


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

Rubens and His Legacy: Van Dyck to Cézanne
24 January 2015 to 10 April 2015

<p>Artist: Eugène Delacroix Title: Lion Hunt Date: 1858 Medium: Oil on canvas Dimensions: Unframed: 91.7 x 117.5 cm Inv.No: 95.179</p> <p>Lent by: BOSTON, MUSEUM OF FINE ARTS (MFA)</p>	 <p>Photograph © 2014 Museum of Fine Arts, Boston.</p>
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Provenance:

Anonymous sale, Hôtel Drouot, Paris, 30 March 1863, lot 9, sold to Durand-Ruel, Paris; 1867, sold by Durand-Ruel to Mr Adolph Edward Borie, Philadelphia; 1880, Mrs Adolph Edward Borie, Philadelphia; possibly sold to Erwin Davis, New York; 19 March 1889, Erwin Davis sale, Fifth Avenue Art Galleries, New York, lot 143; 1895, Durand-Ruel, New York; bought by the Museum of Fine Arts from Durand-Ruel with the financial assistance of S. A. Denio.

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

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<p>Artist: Auguste Renoir Title: Studies of Pierre Renoir, His Mother Aline Charigot, Nudes, and Landscape Date: 1885/86 Medium: Oil on canvas Dimensions: Unframed: 45.8 x 39 cm Inv.No: 1983.1</p> <p>Lent by: CHICAGO, THE ART INSTITUTE OF CHICAGO</p>	 <p>Copyright © Unknown Photographer / Art Institute of Chicago</p>
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<p>Provenance: Probably Dr Prat, Renoir's physician at Cagnes; Mr and Mrs Lazarus Phillips, Montreal, bought through John Rewald in Paris in France in October 1958 (according to Ivan E. Phillips's letter of 27 April 1982); by descent to the Phillips family, Montreal; given to the Art Institute, 1983.</p> <p>*Note that this object has an incomplete provenance for the years 1933-1945. The date at which the work left the collection of Dr Prat, Renoir's physician at Cagnes, or that of his descendants, is unknown. However, the painting was later acquired by a Canadian collector through John Rewald, a renowned Jewish scholar of Impressionism and leading figure on Cézanne studies, author of the catalogue raisonné of the artist's works and therefore someone fully aware of provenance issues. Ivan Phillips lives in New York and has been a serious collector for many years. Given their credentials and background, it is very unlikely that either would have dealt with a work with a questionable provenance. It has never been the object of a claim.</p>

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<p>Artist: Jean-Louis André Théodore Géricault Title: Five Sketches for a Cavalry Battle Date: 1813/14 Medium: Pen and brown ink with brush and brown wash, over graphite, on cream wove paper, perimeter mounted on ivory laid paper Dimensions: Unframed: 17.2 x 22.8 cm Inv.No: 1947.35.50R</p> <p>Lent by: CHICAGO, THE ART INSTITUTE OF CHICAGO</p>	 <p>Photography © The Art Institute of Chicago</p>
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<p>Provenance: (?) Ary Scheffer, Paris; sale, Hôtel Drouot, Paris, 15–16 March 1859, lot 16, sold to Anatole-Auguste Hulot; sale, Hôtel Drouot, Paris, 11–13 January 1894; Baron Joseph Vitta (d. 29 December 1942), Paris; sold by César de Hauke to the Art Institute in 1947; Margaret Day Blake Collection SELECTED REFERENCES: Eitner 1960, p. 39; Joachim and Haller Olsen 1978, pp. 65 and 80, no. 4B5; Bazin 1989, pp. 205–06, no. 875</p> <p>*Note that this object has an incomplete provenance for the years 1933-1945. The date at which Baron Joseph Vitta acquired the drawing is not known but his death (29 December 1942) provides an indication as to when it might have been given for sale to the French dealer César de Hauke. No further provenance details are known but the work has been in the public domain since at least 1960. It has appeared in a number of scholarly publications, including Lorenz E. A. Eitner, <i>Géricault: An Album of Drawings in The Art Institute of Chicago</i>, Chicago, 1960; Harold Joachim and Sandra Haller Olsen, <i>French Drawings and Sketchbooks of the Nineteenth Century</i>, vol. 1, Chicago, 1978; Germain Bazin, <i>Théodore Géricault, Etude critique, documents et catalogue raisonné</i>, vol 3, Paris, 1989. The sheet comes from a now disbound sketchbook, whose cumulative exhibition history is extensive. It has also featured on the Art Institute of Chicago's website for the last 6 years and as part of the museum's Turning the Pages project at: http://www.artic.edu/aic/resources/resource/2372 and has never been the object of a claim.</p>

