

Cultural Gifts Scheme & Acceptance in Lieu

Report 2018



Contents

Preface

Sir Nicholas Serota, Chair, Arts Council England	4
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Introduction

Edward Harley, Chair, Acceptance in Lieu Panel	5
Cultural Gifts Scheme	6
Acceptance in Lieu	6
Hybrid offers	6
Allocations	6
Thanks and acknowledgements	7

Cultural Gifts Scheme Cases 2017/18

1. Jan Adam Kruseman: <i>'The Great Belzoni'</i>	10
2. Five works by Mark Wallinger	12
3. Wendy Ramshaw: <i>The Bell Jar</i>	14
4. The Dunphy collections	16
5. Lord Aldington's papers	17
6. Thomas Gainsborough: <i>Portrait of Gertrude Leveson-Gower, Duchess of Bedford</i>	18

Acceptance in Lieu Scheme Cases 2017/18

7. Jacob van Ruisdael: <i>The Cornfield</i>	20
8. The Pilkington collections of ceramics and glass	22
9. Sir Anthony Caro: <i>Table Piece LXXX</i>	24
10. Patrick Heron: <i>Harbour Window</i>	26
11. Two portraits by Lucian Freud	28
12. Geoffrey Clarke: medals, prints and sculptures	30
13. The Attenborough Picasso ceramics	32
14. Michael Andrews: <i>Self Portrait</i>	34
15. The Attenborough archive and Mirabeau papers	36
16. Ford Madox Brown: <i>The Entombment</i>	38
17. Edgar Degas: <i>Danse Espagnole</i>	40
18. The John Christian collection	42
19. Turner, Cozens and Pugin works on paper	44
20. Two portraits by Sir Henry Raeburn	46
21. Philips Wouwerman: <i>A Halt During the Hunt</i>	48

22. John James Baker: <i>Group Portrait of the Whig Junto</i>	50
23. William Dobson: <i>Group Portrait of Prince Rupert, Colonel William Murray and Colonel John Russell</i>	52
24. Jacopo Amigoni: <i>Portrait of William Augustus, Duke of Cumberland, KG</i>	54
25. Album of natural history drawings	56
26. Metal alloy copy of Lomellini basin	58
27. Hamptworth Estate woodland	59
28. A Beijing jarlet	60
29. Two Mortlake tapestries	61
30. The Monson Tompion clock	62
31. A pair of Boulle cabinets	63
32. The Grafton archive	64
33. The Cradock-Hartopp archive	65
34. The Robert Bridges archive	66
35. The Paul Oppé library and archive	67
36. The Peter Baldwin toy theatre collection	68
37. The Lasdun archive	70
38. Bill Brandt photographs	72
39. Three works by Derrick Greaves	74
40. Ingres, Hockney and Nevinson works on paper	76
41. William Blake works on paper	78
42. William Blake: <i>Little Tom the Sailor</i>	80

Appendix 1

CGS and AIL cases completed 2017/18	84
-------------------------------------	----

Appendix 2

Members of the Acceptance in Lieu Panel 2017/18	86
---	----

Appendix 3

Expert advisers 2017/18	87
-------------------------	----

Appendix 4

Permanent allocation of items reported in earlier years and decided in 2017/18	89
--	----

Left: *Mulga parrot, psephotellus varius* by Elizabeth Gould.

Photo: Courtesy of the Trustees of the Natural History Museum, London

Front cover: *Portrait of Lady Scott* by Lucian Freud. Photo: Christie's

Preface



Above: Sir Nicholas Serota, Chair, Arts Council England.
Photo: Olivia Hemingway

Sir Nicholas Serota

Once again, it gives me great pleasure to see so many important works of art, manuscripts and archives coming into public ownership through Acceptance in Lieu (AIL) and the Cultural Gifts Scheme (CGS). The acquisitions detailed in this report are typically diverse and span contemporary art, Old Masters, ceramics, glass, sculpture, toy theatres, tapestries and clocks as well as literary, film and architectural archives and estate papers. They will make a significant contribution to the nation's collections and, in turn, the development and prosperity of the communities that the recipient organisations serve. Acquisitions are a source of celebration, inspiration and a focus for us as communities, underlining the value of arts and culture in people's lives.

I am particularly pleased to see that the whole of the UK has benefitted from these important schemes, with nearly 85 per cent of the total tax settled through the acceptance of items in 2017/18 met by items allocated to institutions outside London. Furthermore, the list of first-time allocatees in the regions continues to grow. The White House Cone Museum of Glass in Stourbridge, currently undergoing a major development thanks to a Heritage Lottery Fund grant, will house one of the finest collections of 18th-, 19th- and 20th-century glass in the world and will make the ideal home for the Pilkington glass collection. Lord Richard Attenborough's papers have been allocated to the University of Sussex, an institution with which the late film director had a 40-year association. Other first-time allocatees include the Centre for Buckinghamshire Studies, the Fashion Museum, Bath, the Paul Mellon Centre for Studies in British Art, London, the Royal West of England Academy, Bristol, and the Royal Academy, London.

I would like to express my gratitude to Edward Harley, the Chair, and members of the Acceptance in Lieu Panel, and the many expert advisers listed at the back of this report, whose unstinting work ensures the schemes work properly and have the trust of offerors, professional advisers and recipient organisations.

Sir Nicholas Serota CH
Chair, Arts Council England

Introduction



Above: Edward Harley, Chair, Acceptance in Lieu Panel.
Photo: Cazenove

Edward Harley

This report of the Acceptance in Lieu Panel covers the 42 cases considered and approved by the Panel during the 12 months to 31 March 2018. The very large number of cases coupled with the variety and quality of the material accepted by the nation in lieu of inheritance tax or as a cultural gift over the past year underlines the value and success of the schemes.

Highlights include masterpieces by Jacob van Ruisdael, Sir Anthony Caro and Lucian Freud, a portrait believed to be of 'The Great Belzoni', a series of nationally significant archives and an important group of letters from Mahatma (Mohandas) Gandhi to Mirabehn (Madeleine Slade). The material collected by eminent scholars, including Sir Geoffrey Keynes, Paul Oppé, Roger Pilkington and John Christian, serves as an important record of the collecting interests of these key figures in the canon of 20th-century art history.

Careful scrutiny by the Panel ensures that all offers are high quality, in good condition, and of demonstrable significance and interest. In addition, the expertise of Panel members and the independent experts upon whom we rely for advice ensures a fair valuation is obtained for both the offeror and the nation – and that the good reputation of the schemes is maintained and promoted.

The table to the right shows the amount of tax settled and the value of the objects that have been acquired for the nation over the last decade.

* Includes Cultural Gifts

Number and value of objects accepted 2008-18

Year to 31 March	Number of cases	Value of objects accepted/gifted (£million)	Tax settled (£million)
2008	32	15.2	10.3
2009	36	19.8	10.8
2010	33	15.7	10.8
2011	26	8.3	4.9
2012	25	31.3	20
2013	30*	49.4*	30*
2014	27*	44.3*	30*
2015	29*	37.4*	25.8*
2016	36*	47.2*	26.6*
2017	44*	39.4*	25*
2018	42*	26.9*	17.4*
Totals	360*	334.9*	211.6*

Cultural Gifts Scheme

Since the scheme's introduction in 2013, just under 40 cultural gifts have been accepted, which have resulted in nearly £16 million-worth of important cultural property being brought into UK public collections. This is a remarkable achievement for a scheme which is, essentially, still in its infancy. Its contribution to the UK's philanthropic landscape, in terms of the breadth of items accepted and the number of public institutions across the country which have benefitted, is cause for celebration. We recognise, however, that there is always room for improvement and have put forward some suggested amendments to the scheme to our colleagues in government. The Panel would welcome feedback on the scheme and would like to hear from stakeholders with regard to their experiences and any thoughts as to how the scheme might be improved. Please contact the Secretariat to the Panel at ail.panel@artscouncil.org.uk.

I would like to record my thanks to Lord Aldington for the exceptionally generous offer to donate to the Bodleian a proportion of the value of the tax reduction he received as a result of the cultural gift of his father's papers to that institution. The gesture could help the library to catalogue the papers and conserve them, a process which can often be lengthy and costly when it comes to archival material.

Acceptance in Lieu

It has been another exceptionally busy and fruitful year for Acceptance in Lieu (AIL). The volume and quality of material accepted remains at an all-time high and illustrates perfectly why the scheme is regarded as one of the most important sources for UK museums, galleries and libraries to acquire important works.

Hybrid offers

Sometimes the object that is offered in lieu has a tax settlement value which is greater than the offeror's tax liability. In these 'hybrid' situations, the museum, gallery or archive that wishes to acquire the object has to pay the difference between the open market value and the tax liability. This report details two hybrid cases: Case 31, the pair of Boulle cabinets, permanently allocated to the National Trust, which made good the difference of £66,155 with the help of a grant from the Art Fund, for retention and display at Charlecote Park; and Case 34, the Robert Bridges archive, permanently allocated to the Bodleian Library, which made good the difference of £37,785. In some cases, offerors generously waive the hybrid element that would otherwise be payable. The Panel would specifically like to thank the estates of Sir Anthony and Lady Sheila Caro and the estate of Peter Baldwin for their generosity in waiving the full amount of the excess tax credit from their offers.

Allocations

Sir Nicholas Serota has commented in his preface on the positive list of first-time allocatees. A further cause for celebration has been the way in which so many allocatees have marked new acquisitions through AIL and CGS. For example, events and/or exhibitions at Abbott Hall (Kendal), the New Walk Museum and Art Gallery (Leicester) and the Scottish National Portrait Gallery (Edinburgh) have served both to celebrate with their communities and to promulgate the schemes.

Thanks and acknowledgements

The achievements of AIL and CGS are, largely, the product of an extensive group of supporters who play an indispensable part in ensuring that the nation's heritage is enriched year after year. I would like to pay particular thanks to all the members of the AIL Panel who give their valuable time and vast array of expertise to assessing offers made under both schemes. It is with sadness that we record the retirement of Lucinda Compton from the Panel at the end of her third term. Over the last decade, Lucinda's knowledge and experience have played a vital role in the work of the Panel and she will be missed greatly. In September 2018 we welcomed to the Panel Lady Proby, of historic house Elton Hall. Aside from her experience at Christie's and the Fitzwilliam Museum, she brings her practical experience of living in a house that is open to the public and, as a member of Historic Houses, can represent the interest of owners. The Panel is most fortunate to have gained her invaluable expertise.

Acknowledgement and thanks also go to:

- Offerors and their advisers, who are the important initial link in objects coming forward.
- The staff of the Heritage Section at HM Revenue & Customs, who ensure that AIL offers are technically competent and take offers to completion once Ministerial approval has been given.
- The many expert advisers, listed in Appendix 3, who are an essential source of sound advice and wise counsel, which we draw upon repeatedly.
- Those who have supplied us with the illustrations that enliven this report.

I would also like to thank the Arts Council, which provides us with the outstanding Secretariat and the facilities that make our task – and, indeed, this Annual Report – possible; the Department for Digital, Culture, Media & Sport; the Secretary of State; and the Ministers in the devolved nations for their continued support of both schemes.

Thank you to all those who have contributed to the success of the schemes.

Edward Harley, OBE

Chair, Acceptance in Lieu Panel



Above: Beijing jarlet.
Photo © Ashmolean
Museum, University
of Oxford

Cultural Gifts Scheme: Cases 1–6

Acceptance in Lieu: Cases 7–42

Pre-eminence criteria

The pre-eminence criteria used in assessing objects offered under both schemes and referred to in the following case reports are as follows:

1. Does the object have an especially close association with our history and national life?
2. Is the object of especial artistic or art-historical interest?
3. Is the object of especial importance for the study of some particular form of art, learning or history?
4. Does the object have an especially close association with a particular historic setting?

Association

Objects which are or have been kept in a building that is in the ownership of a public body or a few named heritage organisations, principally the National Trust, can also qualify for acceptance under both schemes.

Summary details of the cases which have been concluded and the offers accepted in the year to 31 March 2018 can be found in the following section.

1. Jan Adam Kruseman: *'The Great Belzoni'*

'The Great Belzoni' by Jan Adam Kruseman (1804-62), oil on canvas, signed and dated 1824 on the right along the edge of the canvas, 85cm by 70cm, is a rare portrait believed to be of Giovanni Battista Belzoni (1778-1823), the Italian strongman and actor turned excavator and adventurer, who became one of the giants of 19th-century Egyptian archaeology.

Aged 16, Belzoni travelled to Rome, where he intended to take monastic vows, but by 1798 the French had invaded the city and Belzoni left and became, in his own words, 'a wanderer', travelling to France, Germany, the Netherlands and England. In 1802, aged 24 and measuring 6ft 6in tall, Belzoni carried 11 people about the stage of Sadler's Wells on an iron frame itself weighing over 100lbs. For the next decade, Belzoni performed at fairs and theatres across Europe. In 1815, he arrived in Egypt and, drawing upon his earlier studies in hydraulics, built an innovative waterwheel for the Pasha. The Pasha, however, rejected the machine and the inventor for political reasons, leaving Belzoni almost penniless. In 1816, Belzoni came to the aid of the explorer John Lewis Burckhardt and Henry Salt, British Consul-General in Egypt. Burckhardt and Salt wished to present the British Museum with the colossal granite head of Ramesses II, which lay broken from its body at Thebes, but they did not have the physical means to move such a heavy object. Belzoni offered to help and, within two weeks, had successfully moved the head from the temple to the edge of the Nile, from where it travelled by boat to London. Today, the head is the most prominent object in the central saloon of the British Museum.

Belzoni's ingenuity as an engineer and great perseverance enabled him to penetrate the heart of the second pyramid at Giza, discover the Valley of the Kings tomb of Seti I in which lay the beautiful alabaster sarcophagus now in the Sir John Soane's Museum, move the obelisk from Philae now in the grounds at Kingston Lacey in Dorset, and lift the seven-tonne red granite sarcophagus lid of Ramesses III, which he donated to the Fitzwilliam Museum in 1823. The latter was a rather unusual act as, generally, he would sell artefacts to fund future expeditions. That same year, Belzoni set off to Timbuktu in search of the source of the Niger, but fell ill with dysentery in Benin, where he died on 3 December 1823.

Born in Haarlem, Jan Adam Kruseman was, in his day, an extremely successful artist whose portrait commissions included King Willem I, King Willem II and his wife Anna Paulowna, the Russian Tsar Alexander I and leading figures of the Dutch aristocracy. Most of Kruseman's paintings remain in his native Holland and there were no works by the artist in British public collections before this cultural gift. It has been suggested that Kruseman and Belzoni may have met in Paris in 1822 and that the portrait may have been exhibited by the artist in The Hague in 1823 under the title *A Barbarysch Mans Portret*. The sitter is depicted with one muscular arm exposed and wearing a ring, perhaps the one given to Belzoni in St Petersburg by Tsar Alexander I.

The donor, Daniel Katz Limited, expressed a wish that the portrait be allocated to the Fitzwilliam Museum to complement the sarcophagus lid of Ramesses III donated by Belzoni. Following acceptance and allocation of the gift, Daniel Katz said: 'I acquired this painting due to my deep love for the study of Egyptology, an interest I have held since I was a young man. Belzoni was responsible for bringing some of the most important and beautiful ancient works of art to this country, including works in the British Museum, the Sir John Soane's Museum and, pertinently, the Fitzwilliam Museum. I know Tim Knox shares my love and passion for the ancient world and therefore I thought it a most appropriate gift for the Fitzwilliam Museum in honour of Tim.'

The Panel considered the portrait to be pre-eminent under the first and third criteria, in acceptable condition and fairly valued. The portrait has been permanently allocated to the Fitzwilliam Museum in accordance with the wish attached to the gift.

Right: *'The Great Belzoni'*
by Jan Adam Kruseman.
Photo © The Fitzwilliam
Museum, Cambridge





2. Five works by Mark Wallinger

Five works by Mark Wallinger (b. 1959):

- a) *National Trust*, 1986, mixed media, in three parts, 86.3cm by 408cm
- b) *Tattoo*, 1987, mixed media, in three parts, 86.3cm by 275.3cm
- c) *Sins & Virtues*, 1988, mixed media, 91.44cm by 109.22cm by 335.28cm
- d) *They Think It's All Over... It Is Now*, 1988, wood, plastic, mixed media, 132cm by 148.6cm by 86.3cm
- e) *Behind You!*, 1993, theatrical costume horse over two cast-resin mannequins, 213.3cm by 172.7cm by 101.6cm

Mark Wallinger is one of the most celebrated British artists of his generation. He studied at Chelsea School of Art and Goldsmiths College between 1975 and 1985 and the following year he had his first solo exhibition, *Hearts of Oak*, at the Anthony Reynolds Gallery, which featured *National Trust*. In 1995 he was shortlisted for the Turner Prize and awarded it in 2007 for his work *State Britain*, produced in 2006.

These five pieces are among Wallinger's most significant from this early body of work and typify his key role in the development of British art in the late 1980s and early 1990s, a period when it received renewed attention worldwide. Around this time, his work was known for its social commentary and its engagement with issues of identity, class and nationalism.

National Trust and *Tattoo* are both triptychs, the former drawing on historical and contemporary references, from the 1985 Heysel Stadium disaster to the artist George Stubbs; the latter showing variations of the Union Jack with the word 'MUM' stencilled on each panel. *Sins & Virtues* is a large multi-part installation in which Wallinger explores ideas and concerns about religion, Renaissance artists, knowledge and truth. *They Think It's All Over... It Is Now* is a sculpture depicting the formation of the English national football team as it scored the winning goal in the 1966 World Cup against West Germany. *Behind You!* is made up of a grey theatrical costume horse and draws upon issues of national and cultural identities, the act of masquerading and horse-racing – marking the beginning of Wallinger's preoccupation with the sport.

The donor, Jack Kirkland, expressed a wish that *National Trust* and *Tattoo* be allocated to Nottingham Castle Museum; that *Sins & Virtues* be allocated to National Galleries Scotland; and that *They Think It's All Over... It Is Now* and *Behind You!* be allocated to Tate.

Following acceptance and allocation of the gifts, the donor Jack Kirkland said: 'I am delighted to make these gifts through the CGS. Mark Wallinger is an artist I admire greatly and he has become a good friend; it is really pleasing to me that these works have been allocated to three institutions that are dear to Mark and to me.'

The Panel considered each of the five works to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. They have been permanently allocated to Nottingham Castle Museum, National Galleries Scotland and Tate in accordance with the wishes attached to the gifts.

