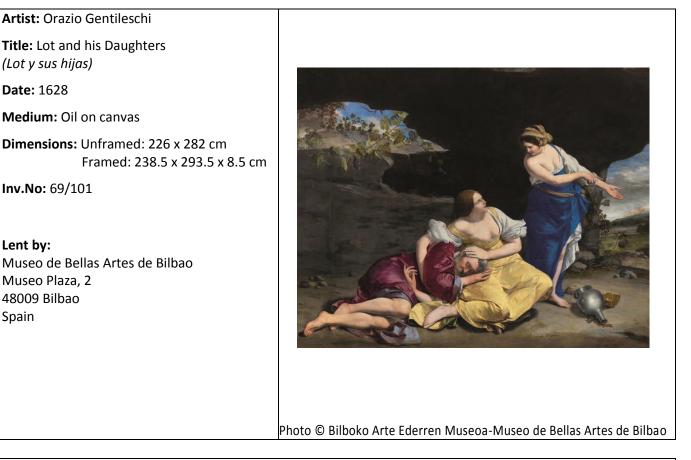
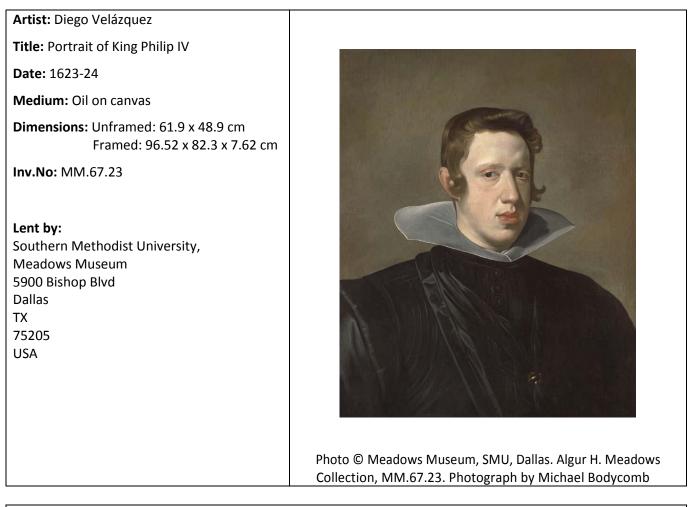
Charles I: King and Collector 27 January 2018 to 15 April 2018



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

Charles I: King and Collector 27 January 2018 to 15 April 2018



Provenance:

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

*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.

Exhibited:

On permanent display at Meadows Museum, Dallas Juan van der Hamen y Leon and the Court of Madrid, Palacio Real, Madrid; Meadows Museum, Dallas, 2005-06 Diego Velazquez: The Early Court Portraits, Meadows Museum, Dallas, 2012-13

Published:

J. Lopez-Rey, Velazquez: Catalogue Raisonne, Cologne, 1996, 2 vols, vol. 2, p. 64, no. 28

Charles I: King and Collector 27 January 2018 to 15 April 2018

Artist: Peter Paul Rubens

Title: Equestrian Portrait of the Duke of Buckingham

Date: 1625

Medium: Oil on panel

Dimensions: Unframed: 46.6 x 51.7 cm Framed: 69.9 x 74.6 x 6 cm

Inv.No: AP 1976.08

Lent by: Kimbell Art Museum 3333 Camp Bowie Boulevard Fort Worth TX 76107-2792 USA



Photo © Kimbell Art Museum, Fort Worth, Texas

Provenance:

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; aquired by Kimbell Art Foundation, Fort Worth, 1976

*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.

Exhibited:

Peter C. Sutton, Marjorie E. Wieseman and Nico van Hout, *Drawn by the Brush: Oil Sketches by Peter Paul Rubens*, 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

Published:

Julius Samuel Held, 'Zwei Rubensprobleme' *Zeitschrift fur Kunstgeschichte* 39, pp. 34-46 Julius Samuel Held, The Oil Sketches of Peter Paul Rubens, vol. 1, pp. 393-95, no. 292 Hans Vlieghe, *Rubens Portraits of Identified Sitters Painted in Antwerp*. Corpus Rubenianum Ludwig Burchard 19, vol. 2, 1987, pp. 66-67, no. 81a