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<p>Artist: Eugène Delacroix Title: The Reconciliation of the Queen and Her Son Date: 1828 Medium: Oil on canvas Dimensions: Unframed: 62 x 51 cm Framed: 83 x 73.5 x 11 cm Inv.No: WRM 3182</p> <p>Lent by: COLOGNE, WALLRAF-RICHARTZ-MUSEUM</p>	 <p>Photo: Rheinisches Bildarchiv Köln, rba_c024300</p>
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<p>Provenance:</p> <p>Private Collection, France; Wildenstein & Co., New York, 1960; acquired for the museum in 1964.</p> <p>*Note that this object has an incomplete provenance for the years 1933-1945. The date at which the work belonged to a French private collection and its possible whereabouts until 1960 are unknown . However, it has been in the public domain since at least 1965 and has been published in both German, French and English scholarly publications, including Horst Keller, 'Delacroix vor Rubens (ein Farbvergleich)', Wallraf-Richartz Jahrbuch, 17 (1965), pp. 423–25; Jacques Thuillier and Jacques Foucart, Le Storie di Maria de' Medici di Rubens al Lussemburgo, Milan, 1967; French edition: Paris 1969; Barbara Ehrlich White, 'Delacroix's Painted Copies after Rubens', The Art Bulletin, 49 (1967), pp. 37–51; and Lee Johnson, The Paintings of Eugène Delacroix: A Critical Catalogue, 6 vols, Oxford, 1981–89. No claim has ever been made on the work.</p>

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Rubens and His Legacy: Van Dyck to Cézanne
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<p>Artist: Peter Paul Rubens Title: Pan and Syrinx Date: 1617 Medium: Oil on panel Dimensions: Unframed: 40 x 61 cm Inv.No: GK 1229</p> <p>Lent by: KASSEL, MUSEUMSLANDSCHAFT HESSEN KASSEL</p>	 <p>Museumslandschaft Hessen Kassel, Gemäldegalerie Alte Meister/ Ute Brunzel</p>
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Provenance:

Sold 1626/27 by Jan Breughel the Younger (?); Suzanna Doublet-Huygens sale, The Hague, 6 November 1725, lot 35; Adriaan Bout sale, The Hague, 11 August 1733, lot 39; Hendrick van Heteren collection, The Hague; acquired by Wilhelm VIII of Hessen-Kassel, 1747; in 1813 taken to Paris by Jérôme Bonaparte, King of Westphalia, 1807–13; Musée Napoléon, Paris, 1814; Alphonse Giroux sale, Paris, 11–12 February 1851, lot 159; F. Kleinberger (art dealer), Paris, c. 1930; private collection, London, c. 1934; Sotheby's, London, 14 June 1961, lot 36 (from the collection of Mrs R. Makower); Waddingham; Liechtenstein, Fostoria Collection; Christie's, London, 23 June 1965, lot 31; Christie's, London, 23 March 1973, lot 27; Sotheby's, London, 12 July 2001, lot 29; Bremen, Galerie Neuse; acquired 2002.