Top left: *National Trust* by Mark Wallinger.
Photo: Freddy Griffiths,
Nottingham City
Museums and Galleries

Bottom left: *They Think It's All Over... It Is Now* by Mark Wallinger.
Photo © Tate

3. Wendy Ramshaw: *The Bell Jar*

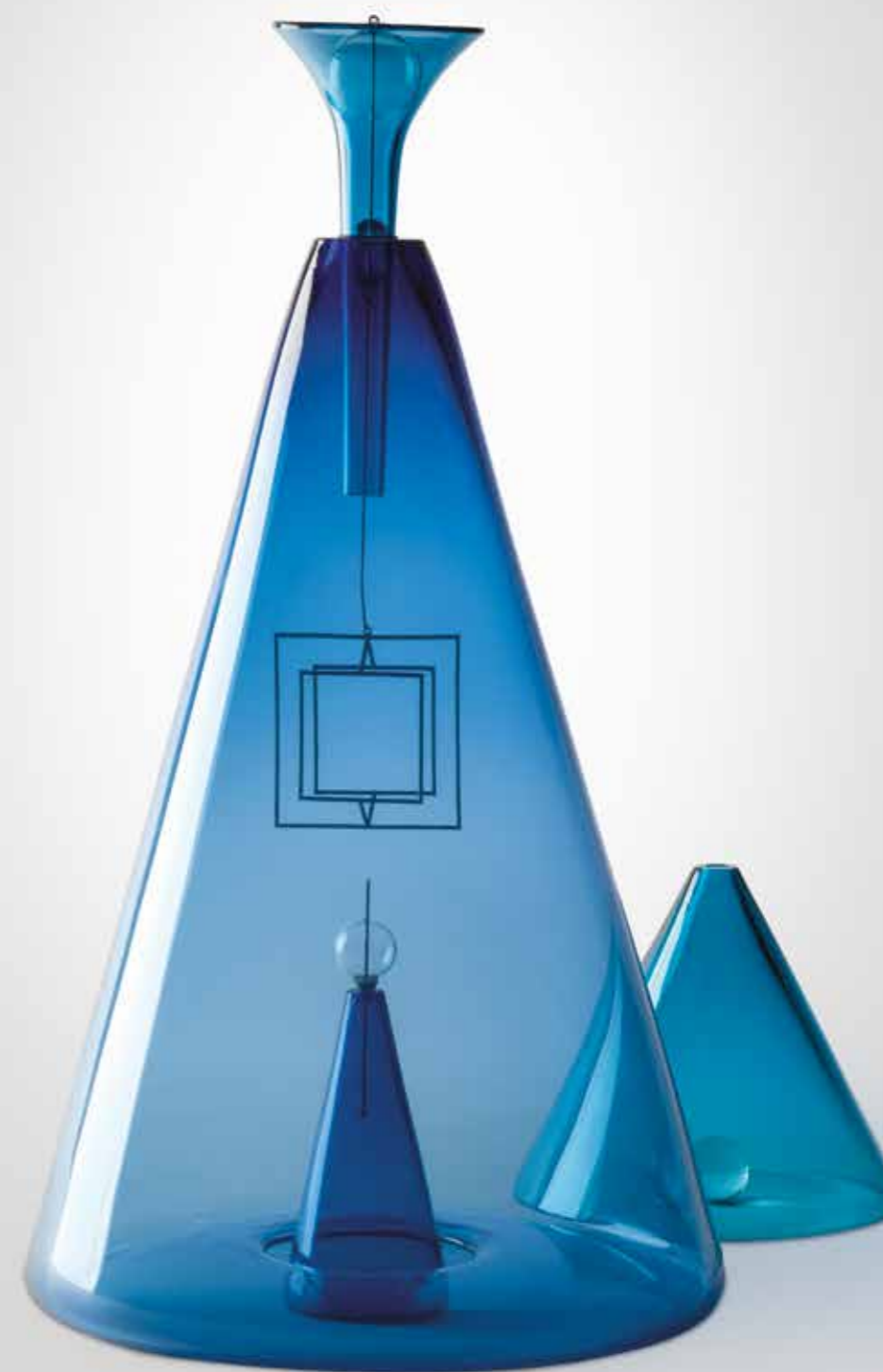
Wendy Ramshaw's (b. 1939) *The Bell Jar*, 2007, blown glass with suspended mixed metal, is a unique work made up of two main parts that each consist of several elements. The sculpture, which combines simple geometric shapes in striking blue glass, measures 75cm high, and has great presence. Ramshaw is one of the leading contemporary British designers. Primarily known as a jewellery designer, she has also created a number of monumental works in metal for public spaces and buildings, including Goodwood Sculpture Park, Hyde Park and Canary Wharf.

Ramshaw has had a longstanding relationship with Oxford and often speaks of the city as her second home (she lives and works in London). In the latter half of the 20th century, Ramshaw had many shows at the former Oxford Gallery run by Joan Crossley-Holland and Valerie Stewart. In the early 1990s she was commissioned by St John's College to create the celebrated Garden Gate, with its optical glass lens, between the Fellows' Garden and the New Agricultural Building. In 2005, Ramshaw was appointed Artist in Residence at St John's College and two further gates were to follow for the new Kendrew Quadrangle at St John's in 2010. The residency was open-ended and nothing was demanded or expected, providing Ramshaw with time to gather source material. It marked the start of a new direction in her work. It was followed by a residency at Pilchuck Glass School in Seattle. In 2007, the Scottish Gallery in Edinburgh held *A Journey Through Glass*, an exhibition of Ramshaw's new abstract still-life sculptures inspired by the antique glass laboratory equipment she had encountered in Oxford's Museum of the History of Science and Museum of Natural History.

Ramshaw said of her work at that time: 'My time spent at different Oxford University museums during the St John's College, Oxford, residency in 2005 catalysed some of the glass forms and the ideas of something suspended or protected within them... I can't imagine working with anything more difficult than glass. Its aesthetics make it such a difficult material to handle... it is so beautiful, it is hard to find one's own voice and try to make it work in a particular chosen situation. But it has an alchemy like no other material.'

The donor expressed a wish that the sculpture be allocated to the Ashmolean Museum where it would join the piece of jewellery *Double Bow* that the museum commissioned from Ramshaw in 2008.

The Panel considered the sculpture to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The sculpture has been permanently allocated to the Ashmolean Museum in accordance with the wish attached to the gift.



Right: *The Bell Jar*
by Wendy Ramshaw.
Photo © Ashmolean
Museum, University
of Oxford

4. The Dunphy collections



The gifts from Frank and Lorna Dunphy were:

- a) Frank Dunphy gifts:
- Rachel Whiteread, *Untitled (For Frank)*, 1999, plaster, polystyrene and steel, in three parts, each 26cm by 90cm
 - Tracey Emin, *Roman Standard*, 2005, bronze, sculpture length 10.2cm by 18cm, stand height 365.5cm, numbered '2' from an edition of six
 - Damien Hirst, *Bognor Blue*, 2008, butterflies and household gloss on canvas, 91cm by 91cm
 - Gavin Turk, *Dump*, 2004, painted bronze, 43cm by 47cm by 61cm, from an edition of eight

b) Lorna Dunphy gift:

- Peter Blake, *Love*, 2007, enamel, wood collage and found objects laid on panel, 97.8cm by 156.8cm by 10.1cm
- Michael Craig-Martin, *Scissors (Wallpaper Pink)*, 2004, acrylic on aluminium, 81cm by 84cm

The paintings and sculptures in the gifts provide a fascinating insight into four key Young British Artists (YBAs) as well as two artists who had a significant influence on the YBA movement. Frank Dunphy met Damien Hirst at the Groucho Club in the mid-1990s and served as the artist's manager from 1995 to 2010. As a result, Frank and Lorna Dunphy were at the forefront of the YBA movement. The couple amassed a collection that reflected the many friendships they shared with the artists they encountered and which charted the radical British contemporary art scene.

The works are highly characteristic of the artists represented and several tell the story of the personal connections between the artists and the Dunphys. Whiteread's *Untitled (For Frank)* was given by the artist to Frank Dunphy. The title of the Hirst painting, *Bognor Blue*, was suggested by Dunphy when Hirst came to visit him and his wife at their home in Bognor Regis. Both the Whiteread and the Hirst are key works within the oeuvres of these two giants of British contemporary art. *Roman Standard* was Emin's first public art project, commissioned for the art05 festival celebrating Liverpool's European Capital of Culture status in 2005. It was sited in front of the city's Anglican cathedral and incorporates a bird, a motif used widely by Emin in her work. Craig-Martin was particularly influential in the development of the YBAs, many of whom he taught at Goldsmiths. *Scissors* typifies Craig-Martin's work in its depiction of a luridly coloured everyday object. The elevation of an everyday object closely relates to the work of the YBAs as illustrated in Turk's ingenious sculpture *Dump*, a natural successor to Marcel Duchamp's urinal, *Fountain*. Blake was also a major influence on the YBAs, Hirst in particular, and *Love* is a key later example of the artist's assemblage practice.

The donors, Frank and Lorna Dunphy, expressed wishes that the works be allocated to Pallant House Gallery, in Chichester near Bognor Regis, where they would transform its holdings of British contemporary art.

Following acceptance and allocation of the gifts, Frank Dunphy said: 'We love our connection with Pallant House Gallery and the fact that we can come and see the works when they are on show. We prefer to give to a smaller gallery than one of the nationals. We're so happy to make this gift under the Cultural Gifts Scheme.'

The Panel considered all the works to be pre-eminent under the second criterion, within the context of Pallant House's collection, and in acceptable condition. The Panel's remit is to recommend a fair price and, given the current market, it suggested an increase in one of the works and a decrease in another and these were accepted. The works have been permanently allocated to Pallant House in accordance with the wishes attached to the gifts.

Above: Frank and Lorna Dunphy.
Photo: Sotheby's

5. Lord Aldington's papers

The personal papers of Austin Richard William ('Toby') Low, 1st Baron Aldington (1914-2000), are contained in 43 boxes and cover:

- Lord Aldington's career in politics, both as a minister in the Conservative Government (1951-57) and afterwards as Deputy Chairman responsible for organisation of the Conservative Party (1959-63), a member of the House of Lords as Lord Aldington (from 1962) and as emissary of confidential missions for Edward Heath, together with papers relating to charity and other public service
- Lord Aldington's activities in business both as a director of Grindlays Bank and chairman of numerous other companies
- Lord Aldington's army career during World War II, 1939-45, and the Tolstoy trial resulting from this service



Above: Letter from Anthony Eden to Toby Low (later Lord Aldington) dated 9 July 1953. Photo: Bodleian Libraries, University of Oxford, with the permission of the Eden family

Low attended Winchester School and New College, Oxford, where he read jurisprudence. He was called to the bar in 1939 yet, having joined the King's Royal Rifle Corps several years earlier, his military career was already taking centre stage. In 1944 he became one of the youngest brigadiers in the Army. The following year, he returned to Britain to stand for Parliament and was elected Conservative MP for Blackpool North. In 1946 he became Director of Grindlays Bank. When the Conservatives returned to power in 1951, Low was appointed Parliamentary Secretary to the Ministry of Supply and, from 1954, Minister of State at the Board of Trade, later becoming a Privy Counsellor. In 1957 he was knighted and went on to become Chairman of the Select Committee on nationalised industry, then Deputy Conservative Party Chairman. Low became Lord Aldington in 1962 and, in 1964, Chairman of Grindlays Bank and the General Electric Company. In 1971 he was appointed to the BBC General Advisory Council and became Chairman of Sun Alliance and the Port of London Authority. In 1972 he was made Co-Chairman of the Joint Special Committee on the Ports Industry and, in 1977, Chairman of Westland.

Lord Aldington spent much of his career at the heart of British politics and his papers contain significant material on the Conservative Party in the latter half of the 20th century. Lord Aldington shared a particularly close relationship with Edward Heath. The extensive correspondence between them and the material relating to confidential missions undertaken by Aldington during the 1970s are of particular interest. The archive also contains an interesting series of letters from Anthony Eden, dating from 1945 to the 1970s, that touch upon Conservative Party matters.

The Tolstoy libel case is well documented in the archive, with copies of the trial papers including evidence submitted and much research material gathered by Aldington's legal team. Highlights among the business papers include correspondence relating to Grindlays acquisition of the bank Brandt's and the subsequent years of great expansion at Grindlays. The Westland papers also contain important correspondence about military contracts during the Falklands War.

The donor expressed a wish that the papers be allocated to the Bodleian Libraries.

The Panel considered the papers to be pre-eminent under the first and third criteria, in acceptable condition and fairly valued. The papers have been permanently allocated to the Bodleian Libraries in accordance with the wish attached to the gift.

6. Thomas Gainsborough: *Portrait of Gertrude Leveson-Gower, Duchess of Bedford*

Portrait of Gertrude Leveson-Gower, Duchess of Bedford (d. 1794), by Thomas Gainsborough (1727-88), c. 1767, pastel on grey paper, 26.2cm by 22.4cm, belongs to a small and distinctive group of pastels, which it seems Gainsborough made not as formal commissioned likenesses, but as gifts to the sitters, whose families were among his most significant patrons from the mid-1750s to the mid-1760s. These small-scale likenesses have many of the qualities of miniatures, above all a sense of intimacy and immediacy, and one must suppose that they were treasured personal keepsakes. Interestingly, both this and the similar companion portrait of the Duchess of Bedford's daughter, Caroline, Duchess of Marlborough, descended in the female line of the Marlborough family.

Gainsborough was unique in British 18th-century art in being both an outstanding painter and draughtsman, and this tiny group of pastels – fewer than a dozen have survived – reveal him at his most versatile and sensitive, particularly as a portraitist of women. They mostly date from the late 1760s and early 1770s, when Gainsborough's drawing style was becoming increasingly idiosyncratic and expressive. Always a perfectionist about his materials, he specifically chose a thick grey paper to add texture and depth to the chalks, which he deliberately intended to have an effect that he described to a friend and patron as 'muzzy... as indeed all Chalk Drawings of Portraits must be, so Small and the Chalk so soft'.

The Duke and Duchess of Bedford were, for around a decade, among Gainsborough's most important patrons (until Sir Joshua Reynolds secured major commissions from them, and then their son-in-law and daughter); the Duke initially commissioning landscapes, while the Duchess commissioned portraits of her daughter and nieces. In Bath, Gainsborough's house in the Circus was very near the Duke's, who visited the city regularly because of his painful gout. The Duchess was a formidable personality, as one can sense from this likeness, although it comes as something of a surprise to realise that, born in 1718/19, she can only have been in her late forties or possibly early fifties when Gainsborough drew this portrait of her.

This portrait is a rare example of Gainsborough's much sought-after pastels, and of especial importance in the study of his changing relations with his patrons and their families over two generations, as well as of the particular role of female patrons. It is also a compelling and telling image of a forceful individual.

The donor expressed a wish that the portrait be allocated to the Fitzwilliam Museum.

The Panel considered the portrait to be pre-eminent under the second and third criteria, in acceptable condition and, following negotiation, fairly valued. The portrait has been permanently allocated to the Fitzwilliam Museum in accordance with the wish attached to the gift.



Right: *Portrait of Gertrude Leveson-Gower, Duchess of Bedford* by Thomas Gainsborough. Photo: Andrew Clayton-Payne

7. Jacob van Ruisdael: *The Cornfield*



Jacob van Ruisdael's (1628/29-c.1682) *The Cornfield*, signed 'JvR [linked] ruisdaël' (lower right), oil on canvas, 47.5cm by 64cm, is one of the finest examples from the small group of paintings in the artist's oeuvre depicting cornfields as a central motif. Van Ruisdael was one of the foremost landscape painters of the Dutch Golden Age and his depictions of cornfields with large expanses of luminous sky, subtle use of contrasting shadow, soft golden light and corn moving gently in the breeze are among his most prized paintings. Other major examples include *Wheat Fields* (Metropolitan Museum of Art, New York) and *View of Grainfields with a Distant Town* (Los Angeles County Museum of Art).

The painting was acquired by Sir Otto Beit, 1st Baronet (1865-1930), between 1904 and 1913 and entered one of the greatest collections of Old Masters formed around the turn of the 19th century. Sir Otto and his brother, the diamond magnate Alfred Beit (1853-1906), under the advice of the great German connoisseur Wilhelm von Bode, were responsible for acquiring a number of masterpieces, including: Rembrandt's late *Portrait of a Man with White Hair* (National Gallery of Victoria, Melbourne); Gabriël Metsu's *Man Writing a Letter and Woman Reading a Letter*; Johannes Vermeer's *Lady Writing a Letter, with her Maid*, and *The Marriage at Cana* by Jan Steen (all National Gallery of Ireland, Dublin). Dutch landscape painting was represented in the collection by some of the greatest works of the genre including the present work and others by Van Ruisdael such as *Bentheim Castle* (National Gallery of Ireland, Dublin) and *Vessels in a Choppy Sea* (Museum of Fine Arts, Boston), as well as *The Path on the Dyke* by Meindert Hobbema (National Gallery of Ireland, Dublin).

On Sir Otto's death, his son Sir Alfred Lane Beit (1903-94) inherited the collection and later hung it at Russborough House in County Wicklow, Ireland, which he acquired in the 1950s. *The Cornfield* was hung, alongside the Vermeer, Metsu, Steen and *Bentheim Castle*, in the Saloon at Russborough. On 27 May 1974, *The Cornfield* was stolen from Russborough by members of the Irish Republican Army and recovered the same year. It was stolen again in May 1986 by the notorious criminal Martin Cahill and not recovered until 1993. It was then stolen for a third time from Russborough in September 2002 and recovered shortly afterwards. In 1986 Sir Alfred Beit and his wife Clementine gave many of the most celebrated pictures from the Beit Collection to the National Gallery of Ireland. The gift transformed the Gallery's collection of Old Master paintings and a wing of the Gallery was named The Beit Wing in acknowledgement.

The Panel considered the painting, offered by the Trustees of the Alfred Beit Foundation, to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. It has been permanently allocated to Ulster Museum in accordance with the condition attached to the offer.

Above: *The Cornfield*
by Jacob van Ruisdael.
Photo: Christie's

8. The Pilkington collections of ceramics and glass

The offer included:

- a) 15 Chinese ceramics, including very rare early Ming dynasty blue and white pieces, the shape of which were inspired by Islamic silver and other metal designs, and underglaze blue and overglaze polychrome enamel porcelain pieces that are some of the earliest examples fired in Chinese kilns
- b) 125 pieces of 17th-, 18th- and 19th-century glassware, including some of the finest examples of baluster glasses and candlesticks

Roger Pilkington (1928-69) was educated at Eton and worked for a brief period in the family firm, the important Lancashire plate glass manufacturer Pilkington. As a great collector of Oriental art, ceramics and glass, he formed one of the most important private collections in England in the mid-20th century.

The group of Chinese ceramics is important due to its authenticity and rarity. It provides a scholastic window into the evolution of porcelain-making during the Ming dynasty. It was acquired between 1958 and 1969 by Roger Pilkington from Bluett & Sons, the leading dealership of antique Chinese porcelain of the time. The 1960s saw the dispersal of many ceramic collections formed in the first half of the 20th century, including the collections of Charles Russell, RHR Palmer, HRN Norton, Wilfred Evill and Herschel V Johnson. Pilkington, via Bluett's, was able to acquire a great number of pieces from these collections.

Particular highlights of the group include a rare blue and white globular bowl, Xuande period (1426-35), with flower scroll, 9.8cm in diameter, along with several unusual examples of 15th-century polychrome porcelain, including a dish and a small bowl each decorated with a polychrome winged dragon. A blue and white meiping vase decorated in the windswept style and a Tianqi polychrome dish painted with Daoist immortals exemplifies the variety of styles present in the collection from the mid and late Ming periods.

The collection of glassware includes a range of forms and glassmaking techniques and is important for the study of English glassmaking from the 17th to the early-19th century. The 1960s was equally a good decade in which to collect glass as many major collections came onto the market, most notably the Smith collection, and rare pieces were still regularly available from specialist dealers such as Arthur Churchill.

The group includes a comprehensive range of English drinking glasses that illustrate the development of shapes and decoration from the late 17th century to around 1800. Particular highlights include a baluster wineglass engraved with the toast 'To ye Glorious and immortal memory of Queen Anne', commemorating the Queen's death in 1714. It is one of only eight known with this inscription. Another is the Peech Amen glass, a drawn trumpet wineglass on an air-twist stem, diamond point-engraved with the national anthem, ending with the word 'Amen' entwined with the concealed number '8' to signify the Old Pretender or James VIII of Scotland as he would have been known had he retained the throne. It is one of fewer than 40 glasses decorated in Scotland during the time of the popular uprising in support of a Jacobite line of succession to the British throne. All the Amen glasses are individually named, the present one after its former owner Henry Peech. Candlesticks and tapersticks were also of great interest to Pilkington. While 18th-century metal versions have survived in large numbers, glass examples are rare and the 13 examples in the group are important in terms of quality and variety.

Top right: A rare blue and white globular bowl, Xuande period.
Photo: Sotheby's

Bottom right:
The Peech Amen glass.
Photo: Sotheby's



The Panel considered the ceramics and glassware to be pre-eminent under the third criterion, in acceptable condition and fairly valued. The ceramics have been allocated to the Fitzwilliam Museum and the glassware has been allocated to Dudley Metropolitan Borough Council for retention and display at the White House Cone Museum of Glass, in accordance with the conditions attached to the offers.

9.

