

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

**Charles I: King and Collector**

**27 January 2018 to 15 April 2018**

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<p><b>Artist:</b> Orazio Gentileschi</p> <p><b>Title:</b> Lot and his Daughters <i>(Lot y sus hijas)</i></p> <p><b>Date:</b> 1628</p> <p><b>Medium:</b> Oil on canvas</p> <p><b>Dimensions:</b> Unframed: 226 x 282 cm Framed: 238.5 x 293.5 x 8.5 cm</p> <p><b>Inv.No:</b> 69/101</p> <p><b>Lent by:</b> Museo de Bellas Artes de Bilbao Museo Plaza, 2 48009 Bilbao Spain</p>	
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Photo © Bilboko Arte Ederren Museoa-Museo de Bellas Artes de Bilbao

**Provenance:**

George Villiers, 1st Duke of Buckingham; Charles I/Henrietta Maria; William Latham and others, Commonwealth Sales, 23 October 1651 (£80); acquired by Alonso de Cardenas for Luis Mendez de Haro y Guzman; thereafter by descent; Duke of Alba, until after 1911; Luis de Ardanaz; acquired by Museo de Bellas Artes, Bilbao, 1924


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<p><b>Artist:</b> Diego Velázquez</p> <p><b>Title:</b> Portrait of King Philip IV</p> <p><b>Date:</b> 1623-24</p> <p><b>Medium:</b> Oil on canvas</p> <p><b>Dimensions:</b> Unframed: 61.9 x 48.9 cm Framed: 96.52 x 82.3 x 7.62 cm</p> <p><b>Inv.No:</b> MM.67.23</p> <p><b>Lent by:</b> Southern Methodist University, Meadows Museum 5900 Bishop Blvd Dallas TX 75205 USA</p>	 <p>Photo © Meadows Museum, SMU, Dallas. Algur H. Meadows Collection, MM.67.23. Photograph by Michael Bodycomb</p>
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<p><b>Provenance:</b> Philip IV, King of Spain, 1623; Cardinal Andrea Carlo Ferrari, Milan or Rome; Cardinal Pietro Gasparri, Rome, until at least 1920; by descent; Mrs Herbert N. Straus, New York, before 1937; with Wildenstein and Co. Inc., New York and Paris; private collection, France; acquired by Meadows Museum, Southern Methodist University, Dallas, 1967</p> <p><i>*Note that this object has an incomplete provenance for the years 1933-1945. Extensive research has been carried out in order to fill the gaps, but no further information has been found.</i></p> <p><u>Exhibited:</u> On permanent display at Meadows Museum, Dallas <i>Juan van der Hamen y Leon and the Court of Madrid</i>, Palacio Real, Madrid; Meadows Museum, Dallas, 2005-06 <i>Diego Velazquez: The Early Court Portraits</i>, Meadows Museum, Dallas, 2012-13</p> <p><u>Published:</u> J. Lopez-Rey, <i>Velazquez: Catalogue Raisonne</i>, Cologne, 1996, 2 vols, vol. 2, p. 64, no. 28</p>
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<p><b>Artist:</b> Peter Paul Rubens</p> <p><b>Title:</b> Equestrian Portrait of the Duke of Buckingham</p> <p><b>Date:</b> 1625</p> <p><b>Medium:</b> Oil on panel</p> <p><b>Dimensions:</b> Unframed: 46.6 x 51.7 cm Framed: 69.9 x 74.6 x 6 cm</p> <p><b>Inv.No:</b> AP 1976.08</p> <p><b>Lent by:</b> Kimbell Art Museum 3333 Camp Bowie Boulevard Fort Worth TX 76107-2792 USA</p>	 <p>Photo © Kimbell Art Museum, Fort Worth, Texas</p>
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<p><b>Provenance:</b> Claude-Maurice-Henri Roxard de la Salle [1837-1882], Nancy, France; his sale, Hôtel Drouot, Paris, 28 March 1881, no. 29; Louis Stern, Paris, 1881; his widow, Mme Louis Stern, née Ernesta de Hierschel [1854-1926], Paris; by descent to her granddaughter, Sylvie de Langlade, Paris; Somerville and Simpson, Ltd., London, 1974; private collection, London, 1974; acquired by Kimbell Art Foundation, Fort Worth, 1976</p> <p><b>*Note that this object has an incomplete provenance for the years 1933-1945. Extensive research has been carried out in order to fill the gaps, but no further information has been found.</b></p> <p><b>Exhibited:</b> Peter C. Sutton, Marjorie E. Wieseman and Nico van Hout, <i>Drawn by the Brush: Oil Sketches by Peter Paul Rubens</i>, exh. cat., Bruce Museum of Arts and Science, Greenwich, CT; Berkeley Art Museum and Pacific Film Archive; Cincinnati Art Museum, 2004-05, pp. 142-46, no. 15</p> <p><b>Published:</b> Julius Samuel Held, 'Zwei Rubensprobleme' <i>Zeitschrift für Kunstgeschichte</i> 39, pp. 34-46 Julius Samuel Held, <i>The Oil Sketches of Peter Paul Rubens</i>, vol. 1, pp. 393-95, no. 292 Hans Vlieghe, <i>Rubens Portraits of Identified Sitters Painted in Antwerp</i>. <i>Corpus Rubenianum</i> Ludwig Burchard 19, vol. 2, 1987, pp. 66-67, no. 81a</p>
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<p><b>Artist:</b> Anthony van Dyck</p> <p><b>Title:</b> Charles I and Henrietta Maria Holding a Laurel Wreath</p> <p><b>Date:</b> 1632</p> <p><b>Medium:</b> Oil on canvas</p> <p><b>Dimensions:</b> Unframed: 113.5 x 163 cm Framed: 116 x 186 cm</p> <p><b>Inv.No:</b> KE 2372, O 406</p> <p><b>Lent by:</b> Archbishopric Olomouc Wurmova 9 771 01 Olomouc Czech Republic</p>	 <p>Photo © Archbishopric of Olomouc - Kroměříž Archdiocesan Museum. Photography: Zdeněk Sodoma</p>
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<p><b>Provenance:</b> Charles I; John Jackson and possibly others, Commonwealth Sales, 23 October 1651 (£60); possibly Diego Duarte; Franz and Bernhard Albert von Imstenraedt; Karl von Liechtenstein-Kastelkorn, Bishop of Olomouc; at Bishopric of Olomouc, by 1691; thereafter by descent</p> <p><i>*Note that this object has a complete provenance for the years 1933-1945</i></p>
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**Artist:** Anthony van Dyck

