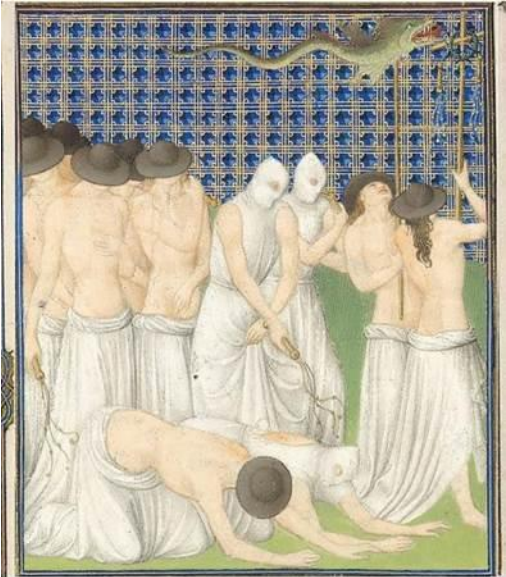
**\*Note that this object has a complete provenance for the years 1933-1945**



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**The Renaissance Nude**  
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| <p><b>Artist:</b> Limbourg Brothers</p> <p><b>Title:</b> The Belles Heures of Jean de France, duc de Berry</p> <p><b>Date:</b> 1405 - 1408/1409</p> <p><b>Medium:</b> Tempera, gold, and ink on vellum</p> <p><b>Dimensions:</b> Page: 23.8 x 17 cm<br/>Open Volume: 23.8 x 34.1 cm</p> <p><b>Inv.No:</b> 54.1.1a,b</p> <p><b>Lent by:</b><br/>The Cloisters, The Metropolitan Museum Of Art<br/>99 Margaret Corbin Drive, Fort Tryon Park<br/>Manhattan, New York City<br/>New York<br/>USA</p> |  |
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| <p><b>Provenance:</b><br/>John, Duke of Berry; to Yolande of Aragon, Duchess of Anjou, in 1417; Pierre-Gabriel Bourlier, baron d'Ailly, by 1879; Edmond James de Rothschild, Paris, by 1884; by descent to Maurice de Rothschild, after 1934; Rosenberg &amp; Stiebel, New York, sold 1954</p> <p><b>*Note that this object has an incomplete provenance for the years 1933-1945</b></p> <p>Usually on display at The Metropolitan Museum of Art, The Cloisters, Gallery 13.</p> <p><b>Exhibited:</b><br/>Pieter Roelofs and Rob Dückers (eds), <i>The Limbourg Brothers: Nijmegen masters at the French Court, 1400–1416</i>, exh. cat., Museum Het Valkhof, Nijmegen, 2005, nos. 93-102</p> |
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Elisabeth Taburet-Delahaye, with François Avril, *Paris, 1400: Les arts sous Charles VII*, exh. cat., Musée du Louvre, Paris, 2004, no. 188

**Literature:**

Sherry C. M. Lindquist, 'Masculinist Devotion: Flaying and Flagellation in the *Belles Heures*' in *Down to the Skin: Images of Flaying in the Middle Ages*, Larissa Tracy (ed.), New York, 2017, pp. 173-207

Martha Easton, 'Uncovering the Meanings of Nudity in the *Belles Heures* of John, the Duke of Berry' in *The Meanings of Nudity in Medieval Art: An Introduction*, Sherry C. M. Lindquist (ed.), Farnham and Burlington, VT, 2012, pp. 149-81


Timothy B. Husband and Eberhard König, *Les Belles Heures du Duc de Berry: Das Meisterwerk der Brüder Limburg*, Licerne, 2003

Margaret Manion, 'Art and Devotion: The Prayer-books of Jean de Berry' in *Medieval Texts and Images: Studies of Manuscripts from the Middle Ages*, Margaret Manin and Bernard J. Muir (eds), Chur, 1991, pp. 177-200.

