



Cultural Gifts Scheme & Acceptance in Lieu

Report 2017



Above: Kangaroo by Fabergé. Photo © Victoria and Albert Museum, London

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Front cover:
Circular gold snuffbox by
Johann Christian Neuber.
Photo © Victoria and
Albert Museum, London

Preface



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

Sir Nicholas Serota

At a time when museum and library acquisition budgets are under great pressure, it gives me enormous pleasure to see so many important works of art come into public ownership through Acceptance in Lieu and the Cultural Gifts Scheme. These schemes now provide one of the principal ways in which public collections across the country can acquire significant works, in the majority of cases at no cost to the institution. The acquisitions detailed in this report can now be enjoyed by millions of visitors to the nation's public museums, libraries and galleries.

This year's cultural gifts are a typically diverse range. They include a highly idiosyncratic and strikingly realistic Renaissance sculpture of a foot, a collection of more than 850 items relating to the great engineer Isambard Kingdom Brunel and an important early work by Constructivist artist Naum Gabo. I am particularly pleased to see that the range and number of institutions benefitting from the scheme continues to grow. This year, the ss Great Britain Trust, the Sainsbury Centre for Visual Arts at the University of East Anglia and the Scottish National Gallery of Modern Art all received their first allocations under the scheme.

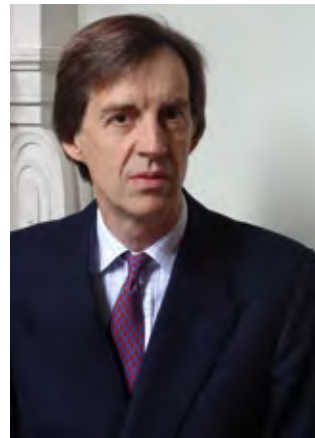
A number of key sculptures by major British artists have been accepted in lieu over the last year, including two works by Sir Anthony Caro, which are of great importance in the history of Modernist sculpture, and a large late bronze by Dame Barbara Hepworth that will remain in perpetuity at the site overlooking St Ives chosen for it by Hepworth in 1973. Paintings by émigré artists Oskar Kokoschka, Josef Herman and Jankel Adler will help to tell the story of the influential creative contribution made by Jewish artists working in Britain after World War II. The enchanting *The Origin of a Painter* demonstrates the influence of Old Master painting on 19th-century artist William Mulready. Major full-scale paintings by Mulready are rare and this will make a fine addition to National Museums Liverpool's holdings.

Important archival material has been secured for the nation, including the archive of Sir Robert Edwards, detailing his pioneering scientific research in the development of in vitro fertilisation, and the papers of Labour politician Denis Healey, charting his life and career from the 1930s up until his death in 2015. This report also details four beautifully bound natural history albums containing hundreds of watercolours of bird, mammal and plant specimens.

I would like to express my gratitude to the Chairman, Edward Harley, and members of the Acceptance in Lieu Panel and the many expert advisers listed at the back of this report, whose unstinting contribution 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, Chairman, Acceptance in Lieu Panel

Edward Harley

It is my pleasure to be able to report yet another successful year for both the Cultural Gifts Scheme (CGS) and Acceptance in Lieu (AIL). During the 12 months to 31 March 2017, a record number of important cultural objects has been accepted. This annual report documents 44 cases, which is the highest number of cases in any given year since AIL began over a century ago. Objects with a market value of nearly £40 million were accepted on behalf of the nation and tax of just over £25 million was satisfied. This brings the total value of important cultural objects accepted under both schemes over the last six years to a quarter of a billion pounds, which represents a remarkable contribution to UK public collections and demonstrates the importance of the schemes as a tax-efficient mechanism for securing the nation's treasures in perpetuity.

Number and value of objects accepted 2007-17

Year to 31 March	Number of cases	Value of objects accepted/gifted (£million)	Tax settled (£million)
2007	32	25.3	13.9
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*
Totals	350*	333.3*	208.1*

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

Cultural Gifts Scheme

Philanthropy has always been at the heart of CGS and there is a special significance which comes with the transfer of ownership during lifetime. In many cases, it is the donors themselves who have collected the objects which are gifted to the nation. Here, there is an added benefit in being able to engage directly with the donors, who are very often connoisseurs in their given field. This year's cultural gifts include a fascinating collection documenting the life of Isambard Kingdom Brunel, his father Marc Brunel and their wider family, put together over many years by Clive Richards OBE. The collection, which has been allocated to the ss Great Britain Trust, comprises over 850 items and will form an integral part of the new Being Brunel museum in Bristol, due to open in 2018. The objects in the collection used and owned by Isambard Kingdom Brunel, including his cigar case, propelling pencil, school reports and penknife, will be invaluable in bringing to life one of the nation's greatest engineers.

This year also saw one of the most important donations to a UK museum of works by Fabergé, including carved animals once belonging to Queen Alexandra, wife of King Edward VII, and a rock-crystal letter-opener given by the last Tsarina of Russia, Alexandra, to her English governess. Formerly in the collection of Kenneth and Sallie Snowman, the items were gifted by their son Nicholas Snowman and have been allocated to the Victoria and Albert Museum. Kenneth Snowman was a leading

authority on Fabergé and 18th-century goldsmith work and the gift reflects his career of 50 years as a scholar, dealer and curator.

Other CGS highlights include the collection of 80 pieces of studio ceramics by 39 artists, dating from the 1950s up until the 21st century, formed over many years by Tony Birks, a principal figure in the field. The collection has been allocated to the Sainsbury Centre for Visual Arts at the University of East Anglia, where it will be an important resource for the study of a wide range of techniques and styles in the development of studio ceramics. This year also saw the Scottish National Gallery of Modern Art (SNGMA) receive its first gift under the scheme – a seminal work by Constructivist artist Naum Gabo, *Column*, which was gifted by the artist to his daughter shortly after its construction.

Acceptance in Lieu

In the last year, an exceptional number of important objects were acquired through ALL, many of which were formerly in some of the most significant British private collections. An early masterpiece by John Singer Sargent, *Wineglasses*, painted when the artist was just 19 years old, was accepted and has been temporarily allocated to The National Gallery, where the painting is on display in the recently refurbished French 19th-century galleries. This charming work was purchased in 1923 by the great art collector, and close friend of the artist, Sir Philip Sassoon. A Louis XVI ormolu clock, which once formed part of the extraordinary collection at, arguably, Scotland's greatest treasure house, Hamilton Palace, has been allocated to National Museums Scotland. Here it joins the magnificent Hamilton-Rothschild tazza, also once at Hamilton Palace and accepted in lieu in 2012. SNGMA has been allocated a pivotal work by Ben Nicholson, acquired by the collector and creator of Kettle's Yard in Cambridge, Jim Ede, directly from the artist shortly after it was painted.

Other highlights over the last year include a fine group of Italian Old Master drawings, which were formerly part of the collection formed by Paul Oppé. The drawings, depicting genre scenes of dwarf subjects, reflect this distinguished scholar and collector's particular interest in caricatures, and have been allocated to the British Museum and the Scottish National Gallery. Twenty-seven portraits and other items were offered by Lord Walpole, so that they may be displayed in their late 18th-century context at Strawberry Hill House, where they will help to bring to life the story of the property and its builder, Horace Walpole, as well as other members of this important family. To complete the acquisition of the Witts family portraits, the portrait of Agnes Witts, author of the diaries for which the Witts family are best known today, has been acquired. This and the two paintings allocated last year are on public display at The Wilson, Cheltenham. Another impressive offer comprised a rare pastel by Monet, acquired by Scottish businessman Royan Middleton in the early 1930s at a time when only a handful of UK collectors were collecting French Impressionist works, has been accepted and allocated to National Galleries Scotland.

Following on from the many important works previously accepted from the estate of Lucian Freud, I am delighted to report four further offers of work from the estates of artists or their spouses. These include two ground-breaking sculptures by Sir Anthony Caro, 15 paintings by Albert Irvin, five works by Josef Herman and a late bronze by Dame Barbara Hepworth.

Association with a building

Under legislation, items may be accepted when 'it appears to the Ministers desirable for the object to remain associated with a building'. The building concerned, however, must be owned either by the government or by a heritage organisation, such as the National Trust.

Guided by expert advisers, the Panel assesses whether such objects are a significant element of the internal decoration and play an important role in the understanding of the building, adding significantly to the public's appreciation of it. The object might

not be in the building at the time of the offer and there is no requirement that it has been there for a specified amount of time – it could be associated with a resident, like the *Group Portrait of the Daughters of the 2nd Lord Crew* by Jacob Huysmans, which had hung at Wrest Park until it was sold in 1917 and has now, happily, been returned there. Another such example are the chattels that have been accepted for Bramall Hall, the Davenport-Handley family seat until it was sold in 1877.

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 must pay the difference between the open market value and the tax liability. This report details just one hybrid case: the Hamilton Palace clock, now in the collection of National Museums Scotland, which made good the difference of £11,540.

In some cases, offerors generously waive the hybrid element that would otherwise be payable. The Panel would specifically like to thank the Barbara Hepworth estate, the estates of Harold and Elisabeth Swan, the estates of Robert Geoffrey Edwards and Ruth Eileen Edwards, and the offeror of the Rothschild basil pot for their generosity in waiving the full amount of the excess tax credit from their offers. This year was, therefore, rather unusual in that it was not necessary for any acquiring organisation to seek support from external funding organisations to bring a hybrid offer to a successful completion.

In situ cases

Another variant on a standard offer in lieu is the *in situ* arrangement. In these cases, the ownership of the item accepted in lieu passes to a public museum that agrees to lend the object back to the house in which it has previously been situated. This arrangement is an elegant solution to the particular problem of maintaining historic properties and ensuring that the integrity of house and contents can be preserved for future generations. *In situ* arrangements are built on the premise that there is a significant added value for the visitor in seeing such objects in the context of the house for which they were created or in which they have long resided. It also assumes a dual responsibility: that the owning museum will take on the burden of maintaining an object which is displayed outside its premises and that the borrower will ensure that the property where the object is kept remains accessible to the public.

The report details one *in situ* offer in lieu: the Castle Howard antiquities, comprising 89 items, including 15 funerary monuments, over 20 Roman portrait sculptures, a range of figures of gods and mythical characters, several early-modern sculptures 'after the antique', and many of the original 18th-century plinths and pedestals on which the collection has been displayed for almost three centuries. The antiquities have been allocated to National Museums Liverpool but will remain on public display in their original setting at Castle Howard in North Yorkshire, where they will complement the two previous *in situ* offers of 26 items of statuary and Sir Joshua Reynolds' portrait of the 5th Earl of Carlisle. It is wonderful that this, one of the greatest Grand Tour collections, has been saved permanently for the nation.

Tailored Review

The Department for Digital, Culture, Media & Sport (DCMS) has concluded its Tailored Review of the Arts Council, recommending, among other things, that the Arts Council should promote a greater understanding of its work, on behalf of government, in securing cultural items of importance for public collections. We welcome this recommendation and look forward to working with stakeholders to encourage greater awareness of the schemes and the benefits they bring about.

Over the last year, we have given a number of talks on AIL and CGS to professional advisers, museum directors, curators and development teams. Such events have proven to be a useful forum in which to increase awareness and highlight the simplicity and benefits of the schemes. We have also recently produced a concise guide on how AIL works to complement the CGS leaflet we produced in 2015; both of which are available to download from the Arts Council's website: www.artscouncil.org.uk/supporting-collections-and-archives/cultural-property. Of course, the most effective way in which the public can appreciate the schemes is by encountering the objects themselves. To that end, it is a requirement that the museums and galleries in receipt of these objects make it known to visitors that what they are seeing and enjoying has been given under CGS or accepted through AIL. It is important that the visiting members of the public are aware that it is taxpayers' money that has allowed these important objects to be acquired.

Thanks and acknowledgements

It is with great sadness that we record the death, in November 2016, of Giles Waterfield. His erudite and amusing contributions are greatly missed. It was a privilege to have had Giles on the Panel, if only for a short time.

The achievements of AIL and CGS are, in a large part, 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 expertise to assessing offers made under both schemes. Recent recruits to the Panel include the former Director of the Scottish National Gallery, Michael Clarke, and independent scholar and former Collections and Academic Director of the Wallace Collection, Jeremy Warren. The Panel is most fortunate to have gained their expertise.

Acknowledgement and thanks also goes 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 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 DCMS; the Secretary of State, and the Ministers in the devolved nations for their continued support of both schemes.

We are incredibly fortunate in this country to be able to benefit from a long history of collecting. It is embedded in our culture and has resulted in so many artistic and historic treasures being held in private collections. Through AIL and CGS, these objects can be secured in perpetuity for the nation, forming an integral and growing part of our national heritage, and enjoyed by the many visitors to the UK's museums, galleries, historic houses and libraries.

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

Edward Harley
Chairman, Acceptance in Lieu Panel

Cultural Gifts Scheme: Cases 1–6

Acceptance in Lieu: Cases 7–44

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 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 within the year to 31 March 2017 can be found in the following section. We also considered a number of objects that did not meet our standards of pre-eminence and were, therefore, rejected. In other cases, the offers were withdrawn before the case was completed. For reasons of commercial confidentiality, we have not reported on those cases.



Above: Chinchilla by Fabergé. Photo © Victoria and Albert Museum, London

1. Snowman collection

Kenneth Snowman CBE FSA (1919-2002) was the leading British expert on the Russian goldsmith Peter Carl Fabergé (1846-1920). This gift from the Kenneth and Sallie Snowman Collection comprises nine Fabergé items (including six carved animals, a letter-opener, a cigarette case, and a gold box) and two items by the German goldsmith Johann Christian Neuber (1736-1808).

Four of the six carved animals (the chinchilla, baboon, sturgeon and kangaroo) once belonged to Queen Alexandra – a very rare royal provenance. She and her husband, King Edward VII, were great patrons of Fabergé's London branch. Carved Fabergé animals were often based on Japanese netsuke carvings and a smoky quartz hare is a good example.



Other items in the collection have similarly important provenance. A rock-crystal letter-opener (mounted in red and yellow gold and set with rose diamonds) is accompanied by its original case and a note from the Tsarina Alexandra Feodorovna, Queen Victoria's granddaughter, to her English governess: 'For dear Miss Jackson with loving X-mas wishes from Alix 1900.'

Seventy-seven numbered specimens of stones found in Saxony form part of an inlaid gold snuffbox by Neuber.

A book contained within the box identifies the stones, making the snuffbox a pocket-sized mineralogical manual. Also by Neuber is a gold watch and chatelaine, set with hardstones. This piece, decorated with emblems relating to love, is a celebration (perhaps a declaration) of love.

The donor, Nicholas Snowman, expressed a wish that the collection be allocated to the Victoria and Albert Museum. He said: 'In 1977 my father, Kenneth Snowman, curated a major Fabergé exhibition at the Victoria and Albert Museum to honour the Queen's Silver Jubilee. He was devoted to the V&A, lending a rare enamelled ring mounted with a cameo of Elizabeth I in 1975 and a selection of 18th-century gold boxes after my mother died in 1995.

'Following his death it seemed a fitting tribute in 2003 to their connoisseurship to extend the loan from the Kenneth and Sallie Snowman Collection to include work by Fabergé. They would have been delighted that the spiral display of Fabergé pieces has become one of the best-loved features of the jewellery gallery. It includes four of Queen Alexandra's Fabergé animals and a rock-crystal letter-opener which was a present from the Tsarina Alexandra to her English governess.

'Now, 14 years later, it gives me great pleasure that a major part of the Kenneth and Sallie Snowman Collection has been accepted by the Cultural Gifts Scheme for donation to the V&A. I am delighted that in addition the Elizabeth I ring, on loan for over 40 years, will find a permanent place in the V&A, presented through the Art Fund. Consequently the Museum now possesses the most significant public collection of Fabergé in Britain and its important collection of gold boxes has been enriched enormously.'

The Panel considered the collection 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, having noted the current market for gold boxes, it considered the offer price for the Neuber box to be slightly low and recommended it be increased. The collection has been permanently allocated to the Victoria and Albert Museum in accordance with the wish attached to the gift.

Above: Seal by Fabergé. Photo © Victoria and Albert Museum, London

2. Renaissance terracotta foot

This terracotta sculpture, measuring 12cm by 21cm, is a naturalistically modelled depiction of a human foot; it is painted and gilded. An attribution to Gregor van der Schardt (c. 1530-after 1581) has been proposed and it was possibly made in Italy or Nuremberg in the 1560-70s. The foot includes strikingly realistic anatomical details such as wrinkles on the sole and blood vessels just below the surface. It is painted on all surfaces while around the ankle there is a gilded collar that features mask-like faces at the front and back.

The object is a free-modelled terracotta version of the left foot from Michelangelo's (1475-1564) statue of *Day* from the tomb of Giuliano de' Medici (in the Medici Chapel in the New Sacristy of the Basilica of San Lorenzo in Florence). The foot is recognisable from the unusual way in which the big toe curves upwards, while the smaller toes bend down.

Van der Schardt revered Michelangelo and made many copies after his sculptures. The foot could have been made in the 1560-70s in Italy or Nuremberg, where Van der Schardt worked during that period. Several terracotta models attributed to Van der Schardt and originally belonging to the collector Paul von Praun (1548-1616), who lived in Nuremberg in the late 16th century, are now held at the Victoria and Albert Museum.

The foot is hollow and might have been made as an exotic drinking or pouring vessel, or as a model for a goldsmith. The high quality of its modelling and finish, however, makes it more likely that this object was produced as an item for display and contemplation by a connoisseur. This disembodied element recalling a famous Michelangelo sculpture would have been an ideal item for a Renaissance *studiolo*, *Wunderkammer* or cabinet of curiosities.

The donor, Danny Katz, expressed a wish that the terracotta foot be allocated to the Ashmolean Museum in honour of Professor Timothy Wilson on his retirement as Keeper of Western Art.

Following acceptance and allocation of the gift, Danny Katz said: 'I am very pleased to be able to make this gift through the CGS to benefit the Ashmolean Museum, Oxford. This idiosyncratic sculpture is the perfect object to honour Tim Wilson on his retirement, a remarkable curator with the most extraordinarily inquisitive mind.'

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

Right: Renaissance terracotta foot.
Photo © Ashmolean Museum, University of Oxford



3. Brunel collection

This collection, compiled by Clive Richards OBE, consists of 885 separate items relating to the life of Isambard Kingdom Brunel (1806-59), his father Sir Marc Isambard Brunel (1769-1849) and their wider family. The items range from drawing instruments, commemorative medals and chinaware to Victorian ephemera including books and press cuttings, as well as an archive of photography, drawings, lithographs and paintings.



