

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

## Entangled Pasts, 1768-now: Art, Colonialism and Change

03 February 2024 to 28 April 2024

**Artist:** John Singleton Copley RA

**Artist Nationality:** Anglo-American

**Title:** Mary and Elizabeth Royall

**Given title:** Mary MacIntosh Royall and Elizabeth Royall

**Date:** 1758

**Medium:** Oil on canvas

Unframed: 145.73 x 122.24 cm

Framed: 162.9 x 141 x 8.9 cm

**Origin:** America

**Accession:** 25.49

**Lender:** Museum of Fine Arts, Boston

465 Huntington Avenue

Boston

MA 02115-5523

United States



Photograph © 2023 Museum of Fine Arts, Boston

## PROVENANCE

About 1758 until 1776, the Royall family, Medford, MA [see note 1]. Gideon Snow (b. 1768 - d. 1853), Boston [see note 2]; by descent to his son, Rev. Theodore W. Snow (b. 1810 - d. 1872), Taunton and Boston; by descent to his daughter, Hannah Elizabeth Snow (b. 1856), Boston and Pomfret, CT; 1925, sold by H. Elizabeth Snow to the MFA for \$2,000. (Accession Date: March 5, 1925)

NOTES: [1] The Royall family fled to England in 1776, leaving the painting behind. [2] According to H. Elizabeth Snow (August 8, 1934), the painting was a gift to her grandfather, Gideon Snow, but she did not specify from whom. It was accessioned by the MFA as a work by Joseph Blackburn.

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

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## Entangled Pasts, 1768-now: Art, Colonialism and Change

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**Artist:** John Singleton Copley RA

**Artist Nationality:** Anglo-American

**Title:** Watson and the Shark

**Date:** 1778

**Medium:** Oil on canvas

Unframed: 183.51 x 229.55 cm

Framed: 218.4 x 264.2 x 17.8 cm

**Origin:** England

**Accession:** 89.481

**Lender:** Museum of Fine Arts,  
Boston

465 Huntington Avenue

Boston

MA 02115-5523

United States



Photograph © 2023 Museum of Fine Arts, Boston

## PROVENANCE

1815, upon the artist's death, to his son, John Singleton Copley Jr., Lord Lyndhurst (b. 1772 - d. 1863), London; given by Lord Lyndhurst to artist's family, probably his sister, Elizabeth Clarke Copley (Mrs. Gardiner) Greene (b. 1770 - d. 1866), Boston [see note 1]. By 1882, Marrion Alice Appleton (Mrs. George von Lengerke) Meyer (b. 1862 - d. 1935), Boston; 1889, gift of Mrs. George von Lengerke to the MFA. (Accession Date: November 5, 1889)

NOTES: [1] Martha Babcock Amory (granddaughter of the artist), in *The Domestic and Artistic Life of John Singleton Copley* (Boston, 1882), p. 74, notes that the painting went to the artist's son, Lord Lyndhurst, who gave it to a "near relative [in] Boston" and then went to the "family of the late Charles Appleton." In 1850, "Mrs. G. Greene" lent a painting of *Watson and the Shark* to the Boston Athenaeum. It may be identical to the painting lent to the Athenaeum in 1841 under the name of her daughter, Susannah Copley Greene Hammond (b. 1805 - d. 1844) and in 1866 under the name of her son, Gardiner Greene Hammond (b. 1832 - d. 1903).

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## Entangled Pasts, 1768-now: Art, Colonialism and Change

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**Artist:** Agostino Brunias

**Artist Nationality:** Italian

**Title:** View on the River Roseau, Dominica

**Date:** 1770/80

**Medium:** Oil on canvas

Unframed: 84.1 x 158 cm

Framed: 99.1 x 173.4 x 8.3 cm

**Origin:** West Indies

**Accession:** 1953.14

**Lender:** The Art Institute of Chicago

111 South Michigan Avenue

Chicago

IL 60603-6404

United States



The Art Institute of Chicago

## PROVENANCE

Emily Crane Chadbourne, Stone Ridge, New York by 1952; given to the Art Institute, 1953.