List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**  
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| <p><b>Artist:</b> Master of Petrarch's Triumphs or follower</p> <p><b>Title:</b> Bathseba Bathing and The Penitent David, from the Hours of Claude Molé, Use of Rome</p> <p><b>Date:</b> c.1500-05</p> <p><b>Medium:</b> Tempera colours and gold paint on vellum</p> <p><b>Dimensions:</b> Free Text: Page: 17.1 × 10.8 cm<br/>Free Text: Closed: 18 x 12 x 2 cm</p> <p><b>Inv.No:</b> MS M.356, fol.030v</p> <p><b>Lent by:</b><br/>The Morgan Library And Museum<br/>225 Madison Avenue<br/>New York<br/>NY 10016-3405<br/>USA</p> |  |
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| <p><b>Provenance:</b><br/>Claude I Mole, Lord of Villy-le-Marechal near Troyes (d. c. 1541); Count Auguste Menche de Loisne, 1896; Rodolphe Kann, Paris, 1907; J. Pierpont Morgan (1837-1913), 1909; J. P. Morgan (1867-1943)</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p> |
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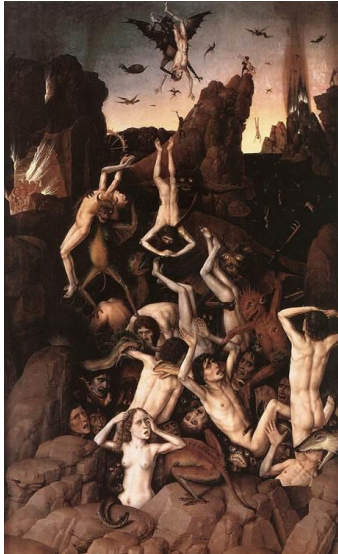
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| <p><b>Artist:</b> Jean Colombe</p> <p><b>Title:</b> Bathsheba Bathing, from the Hours of Anne of France, Use of Rome</p> <p><b>Date:</b> c.1473</p> <p><b>Medium:</b> vellum</p> <p><b>Dimensions:</b> Free Text: Closed: 14.7 x 10.9 cm</p> <p><b>Inv.No:</b> MS M.677, fol.211r</p> <p><b>Lent by:</b><br/>The Morgan Library And Museum<br/>225 Madison Avenue<br/>New York<br/>NY 10016-3405<br/>USA</p> |  |
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| <p><b>Provenance:</b><br/>Anne of France (Anne de Beaujeu, 1461-1522); [Firmin- Didot, Paris]; to Baron de Beurnonville, 1882; Robert Hoe (d. 1909), New York, by 1892; his sale, American Art Association, New York, 15 February-3 March, 1911, lot 2137, to Miss Benson; sold to J. P. Morgan, 1923</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p> |
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| <p><b>Artist:</b> Dieric (Dirk) Bouts</p> <p><b>Title:</b> The Fall of the Damned</p> <p><b>Date:</b> 1450</p> <p><b>Medium:</b> Oil on panel</p> <p><b>Dimensions:</b> Unframed: 115 x 69.5 cm<br/>Framed: 131 x 85 x 5 cm</p> <p><b>Inv.No:</b> RF 1113</p> <p><b>Lent by:</b><br/>Musée du Louvre<br/>Entrée Des Lions<br/>F-75058 Paris<br/>France</p> |  The painting 'The Fall of the Damned' by Dieric Bouts depicts a chaotic scene of damned souls in Hell. In the foreground, a nude woman is being attacked by a dragon. Other figures are shown in various states of torment, including a man being crushed by a lion and another being devoured by a dragon. The background shows a dark, rocky landscape with a small, distant city and a bright, hazy sky. |
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| <p><b>Provenance:</b><br/>City Hall, Louvain; Comte Duchatel; Duc de Tremoille through marriage to Comtesse Duchatel; bequeathed to the Musée du Louvre, 1898</p> <p>*Note that this object has a complete provenance for the years 1933-1945</p> |
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| <p><b>Artist:</b> Perugino (Pietro di Cristoforo Vannucci)</p> <p><b>Title:</b> Combat between Love and Chastity</p> <p><b>Date:</b> 1503 - 1505</p> <p><b>Medium:</b> tempera on canvas</p> <p><b>Dimensions:</b> Unframed: 160 x 191 cm<br/>Framed: 190 x 224 cm</p> <p><b>Inv.No:</b> 722</p> <p><b>Lent by:</b><br/>Musée du Louvre<br/>Entrée Des Lions<br/>F-75058 Paris<br/>France</p> |  <p>The painting depicts a lush landscape where a group of figures, including nude women and men in Renaissance attire, are engaged in a dance or combat. The scene is set under a large tree, with a body of water and distant hills in the background. The figures are in various poses, some dancing, some fighting, and others observing. The overall style is characteristic of the Italian Renaissance, with a focus on human figures and a detailed landscape.</p> |
| <p><b>Provenance:</b><br/>Apartment of Isabella d'Este in Palazzo Ducale, Mantua; Chateau de Richelieu, Poitou; acquired in 1801</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p>   |   |

