<table>
<thead>
<tr>
<th><strong>List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)</strong></th>
</tr>
</thead>
</table>
| **Charles I: King and Collector**  
**27 January 2018 to 15 April 2018** |
| **Artist:** Orazio Gentileschi  
**Title:** Lot and his Daughters  
*(Lot y sus hijas)*  
**Date:** 1628  
**Medium:** Oil on canvas  
**Dimensions:** Unframed: 226 x 282 cm  
Framed: 238.5 x 293.5 x 8.5 cm  
**Inv.No:** 69/101  
| **Lent by:**  
Museo de Bellas Artes de Bilbao  
Museo Plaza, 2  
48009 Bilbao  
Spain  |

*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)**

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

<table>
<thead>
<tr>
<th><strong>Artist:</strong></th>
<th>Diego Velázquez</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title:</strong></td>
<td>Portrait of King Philip IV</td>
</tr>
<tr>
<td><strong>Date:</strong></td>
<td>1623-24</td>
</tr>
<tr>
<td><strong>Medium:</strong></td>
<td>Oil on canvas</td>
</tr>
</tbody>
</table>
| **Dimensions:** | Unframed: 61.9 x 48.9 cm  
Framed: 96.52 x 82.3 x 7.62 cm |
| **Inv.No:** | MM.67.23 |

**Lent by:**  
Southern Methodist University,  
Meadows Museum  
5900 Bishop Blvd  
Dallas  
TX  
75205  
USA

*Photo © Meadows Museum, SMU, Dallas. Algur H. Meadows Collection, MM.67.23. Photograph by Michael Bodycomb*

**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:**  
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

**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](image)

**Provenance:**

*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
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

<table>
<thead>
<tr>
<th><strong>Artist:</strong></th>
<th>Anthony van Dyck</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title:</strong></td>
<td>Charles I and Henrietta Maria Holding a Laurel Wreath</td>
</tr>
<tr>
<td><strong>Date:</strong></td>
<td>1632</td>
</tr>
<tr>
<td><strong>Medium:</strong></td>
<td>Oil on canvas</td>
</tr>
<tr>
<td><strong>Dimensions:</strong></td>
<td>Unframed: 113.5 x 163 cm</td>
</tr>
<tr>
<td></td>
<td>Framed: 116 x 186 cm</td>
</tr>
<tr>
<td><strong>Inv.No:</strong></td>
<td>KE 2372, O 406</td>
</tr>
</tbody>
</table>

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

*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)

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

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<th><strong>Artist:</strong></th>
<th>Anthony van Dyck</th>
</tr>
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<tbody>
<tr>
<td><strong>Title:</strong></td>
<td>Thomas Howard, 2nd Earl of Arundel</td>
</tr>
<tr>
<td><strong>Date:</strong></td>
<td>c. 1620-21</td>
</tr>
<tr>
<td><strong>Medium:</strong></td>
<td>Oil on canvas</td>
</tr>
</tbody>
</table>
| **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:**  

*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)

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

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<tr>
<th><strong>Artist:</strong></th>
<th>Orazio Gentileschi</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title:</strong></td>
<td>Head of a Woman</td>
</tr>
<tr>
<td><strong>Date:</strong></td>
<td>c. 1630-35</td>
</tr>
<tr>
<td><strong>Medium:</strong></td>
<td>Oil on panel</td>
</tr>
</tbody>
</table>
| **Dimensions:** | Unframed: 42 x 37 cm  
Framed: 63.5 x 59.69 x 8.89 cm |

**Lent by:**  
Private collection  
c/o Tim Marlow  
Artistic Director  
Royal Academy of Arts  
Burlington House  
Piccadilly  
London  
W1J 0BD

*Photo © Courtesy Sotheby's*

**Provenance:**  
Charles I, by 1636; Robert Houghton and others, Commonwealth Sales, 16 January 1651/52 (£4); Colin Agnew, London, by 1930, Harry Eustace Marsland Benn, 1951-81; Thomas Agnew and Sons Ltd, by 1988; 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 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:**  
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,
**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**

<table>
<thead>
<tr>
<th>Reference</th>
<th>Details</th>
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<tbody>
<tr>
<td>1972, p. 266, no. 158</td>
<td>R. Ward Bissell, Orazio Gentileschi and the Poetic Tradition in Caravaggesque Painting, University Park, 1981, no. 68</td>
</tr>
</tbody>
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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)

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

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<tr>
<th><strong>Artist:</strong></th>
<th>Pieter Bruegel the Elder</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title:</strong></td>
<td>The Three Soldiers</td>
</tr>
<tr>
<td><strong>Date:</strong></td>
<td>c. 1568</td>
</tr>
<tr>
<td><strong>Medium:</strong></td>
<td>Oil on oak panel</td>
</tr>
</tbody>
</table>
| **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

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

**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

**Exhibited:**
On permanent display at the Frick Collection  

**Published:**
Frick Collection catalogues 1968, 1966
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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<tr>
<th><strong>Artist:</strong></th>
<th>Anthony van Dyck</th>
</tr>
</thead>
</table>
| **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 |

*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)

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

<table>
<thead>
<tr>
<th><strong>Artists:</strong></th>
<th>Titian</th>
</tr>
</thead>
</table>
| **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 |
| **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  
*Note that this object has a complete provenance for the years 1933-1945* |

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

**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

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

*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)**

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

<table>
<thead>
<tr>
<th><strong>Artist:</strong> Hans Holbein the Younger</th>
<th><img src="photo.png" alt="Portrait of Robert Cheseman" /></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title:</strong> Portrait of Robert Cheseman</td>
<td>Photo © Mauritshuis, The Hague</td>
</tr>
<tr>
<td><strong>Date:</strong> 1533</td>
<td></td>
</tr>
<tr>
<td><strong>Medium:</strong> Oil on panel</td>
<td></td>
</tr>
</tbody>
</table>
| **Dimensions:** Unframed: 58.8 x 62.8 cm  
Framed: 83 x 87 x 6 cm | |
| **Inv.No:** inv. 276 | |
| **Lent by:**  
Mauritshuis  
Plein 29  
2511 CS The Hague  
Netherlands | |
| **Provenance:**  
First recorded in inventory of James II, until 1688; William III, after 1688; thereafter by descent | |

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

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<th><strong>Artist:</strong></th>
<th>Anthony van Dyck</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title:</strong></td>
<td>Queen Henrietta Maria with Sir Jeffrey Hudson</td>
</tr>
<tr>
<td><strong>Date:</strong></td>
<td>1633</td>
</tr>
<tr>
<td><strong>Medium:</strong></td>
<td>Oil on canvas</td>
</tr>
</tbody>
</table>
| **Dimensions:** | Unframed: 219.1 x 134.8 cm  
Framed: 261.6 x 174 x 14.6 cm |
| **Inv.No:** | 1952.5.39 |
| **Lent by:** | National Gallery of Art |
| **Location:** | 2000B South Club Drive, Landover, MD 20785, USA |

*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.*

**Provenance:**
Richard Newport, 2nd Earl of Bradford; by descent to Charles Coote, 7th Earl 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.

**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

**Published:**
Barnes et al, p. 522, no. IV.118