The collection illuminates the impact the Brunels have had on national scientific and historic developments from the 19th century to the present day. Items relate to Isambard Kingdom Brunel's regional and national engineering career; for example, two letters to fellow engineer Davies Gilbert (1767-1839) on 14 June 1830 and to his father on 20 June 1831 concerning the construction of the Clifton Suspension Bridge, as well as 68 printed Acts of Parliament which document the development of the Great Western Railway.

A strength of the collection lies in its personal nature. Objects used and owned by Isambard Kingdom Brunel include his iconic cigar case, his propelling pencil, school reports and penknife. The photographic material is also significant, particularly as photography was in its infancy for much of his career. Included are two albumen prints of the interior of his office on Duke Street, London, taken in 1857; early prints of the Royal Albert Bridge at Saltash, and a large number of stereoscopic photographic cards containing images of Brunel projects such as the *ss Great Eastern*, Paddington Station, the Royal Albert Bridge and Crystal Palace. Additionally, there are early Victorian photographs of the Brunel family home in Hacqueville, France, and the house in Wapping where Marc Brunel lived during the construction of the Thames Tunnel. A group of drawings, lithographs and paintings includes a number of sketches by Isambard Kingdom Brunel and his father as well as two early miniature portraits of Marc Brunel and his wife Sophia Kingdom, dated around the time of Isambard's birth.

The donor, Clive Richards, expressed a wish that the collection be allocated to the ss Great Britain Trust for the new Being Brunel museum.

Following acceptance and allocation of the gift, Clive Richards said: 'I am delighted that my wonderful collection of items relating to Isambard Kingdom Brunel and his family has been transferred, through the Cultural Gifts Scheme, to the care of the Brunel Institute at the ss Great Britain Trust in Bristol, and will be displayed in the new Being Brunel museum there. It gives me great pleasure that these records of a great Briton can move to a city that holds a strong legacy of Brunel, and will join a larger Brunel collection where it can be made public and enjoyed by many others.'

The Panel considered the Brunel Collection to be pre-eminent under the first and fourth criteria, in acceptable condition and fairly valued. The collection has been permanently allocated to the ss Great Britain Trust in accordance with the wish attached to the gift.

Above: *Brunel in Chains*, 1857, by Robert Howlett. Photo: ss Great Britain Trust © Adam Gasson

4. Tony Birks studio ceramics collection



Above: *Sculptural Form* by Merete Rasmussen. Photo: Sainsbury Centre for Visual Arts, University of East Anglia. © Pete Huggins

diversity of objects shows how these techniques can be used in different and highly expressive ways. The artists represented comprise leading figures within the contemporary ceramics movement and include, among others, Dan Arbeid, Gordon Baldwin, Richard Batterham, Michael Cardew, Claudi Casanovas, Michael Casson, Claude Champy, Hans Coper, Ruth Duckworth, Ewen Henderson, Anthony Hepburn, Gabriele Koch, Andrew Lord, Gillian Lowndes, Merete Rasmussen, Lucie Rie, Edmund de Waal, Robin Welch, Mary Wondrausch and Takeshi Yasuda.

The collection is representative of the explosive development of British studio ceramics and the innovative ways in which artists, such as Arbeid, Coper, Duckworth, Henderson, Lord, Lowndes and Rie, shifted away from the existing Anglo-Japanese tradition. While some of the early pieces in the collection represent a revolutionary phase, others show highly respected potters, such as Batterham, Cardew, Casson and Wondrausch, continuing to work in traditional ways. There are pieces by foreign potters not well represented in English collections, as well as British potters who worked overseas, which illustrate the interplay between the British, European, American and Japanese influences. There are also works which demonstrate the lines of influence between teachers and students.

The donor expressed a wish that the collection be allocated to the Sainsbury Centre for Visual Arts at the University of East Anglia, where it would complement the existing collection of about 200 studio ceramics and contribute to its positioning as a leading centre for studio ceramics.

Following acceptance and allocation of the gift, the donor, Leslie Birks-Hay, said: 'I am delighted that, through the Cultural Gifts Scheme, these studio ceramics collected by my late husband, Tony Birks, have joined the nation's holdings and will be accessible to the public at the Sainsbury Centre for Visual Arts, the UK's leading centre for studio ceramics.'

The Panel considered the Tony Birks collection of studio ceramics to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The collection has been permanently allocated to the Sainsbury Centre for Visual Arts in accordance with the wish attached to the gift.

Above: *Bowl* by Lucie Rie. Photo: Sainsbury Centre for Visual Arts, University of East Anglia. © Pete Huggins

5. Dame Elizabeth Blackadder: *Orchids*



Orchids by Dame Elizabeth Blackadder DBE RA RSA (b. 1931), watercolour, signed and dated 1983, 58cm by 81cm, is a beautiful early example of the botanical works for which the artist is best known.

Dame Elizabeth Blackadder is one of Scotland's greatest living artists. Born in Falkirk in 1931, she studied at Edinburgh University and Edinburgh College of Art from 1949 to 1954 and lectured in Drawing and Painting at Edinburgh College of Art from 1962 to 1986. Blackadder is the first woman to have been elected to both the Royal Scottish Academy (in 1972) and the Royal Academy (in 1976). In 2001, she was appointed Her Majesty's Painter and Limner in Scotland and was the subject of a major retrospective at the Scottish National Gallery of Modern Art in 2011.

Blackadder began meticulously collecting flowers as a teenager, compiling specimens, pressing them and labelling them by their Latin names. Although her fascination with flowers was lifelong, it was not until the late 1970s that Blackadder began her exploration into the representation of flowers in her art. The resulting and extensive output of studies, inspired by earlier botanical artists and the work of William Gillies, John Maxwell and Anne Redpath, was produced over several decades and count among her most distinctive achievements and her most popular subjects. The focus on orchids in particular can be traced back to 1981, the year she established botanical drawing classes at Edinburgh College of Art in association with the Royal Botanic Garden, Edinburgh.

The donor, Dr Sheila Ross, a graduate of Medicine from the University of Glasgow, expressed a wish that the watercolour be allocated to the University of Glasgow for the Hunterian Museum where it would represent a significant addition to its collections, which did not include a flower painting by the artist.

Following acceptance and allocation of the gift, Dr Sheila Ross said: 'To celebrate 50 years since my graduation in Medicine from the University of Glasgow, I am pleased to donate, through the Cultural Gifts Scheme, this watercolour by Dame Elizabeth Blackadder, Queen's Painter and Limner in Scotland, to the Hunterian Art Gallery within the Hunterian Collection, University of Glasgow.'

The Panel considered the watercolour to be pre-eminent under the second and third criteria, within the local context of the Hunterian Museum and in acceptable condition. The Panel's remit is to recommend a fair price and, having noted the current market for Blackadder's works, it considered the offer price to be low and recommended it be increased. The Scottish Minister accepted this recommendation and permanently allocated the watercolour to the Hunterian Museum in accordance with the wish attached to the gift.

Above: *Orchids* by
Dame Elizabeth
Blackadder. Photo:
Hunterian Museum,
University of Glasgow

6. Naum Gabo: *Column*

Column by Constructivist artist Naum Gabo (1890-1977) is made from glass, Perspex and stainless steel. It measures 193cm (including integral base) by 156cm and is catalogue raisonné no: 10.8. It was constructed in 1975 but conceived some 50 years earlier. *Column* is one of Gabo's earliest abstract conceptions and occupies a significant place in the history of modern sculpture, within both an international context and that of Modern British Art. Gabo was born in Russia but moved to London in 1936 and quickly became a leading figure in the British Abstract movement.

Gabo studied natural sciences and engineering in Munich. In 1920, he published his revolutionary *Realistic Manifesto* outlining the principles of Constructivist Art, a purely abstract form of art assembled from autonomous elements. In 1921, he made preliminary designs for *Column*, which he conceived as a monumental public sculpture in Moscow, complete with engraved statements taken from the Soviet Constitution. In 1957, Gabo explained that his works from the early 1920s 'are all in search for an image which would fuse the sculptural element with the architectural element into one unit. I consider this *Column* the culmination of that search'.

Gabo made a number of models for *Column* in various scales. The earliest that survives, *Model for 'Column'*, 1920-1, was presented by the artist to Tate in 1977. He continued his experiments throughout the following decades, pioneering the use of new materials in sculpture and stressing the relationship between art and science. The materials that were available at that time, however, were problematic for Gabo's design for *Column*, particularly in relation to the glass elements. The edges of the glass available in the 1950s and 60s were green and thus created vertical stripes within the work which were unacceptable for Gabo. In 1970, Gabo had an exhibition at the Louisiana Museum, Denmark. The founder of the museum, Knud Jensen, took an avid interest in Gabo's ideas for *Column* and the two of them discussed how the work, at long last, could be realised. The glass was found in England, made by Pilkington Brothers. In a letter to Jensen, Gabo wrote that he 'never dreamt that such a beautiful, crystal-clear sheet of glass can now be produced'. The other elements of the work were made in Denmark to Gabo's specifications. Two examples of *Column* were made: one for the Louisiana Museum and the other for Gabo, which he gave to his daughter.

The donor, Graham Williams, expressed a wish that the sculpture be allocated to the Scottish National Gallery of Modern Art. Following acceptance and allocation of the gift, Graham Williams said: 'I am delighted that, through the Cultural Gifts Scheme, this important work by Naum Gabo has joined the Scottish National Gallery of Modern Art's collection where it will make an important contribution to its holdings of 20th-century art.'

The Panel considered the sculpture to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The Scottish Minister accepted this recommendation and permanently allocated the sculpture to the Scottish National Gallery of Modern Art in accordance with the wish attached to the gift.

Right: *Column* by Naum Gabo. Photo: National Galleries of Scotland





Above: *The Window* by Sir Anthony Caro. Photo: Mike Bruce © courtesy Barford Sculptures Limited and Gagosian, London

Above right: *Lock* by Sir Anthony Caro. Photo: John Hammond © courtesy Barford Sculptures Limited

7. Sir Anthony Caro sculptures

Two sculptures by Sir Anthony Caro (1924-2013):

a) *Lock*, 1962, steel, painted blue, 88cm by 536cm by 305cm

b) *The Window*, 1966-7, steel, painted green and olive, 217cm by 374cm by 348cm

The two sculptures are, arguably, among the most important works in Caro's oeuvre, produced at key moments during an intensive period in which the artist was exploring the boundaries of sculpture in radical and innovative ways.



By the mid-1950s, Caro was beginning to establish a reputation as a figurative sculptor, yet his interest in exploring a more progressive form of sculptural expression was increasing. In 1959, inspired by the contemporary American paintings he had encountered in London, he travelled to the US where he visited museums and met artists, curators and critics, including Helen Frankenthaler (1928-2011), Clement Greenberg (1909-94) and Kenneth Noland (1924-2010). Upon returning to the UK, Caro broke away from his figurative work in bronze in favour of purely abstract constructions in steel.

Lock is a key work from this early period of Caro's exploration into abstract sculptures in steel and has particular significance as one of the earliest works to emphasise a distinct horizontal orientation and engagement with the ground, both of which became defining characteristics of his free-standing steel sculpture. Comprised of two large bolted girder sections separated by a length of I-beam, with a horizontal cross-bar compositionally holding the separate elements in place, the low-lying girders are tilted and positioned on concealed blocks so as to appear to hover off the ground in a gravity-defying manner. In an interview in 1985, Caro said: 'I realised that if you can make the floor act as part of the sculpture, and not just the base, the pieces will float.'

Incorporating steel beams, poles and mesh, commonly used in construction for reinforcing walls, *The Window* presents a rigid structure with a semi-transparent, permeable element functioning as a dividing screen. The use of a mesh panel first appeared in earlier works of 1966 but it is in *The Window* where it realises its most successful treatment. In the present work, Caro's continued exploration of space (which, here, is predominantly vertical) combines with his fascination of the relationship of sculpture and architecture. Presented in an open and interconnecting structure, the work creates a three-dimensional space that the viewer is invited to move around and visually enter. The placement of the component parts of steel, together with the mesh panel, results in a sense of lightness seemingly at odds with the inherent weight of the material.

Caro regarded *Lock* and *The Window* as defining works, choosing to retain them during his lifetime. These seminal pieces are essential in understanding Caro's innovative exploration of a range of sculptural issues, which heralded a revolution in the field that continues to resonate today.

[The Panel](#) considered each 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 criterion, in acceptable condition and fairly valued. They have been temporarily allocated to Tate pending a decision on their permanent allocation.

8. Claude Monet: *Étretat*

Claude Monet's (1840-1926) *Étretat, L'Aiguille et la Porte d'Aval*, pastel on paper, 41.3cm by 24.4cm, is one of his finest extant pastels. It was executed around 1885 at Étretat, famous for its impressive rock formations such as the Porte d'Aval and the Needle, both of which are depicted here.

Monet produced many paintings of Étretat and several versions of the Porte d'Aval, mostly in oil, seen from different viewpoints. Drawn from a high vantage point, the present work has a stark simplicity: the use of muted tones of silvery greys, shadowy blues and earthy browns signal the onset of evening. The pastel's qualities were noted by Richard Kendall and James A Ganz in their catalogue for the seminal exhibition *The Unknown Monet: Pastels and Drawings* held at the Royal Academy and the Clark Art Institute in 2007 – for which *Étretat, L'Aiguille et la Porte d'Aval* was chosen as the cover image. They wrote that it possesses an elegiac atmosphere that is rarely evoked so successfully in Monet's other works on paper.

Monet worked in pastel throughout his entire career yet only just over a hundred of his pastels are known today; the vast majority remain in private collections with only a handful in European museums. It is clear that Monet considered his pastels to be significant works in their own right owing to his decision to exhibit seven alongside five of his paintings in the First Impressionist Exhibition of 1874 in Paris.

The present pastel has a distinguished provenance, having been owned by the celebrated baritone and art collector Jean-Baptiste Faure (1830-1914), whose vast collection of Impressionist art comprised some of the best examples by Claude Monet, Édouard Manet and Alfred Sisley. In the summer of 1885, Faure invited Monet and his family to stay in his villa at Étretat and it has been suggested that the artist may have given the present work to Faure as a thank you. In 1933 the pastel was acquired, through the Scottish dealer Alexander Reid, by Royan Middleton (1885-1965), who ran a successful printworks in Aberdeen. Middleton was first introduced to art through the reproductions of paintings by mainly late 19th-century popular artists which featured in the fine art calendars his company produced. By the 1920s, he had begun to buy French Impressionist paintings and works by the European avant-garde. At that time, only a handful of UK collectors were acquiring such works: the likes of Sir William Burrell (1861-1958), Samuel Courtauld (1876-1947) and the Davies sisters Gwendoline and Margaret (1882-1951 and 1884-1963), whose collections had a profound effect on Britain's cultural landscape. Though far less well known, Middleton's collection, which included paintings by Matisse, Van Gogh, Modigliani, Bonnard, Cézanne, Renoir, Paul Nash, Sickert, Augustus John and the Scottish Colourists, was arguably as fascinating and provides further insight into the evolution of art collecting in Britain.

The Panel considered the pastel, offered from the estate of Miss Valerie Middleton, to be pre-eminent under the second criterion, in acceptable condition and fairly valued. The Scottish Minister accepted this recommendation and permanently allocated the pastel to the Scottish National Gallery in accordance with the condition attached to the offer.

Right: *Étretat, L'Aiguille et la Porte d'Aval* by Claude Monet. Photo: National Galleries of Scotland





9. John Singer Sargent: *Wineglasses*

Wineglasses by John Singer Sargent RA (1856-1925), oil on canvas, signed 'JS Sargent' (lower left) and dated '1874' (centre), 45cm by 37.5cm, is an important work produced when the artist was just 19 years old.

Painted on an intimate scale, in a charming and informal manner, *Wineglasses* stands out as a masterpiece among the artist's early works. Aged 18, Sargent, who had recently moved to Paris, joined the studio of the progressive painter Carolus-Duran (1837-1917) and quickly became a star pupil. Carolus-Duran was one of the most celebrated portrait painters working in Paris in the 1870s. He was a friend of Claude Monet (1840-1926) and Édouard Manet (1832-83) and opened his studio in 1873. The emphasis was on direct observation, capturing the flow of light on surface and seeking out those areas in flux as opposed to solid mass. Sargent's portrait of Carolus-Duran of 1879 (Clark Art Institute) carried the inscription 'à mon cher maître M. Carolus-Duran son élève affectionné / John S. Sargent 1879'.

Sargent had only been painting in oils for a year or two when he produced the present work with its vivid light effects, broken brushwork and colourful palette. Incorporating elements of still life and landscape painting, it is beautifully composed and demonstrates Sargent's highly sophisticated handling of light. The suggestion of a human presence, either just about to arrive or perhaps recently departed from the garden arbour bathed in hot sunlight illustrates Sargent's gift for storytelling. The arrangement of objects and architecture on a diagonal line would later become a hallmark of Sargent's paintings outdoors.

The painting was given by Sargent to his teacher Carolus-Duran and remained in his collection until 1923 when it was purchased by Sargent's close friend Sir Philip Sassoon (1888-1939), a connoisseur and wealthy patron of the arts. That same year, Sassoon commissioned Sargent to paint his portrait (bequeathed to Tate by Sassoon on his death).

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 National Gallery pending a decision on its permanent allocation.

Left: *Wineglasses* by John Singer Sargent.
Photo: Christie's

10. Salomon van Ruysdael: *A River Landscape*



Salomon van Ruysdael's (1600-70) *A River Landscape by Herwen and Aerdt in Gelderland, with a Ferry Carrying Figures and Cattle*, signed and dated 'S RUYSDAEL 1643' (lower centre), oil on panel, 51.8cm by 83.3cm, is an outstanding work from the artist's early maturity and in a remarkable state of preservation.

Salomon van Ruysdael was part of the generation of Northern landscape painters that emerged in the second quarter of the 17th century. In 1623, the artist joined the Haarlem Guild of Saint Luke and soon after, following the example set by his eldest brother, Isaack, adopted the name Ruysdael, after the castle of Ruijschdaal near their father's home in Gooiland. By the 1630s, Ruysdael, along with Jan van Goyen (1596-1656), became known as one of the main pioneers of the so-called 'tonal' school of landscape painting. In his paintings of the 1640s, Ruysdael developed a recognisable style and subject matter, more often than not comprising river views characterised by detailed groups of trees and wide expanses of sky and water featuring ferries and other sailing vessels.