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**Artist:** Perugino (Pietro di Cristoforo Vannucci)

**Title:** Apollo and Marsyas

**Date:** about 1495

**Medium:** Oil on poplar wood

**Dimensions:** Unframed: 39 x 29 cm  
Framed: 79 x 50 cm

**Inv.No:** R.F.370

**Lent by:**

Musée du Louvre

Entrée Des Lions

F-75058 Paris

France



**Provenance:**


Morris Moore, London, to Louvre, 1883

\*Note that this object has a complete provenance for the years 1933-1945

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**The Renaissance Nude**  
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| <p><b>Artist:</b> Pisanello</p> <p><b>Title:</b> Four Studies of a Female Nude, an Annunciation and Two Studies of a Woman Swimming</p> <p><b>Date:</b> c 1425</p> <p><b>Medium:</b> Metalpoint, pen and brush and brown ink, on parchment</p> <p><b>Dimensions:</b> Unframed: 22.3 x 16.7 cm<br/>Framed: 54.1 x 40.1 x 2.4 cm</p> <p><b>Inv.No:</b> I 520</p> <p><b>Lent by:</b><br/>Museum Boijmans van Beuningen<br/>Van Beuningen<br/>Museumpark 18-20<br/>P O Box 2277<br/>Rotterdam<br/>3000 CG<br/>Netherlands</p> |  <p>Museum Boijmans Van Beuningen, Rotterdam (former Koenigs Collection), I 520 recto (PK)<br/>P h o t o : S t u d i o T r o m p , R o t t e r d a m</p> |
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| <p><b>Provenance:</b><br/>Count M. von Fries (1777-1826), Jean-Baptiste-Florentin-Gabriel de Meyran (1764-1829), marquis of Lagoy; F. Koenigs (1881-1941), Haarlem; D. G. van Beuningen, acquired in 1940 and given to the Boymans van Beuningen Foundation</p> <p><b>*Note that this object has an incomplete provenance for the years 1933-1945</b></p> <p><b>Exhibited:</b><br/>Dominique Cordellier and Paola Marini (eds), <i>Pisanello: Le peintre aux sept vertus</i>, exh. cat., Musee du Louvre, Paris, 1996, no. 41</p> |
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**Literature:**

Jean Cadogan, 'From Relief to Mimesis: Drawing the Human Figure from Life and from Antique sculpture in the Renaissance' in Michael W. Kwakkelstein and Lorenza Melli, *From Pattern to Nature in Italian Renaissance Drawings: Pisanello to Leonardo*, proceedings of the International Conference Held at the Dutch University Institute for Art History, Florence, 6–7 May 2011, pp. 195-213 (pp. 201-02)

Bernhard Degenhart and Annegrit Schmitt, *Corpus der italienischen Zeichnungen, 1300-1450*, Munich, 2004, 3 vols, vol. 3, pp. 152-53

Luke Syson and Dillian Gordon(eds), *Pisanello: Painter to the Renaissance Court*, exh .cat., National Gallery, London, 2001-02, p. 199, fig. 5.8

Joanne G. Bernstein, 'The Female Model and the Renaissance Nude: Durer, Giorgione and Raphael', *Artibus et historiae* 13, no. 26 (1992): pp. 49-63


Maria Fossi Todorow, *I disegni del Pisanello e della sua cerchia*, Florence, 1966, pp. 57-58