Sir Anthony Caro: *Table Piece LXXX*

Sir Anthony Caro's (1924-2013) *Table Piece LXXX*, 1969, steel, painted deep blue, measures 34.3cm by 134.6cm by 50.8cm, and weighs 45kg. It is one of 14 table sculptures that the artist completed in 1969.

In January 1969, the first survey of Caro's sculpture opened at the Hayward Gallery. Covering the period 1954-68, the exhibition included 15 table sculptures in the final selection of 50 works, an indication of the importance the artist placed on them from the outset. The first table sculptures of 1966 were made in steel with a variety of finishes – chromed, polished, lacquered, glazed, spray-painted and varnished. Caro worked rapidly, completing 74 table sculptures in the first two years. The small scale of the table sculptures allowed Caro to work on them initially in his garage at home as opposed to his studio where he made the larger steel sculptures. Rather than creating a base for the table sculptures, Caro designed them so that one part of the sculpture hung from the table edge thereby creating space below as well as above.

In the latter half of 1968, Caro began to increase the size and complexity of the table sculptures and they became more closely related to the large sculptures of the same period such as *Trefoil*, 1968, the first of his free-standing works to incorporate a rectangular-shaped horizontal plane, or table top, as an integral part of the sculpture. The cross-fertilisation of ideas between small and large sculptures also extended to Caro's continued exploration of different horizontal planes or levels. This had been a central concern in his sculpture since the early 1960s. Caro said of his use of different levels in his sculpture: 'I often think of these horizontals like staves of musical notation, or like a scale. I sometimes think of a sculpture like a concerto. There's a piano up above and the orchestra down below.'

The connection with music is evident in *Table Piece LXXX* with its use of three horizontal steel bars, two rising above and one falling below the table top, which are held in space by curvilinear sections of steel that create a sense of rhythm and movement. The curved forms are another recurring element in the sculptures of this period that originate from 1968 when the artist encountered a sale of agricultural implements. *Table Piece LXXX* is a key work from an important period in Caro's career. It has been shown in many important solo and group exhibitions throughout the world and remained in the artist's collection up until his death.

The Panel considered the sculpture, from the collection of the late Sir Anthony Caro, offered from the estate of Lady Caro (Sheila Girling), to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. It has been temporarily allocated to Tate, pending a decision on its permanent allocation.

Above: *Table Piece LXXX* by Anthony Caro.
Photo © courtesy
Barford Sculptures Ltd.
Photo: John Hammond

10. Patrick Heron: *Harbour Window*



Patrick Heron's (1920-99) *Harbour Window, St Ives: (Purple and Yellow): 1951*, signed and dated '51', also signed and inscribed 'Balcony Window - Purple and Black 1951' on the stretcher bar, oil on canvas, 51 cm by 102cm, belongs to a series of interiors the artist painted in the late 1940s and early 1950s. Heron was one of the most innovative British painters during the post-war period and a major figure in the European avant-garde. He was inspired by painters on the continent, such as Matisse, Picasso, Bonnard and Braque, and in particular their use of colour, line and form. The interior scenes he produced around this time demonstrate his experiments with pictorial space and his creation of a personal abstract-figurative idiom.

In 1943, at the Redfern Gallery, Heron saw Matisse's *Red Studio* in which Matisse depicted his paintings laid out against a fictitious red backdrop of the studio. Heron wrote that it was 'by far and away the most influential single painting in my entire career' and spoke admirably of its 'wonderful wandering lines'. In 1949, Heron visited Braque's studio and encountered the artist's *Atelier* interiors paintings which were highly explorative in terms of their handling of space. In *Harbour Window*, the influence of Matisse and Braque is evident. Form and space are brought to life through flat fictitious planes of colour and wandering lines that make up the interior of the room and the view through the window of the harbour and hills beyond. There is an unidentified seated figure in the forefront of the composition to the left, possibly Heron's wife Delia.

In a letter in 1982, Heron wrote: 'Up to 1950 the dominant obsession was, of course, the open window, usually with a table top seen in front of it, or indeed half a room or even the bend of a staircase providing the space on the inside of the window. The feeling of a sort of marriage of indoor and outdoor space, through the aperture of the window frame, itself roughly rectilinear and parallel to the picture surface, was really the main theme of all my paintings - or nearly all - between 1945 and 1955. And the window in the vast majority of them was this harbour window, looking out across a balcony over the harbour and bay from the studio cottage, perched right on the sea-wall itself, which Delia and I rented [...] every year from 1947 [...] until 1954.'

The Panel considered the painting to be pre-eminent under the second criterion, in acceptable condition and fairly valued. It has been temporarily allocated to the Towner Art Gallery, pending a decision on its permanent allocation.

Above: *Harbour Window*
by Patrick Heron.
Photo: Sotheby's

11. Two portraits by Lucian Freud

Two portraits by one of Britain's greatest artists of the 20th century, Lucian Freud (1922-2011):

a) *Portrait of Lady Scott*, 1952-54, oil on canvas, 30.5cm by 22.9cm

b) *Portrait of Hermione Scott*, 1960, oil on canvas, 35.6cm by 35.6cm



Portrait of Lady Scott is a sensitive and finely executed work while *Portrait of Hermione Scott* is more freely painted with larger brushes, longer strokes and warmer, fleshier tones. Viewed together, the portraits demonstrate Freud's stylistic development over this six- to eight-year period. Freud painted *Portrait of Lady Scott* over eight sittings, twice in 1952 and six times in 1954. The shoulders and parts of the head are lightly painted to enable the artist to focus in detail on specific facial features and areas of hair, predominantly on the right-hand side. According to Lady Scott's records, her eldest daughter Hermione sat for Freud twice in March 1960. *Portrait of Hermione Scott* is an ébauche – an oil sketch painted relatively quickly – and was produced at a time when Freud was developing his idiom. Between 1957-61 Freud began to paint his subjects more freely using longer strokes and larger brushes and from more uncomfortable angles such as overhead. *Portrait of Hermione Scott* illustrates this stylistic development and makes for an interesting comparison with the portrayal of her mother.

Unusually, both portraits were the result of a direct commission from Sir Oliver (1922-2016) and Lady Phoebe Scott (c.1927-2016); Freud rarely accepted commissions to paint portraits. The Scott family settled in the Lake District in around 1900 and founded

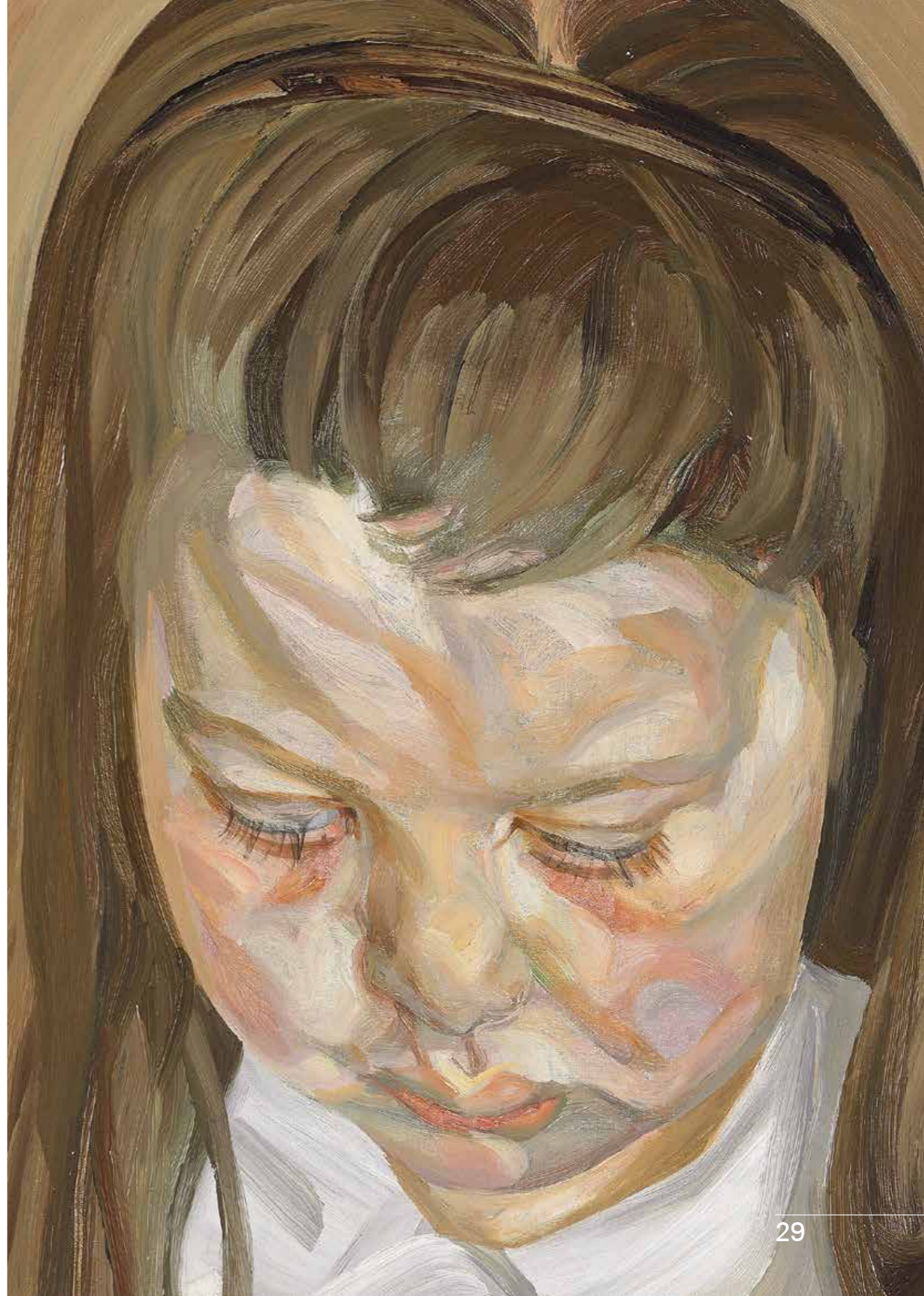
the Provincial Insurance Company in Kendal, where Sir Oliver was a Director from 1955 to 1964. Sir Oliver was also a radiobiologist whose research underpinned treatment for cancer. During their lifetimes, Sir Oliver and his wife were keen supporters of Abbot Hall. The story in the family about the circumstances of the initial commission recalls that one day while out driving Sir Oliver picked up a hitchhiker and in conversation mentioned that he was looking for someone to paint his wife's portrait. The hitchhiker replied that her boyfriend was a painter and he should get in touch. The Scotts and Freud struck up a friendship and when several years later Freud mentioned that he owed a sum of money, Sir Oliver offered to pay it in exchange for a portrait of his daughter Hermione (b. 1952).

The portraits were offered by the Trustees of the Lady Phoebe-Anne Scott Will Trust with the condition that they be allocated to Abbot Hall Art Gallery, Kendal. In 2015 three works – two drawings by Frank Auerbach (b. 1931) and a painting by Michael Andrews (1928-95) – from the estate of Lucian Freud were allocated to Abbot Hall through the Acceptance in Lieu scheme (Case 27 of the 2013/14 Annual Report). Abbot Hall has an impressive collection of Modern British Art but had no paintings by Freud.

Above: *Portrait of Lady Scott* by Lucian Freud.
Photo: Christie's

Right: *Portrait of Hermione Scott* by Lucian Freud.
Photo: Christie's

The Panel considered the portraits to be pre-eminent under the second criterion, in acceptable condition and fairly valued. They have been permanently allocated to Abbot Hall in accordance with the condition attached to the offer.



12. Geoffrey Clarke: medals, prints and sculptures



Above: Maquette for St John the Baptist Primary School, Leicester (1973) by Geoffrey Clarke. Photo: Leeds Museums and Galleries (Leeds Art Gallery)

Geoffrey Clarke (1924-2014) was an important figure in British post-war art, often working alongside Modernist architects charged with rebuilding schools, churches, universities and office buildings after World War II. The material in the offer was:

- 60 cast metal medals made between the 1960s and 2006 with the majority from the early 1970s, mainly made of brass/bronze, some aluminium or zinc, complemented by related plaster models, papers and drawings
- Approximately 249 prints comprising one example of every known print (bar 11 already in the British Museum's collection) made between 1948 and 2003, together with the artist's folder entitled 'Guidance in Printing', containing technical notes and annotated proofs
- 60 items of sculptures, test pieces, architectural maquettes for both realised and unrealised projects (including Coventry Cathedral) and approximately 80 monotype drawings. The sculptures include examples in iron, aluminium and aluminium test pieces made using polystyrene as a modern equivalent to wax



Above: *Self Portrait* by Geoffrey Clarke. Photo © The Trustees of the British Museum

Of his generation, Clarke was one of the leading artist medal-makers in Britain. Medal-making was an important part of Clarke's practice from the 1960s onwards and this group provides a comprehensive record of his output. A particular highlight are the medals and archival material associated with the historic setting of Norwich Cathedral. The group of plasters demonstrates Clarke's preparative process and includes 44 small plaster models for the new decimal coinage that were never realised. Included in the related papers and drawings is correspondence with various medal groups and those who commissioned Clarke, as well as numerous sketches and gouache designs for medals.

The large majority of the prints are executed in soft-ground etching on steel, a technique that was not particularly common. The prints represent half a century of Clarke's printmaking in its entirety and range from experimental studies on a small scale to technically ambitious larger works. They form an invaluable record and provide an opportunity for further research into the technical and aesthetic development of the artist's printmaking practice. Furthermore, the material aids greater understanding of his sculpture, since much of the imagery he used grew out of the prints. Also included is a folder of proof prints which are densely inscribed with the artist's printing notes and provide further insight into Clarke's working method.

The group of 59 small-scale sculptures is a unique record in miniature of the artist's output at an important period for sculpture in Britain.

Many of the sculptures in the group relate to public commissions and therefore document the period of reconstruction after World War II. The group includes some rare early works as well as a number of alternative ideas for commissions. There are also small-scale sculptures for Clarke's most prominent pieces, including the work he made for the *Sculpture in the Open Air* exhibition in Battersea Park in 1963 and the cross and candlesticks that he made for Coventry Cathedral.

[The Panel considered the material, offered from the estate of Geoffrey Clarke, to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The medals and the prints have been allocated to the British Museum and the sculptures have been allocated to Leeds Art Gallery in accordance with the conditions attached to the offer.](#)

13. The Attenborough Picasso ceramics



A group of 76 ceramic pieces by Pablo Picasso (1881-1973), created in the last 25 years of the artist's life, put together over the course of 50 years by Lord and Lady Attenborough. The ceramics illustrate the many techniques employed by both Picasso to express his creative vision and the craftsmen of the Madoura ceramics factory in France.

Richard and Sheila Attenborough collected 140 Picasso ceramics during their lifetimes. The Attenboroughs' summer holidays were spent on the Côte d'Azur not far from Vallauris and they would often visit the Madoura ceramics factory. Describing his first meeting with Picasso in 1963, Richard Attenborough said: 'I think my heart missed a beat – the impact would have been no less had I suddenly found myself face to face with Shakespeare or Beethoven.' The meeting had taken place on Richard Attenborough's birthday and Picasso had presented him with a photograph of himself and Sheila with a pair of small terracotta medallions.

Picasso's exploration into ceramics began in the summer of 1946 during his first trip to Vallauris with his lover Françoise Gilot (Gilot was used as a model for several of the pieces in the collection). In Vallauris, Picasso was introduced to Georges and Suzanne Ramié, the owners of the Madoura ceramics factory.

In exchange for free use of the factory, where Picasso learned the properties and techniques of ceramic decoration, the Ramiés were given permission to issue limited editions of Picasso's designs to be produced by the team of potters at Madoura.

Many of Picasso's recurring themes, such as fish, birds and goats, are included in the collection. There are also pieces that are reminiscent of the artist's early years in Spain, including the *Picador* and the *Tête de Torero*. One of Picasso's reasons for moving to the Côte d'Azur was so that he could attend bullfights like he had done in his youth. The collection illustrates the broad range of forms used by Picasso, including tiles and plates in ceramic, terracotta and earthenware, single-handled pitchers, free-standing sculptures and jugs in the shape of owls, doves and heads. It also shows how the artist was inspired by Chinese 'pumpkin'-shaped vases, as seen in the *Grand Vase Pékiné*, and ancient pots such as pre-Columbian, as seen in the *Vase Aztèque aux Quatre Visages*.

Ceramics were, for Picasso, a way in which to make art more widely available. He once said: 'I would have liked to take all these pots, load them on a donkey and drive them to market to sell them for 100 francs each.'

[The Panel considered the collection, offered from the estate of Lady Attenborough, to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. It has been allocated to New Walk Museum and Art Gallery, Leicester, in accordance with the condition attached to the offer.](#)

Above: *Tête de Femme Couronnée de Fleurs* (A.R. 237) by Pablo Picasso. Photo © Succession Picasso/DACS, London 2018

Right: Ceramics in situ at New Walk (*Petite Tête, profil gauche* A.R. 535; *Grosse Tête, profil droit* A.R. 536; *Grosse Tête, profil gauche* A.R. 537) by Pablo Picasso. Photo © Succession Picasso/DACS, London 2018





14. Michael Andrews: *Self Portrait*

Michael Andrews' (1928-95) *Self Portrait*, 1958-59, oil on board, 76cm by 66cm, is an important early work from the artist's oeuvre. It was acquired by Lord and Lady Attenborough shortly after it was painted and provides a fascinating record of the London art scene at the time, as well as capturing the artist, one of the most important figures in post-war British art, at the point his career began its steady rise.

Along with Francis Bacon, Frank Auerbach, Lucian Freud and Leon Kossoff, Michael Andrews was a member of the School of London painters, a term coined by RB Kitaj in 1976 to describe certain young artists who had emerged in the capital in the 1950s and 1960s and who looked to figurative painting at a time when the prevailing avant-garde was moving towards minimalism and conceptualism. There is a cool detachment to the present work, also evident in Andrews' famous large-scale paintings of the early 1960s such as *The Colony Room (I)* and *The Deer Park* (Tate Collection). In these works, Andrews quietly observes the social and economic forces of the decade. Distinct from Pop Art of the early 1960s, these works are clearly observed 'portraits' of the nuances of a society in flux.

Andrews' output was relatively small: he produced fewer than 250 paintings and watercolours before his death at the age of 66. Within Andrews' body of work, of which portraits are an important element, *Self Portrait* is extremely rare. Andrews appears in the seminal work *Melanie and Me Swimming*, 1978-79 (Tate Collection), with his daughter, and a self-portrait drawing that he produced as a schoolboy, but the present work is the only oil that depicts the artist from the front. Painted in the late 1950s, the artist depicts himself in an unflinching pose, staring at the viewer, at the dawn of his career.

The Panel considered the painting, offered from the estate of Lady Attenborough, to be pre-eminent under the second criterion, in acceptable condition and fairly valued. It has been allocated to Tate in accordance with the condition attached to the offer.

Left: *Self Portrait* by Michael Andrews.
Photo © Tate



Above: Photograph of Richard Attenborough from *In Which We Serve*. Photo: Attenborough Archive, University of Sussex Special Collections at The Keep

Right: Actor 'mock-ups' for casting the role of Gandhi. Photo: Attenborough Archive, University of Sussex Special Collections at The Keep



15. The Attenborough archive and Mirabejn papers

The material in the offers included:

- a) Lord Richard Attenborough's (1923-2014) personal and professional archive, housed in 605 archive boxes, covering personal, family and biographical papers, papers relating to film, theatre, broadcasting and journalism as well as photographic, video and audio material
- b) A collection of 22 autograph letters signed by Mahatma (Mohandas) Gandhi (1869-1948) to Mirabejn (Madeline Slade) (1892-1982) and related papers given to the late Lord Attenborough by Mirabejn while he was carrying out research for the award-winning film *Gandhi*

Lord Attenborough's personal and professional archive provides a detailed insight into the British entertainment and film industry over the last 50 years, the process and politics of patronage, and the networks of theatre, film, culture, politics and activism. Lord Attenborough occupied a unique position which brought him into contact with various figures and organisations within film and theatre, the Labour Party, educational institutions, including RADA and the University of Sussex, and a number of charitable causes. Lord Attenborough's extensive correspondence recording the making of the film *Gandhi* over a 30-year period is a particular highlight and includes many papers relating to Attenborough's unstinting efforts to gain approval for the project from the Indian government as well as correspondence with Lord Mountbatten, Jawaharlal Nehru and Indira Gandhi.