The present example is executed in a particularly fine manner. Ruysdael skilfully conveys a sense of space through the subtle rendering and transition of light, from the shadowed water in the foreground to the pale reflective light of the water beyond. The subtle reflections in the water and the animated figures and animals which enliven the scene further bring an atmospheric quality to the work, while the low horizon allows the artist to demonstrate his mastery of painting vast clouded skies. The large trees in the foreground centre the composition and provide a framework for Ruysdael to open up the scene spatially to include the crowded ferry passing in front of them while the other boats and animals move behind.

A River Landscape would appear to be Ruysdael's earliest recorded depiction of Herwen and Aerdt, a view to which the artist would repeatedly return. It is closely comparable to the celebrated, slightly later, *River Landscape with Ferry* of 1649 (National Gallery of Art, Washington). The castle visible on the right of the present composition, recognisable by its distinctive octagonal tower, features in a number of other recorded works by the artist.

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 Ashmolean Museum pending a decision on its permanent allocation.

Above: *A River Landscape by Herwen and Aerdt in Gelderland, with a Ferry Carrying Figures and Cattle* by Salomon van Ruysdael.
Photo: Christie's

11. Fife tiara

This important diamond tiara is attributed to Oscar Massin (1829-95) and was made c. 1887. It is designed as a graduated band of scroll and leaf motifs each set at the centre with a swing-set pear-shaped diamond drop and surmounted by pear- and cushion-shaped diamond finials. The base is set with a line of cushion-shaped diamonds. The carat weight of the tiara is almost 200 in total.

This tiara was given by the 1st Duke of Fife to his bride Princess Louise, the Princess Royal, on their wedding day, which took place at Buckingham Palace in 1887. *The Graphic*, Royal Wedding Edition, 2 August 1889, noted: 'The tiara is in a very uncommon and beautiful design, composed of hundreds of stones, ranging in weight from one carat to ten, the larger, being what are technically known as briolettes – that is cut on both sides and turning on pivots so that they will flash with every movement of the head...'

The tiara is of extraordinary beauty and given the huge carat weight of diamonds and the importance of the largest pear-shaped stones, it is a miracle that such a jewel has been preserved in its original form.

Massin was born in Liège, Belgium, in 1829. Following his apprenticeship from 1842-51, he moved to Paris where he found work as a bench jeweller. In 1854, he was promoted to *chef d'atelier*, after the shop owner discovered his drawings. In 1855, he moved to the Viète workshop where an important commission was placed to create a tiara for the French empress Eugénie. Massin was entrusted with creating the drawing for this work. Massin became famous for very thin, almost invisible mountings as he started to develop new models which featured floral and foliate motifs and received a gold medal at the 1867 Paris Exposition. When he opened his own workshop in 1869, he introduced butterflies, snakes and bud aigrettes to his repertoire. From 1865-70, he was recognised for promoting the chandelier design for earrings. At the 1878 Exposition, where he earned a Grand Prix and Légion d'Honneur, the present tiara, or possibly its twin, was exhibited. The attribution to this leading jewellery designer is based on the tiara exhibited at this fair. Some of the stones appear to be different shapes but every element of the design is the same.

The Panel considered the tiara to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The tiara has been permanently allocated to Historic Royal Palaces for retention and display at Kensington Palace in accordance with the condition attached to the offer.



Right: Fife tiara attributed to Oscar Massin. Photo: Sotheby's



Above: *Aptenodytes magellanica* by John Frederick Miller.
Photo: Christie's

12. Four albums of natural history drawings

The four albums were acquired by the 13th Earl of Derby (1775-1851), who had a passion for natural history. He had a menagerie and aviary at Knowsley Hall, Prescot, ancestral home to the Earls of Derby. The living collection included over 100 species of mammals and 300 species of birds, while a zoological museum in the house contained over 20,000 specimens of mammals, birds, eggs and lower vertebrates. These watercolours formed part of an unparalleled collection of natural history drawings housed in the Library.

The four albums are:

- a) John Gould (1804-81) and Henry Constantine Richter (1821-1902) album of 56 watercolours and drawings including hand-coloured lithographic proofs for Gould's *Family of Kangaroos* (1841-42) and *The Mammals of Australia* (1845-63), large folio 62.6cm by 51.2cm

Many of the watercolours in this album are 'type specimens', meaning that they are the first detailed descriptions and naming of species of these iconic Australian animals.

- b) Ferdinand Bauer (1760-1826) and Franz Bauer (1758-1840) album of 61 watercolours and drawings for Aylmer Bourke Lambert's *A Description of the Genus Pinus*, large folio 63.5cm by 46cm

This album is the first comprehensive illustration of the *Genus Pinus* and is the original artwork for Lambert's (1761-1842) masterpiece.



- c) Volume 1 John Frederick Miller (1745-96) album of 13 bodycolours of birds, mammals, lepidoptera and plants, and five watercolours of birds by William Lewin, large folio 55.7cm by 41cm, and Volume 2 Thomas Davies (c. 1737-1812) album of 230 watercolours and drawings of birds, fish, snakes, mammals, fossils and marine life by Thomas Davies, John Frederick Miller, Francis Barlow (c. 1626-1704), Sarah Stone and others, large folio 57cm by 42.5cm

Miller was an illustrator on Captain James Cook's *Endeavour* voyage and the first volume contains beautiful drawings of type specimens on vellum for the naturalist George Shaw's (1751-1813) *Cimelia Physica*.

The second volume is by a relatively unknown artist and army officer who was in fact the first to paint and name the Australian lyrebird.

- d) Sarah Stone (1760-1844) album of 87 watercolours of birds, eggs, fossils, pebbles, marble, limestone, lepidoptera, marine life and mammals, large folio 61.4cm by 46.6cm

Stone was famous for being the first to paint the 'natural curiosities' brought back on Cook's voyages. Her work was exhibited with the Leverian Collection of natural history and ethnographic objects which was assembled by Sir Ashton Lever (1729-88) and was on display for three decades until it was broken up at auction in 1806.

The Panel considered the four albums, offered by the Earl of Derby, 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 having noted the market for similar natural history drawings, it considered the offer price of the fourth album by Sarah Stone low and recommended it be increased. The Panel considered the other three albums to be 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.

Above right: *Pinus rigida* by Ferdinand Bauer.
Photo: Christie's

13. *The Chinese Queen*



This sculpture is a wooden bodhisattva (enlightened being), sometimes referred to as *The Chinese Queen*. It measures 135cm high and is believed to be of Chinese origin, probably Ming Dynasty (1368-1644). The crowned figure is seated on a creature that may be a lion, with the creature's head turned to look at the figure's head. It is made from plain wood, having lost any colouration that may have originally been applied.

The art critic RH Wilenski (1887-1975) was so taken by this Chinese wooden sculpture when he saw it in the collection of the sculptor Eric Kennington (1888-1960) that he decided he was entirely uninterested in its history or subject, but captivated by its form. In his article 'Form in Sculpture' (1925), he wrote: 'No whit or tittle of outside ideas has been allowed to spoil his sculptural imagination. The beauty of this marvellous carving has no connection with anything but sculpture. We have no notion whether it should be called "*Europa and the Bull*" or "*The Goddess Yo-Rhō-Pha on the demon Bhū*" or "*Gautama crossing the Sahara on a camel*" or "*Queen Elizabeth at Tilbury, by a Chinese sculptor*". We do not know for certain when or where the sculptor lived; and for these things we do not care a fig.'

Attractive though the object is, a modern viewer or scholar might choose not to adopt Wilenski's rather eccentric (not to say extreme) approach. Moreover, far from having no notion of what *The Chinese Queen* should properly be called or when it was made, the object has since received confident proposals for both identity and date.

It is now thought that the sculpture depicts Avalokiteshvara of the Lion's Roar, and that it was probably made during the Ming Dynasty. Avalokiteshvara of the Lion's Roar or Simhanada Avalokiteshvara is one of two bodhisattvas that are sometimes depicted seated upon a lion. Avalokiteshvara is the Bodhisattva of Compassion, and the pose of this particular sculpture, seated upon an upward-facing lion, is rare. The lion's roar referred to in the statue's name is considered to represent the intensity of the moment of enlightenment, and the lion itself can be regarded as a symbol for untamed earthly wants and desires.

The Panel considered the sculpture, offered from the estate of Christopher Kennington, to be pre-eminent under the third criterion and in acceptable condition. The Panel's remit is to recommend a fair price and, having noted the current market for Buddhist carvings from the Chinese mainland, it considered the offer price to be low and recommended it be increased. Given the sculpture had been on loan and display at the Oriental Museum since the 1970s, the Panel considered this the most appropriate repository and changed the allocation wish to a condition. The sculpture has been permanently allocated to Durham University for retention and display at the Oriental Museum.

Left: *The Chinese Queen*.
Photo: Oriental Museum,
Durham University

14. Rothschild basil pot

This basil pot, or *alfabeguer* (from the Arabic word for sweet basil *al-'habac*), was made around 1440-70, in Manises, Valencia, from tin-glazed earthenware metallic lustre. It has a cup-shaped body, bryony and parsley-leaf decoration (characteristic of Moorish potters in Manises and Paterna in Valencia during the middle third of the 15th century), armorials of unicorn heads (thought to be the coat of arms of a Florentine family) and measures 34cm by 34.3cm by 34.3cm. It is one of only three known surviving examples.

Made in Spain in the 15th century for the Italian export market, the pot would have been used to grow basil to perfume the rooms of grand Renaissance households. The fact that the basil pot remains in such good condition, given its age and intended use, makes this piece a remarkable survival. Tin-glazed and lustred pottery evolved in the Middle East and came to Spain via Moorish craftsmen. By the 15th century, Valencia had become the most important centre for pottery in Europe and benefitted from a steady trade with Italy. Basil pots decorated with armorials were highly prized and this particular pot – with a ring-gallery, finials, turrets and complex internal channels which supplied water to the plant's roots – would have been difficult and expensive to make. These commissions are of great historical interest in terms of the arrival in Italy of ceramics as luxury items for display as well as the impact of Islamic art on the Italian Renaissance.

The basil pot is first recorded in Paris in 1903 in the collection of Baron Edmond de Rothschild (1845-1934). It was probably acquired by his father, Baron James de Rothschild (1792-1868), in Paris in the 19th century, contributing to the family's interest in collecting objects which may have been part of the courtly European collections of treasures (known as *Schatzkammern* or *Kunstammern*) formed by princes and rulers in Germany and Austria in the 16th century. Baron James de Rothschild's nephew, Baron Ferdinand (1839-98), assembled one of the most significant *Kunstammern* for his Smoking Room at Waddesdon Manor, which he bequeathed to the British Museum on his death. His heirs, however, recreated the *Kunstammern* collection in the Smoking Room and the basil pot, which has been on loan to Waddesdon Manor, forms the centrepiece today.

The Panel considered the basil pot 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, having noted the current market for fine examples of Spanish lustreware together with the provenance of this piece, it considered the offer price to be slightly low and recommended it be increased. It has been permanently allocated to the National Trust for retention and display at Waddesdon Manor in accordance with the condition attached to the offer.



Above: Basil pot.
Photo: Mike Fear
© National Trust,
Waddesdon Manor

15. Hamilton Palace clock

This Louis XVI ormolu quarter-striking mantel clock measures 68cm high, 42.5cm wide and 26cm deep. The case is from a design by Robert Osmond (1713-89), *maître fondeur* in 1746, with figures of boys as allegories of Sculpture and Architecture surmounted by a vase with festoons of foliage. The white enamel seven-inch dial with calendar outer ring showing signs of the zodiac, months and days of the month, hours and minutes, with pierced gilt hands, is signed 'Robin A Paris'. The aperture below shows phases of the moon. The movement is by Robert Robin (1742-99), *maître horloger* in 1767, and is a twin-barrel movement with pin-wheel escapement, quarter-striking with two countwheels on two bells via one hammer. The backplate is signed 'Robin A Paris'.

The clock once formed part of the extraordinary collection of Alexander Douglas-Hamilton, 10th Duke of Hamilton (1767-1852), and his wife, Susan Euphemia (1786-1859) (née Beckford, daughter of William Beckford), at Hamilton Palace, Lanarkshire. It was probably acquired by the 10th Duke and Duchess in Paris between 1825 and 1835 and is first recorded in the 1835 Hamilton Palace inventory in the Gallery. The clock was later sold in the Hamilton Palace sale at Christie's in 1882.

The ormolu case is modelled on a preparatory drawing for a '*Pendule aux allegories de la sculpture et de l'architecture*' from the workshop of Robert Osmond, Paris, recorded in Osmond's register as '*No. 30 Pièce de bureau avec vase à la Grecque à l'enfants*'. The original drawing is held in the Institut National d'Histoire de l'Art, Paris, and includes the clock's measurements: 27 pouces high (67.5cm), dial 6½ pouces diameter (17.6cm) (illustrated H Ottomeyer, P Pröschel, *Vergoldete Bronzen*, vol. I, Munich, 1986, p. 176, fig. 3.6.3.). The Osmond drawing differs only in its finials, and the absence of the '*phase de la lune*' mechanism, which was almost certainly an addition by the *horloger*, Robert Robin. One of the most prestigious Parisian clockmakers of the latter part of the 18th century, Robin, appointed *Valet de Chambre-Horloger Ordinaire du Roi et de la Reine* in 1783 and 1786, was probably Marie Antoinette's favourite *horloger*.

In 2013, the Hamilton-Rothschild tazza, formerly in the collection of the 10th Duke of Hamilton at Hamilton Palace, was accepted in lieu and allocated to National Museums Scotland.

The Panel considered the clock to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The Scottish Minister accepted this recommendation and permanently allocated the clock to National Museums Scotland in accordance with the condition attached to the offer. The amount of tax that acceptance of the clock could satisfy exceeded the tax liability payable by the offerors and National Museums Scotland made good the difference of £11,540.

Left: Hamilton Palace clock. Photo: Christie's



16. Joseph Wright of Derby: *Portrait of Agnes Witts*

This portrait by Joseph Wright of Derby ARA (1734-97) of Agnes Witts, née Travell (1748-1825), half-length in a blue dress and diaphanous wrap, her right hand resting on a book, signed and dated 'WRIGHT/pinxt./1776' (lower right), oil on canvas, 76cm by 61cm, was painted in Bath the year after her marriage to Edward Witts (1747-1815). It is one of a handful of portraits that can be securely dated to Wright's Bath period and is the only known portrait of Agnes Witts, who is of interest because of the detailed diaries she kept, documenting 18th-century life in the Cotswolds.

The Witts family were prosperous landowners in Gloucestershire and Oxfordshire, and this portrait of Agnes Witts, together with the portrait of Edward Witts by George Romney (Case 20 of the 2014/15 Annual Report) and the group portrait of Edward Witts and his siblings by John Hamilton Mortimer (Case 8 of the 2015/16 Annual Report), serve as an important local record of the social and economic history of the region. All three portraits possessed an unbroken provenance, having been passed down by descent in the Witts family since they were painted. They are currently on public display together at The Wilson, Cheltenham Art Gallery & Museum.



Today, interest in the Witts family is largely attributable to the diaries written by Agnes Witts, which were published in 2008 and 2015. The diaries span 37 years commencing in 1788 and offer an insight into the pleasures, and later pains, of the family's life. Following his father's death in 1768, Edward inherited the family wool-stapling business and was soon able to pursue the life of a country gentleman. In 1775, he married Agnes Travell, who too enjoyed family wealth derived from a successful textiles business. Edward took his civil responsibilities seriously and served as Justice of the Peace, Deputy Lieutenant for Oxfordshire and, in 1779, High Sheriff of the County. The couple shared a love of travel and the pleasures of gentry life, often to the detriment of attending to their finances. When the family business failed, the Witts were declared bankrupt and eventually left the Cotswolds for Scotland.

The Panel considered the portrait, offered by Francis Witts, a descendent of the sitter, to be pre-eminent under the fourth criterion, in acceptable condition and, following negotiation, fairly valued. It has been permanently allocated to The Wilson, Cheltenham Art Gallery & Museum in accordance with the condition attached to the offer.

Above right: *Portrait of Agnes Witts* by Joseph Wright of Derby.
Photo: Christie's

17. Inman clothes press

This George II architectural mahogany secretaire clothes press is by Gillows of Lancaster, made c. 1759. It is constructed with a moulded top above a lattice blind-fret carved frieze, with two mahogany flamed door panels opening to reveal four sliding shelves. It is flanked by fluted and stopped fluted columns with carved

Corinthian capitals. The base has three graduated long drawers and is bordered by fluted quarter columns above canted ogee bracket feet with hidden castors and original brass handles. It measures 204.5cm high, 117cm wide and 86.5cm deep.

For over 170 years, Gillows of Lancaster supplied fine-quality furniture to the aristocracy, the gentry and the middle classes. It was established c. 1730 in Lancaster by Robert Gillow (1704-72) and later expanded to London in the 1760s. In the 1740s, Gillows was chartering ships to bring mahogany back from the West Indies and Jamaica. The timber was old, slowly grown and solid, which meant that it was good quality. During this early period, mahogany was cheap and could therefore be used experimentally and wholly in the solid with no veneer.

There are not many documented examples of Gillows' early work, such as this clothes press, when they were still based solely in Lancaster. A Gillows of Lancaster daybook of 1759 notes that 'a large mahogany clothes press with a neat carv'd top to take off, toilet drawer & slide in the bottom part, brass locks and best furniture' was bought for £10.10.0

and delivered to Mr Inman & Satterthwaite. Little is known about these partners but it appears that they were merchants trading predominantly in the West Indies and based in Lancaster. The note is likely a reference to the present clothes press as Richard Gillow's cash book says that he paid Robert Townson 'for carving 2 capitals the Corinthian order 4 inch for 9s' on 11 August 1759.

This clothes press is part of a small group of presses from this stage of Gillows' practice which demonstrates the provincial firm's innovative approach to manufacture. For example, there is a distinctive – and perhaps unique – to Gillows – use of batons fixed to the cupboard doors so as to support the sliding shelves when drawn open. It is also intriguing as it demonstrates a piece of domestic dressing furniture which appears to have been used in an office. Its hybrid nature, seemingly used both for dressing and writing, prompts questions about how small businesses like Satterthwaite & Inman operated.

The Panel considered the clothes press, offered from the estate of the late Mrs Margaret Eleanor Greeves, to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The clothes press has been temporarily allocated to Lytham Hall, Lancashire, pending a decision on its permanent allocation.