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| <p><b>Artist:</b> Fra Bartolommeo (Baccio della Porta)</p> <p><b>Title:</b> Study for the Central Group of the Pavia Pietà (The Lamentation)</p> <p><b>Date:</b> c. 1511-1513</p> <p><b>Medium:</b> Metalpoint, red chalk, squared with metalpoint</p> <p><b>Dimensions:</b> Unframed: 25.5 x 19.9 cm<br/>Framed: 54.1 x 40.1 x 2.4 cm</p> <p><b>Inv.No:</b> I 563 M 164 (PK)</p> <p><b>Lent by:</b><br/>Museum Boijmans van Beuningen<br/>Van Beuningen<br/>Museumpark 18-20<br/>P O Box 2277<br/>Rotterdam<br/>3000 CG<br/>Netherlands</p> |  <p>Museum Boijmans Van Beuningen, Rotterdam (former Koenigs Collection)</p> <p>I 5 6 3 M 1 6 4 ( P K )</p> |
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| <p><b>Provenance:</b><br/>Convent of San Marco, Florence; Fra Paolino da Pistoia, Florence; Suor Plautilla Nelli, Florence; Francesco Maria Niccola Gabburri, Florence (mounted in a luxury album); [art dealer William Kent]; Benjamin West, London (L. 419); Sir Thomas Lawrence, London; [art dealer Samuel Woodburn, London]; King William II of the Netherlands, The Hague; his daughter Princess Sophie of Orange- Nassau, Grand Duchess of Sachsen- Weimar- Eisenach, The Hague/Weimar; her grandson Grand Duke Wilhelm Ernst, Weimar; Franz W. Koenigs, Haarlem, acquired in 1923; Daniel G. van Beuningen, Rotterdam, acquired with the Koenigs Collection in April 1940; donated to the museum foundation in December 1940</p> |
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List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**

**3 March 2019 to 2 June 2019**

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\*Note that this object has an incomplete provenance for the years 1933-1945

**Exhibited:**

Albert J. Elen and Chris Fischer (eds), *Fra Bartolommeo: The Divine Renaissance*, exh. cat., Museum Boijmans Van Beuningen, Rotterdam, 2016-17, no. 9D.2

Chris Fischer (ed.), *Fra Bartolommeo, Master Draughtsman of the High Renaissance*, exh. cat., Museum Boijmans Van Beuningen, Rotterdam, 1990-91, no. 71

**Literature:**

Chris Fischer, 'La Pietà di Fra Bartolomeo' in *Fra Bartolomeo: La Pietà di Pitti Restaurata*, Marco Ciatti and Serena Padovani (eds), exh. cat., Palazzo Pitti, Florence, 1988, pp. 16-17, fig. 7

Chris Fischer, 'Disegni di Fra Bartolommeo e della sua scuola', *Cataloghi, Gabinetto Disegni e Stampe degli Uffizi*, 66, Florence, 1986, p. 124, under no. 72

Adolfo Venturi, *Storia dell'arte italiana*, vol. 9, *La pittura del Cinquecento*, part 1, Milan, 1925, pp. 328-29, fig. 237

Hans von der Gabelentz, *Fra Bartolommeo und die Florentiner Renaissance*, 2 vols, Leipzig, 1922, vol. 2, no. 624


Fritz Knapp, *Fra Bartolommeo della Porta und die Schule von San Marco*, Halle, 1903, p. 306

Albert von Zahn, 'Die Handzeichnungen des Fra Bartolommeo im Besitz der Frau Grossherzogin Sophie von Sachsen-Weimar', *Jahrbuch für Kunstwissenschaft* 3 (1870): pp. 174-206 (p. 190)

List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**  
**3 March 2019 to 2 June 2019**

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| <p><b>Artist:</b> Jan Gossaert</p> <p><b>Title:</b> Venus</p> <p><b>Date:</b> 1521</p> <p><b>Medium:</b> Oil on panel</p> <p><b>Dimensions:</b> Unframed: 59 x 30 cm approx<br/>Framed: 74 x 44 x 7 cm</p> <p><b>Inv.No:</b> 79</p> <p><b>Lent by:</b><br/>Pinacoteca Dell'accademia Dei Concordi E<br/>Del Seminario Vescovile<br/>Piazza V. Emanuele II, 14 - 45100 Rovigo<br/>Italy</p> |  <p>Rovigo, Pinacoteca dell'Accademia dei Concordi, 79</p> |
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**Provenance:**

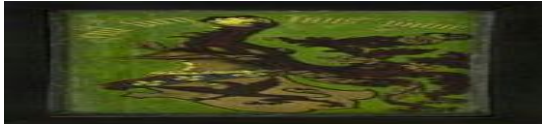
Possibly Melchior Wyntgis, Middelburg and Brussels, by 1604; Giovanni Francesco Casilini (1748-1820), 1798; bequeathed by his brother Nicolo Casilini (b. 1753), 1838

**\*Note that this object has a complete provenance for the years 1933-1945**

List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**  
**3 March 2019 to 2 June 2019**

