

A full-page background image of a portrait painting. It depicts a young man standing on a set of stairs, looking slightly to his left. He is wearing an elaborate 18th-century outfit, including a dark green velvet cape over a light-colored, heavily ruffled and fringed waistcoat. He has a dark sash with a large, ornate buckle. His right hand is extended forward, and his left hand is tucked into a decorative pocket. He is wearing white stockings and dark shoes. The background of the painting shows architectural details like columns and a doorway.

Cultural Gifts Scheme & Acceptance in Lieu

Report 2016



Front cover: *5th Earl of Carlisle* by Sir Joshua Reynolds. Photo © Tate

Left: *Sungazer* by William Turnbull. Photo: Scottish National Gallery of Modern Art

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Preface



Above: Sir Peter Bazalgette, Chair, Arts Council England.
Photo: Philippa Gedge

Sir Peter Bazalgette

In the past year, the Cultural Gifts Scheme and Acceptance in Lieu have once again saved some wonderful works of art for the nation, bringing them into public ownership so that they can be enjoyed by the British public and by the millions of visitors who come to revel in our nation's rich heritage.

Among the items described here are important works by a pantheon of British-based artists, including Sir Anthony van Dyck, Sir Joshua Reynolds and JMW Turner. There are also some significant works on paper by John Flaxman, William Blake, Whistler and Goya, and two very fine Italian Renaissance Old Master drawings.

Sculptural works include two pieces by Scottish artist William Turnbull and the Arundel table, a significant early example of Grand Tour patronage that will be of poignant interest to dog-lovers as well as art historians. The carved supports and original top by François Dieussart were acquired in Rome by Thomas Howard, Earl of Arundel, some time before 1626. The top was later replaced by a slab commemorating the death of a family pet pug, who: *'departed this Life June ye 24 1754 / in the third Year of her Age / No Blazon'd Coat or Sculptor'd Bone / (Honours we scarcely deem our own) / Adorn this simple rustic Stone / But Love & Friendship without Blame...'*

These treasures have joined collections across the country and are now on public display in Cambridge, County Durham, Edinburgh, London, Norfolk, Oxford and Yorkshire, where they will boost local culture and bring in more visitor revenue.

The schemes have also accepted an impressive range of archival material, including further works from the Lucian Freud Estate comprising the artist's sketchbooks and correspondence which provide an invaluable insight into the artist's work and personal life, while the diaries and letters of Lady Kathleen Scott, sculptor and widow of Captain Scott, include correspondence from some of the most distinguished politicians, artists and explorers of her generation.

At times of economic uncertainty, when there is nonetheless a great deal of international wealth, there is always an increased risk of important, privately held works of art and objects coming onto the market and going abroad, for ever. Public resources may be stretched, but the arts are enjoying great popularity, so the Cultural Gifts Scheme and Acceptance in Lieu provide vital ways to keep our national treasures as assets for all the nation. Both schemes are underpinned by inspired tax incentives that make the transfer of important works into public collections beneficial for former owners, as well as being a cost-free way to augment our public collections.

This report brings together 36 cases, including 13 donations under the Cultural Gifts Scheme – a fantastic take-up of a scheme that has only been in operation since 2013. Under the scheme, 70 to 80 per cent of an object's value is a charitable gift to the nation, so this increase in philanthropic giving from private collectors and companies is excellent news.

Each and every gift and offer reported here has required careful consideration and negotiation. The Arts Council could not do this without the unstinting work of the Acceptance in Lieu Panel, led by Edward Harley. To the Panel members and the many expert advisers listed at the back of this report, we owe a special debt of thanks for their time and expertise.

Sir Peter Bazalgette

Chair, Arts Council England

Introduction



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

Edward Harley

It is my pleasure to be able to report an extraordinarily busy and rewarding year for both the Cultural Gifts Scheme (CGS) and Acceptance in Lieu (AIL). During the 12 months ended 31 March 2016, 36 cases were completed. As a result, objects with a market value of nearly £50 million were accepted on behalf of the nation and tax of just under £27 million was satisfied. In terms of the value of objects accepted, 2016 only slightly lags behind the record year of 2013.

Year to 31 March	Number of cases	Value of objects accepted (£million)	Tax settled (£million)
2006	38	25.2	13.2
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*
Totals	344*	319.1*	196.3*

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

The year saw some extremely important acquisitions, such as the 'lost portrait' of Bonnie Prince Charlie by Allan Ramsay, now on view at the Scottish National Portrait Gallery; the magnificent Reynolds portrait of the 5th Earl of Carlisle from Castle Howard, where it will return under an *in situ* loan arrangement with Tate; one of Van Dyck's finest female portraits, *Portrait of Olivia, Mrs Endymion Porter*, formerly in the collections of the Dukes of Northumberland at Syon House, and one of the most important topographical paintings of Oxford by Turner.

There was also an exquisite sheet of drawings by the Renaissance Old Master Benozzo Gozzoli, one of the largest collections of peep-shows in the world, the first two cultural gifts from a company, and the first gift from a living artist.