Above: Inman clothes press. Photo: Sotheby's



18. Paul Sandby: *View of Ipswich from Christchurch Park*

View of Ipswich from Christchurch Park by Paul Sandby RA (1731-1809), gouache on paper, 49.5cm by 71cm, is a rare view of Ipswich looking to the back of Christchurch Mansion, the then home of the Fonnereau family, and the round lake (both of which still survive today), with the town, hills and windmills behind. It is likely that the four churches visible are, from the left: St Peter's, St Stephen's, St Lawrence's and St Mary le Tower. It provides an important early record of 18th-century Ipswich and the history of the town, and is executed by one of Britain's greatest and most revered watercolourists.

Sandby was born in 1731 and in his early years he was appointed draughtsman to the military survey in Scotland, becoming chief drawing master at the Royal Military Academy, Woolwich, in 1768. In the same year, he was a founding member of the Royal Academy and exhibited there from 1769, almost every year until his death in 1809. Thomas Gainsborough (1727-88), an admirer of Sandby's work, wrote to Lord Hardwicke in 1764 to decline a commission to paint 'real Views from nature in this County' and to recommend Sandby, claiming him to be 'the only Man of Genius ... who has employ'd his pencil that way'.

Sandby helped popularise the British landscape in watercolour and gouache, and helped pioneer the use of aquatint – a technique suitable for the reproduction of landscapes. He was a great topographical artist, working in the tinted drawing style, but he also composed imaginary landscapes. These imaginary landscapes were most commonly painted using bodycolour, now more commonly known by its French name *gouache*. The works were composed of real views from nature with figures, trees and elements of the landscape that may not have been visible from one particular location then added. The present landscape is an excellent example of this type of work.

There are three other depictions of this scene: *A View of Ipswich*, c. 1780, watercolour and gouache, presented to Norwich Castle Museum by William Sandby; *Ipswich from the Grounds of Christchurch Mansion*, c. 1780s or 90s, watercolour over light pencil, Yale Center for British Art, and *A View of Ipswich*, c. 1746-9, oil on canvas, attributed to Thomas Gainsborough, exhibited in *Tom will be a Genius* at Philip Mould & Company in 2009. The Yale work is based on either the present work or the version at Norwich Castle Museum.

The Panel considered the landscape, offered from the estate of the late Mrs Margaret Eleanor Greeves, to be pre-eminent under the first criterion in the regional context of Ipswich and the fourth criterion, in acceptable condition and fairly valued. It has been temporarily allocated to Ipswich Museum, pending a decision on its permanent allocation.



Above: *View of Ipswich from Christchurch Park* by Paul Sandby.
Photo: Sotheby's



19. Castle Howard antiquities

The 89 items in this offer include 15 funerary monuments (including urns, altars and reliefs), over 20 Roman portrait sculptures, a range of figures of gods and mythical characters, several early-modern sculptures 'after the antique', and many of the original 18th-century plinths and pedestals on which the collection has been displayed for almost three centuries.

Henry Howard (1694-1758), 4th Earl of Carlisle, and his son Frederick Howard (1748-1825), the 5th Earl, were active collectors of antiquities in the 18th century. Both the 4th and 5th Earls travelled in Europe and were largely responsible for the collection of antiquities at Castle Howard, the home built by their respective father and grandfather, Charles Howard (1669-1738), 3rd Earl of Carlisle.

A number of items have previously been accepted in lieu and are on display *in situ*: 26 marble items accepted in 2003 (the majority Roman and a few 'after the antique') and a portrait of the 5th Earl of Carlisle by Sir Joshua Reynolds, accepted in 2016.

Much of the ancient material in this collection has undergone extensive restoration. For example, many of the ancient portrait heads are attached to later busts and pedestals. This is not unusual for 18th-century collections, and this group of restored ancient items, early-modern objects, plaster casts and objects in decorative marble is an excellent example of the collecting practices of British aristocrats and travellers of the period. Furthermore, many of the post-antique restorations are works of great attraction and craftsmanship in themselves, such as several busts with alabaster drapery to which Roman heads have been attached.

The Castle Howard collection was already considered exceptional for its size and importance in the 18th century and first received scholarly attention in the mid-19th century. Its significance partly resides in the objects themselves: there are several items of very high quality or rarity and some with important archaeological provenance, such as four funerary urns all belonging to the Roman Vigellius family and found together in their columbarium (a tomb with niches for multiple cinerary urns) on the Via Salaria outside Rome.

Much of the importance of the collection resides in the history of its accrual in the 18th century and display since then. The collection of antiquities at Castle Howard was accumulated over two generations and therefore gives an insight into English aristocratic collecting practice for well over half a century. Furthermore, the collection has become an integral part of the architectural and decorative scheme of architects Vanbrugh and Hawksmoor's baroque masterpiece. Although at first the collection was distributed throughout the house, by the 19th century the classical sculpture at Castle Howard had been arranged principally in the Grand Staircase, the Antique Passage and the Great Hall.

The Panel considered the collection to be pre-eminent under the first, second, third and fourth criteria, in acceptable condition and fairly valued. The collection has been permanently allocated to National Museums Liverpool, which has entered into a loan agreement with Castle Howard in recognition of the added value of seeing these integral elements of the decorative scheme of the house *in situ*.

Left: The Antique Passage at Castle Howard.
Photo: Sotheby's

20. Munro collection of Rossetti drawings

This collection contains 51 drawings by, and one attributed to, Dante Gabriel Rossetti (1828-82). It spans the early years of his career and includes some rare drawings from the mid-1840s, many of which are from 1846 when he was just 18 years old. This was just two years before he became a founding member of the Pre-Raphaelite Brotherhood, together with William Holman Hunt (1827-1910) and John Everett Millais (1829-96).

Rossetti was a principal figure in the Pre-Raphaelite group, which sought to reform and reinvigorate English art. His artistic training was unconventional and he expressed himself in his early years more freely in his drawings than in any other medium. They also demonstrate the originality of Rossetti's cultural vision. Many of his drawings relate to literary works, from the medieval author Alighieri Dante (c. 1265-1321) to William Shakespeare (1564-1616) and Johann Wolfgang von Goethe (1749-1832). The images show his efforts to draw closely to the original texts while inventing a new romanticism. He was fascinated by the concept of beauty, death and the separation of lovers. Goethe's *Faust* (1829) was a favourite subject and the Munro collection has several drawings illustrating scenes of the legend. Rossetti was also much taken with the brilliant and macabre works of Edgar Allan Poe (1809-49): he illustrated several of his works and the collection contains a beautiful drawing entitled *The Raven: Angel Footfalls* after *The Raven* (1845).

The drawings were collected by Alexander Munro (1825-71), who was a sculptor during the Pre-Raphaelite movement and a close associate of Thomas Woolner (1825-92) – the only sculptor to be a member of the original Pre-Raphaelite Brotherhood. Munro met Millais and Rossetti at the Royal Academy Schools in 1847 and shared a studio with the painter and illustrator Arthur Hughes (1832-1915). Munro's work was exhibited at the Royal Academy from 1849 until his death.

Munro had two sons, one of whom was the godson of John Ruskin (1819-1900). The collection passed to that son, John Arthur Ruskin Munro (1864-1944), and remained in the hands of the family. In 1991, it was lent to Wightwick Manor, an Arts and Crafts house near Wolverhampton, donated to the National Trust in 1937 by the Mander family, who were great collectors of Pre-Raphaelite work. It is one of only a few surviving examples of a house built and furnished under the influence of the Arts and Crafts Movement.

The Panel considered the collection, offered from the estate of Mrs Katharine Elizabeth Neaves Macdonald, 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, in view of the market for Rossetti's works on paper, it considered the offer price low and recommended it be increased. The collection was permanently allocated to the National Trust for retention and display at Wightwick Manor in accordance with the condition attached to the offer.



Above right: *Old Woman Brooding by the Fire* by Dante Gabriel Rossetti. Photo: National Trust/John Pittwood



Above: *Gretchen and Mephistopheles in the Church* from Goethe's *Faust* by Dante Gabriel Rossetti. Photo: National Trust/John Pittwood



21. Penrhyn Castle paintings

This collection of 34 oil paintings and a set of six watercolours was acquired for display at Penrhyn Castle, near Bangor in Wales. The collection encompasses paintings of landscapes, historical events, religious scenes and portraits dating from the 16th, 17th and 18th centuries by a variety of Flemish, Dutch, French and British artists. Many of the works are thought to have been acquired by Edward Gordon Douglas-Pennant, 1st Baron Penrhyn of Llandegai (1800-86), who inherited the Penrhyn estate following the death of his father-in-law, George Hay Dawkins-Pennant (1764-1840). Douglas-Pennant amassed an enviable art collection for Penrhyn Castle, earning it the reputation of being 'the Gallery of North Wales' at the time. Douglas-Pennant, an avid collector, sought the advice of the Belgian art dealer CJ Nieuwenhuys (1799-1883), whose recommendations led to the acquisition of a number of Dutch, Venetian and Spanish works.

Penrhyn Castle was designed in the neo-Norman manner by the English architect Thomas Hopper (1776-1856) between 1820 and 1833. The Penrhyn wealth in the 19th century came from the family's Welsh estates, which included lucrative slate quarries. Penrhyn Castle was accepted in lieu and passed to the National Trust in 1951. A large number of the contents of the castle have been transferred to the Trust through AIL since.

The 34 oil paintings include works by artists of international significance such as the Dutch artist Jacob van Ruisdael (1628/9-82). A number of family portraits of figures with a close connection to Penrhyn are also included, such as a portrait of George Hay Dawkins-Pennant by John Jackson RA (1778-1831). The set of six watercolours are attributed to John Cleveley (1747-86) and depict scenes of the estates owned by Richard Pennant, 1st Baron Penrhyn (1739-1808), in Jamaica: the early Penrhyn fortune derived from the Jamaica sugar plantations and slaves owned by the Pennant family.

A highlight of the collection is the oil painting *Conversion of St Hubert* by the 17th-century Dutch artist Philips Wouwerman (1619-68), famous for paintings of battle scenes, landscapes and hunting parties and closely associated with the Dutch Golden Age. This painting depicts St Hubert, a former courtier, at the moment of his conversion while out hunting on Good Friday. On seeing a stag with a crucifix between its antlers, St Hubert was inspired to change his ways and adopt the religious life.

The Panel considered the 34 oil paintings and set of six watercolours, offered by the Trustees of the Penrhyn Settled Estates, to be associated with a building that has been accepted in lieu – and desirable that the association should continue, in acceptable condition and fairly valued. The Welsh Minister accepted this recommendation and permanently allocated them to the National Trust for retention and display at Penrhyn Castle in accordance with the condition attached to the offer.

Left: *Conversion of St Hubert* by Philips Wouwerman.
Photo: National Trust

22. Markwick longcase clock



This 17th-century longcase clock was manufactured by James Markwick of London, c. 1695, and signed 'Markwick London'. Its case is all-over Dutch marquetry and measures 201.19cm tall, 31.7cm wide and 16.51cm deep. The marquetry is of flowers, foliage and birds with a 'Green Man' head, covering door panel, base, convex hood base moulding and front. The trunk and base are outlined by 1 ¼ in-wide borders of seaweed marquetry. The case sides are of cross-banded walnut. The movement is eight day and has three trains – hour, watch and chime – powered by three brass weights. The quarter chime appears original and contemporary and strikes on six bells. The escapement is of the anchor type; the front and back plates are of the latched type.

The clock may have been made by either James Markwick I or his son, James Markwick II, who were both working in London during the golden age of horology when this clock was made. By 1695 both clockmakers had been made Free of the Worshipful Company of Clockmakers, meaning they were able to sign their own clocks. The fact that the clock could have been made by either of the Markwicks provides a base for future study.

The marquetry represents an important change in the stylistic development of clock cases. The transitional style of marquetry is shown by both the earlier William and Mary style of bold broad bird and flower motifs and the later 'seaweed' style associated with the Queen Anne period, which is more dense, busy, symmetrical and formal. The period saw a move away from austere styling, which placed more emphasis on the improved timekeeping, to a more flamboyant design where clocks were being accepted as items of integrated décor in the home. The clock's case also shows transitional features by the convex form between the hood and trunk, typical of mouldings before c. 1690, and a hybrid concave-convex form between the trunk and base, generally seen after c. 1700.

Unusually, this clock chimes the quarter – a short musical phrase is played on several tuned bells – in addition to striking the hours. Quarter-chiming longcase clocks pre-dating the 18th century are rare: the eight-day hour-striking clock is more typical.

The Panel considered the clock, offered from the estate of Ronald Albert Shettle, to be pre-eminent under the third criterion and in acceptable condition. The Panel's remit is to recommend a fair price and, in light of the fact that this was a very good and rare example, it considered the offer price low and recommended it be increased. The clock has been permanently allocated to the British Museum in accordance with the condition attached to the offer.

Above: Markwick longcase clock.
Photo © Trustees of the British Museum

23. Eighteenth-century costume set

This 18th-century costume set comprises a dress, matching shoes, pattens and petticoat. The dress is made from silk damask, possibly of Dutch origin, and the design is of large peonies, carnations and tulips on cut stalks, with a repeat of 47cm. It has been remodelled twice, first c. 1770-80 and again later, perhaps in the 19th century. The shoes are buckled, with needlepoint shaped and upturned toes; the two-inch heels are covered with the same brocade as the uppers. The shoes are straights – in other words, there is no right or left shaping. The matching pattens (clogs) are small wooden wedges that fit under the arch of the shoes and are covered in leather. The pattens fasten over the shoes with leather latches covered in the same blue-and-white damask fabric as the dress. The petticoat is made from white and cobalt blue silk damask fabric with a pattern of sprigs of large carnations, tulips and peonies; made from eight 42cm widths of fabric. The outfit would have fitted a woman of a height of about 5ft 2in.



It is likely that the silk damask used to make the dress was woven in the second half of the 1730s and the style of shoes and pattens also fits a date of around 1740. Although the dress and petticoat have been altered, the fact that they remain together with their matching shoes and pattens makes this set incredibly rare. The shoes and pattens are unaltered and in reasonable condition with only minor and unsurprising signs of wear to the silk. Very few such matching sets are in public collections.

The set has remained in the Penley family since its creation. It may have originally been owned by Sampson Penley's daughter, Mary T Rebecca (b. 1734). One eminent member of the family was the artist Aaron Edwin Penley (1806-70). He contributed to the Royal Academy exhibition in 1835 and continued to exhibit there intermittently until 1869. He was a watercolourist and became best known as a landscape painter, although he mostly exhibited portraits. The family was also associated with the Bath theatre scene. Belville S Penley wrote *History of the Bath Stage: A History of Dramatic Representations in Bath* in 1892, in which Rosina Penley, who was an actress, is mentioned as appearing. More recognised, however, was the actor William Sydney Penley (1851-1912), who had an early success in the role of the Foreman in Gilbert and Sullivan's *Trial by Jury* (1875) and was later known for having been the producer and star of *Charley's Aunt* (1892).

Above: Eighteenth-century British shoe.
Photo: Fashion Museum, Bath

Above right: Eighteenth-century British dress.
Photo: Fashion Museum, Bath

The Panel considered the costume set, offered from the estate of Francis Charles Penley, to be pre-eminent under the second and third criteria, in acceptable condition and, following negotiation, fairly valued. The costume set has been temporarily allocated to the Fashion Museum, Bath, pending a decision on its permanent allocation.

24. Burkat Shudi harpsichord

This single-manual harpsichord by Burkat Shudi inscribed 'Burkat Shudi No 2169 Fecit Londini 1751' is a very fine example of the kind of instrument made by the workshop of Burkat Shudi.

Burkat Shudi (1702-73), an English harpsichord-maker of Swiss origin, came to London in 1718 aged 16 and established his workshop in 1728. The rival workshops of Burkat Shudi and Jacob Kirkman (1710-92) dominated production of this type of instrument in Britain from the 1730s until the beginning of the 19th century. Both Shudi and Kirkman had worked for Hermann Tabel (d. 1738), a Flemish harpsichord-maker who was responsible for bringing the Flemish tradition of harpsichord-building to England. Tabel may have learnt the technique from the Couchets, successors to the most celebrated of all harpsichord-making dynasties, the Ruckers family of Antwerp. In 1769, Shudi's employee John Broadwood married his daughter and became a partner in the business. The firm still exists today as John Broadwood & Sons, making it one of the longest continuously functioning firms of instrument-makers in the world.

As one of the leading 18th-century London harpsichord-makers, Shudi supplied instruments to many important figures of the period, including Frederick Prince of Wales (1707-51), Maria Theresa (1717-80), Georg Friedrich Händel (1685-1759), Joseph Haydn (1732-1809), Thomas Gainsborough (1727-88) and Joshua Reynolds (1723-92). In 1744, Shudi presented a complex and highly decorated harpsichord to King Frederick the Great, a gifted musician, composer and patron of music. A group portrait painted in 1742 by Carl Marcus Tuscher (National Portrait Gallery) depicts Burkat Shudi playing the harpsichord intended for the Prussian King, surrounded by his family. It is believed that Johann Sebastian Bach (1685-1750) would have played the instrument when he visited King Frederick the Great in 1744. In 1765, the King commissioned a further four harpsichords from Shudi, one of which was played in London by the young Mozart, aged nine.

The harpsichord was owned previously by the eminent musicologist and composer Professor Robin Orr (1909-2006). Professor Orr, who had learnt to play the organ at an early age, attended the Royal College of Music and was then organ scholar at Pembroke College, Cambridge, where he obtained an MA and an MusD. In 1938 he was appointed organist of St John's College, Cambridge, before becoming a university lecturer. He went on to become Professor of Music at Glasgow University in 1956 and devoted his energies to promoting Scotland's musical life. In 1962, he became the first Chairman of the Scottish Opera and in 1965 returned to Cambridge as Professor of Music, holding both posts until 1976.

The Panel considered the harpsichord, offered from the estate of Doris Orr (Robin Orr's widow), to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. It has been permanently allocated to the Fitzwilliam Museum in accordance with the condition attached to the offer.



Above right: Single-manual harpsichord by Burkat Shudi. Photo: courtesy of offerors © Pembrey Studio Cambridge

25. Jacob Huysmans: *Group Portrait of the Daughters of the 2nd Lord Crew*

Group Portrait of the Daughters of the 2nd Lord Crew by Jacob Huysmans (c. 1633-96), oil on canvas, 195.58cm by 132cm, signed lower right 'Huysmans', is inscribed with the names of its three young sitters. Jemima Grey (née Crew, 1675-1728) is depicted here with her two younger sisters, Armine and Elizabeth, in a group portrait commissioned from Huysmans by their father Thomas Crew, 2nd Baron Crew (1624-97). Jemima and her sisters are depicted in an exotic idyll populated by sheep garlanded with flowers, playful putti (coeval cherubic counterparts to Armine and Elizabeth) and a brightly coloured parrot watching from on high. Behind Jemima, in deep shade, a marble putto pours water, which catches the light, from an unseen vessel into a basin.