*Note that this object has an incomplete provenance for the years 1933-1945 but it was in Paris until approximately 1930 before being acquired in London around 1934. The Nazis did not enter Paris until 1939.

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Rubens and His Legacy: Van Dyck to Cézanne
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<p>Artist: Peter Paul Rubens Title: Recto. A Lion Hunt Date: 1621-22 Medium: Oil on wood Dimensions: Unframed: 44 x 50 cm Framed: 54.9 x 60.6 x 6.2 cm Inv.No: Inv. 15475</p> <p>Lent by: MUNICH, BAYERISCHE STAATSGEMÄLDESAMMLUNGEN, ALTE PINAKOTHEK</p>	 <p>© bpk Bayerische Staatsgemäldesammlungen</p>
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Provenance:

Sale (? Thomas) Major, London, 1751, lot 46, purchased by the 3rd Earl of Cholmondeley (1703-1770); Cholmondeley sale, Christie's, London, 10 July 1886, lot 220 (unsold); Lord Cholmondeley, Houghton Hall, Norfolk; purchased in 1994 by the Bayerische Staatsgemäldesammlungen with the support of the Kulturstiftung der Länder, the Bayerische Hypotheken- und Wechsel Bank and the Ernst von Siemens Kunstfonds.

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

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Rubens and His Legacy: Van Dyck to Cézanne
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<p>Artist: Jean Honore Fragonard Title: Young Woman with a Dog Date: c. 1769 Medium: Oil on canvas Dimensions: Unframed: 81.3 x 65.4 cm Framed: 106.7 x 90.2 x 9.5 cm Inv.No: 37.118</p> <p>Lent by: NEW YORK, METROPOLITAN MUSEUM OF ART</p>	 <p>© 2013. Image copyright The Metropolitan Museum of Art / Art Resource /Scala, Florence</p>
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Provenance:

Marie Anne Eléonore de Grave; Cambis, Cambis-Alais and Siffrien des Isnards families, until sold to Eugène Feral prior to 1900; sold to Burat], Mme Louis Burat, Paris (by 1907) –d. 1937) Mme Louis Burat estate sale, Galerie Jean Charpentier, Paris, 17 June 1937, lot 3, for 1,450,000 francs to Seligmann, Rey & Co. for the Metropolitan Museum of Art

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

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<p>Artist: Peter Paul Rubens Title: The Triumph of Henri IV Date: 1630 Medium: Oil on panel Dimensions: Unframed: 49.5 x 83.5 cm Framed: 72.4 x 106.7 x 7.6 cm Inv.No: 42.187</p> <p>Lent by: NEW YORK, METROPOLITAN MUSEUM OF ART</p>	 <p>© 2013. Image copyright The Metropolitan Museum of Art / Art Resource / Scala, Florence</p>
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Provenance:

In the collection of 4th Earl of Darnley, Cobham Hall, Kent, 1815; by descent to 8th Earl of Darnley, until 1909–10; Colnaghi, London, 1910, sold to Knoedler; Knoedler, New York, 1910–11, sold to John W. Simpson (d. 1920), New York; Mrs John W. Simpson (Kate Seney), New York, from 1920 to 1942; sold to the museum through Knoedler in 1943 (Rogers Fund).

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

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<p>Artist: Paul Cézanne Title: Three Bathers Date: c. 1875 Medium: Oil on canvas Dimensions: Unframed: 30.5 x 33 cm Inv.No:</p> <p>Lent by: NEW YORK, PRIVATE COLLECTION C/O STEPHANE CONNERY (RUBENS)</p>	 <p>Ali Elai, Camerarts</p>
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Provenance:

Ambroise Vollard (d.1939), Paris; Paul Rosenberg (d. 1959), Paris; Marlborough Galleries, London; 1960, bought by Henry Moore, Hertfordshire, England; Mary Moore; Henry Moore Foundation; private collection.