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## Entangled Pasts, 1768-now: Art, Colonialism and Change

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**Artist:** Benjamin West PRA

**Artist Nationality:** British-American

**Title:** American Commissioners of the Preliminary Peace Negotiations with Great Britain

**Date:** 1783-1819

**Medium:** Oil on canvas

Framed: 86.4 x 107.3 x 7 cm

**Origin:** London, England

**Accession:** 1957.0856

**Lender:** The Henry Francis du Pont Winterthur Museum, Inc.

5105 Kennett Pike

Winterthur

Delaware

19735

United States



Gift of Henry Francis du Pont, Courtesy of Winterthur Museum, Garden & Library

## PROVENANCE

Sold by Benjamin West's sons, Raphael Lamar West and Benjamin West, Jr., on June 20-22, 1829, via Henry J. & George Henry Robins auction, London; Lot 75. Purchased by Joseph Strutt (1765-1844). By descent in the Strutt family, first to Joseph Strutt's nephew, Edward Strutt, M. P., first Baron Belper (1801-1880), then to Edward's son Henry Strutt, second Baron Belper (1840-1914), and finally to Henry's son Algernon Henry Strutt, third Baron Belper (1883-1956). Algernon Henry Strutt sold the painting to J. P. Morgan, Jr. (1867-1943) in 1916. M. Knoedler & Co., Inc., acting as agent for J. P. Morgan, Jr., sold the painting to Henry Francis du Pont (1880-1969) in 1943. Henry Francis du Pont gifted the painting to The Henry Francis du Pont Winterthur Museum, Inc. in 1964.

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## Entangled Pasts, 1768-now: Art, Colonialism and Change

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**Artist:** Joshua Reynolds RA

**Artist Nationality:** British

**Title:** Portrait of a Man, probably Francis Barber

**Date:** c.1770

**Medium:** Oil on canvas

Unframed: 78.7 x 63.8 cm

Framed: 100.3 x 85.7 x 10.2 cm

**Origin:** England

**Accession:** 1983-103 DJ

**Lender:** The Menil Collection

1511 Branard Street

Houston

Texas 77006

United States



The Menil Collection, Houston. Photo © Hickey-Robertson, Houston

## PROVENANCE

Probably Greenwood's 15 Apr. 1796 (53. '[Study of a] black man's head') bt Sir George Beaumont; thence by descent until sold by the 10th baronet on 1902 to Colnaghi's; Knoedler's 1902-04; Jacques Doucet sale Galerie George Petit, Paris, 6 June 1912 (174) bt Pardinel; Francois Coty sale Galerie Charpentier, Paris, 30 Nov. 1936 (28); Mrs Reginald Fellowes, Paris; her daughter, Comtesse A de Castéja; her sale Hotel Drouot 20 Oct. 1983 (12) bt for the Menil Foundation

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## Entangled Pasts, 1768-now: Art, Colonialism and Change

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**Artist:** Betye Saar

**Artist Nationality:** American

**Title:** I'll Bend But I Will Not Break

**Date:** 1998

**Medium:** Mixed media including vintage ironing board, flat iron, chain, white bedsheet, wood clothespins, and rope

Size: 203.2 x 243.8 x 91.4 cm

**Origin:** America

**Accession:** M.2018.76.1-.5

**Lender:** Los Angeles County Museum Of Art

5905 Wilshire Blvd

Los Angeles

CA 90036

United States



Photo © Museum Associates/LACMA

## PROVENANCE

Los Angeles County Museum of Art, Gift of Lynda and Stewart Resnick through the 2018 Collectors Committee

**Note that:** This object was made post-1945

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## Entangled Pasts, 1768-now: Art, Colonialism and Change