Madeleine Slade was born in England into an aristocratic family. Her father was Rear-Admiral Edmond Slade, commander-in-chief of the East Indies fleet station. Her early love of Beethoven's music led her to one of his biographers, Romain Rolland, who in turn led her to Gandhi. In 1925, aged 33, Slade left England for India to live and work alongside Gandhi. Upon her arrival, Gandhi gave her the name Mirabejn (Sister Mira). She went on to become one of his confidants and an ardent champion internationally for India's freedom from British rule. Mirabejn accompanied Gandhi to the London Round Table Conference in 1931 on the constitutional status of India. In 1942 Mirabejn was arrested and detained with Gandhi in the Aga Khan Palace, Pune, until 1944. In 1960 Mirabejn moved to Austria to spend her remaining days in the land of Beethoven's music. Lord Attenborough met Mirabejn in Austria in 1965 when he was researching Gandhi.

The group of letters are only a small fragment of the 650 or so Gandhi sent to Mirabejn between 1924 and 1948. Topics include advice on Satyagraha (passive political resistance), comments on reading Ruskin in prison, letters written during fasts and advice on how to resist the Japanese in the event of an invasion during World War II. They are witness to the extraordinary relationship between an English woman and Gandhi at crucial points in the movement that led to the creation of an independent India and the decolonisation of the Indian subcontinent.

Lord Attenborough recalled that: 'My time with her [Mirabejn] was all too brief... She was enormously generous. She not only passed on to me the majority of the letters Gandhi had written her, which I undertook ultimately to lodge with one of the official archives, but also her own copy of his autobiography which he himself had given her many years before.'

The Panel considered the Attenborough archive and the Mirabejn papers, offered from the estate of Lady Attenborough, to be pre-eminent – the Attenborough archive under the third criterion and the Mirabejn papers under the first criterion. Both the archive and the Mirabejn papers were considered to be in acceptable condition and fairly valued. Given the archive was offered with a condition that it be allocated to the University of Sussex and this was considered appropriate, the Panel considered the University of Sussex the most appropriate repository for the Mirabejn papers and changed the allocation wish to a condition. Both the archive and the papers have been permanently allocated to the University of Sussex.

16. Ford Madox Brown: *The Entombment*

The Entombment by Ford Madox Brown (1821-93), signed with monogram and dated 'FMB 69', pencil and watercolour, heightened with bodycolour and gold, 54.61 cm by 58.42 cm, sits in its original reed-&-roundel outer frame with chefs-square corners and gilt oak mount.

Ford Madox Brown was a French-born British painter who spent his early life on the continent with a period of training in Antwerp with the Belgian painter Gustaf Wappers (1803-74). He lived in Paris for three years before moving to London in 1844 and in the following year visited Rome where the work of the Nazarenes made a lasting impression upon him. A pivotal year for the artist was 1848 when he met Dante Gabriel Rossetti (1828-82). Brown later joined the Pre-Raphaelite circle although he never became a member of the Brotherhood itself.

The Entombment is an important work in the artist's oeuvre. It was painted when Brown was at the height of his powers and shortly after his most famous painting, *Work*. The present watercolour's composition comes from a stained-glass window design and depicts the Entombment of Christ, a familiar subject but completed in an original fashion as one of Brown's most vigorous and intense works. It demonstrates Brown's distinctive watercolour technique and still retains its original frame which was designed by the artist Rossetti and is inscribed: '+ THEN TOOK THEY THE BODY OF JESUS AND WRAPPED IT IN LINEN, AND LAID IT IN A SEPULCHRE WHEREIN NEVER MAN BEFORE WAS LAID'.

The work was in the collection of James Leathart, one of the most important collectors of Ford Madox Brown and Pre-Raphaelite art. Leathart was a Newcastle lead manufacturer who worked his way up through the firm Locke, Blackett & Co and who, after becoming a managing partner, became interested in collecting art. Many of the works in his collection were commissioned directly from artists. Due to increasing financial difficulties, Leathart was forced to sell much of his collection in the 1890s and many pieces ended up in public collections, such as the aforementioned *Work*, now at Manchester Art Gallery.

The Panel considered the watercolour, offered from the estate of Mrs Gillian Studdert-Kennedy (née Leathart), to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. Given the strong association between the Leathart family and Newcastle, the Panel considered the Laing Art Gallery the most appropriate repository and changed the allocation wish to a condition. The watercolour has been permanently allocated to the Laing Art Gallery.



Above: *The Entombment* by Ford Madox Brown. Photo © Laing Art Gallery, Newcastle upon Tyne (Tyne & Wear Archives & Museums). Photographed by Jack Cornish

17. Edgar Degas: *Danse Espagnole*



Edgar Degas' (1834-1917) *Danse Espagnole*, inscribed 'Degas', numbered '20/Q' and stamped with the foundry mark 'A.A. Hébrard cire Perdue', bronze, 41.5cm high, was conceived in 1882-95 and cast at a later date in an edition of 22, numbered from A to T and two casts marked 'HER' and 'HER.D'.

Degas' studies of dancers are among his most prized works. The present work *Danse Espagnole* (no.20) is one of two iterations (the other is no.45) on the same subject. It is unusual in the artist's oeuvre in that the pose does not strictly relate to techniques of classical ballet as practised by the French schools in the late-19th century. Suzanne Glover Lindsay discusses the elements of the pose of *Danse Espagnole* in the catalogue on Degas' sculpture published by the National Gallery of Art, Washington DC: 'This figure's "Spanish" pose is not easily identified with dance movements or poses in the Spanish repertory. It suggests a hybrid of French ballet and Spanish dance, with a Spanish "feel". The arm position resembles forms in both dance types, but the complex posture departs from the lines of classical dance.'

The exploration of movement was a defining characteristic of Degas' sculptures. His fascination with capturing figures caught in an array of dance and other poses was part of his quest to represent in his work a single, animate, instant. The artist would generally begin by creating a wax model supported by thin internal wire armatures that he would manipulate into different shapes to achieve the complex poses. The fact that Degas made so many sculptures during his lifetime was little known until after his death in 1917, when about 150, mainly wax, small sculptures, half of which were mere fragments, were discovered in his studio. Of these, 72 works – mainly female figures, heads and horses – were cast in bronze from 1919-21 by Albino Palazzolo of the Hébrard foundry. Master bronzes were cast from the waxes and the editioned bronzes were in turn cast from the master bronzes. The full set of 72 works was first exhibited in 1921 at the Galerie Hébrard. Hébrard cast an edition of 20 of each work (given the letters A to T, stamped on each work), along with two sets for the family and the foundry (marked 'HER' and 'HER.D'). Although one full set of the 72 works was cast by 1921, it is certain that some of the casts were made at a later date, during the 1920s and 1930s, with some, perhaps, after World War II.

The present example of *Danse Espagnole* was purchased by Miss Anne Allnatt (later Hoellering) from Alex Reid & Lefevre Gallery, London, in 1954 and remained in her collection until she died in 2016.

The Panel considered the sculpture, offered from the estate of Anne Hoellering, to be pre-eminent under the second criterion, in acceptable condition and fairly valued. It has been permanently allocated to the Fitzwilliam Museum in accordance with the condition attached to the offer.

Left: *Danse Espagnole*
by Edgar Degas.
Photo: Sotheby's

18. The John Christian collection

This collection includes a group of 531 pieces of studio pottery, a group of 44 19th- and 20th-century decorative art objects, a group of 257 drawings, prints and watercolours, mostly 19th century and Pre-Raphaelite, and a group of nine manuscripts and books relating to the Pre-Raphaelites and William Morris. They were collected by John Christian (1942-2016) who was a leading authority on 19th-century British art, particularly on the life and work of Sir Edward Burne-Jones (1833-98).



The scale of the collection of studio pottery is extraordinary, with over 500 pieces by some 150 different makers. It includes works by internationally established 'old masters' of the studio pottery movement such as the Leach family, James Tower and Karen Karnes as well as emerging artists such as Kerry Jameson and Aneta Regel. The collection is particularly remarkable as many of the artists are represented by several examples of their work throughout their career, offering an insight into each artist's progression. John Christian's interest in ceramics was formed at Cambridge when he met Jim Ede and became familiar with Kettle's Yard.

The collection of 19th- and 20th-century decorative art objects represents a specific milieu of British and French art pottery from this period. The pieces are mostly hand-worked and therefore unique. There are English regional pieces such as those by Castle Hedingham and Brannam as well as pieces by London-based makers such as the Martin Brothers. Among the reputed makers from France are Auguste Delaherche and Ernest Chaplet.

The 257 drawings, prints and watercolours were collected by John Christian over a long period of time and additions to the collection were only made when he thought an item showed a significant aspect, either in a subject matter or technique, of the artist's work. The collection reflects Christian's

personal taste but is also a visual evocation of his academic work. The collection includes work by John Ruskin, Ford Madox Brown, Dante Gabriel Rossetti, Walter Crane, Alphonse Legros, Elizabeth Siddal, John Flaxman and many more.

The group of nine manuscripts and books includes artists' autograph letters which represent influential figures of the Victorian movement including Dante Gabriel Rossetti, Ford Madox Brown, Charles Ricketts, William Morris and Charles Fairfax Murray. Of note is a letter by Edward Burne-Jones, which features his characteristic sketches, as well as letters from overseas artists of the period such as Eugène Delacroix and Alphonse Legros.

The Panel considered the collection, offered from the estate of John Christian, to be pre-eminent under the third criterion, in acceptable condition and, following negotiation, fairly valued. It has been temporarily allocated to Shipley Art Gallery, the British Museum, the British Library and the Society of Antiquaries for Kelmscott Manor, pending a decision on its permanent allocation.

Above: *Self Portrait*
by Alphonse Legros.
Photo © The Trustees
of the British Museum

Right: French stoneware vases from the Christian collection: tall vase with copper-red glaze, factory of Pierre-Adrien Dalpayrat 1904-09, and two with thick dripped glazes, one with ring-handles, Ernest Chaplet 1888; the other by August Delaherche 1894-1904. Photo © The Trustees of the British Museum



19. Turner, Cozens and Pugin works on paper



Above: *Venice, San Giorgio Maggiore and the Zitelle from the Giudecca*
by JMW Turner.
Photo: Christie's

Four works on paper from the collection of Dr John Walter Stoye (1917-2016):

- a) *Venice, San Giorgio Maggiore and the Zitelle from the Giudecca*, 1840, by Joseph Mallord William Turner (1775-1851), pencil, coloured chalk and watercolour, heightened with touches of bodycolour on grey paper, 18.4cm by 27.3cm
- b) *Lowestoft, Stormy Weather* by Joseph Mallord William Turner (1775-1851), pencil, watercolour and bodycolour on blue paper, 17.4cm by 25.2cm
- c) *Entrance into the Tyrol Between Nassereith and Innsbruck* by John Robert Cozens (1752-97), pencil and watercolour, on the original mount, 26cm by 37.5cm
- d) *Christ Church High Table Looking Toward the Entrance Showing the Picture Hang* by Augustus Welby Northmore Pugin (1812-52), pencil, pen and grey ink, grey wash, 31.8cm by 41.6cm

The Turner watercolour reproduced here depicts the landmark features of the monastery island of San Giorgio Maggiore in Venice defined entirely on Turner's terms. The buildings enclosing the sweep of the Giudecca on the right emerge indistinctly from the paper as only he was able to create them and hover over the seawater, blending with their reflections. This effect, whether in watercolours like this work, or in Turner's subsequent oil paintings, had a long influence throughout the 19th century and onwards, stimulating Whistler, Monet and others to attempt to match the achievement. The other work by Turner, of a little-known coastal scene at Lowestoft, illustrates the experimental nature of Turner's work in watercolour in the years around 1830, as he moved into his final style, and is a stunning example of Turner at the height of his powers as a draughtsman.

The atmospheric watercolour by Cozens is of the ever-changing coastline between Vietri and Salerno. It was produced during the artist's second tour of Italy in 1782 in the company of the English novelist and art collector William Beckford (1760-1844). The artist took several sketchbooks with him, recording sights requested by Beckford who then chose the ones he wanted to be worked up into finished watercolours (including this one). There are nearly 100 watercolours in this series and they are the most intense of Cozens' works, using rich deep blues and stormy blacks, a palette reflecting Beckford's introspective and brooding temperament.

The drawing by Pugin is a highly skilled re-creation of the oak, hammer-beamed Hall at Christ Church, University of Oxford. It is an impressive piece of topographical drawing, comparable in rich detail to the series of London interiors for which Pugin is best known.

The four works were collected by Walter Stoye, Dr John Walter Stoye's father, who was a designer for Barkentin & Krall silversmiths in Regent Street. He designed the processional cross used in special services at Westminster Abbey that was given by Rodman Wanamaker of the USA and first used on Christmas Eve 1922.

The Panel considered the three watercolours to be pre-eminent under the second and third criteria and the Pugin drawing to be pre-eminent under the fourth criterion. It considered all four works to be in acceptable condition and fairly valued. Given the subject matter of the work by Pugin, the Panel considered Christ Church, University of Oxford, to be the most appropriate repository for it. In addition, in the light of the Lowestoft watercolour's links to the Whitworth Art Gallery and the gallery's existing collection of Turner watercolours, the Panel considered that it was the most appropriate repository for this work and the other two watercolours, and agreed to change the allocation wishes to conditions. The Pugin has been permanently allocated to Christ Church and the three watercolours to the Whitworth.

20. Two portraits by Sir Henry Raeburn

The two portraits offered were:

- a) *Portrait of William Stuart Forbes* (1802-26), full-length, seated in a landscape, wearing a charcoal grey suit feeding bread to his dog, oil on canvas, 135cm by 110cm
- b) *Portrait of John Stuart Forbes, later the 8th Baronet* (1804-66), full-length, seated in a landscape, wearing a dark green suit, his hound by his side, oil on canvas, 133cm by 109cm



These two portraits of brothers William and John Stuart Forbes were painted by the renowned Scottish portrait painter Sir Henry Raeburn, RA (1756-1823). The boyish innocence of the sitters and their affectionate bond with their dogs is conveyed against a backdrop of idyllic Scottish countryside.

William and John Stuart Forbes were the two eldest sons of the successful banker Sir William Forbes, 7th Baronet (1773-1828), and grandsons of Sir William Forbes, 6th Baronet (1739-1806), a leading authority on finance and a central figure in the Scottish Enlightenment. The portraits were commissioned by the boys' father and letters written by Henry Raeburn to him about the portraits indicate that they were painted circa 1809-13, when the boys would have been between nine and 11 and five and seven years old respectively. Sir William Forbes, 7th Baronet, had married the boys' mother Williamina Belsches Stuart (1776-1810) in 1797. She had been the sole heiress of the Fettercairn Estate in Kincardineshire, where these portraits, following their creation in the early-19th century, were hung for over 200 years. Sir William had won the affections of Williamina from Sir Walter Scott who had met and fallen in love with her in 1790.

The older of the two brothers, William, was set to inherit the Baronetcy but died in Malta in 1826, predeceasing his father. Instead, his younger sibling John, who had studied at Edinburgh University and qualified as an advocate, succeeded to the Baronetcy on his father's death in 1828. Through his professional and intellectual efforts as a lawyer and agriculturalist, in 1833 he was elected a Fellow of the Royal Society of Edinburgh, like his grandfather before him.

Sir Henry Raeburn travelled to Rome in 1784, during which it is likely that he encountered the portraits of Pompeo Batoni (1708-87). On his return to Edinburgh he proceeded to paint portraits of Scottish figures in an era of national intellectual discovery.

[The Panel considered the paintings, from the Forbes of Pitsligo collection, to be pre-eminent under the second criterion, in acceptable condition and fairly valued. The portraits have been permanently allocated to National Galleries Scotland in accordance with the condition attached to the offer.](#)

Above: *Portrait of John Stuart Forbes* by Sir Henry Raeburn.
Photo: Sotheby's

Right: *Portrait of William Stuart Forbes* by Sir Henry Raeburn.
Photo: Sotheby's



21. Philips Wouwerman: *A Halt During the Hunt*



Philips Wouwerman's (1619-68) *A Halt During the Hunt: Le Conseil des Chasseurs*, indistinctly signed with monogram 'PSL W' (lower left, 'PSL' linked), oil on panel, 40.4cm by 54.2cm, is a fine and characteristic example of the artist's output and has a distinguished provenance.

Until at least 1768, it was the companion piece to the more widely known *La Fontaine de Vénus*, subsequently in the Neeld collection at Grittleton. Both paintings are late works in the artist's oeuvre – the art historian Dr Birgit Schumacher dates the pendant to around 1662-63. The paintings were engraved by Moyreau: *La Fontaine de Vénus* in 1750 when it was owned by the French statesman René-Louis de Voyer de Paulmy, Marquis d'Argenson (1694-1757); and the present work in 1751 when Louis-Jean Gagnat (1697-1768), secretary to King Louis XV, owned the pair. Both pictures were then acquired by the celebrated collector and patron Étienne François, Duc de Choiseul (1719-85). In 1823 the picture was lent to the British Institution by its then owner, Robert Jenkinson, 2nd Earl of Liverpool. By 1842, the picture was in the collection of Christopher Bullen, the nephew of Liverpool banker Thomas Leyland (c.1752-1827), after which it passed to his great-nephew, John Naylor, a notable collector of British landscape pictures, who housed the painting in the Great Hall he built at Leighton Hall.

A Halt During the Hunt depicts a hunting party in a panoramic landscape, accompanied by servants and dogs. Wouwerman uses colour and white highlighting to draw the viewer's eye to the gentleman in the red jacket on the white horse with his back to us and then to the figures either side of him. The scene is alive with a variety of gestures and poses, from the pomp of several of the male figures, hands resting on hips, the graceful pose of the serene-looking woman and the elegance of the horses with one leg bent and raised, to the harsher reality of the central horse urinating, the beggar asking for alms and the confrontational glares of the moustached man and the dog in the foreground.

The Panel considered the painting to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. It has been temporarily allocated to the Walker Art Gallery, pending a decision on its permanent allocation.

Above: *A Halt During the Hunt* by Philips Wouwerman.
Photo: Christie's

22. John James Baker: *Group Portrait of the Whig Junto*

The Group Portrait of the Whig Junto by John James Baker (c.1685-1725), oil on canvas, signed and dated 1710, 325cm by 396cm, depicts the close-knit circle of Whig politicians during their period of prominence in British affairs at the turn of the 18th century. From left to right, the sitters can be identified as: Charles Spencer, 3rd Earl of Sunderland; Thomas Wharton, 1st Marquess of Wharton; John Somers, 1st Baron Somers; Charles Montagu, 1st Earl of Halifax; William Cavendish, 2nd Duke of Devonshire, and Edward Russell, 1st Earl of Orford. The painting sits within an ornate frame which bears the coat of arms of each of the men in the portrait.

The Whig Junto was a group of influential Whig politicians united by their commitment to the principles of Protestantism and Parliamentary supremacy, which underpinned the Glorious Revolution of 1688-89. The Revolution resulted in the establishment of a constitutional monarchy whereby the power of the monarch is restrained by Parliament. The efforts of the Whig Junto gave rise to the present-day single-party system when William III (formerly William of Orange) invited a single political party, in this instance the Whig party, to form a government.

Edward Russell, 1st Earl of Orford – the figure who stands on the far right – likely commissioned the portrait and his name is inscribed on the collar of the dog at his side. It was painted shortly before the Whigs fell from power at the 1710 general election which saw a landslide victory for the Tory Party. The figures in the portrait held influential positions such as Secretary of State, Lord Lieutenant of Ireland, Lord President of the Privy Council, Privy Council member and First Lord of the Admiralty. The Duke of Devonshire wears his Star and Riband of the Order of the Garter, to which he was installed in December 1710.