A number of works by important British artists who have died in recent years were also accepted. These include two pivotal sculptures by the sculptor and painter William Turnbull and further works from the estate of Lucian Freud, comprising the artist's sketchbooks, drawings, letters and an unfinished self-portrait.

Allocations

One of the most pleasing aspects of the allocations this year is the number of regional museums and galleries and those in the devolved administrations that have received important works, as well as the creative ways in which these have been used to enrich collections and public experience. A highly decorative cast-iron ceiling produced by the George Smith & Co Sun Foundry, Glasgow, has been allocated to Historic Environment Scotland under CGS. This is the first time the organisation has benefited from the schemes. The ceiling – which is important for the study of the history of British decorative cast iron and of Glasgow ironwork in particular – will form part of the wider visitor experience at the forthcoming Engine Shed building in Stirling, where it will be at the heart of conservation awareness and science in Scotland.

Another first-time allocatee was Hastings Museum & Art Gallery, which received a fine pair of Louis XVI gilt-bronze mounted mahogany *consoles dessertes*, attributed

to Adam Weisweiler, formerly at Ashburnham Place, East Sussex (case 16 of the 2015 Annual Report, permanently allocated in 2016). A large collection of chattels, including a rare group of medals associated with the battle of Waterloo, has been secured for the National Trust and will now remain at Plas Newydd on Anglesey, Wales. In Cheltenham, a charming painting of the Witts family has entered the permanent collection of The Wilson Cheltenham Art Gallery & Museum, where it was previously on long-term loan. Along with a Romney portrait of Edward Witts (case 20 of the 2015 Annual Report, permanently allocated in 2016), this picture plays an important role in explaining the social and economic history of the local area and the role of the Witts family.

I was also delighted that several allocations provided a catalyst for exhibitions. The important acquisition for the north of England earlier this year of the Van Dyck *Portrait of Olivia, Mrs Endymion Porter* to The Bowes Museum, County Durham, served as the centrepiece for the museum's major exhibition *The English Rose – Feminine Beauty from Van Dyck to Sargent*. In a similar vein, the allocation of the magnificent Corot portrait *L'Italienne* from the estate of Lucian Freud (case 25 of the 2013 Annual Report) to The National Gallery served as the inspiration for the exhibition *Painter's Paintings: From Freud to Van Dyck*, while the allocation of the Freud Archive in 2015 led to the National Portrait Gallery's publication *Lucian Freud's Sketchbooks*.

Hybrid offers

Sometimes the object that is offered in lieu has a substantially higher value than the offeror's tax liability. In these 'hybrid' situations, the museum, gallery or archive that wishes to acquire the object has to pay the difference between the open market value and the tax liability. This report details two hybrid cases: JMW Turner's *The High Street, Oxford*, which is now in the Ashmolean, and a late 15th-century view of Florence, one of the earliest known views of the city, which is now in the Victoria and Albert Museum.

Where hybrid offers do proceed to a successful completion, it is nearly always due to the support given to the museum or library by external funding organisations, charities and philanthropic bodies. The Panel wishes to put on record its appreciation and thanks to the Heritage Lottery Fund (£550,000), the Art Fund (£220,000), and the Friends and Patrons of the Ashmolean (£30,000), who all contributed to securing the Turner for Oxford. The late 15th-century view of Florence also benefited from a grant from the Art Fund (£139,573).

In some cases, offerors generously waive the hybrid element that would otherwise be payable. The Panel would specifically like to thank the Lucian Freud Estate, the Trustees of the Wemyss Heirlooms Trust and the Trustees of the Will of the 6th Marquess of Cholmondeley for their generosity in waiving the full amount of the excess tax credit from their offers.

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 the public museum which 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 the public.

In situ arrangements are built on the premise that there is a significant added value for the visitor in seeing the objects that have been accepted 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 so that this added value for the visitor continues to justify the loan back to the house in private ownership.

The report details two *in situ* offers in lieu: a major full-length portrait by Sir Joshua Reynolds of the 5th Earl of Carlisle, which has been allocated to Tate and will remain on public display in its original setting at Castle Howard in North Yorkshire; and two impressive Roman marble busts of emperors Commodus and Septimius Severus, which have been allocated to The Fitzwilliam Museum and will remain on public display in their original setting at Houghton Hall, Norfolk.

It has been felt widely in the past that the standard agreement for *in situ* offers is rather unwieldy. We are pleased to report that there is now a new, more 'user-friendly' model and that both the above offers were completed in just under six months.

Tax changes

The March 2016 Budget announced a welcome change to be implemented to the list of Schedule 3 bodies which, from the date of Royal Assent to the 2016 Finance Act, has been extended to include all collections that in the past had been maintained by local authorities. This allows such collections (for example, The Bowes Museum and Pallant House) to benefit again from tax-free private treaty sales and taxable estates which gift items to such bodies to benefit from the relief from inheritance tax (IHT) in section 25 IHTA 1984.

Another change has affected objects previously exempted from estate duty. From March 2016, a re-exemption of such objects following a death on or after that date will no longer 'wash away' the old estate duty exemption and the position will now be the same for re-exemptions on death as it is for those during life.