Huysmans was a Flemish painter who became well known for his work for the restored court of Charles II and in particular for his portraits of Catherine of Braganza, Charles' wife. His painting of the three Crew children is a particularly complex and flamboyant example of his work. The lively colouring that originally characterised the painting is now partially obscured by discoloured varnish.

Jemima was later to marry Henry Grey, 1st Duke of Kent (1671-1740) and the owner of Wrest Park. Although the current building at Wrest Park had yet to be built (its design and construction were the work of Thomas de Grey, 2nd Earl de Grey, Henry and Jemima's great-great-grandson), Henry Grey and his parents had been responsible for laying out many of the defining features of its famous garden, including the canal known as the Long Water, the formal woodland garden and the pavilion.

This portrait probably came to Wrest Park in the late 17th or early 18th century. There is documentary evidence for its presence in 1718 when it was recorded in an inventory: 'A Large Picture of the Duchess of Kent and two of her Sisters when young in an Historical manner by Mr Houseman.' It hung at Wrest Park until 1917, when it was sold. Intriguingly, the picture hung in both the Old House and in the later building, built in a grand 18th-century French style between 1834 and 1839. For two centuries, therefore, this large and lively portrait must have formed a key feature of the decoration of Wrest Park, and it has been suggested that it forms a particularly apt companion to the other family portraits of women and children, many of which also feature putti and flora and fauna.

The Panel considered the portrait to be associated with a building in Schedule 3 ownership – Historic England – and that it was desirable that the association should continue, in acceptable condition and fairly valued. Given that the Panel considered the portrait to be associated, the offer was changed from a wish to a condition. The portrait has been permanently allocated to Historic England for retention and display at Wrest Park.

Above: *Group Portrait of the Daughters of the 2nd Lord Crew* by Jacob Huysmans. Photo: Sotheby's

26. Aelbert Cuyp: *Two Shepherds with a Mule and a Dog in a Hilly Landscape*



Two Shepherds with a Mule and a Dog in a Hilly Landscape by Aelbert Cuyp (1620-91), oil on oak panel, 55.7cm by 80.6cm, signed lower right 'A.cuyp', is thought to have been painted in the mid-1640s. The painting depicts two shepherds in a luminous Italianate landscape accompanied by their resting sheep and dog, and a heavily laden mule. One shepherd sits on a rock facing away from the viewer and looks out over a landscape of undulating hills dotted with settlements, punctuated by steep mountains in the distance. The other shepherd stands close by, his head lowered and turned to the side, seemingly lost in thought. The soft, diffused light which illuminates the scene creates an evocative setting for the figures and lends the painting a quiet, contemplative atmosphere.

The painting formed part of the prestigious art collection owned by the Earls of Cowper at the large country house of Panshanger in Hertfordshire, which no longer stands. The work was first recorded in the Panshanger collection in 1908 but is thought to have been acquired by the family far earlier. The renowned Cowper Collection at Panshanger was one of the most important English collections of Old Master Paintings, largely assembled by the 3rd Earl Cowper (1738-89) in the late 18th century. Cuyp's painting, however, may have been inherited by the 3rd Earl from his grandfather, the 1st Earl of Grantham (1673-1754), who was a connoisseur of fine Dutch paintings.

As an example of the Italianate landscapes that Cuyp produced from the 1640s, the work represents the artist's departure from his earlier interest in tonal paintings. The style of the landscape and the luminosity are both evidence of the influence of Dutch artists such as Jan Both (c. 1615-52), who had spent time in Italy and returned to Holland as a pioneer of Italianate landscape. In the 18th century, his work proved extremely popular with English collectors and had a significant impact on the development of local schools of landscape painting.

Cuyp was active during the Dutch Golden Age in the 17th century, an era of prosperity and success for the newly formed Dutch Republic. He was the son of the portrait and animal painter Jacob Gerritszoon Cuyp (1594-1652), whose influence is seen in some of the few portraits produced by Aelbert Cuyp. Despite the fact that Cuyp was based in Dordrecht throughout his life, he also travelled extensively around Holland for his work. Dutch landscape predominated as his subject matter, although from the 1640s it was increasingly interpreted in an Italianate manner. In 1658, Cuyp married the wealthy widow Cornelia Boschman (1617-87), after which point he seems not to have painted much more.

[The Panel considered the painting to be pre-eminent under the first and second criteria, in acceptable condition and fairly valued. It has been temporarily allocated to Bristol Museum and Art Gallery pending a decision on its permanent allocation.](#)

Above: *Two Shepherds with a Mule and a Dog in a Hilly Landscape* by Aelbert Cuyp. Photo courtesy Edward Clive Art Advisory

27. Luttrell Elizabethan table carpet and Luttrell archive

The carpet and archive come from Dunster Castle, Somerset, which was home to the Luttrell family for 600 years. The castle was bought by Elizabeth Luttrell (d. 1395) and Sir Andrew Luttrell (d. 1378) in 1376 from a crown annuity of £200 awarded for services to Edward, the Black Prince. It was originally owned by the de Mohuns, who first constructed a timber castle on the site after the Norman Conquest.

This unfinished table carpet, made c. 1600, is worked in dark, worsted wool on a linen canvas panel. The overall design consists of interlacing compartments and deep borders of fruit clusters and foliage, and measures a considerable 540cm by 168cm. Its scale demonstrates that it was designed to cover an important table in a grand and significant location.



In the late 15th and early 16th century, the visual splendour of the grandest houses in England had much to do with the magnificence and quantity of the textiles, and table carpets made a significant contribution. Although a number still exist, it is exceptionally rare for them to have survived in complete form. The present example's rarity is bolstered by its excellent condition and the fact that it is unfinished. It provides a permanent snapshot of a key stage when most of the design has been resolved but before much of the embroidery has been stitched. The vividness of the coloured wool that makes up the embroidered areas is remarkable for a carpet of this age.

The archive consists of the historical records of the de Mohun and Luttrell families of Dunster Castle, which have been meticulously preserved from the mid-13th century to the 20th century. The archive comprises 300 boxes and holds groups of important medieval documents. It is particularly rich in manorial and associated documents such as court and compotus rolls. While being an exceptionally

important source for local history, it touches on wider national history in several places. It is also an important source for the study of archival practice.

Much of the archive was catalogued by the lawyer William Prynne (1600-69), later Keeper of the Records in the Tower, while imprisoned in the castle for sedition during the English Civil War (1642-51). His books and pamphlets made him unpopular and his attack on women actresses and stage plays lost him his ear. While documenting the records at Dunster, Prynne concentrated on evidence of legal title. He also earned the contemporary nickname 'Marginal' Prynne due to his extensive citations of sources in the margins. His approach, which privileged classes of records, helped shape archival practice well into the 20th century.

Above: Page from the catalogue of William Prynne, 1650s. Photo: South West Heritage Trust

Above right: Elizabethan table carpet. Photo: Omnia Art Ltd

Both the carpet and archive were offered by the Trustees of Sir Walter Luttrell's Will Trust. The Panel considered the table carpet to be pre-eminent under the third criterion and the archive to be pre-eminent under the third and fourth criteria. Both were considered to be in acceptable condition and fairly valued. The carpet has been permanently allocated to the Fitzwilliam Museum and the archive has been permanently allocated to Somerset Heritage Centre in accordance with the conditions attached to the offers.

28. Bastard toilet service

A William and Mary 14-piece silver toilet service, maker's mark 'PR' in script, London, 1693, each piece with fluted borders, comprising: a pair of column candlesticks on octagonal bases, marked on base and stem junction, 7¾in high; a large oblong casket, the hinged cover engraved with a coat of arms, on four stud feet, marked on base and on cover, 9in long; a pair of large circular toilet boxes, marked on base and on cover; a pair of small circular boxes, marked on base and on cover; an octagonal pin cushion on stud feet, one lacking, marked on side; an oblong mirror, with foliage angles, the shaped cresting with seated putti supporting a vacant cartouche, apparently marked on reverse mounts and on cresting, 22¾in high; a pair of two-handled porringers and covers, with serpent handles, marked on bases and covers, 6¼in wide; a pair of plain circular tazze, each on spreading foot, the undersides engraved with marriage initials 'WA' with 'B' above, maker's mark only, 8in diameter, and a tapering cylindrical brush with baluster finial.



The engraved coat of arms are those of Bastard impaling Pollexfen for William Bastard (baptised 1667) and his wife Ann, daughter and eventual heir of Edmund Pollexfen (d. 1710) of Kitley, Devon, whom he married c. 1692. Although the precise occasion for the service's presentation to Ann Pollexfen is unknown, the date of the service, a year following her marriage to William Bastard, suggests it could have been commissioned by the groom, or perhaps her father, as a wedding present.

The Bastards were a Devon family of ancient lineage which can be traced back to the Norman Conquest of 1066. William Bastard acquired the family estate, whose seat for many generations was at Gerston near Kingsbridge. It was through William's marriage to Ann Pollexfen that the Bastard family gained the seat of Kitley. William and Ann's son Pollexfen Bastard (d. 1732/3) established the seat at Kitley and commissioned the early Georgian house, incorporating the original 16th-century façade. It was later remodelled by George Stanley Repton for Edmund Pollexfen Bastard (1784-1838), the British Tory politician who was appointed High Sheriff of Devon in 1834.



The Bastard toilet service is a rare survival and has remained in the same ownership since its commission. Today there are only a handful of late Stuart complete toilet services in existence and, as far as is known, the present service is the only surviving complete example in Devon. The mark of the maker, 'PR' monogram, can be found on other pieces of late Stuart silver, such as a sugar box in the Victoria and Albert Museum's collection, and it has been reported that his name will be published shortly.

Above: Large oblong casket engraved with coat of arms. Photo: Plymouth City Museum and Art Gallery

Above right: Bastard toilet service. Photo: Plymouth City Museum and Art Gallery

The Panel considered the toilet service to be pre-eminent under the second criterion, in acceptable condition and, following negotiation, fairly valued. Given the strong regional association with Devon, the Panel changed the allocation wish to Plymouth City Museum and Art Gallery to a condition. The toilet service has been permanently allocated to Plymouth City Museum and Art Gallery.

29. Walpole chattels from Strawberry Hill House and Walpole of Wolterton archive

The chattels – comprising 27 portraits, two funerary hatchments, a set of rosary beads and a statuette – are all connected to Strawberry Hill House, Twickenham, the Gothic Villa built by Horace Walpole (1717-97), son of Sir Robert Walpole (1676-1745), the first Prime Minister. Most of the chattels can be found in the catalogue of the famous 1842 Strawberry Hill sale that lasted about a month and all but emptied the house.



The 27 portraits include a group of 14 drawings after Walpole family portraits, three pairs of husband-and-wife portraits, and seven individual portraits (including one miniature). Many of the most engaging portraits feature Horace Walpole's close family. One such painting is a portrait of his nephew, Colonel Edward Walpole, in military uniform, by Thomas Hudson (1701-79). The appendix to Horace Walpole's 1774 inventory of his house records that this portrait hung in his own bedroom.

Two of the most interesting items relate to Walpole's mother, Lady Catherine Walpole (née Shorter), the first wife of Sir Robert Walpole. A portrait of Lady Walpole by Charles Jervas (1675-1739) and studio, after Sir Godfrey Kneller, depicts her at ease in a rural landscape.

Horace Walpole's 1774 inventory describes how a portrait of his mother hung at the far end of the Refectory or Great Parlour alongside a portrait of her husband Sir Robert Walpole, along with a portrait of his second wife (and long-term mistress) Maria Skerret. A statuette of Pudicity is very closely related to the statue of Walpole's mother on her tomb in Westminster Abbey, made by Filippo della Valle (1698-1768). The two objects share as a model the ancient figure of Pudicity now in the Vatican Museums. Just such a statuette stood in Walpole's Tribune, a private room containing his most precious possessions, where (as Walpole's inventory makes clear) it was considered a figure of his mother.

Displayed in a late 18th-century context, the portraits and objects in this group now help to tell the story of Horace Walpole as an architect and collector, and allow visitors to Strawberry Hill House to learn about the members of this important family.

The Walpole of Wolterton archive comprises papers relating to the Walpole family and estates and contains material from the 13th to 20th centuries, including documents of title, manorial records, estate papers, maps and plans. The archive gives considerable insight into the history of these estates and their management. The archive also includes the personal papers of members of the Walpole family from Horatio Walpole (1678-1757) onwards.

The Panel considered the collection of chattels, offered by Robert Walpole, 10th Baron Walpole, to be pre-eminent under the fourth criterion by virtue of its association with Strawberry Hill House, and in acceptable condition. The Panel's remit is to recommend a fair price and, having noted in particular the historical importance and quality of a number of the chattels, it considered the offer price low and recommended it be increased. The collection has been permanently allocated to the Strawberry Hill Collection Trust in accordance with the condition attached to the offer.

The Panel considered the Walpole of Wolterton archive, offered by Robert Walpole, 10th Baron Walpole, to be pre-eminent under the fourth criterion by virtue of its associations with the Wolterton and Puddletown estates, in acceptable condition and fairly valued. The archive has been temporarily allocated to Norfolk Record Office and Dorset History Centre, pending a decision on its permanent allocation.



Above: *Portrait of Colonel Edward Walpole* by Thomas Hudson.
Photo: Christie's



30. Anton Raphael Mengs: *Portrait of Sir Brook Bridges, 3rd Baronet*

Portrait of Sir Brook Bridges, 3rd Baronet (1733-91), oil on canvas, 228cm by 152cm, by Anton Raphael Mengs (1728-79) was painted in Rome some time between 1757 and 1760 when Bridges visited the city while undertaking a Grand Tour. This full-length portrait depicts Bridges in a red velvet ermine-lined coat with matching breeches and a silver waistcoat, gesturing to the view of St Peter's Basilica in the background. Bridges' pose is reminiscent of the Apollo Belvedere, the celebrated sculpture from classical antiquity located in the Vatican, seen by many visitors on a Grand Tour.

Bridges was the only son of Sir Brook Bridges, 2nd Baronet (1708-33), and his wife Anne Palmer. After completing his education at Eton and Trinity College, Cambridge, Bridges' Grand Tour travels took him to Turin, Padua and Venice before going on to Rome. Here he had his portrait painted by two of the leading portrait painters of the day: Mengs and Pompeo Batoni (1708-87). The portrait of Bridges produced by Mengs is one of only three full-length portraits produced by the artist of British sitters, the others being of Lord Brudenell (1735-70) and the 4th Duke of Manchester (1737-88).

On returning to England, Bridges settled at his family home of Goodnestone Park, Kent, which had been built in 1704 by his great-grandfather. Perhaps inspired by the architecture he encountered on his Grand Tour, Bridges commissioned the Scottish architect Robert Mylne (1733-1811) to redesign Goodnestone in the 1770s in the then fashionable neo-classical style. From 1763-64, Bridges was Member of Parliament for Kent and in 1765 he married Fanny Fowler (1746-1825), heiress to the title Baron FitzWalter. Together they had six daughters and seven sons. Their daughter Elizabeth Bridges (1773-1808) married Edward Austen (1768-1852), brother to the novelist Jane Austen (1775-1817), who became a frequent visitor to Goodnestone Park.

Anton Raphael Mengs was born in 1728 in Bohemia and received artistic training from his father, who was a court painter in Dresden. He initially worked as a painter to the Saxon court in Dresden, but by the 1750s had moved to Rome where he became, along with Batoni, a favourite portrait painter of Grand Tourists. While in Rome, he became acquainted with Johann Joachim Winckelmann (1717-68), whose theoretical ideas provided key inspiration for Mengs' work. In later years, Mengs worked as a court painter in Spain to King Charles III (1759-88), undertaking major decorations in the Royal Palace, Madrid. Although mostly famous for his paintings, Mengs' writings on art proved influential and were translated into a number of European languages.

The Panel considered the portrait to be pre-eminent under the first criterion, in the regional context of Kent, in acceptable condition and, following negotiation, fairly valued. Given the strong regional association with Kent, the Panel changed the allocation wish to The Beane House of Art & Knowledge, Canterbury, to a condition. The portrait has been permanently allocated to The Beane House of Art & Knowledge.

Left: *Portrait of Sir Brook Bridges, 3rd Baronet* by Anton Raphael Mengs.
Photo: Omnia Art Ltd

31. Bramall Hall chattels

The chattels include 30 portraits, the majority of which were painted in the 17th and 18th centuries and depict members of the Davenport family, and nine associated items (including furniture, a pedigree roll of the Davenport family (1741) and a model of the Hall) and will help to illustrate the history of Bramall Hall and its surrounding region. Bramall Hall is a Tudor manor house in Cheshire, admired for its fine black-and-white half-timbered construction. It was the home of the Davenports and Davenport-Handleys from the 1370s until 1877. The Hall opened to the public in 1936 and has undergone major restoration with the help of a £1.6 million grant from the Heritage Lottery Fund.

Much of the art and furniture that decorated Bramall Hall was removed in 1877 when it was sold by the Davenport-Handley family. Some of the items in the offer were returned to Bramall Hall and put on loan from the 1960s. There is clear documentary evidence of where the majority of these 39 items would have been displayed: they are mentioned in inventories and descriptions and many can be identified in mid-19th-century photographs. This has enabled curators to hang and position the portraits and other chattels in their most likely historic positions.

The majority of the paintings are family portraits. These include an arresting image of William Davenport VI (1584-1655) with his second wife Margaret Legh (1582-1653), made the year after they were married in 1627. The artist has paid particular attention to the sitters' clothing and accessories. Some of the portraits, however, are not of the family, such as the portrait of The Lady Abbess. This striking portrait shows a nun at the age of 49, and an identity has been proposed for the sitter (by the Who Were the Nuns online database, Queen Mary University London) as Elizabeth Clifford (c. 1564-1642). The painting is inscribed '1616', the year after Elizabeth professed as an Augustinian nun at Louvain (Leuven).

The nine other items include pieces of furniture and architectural elements bearing the family's arms. Among the other items associated with the Hall, the most intriguing is a plaster head of a felon, which is also an element of the Davenport family arms. The noosed head of a felon is said to reflect the power over life and death held by the Davenport family when they were Grand Serjeants of the Royal Forest of Macclesfield in the Middle Ages.