Charles I: King and Collector 27 January 2018 to 15 April 2018

Artist: Anthony van Dyck

Title: Charles I and Henrietta Maria Holding a Laurel Wreath

Date: 1632

Medium: Oil on canvas

Dimensions: Unframed: 113.5 x 163 cm Framed: 116 x 186 cm

Inv.No: KE 2372, O 406

Lent by: Archbishopric Olomouc Wurmova 9 771 01 Olomouc Czech Republic

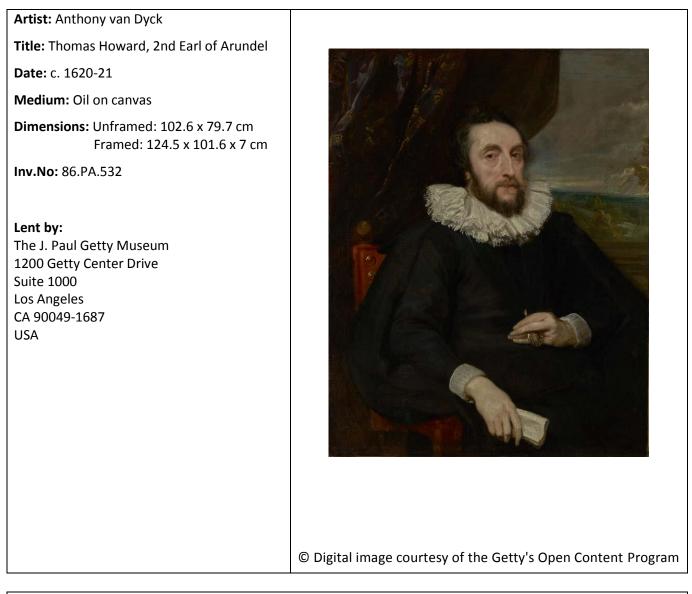


Photo © Archbishopric of Olomouc - Kroměříž Archdiocesan Museum. Photography: Zdeněk Sodoma

Provenance:

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

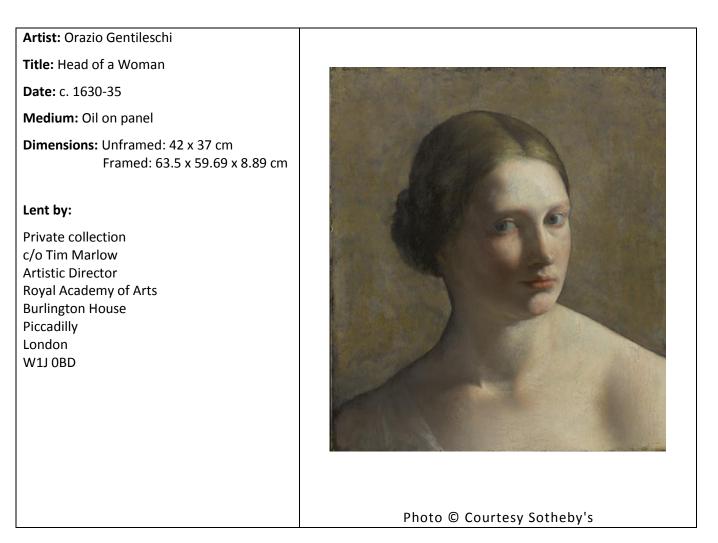
Charles I: King and Collector 27 January 2018 to 15 April 2018



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

Charles I: King and Collector 27 January 2018 to 15 April 2018



Provenance:

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)

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

Exhibited:

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

Published:

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

Charles I: King and Collector 27 January 2018 to 15 April 2018

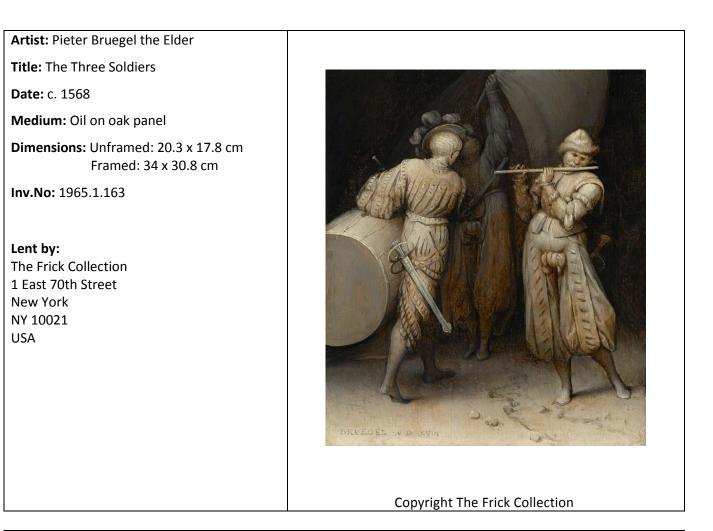
Oliver Millar (ed.), The Inventories and Valuations of the King's Goods, 1649-1651, The Walpole Society, 43, Glasgow, 1972, p. 266, no. 158