Conditional Exemption

In addition to making recommendations to the Secretary of State on AIL and CGS cases, the Panel also provides advice to HM Revenue & Customs (HMRC) on cases where objects have been submitted for Conditional Exemption from capital taxation.

During the last four years, we have considered 56 cases involving over 8,000 objects plus a number of archives. In most cases we recommended that the objects should be exempted but there were some items where we advised that they were either of insufficient importance or not part of a collection or group that could be considered important. A list of the objects where exemption was granted and how the public is given access is on HMRC's website at <https://www.gov.uk/guidance/tax-relief-for-national-heritage-assets>.

Immunity from Seizure

A considerable amount of time is also spent by the Panel in monitoring compliance with the Immunity from Seizure regulations which involves provenance analysis for objects temporarily lent to the UK. Without the availability of such immunity, loan exhibitions would be severely depleted.

The Culture White Paper

In March 2016, the then Secretary of State for Culture, Media & Sport, John Whittingdale, presented the new Culture White Paper to Parliament which includes a commitment to carry out a Museums Review to promote more sharing of collections. It also advocates new imaginative public-private partnerships and encourages ways to help local communities make best use of their historic buildings. We welcome this review and look forward to contributing to it.

Thanks and acknowledgements

It was with sadness that we learned earlier this year of the death of Sir Jack Baer, aged 91. Sir Jack joined the nascent Panel in 1993, a critical time for AIL. Shortly after his appointment as Chairman of the AIL Panel, he reinvigorated the AIL Scheme by creating rigorous procedures to ensure fairness in establishing fair market values for objects being offered. With his characteristic courtesy and integrity, he was as effective in arguing with the Treasury to ensure offerors received a fair price as he was in tempering the wilder expectations of offerors and their agents. His knowledge of the art market was immense and, combined with his keen sense of public service, he laid the foundation for the growth of the AIL scheme over the last 20 years. During his eight years as AIL Panel Chairman, he oversaw more than £125 million-worth of art and cultural objects accepted for the nation. Sir Jack was also the first dealer to be appointed to the Reviewing Committee on the Export of Works of Art in June 1992.

The achievements of AIL and CGS are, in a large part, the product of an extensive but mostly unseen group of supporters who play such an important role in ensuring that the nation’s heritage is enriched year after year. I would like to pay particular thanks to the members of the AIL Panel who give their valuable time and vast array of expertise to assessing offers made under both schemes. Recent recruits to the Panel include the archive and manuscript consultant, and former Director and Head of Valuations at Bernard Quaritch, Joan Winterkorn, writer and curator Giles Waterfield, and the former Director of The National Gallery, Sir Nicholas Penny. The Panel is most fortunate to have gained their invaluable expertise.

Acknowledgement and thanks also goes to:

- Donors and offering estates, and their advisers, who are the essential initial link in the objects coming forward.
- The staff of the Heritage Section at HMRC, who are vital in ensuring that offers are technically competent and for taking offers to completion once Ministerial approval has been given.
- The many expert advisers, listed in Appendix 3, who are an indispensable source of sound advice and wise counsel, which we draw upon repeatedly.
- Those who have supplied us with the illustrations that enliven this report.

Finally, I would 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 former Minister of State for Culture, Communications and Creative Industries, the Rt Hon Ed Vaizey MP; the Department for Culture, Media & Sport, and the Ministers in the devolved nations for their continued support of both schemes.

It has been an exceptional year for Acceptance in Lieu and the Cultural Gifts Scheme. An extraordinarily wide variety of items has been accepted and the range of museums and galleries which have benefited remains as broad as ever. New acquisitions are the life blood of collections and the schemes continue to be the single most important means for them to be enhanced. Many thanks to all those who have contributed over the year.

Edward Harley
Chairman, Acceptance in Lieu Panel

Cultural Gifts Scheme: Cases 1–13 Acceptance in Lieu: Cases 14–36

Pre-eminence criteria

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

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

Association

Objects which are or have been kept in a building which 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 2016 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.



1. Great Seal of Queen Victoria

The Great Seal of the Realm is one of the most important symbols of the Sovereign's authority and the ultimate authentication of an official document. This silver counterseal of the second pair of matrices used for the Great Seal of Queen Victoria, depicting the Queen enthroned between personifications of Religion and Justice, dates from 1860-78, measures 27.7cm in diameter and weighs 1,941 grams. The original rim with inscription and retaining lugs on each side has been removed and the matrix itself has been set into a silver display dish with a new inscription and floral wreath border.

The dish was made by Elkington & Co, Birmingham, engraved 'ELKINGTON & Co' on the reverse, with full set of Birmingham hallmarks for 1878 and maker's mark FE for Frederick Elkington. The new inscription records the cancellation of the seal on 14 August 1878 and its gift from Victoria: 'MAGNI : MAGNAE : BRITANNIAE : SIGILLI : IN : PRIVATO : CONSIGLIO : XIV : AUG : MDCCCLXXVIII : CANCELLATI : ET : EX : DONO : VICTORIAE : REGINAE : CANCELLARIO : TRADITI : DIMIDIUM' [Half of the Great Seal of Great Britain, handed over as a gift from Queen Victoria, having been cancelled in Privy Council on 14 August 1878]. The seal-dish is contained in a custom-made, red leather, centrally opening display case with pull-out flap serving as a stand at the back.