**Title:** Thomas Howard, 2nd Earl of Arundel

**Date:** c. 1620-21

**Medium:** Oil on canvas

**Dimensions:** Unframed: 102.6 x 79.7 cm  
Framed: 124.5 x 101.6 x 7 cm

**Inv.No:** 86.PA.532

**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:**

George Villiers, 1st Duke of Buckingham; Louis Philippe II, Duke of Orleans; by descent; Citoyen Robit; his sale, acquired by Francis Egerton, 3rd Duke of Bridgewater, 1801; Daniel Guggenheim, New York, by 1929; by descent to Robert Guggenheim, Washington DC, 1950; acquired by the J Paul Getty Museum, 1986


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



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<p><b>Artist:</b> Orazio Gentileschi</p> <p><b>Title:</b> Head of a Woman</p> <p><b>Date:</b> c. 1630-35</p> <p><b>Medium:</b> Oil on panel</p> <p><b>Dimensions:</b> Unframed: 42 x 37 cm Framed: 63.5 x 59.69 x 8.89 cm</p> <p><b>Lent by:</b> Private collection c/o Tim Marlow Artistic Director Royal Academy of Arts Burlington House Piccadilly London W1J 0BD</p>	 <p>Photo © Courtesy Sotheby's</p>
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<p><b>Provenance:</b> Charles I, by 1636; Robert Houghton and others, Commonwealth Sales, 16 January 1651/52 (£4); George IV; Lord Dunally; W.E. Duits, by June 1929; from whom acquired by Colin Agnew, June 1929; from whom acquired by Harry Eustace Marsland Benn, March 1942; from whom acquired by Thomas Agnew and Sons Ltd, 1981; Martha McGeary Snider and Bryn Mawr, 1989; acquired in 2017 (25 January 2017, Sotheby's, New York, lot no. 38)</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p> <p><u>Exhibited:</u> Keith Christiansen and Judith W. Mann (eds), Orazio and Artemisia Gentileschi, exh. cat., Museo del Palazzo di Venezia, Rome; The Metropolitan Museum of Art, New York; Saint Louis Art Museum, 2001-02, no. 50</p> <p><u>Published:</u> Oliver Millar (ed.), Abraham van der Doort's Catalogue of the Collections of Charles I, The Walpole Society, 37, Glasgow, 1960, p. 38, no. 7</p>
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Oliver Millar (ed.), *The Inventories and Valuations of the King's Goods, 1649-1651*, The Walpole Society, 43, Glasgow, 1972, p. 266, no. 158