As a political statement, the painting includes props which are thought to allegorise Whig policy at the time, particularly regarding the War of the Spanish Succession which waged between 1701-14. In contrast to their Tory rivals, the Whig Junto supported the continuation of the war. It is conjectured that the gold coins scattered across the table allude to Britain's wartime prosperity under the Whig government while the bust of Minerva represents how thriving conditions for art and commerce can result from military power. It is thought that the globe, which is turned to the Pacific Ocean, and the black servant girl both symbolise the ambition that the war would enable Britain to gain commercial access to the Spanish Empire, particularly the lucrative trade of West African slaves to Spanish overseas territories.

John James Baker was a drapery assistant to Sir Godfrey Kneller (1646-1723), Principal Painter to the Crown. He is not a well-known artist and this painting is considered his largest and most impressive work; in fact, the scale of the portrait makes it one of the most ambitious to have been painted in the early-18th century. Baker is thought to have been Flemish and is known to have tutored George Vertue (1684-1756), engraver and antiquary, in the art of drawing.

The Panel considered the painting, from the collection of Richard and Patricia, Baron and Baroness Sandys, to be pre-eminent under the first and second criteria, in acceptable condition and fairly valued. It has been permanently allocated to Tate in accordance with the condition attached to the offer.



Above: *Group Portrait of the Whig Junto* by John James Baker. Photo: c/o Omnia Art Ltd

Right: Frame armorials. Photo: c/o Omnia Art Ltd



23. William Dobson: *Group Portrait of Prince Rupert, Colonel William Murray and Colonel John Russell*



Above: *Group Portrait of Prince Rupert, Colonel William Murray and Colonel John Russell* by William Dobson.
Photo: c/o Omnia Art Ltd

Group Portrait of Prince Rupert, Colonel William Murray and Colonel John Russell, oil on canvas, 150cm by 198cm, was painted c.1645 by the English artist William Dobson (1611-46).

It was produced during the English Civil War, an era of conflict from 1642 to 1651 marked by armed uprisings and political infighting between Parliamentary and Royalist forces. This portrait was painted during the first phase of the Civil War, which pitted the supporters of the Long Parliament against Charles I (1600-49).

It is believed that the painting depicts three Royalist commanders as they swear allegiance to the King. Prince Rupert of the Rhine (1619-82), a nephew of Charles I and leader of many military campaigns on his behalf during the Civil War, is shown on the left with his dog, a pictorial symbol of loyalty. Colonel William Murray is in the centre of the painting and is portrayed dipping the ribbons on his hat (known as a 'cockade') into a glass of wine. Colonel John Russell, commander of Rupert's regiment of Bluecoats and an MP in the Long Parliament, is seated on the right.

It is thought that the painting was produced in the winter of 1645-46 following Rupert's defeat by Parliamentary supporters at Naseby in June 1645. Rupert had been sent by the King to defend Bristol but, heavily outnumbered by opposition forces headed by Sir Thomas Fairfax, he surrendered on 10 September. An enraged Charles I demanded that Rupert appear before a court martial; Rupert was subsequently exonerated and the scroll of paper shown in his hand is likely to represent his pardon. The dipping of the cockade, however, depicted at the centre of the painting's composition, represents the stain that Rupert's defeat at Naseby had on his honour. Furthermore, the scarlet cloak shown beside Rupert's dog is a reminder of the cloak he is reported to have worn as he rode out of Bristol following his surrender to Sir Thomas Fairfax.

William Dobson was born in London and became one of the leading portraitists of his day. It is noteworthy that, at a time when portraiture in England was dominated by talented foreign artists, Dobson's oeuvre was held in high regard. For almost the entirety of his career, Dobson was based in Oxford, the Royalist headquarters during the Civil War. In this respect it is apt that, following its acceptance, the painting has been permanently allocated to the Ashmolean Museum in Oxford and was featured as part of its celebrations in honour of Elias Ashmole (1617-92), a Royalist and founder of the Ashmolean Museum.

The Panel considered the painting, from the collection of Richard and Patricia, Baron and Baroness Sandys, to be pre-eminent under the first and second criteria, in acceptable condition and, following negotiation, fairly valued. The painting has been permanently allocated to the Ashmolean Museum in accordance with the condition attached to the offer.



Left: Image of Ashmole opening his birthday present, Ashmolean Museum, May 2017 (400th birthday celebrations).
Photo: courtesy Ed Nix

24. **Jacopo Amigoni: *Portrait of William Augustus, Duke of Cumberland, KG***

Jacopo Amigoni's (1685-1752) *Portrait of William Augustus, Duke of Cumberland, KG* (1721-65) as a boy, three-quarter-length, with the chain and robes of the Order of the Garter, a plan in his left hand, against a draped column with men-o'-war beyond, oil on canvas, unlined, 217.4cm by 103cm. This portrait of the young notorious 'Butcher Cumberland' is said to have been presented by the sitter's father, King George II (1683-1760), or mother, Queen Caroline (1683-1737), to Horatio Walpole, 1st Baron Walpole (1678-1757), who hung it in the State Dining Room at his family seat at Wolterton Hall, Norfolk, where it has remained ever since.

William Augustus was painted repeatedly throughout his childhood, often in celebration of the various honours bestowed upon him: he was made a Knight of the Bath at the age of four; a year later he was ennobled as Duke of Cumberland, Marquess of Berkhamstead, Earl of Kennington, Viscount Trematon and Baron of Alderney; and in 1730 he became a Knight of the Garter. Prior to receiving a commission in the Coldstream Guards, William's naval interests had been encouraged by his tutor, Sir Jacob Acworth, Surveyor of the Royal Navy. In 1739, the Prince joined an expedition aboard *HMS Victory*, only for *HMS Lion* to accidentally run afoul of the *Victory* two days into the voyage, forcing them to return to Portsmouth and dampening William's desire for a naval career. It is thought that the present painting depicts William's early desire to join the navy: two men-o'-war are depicted in the background on the right and in the sitter's hand is a document, perhaps a navigational chart.

Amigoni was one of the most talented portrait painters working in England in the 1730s. Prior to his arrival in London, Venice-born Amigoni had been employed in courts across Europe not as a portraitist but as a history painter, providing frescoes for palaces. Amigoni executed three known likenesses of the young Prince: the present work; a double portrait (now lost) of William being offered up by his mother to the goddess of wisdom, represented by his governess Mrs Poyntz, and a full-length portrait, closely related to the present work, previously in the collection of Lord Hesketh at Easton Neston, Northamptonshire. The handling of the paint and the presence of several pentimenti in the present work suggest it could have been executed prior to the Easton Neston full-length. The rich and vibrant colours of the sitter's robes show the influence of Paolo Veronese while the loose handling of the brushwork depicting the lace and the sitter's hair are reminiscent of the work of Rosalba Carriera and Antoine Watteau.

The Panel considered the painting to be pre-eminent under the second criterion, in acceptable condition and, following negotiation, fairly valued. It has been temporarily allocated to Historic Royal Palaces, pending a decision on its permanent allocation.

Right: *Portrait of William Augustus, Duke of Cumberland, KG* by Jacopo Amigoni.
Photo: Christie's



25. Album of natural history drawings

This album by John Gould (1804-81) and Elizabeth Gould (1804-41) contains 72 watercolours of birds and one handcoloured lithographic proof, the majority of watercolours by John Gould, the remaining by Elizabeth Gould, bar three which are credited to both artists. The works are executed in pencil, coloured chalks and watercolour on paper and on lithographic bases in a large folio measuring 56.5cm by 38.5cm.



This album comes from the same collection as the four albums of natural history drawings that were accepted in lieu last year and reported in the 2016/17 Annual Report, Case 12. They were acquired by Edward Smith-Stanley, 13th Earl of Derby (1775-1851), who was a close colleague of John Gould; he often visited Knowsley Hall, Prescot, the ancestral home of the Earls of Derby. It was here that the 13th Earl's outstanding living collection and library of natural history drawings was housed.

This particular album contains watercolours and drawings that are of great importance to the history of science and the study of natural history and its illustration in the 19th century. It includes 23 studies for Gould's *The Birds of Australia*, which are among the first scientific descriptions and illustrations of several Australian birds. The variety illustrates John Gould's artistic process from original sketches to the finished drawings for the plates of his published monographs. Among other birds, he depicts albatross, magpie, duck, rail, flycatcher and honeyeater.

Elizabeth Gould's more traditional compositions contrast with her husband John Gould's use of different media (pencil, chalk, watercolours) and bold design. The album shows the contrast between the two approaches and the increasing influence of John on Elizabeth's art. Among other birds, Elizabeth's drawings depict parrot, parakeet, goshawk, kite and quail-thrush.

The Panel considered the album, offered by the Earl of Derby, to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. Given the related material already held at the Natural History Museum, the Panel considered this to be the most appropriate repository and changed the allocation wish to a condition.



Left: *Red-bellied Macaw*,
Orthopsittaca manilatus
by Elizabeth Gould.
Photo: Courtesy of the
Trustees of the Natural
History Museum, London

Above: *Major
Mitchell's cockatoo*,
Cacatua leadbeateri
by Elizabeth Gould.
Photo: Courtesy of the
Trustees of the Natural
History Museum, London

26. Metal alloy copy of Lomellini basin



This metal alloy facsimile of a Genoese silver charger or dish, measuring 62cm in diameter, is a copy of a Baroque silver basin held in the collection of the Victoria and Albert Museum. The original basin was made in around 1621 possibly by the Flemish metalsmith Giovanni Aelbosca Belga who, it is thought, was working to a design by Lazzaro Tavarone. Although it remains unproven, it is believed that this metal copy was produced in 1807 while the original silver basin was undergoing modification at the workshop of the London firm of silversmiths Rundell Bridge & Rundell.

The high relief modelling on the dish portrays soldiers, ships and prisoners, commemorating the victory of General Giovanni Grimaldi over Venetian forces in 1431. The scenes correspond to surviving sketches for frescoes, now lost, in the Palazzo Grimaldi by the noted Genoese artist Lazzaro Tavarone (c. 1556-c. 1641). It is possible that the original basin was first made for the Grimaldi family and later given to the Lomellini family.

An accompanying silver ewer was produced for the silver basin by the same metalsmith and to the same design. The ewer and basin were intended for display during banquets with other striking items of tableware. The Lomellini added their coat of arms to both the basin and ewer and, by doing so, made them match two other sets of basins and ewers they had commissioned at an earlier date. All three sets were bought by Anthony Ashley-Cooper, 5th Earl of Shaftesbury (1761-1811), in Naples while he was on the Grand Tour and by 1807 one of the silver basins had appeared in the shop window of Rundell Bridge & Rundell for display. The Earl of Shaftesbury had sent the sets of ewers and basins to Rundell Bridge & Rundell in order that his coat of arms could be added to each and a square foot added to the ewers.

It is thought that this metal copy would have served as a record or model of design and used by contemporary silversmiths for ideas and inspiration. The fashion for display chargers and shields such as the Lomellini basin was revived by the workshop of Rundell Bridge & Rundell during this period and developed by artists such as William Theed and John Flaxman. Through comparing the replica with the silver basin at the V&A, it seems probable that the replica was cast from the original. The replica is composed of lead, tin and bismuth and is 20mm smaller in diameter than the original, most likely the result of assembling the cast sections.

[The Panel considered the basin, offered from the estate of Jan Gadd, to be pre-eminent under the third criterion, by virtue of its association to the silver original at the Victoria and Albert Museum, in acceptable condition and, following negotiation, fairly valued. It has been permanently allocated to the V&A in accordance with the condition attached to the offer.](#)

Above: Lomellini basin.
Photo © Victoria and
Albert Museum, London

27. Hamptworth Estate woodland

As in previous years, we report here the acceptance in lieu of inheritance tax of land. While the AIL Panel has no role in the assessment of offers of land, its expertise being in other areas, the cost of offers of land comes out of the same budget as that for all other offers in lieu. It is also worth pointing out that the original aim of the AIL Scheme was the acquisition of lands and buildings and the first case ever completed in the 1920s was of land which was allocated to Somerset County Council.



The most recent land case is 212 hectares (524 acres) of woodland in the New Forest National Park. The land has been accepted and has passed into the ownership of the Royal Society for the Protection of Birds (RSPB), who will work with local communities, the New Forest Commoners, the New Forest National Park Authority, Wiltshire Council and the Forestry Commission with advice from Natural England to protect, restore and enhance the cultural landscape mosaic. The Hamptworth land will link with nearby Langley Wood National Nature Reserve and New Forest heathland to create a joined-up habitat for nature conservation.

The land is situated just outside the historic boundary of the New Forest. It hosts a variety of broadleaf and coniferous plantation woodland, ancient semi-natural mature woodland and heathy vegetation. The land is marked by small streams and winding tracks and it contains grassy lawns, small paddocks and traditional buildings characteristic of the New Forest. The New Forest contains one of the highest densities of ancient and veteran trees in North West Europe and is one of the largest tracts of semi-natural woodland in southern England.

Included as part of the Hamptworth land are areas known as Rushy Flats and New Franchises Wood (62 hectares in total), both of which are classified Sites of Special Scientific Interest because of their broadleaved woodland, lichen assemblage and the dead wood invertebrate that live there.

[Natural England advised that the land being offered was of outstanding scenic and scientific interest. The land has been accepted and has passed into the ownership of the RSPB.](#)

Above: Hamptworth
Estate Land. Photo:
Dante Munns RSPB

28. A Beijing jarlet



This *famille rose* Beijing enamel jarlet, 10.2cm high, bears an imperial Qianlong mark on its base, painted within a rare decorative design. Its upper body is enamelled and decorated with a large knotted brocade sash, which features dragonfly roundels, peach sprays and bats. Four lobed panels, each enclosing a lotus spray on turquoise ground and separated by a rose sprig, are included in the decorative scheme. Elsewhere the jarlet is coloured bright yellow and adorned with camellia, clematis and rose blooms on meandering leafy stems. The jarlet's neck is ornamented with lotus lappets and lingzhi sprays and the interior of the vase is enamelled turquoise.

Chinese *famille rose* is a group of Chinese porcelain decorated with pink coloured enamel made from colloidal gold. This jarlet was made by imperial order in a workshop in Beijing during the Qianlong reign (1735-96). The Qianlong Emperor was famous for his support of art and collecting, and this jarlet is likely to have been produced in one of the many craft workshops he established within the imperial palace and in the regions. Other crafts patronised by the Emperor included carving, porcelain and lacquer. The jarlet's decorative design mimics a fabric sash or ribbon 'tied' around its neck and was a design also used to adorn other mediums such as porcelain, glass, lacquer and cloisonné enamel wares.

The jarlet would have been part of a small set of ceramics displayed in a Qing palace during the Qianlong reign and later. It is important for the study of painted enamels of the 18th century and is of particular interest as it shows the Emperor's fascination with contemporary European taste. Few such jarlets survive, with only a handful of comparable pieces in museum collections such as the Palace Museum, Taipei, and one in the British Museum (AW Franks Bequest, 1886).

The Panel considered the jarlet, offered from the estate of Vivien Pleydell-Bouverie, to be pre-eminent under the second and third criteria and in acceptable condition. The Panel's remit is to recommend a fair price and, given its rarity and quality, it considered the offer value low and recommended it be increased. The jarlet has been permanently allocated to the Ashmolean Museum in accordance with the condition attached to the offer.

Above: Beijing jarlet.
Photo © Ashmolean
Museum, University
of Oxford

29. Two Mortlake tapestries

Two 17th-century tapestries woven at Mortlake:

- The Queen of Sheba Preparing for her Journey*, Mortlake, c. 1623, in remaining three-sided border with the arms of George Villiers, Duke of Buckingham, 3m 66cm high by 5m 26cm wide
- The Queen of Sheba at the Court of King Solomon*, Mortlake, c. 1623, in remaining three-sided border with the arms of George Villiers, Duke of Buckingham, approx. 3m 66cm high by 5m 72cm wide

These two tapestries are some of the first examples of large-scale high-quality tapestry to be made in England. They were woven at the Mortlake Tapestry Factory, which was established by Sir Francis Crane in 1619 under the patronage of James I (1566-1625) and Charles I (1600-49). Before Mortlake was established, royal collectors were reliant on continental manufacturers but, partly due to its royal patronage, Mortlake became a pre-eminent producer of tapestry during the 17th century. This set is, therefore, important for our understanding of the development of weaving techniques, colour range and the aesthetic at Mortlake.

Sir Francis Crane wove tapestry series from cartoons and used designs for inspiration such as those by Henri Lerambert, probably obtained through the weaver Philip de Maeght. The first tapestries made at Mortlake took their subjects from earlier Brussels tapestries from the collection of Henry VIII and followed the reverence and status of these 'old master' designs. The present set of two tapestries are of this kind, as are the *Venus and Vulcan* set, all of which were owned by the leading Stuart courtier and political and military leader George Villiers, 1st Duke of Buckingham. Villiers was one of the greatest art patrons of his time and, sharing the vision of the monarchs, supported Mortlake, which helped them to construct the image of the Stuart monarchy. It is likely that both sets were commissioned for York House, the Duke's Thames mansion – although the Sheba tapestries did not appear in the 1635 inventory, documents record they were delivered to the Duke's 'howse'.

The Panel agreed the tapestries to be pre-eminent under the first and second criteria and fairly valued. Subject to the required conservation work identified by the National Trust being completed, the Panel considered the condition to be acceptable. The tapestries have been temporarily allocated to the National Trust, pending a decision on the permanent allocation to a specific property owned by the Trust.



Right: *The Queen of Sheba at the Court of King Solomon*. Photo © National Trust Images/ David Brunetti

30. The Monson Tompion clock



This ebony quarter repeating table clock was made by Thomas Tompion (1639-1713), c. 1690, London and numbered 141. It has a seven-inch latched dial signed along the lower edge 'Tho: Tompion Londini Fecit' with winged cherub spandrels, finely matted centre and strike/silent lever at XII, and measures 35cm high.

Born in Bedfordshire, Thomas Tompion became the greatest of English clockmakers, watchmakers and mechanics. The son of a blacksmith, little is known about how he developed his passion for horology and how he became a highly skilled and innovative clockmaker. In 1671, he became a Brother at the Clockmakers' Company in London, and was described as a Great Clockmaker, meaning he specialised in making large turret clocks in iron. In 1674 he was admitted a Free Clockmaker upon Redemption, which meant he was able to set up his own workshop and take apprentices. He was commissioned by Sir John Moore to make two clocks for the Royal Greenwich Observatory which would be used by John Flamsteed, the first astronomer royal. Following these commissions, his business expanded and his reputation grew.

Tompion devised a numbering system for his clocks and watches. This was continued by his successor George Graham whom Tompion referred to in his will as 'my Loving Nephew'. Together they were interred at Westminster Abbey, signifying their high esteem and close relationship.

Tompion clocks have been divided into three distinct phases and the present clock belongs to the first and is one of the earliest examples of a numbered manufactured clock in existence. It is one of the last to be produced in this phase which portrays a relatively simple appearance with the movement and case made with the utmost attention to detail and highest standards. There are later alterations made to the escapement and quarter repeating actuation which were also done to the same standard, and at the time would have been seen as an improvement, adding to the interest of the clock for scholarship.