Originally, on the death of the monarch, seals were destroyed, but by the 16th century they began to be passed to the Lord Chancellor, who might melt them down and have them made into a cup. By the 19th century, if altered, they were incorporated as a whole into objects such as a salver or dish, as in this instance, thereby retaining the image of the monarch. Although this practice is well documented, few examples survive of such amalgamations, or of the Great Seals themselves. This second pair of matrices reflect Queen Victoria's taste for the gothic-revival style: one half depicts the enthroned Queen; the other, the mounted monarch led by a page.

Both halves of this Great Seal were presented to the Lord Chancellor, Hugh Cairns, 1st Earl Cairns (1819-85), whose two periods of office were during Disraeli's first two ministries in 1868 and then 1874-80. Lord Cairns gave one half to his predecessor, Roundell Palmer, 1st Earl Selborne (1812-95). This paid tribute to the symbolic authority of the role, and was all the more significant since Lord Selborne was his political opponent. Lord Selborne's half remained unaltered and was acquired by the British Museum in 1977.

The donor, Lord Cairns, expressed a wish that the seal be allocated to the British Museum to enable both halves of the Great Seal to be reunited.

Following acceptance and allocation of the gift, Lord Cairns, who donated the seal on behalf of the Cairns family, said: 'We are delighted to reunite our family's half of the Great Seal with the half already in the British Museum, encouraged by the remarkable progress in accessibility of the Museum since the time of the acquisition of the other half and the benefits of the Cultural Gifts Scheme.'

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

Left and above:
Great Seal of Queen
Victoria. Photo:
British Museum

2.& 3. Two collections of paper peep-shows

- a) Three hundred and seventeen paper peep-shows and related prints and artefacts from Europe, many British and German, and North America, from the 1820s to the present day
- b) Seventy paper peep-shows, primarily 19th century, including 53 French examples, 14 Austrian, one Danish, one Canadian and one Chinese

Together, these two collections form one of the largest and most comprehensive collections of paper peep-shows in the world. They are of great importance for the study of the paper peep-show from its origin in the mid-1820s, through its mid-Victorian heyday, up to the 21st century.



In the first half of the 19th century, an interest in optics, new technology, topical events and the burgeoning world of middle-class tourism gave rise to the popular paper peep-show. These comprised a series of small prints attached together to extend into a tunnel-like format. The viewer would peep through a tiny hole and discover a layered perspective of various images, akin to a pocket-sized stage set. Paper peep-shows were light, usually small enough to fit neatly into a pocket, and lent themselves to a wide variety of subjects. They enabled the viewer to visualise scenes that they would never be likely to experience first-hand: from historic events such as coronations, state visits, funerals and ceremonial openings to views of cities and tourist landmarks. They were designed to be picked up and handled, and as a result of being made of fragile paper, few examples survive.