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

Charles I: King and Collector 27 January 2018 to 15 April 2018



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

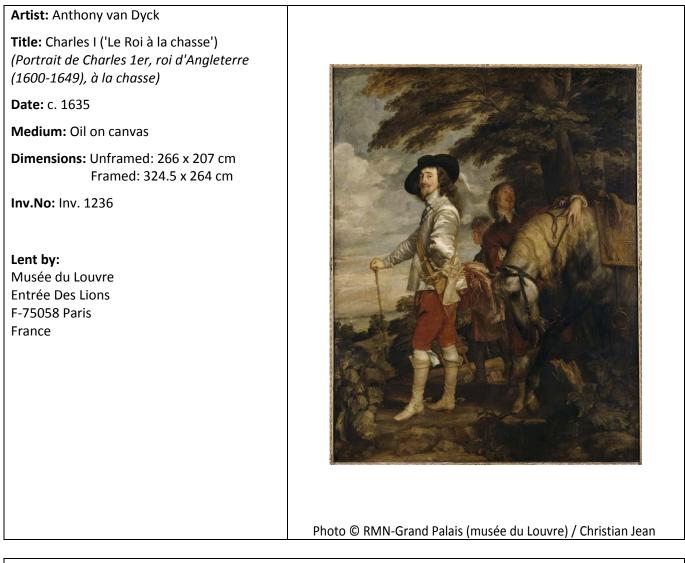
*Note that this object has a complete provenance for the years 1933-1945

Exhibited:

On permanent display at the Frick Collection Bruegel in Black and White: Three Grisailles Reunited, Courtauld Gallery, 2016

<u>Published:</u> Frick Collection catalogues 1968, 1966

Charles I: King and Collector 27 January 2018 to 15 April 2018



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

Charles I: King and Collector 27 January 2018 to 15 April 2018



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; thereafer 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

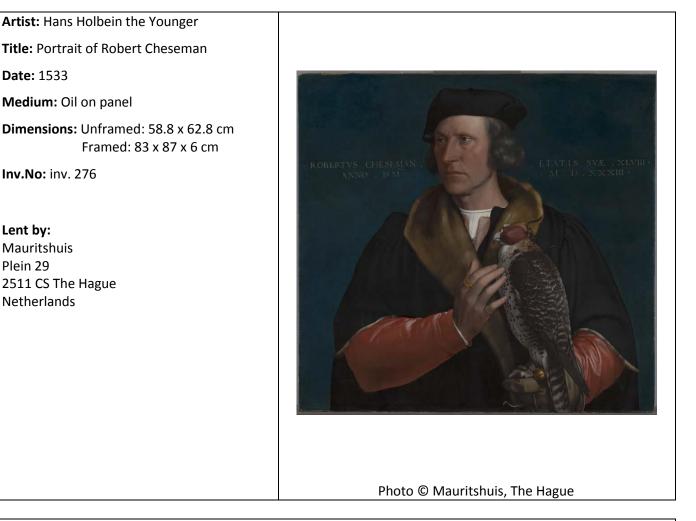
Charles I: King and Collector 27 January 2018 to 15 April 2018

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

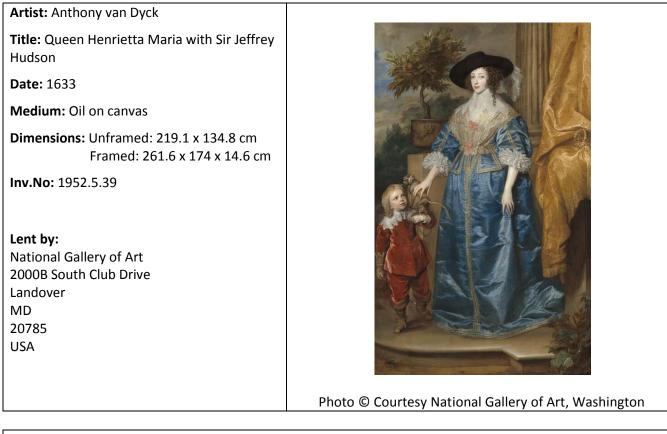
Charles I: King and Collector 27 January 2018 to 15 April 2018



Provenance:

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

Charles I: King and Collector 27 January 2018 to 15 April 2018



Provenance:

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 Portarlinton; 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.

*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.

Exhibited:

On permanent display at National Gallery of Art, Washington Van Dyck: The Anatomy of Portraiture, Frick Collection, 2016, no. 72 Van Dyck: 1599-1641, Royal Academy, 1999, no. 67

<u>Published:</u> Barnes et al, p. 522, no. IV.118

Charles I: King and Collector 27 January 2018 to 15 April 2018