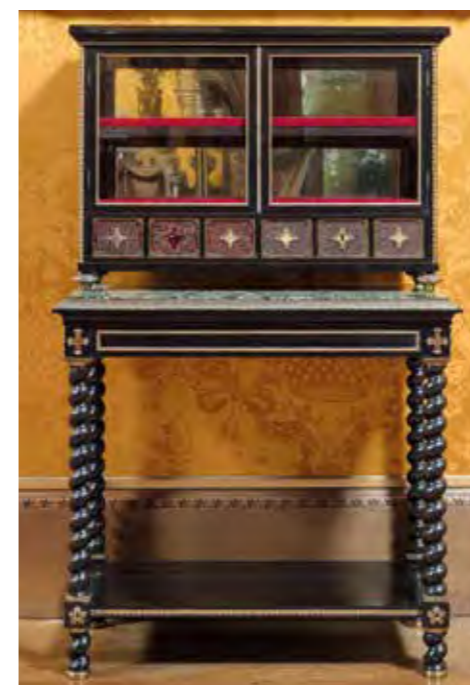
The Panel considered the clock, offered by the Hon Andrew Monson, to be pre-eminent under the second and third criteria and in acceptable condition. The Panel's remit is to recommend a fair price and, given the market for comparable clocks, it considered the offer price low and recommended it be increased. The clock has been permanently allocated to the Usher Gallery, Lincoln, in accordance with the condition attached to the offer.

Above: The Monson Tompion clock. Photo: Usher Gallery, Lincoln

31. A pair of Boulle cabinets

This pair of Boulle marquetry première-partie and contre-partie cabinets (cabinets 60cm by 86cm, stands 22cm by 84cm) are composed of oblong black marble tops above two glazed doors and a pair of three panel apron drawers, on lobed bun feet on ebonised stands, the verde antico marble tops with gilt-bronze leaf cast edges above beaded friezes on twist turned legs with Latimer cross headers and undertiers. The cabinets have been displayed for the past 70 years in the Yellow Room at Charlecote Park, a National Trust property near Stratford-upon-Avon.

In 1823 the cabinets were bought for Charlecote Park by George Hammond Lucy (1789-1845), who had inherited the property from his father the same year, and his wife Mary Elizabeth Lucy. The cabinets had formerly belonged to William Beckford (1760-1844), who had amassed a vast and highly prized collection of fine and decorative art during his lifetime and displayed it at his Gothic Revival country house Fonthill Abbey. A turn in fortunes forced Beckford to sell Fonthill in 1822 and the following year its contents were auctioned. The sale attracted huge public interest and it is from this sale that George Hammond and his wife purchased these cabinets.



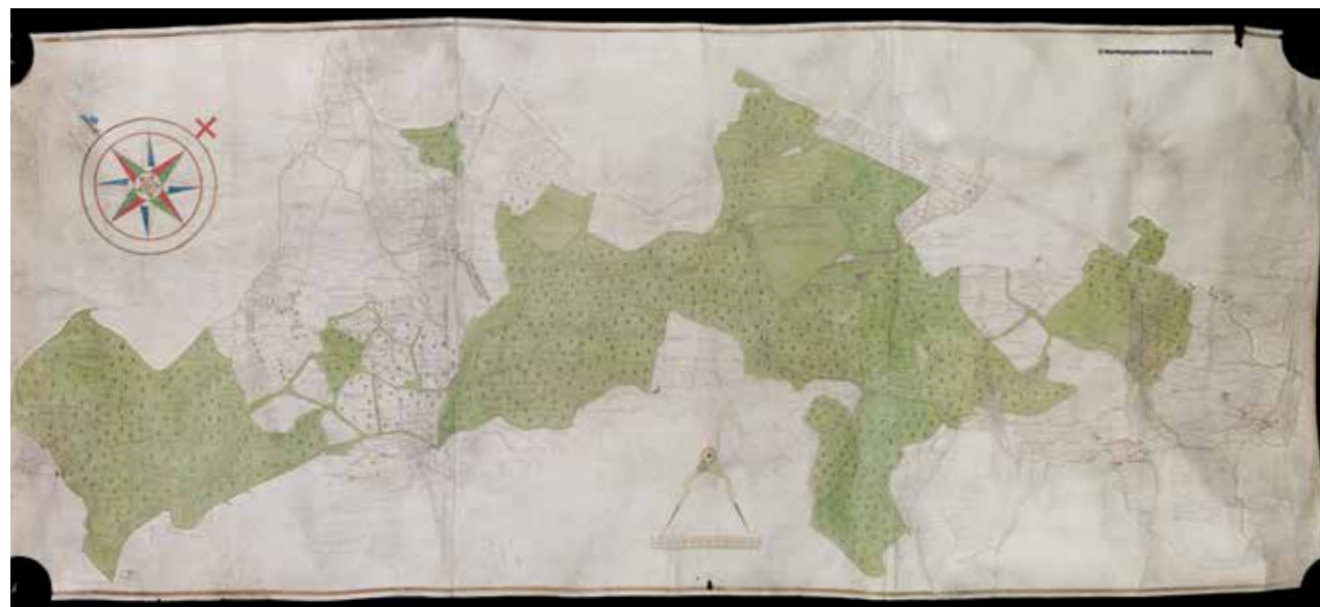
The cabinets feature elements of Boulle which is a type of inlay perfected by the French cabinetmaker André-Charles Boulle (1642-1732). The tops of the cabinets exemplify the Regency taste for Boulle and the stands demonstrate the antiquarian revival of 17th-century forms. The cabinets formed part of a larger group of furniture which furnished St Michael's Gallery at Fonthill Abbey. Only two items of the group are still known to be in existence. It has been proposed that the cabinets appear in the engraving of St Michael's Gallery produced by John Rutter for his book of engravings *Delineations of Fonthill and its Abbey*, published in 1823.

Charlecote Park was built in 1558 for Sir Thomas Lucy, who was knighted in the house in 1565 by Robert Dudley, 1st Earl of Leicester, deputising for Elizabeth I. Between 1826-67 the house was extensively remodelled for George Hammond and Mary Elizabeth Lucy to the designs of CS Smith. The couple sought to return the style and character of Charlecote to its Elizabethan origins and spent large sums at the Fonthill Sale in this endeavour.

The Panel considered the cabinets to be associated with Charlecote Park – under Section 30 of the Finance Act 1953 – which was given to the National Trust in 1946 and felt that it was desirable that they should remain there. It considered the cabinets to be in acceptable condition. The Panel's remit is to recommend a fair price and, given recent sales of furniture with a Beckford provenance, it considered the offer price low and recommended it be increased. The amount of tax that acceptance of the cabinets could satisfy exceeded the tax liability payable by the offeror and the National Trust made good the difference of £66,155 through use of its own funds and a grant from the Art Fund.

Above and top right: A pair of Boulle cabinets. Photos © National Trust Images/ John Hammond

32. The Grafton archive



The Grafton archive comprises documents of title and estate papers for the Northampton estates of the Dukes of Grafton at Grafton Regis and Abthorpe, Alderton, Ashton, Blakesley, Blisworth, Cold Higham, Furtho, Greens Norton, Grimscoate, Hartwell, Heathencote, Passenham, Paulerspury, Potterspury, Roade, Shutlanger, Stoke Bruerne, Whittlebury and Yardley Gobion. The majority of the papers relate to the Wakefield Lodge estate and date chiefly from the early-18th century to the 1920s. The archive is contained in eight document boxes together with a number of rolled maps.

A number of interesting events led to the creation of this archive. After 10 years of marriage to Catherine of Braganza, Charles II (1620-85) had no legitimate heir. He had, however, a number of children by various mistresses and he was keen to make provisions for his dependents, particularly Henry FitzRoy (1663-90), who was his second son by Barbara Villiers, Duchess of Cleveland. In 1672, at the age of nine, Henry married Isabella, daughter of the Earl of Arlington, and was created Earl of Euston. A year later, Charles II granted Henry the reversion of the honour of Grafton on Queen Catherine's death and in 1675 he was made Duke of Grafton. The honour of Grafton was a very large landholding of 15,000 acres. It was long established as Crown lands until 1706 when it passed into the sole ownership of the Dukes of Grafton.

From the 1740s until around 1920, Wakefield Lodge was the principal home in the Midlands of the FitzRois. The archive comprises many title deeds relating to properties in more than 20 parishes. The FitzRois were enlightened and proactive landlords who had strong interests in the locality. The early Dukes developed the estates due to their longevity; for example, between 1690 and 1811 there were only two owners. There were also long-serving officials in the area such as the land agent John Simpson, who served for 52 years. The estate was vital to the economic area in a predominantly agricultural county and its break-up in the years after 1919-20 was a watershed moment for many communities.

The Panel considered the archive, offered from the estate of the 11th Duke of Grafton, to be pre-eminent under the first and fourth criteria, in acceptable condition and fairly valued. It has been temporarily allocated to Northamptonshire Record Office, pending a decision on its permanent allocation.

Above: Grafton Land Survey Map (undated). Ref G3803. Photo: courtesy Northamptonshire Archives Service

33. The Cradock-Hartopp archive

The archive of the Cradock-Hartopp family comprises approximately 800 documents and objects spanning the 15th to 20th centuries. The first Hartopp to be recorded lived around 1377 during the reign of Richard II. The family were of considerable position in the county of Leicestershire and its various branches held a number of manors across the land. Upward social mobility in the English Midlands from the later Tudor period is a distinguishing characteristic of this family. The Hartopp, Fleetwood and Cromwell families were close and linked by marriage, and there is a Hartopp portrait collection which includes paintings of Oliver Cromwell and his son Richard, and General Charles Fleetwood.

The bulk of the archive relates to the successful candidacy of Sir Edmund Cradock-Hartopp (1749-1833, created a Baronet in 1796) as MP for Leicester County from 1798 until 1806. The papers relate to his parliamentary career and so have interest both nationally as well as regionally in Leicestershire. The correspondence and associated papers make this archive of particular importance to historians of late-18th- and early-19th-century politics by revealing networks of political alliances during this period. The archive also demonstrates the methods and expenses of electioneering through bills for voters' dinners, for 'colours, silk, and ribbons', paper for handbills, musicians, bellringers, criers and so on.

A number of estate papers, including documents and financial papers dating back to 1486, record the family's activities as landowners, politicians and local office holders relating to the manors of Aston Flamville (from the late-15th century) and Sharnford, and to property at Knighton (late-16th to late-18th centuries), Eye Kettleby and others. The archive therefore has reach beyond Leicestershire, relating to Warwickshire, Staffordshire, Nottinghamshire, and even Hampshire and East Anglia.

Interestingly, the archive also contains a number of curios including preserved hair (some snipped from 1815) and wild flowers collected in 1865. Exercise books also show diverse subjects from sermons to warnings against ladies reading novels.

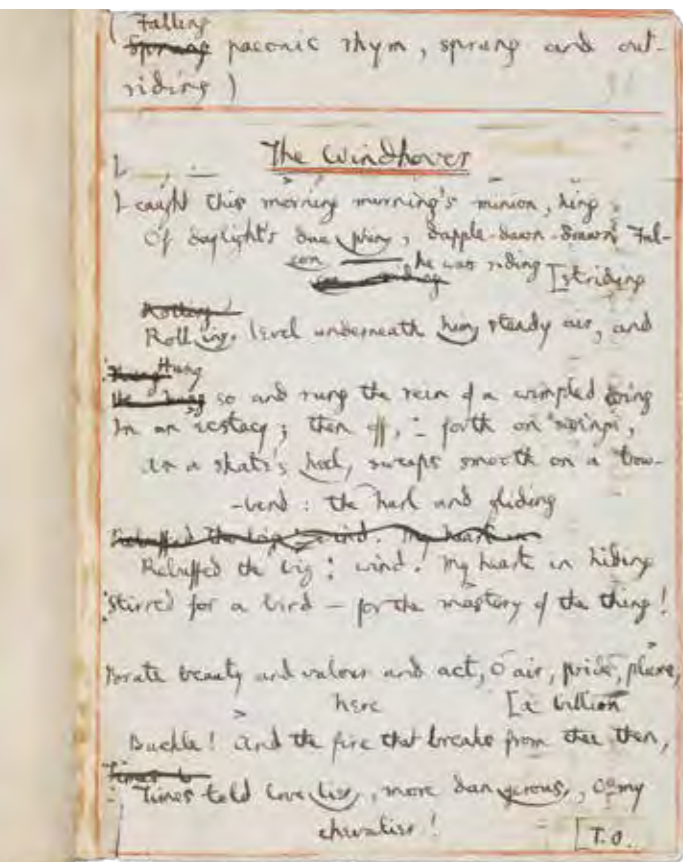
The Panel considered the archive to be pre-eminent under the third criterion, in acceptable condition and fairly valued. It has been permanently allocated to Leicestershire Record Office in accordance with the condition attached to the offer.



Right: An array of earrings in a paper packet and hair from various members of the family, c 1814-15 (ref 10D72/ 1-10). Photo: Record Office for Leicestershire, Leicester and Rutland and Cochrane Adams Fine Art Agents

34. The Robert Bridges archive

The archive of Robert Seymour Bridges (1844-1930) comprises correspondence, literary manuscripts, printed editions, proofs and other printed matter primarily relating to his life and literary career, with some related correspondence and papers of his wife, Monica Bridges, and son, Edward, 1st Baron Bridges. It also contains correspondence and literary manuscripts of Bridges' two close friends Gerard Manley Hopkins and Digby Dolben, with four 17th-century manuscripts of the Dolben family. It consists of approximately 132 volumes or gatherings.



Robert Bridges was a poet, literary critic (particularly on John Milton and John Maynard Keynes), a founder of the Society for Pure English and an influential force in the reform of English hymnody. He was one of the most admired and successful poets writing in English during the period he was Poet Laureate from 1913 to his death in 1930. Throughout his education he formed significant friendships, influencing his later literary career, with Lionel Muirhead, Hubert Parry and Digby Dolben at Eton and with Gerard Manley Hopkins at Corpus Christi College, University of Oxford.

A highlight of the archive is the collection of papers of Gerard Manley Hopkins, which includes his 'A' manuscript of 74 poems (44 in autograph, the rest in Bridges' hand) with an extract from *St Winefred's Well*, poems in Latin and Greek, prayers and related matter; his letters to Bridges and to his Highgate tutor, Canon RW Dixon; letters from Bridges to Hopkins, as well as three manuscripts in Hopkins' hand (a music manuscript and transcriptions of two poems by Dolben).

In 1912, Oxford University Press published Bridges' *Poetical Works*, which became one of only two by living artists in the series, selling 27,000 copies in its first year. During his laureateship, he wrote many 'war poems' during the Great War and contributed to *The Spirit of Man* anthology. His last major work was *The Testament of Beauty*, inspired by the early death of his younger daughter Margaret in 1926, which received remarkable success in the 1930s and 1940s, after his death, selling more than 70,000 copies by 1946.

The archive is an essential primary source for Bridges' literary production as well as his interests in church music, literary criticism, spelling reform and more. The rich correspondence also provides a source for the study of the creative and literary world of the late Victorian and Edwardian periods.

The Panel considered the archive to be pre-eminent under the first and third criteria, in acceptable condition and fairly valued. It has been permanently allocated to the Bodleian Library, University of Oxford, in accordance with the condition attached to the offer. The amount of tax that the acceptance of the archive could satisfy exceeded the tax liability payable by the offerors and the Bodleian Library made good the difference.

Above: Gerard Manley Hopkins, 'The Windhover', 30 May 1877. The 'A' manuscript, MS. Bridges 61, p. 94. Photo: Bodleian Libraries, University of Oxford (Archive of Robert Seymour Bridges)

35. The Paul Oppé library and archive

The library of Adolph Paul Oppé (1878-1957), art historian and art collector, includes auction sale catalogues, printed books and annotated and manuscript versions of his own books. The archive covers Oppé's extensive series of diaries and notebooks, travel notes and journals, Oppé family papers and the diaries of Oppé's wife, Valentine.

Paul Oppé taught Greek at St Andrews and then ancient history at Edinburgh University. In 1905 he entered the Board of Education and remained there until his retirement, except for war service in the Ministry of Munitions and two periods of secondment to the Victoria and Albert Museum (1906-07 and 1910-13). He wrote about Renaissance art before focusing almost entirely on British subjects, becoming captivated by the unstudied British watercolours of the 18th and early-19th centuries. He published many books including: *Thomas Rowlandson: His Drawings and Watercolours* (1923), *The Watercolour Drawings of John Sell Cotman* (1923), *The Watercolours of Turner, Cox and de Wint* (1925), *The Drawings of Paul and Thomas Sandby at Windsor Castle* (1947), *The Drawings of William Hogarth* (1948) and *English Drawings at Windsor Castle* (1950).

Oppé was a perceptive collector, acquiring at a time when drawings were still reasonably low in value, accumulating a collection of British treasures as well as works by foreign masters such as Fra Bartolomeo, Giovanni da Udine, Federico Barocci, Paolo Veronese, Nicolas Poussin and Claude Lorrain. In 1996, over 3,000 works from his collection were acquired by the Tate Gallery.

This archive and library contains much material for scholarly study. Part of the library contains background material, especially Italian guidebooks and biographies, for the Old Master drawings now dispersed at auction. There are also particularly rare sale catalogues from the 18th and early-to mid-19th centuries as well as a coherent group of letters and other manuscript and typescript notes of particular importance to the study of art historians, museums curators and private collectors in the UK in the first half of the 20th century.

The Panel considered the library and archive to be pre-eminent under the third criterion, in acceptable condition and fairly valued. It has been permanently allocated to the Paul Mellon Centre for Studies in British Art in accordance with the condition attached to the offer.

The material will not be readily available for consultation as this extensive collection requires processing.



Right: Material from the Paul Oppé Archive & Library. Photo © Paul Mellon Centre for Studies in British Art

36. The Peter Baldwin toy theatre collection

This collection consists of plays, figures, sheets and related items, giving a very extensive representation of toy theatres available in Britain from the early-19th century through to the mid-20th century. It provides an insight into how toy theatres were used during this period and the social history of childhood before the television began to dominate home entertainment.

Juvenile theatre, or toy theatre, was very popular in the early-19th century and again, in a revival, in the 1960s and 1970s. There was a huge variety of plays put on by children, from Shakespeare to 19th-century plays such as *The Miller and his Men*. Children would cut out the figures and learn the play to perform to family and friends. Stories themed on adventure, travel and sport were later introduced for toy theatre through magazines.

The collection also demonstrates the important relationship toy theatres had with adult theatre. Up until 1850, it is thought that all British toy theatre was based on live performances and without photography. Toy theatres were, therefore, the only record of costume and scenery from 19th-century adult plays. Toy theatres were also in many cases the first introduction to theatre that important actors received, for example, Ellen Terry and her son Edward Gordon Craig, Sir John Gielgud and Noël Coward.

The collection was formed by the actor Peter Baldwin (1933-2015), a household name best known for his role as Derek Wilton in the soap opera *Coronation Street*. He collected toy theatres between 1960 and 2010, and became an authority on the subject, writing the book *Toy Theatres of the World* in 1992. Parts of the collection have been exhibited on numerous occasions across London including at Sir John Soane's Museum, the Guildhall Library and Finsbury Library. Baldwin was President of the British Puppet & Model Theatre Guild and was well known in toy theatre and theatrical circles. He managed the satellite shop for Benjamin Pollock Ltd in Covent Garden Market and then bought the business, continuing it as Benjamin Pollock's Toyshop up until his death.



The Panel considered the collection, offered from the estate of Peter Baldwin, to be pre-eminent under the third criterion, in acceptable condition and fairly valued. It has been permanently allocated to the University of Bristol Theatre Collection, the Victoria and Albert Museum and The University of Kent in accordance with the conditions attached to the offer.

Left: Coloured toy theatre figure showing Mr J Callehan in a brass suit of armour, as worn in the Lord Mayor's Procession, c.1827, published by W West. Peter Baldwin Collection, University of Bristol Theatre Collection. Photo: University of Bristol Theatre Collection

Right: Hand coloured theatrical portrait depicting Mr Freeman the American Giant as the Son of the Desert, published by W G Webb, 1843. Peter Baldwin Collection, University of Bristol Theatre Collection. Photo: Cochrane Adams Fine Art Agents and University of Bristol



37. The Lasdun archive



Above: Photograph by David Farrell of Denys Lasdun and Philip Wood with a model of the School of Oriental and African Studies (SOAS), University of London, 1976.
Photo: RIBA Collections

Right: Model of the Olivier auditorium, National Theatre.
Photo: RIBA Collections

The professional and personal archive of the British architect Sir Denys Lasdun (1914-2001) contains material spanning the period from the 1930s up until the 2000s and is comprised of documentary records of projects, drawings and plans, architectural models, photographs, audio-visual material and further miscellaneous objects. The material has chiefly emanated from the architectural offices where Lasdun worked such as Fry, Drew, Drake and Lasdun (from 1952), Denys Lasdun and Partners (from 1960), Denys Lasdun Redhouse & Softley (renamed in 1977) and Denys Lasdun Peter Softley and Associates (from 1986).