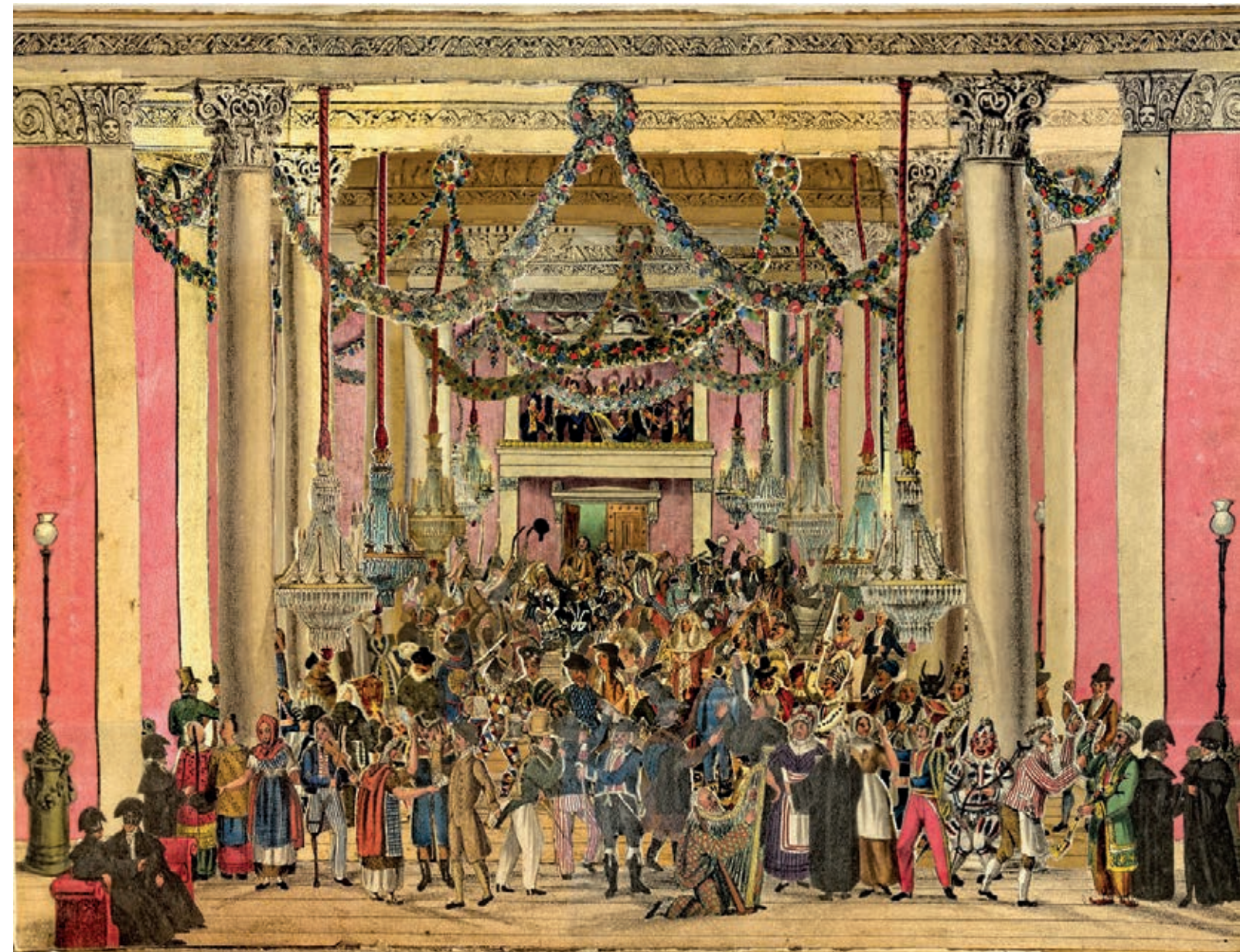
The collections were formed over a period of 40 years and highlights include peep-shows of Sir Marc and Isambard Kingdom Brunel's Thames Tunnel, which had been authorised by Parliament for construction in 1824 and caused much excitement in Britain and abroad; a unique handmade watercolour paper peep-show identified with the travel writer and amateur artist Maria Graham, later Lady Callcott (1785-1842); a representation of the French Revolution of 1830, and 25 examples inspired by the Crystal Palace and the Great Exhibition of 1851. An underlying strength of the collections relates to the technological and social achievements of the 19th century within the context of international trade and cultural exchange.

An illustrated catalogue of the material produced by the late historian Ralph Hyde was published in 2015. The donors, Jonathan and Jacqueline Gestetner, expressed a wish that both collections be allocated to the Victoria and Albert Museum.

Following acceptance and allocation of the gifts, Jonathan and Jacqueline Gestetner said: 'We are thrilled that, through the Cultural Gifts Scheme, both these collections charting the origin of the paper peep-show from the 1820s to present day, which have given us immense pleasure over the years, will now join the V&A's collections where they can be enjoyed by many others and used for study purposes.'

The Panel considered both collections to be pre-eminent under the third criterion, in acceptable condition and fairly valued. Both collections have been permanently allocated to the Victoria and Albert Museum in accordance with the wishes attached to each of the gifts.

Above: *River Thames and Tunnel*, c.1843.
Photo: Victoria and Albert Museum



Above: *Masquerade, Haymarket*, published by S & J Fuller, London, c.1826. Photo: Victoria and Albert Museum

4. Isack Van Ostade landscape



Isack Van Ostade's (1621-49) *Soldiers Resting Outside an Inn*, signed and dated 1647, oil on canvas, 103cm by 142.5cm, is a significant work within both the context of the artist's oeuvre and the history of genre and landscape painting of 17th-century Holland.

Soldiers Resting Outside an Inn is an excellent example of a subject – the halt at the inn – that became fashionable in Dutch painting of the 1640s. In the foreground outside the inn, soldiers are drinking and conversing, apparently unaware of all that is going on around them. The action is enhanced by various figures, including children at play, a man drawing water from a well and another leading a cow away down a muddy road. To the left of the painting, an inn keeper with a child in her arms observes a group of travellers who have just arrived and are beginning to descend from their cart, while to the right, in the distance, a man tends to horses.

The picture belongs to a group of large-scale scenes set in the Dutch countryside painted by Van Ostade towards the end of his career prior to his premature death in 1649. It illustrates the artist's distinctive style of integrating landscape and genre painting and his technical ability at depicting people and landscape. The influence of the tonal style of the early 17th-century Haarlem School, which sought to convey the atmospheric conditions of the landscape using minimal means and a pared-down palette, is also evident. In the present work, the subdued earthy palette creates a sense of unity, enlivened by the artist's assured brushwork, use of light and the careful touches of blue, green and white in the foreground. As the artist's style matured, he adopted an almost monochromatic palette of earthy hues.