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**Artist:** Francis Harwood

**Artist Nationality:**

**Title:** Bust of a Man

**Date:** 1758

**Medium:** Black stone (pietra di paragone) on a yellow Siena marble socle

Size: 69.9 x 50.2 x 26.7 cm

Pedestal: 12 x 22.2 cm

**Origin:** Italy

**Accession:** 88.SA.114

**Lender:** The J. Paul Getty Museum

1200 Getty Center Drive, Suite 1000

Los Angeles

CA 90049-1687

United States



## PROVENANCE

1758 - 1786, possibly Hugh Percy, 1st Duke of Northumberland, English, 1714 - 1786 possibly commissioned by him from the artist, possibly by inheritance to his son, Hugh Percy; 1786 - 1817, possibly Hugh Percy, 2nd duke of Northumberland, English, 1742 - 1817 possibly by inheritance to his son, Hugh Percy; 1817 - 1847, possibly Hugh Percy, 3rd duke of Northumberland, English, 1785 - 1847, possibly by inheritance to his brother, Algernon Percy; 1847 - 1865, Algernon Percy, 4th duke of Northumberland, English, 1792 - 1865 (Stanwick Hall, Yorkshire), Source: Described in the 1865 after-death inventory of Stanwick Hall as "a fine bust in black marble - W. Richmond the pugilist - on Italian Marble Plinth."; 1865 - 1922, Percy Family English (Stanwick Hall, Yorkshire), [sold, Anderson and Garland, Stanwick Hall, Yorkshire, May (no day), 1922, lot 189], Source: description of lot 189 as "A Carved Black Marble Bust of a Negro, 27 in. high, by F. Harwood, on circular Sienna marble plinth and wood pedestal, 4ft. high (in the margin in black ink is indicated the amount of 2.10 pounds); - 1987, Private Collection (England), [sold, Christie's, London, April 9, 1987, lot 83 to Cyril Humphris]; 1987 - 1988, Cyril Humphris, S.A. (London, England); sold to the J. Paul Getty Museum, 1988.

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## Entangled Pasts, 1768-now: Art, Colonialism and Change

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**Artist:** Henry Weekes

**Artist Nationality:** British

**Title:** Bust of an African Woman

**Date:** 1859

**Medium:** Marble

Size (incl. base): 66 x 28 x 22.9  
cm

**Origin:** England

**Accession:** 95.SA.82

**Lender:** The J. Paul Getty  
Museum

1200 Getty Center Drive, Suite  
1000

Los Angeles  
CA 90049-1687  
United States



Digital image courtesy of Getty's Open Content Program

## PROVENANCE

Weekes owned the work from 1859 - 1872; it was then purchased by TL Rowbotham sometime between 1872 - 1876; sold at Rowbotham Widow and Orphan Fund sale in 1876; about 1965, Private Collection (Canterbury, England); sold to a private collection, about 1965, Source: Letter from Bruce Lindsay of Jonathan Harris Works of Art, June 29, 1995; about 1965 - 1995, Private Collection (London, England), [sold, Christie's, London, March 2, 1995, lot 215 to Jonathan Harris Works of Art.]; 1995, Jonathan Harris Works of Art (London, England); sold to the J. Paul Getty Museum, 1995.

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**Artist:** Joseph Mallord William Turner

**Artist Nationality:** British

**Title:** Whalers

**Date:** ca. 1845

**Medium:** Oil on canvas

Unframed: 91.8 x 122.6 cm

Framed: 127 x 157.5 x 10.8 cm

**Origin:** England

**Accession:** 96.29

**Lender:** The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY 10028-0198

United States



The Metropolitan Museum of Art, New York

## PROVENANCE

Elhanan Bicknell, Herne Hill, Dulwich, Surrey (in 1845); Joseph Hogarth, London (until 1851; Royal Gallery of British Art sale, Christie's, London, June 13, 1851, no. 48, as "The Whaler: 'Hurrah for the whaler Erebus, another fish.' 'Beale's Voyage'", for £299 to Gambart); [Gambart, London, from 1851; probably sold to Miller]; John Miller, Liverpool (by 1858-67; his sale, Christie's, London, May 22, 1858, no. 247, as "The Whale Ship", for £367.10.0 to Gambart for Miller; sold to Agnew); [Agnew, London, 1867; sold for £1,890 to Graham]; John Graham, Skelmorlie Castle, Ayrshire (1867; sold to Agnew); [Agnew, London, 1867-68; sold to Leyland]; Frederick Richard Leyland, Liverpool (1868-74; his sale, Christie's, London, June 13, 1874, no. 115, as "The Whale Ship", for £960.15.0, bought in); Thomas Woolner, London (in 1875; his sale, Christie's, London, June 12, 1875, no. 132, as "Whalers", for £325.10.0 to Ellis, bought in); Charles Cooper, London (until 1883; sale, Christie's, London, April 21, 1883, no. 151, as "The Whale Ship", for £945 to Vokins); [Vokins, London, 1883; sold for about £1,500 to Haden]; Sir Francis Seymour Haden, Woodcote Manor, Alresford, Hampshire (1883-96; sale, Christie's, London, May 23, 1891, no. 110, for £945 to Wilson, bought in; sold to The Met)

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