*Note that this object has an incomplete provenance for the years 1933-1945. It is not known when Paul Rosenberg, a noted art dealer who represented Pablo Picasso, Georges Braque, and Henri Matisse, acquired Cézanne's Three Bathers. However, the work has been in the public domain since 1936. It was first published in Lionello Venturi's monograph, *Cézanne, son art, son œuvre* (Paris, 1936). It has more recently been shown in an exhibition in Basel in 1989 (Paul Cézanne: *Die Badenden*, curated by Mary Louise Krumrine, exh. cat., Kunstmuseum, Basel, 1989); and has also been mentioned in Mary Louise Krumrine's article 'Cézanne's "Restricted Power": Further Reflections on the Bathers', in the *Burlington Magazine*, 137 (1992), pp. 586–95. In addition, it is listed in John Rewald's catalogue raisonné, *The Paintings of Paul Cézanne: A Catalogue Raisonné*, 2 vols, New York, 1996.

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<p>Artist: Jean-Antoine Watteau Title: Nymph and Satyr Date: 1715 Medium: Oil on canvas Dimensions: Unframed: 73.5 x 107.5 cm Inv.No: MI 1129</p> <p>Lent by: PARIS, MUSÉE DU LOUVRE</p>	 <p>(C) RMN-Grand Palais (musée du Louvre) / Stéphane Maréchalle</p>
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Provenance:

Léopold-Philippe-Charles-Joseph, duc d'Arenberg (1690–1754) (?); Théodore Patureau, 'membre honoraire de l'Académie royale d'Anvers', his sale, Paris, 20–21 April 1857, lot 63; James de Rothschild (?), his sale, Paris, 9–11 March 1868, lot 44; Dr Louis La Caze (1768–1869); Louvre, La Caze Bequest 1869.

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<p>Artist: Antoine Coypel Title: Bacchus and Ariadne on the Isle of Naxos Date: c. 1693 Medium: Oil on canvas Dimensions: Unframed: 73 x 85.5 cm Framed: 102.2 x 113.7 x 11.1 cm Inv.No: 1990-54-1 Lent by: PHILADELPHIA, MUSEUM OF ART</p>	 <p>Purchased with funds (by exchange) from the bequest of Edna M. Welsh and the gift of Mrs. R. Barclay Scull, 1990</p>
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<p>Provenance: Painted in 1693 for Philippe I, Duc d'Orléans (1640–1701), brother of King Louis XIV, and placed in his picture cabinet at the Château de Saint-Cloud; Prince Philippe François de Rubempré, Brussels; sale, Cabinet de Rubempré, Brussels, 11 April 1765, lot 111; purchased by Deroy, buying for Basan (probably the dealer Pierre-François Basan, 1723–1797), Paris; Gerret Braamcamp (1699–1771), Amsterdam, as of 1766; possibly Frederick II of Prussia (1712–1786) or the Prussian Royal Collections; with Dr Nicholaas Beets, Antwerp, as of 1925; private collection, Basel, 1952; possibly Countess Clavel, Lugano; Christie's, Monaco, 15 June 1990, lot 50; purchased for the Philadelphia Museum of Art with funds (by exchange) from the bequest of Edna M. Welsh and gift of Mrs. R. Barclay Scull, 1990.</p> <p>*Note that this object has an incomplete provenance for the years 1933-1945. However, it has been in the public domain for over 20 years and appeared in a number of publications and exhibitions in major venues in Europe and America and has not been the object of a claim. Publication and exhibition history: Nicole Garnier, Antoine Coypel (1661–1722), Paris, 1989; The Loves of the Gods: Mythological Painting from Watteau to David, Colin B. Bailey, Philippe Le Leyzour and Pierre Rosenberg, exh. cat., Galeries nationales du Grand Palais, Paris, Philadelphia Museum of Art and Kimbell Art Museum, Fort Worth, 1991–92; Alain Merot, La Peinture française au XVIIIe siècle, Paris, 1994; Lilian H. Zirpolo, Historical Dictionary of Baroque Art and Architecture, Toronto and Plymouth, 2010; Clementine Gustin Gomez, L'Avenement du plaisir dans la peinture française de Le Brun à Watteau, Dijon, 2011.</p>
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<p>Artist: Jean-Antoine Watteau Title: Head of a Woman Date: c. 1715 Medium: Red & black chalk with stumping on cream paper Dimensions: Unframed: 30.9 x 22.6 cm Inv.No: F I 294 (PK)</p> <p>Lent by: ROTTERDAM, MUSEUM BOIJMANS VAN BEUNINGEN</p>	 <p>Museum Boijmans Van Beuningen, Rotterdam. Loan Museum Boijmans Van Beuningen (Collection Koenigs)/Photographer: Studio Tromp, Rotterdam</p>
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Provenance:


Mariette Collection (L.2097); E. Czeczowicka; F. Koenigs; D. G. van Beuningen; Boijmans van Beuningen.

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

The drawing was part of the collection of Frans Koenigs and was the object of a claim by his descendants Mrs C.F. (Christine) Koenigs (alone or jointly with other members of the family). However, the claim was denied by the Dutch spoliation committee for the second time earlier this year. More detailed information can be found on the following websites: www.restitutiecommissie.nl and <http://www.boijmans.nl/upload/PDF/koenigs/enPortalFK8.pdf>.


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<p>Artist: Eugène Delacroix Title: Descent from the Cross Date: c. 1839 Medium: Pen and brush and brown ink on paper Dimensions: Unframed: 32.2 x 21.1 cm Inv.No: F I 84</p> <p>Lent by: ROTTERDAM, MUSEUM BOIJMANS VAN BEUNINGEN</p>	 <p>Museum Boijmans Van Beuningen, Rotterdam. Loan Museum Boijmans Van Beuningen (Collection Koenigs)/Photographer: Studio Tromp, Rotterdam</p>
<p>Provenance:</p> <p>Frans Koenigs; donated to the museum by D. G. Van Beuningen in 1940.</p> <p>*Note that this object has an incomplete provenance for the years 1933-1945</p> <p>The drawing was part of the collection of Frans Koenigs and was the object of a claim by his descendants Mrs C.F. (Christine) Koenigs (alone or jointly with other members of the family). However, the claim was denied by the Dutch spoliation committee for the second time earlier this year. More detailed information can be found on the following websites: www.restitutiecommissie.nl and http://www.boijmans.nl/upload/PDF/koenigs/enPortalFK8.pdf.</p>	

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Rubens and His Legacy: Van Dyck to Cézanne
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<p>Artist: Eugène Delacroix Title: Crucifixion Date: 1846 Medium: Oil on panel Dimensions: Unframed: 37 x 25 cm Inv.No: 2625</p> <p>Lent by: ROTTERDAM, MUSEUM BOIJMANS VAN BEUNINGEN</p>	 <p>Museum Boijmans Van Beuningen, Rotterdam/Photographer: Studio Tromp, Rotterdam</p>
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Provenance:

Sold by Delacroix to Paul Meurice (1818–1905); by descent to Mme Albert Clemenceau-Meurice (died 1955); V. Bloch; acquired by the museum in 1961 with the support of Vereniging Rembrandt.

*Note that this object has an incomplete provenance for the years 1933-1945. However, it may have stayed in the Meurice family until 1955, the date of the death of Mme Albert Clemenceau-Meurice, and then acquired by V. Bloch (this collector is not listed in the Getty's Collectors files although there are various Austrian collectors under the name of 'Bloch-Bauer'). The work has been published since its acquisition by the Boijmans museum in 1961 in the following publications: Willem Rudolf Juynboll, 'Een olieverfschets van Eugène Delacroix', Bulletin Museum Boymans-van Beuningen, Rotterdam, 12, 1 (1961), pp. 1–11; Catalogues of the Museum Boymans-van Beuningen: Catalogus schilderijen na 1800, 1963. The painting was also exhibited in the Boijmans The Collection Enriched exhibition in 2011. It has not been the object of a claim.