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| <p><b>Artist:</b> Hans Memling</p> <p><b>Title:</b> Polyptych of Earthly Vanity and Divine Salvation: Armorial of the Loiani</p> <p><b>Date:</b> 1485</p> <p><b>Medium:</b> Oil on panel</p> <p><b>Dimensions:</b> Unframed: 20 x 13.1 cm<br/>Framed: 25.2 x 18 x 1.7 cm</p> <p><b>Inv.No:</b> 185</p> <p><b>Lent by:</b><br/>Strasbourg, Musée Des Beaux-arts<br/>2 Place du Château, 67000 Strasbourg,<br/>France<br/>France</p> |  <p>Strasbourg, Musée des Beaux-Arts; Photo: M. Bertola</p> |
| <p><b>Provenance:</b><br/>[Stefano Bardini, Florence]; acquired, 1890</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p>   |   |

List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**

**3 March 2019 to 2 June 2019**

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| <p><b>Artist:</b> Giovanni Battista Cima da Conegliano</p> <p><b>Title:</b> Saint Sebastian</p> <p><b>Date:</b> 1500 - 1502</p> <p><b>Medium:</b> Oil on panel</p> <p><b>Dimensions:</b> Unframed: 116.5 x 47 cm</p> <p><b>Inv.No:</b> 254</p> <p><b>Lent by:</b><br/>Strasbourg, Musée Des Beaux-arts<br/>2 Place du Château, 67000 Strasbourg,<br/>France<br/>France</p> |  <p>Image: <a href="http://www.metmuseum.org">www.metmuseum.org</a></p> |
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**Provenance:**  
Church of San Rocco, Mestre, until 1769; John Strange, Venice; (his sale, European Museum, London, 27 May, 1799); (sale, Stanley, London, 12 June, 1832, lot 0101); Baron Northwick, 1846; Sir Anthony Stirling, London, 1871; acquired 1890

**\*Note that this object has a complete provenance for the years 1933-1945**

List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**  
**3 March 2019 to 2 June 2019**

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**Artist:** Luca Signorelli

**Title:** Figures in a Landscape: Two Nude  
Youths

**Date:** c. 1490

**Medium:** Oil on panel

**Dimensions:** Unframed: 69.2 x 41.2 cm  
Framed: 82 x 55.5 x 9.5 cm

**Inv.No:** 1955.222A

**Lent by:**

The Toledo Museum of Art

PO Box 1013

Toledo

OH 43697

USA



Photo: Photography Incorporated, Toledo

**Provenance:**

Bichi Chapel, church of Sant' Agostino, Siena; Baron Marochetti (sold, Christie, London, May 7, 1868, lots 148, 149); Sir Francis Cook, before 1893-1901; Sir Herbert Cook, Doughty House, Richmond, Surrey, 1901-1939; Sir Francis Cook, 1939-1955 (lent to Fitzwilliam Museum, Cambridge, c. 1947-1955) (Rosenberg & Stiebel, New York); acquired 1960


**\*Note that this object has a complete provenance for the years 1933-1945**

List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**

**3 March 2019 to 2 June 2019**

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| <p><b>Artist:</b> Luca Signorelli</p> <p><b>Title:</b> Figures in a Landscape: Man, Woman and Child</p> <p><b>Date:</b> c.1490</p> <p><b>Medium:</b> Oil on panel</p> <p><b>Dimensions:</b> Unframed: 67.9 x 41.9 cm<br/>Framed: 81 x 55.2 x 9.5 cm</p> <p><b>Inv.No:</b> 1955.222B</p> <p><b>Lent by:</b><br/>The Toledo Museum of Art<br/>PO Box 1013<br/>Toledo<br/>OH 43697<br/>USA</p> |  <p>Photo: Photography Incorporated, Toledo</p> |
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| <p><b>Provenance:</b><br/>Bichi Chapel, church of Sant' Agostino, Siena; Baron Marochetti (sold, Christie, London, May 7, 1868, lots 148, 149); Sir Francis Cook, before 1893-1901; Sir Herbert Cook, Doughty House, Richmond, Surrey, 1901-1939; Sir Francis Cook, 1939-1955 (lent to Fitzwilliam Museum, Cambridge, ca. 1947-1955) (Rosenberg &amp; Stiebel, New York); acquired 1960</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p> |
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List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**