The Panel considered the collection to be associated with a building in Schedule 3 ownership – Stockport Metropolitan Borough Council – and desirable that the association should continue, in acceptable condition and fairly valued. The collection has been permanently allocated to Stockport Metropolitan Borough Council for retention and display at Bramall Hall, in accordance with the condition attached to the offer.



Above: View of the Withdrawing Room, Bramall Hall, featuring a Gothic-style oak table, coffer, and family portraits including the portrait of William Davenport and Margaret Legh. Photo © Stockport Museums and Jarrold Publishing

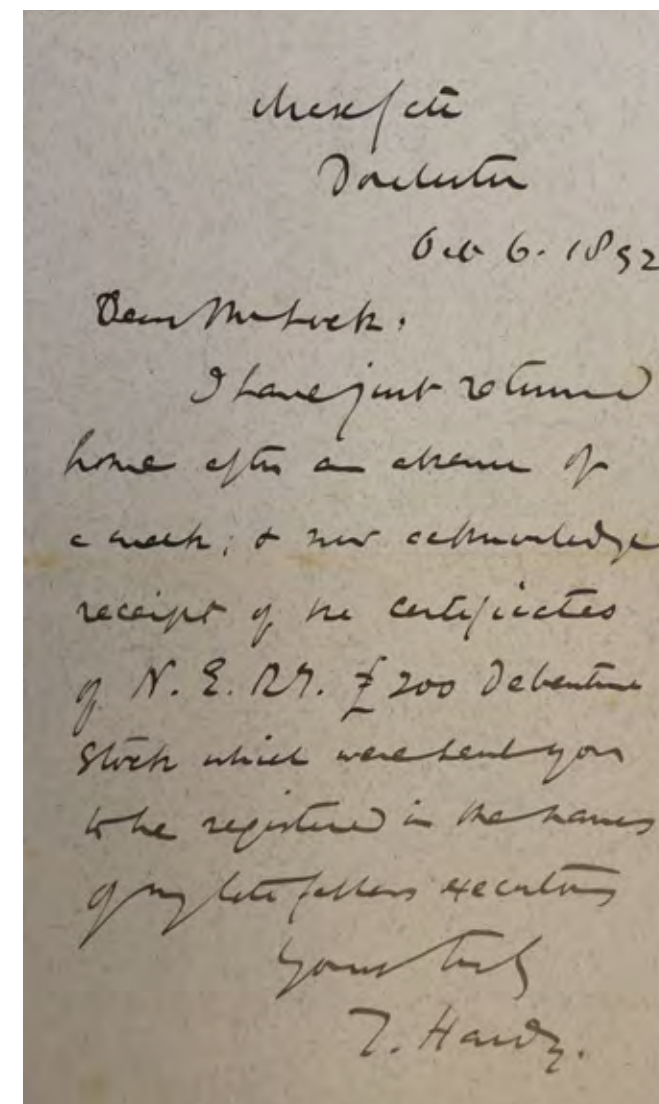
32. Lock collection of Thomas Hardy memorabilia

The collection comprises material relating to the novelist Thomas Hardy (1840-1928) and his family. It includes first editions of his novels and poetical works, manuscript letters to HO Lock (the family solicitor), theatre programmes and photographs relating to The Hardy Players (the amateur dramatic society based in Dorchester), as well as other correspondence, photographs and objects relating to the family.

The majority of letters from Hardy are to the family firm, Lock & Reed, which was based in Dorchester. Much of the correspondence and architectural drawings relate to the purchase and maintenance of his properties, 51 High West Street and Max Gate, both of which still stand.

Manuscript letters from members of the Hardy family to HO Lock provide an insight into their private lives while letters from his sisters Mary and Katharine Hardy seek advice on a variety of matters. Katharine is shown to have felt a burden to protect her brother's legacy, purchasing and securing Max Gate as well as the family cottage in Bockhampton for the future; both now owned by the National Trust.

More rare correspondence in the collection are letters from Thomas Hardy Senior (1811-92), the author's father. He wrote to Katharine on her return from her teaching post one Christmas to let her know that her brother would meet her at the station with a pony and trap in time to help her mother deal with the meat following the annual pig-killing. Additionally, letters from the author's grandmother express her affection for younger members of the family.



There are a number of objects and personalia which add to our understanding of daily life during this period, including spectacles, buckles for shoes and belts, and swatches of fabric; one labelled as being 'from Mrs Hardy's wedding dress'. The first editions of Hardy's novels and poetical works are of particular interest as they are inscribed by the author. Other books in the collection are from the Hardy children's younger years as well as music books showing the range of music played by the family. Some of these are in manuscript and show the carol-singing carried out by the Bockhampton choir on Christmas Eve around the village. A collection of play programmes for The Hardy Players provides a fascinating record of the stage production of Hardy's works in Dorchester. There are also many graphite and watercolour sketches by members of the family. Of particular significance are those by the author, which show his development as an artist and his competence as an architectural draughtsman.

The Panel considered the collection, offered from the estate of Helen Jane Boscawen Lock, to be pre-eminent under the first criterion, in the regional context of Dorchester, and the third criterion, in acceptable condition and fairly valued. The collection has been permanently allocated to the Dorset County Museum in accordance with the condition attached to the offer.

Left: Letter to HO Lock from Thomas Hardy. Photo: The Thomas Hardy Archive & Collection at the Dorset County Museum

33. Denis Healey archive

The archive of Denis Healey comprises 384 boxes and charts his life and career from the 1930s until his death in 2015. Healey was the Secretary of the International Department of the Labour Party (1945-52), Member of Parliament (1952-92), Secretary of State for Defence (1964-70) and Chancellor of the Exchequer (1974-9). He was known as a politician with a 'hinterland', in reference to his broad cultural enthusiasms. This archive sheds a fascinating light on this aspect of Healey's life, as well as providing valuable material for the study of his political career.

The archive is very rich in drafts of speeches and articles, as well as wide-ranging personal correspondence and documents relating to Healey's political career. The political material shows his particular interest in foreign affairs – the relations between Russia and the West, Britain's relationship with Europe, and events in the Middle East. Press cuttings and videos of Healey's speeches and television appearances and political ephemera supplement the manuscripts and correspondence. The archive also includes his narrative diaries dating from the 1930s to 2015. Healey was an enthusiastic photographer, and the collection contains a number of photographic prints and slides, reflecting one of the many artistic and cultural interests for which he was known.



Highlights from the archive include an account of the young Healey's travels in Europe in the mid-1930s, including a visit to Nazi Germany in 1936. The archive is rich in Healey's correspondence with key figures in Labour Party history, including Clement Attlee (1883-1967), Tony Benn (1925-2014) and Jim Callaghan (1912-2005), along with correspondence with other important political figures, such as Julian Amery (1919-96), Bob Boothby (1900-86) and Lord Mountbatten (1900-79). Also of particular interest are Healey's lively personal notes from Cabinet meetings during his time as Secretary of State for Defence during Harold Wilson's (1916-95) first government.

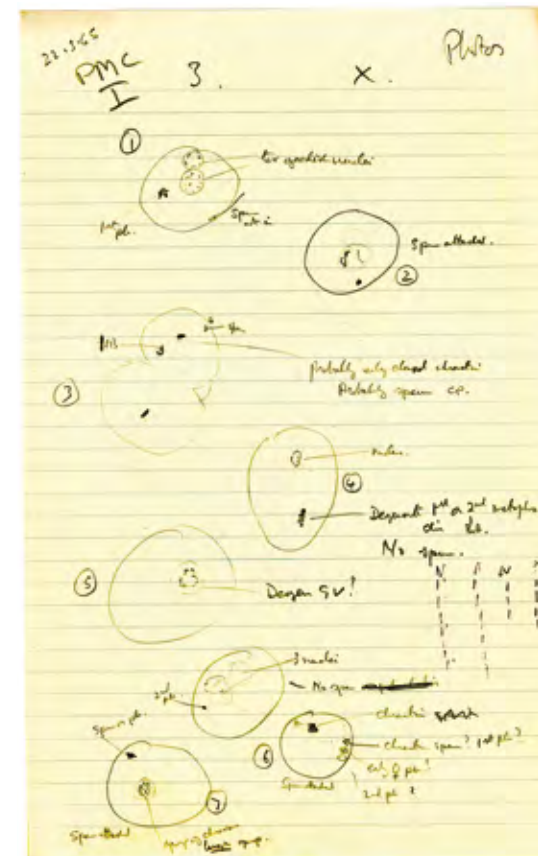
The archive was offered with a condition that it be allocated to the Bodleian Library, Oxford. At the Bodleian, the archive will complement the papers of several other key figures from Labour Party history. Healey's political career began in Oxford, as a student at Balliol College, where he was deeply involved in left-wing politics through both the Labour and Communist Parties. The allocation of Healey's archive to the Bodleian Library will therefore allow for the archive to be studied in the town where Healey embarked upon his political career.

The Panel considered the archive, offered from the estate of Denis Healey, to be pre-eminent under the first and third criteria, in acceptable condition and fairly valued. The archive has been permanently allocated to the Bodleian Library, University of Oxford, in accordance with the condition attached to the offer.

Above: Selection of Denis Healey's notebooks, diaries and passports from his personal archive. Photo: Bodleian Libraries, University of Oxford (Denis Healey archive)

34. Sir Robert Edwards archive

Sir Robert Geoffrey Edwards (1925-2013) was awarded the Nobel Prize in Physiology or Medicine in 2010 for his pioneering work in the development of in vitro fertilisation. His substantial archive consists of his correspondence and papers; clinical notes and scientific notebooks; papers, articles and lecture notes, and two ring binders and 10 boxes of slides, photographs and printed diagrams. The material offers valuable insight into Edwards' research of the biology of fertilisation dating from the early 1950s, as well as the social and political reactions to, and ethical implications of, his work.



The notebooks covering the period 1953-54 record Edwards' scientific research on animal reproductive physiology and the biology of fertilisation. They contain results of experiments on the conditions of artificial insemination, particularly his research on how hormones control ovarian functions in mice. His later period of research between 1964 and 1978 is recorded in notebooks which detail his work on human in vitro fertilisation and the alleviation of human infertility. Of note is the way the notebooks give evidence of his working relationship with Patrick Steptoe (1913-88) and Jean Purdy (1945-85), whose close collaboration and assistance contributed to the scientific advancements achieved.

By 1969, Edwards and Steptoe announced that they had successfully accomplished the fertilisation of human egg cells outside the body and, just over a decade later on 25 July 1978, the world's first 'test tube baby', Louise Brown, was born. The archive contains the original letter from Louise to Edwards in 2006 informing him of her own pregnancy, as well as extensive correspondence between Edwards and a range of distinguished doctors and scientists, politicians, religious leaders, those affected by infertility, and members of the general public. The correspondence, draft papers and lecture notes included in the archive demonstrate that Edwards collaborated with many colleagues around the world and travelled widely to address different audiences and give lectures. Press cuttings concerning the awards that followed the birth of Louise are included, as are photographs of Edwards and his collaborators, and interviews with, and articles about, the scientist himself.

The archive illuminates the history of the development of in vitro fertilisation, particularly the associated debates regarding the ethical, cultural and legal ramifications of the procedure. There are press cuttings representing the alarm and opposition voiced by contemporary academics, religious leaders and politicians, plus printed papers and reports taken from legal and religious journals discussing the ethical implications. Edwards' own opinion and contribution to these debates are included through his correspondence and lecture notes, along with the files of libel cases to which he was subject. Carbon copies of Edwards' outgoing letters have been kept with the incoming correspondence, making it easy to follow the various threads of discussion, and to see the progression of Edwards' own ideas and views over time.

Above: Sketches of pig eggs, c.1965. Photo reproduced by kind permission of the family of Sir Robert Edwards

The Panel considered the papers, from the collections of Robert Geoffrey Edwards and Ruth Eileen Edwards, offered from the estate of Ruth Eileen Edwards, to be pre-eminent under the first and third criteria, in acceptable condition and fairly valued. The archive has been permanently allocated to the Churchill Archives Centre, in accordance with the condition attached to the offer.

35. Josef Herman and Jankel Adler works

This group of six works by the Polish émigré artists Josef Herman OBE RA (1911-2000) and Jankel Adler (1895-1949) exemplify the influential creative output of Jewish artists working in Britain after World War II. Two oil paintings, two pastel works and one gouache by Herman are included in the group, along with one oil painting by Adler. Both artists fled mainland Europe to escape the Nazis and settled in Scotland in 1940. It was here that they established a strong friendship and went on to make an important contribution to British art.



Herman and Adler's shared experience as Jewish refugees consolidated their friendship, especially their mutual discovery that both their families had perished in the Holocaust. Adler's oil painting *The Orphans* (1942) depicts two disconsolate figures, perhaps representative of the artists themselves, but chiming more broadly with the status of post-war Jewish refugees at this time. Adler presented the painting to Herman as a gift in 1942 and Herman kept it in his studio until he died.

Both artists made a considerable impact on British art. Herman's social realism struck a chord with the British public, particularly with his pictures of Welsh miners. Adler's knowledge of Modernism and his acquaintance with major European Modernist

artists of the day proved influential for a generation of Glasgow artists whose contact with Continental Modernism was shut off during the war.

Four of the five works by Herman were produced during the period when he lived in the Welsh mining town of Ystradgynlais. He arrived there on holiday in 1944 and later said: 'I stayed here because I found all I required. I arrived here a stranger for a fortnight; the fortnight became 11 years.' Two pastel works, executed in a gritty and expressionistic manner, depict the town and feature the coal tip and miners' cottages.

Herman's *Self-portrait* (1947) is one of only two self-portraits made by the artist. Despite the dark colours, which predict the palette of brown and ochre featured in his later work, the cheery red of the scarf enlivens the atmosphere. *Road to La Rochepot* (1952/3), inspired by Herman's trips to the remote village in Burgundy, conveys his fascination for portraying labourers and the landscape in which they work.

The Panel considered the six works, offered from the estate of Eleonore Marie Herman, the artist's widow, to be pre-eminent under the second criterion and in acceptable condition. The Panel's remit is to recommend a fair price and, having noted the current strength of the market for similar Modern British works, it recommended that the offer prices for three paintings should be increased. The paintings have been temporarily allocated pending a decision on their permanent allocation. Adler's *The Orphans* and Herman's *The Organ Grinder* and *Road to La Rochepot* have been temporarily allocated to Tate. Herman's *Dusk or Autumn* and *Landscape with Tip, Ystradgynlais* have been temporarily allocated to the Glynn Vivian Art Gallery, Swansea, and Herman's *Self-portrait* has been temporarily allocated to the National Portrait Gallery.

Left: *Self-portrait* by Josef Herman.
Photo: Justin Piperger.
Courtesy of the estate of Josef Herman

Above: *The Orphans* by Jankel Adler.
Photo: Justin Piperger.
Courtesy of the estate of Josef Herman

36. Albert Irvin paintings

This group of 15 paintings by the British Abstract artist Albert Irvin OBE RA (1922-2015) are representative of Irvin's painterly output over a 50-year period. The works, which include oil paintings and acrylic on canvas, span the years 1963 to 2012. Irvin worked initially in oil paint but swapped to acrylic in the 1970s, a preference he continued with for the remainder of his career. The works in the group demonstrate Irvin's varying use of colour, ranging from the darker, muted tones of his earlier paintings through to the vibrant, exuberant colours and energetic brushstrokes of his later work.



Born in London, Irvin studied at Northampton School of Art from 1940 to 1941 before leaving to join the RAF and serving as a navigator in World War II. After the end of the war, Irvin enrolled at Goldsmiths College of Art, graduating four years later with a National Diploma in Design. He returned there in 1962 to teach and remained for over 20 years.

Irvin's work was initially grounded in figuration and demonstrated an interest in social realism. In the 1950s, however, he embraced pure abstraction, an approach to painting he would pursue for the rest of his career. Through abstraction, Irvin sought to achieve an immediacy of contact with the spectator and to convey the experience of being in the world. His visit during this period to an exhibition at Tate of American Abstract Expressionist artists contributed towards the turning point in his thinking.

Irvin's work in the 1960s and 1970s might be characterised as part of the 'colour field' movement, a style of abstraction which employed the expressive power of colour by using it in large fields that could envelop the viewer when seen at close hand. By the late 1970s, his paintings began to include diagonal lines, a feature that would become a motif in all his subsequent work.

Produced in 1989, Irvin's painting *Northcote*, acrylic on canvas, 305cm by 305cm, is a riot of competing colour and shapes. It incorporates four gestural diagonal lines stretching the height of the painting that serve as a backdrop to a number of roughly formed circles and squares. Although Irvin's paintings communicate a sense of spontaneity, the compositions were actually carefully planned using paper cut-outs. He experimented with configurations of shapes until he reached a harmonious result.

In 1980, Irvin began a screen-printing career with Advanced Graphics London, a print studio with a publishing department selling artist prints. In that year, Irvin's screen print *Tooley* was published, the first of many by the artist to be produced by the organisation. Like his paintings, Irvin's prints are recognisable for their vivid colour, gestural marks and expressive compositions.

The Panel considered the 15 paintings from the collections of Albert and Betty Irvin, offered from the estate of Betty Irvin, to be pre-eminent under the third criterion, in acceptable condition and fairly valued. The works have been temporarily allocated to Tate pending a decision on their permanent allocation.

Above: *Blue Lion*
by Albert Irvin.
Photo: Gimpel Fils

Right: *Northcote*
by Albert Irvin.
Photo: Gimpel Fils





37. Dame Barbara Hepworth: *Epidauros II*

Dame Barbara Hepworth's (1903-75), *Epidauros II*, signed, numbered and dated 'Barbara Hepworth 1961 6/7' (on top of base) and stamped with the foundry mark 'Morris/Singer' (on the side of the base), bronze with a dark green patina, 83.8cm high, is recorded as 'BH 303, cast 6/7' and was the artist's cast. In July 1964, the work was delivered to the artist in St Ives from the Morris Singer Foundry and, in January 1973, it was sited by the artist in its present location on The Malakoff terrace overlooking the harbour of St Ives.

Hepworth moved from London to Cornwall in 1939. Ten years later she acquired Trewyn Studio in the centre of St Ives and in 1950 it became her permanent home and remained so for the rest of her life. Trewyn is now managed by Tate and is open to the public. Hepworth's association with St Ives and the surrounding land and seascape lasted from 1939 up until her death in 1975. Although several of Hepworth's works are on public display in St Ives, *Epidauros II* is the only one which can be viewed against the backdrop of the very coastline that had such a profound effect on her work. In the artist's final interview, for *Arts Review* (30 May 1975), the interviewer Susan Bradwell wrote: '*Epidauros II* has a particularly fine setting, on a viewpoint high above the harbour and she [Hepworth] expressed delight that visitors can view the lighthouse through it, and that gulls perch on top.'