The main body of the archive comprises 509 archival boxes of documentary records, approximately 11,000 architectural drawings, 12,967 photographic prints, 12,213 negatives and 2,478 colour transparencies, 61 architectural models and around 34 miscellaneous objects such as Denys Lasdun's desk.

As a teenager, Lasdun was given a copy of Le Corbusier's *Vers Une Architecture*, which was to have a lasting influence on him. Although he recognised the importance of modern architecture, he also understood that desire for total innovation in architecture remained paradoxically linked to a deep attachment to the past. As such, Lasdun's style tended towards the concept of 'modern tradition', which combined a contemporary sensibility with a respect for architectural origins.

In the years following World War II, Lasdun's architectural designs made an important contribution to the social housing projects which proliferated at the time. His rejection of pure Modernist functionality in favour of sculptural form is evident from the curving façade of Hallfield School built as part of the Hallfield Estate in London. Lasdun sought to foster community through his designs, such as the four Cluster Blocks in Bethnal Green, and his work in this regard became the subject of national debate.

In the 1960s and 1970s, Lasdun's designs manifested themselves in the building boom experienced by UK universities. Lasdun completed projects at the University of Liverpool, Leicester University and Christ's College, Cambridge. He also designed two buildings for the University of London – one for the School of Oriental and African Studies and another for the Institute of Education – as well as the now iconic stepped Ziggurats at the University of East Anglia. In 1969 work began on what is arguably Lasdun's most iconic project, the National Theatre, for which he was awarded a Knighthood in 1976.



The drawings and models included in the archive shed light on Lasdun's unusual working method of producing 'ideograms' – very loose sketches from which preparatory balsa-wood models were made. Lasdun relied on models and produced a huge quantity of them as part of the design process. He also took great care to document the dialogue between himself and his clients, so the archive contains a wealth of correspondence with influential figures such as politicians, theatre directors and artists as well as correspondence with fellow acclaimed architects such as Le Corbusier, Oscar Niemeyer and Jørn Utzon among others.

The Panel considered the archive, offered from the collection of Sir Denys and Lady Lasdun, to be pre-eminent under the first and third criteria, in acceptable condition and fairly valued. The archive has been permanently allocated to the Royal Institute of British Architects (RIBA) in accordance with the condition attached to the offer.

38. Bill Brandt photographs

This collection of 30 black and white photographs by Bill Brandt (1904-83) dating from the 1930s to the 1960s are silver gelatin prints individually hand-printed by the photographer. The group is representative of the different thematic periods in Brandt's output and includes examples of his social documentary, landscape, portrait and nude photography. A leading photographer of his time, Brandt's career spanned photojournalism, fashion, advertising and art. His work had an international reach through its inclusion in prominent journals and influential exhibitions at home and abroad.



Born in Germany at the turn of the 20th century, Brandt took up photography as a young man in Vienna before moving to Paris to work as an apprentice in the studio of the Surrealist artist Man Ray. While in Paris, he discovered the work of pioneering documentary photographers Eugène Atget and Brassai, whose images of street scenes and Parisian life proved influential.

By the early 1930s, Brandt had settled in England and worked as a photojournalist for British publications such as *Lilliput* and *Picture Post*. His output during this period focused on capturing English industrial towns and coal-mining districts and conveyed the hardship experienced by these places during the decade. One of the 30 photographs in the group, *Hail, Hell and Halifax* (1937), is an example of this and is a bleak and uncompromising snapshot of the city's smokestacks and smoggy skies.

During World War II, Brandt was employed as a staff photographer for the British Home Office. Several of the images in the group were taken during this period and record the experience of Londoners sheltering in Underground stations during the Blitz. Following the war Brandt was inspired to photograph English

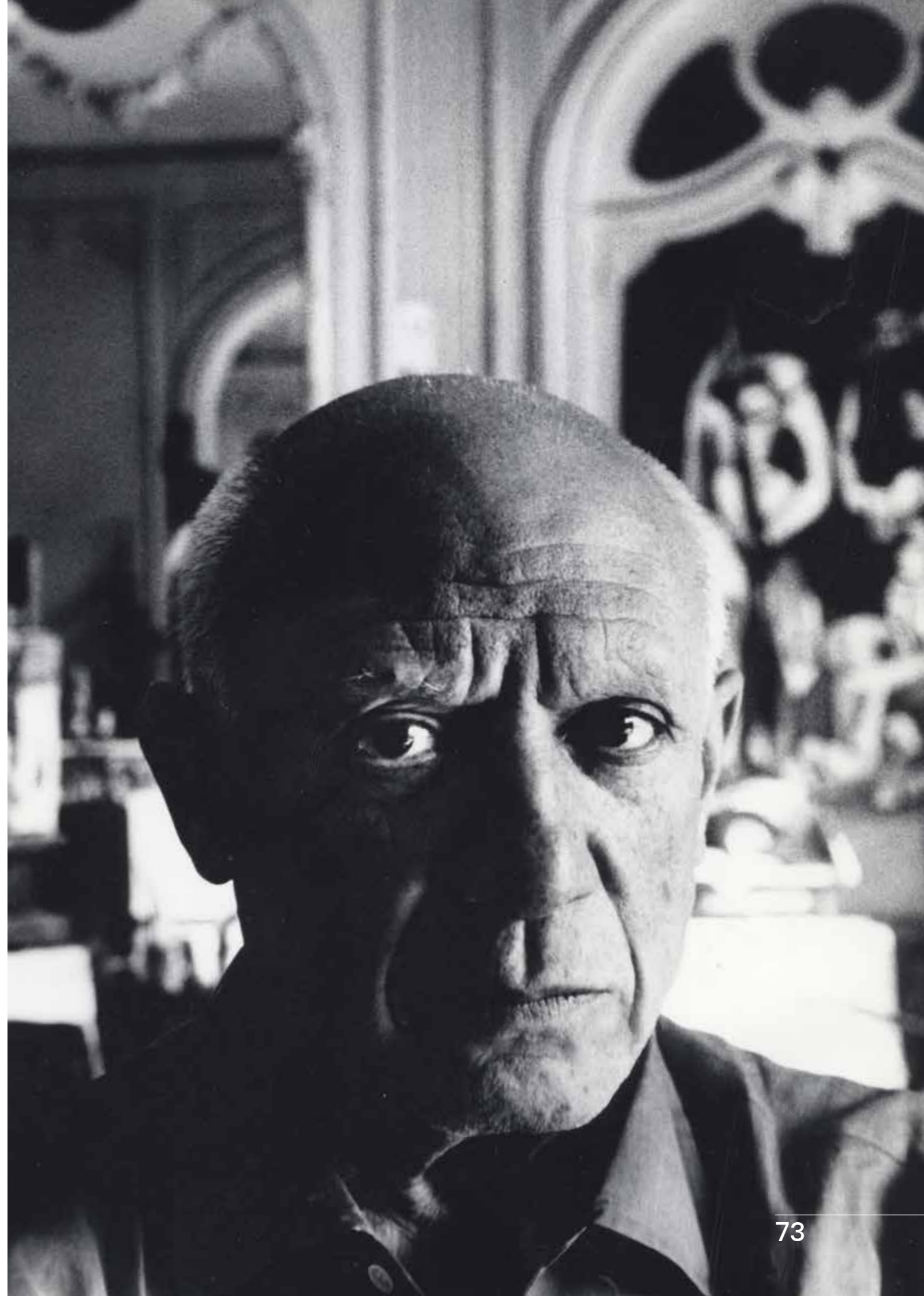
landscapes such as *Maiden Castle, Dorset (The Western Entrance)* (1945) and he produced a series of landscapes with literary associations published as part of his book *Literary Britain* in 1951. Later his focus shifted to nudes and his photographic style became increasingly experimental. Many of his nudes were shot on beaches and domestic interiors using a wide-angle fixed-focus camera. The camera was placed close to his subject's body to distort perspective and create abstract forms.

His photograph of Pablo Picasso was shot at the artist's residence Villa La Californie in Cannes in 1955, the year in which Picasso purchased the property. This striking image featured in the important retrospective of Brandt's work, *Shadow of Light*, published in 1966.

The Panel considered the collection to be pre-eminent under the first and second criteria, in acceptable condition and, following negotiation, fairly valued. The collection has been temporarily allocated to Tate, pending a decision on its permanent allocation.

Above: *Hail, Hell and Halifax*, 1937, by Bill Brandt. Photo: Bill Brandt © Bill Brandt Archive Ltd

Right: *Pablo Picasso at 'La Californie'*, 1955, by Bill Brandt. Photo: Bill Brandt © Bill Brandt Archive Ltd



39. Three works by Derrick Greaves

Three works by Derrick Greaves (b. 1927):

a) *Bridal*, oil on canvas, 175cm by 267cm

b) *Chord*, oil on four canvas panels, 125.6cm by 97.4cm

c) *Double Portrait*, 1982, framed charcoal on paper and board, 164cm by 122cm

Derrick Greaves is a British artist whose creative output has spanned many decades and artistic styles; these three works are representative of this. Born in Sheffield, Greaves attended the city's Junior Art Department for his secondary school education and attended evening classes at the Senior Art School. In his late teens he became an apprentice signwriter before receiving a scholarship to study at the Royal College of Art (RCA) in London. Along with his contemporaries at the RCA including John Bratby (1928-92), Edward Middleditch (1923-87) and Jack Smith (1928-2011), he forged a style which became known as Kitchen Sink art. It was a term coined by the art critic David Sylvester to describe the realist paintings of everyday environments and domestic interiors of ordinary people. In the post-war years the Kitchen Sink painters rose to acclaim and, in 1956, Greaves, Bratby, Middleditch and Smith – together known as the Beaux Arts Quartet – represented Britain at the Venice Biennale.

Left: *Chord* by Derrick Greaves. Photo: Museums Sheffield

Below: *Double Portrait* by Derrick Greaves. Photo: Museums Sheffield



Greaves' painting style soon evolved and *Bridal* and *Chord* demonstrate a departure from his earlier realist subject matter and instead convey an interest in abstract composition. In the 1960s, his style moved towards Pop Art and featured simplified forms, abstracted shapes and bold, bright colour. In 1980 his work was the subject of the retrospective exhibition *Derrick Greaves: Retrospective Exhibition of Paintings 1953-1980* at the Graves Gallery in Sheffield. Printmaking is an important aspect to his work and Greaves served as the Head of Printmaking at Norwich School of Art between 1983 and 1991.

The Panel considered the group of three works to be pre-eminent under the third criterion, in the local context of Sheffield, in acceptable condition and fairly valued. The Panel agreed that, given the strong regional association of the artist with Sheffield, the allocation wish to the Graves Gallery, Museums Sheffield, should be changed to a condition and the paintings have been permanently allocated there.

40. Ingres, Hockney and Nevinson works on paper

Ingres, Hockney and Nevinson works on paper:

- a) Jean-Auguste-Dominique Ingres' (1780-1867) *Madame Ferdinand Hauguet*, 1849, graphite, heightened with white, signed 'Ingres Del/ à monsieur/ hauguet 1849', 31cm by 24cm
- b) David Hockney's (b. 1937) *Mirror Mirror on the Wall*, 1961, etching in colours, 40cm by 50cm
- c) Three works by Christopher Richard Wynne Nevinson (1889-1946): *The Temples of New York*, 1919, drypoint, 20cm by 15cm; *The Workers*, 1919, drypoint, 51cm by 35cm; *Latin Quarter*, 1922, drypoint, 36cm by 25cm

Ingres' pencil portrait drawings, drawn with minute detail as autonomous works of art, are regarded as among his finest works as a draughtsman. The sitter of this very fine drawing was the wife of the artist's close friend and patron Ferdinand Hauguet. Drawn in 1849, when the sitter was 58 years old, the work is characteristic of Ingres' late drawing style. There is a remarkable sensitivity to the sitter's character and disposition. Already in her latter years, the sitter was not a conventional beauty yet Ingres portrays her with empathy and grace.

Hockney took up etching in 1961 while a student at the Royal College of Art and produced a number of accomplished works that year. *Mirror Mirror on the Wall* is the largest of these earliest etchings. In 1960 Hockney borrowed an English translation of an anthology of the poems of CP Cavafy (1863-1933), one of the earliest modern authors to write openly about homosexuality, from Bradford Library. The title of the prints refers to two poems by Cavafy: *Snow White and the Seven Dwarfs* and *The Mirror at the Entrance*. Hockney explained that 'the idea of making a mirror have feelings is a wonderful poetic idea that strongly appeals to me'. The impression, which is a rare and important early work, was one of the first Hockney etchings acquired for MoMA in New York by the celebrated curator William S Lieberman.

Nevinson was one of the most renowned war artists of World War I. In 1919, in New York, Frederick Keppel & Co held an exhibition of his prints and, during his visit for the show, he made a number of prints of the city. After the prints Nevinson made of the War, the series of New York subjects – the first depictions of modern New York by a British artist – is considered to be his most significant group of works. *The Temples of New York* shows a church steeple dominated by the surrounding skyscrapers, with the Hudson River in the distance.

The Workers is one of Nevinson's most successful prints. It depicts a large crowd of men, possibly strikers, some holding banners, in front of an industrial building. It reflects the contemporary political situation in 1919 when demobbed soldiers clashed with the police and Britain saw a wave of strikes and riots.

Nevinson studied in Paris at the Académie Julian and the Cercle Russe, and had shared a studio with Modigliani. He was a devoted Francophile and a frequent visitor to the French capital. In the 1920s he made 11 prints of Parisian subjects, including *Latin Quarter*.

The works were offered from the estate of Diana ('Sam') Rothenstein. The Panel considered the Ingres drawing to be pre-eminent under the second and third criteria; the Hockney and Nevinson's *The Temples of New York* under the second criterion, and the other two Nevinsons as a group also under the second criterion. All were considered to be in acceptable condition. The Panel's remit is to recommend a fair price and, having noted the current market for similar works on paper, it considered the total offer price to be low and recommended that it be increased. The Ingres, Hockney and Nevinson's *The Temples of New York* have been allocated to the British Museum in accordance with the condition attached to their offer. The two remaining Nevinson prints have been temporarily allocated to the British Museum, pending a decision on their permanent allocation.



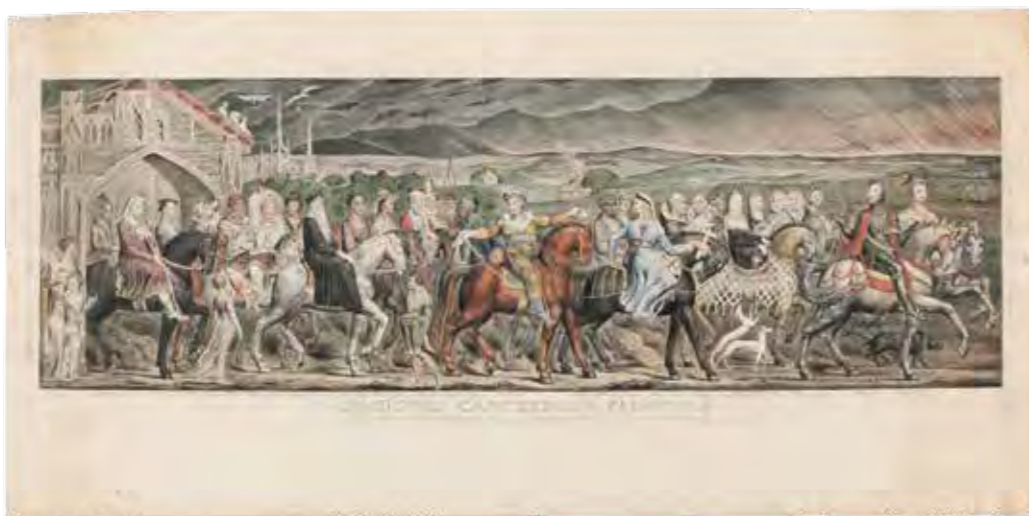
Above: *Madame Ferdinand Hauguet* by Jean-Auguste-Dominique Ingres. Photo © The Trustees of the British Museum

41. William Blake works on paper

The 10 works by William Blake (1757-1827) include: one watercolour, *Tiriel Cursing his Sons and Daughters*, c.1787-88, pen in grey ink, grey wash on paper, 18.5cm by 27.5cm; three separately printed plates from *Europe a Prophecy*, 1794; three plates from *A Small Book of Designs*, 1796, and three impressions of *Chaucer's Canterbury Pilgrims*, 1810. The colour prints are high-quality examples of the painter, poet and printmaker's work and were previously owned by Sir Geoffrey Keynes (1887-1982), English surgeon, author and leading authority on the literary and artistic work of Blake.

Tiriel Cursing his Sons and Daughters is one of the most powerful drawings from the 12 which Blake created to illustrate his unpublished manuscript known as *Tiriel* of around 1787-88. Loosely based on Shakespeare's *King Lear*, *Tiriel* is a dramatic poem about an elderly tyrannical king who is estranged from his children.

The first of the three separately printed plates is the frontispiece for *Europe a Prophecy*, one of Blake's most iconic images and used as the lead image in many Blake exhibitions. The second plate is a unique single leaf used for proofing the first *Europe* title page on the recto. On the verso is a unique proof of the frontispiece *Jerusalem* (c.1808), which was taken before Blake scraped away the text etched around and over the archway through which the figure of Los is stepping. The third plate is an impression of the design from the upper part of Plate 1 of *Europe a Prophecy*.



In 1794-96, Blake produced *A Small Book of Designs* and *A Large Book of Designs*, which were sets of colour-printed images taken from a selection of illuminated books of the early 1790s. The plates from *A Small Book of Designs* included in this offer are of the Title page and Plate 3 from *The Book of Urizen*, and Plate 7 from *Visions of the Daughters of Albion*.

The final three works in the offer are rare impressions of *Chaucer's Canterbury Pilgrims*, which include the Second State (c.1810-20), the Third State (c.1810-20) and the Fifth State (c.1820-23) or later.

The Panel considered the works, offered by the Trustees of the Sir Geoffrey Keynes Will Trust, to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. They have been permanently allocated to the Fitzwilliam Museum in accordance with the condition attached to the offer.

Above: *Canterbury Pilgrims*. 2nd state, hand-coloured in watercolours by William Blake. Photo © The Fitzwilliam Museum, Cambridge

Right: *Europe a Prophecy*. Frontispiece. Plate 1. Monochrome in blue on paper, 1794 by William Blake. Photo © The Fitzwilliam Museum, Cambridge



42. William Blake: *Little Tom the Sailor*



Left: *Little Tom the Sailor* by William Blake. Photo: Master and Fellows of Trinity College, Cambridge

William Blake's *Little Tom the Sailor*, 1800, hand-coloured relief etching, printed by William or his wife Catherine Blake from four separate plates: Plate 1 a nude male figure, partially visible among clouds with a little boy below clinging to the top of a sinking ship; Plate 2 the title and 48 lines of verse in ballad form; Plate 3 to the left, a cottage door, with a boy standing in the doorway, inside the cottage a girl and a baby are visible, in the centre of the image there is a tree, to the right is an open landscape with a woman in the foreground; Plate 4 publication details. The print measures 55cm by 18.7cm and, according to the colophon, was 'Printed for and Sold by the Widow Spicer of Folkestone for the Benefit of her Orphans, October 5, 1800'.