**3 March 2019 to 2 June 2019**

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**Artist:** Jan Gossaert

**Title:** Christ on the Cold Stone

**Date:** about 1530

**Medium:** Oil on panel

**Dimensions:** Unframed: 112 x 84 cm

**Inv.No:** P 094

**Lent by:**

Real Colegio Seminario del Corpus Christ

Carrer de la Nau, 1,

46002 València,

Valencia,

Spain



**Provenance:**

Possibly Mencía da Mendoza (1508-1554); Juan de Ribera, Valencia, (1569-1611); Real Colegio Seminario de Corpus Christi, from 1611





**\*Note that this object has a complete provenance for the years 1933-1945**



List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**


**3 March 2019 to 2 June 2019**

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| <p><b>Artist:</b> Giovanni Bellini</p> <p><b>Title:</b> Allegory of Melancholy, Allegory of Heroic Virtue, Allegory of Vanity, Virtue of Wisdom</p> <p><b>Date:</b> 1490</p> <p><b>Medium:</b> Oil on panel</p> <p><b>Dimensions:</b><br/>Unframed: 34 x 22 cm, Framed: 43 x 30.5 x 6 cm</p> <p><b>Inv.No:</b> 595</p> <p><b>Lent by:</b><br/>Gallerie dell'Accademia<br/>Campo della Carità, 1050<br/>Venice<br/>30123<br/>Italy</p> |  <p>1. <i>Allegory of Melancholy</i></p>  <p>2. <i>Allegory of Heroic Virtue</i></p>  <p>3. <i>Allegory of Vanity</i></p>  <p>4. <i>Virtue of Wisdom</i></p> |
| <p><b>Provenance:</b><br/>Venice, Contarini Collection, before 1838</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p>  |  |

List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**  
**3 March 2019 to 2 June 2019**

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| <p><b>Artist:</b> Antico</p> <p><b>Title:</b> Hercules and Antaeus</p> <p><b>Date:</b> c. 1519</p> <p><b>Medium:</b> Bronze</p> <p><b>Dimensions:</b> Height With Base: 43.2 cm<br/>Base: 20.2 x 13 cm<br/>Weight: 7 kg</p> <p><b>Inv.No:</b> KK 5767</p> <p><b>Lent by:</b><br/>Kunsthistorisches Museum<br/>Burgring 5<br/>A-1010 Vienna<br/>Austria</p> |  <p>KHM-Museumsverband / Kunsthistorisches Museum, Vienna</p> |
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**Provenance:**


Isabella d'Este, Marchioness of Mantua, c. 1519-20; to Archduke Leopold Wilhelm, Vienna, probably c. 1650; to the Imperial Treasury by 1750; transferred to Ambras Castle, 1871; transferred to museum 1891

\*Note that this object has a complete provenance for the years 1933-1945

List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**  
**3 March 2019 to 2 June 2019**

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| <p><b>Artist:</b> Moderno</p> <p><b>Title:</b> Madonna and Child with Saints (Sacra Conversazione)</p> <p><b>Date:</b> c.1510</p> <p><b>Medium:</b> Cast silver with gilding</p> <p><b>Dimensions:</b> Size: 13.9 x 10.2 x 1 cm</p> <p><b>Inv.No:</b> KK1107</p> <p><b>Lent by:</b><br/>Kunsthistorisches Museum<br/>Burgring 5<br/>A-1010 Vienna<br/>Austria</p> |  <p>KHM-Museumsverband / Kunsthistorisches Museum, Vienna</p> |
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| <p><b>Provenance:</b><br/>(?)Made for Cardinal Domenico Grimani (1461-1523); Giovanni Grimani (1506-1593), patriarch of Aquileia, possibly by 1568; to the city of Venice, 1593; Habsburg Imperial Collection, Schloss Laxenburg, near Vienna, by 1802, transferred to Ambras in 1872; acquired 1891</p> <p>*Note that this object has a complete provenance for the years 1933-1945</p> |
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List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**  
**3 March 2019 to 2 June 2019**