R. Ward Bissell, *Orazio Gentileschi and the Poetic Tradition in Caravaggesque Painting*, University Park, 1981, no. 68

Benedict Nicolson, *Caravaggism in Europe*, 3 vols, Turin, 1990, vol. 1, pp. 66, 116

Gabriele Finaldi (ed.), *Orazio Gentileschi at the Court of Charles I*, exh. cat., National Gallery, London; Museo de Bellas Artes, Bilbao; Museo Nacional del Prado, Madrid, 1999, p. 22

Jeremy Wood, 'Orazio Gentileschi and Some Netherlandish Artists in London: The Patronage of the Duke of Buckingham, Charles I, and Henrietta Maria', *Simiolus: Netherlands Quarterly for the History of Art*, 28, 3, 2000-2001, p. 114

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**Artist:** Pieter Bruegel the Elder

**Title:** The Three Soldiers

**Date:** c. 1568

**Medium:** Oil on oak panel

**Dimensions:** Unframed: 20.3 x 17.8 cm  
Framed: 34 x 30.8 cm

**Inv.No:** 1965.1.163

**Lent by:**

The Frick Collection  
1 East 70th Street  
New York  
NY 10021  
USA



Copyright The Frick Collection

**Provenance:**

Charles I; Thomas Greene, Commonwealth Sales, 1 February 1653 (£5); recovered at the Restoration; thereafter by descent, until 1714; William van Huls; his sale, 1722; private collection, from c. 1900; Mr. Marks, c. 1960; Edward Speelman, Agnew's and one other, 1964; acquired by the Frick Collection, 1965

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**Exhibited:**

On permanent display at the Frick Collection

*Bruegel in Black and White: Three Grisailles Reunited*, Courtauld Gallery, 2016

**Published:**

Frick Collection catalogues 1968, 1966



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**Artist:** Anthony van Dyck

**Title:** Charles I ('Le Roi à la chasse')  
(*Portrait de Charles 1er, roi d'Angleterre*  
(1600-1649), à la chasse)

**Date:** c. 1635

**Medium:** Oil on canvas

**Dimensions:** Unframed: 266 x 207 cm  
Framed: 324.5 x 264 cm

**Inv.No:** Inv. 1236

**Lent by:**

Musée du Louvre  
Entrée Des Lions  
F-75058 Paris  
France



Photo © RMN-Grand Palais (musée du Louvre) / Christian Jean

**Provenance:**

Charles I; Jeanne Baptiste d'Albert de Luynes, Comtesse de Verrue; Leon de Madaillan de Lesparre, Marquis de Lassay; Guy Armand de Gramont, Comte de Guiche, 1769; his sale, 1771; Jeanne Becu, Comtesse du Barry; Louis XV, 1775; transferred to the Louvre in 1797

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**Artist:** Titian

**Title:** The Supper at Emmaus  
(*Les Pèlerins d'Emmaüs*)

**Date:** c. 1534

**Medium:** Oil on canvas

**Dimensions:** Unframed: 169 x 244 cm  
Framed: 204 x 285.5 cm

**Inv.No:** Inv. 746

**Lent by:**

Musée du Louvre  
Entrée Des Lions  
F-75058 Paris  
France



Photo © RMN-Grand Palais (musée du Louvre) / Stéphane Maréchalle

**Provenance:**

Nicola Maffei; thereafter by descent; Vincenzo I Gonzaga, c. 1593; thereafter by descent; acquired by Daniel Nijs for Charles I, 1628; Robert Houghton and others, Commonwealth Sales, 23 October 1651 (£600); Everard Jabach, before 1656; Louis XIV, 1662; thereafter by descent; transferred to the Louvre in 1792