The poem was written by William Hayley (1745-1820), a poet and patron of the arts, who was a close friend of William Blake. According to his memoirs, Hayley composed the poem on 22 September 1800 'to relieve the necessities of a meritorious poor Woman on the Kentish coast'. That same year, Hayley had invited Blake and his wife to come and live in a cottage on his estate in Felpham and engrave and print illustrations for his books. Together with an illustrative headpiece and tailpiece and a colophon, there are four separate plates. They were printed on the rolling press that Blake and his wife brought with them from London. The two illustrations are printed in a mixture of etching and engraving, the poem and colophon as reverse etchings.

Copies appear to have been made in small groups in autumn 1800. In 1968 the Blake expert Sir Geoffrey Keynes identified eight surviving copies (he was not aware of the existence of the present work), three of which were in public collections. Since that time, several others have passed to institutions, including a black and white impression that was accepted in lieu from the estate of Geoffrey Keynes and allocated to the Fitzwilliam Museum in 1985. There is only one other contemporary coloured impression in a public collection, at the British Museum. In the present work, the colouring of the headpiece and tailpiece is subtle, unexpectedly fresh and beautiful and the printing of the text and colophon is of a similar strength. Given the provenance – that the present work was first said to have belonged to Blake's wealthy early patron Thomas Butts – it is considered likely that this impression represents Blake's original conception of the print.

An inscription on the back records the gift of the print to Richard Monckton Milnes (1809-85), later Lord Houghton, from Francis Turner Palgrave (1824-97) in July 1859. This is confirmed by a letter from Palgrave to Milnes (now in the collection of Trinity College, Cambridge). Milnes was a Blake enthusiast and a considerable collector. The majority of Milnes' literary and political papers as well as the bulk of his library, which is especially rich in literature, politics and history from the late-16th century onwards, are at Trinity College.

The Panel considered the print, offered from the estate of The Duchess of Roxburghe, to be pre-eminent under the first, second and third criteria and in acceptable condition. The Panel's remit is to recommend a fair price and, having noted the current market for similar works on paper by the artist, it considered the offer price low and recommended it be increased. It has been temporarily allocated to the Wren Library, Trinity College, Cambridge, pending a decision on its permanent allocation.



Cultural Gifts Scheme & Acceptance in Lieu

Appendices

Left: Detail of *The Cornfield* by Jacob van Ruisdael.
Photo: Christie's

Appendix 1

CGS and AIL cases completed 2017/18

Description	Allocatee	Tax ¹
Cultural Gifts		
1 Jan Adam Kruseman: <i>'The Great Belzoni'</i>	Fitzwilliam Museum	£35,000
2 Five works by Mark Wallinger	Various	£63,000
3 Wendy Ramshaw: <i>The Bell Jar</i>	Ashmolean Museum	£3,600
4 The Dunphy collections	Pallant House	£0
5 Lord Aldington's papers	Bodleian Library	£19,440
6 Thomas Gainsborough: <i>Portrait of Gertrude Leveson-Gower, Duchess of Bedford</i>	Fitzwilliam Museum	£50,000
Tax reductions accounted for in 2017/18 for gifts accepted in earlier years		£295,195
Acceptance in Lieu		
7 Jacob van Ruisdael: <i>The Cornfield</i>	Ulster Museum	£1,000,000
8 The Pilkington Chinese ceramics collection	Fitzwilliam Museum	£1,627,500
The Pilkington glass collection	Dudley Metropolitan Borough Council (The White House Cone Museum of Glass)	£126,665
9 Sir Anthony Caro: <i>Table Piece LXXX</i>	To be confirmed	£294,538
10 Patrick Heron: <i>Harbour Window</i>	To be confirmed	£210,000
11 Two portraits by Lucian Freud	Abbot Hall Art Gallery	£1,260,000
12 Geoffrey Clarke: medals, prints and sculptures	British Museum and Leeds Art Gallery	£216,510
13 The Attenborough Picasso ceramics	New Walk Museum and Art Gallery	£1,026,200
14 Michael Andrews: <i>Self Portrait</i>	Tate	£140,000
15 The Attenborough archive	University of Sussex	£175,000
The Mirabeau papers	University of Sussex	£280,000
16 Ford Madox Brown: <i>The Entombment</i>	Laing Art Gallery	£70,000
17 Edgar Degas: <i>Danse Espagnole</i>	Fitzwilliam Museum	£280,000
18 The John Christian collection	To be confirmed	£548,349
19 Joseph Mallord William Turner: <i>San Giorgio Maggiore and the Zitelle from the Giudecca Canal</i>	Whitworth Art Gallery	£490,000
Joseph Mallord William Turner: <i>Lowestoft: Stormy Weather</i>	Whitworth Art Gallery	£245,000
John Robert Cozens: <i>Entrance to the Tyrol Between Nassereith and Innsbruck</i>	Whitworth Art Gallery	£105,000
Augustus Pugin: <i>Christ Church High Table Looking Toward the Entrance Showing the Picture Hang</i>	Christ Church, University of Oxford	£8,400

Description	Allocatee	Tax
Acceptance in Lieu		
20 Two portraits by Sir Henry Raeburn	National Galleries of Scotland	£631,600
21 Philips Wouwerman: <i>A Halt During the Hunt</i>	To be confirmed	£170,632
22 John James Baker: <i>Group Portrait of the Whig Junto</i>	Tate	£210,000
23 William Dobson: <i>Group Portrait of Prince Rupert, Colonel William Murray and Colonel John Russell</i>	Ashmolean Museum	£875,000
24 Jacopi Amigoni: <i>Portrait of William Augustus, Duke of Cumberland, KG</i>	To be confirmed	£123,800
25 Album of natural history drawings	Natural History Museum	£397,500
26 Metal alloy copy of Lomellini basin	Victoria and Albert Museum	£10,000
27 Hamptworth Estate woodland	RSPB	£2,874,887
28 A Beijing jarlet	Ashmolean Museum	£21,000
29 Two Mortlake tapestries	To be confirmed	£36,094
30 The Monson Tompion clock	Usher Gallery	£171,000
31 A pair of Boulle cabinets	National Trust (Charlecote Park)	£42,155
32 The Grafton archive	To be confirmed	£21,000
33 The Cradock-Hartopp archive	Leicestershire Record Office	£21,000
34 The Robert Bridges archive	Bodleian Library	£850,340
35 The Paul Oppé library and archive	Paul Mellon Centre for Studies in British Art	£105,000
36 The Peter Baldwin toy theatre collection	Various	£136,654
37 The Lasdun archive	RIBA	£536,550
38 Bill Brandt photographs	To be confirmed	£315,370
39 Three works by Derrick Greaves	Graves Art Gallery	£9,100
40 Ingres, Hockney and Nevinson works on paper	British Museum and to be confirmed	£88,200
41 William Blake works on paper	Fitzwilliam Museum	£955,500
42 William Blake: <i>Little Tom the Sailor</i>	To be confirmed	£213,500
x Plas Newydd chattels six additional items ²	National Trust (Plas Newydd)	£10,850
Total		£17,396,129

¹ CGS permits individuals to spread the tax reduction over five years so the figures stated may not reflect the total tax reduction.

² The acceptance of the Plas Newydd chattels was reported in the 2015/16 Report (Case 20). Six items were added later and accounted for in the 2017/18 budget.

Appendix 2

Members of the Acceptance in Lieu Panel 2017/18

Edward Harley, OBE	Chairman of the AIL Panel. Senior Adviser, Cazenove Capital Management. Past President of the Historic Houses Association. Member of Tate Britain Council. Chairman, Mappa Mundi Trust. President of the Friends of Herefordshire Archives.
Dr Brian Allen	Chairman, Hazlitt, Gooden & Fox. Specialist in British portraiture and a Trustee of the National Portrait Gallery. Formerly Director of The Paul Mellon Centre for Studies in British Art and previously Professor of Art History at Yale University.
Michael Clarke, CBE	Honorary Professor, Edinburgh College of Art, University of Edinburgh. Formerly Director of the Scottish National Gallery. Author of books and exhibition catalogues on paintings and drawings.
Lucinda Compton	Conservator, specialising in decorative surfaces. Curator of Newby Hall & Gardens, Yorkshire.
Jonathan Harris	Formerly Director, Harris Lindsay Works of Art. Specialist in Continental and English Furniture. Member of the London Diocesan Advisory Committee for the Care of Churches.
Pilar Ordovas	Owner, Ordovas Gallery. Formerly Director at Gagosian Gallery and previously International Director and Deputy Chairman, Post-War and Contemporary Art, Europe, at Christie's.
Sir Nicholas Penny	Formerly Director of the National Gallery. Professor of Art History at the National Academy of Fine Art in Hangzhou. Formerly Curator, National Gallery of Art, Washington, and the Ashmolean Museum, Oxford. Author of books and catalogues on sculpture and paintings.
James Stourton	Formerly Chairman of Sotheby's UK. Senior Fellow of Institute of Historical Research. Author: <i>The British as Art Collectors: From the Tudors to the Present</i> (2012).
Robert Upstone	Managing Director, Robert Upstone Ltd. Formerly Director, Modern British Art, The Fine Art Society. Formerly Curator of Modern British Art at Tate Britain.
Jeremy Warren	Specialist in sculpture and works of art, formerly Collections and Academic Director at the Wallace Collection. Honorary Curator of Sculpture, Ashmolean Museum, Oxford, and Sculpture Research Curator for the National Trust.
Joan Winterkorn	Archives and manuscripts consultant. Formerly a Director of Bernard Quaritch Ltd.
Dr Barnaby Wright	Deputy Head of The Courtauld Gallery and Daniel Katz Curator of 20th Century Art at The Courtauld Gallery, London.

Appendix 3

Expert advisers 2017/18

David Archer	Austin Desmond	Patrick Elliott	Scottish National Gallery of Modern Art
Tabitha Barber	Tate	Christopher Foley	Lane Fine Art
Charles Beddington	Charles Beddington Ltd	Simon Franses	S Franses Ltd
Hugh Bett	Maggs Brothers Ltd	Peter Funnell	National Portrait Gallery
David Bindman	University College London	Rick Gekoski	RA Gekoski Rare Books & Manuscripts
Jonathan Black	Kingston University	Philippa Glanville	Independent Consultant
Peter Black	The Hunterian	James Gould	Offer Waterman & Co
Valerie Blair	Marion Goodman Gallery	Alun Graves	Victoria and Albert Museum
Patrick Bourne	Patrick Bourne & Co	Mary Griffiths	Whitworth Art Gallery
Adam Bowett	Independent Consultant	Paul Grinke	Independent Consultant
Robert Bowman	Robert Bowman Gallery	Angus Haldane	Haldane Fine Art
Lizzie Carey-Thomas	Serpentine Galleries	John Harris	Independent Consultant
Jonathan Carter	Carter Marsh & Co Ltd (Antique Clocks)	Colin Harrison	Ashmolean Museum
Francois Chantala	Thomas Dane Gallery	Jessica Harrison-Hall	British Museum
Edward Clark	Rowntree Clark	Mark Haworth-Booth	Independent Consultant
Andrew Clayton-Payne	Andrew Clayton-Payne	James Holland-Hibbert	Hazlitt Holland-Hibbert
Edward Clive	Edward Clive Art Advisory	James Holloway	Independent Consultant
Gordon Cooke	Independent Consultant	Dominic Jellinek	Dominic Jellinek Ltd
Bart Cornelis	The National Gallery	Roger Keverne	Roger Keverne Ltd
Anthony Crichton-Stuart	Agnews	Alastair Laing	Independent Consultant
Kate Dorney	University of Manchester	Julie Anne Lambert	Bodleian Library
James Ede	Independent Consultant	Catherine Lampert	Independent Consultant

Appendix 4

Expert advisers 2017/18 continued

Martin Levy	H Blairman & Sons Ltd	Malcolm Rogers	Independent Consultant
Reino Liefkes	Victoria and Albert Museum	Rachel Russell	Independent Consultant
Jane Lingard	Gallery Lingard	Adrian Sassoon	Adrian Sassoon
Timothy Lingard	Gallery Lingard	Timothy Schroder	Independent Consultant
Rupert Maas	The Maas Gallery	Charles Sebag-Montefiore	Independent Consultant
Henrietta McBurney Ryan	Independent Consultant	Lewis Smith	Koopman Rare Art
Anthony McNerney	Gurr Johns	Graham Southern	Blain Southern
Robert McPherson	R & G McPherson Antiques Ltd	Lindsay Stainton	Independent Consultant
Michael Meredith	Independent Consultant	Chris Stephens	Tate
Paul Moorhouse	Independent Consultant	Lindsey Stewart	Bernard Quaritch Ltd
Anthony Mould	Anthony Mould Ltd	Katherine Thorn	Bernard Quaritch Ltd
Jamie Mulherron	Independent Consultant	Michael Tollemache	Michael Tollemache Fine Art
Marc Murray	Sylvia Powell Decorative Arts	Howard Walwyn	Howard Walwyn Fine Antique Clocks
Stephen Ongpin	Stephen Ongpin Fine Art	Lara Wardle	Jerwood Collection
Margaret O'Sullivan	Independent Consultant	Ian Warrell	Independent Consultant
Tim Osborne	Delomosne & Sons Ltd	Sarah Wheale	Bodleian Library
Allen Packwood	Churchill Archives Centre	Andrew Wilson	Tate
Anthony Payne	Independent Consultant	John Windle	John Windle Ltd
Julia Poole	Fitzwilliam Museum	Chris Woolgar	Southampton University
Liz Prettejohn	University of York	Jonny Yarker	Lowell Libson & Jonny Yarker Ltd
Felix Pryor	Independent Consultant		

Permanent allocation of items reported in earlier years and decided in 2017/18

The **Chester of Chicheley Archive** which was Case 14 in the 2013/14 Report has been permanently allocated to the **Centre for Buckinghamshire Studies** and **Bedfordshire Record Office**.

Sir Anthony Caro's *Lock* and ***The Window*** which was Case 7 in the 2016/17 Report has been permanently allocated to **Tate**.

John Singer Sargent's *Wineglasses* which was Case 9 in the 2016/17 Report has been permanently allocated to **The National Gallery**.

Salomon van Ruysdael's *A River Landscape* which was Case 10 in the 2016/17 Report has been permanently allocated to the **Ashmolean Museum**.

Paul Sandby's *View of Ipswich from Christchurch Park* which was Case 18 in the 2016/17 Report has been permanently allocated to **Ipswich Museum**.

The **18th-century costume set** which was Case 23 in the 2016/17 Report has been permanently allocated to the **Fashion Museum, Bath**.

Aelbert Cuyp's *Two Shepherds with a Mule and a Dog in a Hilly Landscape* which was Case 26 in the 2016/17 Report has been permanently allocated to **Bristol Museum and Art Gallery**.

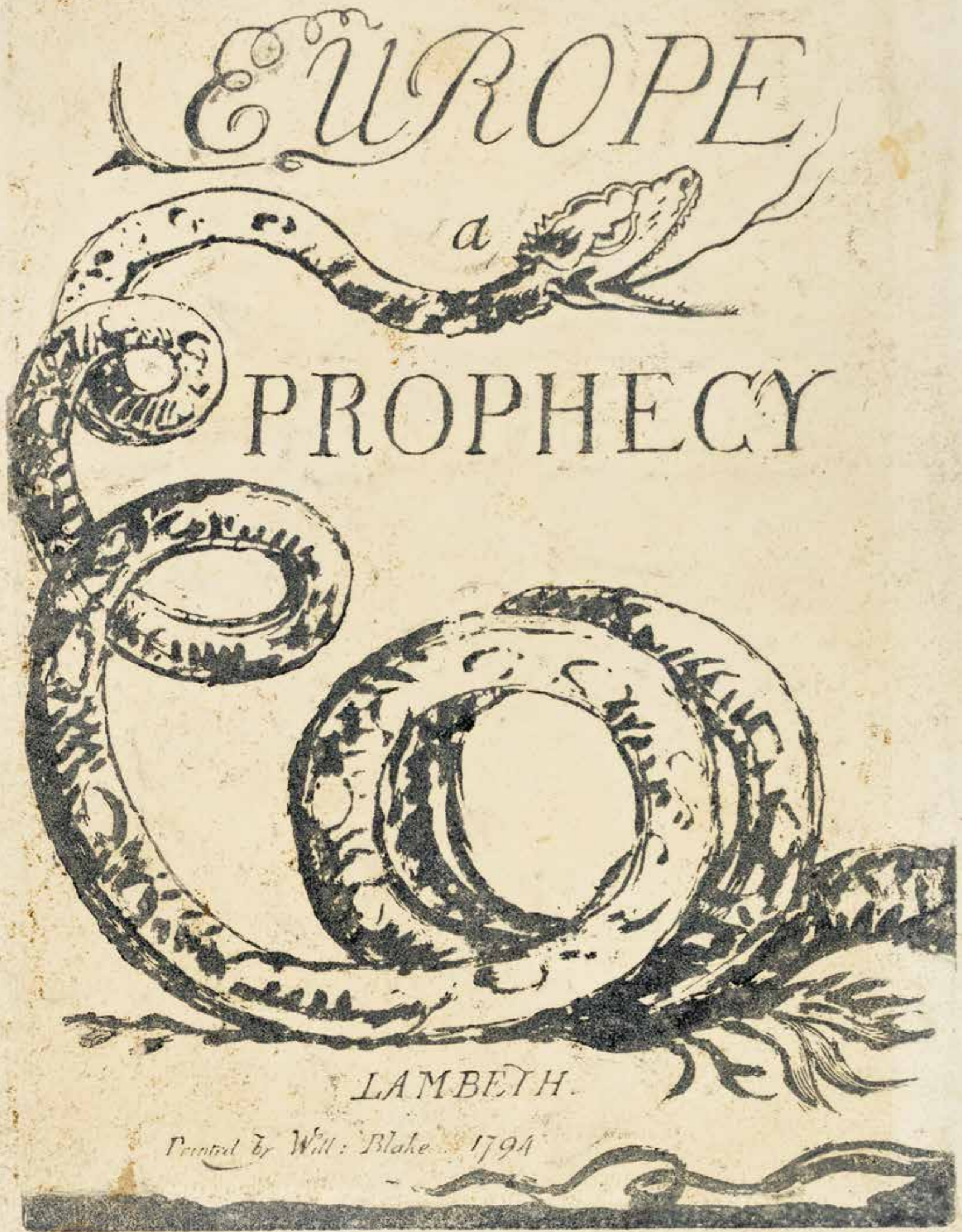
Four works by Joseph Herman and one by Jankel Adler which was Case 35 in the 2016/17 Report have been permanently allocated to various institutions: Herman's *The Organ Grinder* and Adler's *The Orphans* to **Tate**; Herman's *Dusk or Autumn* and *Landscape with Tip, Ystradgynlais* to the **Glynn Vivian Art Gallery**, and Herman's *Self-portrait* to the **National Portrait Gallery**.

Nine works by Albert Irvin which was Case 36 in the 2016/17 Report have been permanently allocated to various institutions: *Enclosed* to **Tate**; *Untitled* to **Manchester Art Gallery**; *Almada* 1985 and *Rosetta* 2012 to **Royal West of England Academy**; *Merlin* 1987 to **National Museums Wales**; *Aberdare* 1988 to the **Glynn Vivian Art Gallery**; *Honeywell* 1990 to **Whitworth Art Gallery**; *Skipper* 1991 to the **Royal Academy**, and *Fawley* 1998 to **Leeds Art Gallery**.

LS Lowry's *The Old Cinema* which was Case 39 in the 2016/17 Report has been permanently allocated to **Aberdeen Art Gallery**.

Oskar Kokoschka's *Portrait of Posy Croft* which was Case 40 in the 2016/17 Report has been permanently allocated to the **Scottish National Gallery of Modern Art**.

Charlotte de Syllas' *Bobby's Ring in Hand Box* which was Case 43 in the 2016/17 Report has been permanently allocated to the **Victoria and Albert Museum**.



Left: Recto. *Europe a Prophecy*, 1794, Plate 2. Title page, trial proof printed monochrome in grey-black by William Blake. Photo © The Fitzwilliam Museum, Cambridge

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