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Rubens and His Legacy: Van Dyck to Cézanne
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Artist: Peter Paul Rubens
Title: Evening Landscape with Timber Wagon
Date: 1630-40
Medium: Oil on panel
Dimensions: Unframed: 49.5 x 54.7 cm
Framed: 66.6 x 71.3 x 7.5 cm
Inv.No: 2514

Lent by: ROTTERDAM, MUSEUM BOIJMANS
VAN BEUNINGEN



Museum Boijmans Van Beuningen, Rotterdam/Photographer:
Studio Tromp, Rotterdam

Provenance:


John Jeffreys Pratt, 1st Marquess Camden, sale, Christie's, London, 4 March 1809, lot 102; George Pratt, 2nd Marquess Camden, sale, Christie's, London, 3 May 1856, lot 707; T. Baring, Earl of Northbrook; Frans Koenigs, Haarlem, 1928; D. G. van Beuningen, Vierhouten; Museum Boijmans Van Beuningen, 1955.

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

The painting was part of the collection of Frans Koenigs and was the object of a claim by his descendants Mrs C.F. (Christine) Koenigs (alone or jointly with other members of the family). However, the claim was denied by the Dutch spoliation committee for the second time earlier this year. More detailed information can be found on the following websites: www.restitutiecommissie.nl and <http://www.boijmans.nl/upload/PDF/koenigs/enPortalFK8.pdf>.

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<p>Artist: Peter Paul Rubens Title: Coronation of Maria de' Medici Date: c. 1622-25 Medium: Oil on panel</p> <p>Dimensions: Unframed: 49 x 63 cm Framed: 70 x 85 x 10 cm Inv.No: GE 516</p> <p>Lent by: ST PETERSBURG, STATE HERMITAGE MUSEUM</p>	 <p>Photo © 2013. Photo Scala, Florence</p>
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<p>Provenance:</p> <p>Possibly in the collection of Claude Maugis, Abbot of Saint-Ambroise (d. 1648), Paris; in the sale of François Ignace de Dufresne, Amsterdam, 22 August 1770, lot 138 (acquired by the 'antique dealer' Van der Schley for 890 florins); in the Hermitage collection since before 1774.</p> <p>*Note that this object has a complete provenance for the years 1933-1945.</p>

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<p>Artist: Peter Paul Rubens Title: The Carters Date: c. 1620 Medium: Oil on canvas, transferred from panel</p> <p>Dimensions: Unframed: 86 x 126.5 cm Framed: 118 x 157 x 10 cm Inv.No: GE 480</p> <p>Lent by: ST PETERSBURG, STATE HERMITAGE MUSEUM</p>	 <p>Photo: The State Hermitage Museum, St. Petersburg Photograph The State Hermitage Museum /Pavel Demidov</p>
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Provenance:

Cardinal Mazarin, Paris, 1661; Earl Cadogan; D. Potte, sale, The Hague, 19 May 1723, lot 44; Marquis de Lassay, 1750; Pierre-Jean Mariette, 1756; Comte de la Guiche, sale, Paris, 4–7 March 1771, lot 16; Robert Walpole, 1st Earl of Orford (Houghton Hall, Norfolk, 1676–1745); sold by George Walpole, 3rd Earl of Orford (1730–1791), to Catherine II, Empress of Russia, in 1779