The painting has a strong historic connection with Waddesdon Manor, the National Trust property built by Baron Ferdinand de Rothschild (1839-98) in the late 19th century. It is listed in Baron Ferdinand's *Red Book*, which he printed privately in 1897 and in which he recorded his favourite works of art at Waddesdon. All the pictures listed in the *Red Book* are in the public collection of the National Trust at Waddesdon, with the exception of this Van Ostade landscape and a work by Aelbert Cuyp (1620-91).

The donor expressed a wish that the painting be allocated to the National Trust for retention and display at Waddesdon Manor.

The Panel considered the painting to be pre-eminent by virtue of its association with the National Trust property, Waddesdon Manor, in acceptable condition and, following negotiation, fairly valued. The painting has been permanently allocated to the National Trust for retention and display at Waddesdon Manor in accordance with the wish attached to the gift.

Left: *Soldiers Resting Outside an Inn* by Isack Van Ostade. Photo © National Trust

5. Sun Foundry showroom ceiling

This showroom ceiling produced by George Smith & Co Sun Foundry (fl.1858-99) comprises 66 cast-iron coffered panels, measures 17ft by 17ft 6in (assembled) and weighs approximately two tonnes. It is both a prototype of a prestigious commission and a rare survival of the stock exemplars held in showrooms to demonstrate to potential customers the quality of the foundry's modelling and casting in the production of decorative cast iron.



On a reduced scale, the showroom ceiling embraces all the design and construction principals of the 175ft by 45ft cast-iron ceiling produced by the foundry in 1878-9 for the impressive Banking Hall of the Bengal Bank in Calcutta (demolished in the 1980s). It was incorporated into the foundry's showroom in Kennedy Street, Glasgow, around 1880 and remained in place until the building was demolished in the early 1990s. An advertisement for the foundry from the 1888 Glasgow Exhibition catalogue shows an illustration of the ceiling *in situ* at the Kennedy Street showroom. While it was not unusual for cast-iron ceilings to be produced in the

UK in the last quarter of the 19th century and shipped to the colonies, this is believed to be one of the only examples to be erected in the UK.

It illustrates British/Indian relations at a time when Calcutta was the capital of British India, and serves as an example of Glasgow's crucial manufacturing and exporting role as the 'second city of the British Empire'. This very fine gravity-defying cast-iron ceiling also shows the influence of the remarkable Scottish architect Alexander 'Greek' Thomson (1817-75), who produced designs for the foundry, and is of great importance for the study of British decorative cast ironwork and of Glasgow ironwork in particular.

The donor, John C Hogg of Morayshire, expressed a wish that the material be allocated to Historic Environment Scotland for display at the forthcoming Engine Shed in Stirling.

Following acceptance and allocation of the gift, John C Hogg of Morayshire, said: 'It is with great pleasure that, with the help of the Cultural Gifts Scheme, the survival of this remarkable cast-iron ceiling by George Smith & Co Sun Foundry of Glasgow has been secured for the nation and will form an integral part of Historic Environment Scotland's Engine Shed Project, the new centre for building conservation in Forthside opening later this year.'

Above: Showroom ceiling produced by George Smith & Co Sun Foundry. Photo: Historic Environment Scotland

Right: George Smith & Co advertisement, 1888, Glasgow Exhibition catalogue. Photo: Historic Environment Scotland



The Panel considered the material to be pre-eminent under the first, third and fourth criteria, in acceptable condition and fairly valued. The Scottish Minister accepted this recommendation and permanently allocated the material to Historic Environment Scotland in accordance with the wish attached to the gift.

6. Arundel table

This pair of carved marble table supports sit below an inscribed top, dated 1754, which is dedicated to the memory of a family pug. The supports, which are attributed to François Dieussart and thought to date from c.1620, are carved with the Earl of Arundel's arms and the inverse is carved with a Talbot hound, the crest of the Countess of Arundel. The supports and table top stand at 99.5cm high, 110cm wide.

François Dieussart (c.1600-61) was a significant Flemish-Walloon sculptor who worked for court patrons in England and northern Europe. As well as a marble bust of Lord Arundel, which today resides in the Ashmolean Museum, Dieussart also sculpted a bust of Charles I, now at Arundel Castle.



The carved supports, which were originally inlaid with 'various alabasters and mottled marbles', were acquired in Rome before 1626 by Thomas Howard, Earl of Arundel (1586-1646), for Arundel House in London. They are, therefore, part of the celebrated Arundel Marbles, one of the earliest Grand Tour collections in England. The supports passed by descent to Thomas' great-grandson Henry, 7th Duke of Norfolk (1655-1701), and were then sold to Sir William Fermor Baronet, later 1st Baron Lempster (1648-1711), who owned Easton Neston in Northamptonshire. The table was placed in the Garden Pavilion in the grounds of the house.

In the original inventory for a shipment from Rome to the Earl of Arundel of 1626, an inlaid marble top accompanies the supports. Now missing, it was exchanged for a rectangular slab elaborately commemorating the death of a well-loved pet dog, who: *'departed this Life June ye 24 1754 / in the third Year of her Age / No Blazon'd Coat or Sculptor'd Bone / (Honours we scarcely deem our own) / Adorn this simple rustic Stone / But Love &*

Friendship without Blame / With Gratitude we justly claim / When will Faith ever find the same? / Not unlamented now she dies / Besprinkled here this Tribute lies / With heavenly Tears from Angel's Eyes'.