Essentially a carver in wood, stone and marble, from the mid-1950s Hepworth had begun creating aluminium mesh armature which she would cover in plaster and carve directly onto, casting the resulting forms in bronze. In 1966, Hepworth wrote to Ben Nicholson (1894-1982): 'I only learned to love bronze when I found that it was gentle and I could file it and carve it and chisel it.' *Epidauros II* belongs to a group of large-scale bronzes made by the artist during the last 15 years of her life. These bronzes are some of Hepworth's most admired works.

The present bronze is based on a scented guarea wood carving entitled *Pierced Form (Epidauros)*, 1960 (Tate Collection), on display at the Barbara Hepworth Museum and Sculpture Garden. The use of Greek place names in the titles of works originated from a cruise taken by Hepworth and her friend Margaret Gardiner in the summer of 1954. On 26 August, they visited Epidauros, on the east coast of the Peloponnese, and admired its ancient Greek amphitheatre. Matthew Gale and Chris Stephens have suggested that the curved form of *Epidauros II* around a central hole is possibly an echo of the shape of the theatre, with its arc of stepped seating around a central stage.

The Panel considered the sculpture, offered from the estate of Barbara Hepworth, to be pre-eminent under the second and fourth criteria, in acceptable condition and fairly valued. It has been permanently allocated to Tate, for retention and display at its current site on The Malakoff terrace, in accordance with the condition attached to the offer.

Left: *Epidauros II* by
Dame Barbara Hepworth.
Photo © Tate (Marcus Leith)

38. Ben Nicholson: 1932 (*profile: Venetian red*)

Ben Nicholson's (1894-1982) *1932 (profile: Venetian red)*, 1932, oil and pencil on canvas, stretched over painted board, 116cm by 88cm, belongs to a small series of paintings made between 1932 and 1933 which incorporate Barbara Hepworth's (1903-75) profile, presented as a kind of bust in a still-life ensemble.

The work was probably painted at the small studio in Hampstead which Barbara Hepworth rented and into which Nicholson had recently moved. The profile of Hepworth contains a further profile, looking in the opposite direction and slightly upwards – as if the two heads are kissing. The canvas is loosely fixed to a painted board, which extends the composition by about 15cm at the bottom edge. No effort by the artist appears to have been made to integrate the board into the composition. The painting was presumably extended for compositional reasons, and it may not be coincidental that the extension made it almost identical in size to two major related works of the same year, *1932 (Au Chat Botté)*, Manchester Art Gallery, and *1932 (crowned head: the queen)*, Abbot Hall Art Gallery. With one exception, these were the largest paintings Nicholson had made to date.

Nicholson's paintings of the late 1920s and early 1930s are predominantly landscapes and still lifes, executed in a style which bears close comparison with the work of Winifred Nicholson (1893-1981) and Christopher Wood (1901-30). Through his new friendships with Hepworth and Henry Moore (1898-1986), and close contact with some of the leading Modernist artists based in Paris, Ben Nicholson had shifted away from figurative art by the end of 1933. He had spent several months in Paris, and the influence of Picasso and Braque's Cubism helped him forge his way as an abstract artist. *Venetian red* is a pivotal work which marks this shift from one style of painting to another.

The painting was almost certainly acquired directly from the artist shortly after it was painted, by Jim Ede (1895-1990), collector and creator of Kettle's Yard in Cambridge. It was then presented to Jim Ede's daughter and her husband on the occasion of their marriage in 1951.

The Panel considered the painting, from the collections of Harold and Elisabeth Swan, offered from the estate of Elisabeth Swan, to be pre-eminent under the second criterion, in acceptable condition and fairly valued. Given the provenance and connection to Edinburgh, the Panel changed the allocation wish to a condition. The Scottish Minister accepted this recommendation and permanently allocated the painting to the Scottish National Gallery of Modern Art.



Right: *1932 (profile: Venetian red)* by Ben Nicholson. Photo: National Galleries of Scotland

39. LS Lowry: *The Old Cinema*

The Old Cinema, 1933, by Laurence Stephen Lowry (1887-1976), signed 'LS Lowry' (lower right), oil on canvas, 31 cm by 51 cm, is of particular interest because of the light it sheds on the working practice of one of the most popular artists of the 20th century.



Lowry grew up on the outskirts of Manchester, and his paintings of life in northwest industrial towns capture some of the most significant social and industrial developments taking place in Britain in the first half of the 20th century. While the landscape remained a constant source of interest to Lowry, at the heart of his

paintings were the people who populated the scenes; those he lived and worked alongside and got to know on his daily rounds as a rent collector for the Pall Mall Property Company. Like much of Lowry's work, the scene of *The Old Cinema* is composite – half-real, half-imagined – as opposed to an exact topographical record. The scene and the motifs which Lowry has chosen to depict reference the features of life in a northern industrial town, from childhood to old age, within the context of the church, factory and home, combined with the occasional relief in the form of light entertainment for those who could afford it.

Lowry was a regular visitor to the cinema and the subject was one to which he returned on several occasions, working through variations on the theme, moving from detailed drawings dating from the 1920s to the loosely painted oil of the present work and another, more finished, painting from 1933, *The Adelphi*. Whereas the composition of the two paintings is almost identical, the style is decidedly different. *The Old Cinema* is a particularly characterful work painted in an impressionistic and loose style, reminiscent of earlier works where the influence of French Impressionist Pierre Adolphe Valette (1876-1942), under whom Lowry studied, is evident. Lowry's use of unusually rich colours and varied tones, in particular the warm colours applied in broad brush strokes to depict what are presumably advertising posters on the left-hand side of the cinema is of interest stylistically. The figures in the street lack specific features yet Lowry captures individuals' character and movement through deft brushwork. Comparison with *The Adelphi* provides a fascinating insight into Lowry's transition to a harder more purposeful line combined with a more restrictive paired-down palette, particularly in the background. *The Old Cinema* illustrates Lowry's experimentation with style and technique, adding to our understanding of the artist's working process and development.

The Panel considered the painting, offered from the estate of Miss Valerie Middleton, to be pre-eminent under the second and third criteria, in acceptable condition and, following negotiation, fairly valued. It has been temporarily allocated to Aberdeen Art Gallery, pending a decision on its permanent allocation.

Above: *The Old Cinema* by LS Lowry.
Photo © The Estate of LS Lowry. All Rights Reserved, DACS 2017

40. Oskar Kokoschka: *Portrait of Posy Croft*

Portrait of Posy Croft, 1939, by Oskar Kokoschka (1886-1980), oil on canvas, 77 cm by 63 cm, depicts a member of the family of one of Kokoschka's key patrons, who was part of the extended artistic community in Hampstead that included many great artists of the 20th century who had fled Nazism.

Kokoschka was born in Austria and grew up in Vienna, moving in 1934 to Prague, where he became a Czech citizen. Following the Munich Agreement of September 1938, Kokoschka fled Czechoslovakia for London and arrived into Croydon Airport with little more than an unfinished painting and his art materials, all of which were swiftly pawned. Initially, he received support from Kenneth Clark (1903-83), Director of the National Gallery, and Sir John Rothenstein (1901-92), Director of the Tate.

In 1938, Kokoschka met Manfred 'Fred' Uhlman (1901-85), a former lawyer who had left Germany when Hitler rose to power and had recently married Diana Croft, daughter of Henry Page Croft, later Lord Croft. Together Uhlman and his wife created the Artists' Refugee Committee and, in December 1938, the Freier Deutscher Kulturbund (Free German League of Culture), which helped get Jewish artists out of Germany and Austria. Through the Uhlmans, Kokoschka was introduced to Diana's brother, Michael (1916-97). Aged 22, he gave the artist his first commission to paint portraits of himself and his other sister, Rosemary 'Posy' (1918-2015), for the substantial sum of £300. In Michael's notes of a speech he gave in Wakefield, he recalled: 'OK was almost without means and unknown in England although well known in Central Europe, had to begin existence anew. Following meeting I arranged to have portrait painted.'



The portrait of Michael was finished by February 1939 and the portrait of Posy, who would have been 21 at the time, begun in late spring 1939. Having seen the portrait of her brother, Posy knew that this would not necessarily be a conventional, flattering portrait. She recalled: 'The experience of meeting and being painted by OK was unforgettable. It was important for him to get to know the beliefs and feelings, likes and dislikes of the person he was painting. He liked me to read to him while he worked, something of my own choosing. During the sittings I read William Blake's *Songs of Innocence and Experience*, which he liked as much as he disliked Blake's paintings. I remember I also read David Garnett's *Lady into Fox* which caused him to paint a fox into the landscape background of the portrait. I was very much a London girl at the time but OK always insisted that I ought to live in the country, hence the fields and village church in the picture.' According to Posy, the flowers pinned to her breast were also Kokoschka's invention, presumably an allusion to her nickname. Her parents were deeply conservative and knowing they would not approve of the painting, she kept it hidden.

The Panel considered the portrait, offered from the estate of the sitter, to be pre-eminent under the second criterion, in acceptable condition and fairly valued. It has been temporarily allocated to the Scottish National Gallery of Modern Art pending a decision on its permanent allocation.

Above right:
Portrait of Posy Croft
by Oskar Kokoschka.
Photo: National Galleries of Scotland

41. Eric Ravilious: *Geraniums and Carnations*



Geraniums and Carnations, 1938, signed lower left, in its original frame, 51cm by 39cm, was painted by Eric Ravilious (1903-42) four years before he died, aged 39, in a plane crash in Iceland while on war service.

Ravilious was one of the greatest British watercolourists of the 20th century. He attended the Royal College of Art, where his contemporaries included Edward Bawden, Edward Burra and Henry Moore, and studied under Paul Nash, who had a long-lasting influence on him. Ravilious was particularly skilled at capturing everyday scenes, often devoid of people, and details from English provincial life in his characteristic Modernist manner. His paintings are often a strange combination of emptiness, eeriness and enchantment.

Geraniums and Carnations is one of a small group of watercolours which depict greenhouse interiors. Two other works from this group are in the Tate Collection (*Greenhouse: Tomatoes and Cyclamens*) and the British Council Collection (*The Carnation House*). Professor Alan Powers, one of the greatest authorities on Ravilious, wrote of this group in his book *Eric Ravilious: Artist and Designer* (2013, p. 93): 'All are concerned with the same pictorial themes, with the linear frameworks of timber giving a pre-emptively Modernist sense of spatial transparency, against which nature is controlled but displayed as an overwhelming pattern... The designer's eye delights in the formality of the conjunction and the patterns of leaves.'

In 1938, hoping to be inspired by the same Sussex countryside which Nash had found so rewarding, Ravilious stayed in the village of Wittersham, close to Rye. It was on this trip that he presumably stumbled upon a greenhouse full of geraniums and carnations and made the present painting. The strong linear composition of the work created by the manmade elements – the lateral structure of the greenhouse and the upright beams – contrasts with the organic sprawling mass of plants. The resulting image pulls us into an intense interior, flooded with natural white light and strongly evocative of a heady and pervasive floral scent. It is both beautiful and foreboding; the scene is far from oppressive yet there is a sense of intensity and claustrophobia as sightlines and walkways are blocked by quotidian obstacles, planks of wood, a large hessian sack and a coil of hosing.

The Panel considered the watercolour to be pre-eminent under the second criterion and in acceptable condition. The Panel's remit is to recommend a fair price and, having noted the current market for watercolours by the artist, it considered the offer price low and recommended it be increased. It has been permanently allocated to The Fry Art Gallery, through the Art Fund, in accordance with the condition attached to the offer.

Above left: *Geraniums and Carnations*
by Eric Ravilious.
Photo: The Fry Art Gallery

42. William Mulready: *The Origin of a Painter*

The Origin of a Painter by William Mulready RA (1786-1863), signed and inscribed 'Origin of a Painter by/William Mulready' (on a label attached to the reverse), oil on canvas, 81.3cm by 68.5cm, is a reinterpretation, set in a contemporary domestic cottage interior, of the story of *The Corinthian Maid*, an anecdote attributed to Pliny the Elder (23-79AD), which claimed that the art of painting was first invented by a Corinthian girl who traced the outline of her sleeping lover's shadow on the wall before he went into battle.

In 1826, *The Origin of a Painter* was acquired by Lady Swinburne, wife of Sir John Swinburne (1762-1860), Sheriff of Northumberland and grandmother of the poet, playwright and writer Algernon Charles Swinburne (1837-1909). Lady Swinburne was a close friend and patron of Mulready's for almost 50 years and the artist would often tutor the Swinburnes and their children at their home in Capheaton Hall, Northumberland. The painting was exhibited at the Royal Academy (no. 120), the same year Lady Swinburne acquired it, and received a favourable review in *The Repository of Arts* (June 1826, p. 361): 'Mr Mulready's picture does credit to his talent. The expression of the boy is truly excellent and the earnestness with which the girl holds the candle, to reflect the shadow for the pupil, is very ludicrous. The clearness of the tint and the air of nature which predominate in this picture, cannot be too highly praised.'

In 1866, Richard and Samuel Redgrave, in *A Century of Painters of the English School*, described Hogarth as the founder of British narrative painting and Mulready as his heir (alongside Charles Leslie and David Wilkie). The present work is one of Mulready's grandest and most complex paintings and is a typical example of his work of the 1820s in terms of the humble interior and domestic subject in the Dutch style. Influenced by the Old Masters, Mulready attempted to create a Venetian colour scheme, glazing his colour onto a brown ground. The Redgrave book notes that the brown ground was made of bones burnt by the artist's son and was given a stippled texture by pressing cloth onto the wet layer of paint.

The Panel considered the painting, offered from the estate of Carmen Valentine Lewis, to be pre-eminent under the second criterion, in acceptable condition and, following negotiation, fairly valued. Given the appropriateness of the Walker Art Gallery, which did not already possess a good example of the artist's work, the Panel changed the allocation wish to the Walker Art Gallery to a condition. The painting has been permanently allocated to the Walker Art Gallery.



Right: *The Origin of a Painter* by William Mulready.
Photo: Christie's

43. Charlotte De Syllas: *Bobby's Ring in Hand Box*



Above and above right:
Bobby's Ring in Hand Box
by Charlotte De Syllas.
Photos © Simon B Armitt

Bobby's Ring in Hand Box was produced by the jewellery designer Charlotte De Syllas (b. 1946) in 1969 as a one-off piece made on commission. The ring features a hand-carved grey chalcedony head mounted on an 18ct yellow gold shank with 18ct gold brace detail. It is contained within a hand-carved box made from partridge wood in the form of two clasped hands with a two-part silver-hinged base and separate lid. The box was originally gilded with yellow gold on the outside and white gold on the inside. This was later removed and the smooth finish of the polished wood has been revealed, although areas of worn-down gold leaf still remain.

Charlotte De Syllas was commissioned to make the ring and box for the wife of a family friend, Bobby. It was the first major commission for De Syllas, who had graduated from Hornsey College of Art only two years earlier. Bobby discussed her preferences with De Syllas during the initial design stage, and told her that she would like a large and rounded ring with a head, and that grey was her favourite colour. The outcome was a ring with a solemn, calm head which De Syllas has described as conveying the character of Bobby's husband as 'quiet and contemplative', and a box which is 'sociable and present like Bobby'.



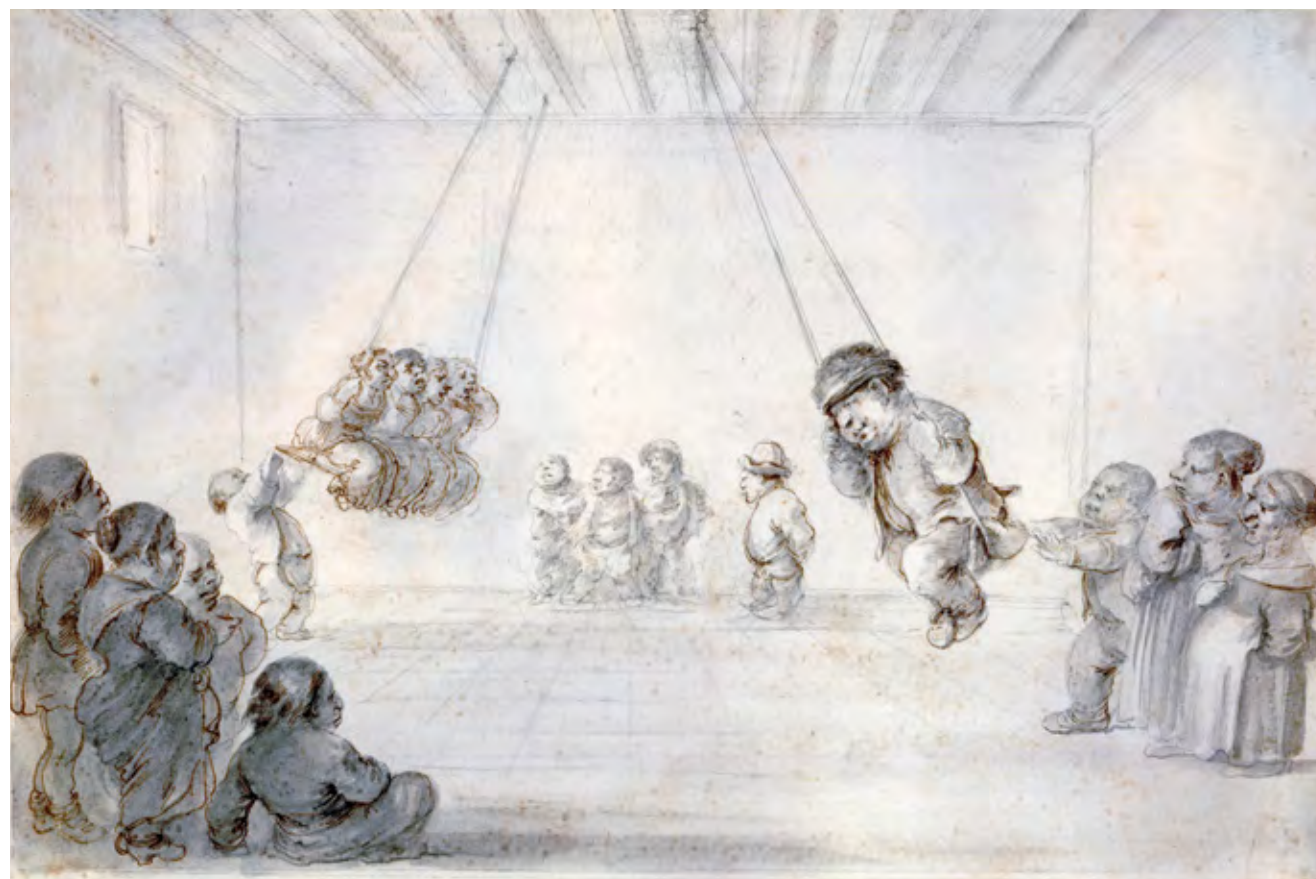
Bobby's Ring in Hand Box exemplifies De Syllas' distinctive approach to jewellery design, which incorporates sculptural qualities. The original gold gilding on the box was inspired by the Ancient Greek practice of embellishing sculptures, and was intended to represent the exuberant character of Bobby. The use of chalcedony and gold by De Syllas reflects her style for incorporating gemstones and precious metals in her work. It demonstrates her fascination for combining technical and aesthetic concerns, as well as combining different techniques: metalworking, gem-engraving and wood-carving. The decision to sculpt a box from a pair of clasped hands is indicative of the organic forms which have featured in her later work, such as curling leaves, fossils and shells.