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Rubens and His Legacy: Van Dyck to Cézanne
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<p>Artist: Peter Paul Rubens Title: Landscape with a Rainbow Date: c. 1630s Medium: Oil on canvas, transferred from wooden panel</p> <p>Dimensions: Unframed: 86 x 130 cm</p> <p>Inv.No: Inv GE 482</p> <p>Lent by: ST PETERSBURG, STATE HERMITAGE MUSEUM</p>	 A Baroque landscape painting by Peter Paul Rubens. The scene depicts a pastoral landscape with a prominent rainbow arching over a valley. In the foreground, a group of figures, including a woman in a red dress and a man, are gathered near a dog. A large white sheep is also visible. The background features a small village with a church and a bridge, nestled between trees and hills. The overall composition is dynamic, with strong contrasts of light and shadow, characteristic of Rubens's style.
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Provenance:

Matthijs Musson, Antwerp, 18 March 1654, as in the possession of 'Sieur de Barchon' (?Floris van Berchem); Duc de Richelieu, Paris, 1677; Everard Jabach, sale, Paris, 17 June 1696, lot 150; Johan Cau, sale, Amsterdam, 7 May 1710, lot 6; Count Brühl, Dresden, from whom acquired by Empress Catherine II, in 1768.

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<p>Artist: Peter Paul Rubens Title: St Cecilia Date: 1620 Medium: Oil on wood (oak)</p> <p>Dimensions: Unframed: 27.2 x 42.7 cm Framed: 35 x 50 x 3.5 cm Inv.No: GG-635</p> <p>Lent by: VIENNA, AKADEMIE FÜR BILDENDEN KÜNSTE</p>	 <p>Gemäldegalerie der Akademie der bildenden Künste Wien</p>
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Provenance:

Collection of Jacob de Wit (1695–1754); sale, Amsterdam, 10 March 1755; bought by Anthoni and Stephanus de Groot, The Hague; sale, The Hague, 10 March 1771; bought by Abelsz; collection of Anton Franz de Paula, Count Lamberg-Sprinzenstein (1740–1822), Vienna; donated by him to the Akademie der bildenden Künste, Vienna, 1821.

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<p>Artist: Hans Canon Title: The Cycle of Life Date: c. 1885 Medium: Oil on canvas Dimensions: Unframed: 110 x 117 cm Inv.No: Inv. 2084</p> <p>Lent by: VIENNA, ÖSTERREICHISCHE GALERIE BELVEDERE</p>	 <p>Belvedere, Vienna</p>
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<p>Provenance:</p> <p>Donated by the Hofbaukomitee of the Kaiserliche Gemäldegalerie (Imperial Picture Gallery) in 1891.</p> <p>*Note that this object has a complete provenance for the years 1933-1945.</p>
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Rubens and His Legacy: Van Dyck to Cézanne
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Artist: Hans Makart
Title: The Victory of Light over Darkness
Date: 1883
Medium: Oil on canvas
Dimensions: Unframed: 184 x 170 cm
Inv.No: 3756

Lent by: VIENNA, ÖSTERREICHISCHE
GALERIE BELVEDERE



Belvedere, Vienna


Provenance:

Donated by the Hofbaukomitee of the Kaiserliche Gemäldegalerie (Imperial Picture Gallery) in 1891.

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

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Rubens and His Legacy: Van Dyck to Cézanne
24 January 2015 to 10 April 2015

<p>Artist: Gustav Klimt</p> <p>Title: St Cecilia</p> <p>Date: 1885</p> <p>Medium: Oil on canvas</p> <p>Dimensions: Unframed: 38.5 x 50 cm Framed: 49.5 x 62 x 5 cm Overall: 76 x 88.5 x 13 cm</p> <p>Inv.No: Inv. 1459</p> <p>Lent by: VIENNA, ÖSTERREICHISCHE GALERIE BELVEDERE</p>	 <p>Belvedere, Vienna</p>
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Provenance:

The object was purchased from Kunsthandel H. O. Miethke, Vienna, in 1912.