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| <p><b>Artist:</b> Pisanello</p> <p><b>Title:</b> Leonello d'Este, 1407-1450, Marquess of Ferrara 1441 (obverse)</p> <p><b>Date:</b> c.1443</p> <p><b>Medium:</b> Bronze</p> <p><b>Dimensions:</b> Diameter: 6.83 cm<br/>Weight: 147.48 gr<br/>Free Text: Axis 12:00</p> <p><b>Inv.No:</b> 1957.14.599.a</p> <p><b>Lent by:</b><br/>National Gallery of Art<br/>2000B South Club Drive<br/>Landover<br/>MD<br/>20785<br/>USA</p> |  <p>National Gallery of Art, Washington, Samuel H. Kress Collection, 1957.14.599.a, 1957.14.599.a.b</p> |
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| <p><b>Provenance:</b><br/>Gustave Dreyfus (1837-1914), Paris; his heirs; purchased with the entire Dreyfus collection 9 July 1930 by (Duveen Brothers, Inc., London, New York, and Paris); sold 31 January 1944 to the Samuel H. Kress Foundation, New York; gift 1957 to NGA</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p> |
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List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**  
**3 March 2019 to 2 June 2019**

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| <p><b>Artist:</b> Pisanello</p> <p><b>Title:</b> Cecilia Gonzaga, 1426-1451, daughter of Gianfrancesco I [obverse]</p> <p><b>Date:</b> 1447</p> <p><b>Medium:</b> lead</p> <p><b>Dimensions:</b> Diameter: 8.7 cm<br/>Weight: 215.56 gr<br/>Free Text: axis: 12:00</p> <p><b>Inv.No:</b> 1957.14.609.a</p> <p><b>Lent by:</b><br/>National Gallery of Art<br/>2000B South Club Drive<br/>Landover<br/>MD<br/>20785<br/>USA</p> |  |
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| <p><b>Provenance:</b><br/>Gustave Dreyfus (1837-1914), Paris; his heirs; purchased with the entire Dreyfus collection 9 July 1930 by (Duveen Brothers, Inc., London, New York, and Paris); sold 31 January 1944 to the Samuel H. Kress Foundation, New York; gift 1957 to NGA</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p> |
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**The Renaissance Nude**  
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| <p><b>Artist:</b> Giovanni Boldù</p> <p><b>Title:</b> Self-Portrait [obverse]</p> <p><b>Date:</b> 1458</p> <p><b>Medium:</b> Bronze</p> <p><b>Dimensions:</b> Diameter: 8.5 cm<br/>Weight: 208.89 gr<br/>Free Text: axis: 12:00</p> <p><b>Inv.No:</b> 1957.14.735.a</p> <p><b>Lent by:</b><br/>National Gallery of Art<br/>2000B South Club Drive<br/>Landover<br/>MD<br/>20785<br/>USA</p> |  |
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| <p><b>Provenance:</b><br/>(Aime Charles) Horace His de la Salle, Paris; (his sale, Sotheby's, London, November 22-25, 1880, lot 31);<br/>Gustave Dreyfus (1837-1914), Paris; his heirs; purchased with the entire Dreyfus collection 9 July 1930 by<br/>(Duveen Brothers, Inc., London, New York, and Paris); sold 31 January 1944 to the Samuel H. Kress Foundation,<br/>New York; gift 1957 to NGA</p> <p>*Note that this object has a complete provenance for the years 1933-1945</p> |
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List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**  
**3 March 2019 to 2 June 2019**

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| <p><b>Artist:</b> Andrea Mantegna</p> <p><b>Title:</b> Battle of the Sea Gods [left half]</p> <p><b>Date:</b> 1485 - 1488</p> <p><b>Medium:</b> Engraving on laid paper</p> <p><b>Dimensions:</b> Unframed: 28.6 x 42.6 cm<br/>Framed:</p> <p><b>Inv.No:</b> 1984.53.1</p> <p><b>Lent by:</b><br/>National Gallery of Art<br/>2000B South Club Drive<br/>Landover<br/>MD<br/>20785<br/>USA</p> |  <p>Image : <a href="http://www.metmuseum.org">www.metmuseum.org</a></p> |
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| <p><b>Provenance:</b><br/>R. S. Holford; Washington, DC, National Gallery of Art, Ailsa Mellon Bruce Fund, inv. 1984.53.1</p> <p><b>*Note that this object has an incomplete provenance for the years 1933-1945</b></p> <p><b>Exhibited:</b><br/>Eleonora Luciano (ed.), <i>Antico: The Golden Age of Renaissance Bronzes</i>, exh. cat., National Gallery of Art, Washington DC, 2011, no. 30</p> <p>In the public domain since 1984.</p> |
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**The Renaissance Nude**  
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| <p><b>Artist:</b> 15th century) Unknown (Parisian</p> <p><b>Title:</b> Constantine the Great, Roman Emperor 307-337 [obverse]</p> <p><b>Date:</b> 1402 - 1413</p> <p><b>Medium:</b> Bronze</p> <p><b>Dimensions:</b> Diameter: 9.55 cm<br/>Weight: 304.73 g<br/>Free Text: Axis: 12:00</p> <p><b>Inv.No:</b> 1957.14.1119.a</p> <p><b>Lent by:</b><br/>National Gallery of Art<br/>2000B South Club Drive<br/>Landover<br/>MD<br/>20785<br/>USA</p> |  <p>Image : <a href="http://www.metmuseum.org">www.metmuseum.org</a></p> |
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| <p><b>Provenance:</b><br/>Gustave Dreyfus (1837-1914), Paris; his heirs; purchased with the entire Dreyfus collection 9 July 1930 by (Duveen Brothers, Inc., London, New York, and Paris); sold 31 January 1944 to the Samuel H. Kress Foundation, New York; gift 1957 to NGA</p> <p>*Note that this object has a complete provenance for the years 1933-1945</p> |
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**The Renaissance Nude**  
**3 March 2019 to 2 June 2019**