The donor expressed a wish that the table should be allocated to the Ashmolean Museum, which holds the bust of Lord Arundel and the majority of the surviving Arundel Marbles.

Following acceptance and allocation of the gift, the donor said that it was delighted 'the Arundel table had been allocated to the Ashmolean Museum where it would be a significant addition to the other Arundel Marbles that are housed there'.

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

Above and right: Arundel table. Photo © Ashmolean Museum, University of Oxford



7. Bindman collection of political caricature prints

This collection comprising 610 prints includes a wide variety of political caricatures of the 18th and 19th centuries, mainly English and French. It contains a group of French Revolutionary caricatures dating from 1789-1800, many of which depict two important figures from the French Revolution: Jean-Paul Marat (1743-93) and his murderer Charlotte Corday (1768-93). Among others, there are groups of prints by William Hogarth (1697-1764), Philip James de Loutherbourg (1740-1812), James Gillray (1756-1815), Thomas Rowlandson (1756-1827), as well as a group of Honoré Daumier (1808-79) lithographs. There are also two 18th-century copperplates, which have been used for demonstration in the Slade School of Fine Art, one after Hogarth and one after Thomas Gainsborough (1727-88).

Eighteenth- and 19th-century political caricatures were a British phenomenon that played an important role in public life by circulating political and social observations. Britain's lack of censorship laws meant that caricatures were widely admired not only at home but also by those in Europe where some particularly repressive governments allowed no such freedom of expression. The French Revolutionary prints included in this collection were strongly influenced by their British counterparts, particularly in their use of symbolic imagery to convey forceful political messages. They show life in the UK and France during a period of dramatic upheaval and played an important role in propaganda.

Professor David Bindman, Durning-Lawrence Professor of the History of Art at University College London (UCL), now Emeritus, formed the collection over 30 years, specifically with teaching in mind. For the last quarter of a century, the material has been on loan to UCL Art Museum, where it has been used for classes and public exhibitions. The material has been used to aid teaching on courses in 18th-century British and European Romantic art, specialising in caricature and the history of printmaking, and also as a resource for the study of national and racial identity.

The donor, Professor Bindman, expressed a wish that the collection should be allocated to UCL Art Museum, where it can continue to be used for teaching and public display.

Following acceptance and allocation of the gift, Professor Bindman said: 'For over two decades this collection has provided a rich source of study of 18th-century Britain and France, particularly in the fields of caricature and the French Revolution. I am delighted that, through the Cultural Gifts Scheme, it will now be held permanently by UCL Art Museum where it can continue to inspire both students and the public.'

The Panel considered the collection 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 caricatures, it considered the offer price to be slightly low and, after negotiations with the donor, a valuation of around 10 per cent above the initial offer price was agreed. The collection has been permanently allocated to UCL Art Museum in accordance with the wish attached to the gift.



Above: *The Theatrical Bubble: Being a new specimen of the astonishing Powers of the great Politico-Punchinello in the Art of Dramatic Puffing*, 1805, by James Gillray. Photo: UCL Art Museum

8. John Hamilton Mortimer: *Witts Family Group*



This conversation piece by John Hamilton Mortimer ARA (1740-79), *The Witts Family Group: John (1750-1816), Richard (1747-1815), Edward (1746-1816) and Apphia, later Baroness Lyttelton (1743-1840)*, inscribed 'MORTIMER / Pinx 1769' (lower right), oil on canvas, 68.6cm by 90.2cm, serves as an important record of the social and economic history of the counties of Gloucestershire and Oxfordshire.

The Witts family made their fortunes from the traditional Cotswold business of wool-stapling and by the mid-18th century had become prosperous landowners both in Oxfordshire and Gloucestershire. The painting depicts four of the nine children of Broome and Apphia Witts, and exemplifies the transition from a local mercantile family to self-assured country gentry.

Following his father's death in 1768, Edward inherited the family wool business and was soon able to pursue the life of a country gentleman. His portrait by George Romney, accepted in lieu last year (case 20 of the 2014/15 Annual Report), currently hangs alongside this conversation piece at The Wilson Cheltenham Art Gallery & Museum. It is possible that Edward commissioned the group portrait to mark both his new status as head of the family and his sister Apphia's departure to India to marry her cousin. In 1775, Edward married Agnes Travell (1748-1825), heiress to another textile family, and became Justice of the Peace, Deputy Lieutenant for Oxfordshire and later High Sheriff. Today, the family is perhaps best known for the diaries which Agnes wrote detailing the accounts of daily life in the county, which were published in 2008. Her portrait painted by Joseph Wright of Derby in 1776 is also on display at The Wilson.

By 1790, Edward Witts was suffering financially, however, he managed to retain much of the property in Upper Slaughter, including the manor house where several generations went on to become Rector. This painting has an unbroken provenance, having remained in the family since it was painted.