*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)

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<p>Artist: Pieter Claesz. Soutman and Sir Peter Paul Rubens</p> <p>Title: The Defeat of Sennacherib</p> <p>Date: 1618-1620</p> <p>Medium: Black chalk and pen and black ink with grey wash on laid paper</p> <p>Dimensions: Unframed: 35.2 x 45.4 cm</p> <p>Inv.No: 1978.53.1</p> <p>Lent by: WASHINGTON, NATIONAL GALLERY OF ART</p>	 <p>Courtesy National Gallery of Art, Washington</p>
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Provenance:

Jonathan Richardson, Sr (Lugt 2184) (d. 1745).

*Note that this object has an incomplete provenance for the years 1933-1945. The drawing is after the painting by Rubens of the same subject and was made, possibly in collaboration with Rubens, in preparation for a print by Rubens's printmaker Soutman. It has been published in Anne-Marie Logan, 'Rubens Exhibitions 1977', Master Drawings, 15 (1977), pp. 403-17. The work is reproductive in nature.

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<p>Artist: Jean-Antoine Watteau Title: The March of Silenus Date: c. 1715-16 Medium: Red, black and white chalks on brown laid paper Dimensions: Unframed: 15.6 x 21.1 cm Inv.No: 1991.22.1a</p> <p>Lent by: WASHINGTON, NATIONAL GALLERY OF ART</p>	 <p>Courtesy National Gallery of Art, Washington</p>
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<p>Provenance: De Wailly, Paris; (sale, Paris, Hôtel Drouot, 17-18 February 1853, no. 159); Baron Louis Auguste de Schwiter [1805-1889] (Lugt 1768) (his sale, Paris, Hôtel Drouot, 20-21 April 1883, no. 174); Henri Michel-Lévy (his sale, Paris, Galerie Georges Petit, 12-13 May 1919, no. 135); Mme. Piez, Paris, by 1957; (Colnaghi, London, 1959); private collection, Great Britain; (sale Monte Carlo, Sotheby's, 11 February 1979, no. 51); Mr. and Mrs. Paul Shepard Morgan, Duxbury, MA; gift to NGA, 1991.</p> <p>*Note that this object has an incomplete provenance for the years 1933-1945. This object has an incomplete provenance for the years 1933-1945. However, it has been in the public domain since 1957 and has not been the object of a claim. It is published in both existing catalogues raisonnés of Watteau's works, including Karl Theodor Parker and Jacques Mathey, Antoine Watteau: Catalogue complet de son œuvre dessiné, 2 vols, Paris, 1957 and Pierre Rosenberg, Louis-Antoine Prat - Antoine Watteau 1684-1721 : catalogue raisonné des dessins / c. 1996 . It was also exhibited in the seminal Watteau exhibition in Paris and Washington exhibitions in 1984 and reviewed in Margaret Morgan Grasselli, Review of Rosenberg and Prat 1996, Master Drawings, 39, 3 (2001), p. 331.</p>

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<p>Artist: Sir Anthony Van Dyck Title: A Genoese Noblewoman and Her Son Date: c. 1626 Medium: Oil on canvas Dimensions: Unframed: 191.5 x 139.5 cm Inv.No: 1942.9.91</p> <p>Lent by: WASHINGTON, NATIONAL GALLERY OF ART</p>	 <p>Courtesy National Gallery of Art, Washington</p>
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Provenance:

Possibly Pier Francesco Grimaldi, Genoa, 1780;[1] acquired probably by 1787 by George Greville, 2nd earl of Brooke and Warwick [1746-1816], London and Warwick Castle;[2] by inheritance to his son, Henry Richard Greville, 3rd earl of Brooke and Warwick [1779-1853], Warwick Castle; by inheritance to his son, George Guy Greville, 4th earl of Brooke and Warwick [1818-1893], Warwick Castle; by inheritance to his son, Francis Richard Charles Guy Greville, 5th earl of Brooke and Warwick [1853-1924], Warwick Castle, until at least 1900. (E.M. Hodgkins)[3] on joint account with (M. Knoedler and Co., New York); sold 1909 to Peter A.B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A.B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park; gift 1942 to NGA.

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