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**Artist:** Titian

**Title:** Conjugal Allegory ('The Allegory of Alfonso d'Avalos')  
*(Allégorie conjugale (Allégorie de la séparation?), dit à tort Allégorie d'Alphonse d'Avalos)*

**Date:** 1536-38

**Medium:** Oil on canvas

**Dimensions:** Unframed: 123 x 107 cm  
Framed: 135.5 x 141 cm

**Inv.No:** Inv. 754

**Lent by:**

Musée du Louvre  
Entrée Des Lions  
F-75058 Paris  
France



Photo © RMN-Grand Palais (musée du Louvre) / Stéphane Maréchalle

**Provenance:**

Almonedo; Charles I; John Hutchinson, Commonwealth Sales, 24 May 1650 (£51); Everard Jabach, before 1660; Louis XIV, 1662; thereafter by descent; transferred to the Louvre in 1792


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<p><b>Artist:</b> Hans Holbein the Younger</p> <p><b>Title:</b> Portrait of Robert Cheseman</p> <p><b>Date:</b> 1533</p> <p><b>Medium:</b> Oil on panel</p> <p><b>Dimensions:</b> Unframed: 58.8 x 62.8 cm Framed: 83 x 87 x 6 cm</p> <p><b>Inv.No:</b> inv. 276</p> <p><b>Lent by:</b> Mauritshuis Plein 29 2511 CS The Hague Netherlands</p>	 <p>Photo © Mauritshuis, The Hague</p>
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**Provenance:**

First recorded in inventory of James II, until 1688; William III, after 1688; thereafter by descent


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<p><b>Artist:</b> Anthony van Dyck</p> <p><b>Title:</b> Queen Henrietta Maria with Sir Jeffrey Hudson</p> <p><b>Date:</b> 1633</p> <p><b>Medium:</b> Oil on canvas</p> <p><b>Dimensions:</b> Unframed: 219.1 x 134.8 cm Framed: 261.6 x 174 x 14.6 cm</p> <p><b>Inv.No:</b> 1952.5.39</p> <p><b>Lent by:</b> National Gallery of Art 2000B South Club Drive Landover MD 20785 USA</p>	 <p>Photo © Courtesy National Gallery of Art, Washington</p>
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<p><b>Provenance:</b> Richard Newport, 2nd Earl of Bradford; by descent to Charles Coote, 7th Early of Mountrath; Joseph Damer, 1st Earl of Dorchester; by descent to Henry Dawson-Damer, 3rd Earl of Portarlington; from whom acquired by Thomas Baring, 1st Earl of Northbrook, 1881; by descent to Francis Baring, 2nd Earl of Northbrook; sold March 1927 to (Duveen Brothers, Inc., London, New York, and Paris); sold May 1928 to William Randolph Hearst [1863-1951], San Simeon, California; on consignment 1938 with (M. Knoedler and Co., New York) by (Parish-Watson and Co., New York), for Hearst; returned 1939 to Hearst; (his sale, held at Gimbel's and Saks Fifth Avenue by Hammer Galleries, New York, 25 March 1941, no. 174-1); consigned 1952 by Hearst's estate to (M. Knoedler and Co., New York); sold September 1952 to the Samuel H. Kress Foundation, New York; gift 1952 to NGA.</p> <p><b>*Note that this object has an incomplete provenance for the years 1933-1945. Extensive research has been carried out in order to fill the gaps, but no further information has been found.</b></p> <p><b>Exhibited:</b> On permanent display at National Gallery of Art, Washington <i>Van Dyck: The Anatomy of Portraiture</i>, Frick Collection, 2016, no. 72 <i>Van Dyck: 1599-1641</i>, Royal Academy, 1999, no. 67</p> <p><b>Published:</b> Barnes et al, p. 522, no. IV.118</p>
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