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| <p><b>Artist:</b> Martin Schongauer</p> <p><b>Title:</b> Saint Sebastian</p> <p><b>Date:</b> 1480 - 1490</p> <p><b>Medium:</b> Engraving on laid paper</p> <p><b>Dimensions:</b> Unframed: 15.7 x 11.3 cm</p> <p><b>Inv.No:</b> 1943.3.65</p> <p><b>Lent by:</b><br/>National Gallery of Art<br/>2000B South Club Drive<br/>Landover<br/>MD<br/>20785<br/>USA</p> |  An engraving of Saint Sebastian, a Christian martyr. He is depicted as a nude male figure standing on a rocky outcrop. He is bound with ropes to a gnarled, leafless tree behind him. He has several arrows piercing his body: one in his right shoulder, one in his left thigh, and one in his lower back. He holds a cloth in his right hand. The background is a simple landscape with a horizon line. The engraving is signed 'M. S.' at the bottom right. |
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| <p><b>Provenance:</b><br/>Dr G. Guttler, Bavaria, Lugt 2807b; (Clen-denin J. Ryan sale, Parke- Bernet, New York, January 17, 1940, lot 17);<br/>National Gallery of Art, Washington DC, Rosenwald Collection, 1943</p> <p><b>*Note that this object has an incomplete provenance for the years 1933-1945</b></p> <p><b>Exhibited:</b><br/>Alan Shestack (ed.), <i>Fifteenth Century Engravings of Northern Europe from the National Gallery of Art, Washington, DC</i>, exh. cat., National Gallery of Art, Washington, DC, 1967</p> <p>In the public domain since 1943.</p> |
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List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**  
**3 March 2019 to 2 June 2019**

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**Artist:** Workshop of Severo da Ravenna  
**Title:** Spinario  
**Date:** first quarter of the sixteenth century  
**Medium:** Bronze  
**Dimensions:** Size: 14.7 x 9.6 x 12.6 cm  
**Inv.No:** 1957.14.14

**Lent by:**

National Gallery of Art  
2000B South Club Drive  
Landover  
MD  
20785  
USA



**Provenance:**

Gustave Dreyfus (1837-1914), Paris; his estate; purchased 1930 with the entire Dreyfus collection by (Duveen Brothers, Inc., London, New York, and Paris); sold 1944 to the Samuel H. Kress Foundation, New York; gift 1957 to NGA.

**\*Note that this object has a complete provenance for the years 1933-1945**

List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**The Renaissance Nude**

**3 March 2019 to 2 June 2019**

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**Artist:** Workshop of Hans Leu d. Ä

**Title:** Martyrdom of the Ten Thousand

**Date:** 1510

**Medium:** Tempera on panel

**Dimensions:** Unframed: 102 x 117 cm

**Inv.No:** DEP-836.1-2

**Lent by:**

Schweizerisches Nationalmuseum

Sammlungszentrum

Lindenmoosstrasse 1

CH-8910

Zurich

Switzerland



Image: Swiss National Museum, DIG-2190

**Provenance:**

Chapel, Kappelerhof, Zurich; acquired 1904

**\*Note that this object has a complete provenance for the years 1933-1945**