The ring and box represent a skilful merging of tradition and innovation. Setting carved gemstones into rings, and designing rings in the form of intertwining hands, are customs which date back to antiquity. Historically, rings which enclose the finger with clasped hands have symbolised a sign of faith, or friendship, betrothal or marriage. *Bobby's Ring in Hand Box* reimagines these historical conventions so that the cupped hands encircle the ring instead. When the lid is removed, the ring remains nestled inside the hands; the head is just visible as though emerging from a shell.

In 1967, the influential book on the jewellery of Gijs Bakker (b. 1942) and Emmy van Leersum (1930-84), entitled *Sculpture to Wear*, was published. It was a seminal book which represented the avant-garde Continental European trend for producing sculptural jewellery at the time. De Syllas' designs sit within this context: they demonstrate her awareness of the new approaches being taken by her contemporaries, and represent a uniquely British interpretation of the ideas being explored.

De Syllas was taught by the artist and jewellery designer Gerda Flöckinger, who had pioneered a new and revolutionary jewellery course at Hornsey College of Art. In 1964-6, before De Syllas graduated, The Goldsmith's Company acquired 20 pieces of her work which toured the United States as part of the exhibition *The Sterling Craft*. In 1966, she was awarded an Art Travel scholarship by Hornsey College of Art, enabling her to travel around Nigeria to study and sketch locally crafted beads and their meanings. Later in her career, De Syllas' achievements have included awards such as the Jerwood Prize for Jewellery 1995 and The Goldsmith's Company Award 2007, the same year she became a Liveryman of The Goldsmith's Company.

The Panel considered the ring and box to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The ring has been temporarily allocated to the Victoria and Albert Museum, pending a decision on its permanent allocation.



Above: *Swings* by Stefano della Bella.
Photo: British Museum

Right: *A Dwarf Pointing to the Right* by Annibale or Agostino Carracci.
Photo: Sotheby's



44. Italian Old Master drawings

A group of caricature drawings of dwarfs engaged in everyday activities comprising:

Five by Stefano della Bella (1610-64):

1. *Swings*, pen and brown ink and grey wash, over black chalk, 14.5cm by 27cm
2. *Female Occupations*, pen and brown ink and grey wash, over black chalk, 16.5cm by 25.7cm
3. Recto: *Bowling*; Verso: *A Caricature of a Dwarf*, pen and brown ink and grey wash, over black chalk (recto); black chalk (verso), 14.2cm by 26.9cm
4. *A Drunkard*, pen and brown ink and grey wash, over black chalk, 14.9cm by 27.1cm
5. *Hedge School*, pen and brown ink and grey wash, over black chalk, 12.5cm by 27.3cm

One by Annibale Carracci (1560-1609) or Agostino Carracci (1557-1602):

6. *A Dwarf Pointing to the Right*, red chalk, 31.2cm by 20.7cm

The drawings were previously in the collection of the eminent connoisseur and collector Paul Oppé (1878-1957), who had a particular interest in caricatures. They provide a fascinating, if uncomfortable, insight into the courtly fascination with dwarfism prevalent in royal circles in the Early Modern period.

Della Bella was one of the great graphic Italian masters of the 17th century. In 1650, he was appointed drawing master to the future Grand Duke Cosimo III (1642-1723), then aged eight, and it is thought that this group of drawings date from this period. The five drawings were originally part of a bound album of 23 drawings of dwarf subjects which were dispersed in 1930 when sold at Sotheby's. The album bore the inscription 'for the amusement of his pupil Ferdinand of Tuscany', although this is certainly incorrect. It is, however, not inconceivable that Della Bella made the series for the future Grand Duke Cosimo III. The group is somewhat unusual within the artist's oeuvre as the drawings were not (with one exception) reproduced as prints; instead they appear to have been produced as high-quality finished works of art in their own right.

The Carracci drawing of this vital and engaging figure has previously been attributed to both Agostino and his more famous younger brother Annibale. While stylistically it is closer to the work of Annibale, it is also thought to be a preparatory study for the painting *Bal Champêtre* in the Musée des Beaux-Arts, Marseille, which is generally accepted as by Agostino. It is conceivable that Agostino used a drawing by Annibale for the dwarf in the painting and, if so, the work would offer a rare insight into the mechanics of their partnership. The close working relationship of the brothers during this early period means that scholarly debate over the precise attribution of the sheet is likely to continue.

The Panel considered the five drawings by Della Bella 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, having noted that one of the drawings in the offer was the only one from the group of 23 that was later produced as an engraving, it considered its offer price low and suggested it be increased. The drawings have been permanently allocated to the British Museum in accordance with the condition attached to the offer.

The Panel considered the drawing by Carracci to be pre-eminent under the second criterion, in acceptable condition and fairly valued. It has been permanently allocated to the Scottish National Gallery in accordance with the condition attached to the offer.

Cultural Gifts Scheme & Acceptance in Lieu

Appendices



Left: *Scarlet macaw*
by Sarah Stone from
an album of natural
history drawings.
Photo: Christie's

Appendix 1

CGS and AIL cases completed 2016/17

Description	Allocatee	Tax ¹
Cultural Gifts		
1 Snowman collection	Victoria and Albert Museum	£123,000
2 Renaissance terracotta foot	Ashmolean Museum	£24,000
3 Brunel collection	ss Great Britain Trust	£114,975
4 Tony Birks studio ceramics collection	Sainsbury Centre for Visual Arts	£8,300
5 Dame Elizabeth Blackadder: <i>Orchids</i>	Hunterian Museum	£1,800
6 Naum Gabo: <i>Column</i>	Scottish National Gallery of Modern Art	£51,000
Tax reductions accounted for in 2016/17 for gifts accepted in earlier years		£1,338,095

Acceptance in Lieu

7 Sir Anthony Caro: <i>Lock</i>	To be confirmed	£1,295,000
Sir Anthony Caro: <i>The Window</i>	To be confirmed	£1,470,000
8 Claude Monet: <i>Étretat</i>	Scottish National Gallery	£700,000
9 John Singer Sargent: <i>Wineglasses</i>	To be confirmed	£1,540,000
10 Salomon Van Ruysdael: <i>A River Landscape</i>	To be confirmed	£875,000
11 Fife tiara	Historic Royal Palaces (Kensington Palace)	£1,400,000
12 Four albums of natural history drawings	Natural History Museum	£3,505,500
13 <i>The Chinese Queen</i>	Durham University (Oriental Museum)	£84,000
14 Rothschild basil pot	National Trust (Waddesdon Manor)	£482,080
15 Hamilton Palace clock	National Museums Scotland	£93,460
16 Joseph Wright of Derby: <i>Portrait of Agnes Witts</i>	The Wilson, Cheltenham Art Gallery & Museum	£31,375
17 Inman clothes press	To be confirmed	£35,000
18 Paul Sandby: <i>View of Ipswich from Christchurch Park</i>	To be confirmed	£42,000
19 Castle Howard antiquities	National Museums Liverpool (<i>in situ</i> Castle Howard)	£5,424,369
20 Munro collection of Rossetti drawings	National Trust (Wightwick Manor)	£280,000
21 Penrhyn Castle paintings	National Trust (Penrhyn Castle)	£2,426,774
22 Markwick longcase clock	British Museum	£5,600
23 Eighteenth-century costume set	To be confirmed	£14,000
24 Burkat Shudi harpsichord	Fitzwilliam Museum	£24,500

Description	Allocatee	Tax
Acceptance in Lieu		
25 Jacob Huysmans: <i>Group Portrait of the Daughters of the 2nd Lord Crew</i>	Historic England (Wrest Park)	£42,000
26 Aelbert Cuyp: <i>Two Shepherds with a Mule and a Dog in a Hilly Landscape</i>	To be confirmed	£210,000
27 Luttrell Elizabethan table carpet	Fitzwilliam Museum	£35,000
Luttrell archive	Somerset Heritage Centre	£406,000
28 Bastard toilet service	Plymouth City Museum and Art Gallery	£105,000
29 Walpole chattels from Strawberry Hill House	Strawberry Hill Collection Trust	£118,597
Walpole of Wolterton archive	To be confirmed	£185,500
30 Anton Raphael Mengs: <i>Portrait of Sir Brook Bridges, 3rd Baronet</i>	The Beane House of Art & Knowledge	£350,000
31 Bramall Hall chattels	Stockport Metropolitan Borough Council (Bramall Hall)	£148,925
32 Lock collection of Thomas Hardy memorabilia	Dorset County Museum	£48,160
33 Denis Healey archive	Bodleian Library	£75,670
34 Sir Robert Edwards archive	Churchill Archives Centre	£135,418
35 Josef Herman and Jankel Adler works	To be confirmed	£63,805
36 Albert Irvin paintings	To be confirmed	£408,000
37 Dame Barbara Hepworth: <i>Epidauros II</i>	Tate (<i>in situ</i> St Ives)	£382,198
38 Ben Nicholson: <i>1932 (profile: Venetian red)</i>	Scottish National Gallery of Modern Art	£241,297
39 LS Lowry: <i>The Old Cinema</i>	To be confirmed	£280,000
40 Oskar Kokoschka: <i>Portrait of Posy Croft</i>	To be confirmed	£175,000
41 Eric Ravilious: <i>Geraniums and Carnations</i>	The Fry Art Gallery	£126,000
42 William Mulready: <i>The Origin of a Painter</i>	Walker Art Gallery	£42,000
43 Charlotte De Syllas: <i>Bobby's Ring in Hand Box</i>	To be confirmed	£17,500
44 Five drawings by Stefano Della Bella	British Museum	£25,200
A drawing attributed to Annibale or Agostino Carracci	Scottish National Gallery	£17,500
x Raglan archive addendum ²	Gwent Archives	£3,500
Total		£25,032,098

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 Raglan archive was reported in the 2014/15 Report (Case 18). A small number of items from the archive were added later and accounted for in the 2016/17 budget.

Appendix 2

Members of the Acceptance in Lieu Panel 2016/17

Edward Harley	Chairman of 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	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. He has recently been appointed Professor of Art History at the National Academy of Fine Art in Hangzhou. Worked as a curator in the National Gallery of Art, Washington, and the Ashmolean Museum, Oxford. Author of books on and catalogues of sculpture as well as 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 2016/17

Warren Adelson	Adelson Galleries	Jonathan Green	Richard Green Gallery
John Austin	Austin Desmond Fine Art Ltd	Caroline de Guitaut	Royal Collection
Charles Avery	Independent Consultant	Jessica Harrison-Hall	British Museum
Victoria Avery	Fitzwilliam Museum	Karen Hearn	Independent Consultant
Lee Beard	Independent Consultant	James Holland-Hibbert	Hazzlitt Holland-Hibbert
Hugh Bett	Maggs Bros Ltd	Sarah Hornsby	Sarah Hornsby & Judith Nugée
Jonathan Betts	Independent Consultant	Tim Hunter	Independent Consultant
Peter Boughton	Grosvenor Museum	Richard Ingleby	Ingleby Gallery
Patrick Bourne	Patrick Bourne & Co	Nancy Ireson	Tate
Adam Bowett	Independent Consultant	Norman James	Independent Consultant
Clare Browne	Victoria and Albert Museum	Nicola Kalinsky	Barber Institute of Fine Arts
Richard Calvocoressi	Independent Consultant	Rose Kerr	Independent Consultant
John Carlton-Smith	John Carlton-Smith	Richard Knight	Richard Knight Fine Art Ltd
Andrew Clayton-Payne	Andrew Clayton-Payne	Martin Levy	H Blairman & Sons Ltd
Gordon Cooke	The Fine Art Society	Christina Lodder	Independent Consultant
Anthony Crichton-Stuart	Agnews	Philip Long	V&A Dundee
James Ede	James Ede Ancient Art Services	Rupert Maas	Maas Gallery
Richard Edgcumbe	Victoria and Albert Museum	Catharine MacLeod	National Portrait Gallery
Patrick Elliott	Scottish National Gallery of Modern Art	Sandy Mallet	Jonathan Clark Fine Art & Co
Ben Elwes	Ben Elwes Fine Art	John Mann	A&J Speelman
Giuseppe Eskenazi	Eskenazi Ltd	Jonathan Marsden	Royal Collection
William Frame	The British Library	Henrietta McBurney Ryan	Independent Consultant
Simon Franes	Franes	Charles Miller	Charles Miller Ltd
Pat Frost	Independent Consultant	Andrew Moore	Independent Consultant
Richard Garnier	Garnier Consultancy	Paul Moorhouse	National Portrait Gallery
Philippa Glanville	Independent Consultant	Anthony Mould	Anthony Mould Ltd
James Gould	Offer Waterman	Geoffrey Munn	Wartski
		Richard Nagy	Richard Nagy Ltd

Expert advisers 2016/17 continued

Christopher Newall	Independent Consultant	Lindsay Stainton	Independent Consultant
Jonathan Norton	SJ Phillips Ltd	Matthew Stephenson	Matthew Stephenson Ltd
Judith Nugée	Sarah Hornsby & Judith Nugée	Claire Stewart	The Lowry
Stephen Ongpin	Stephen Ongpin Fine Art	Dino Tomasso	Tomasso Brothers Fine Art
Richard Ormond	Independent Consultant	Charles Truman	Independent Consultant
Allen Packwood	Churchill Archives Centre	Johnny Van Haeften	Johnny Van Haeften Ltd
Anthony Payne	Independent Dealer	Marijke Varrall-Jones	Maak Contemporary Ceramics
Guy Peploe	The Scottish Gallery	Natalie Walters	Wellcome Library
Marcia Pointon	Independent Consultant	Howard Walwyn	Howard Walwyn Ltd
Susannah Pollen	Susannah Pollen Ltd	Mark Weiss	The Weiss Gallery
Julia Poole	Independent Consultant	Graham Wells	Independent Consultant
Benjamin Proust	Benjamin Proust Fine Art Ltd	Christopher White	Independent Consultant
Felix Pryor	Independent Consultant	Betsy Wieseman	The National Gallery
Justin Raccanello	Bazaart	John Wilson	John Wilson Manuscripts Ltd
Andrew Renton	National Museum of Wales/ Amgueddfa Cymru	Timothy Wilson	Ashmolean Museum
Aileen Ribeiro	Independent Consultant	Lucy Wood	Independent Consultant
Hamish Riley-Smith	Hamish Riley-Smith	Anthony Woodburn	Anthony Woodburn
Christopher Riopelle	The National Gallery	Jonny Yarker	Lowell Libson Ltd
Paul Roberts	Ashmolean Museum	Rainer Zietz	Rainer Zietz Ltd
Alice Rowell	Maggs Bros Ltd		
Alan Rubin	Pelham Galleries		
Judy Rudoe	British Museum		
James Russell	Independent Consultant		
Tim Schroder	Independent Consultant		
David Scrase	Independent Consultant		
Kim Sloan	British Museum		
Anthony Smith	Independent Consultant		
Jules Speelman	A&J Speelman		
Paul Spencer-Longhurst	Paul Mellon Centre for Studies in British Art		

Appendix 4

Permanent allocation of items reported in earlier years but only decided in 2016/17

<p>The Penrhyn Castle and Jamaica Papers and the Penrhyn Quarry Papers which were Case 19 in the 2008/09 Report have been permanently allocated to Bangor University (Penrhyn Castle and Jamaica Papers) and Caernarfon Record Office (Penrhyn Quarry Papers).</p>
<p>The Archive of the Earls of Raglan which was Case 18 in the 2014/15 Report has been permanently allocated to Torfaen County Borough Council for retention at Gwent Archives.</p>
<p>The Archive of the Earls of Dudley which was Case 22 in the 2014/15 Report has been permanently allocated to Dudley Metropolitan Borough Council for retention at Dudley Archives and Local History Centre and Worcestershire County Council for retention at The Hive, Worcester.</p>
<p>The Londonderry Archive which was Case 27 in the 2014/15 Report has been permanently allocated to Durham County Council for retention at Durham County Record Office.</p>
<p>William Turnbull's <i>Hanging Sculpture</i> which was Case 14 in the 2015/16 Report has been permanently allocated to Tate.</p>
<p>William Turnbull's <i>Sungazer</i> which was Case 14 in the 2015/16 Report has been permanently allocated to the Scottish National Gallery of Modern Art.</p>
<p>Benozzo Gozzoli's <i>Studies for two kneeling and two standing figures, and subsidiary studies of two hands and an ear</i> (recto); <i>The Madonna and Child standing in a niche with three attendant angels</i> (verso) which was Case 17 in the 2015/16 Report has been permanently allocated to the British Museum.</p>
<p>The Master of the Countess of Warwick's <i>Portrait of Susan Bertie, later Countess of Kent</i> which was Case 23 in the 2015/16 Report has been permanently allocated to Canterbury City Council for retention and display at The Beaney House of Art & Knowledge.</p>
<p>George Romney's <i>Portrait of John Fane</i> which was Case 24 in the 2015/16 Report has been permanently allocated to Derby City Council for retention and display at Derby Museum and Art Gallery.</p>
<p>Raffaellino del Garbo's <i>Study of Drapery</i> which was Case 31 in the 2015/16 Report has been permanently allocated to the Fitzwilliam Museum.</p>



Left: *Trophy*
by Albert Irvin.
Photo: Gimpel Fils

Arts Council England
The Hive
49 Lever Street
Manchester M1 1FN

Email: enquiries@artscouncil.org.uk
Phone: 0845 300 6200
Textphone: 020 7973 6564
artscouncil.org.uk
[@ace_national](https://www.facebook.com/artscouncilofengland)
[Facebook.com/artscouncilofengland](https://www.facebook.com/artscouncilofengland)

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