The donor, Francis Witts, expressed a wish that the painting be allocated to The Wilson Cheltenham Art Gallery & Museum.

Following acceptance and allocation of the gift, Francis Witts said: 'I am delighted that, through the Cultural Gifts Scheme, this conversation piece of four members of the Witts family has entered the permanent collection of The Wilson, where the painting has been on long-term loan and hung alongside other portraits of the family.'

[The Panel considered the painting to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The painting has been permanently allocated to The Wilson Cheltenham Art Gallery & Museum in accordance with the wish attached to the gift.](#)

Left: *Witts Family Group* by John Hamilton Mortimer. Photo: The Wilson Cheltenham Art Gallery & Museum

9. Attributed to John Singleton Copley: *Fontaine Family Portrait*

This painting of the Fontaine family, attributed to John Singleton Copley RA (1738-1815), c.1775/6, oil on canvas, 96cm by 118.5cm, depicts Brigg Price Fontaine standing in the centre of an elegant drawing room, with an open window beyond. To the left, seated and holding a shuttle and engaged in knotting, is his wife Mary, and to the right are their two children, Andrew and Elizabeth, with a spaniel playing at their feet.

The Fontaine family of Norfolk are perhaps most widely known for the great art collection formed by Sir Andrew Fontaine (1676-1753) in the early 18th century. Sir Andrew died unmarried and without a direct heir, and the family seat of Narford Hall passed to his sister Elizabeth and then to her grandson, Brigg Price, a wealthy member of the Norfolk gentry, who is depicted here.

American painter John Singleton Copley arrived in England in 1774 and soon after travelled to Italy, where he would have encountered the works of Pompeo Batoni (1708-87) and Johann Zoffany (1733-1810). It is believed this portrait was painted shortly after Copley's return to England in 1775. Once established in England, Copley's reputation quickly rose to new heights and, as a leading painter of the day, he was elected a Royal Academician in 1783.

When the painting was offered at auction in the late 1980s, it was described simply as *English School, circa 1780*. The purchaser then and donor now undertook some research at that time and discovered two drawings in the Witt Library at the Courtauld Institute of Art which appeared to relate to the boy in the painting. Both the drawings and the painting are now widely considered to be by Copley, although the attribution has sparked scholarly debate which continues. Further academic research on this fascinating work of great art historical interest will undoubtedly be carried out.

The donor, David Posnett OBE, expressed a wish that the painting be allocated to Tate Britain.

Following acceptance and allocation of the gift, David Posnett said: 'I am delighted, some 50 years after I entered the art trade, to have donated to the nation via the Cultural Gifts Scheme this major picture by John Singleton Copley RA which I discovered some 30 years ago in the basement offices of a well-known London sale room and that it now joins Tate Britain's collection.'

The Panel considered the painting to be pre-eminent under the third criterion, in acceptable condition and, following negotiation, fairly valued. The painting has been permanently allocated to Tate in accordance with the wish attached to the gift.



Right: *Fontaine Family Portrait* attributed to John Singleton Copley.
Photo © Tate

10. Nicholas Allan archive

This archive comprises original watercolours, oil paintings and drawings for illustrations, rough drafts, dummy books, preparatory artworks, publishing correspondence and related material associated with 24 children's picture books by the best-selling author and illustrator Nicholas Allan. The breadth of material documents the entire creative process, from initial ideas to the finished product. It is important documentary evidence for studying the roles of illustrators, graphic designers, printers and publishers, and includes letters relating to his earliest books and others in relation to the process of adapting a book to screen for his BAFTA-winning pre-school animation, *Hilltop Hospital* (1997).



The archive also displays Allan's technical training as an artist at Slade School of Fine Art and his talent as a watercolourist, draughtsman and oil painter. His formal training means he is enthusiastic about engaging children with the 'masters' which can be seen particularly in *Picasso's Trousers* (2011). Original, unique illustration such as in this archive will likely become something of a rarity as more and more illustrators turn to digital images which can be manipulated.

Since the 1990s, Allan's children's books have been popular on a national and international scale, and he has won a number of awards including the Sheffield Children's Book Award and the Coventry Inspiration Book Award. His stories cover topics which fascinate children but are seldom written about: death, religion, bodily functions and sex. Allan is able to engage his younger readers and introduce big questions with gentle, quirky humour, which also endears him to teachers and parents. *Where Willy Went* (2004) is a popular introduction to sex education which has attracted audiences as far afield as China. *The Queen's Knickers* (1993) started life as the story of a young girl dealing with the death of a grandmother. The stories are rooted in British tradition and their appeal has reached a wide audience with several being adapted into plays, musicals and television shows.

The donor, Nicholas Allan, expressed a wish that the archive be allocated to Seven Stories – The National Centre for Children's Books.

Following acceptance and allocation of the gift, Nicholas Allan said: 'I wanted the collection to be preserved in its entirety. The Cultural Gifts Scheme has enabled this to happen and has allowed Seven Stories to acquire the collection intact so the work will be available for exhibitions, workshops and study by both students and schoolchildren. It is for me a more than happy arrangement. I'm extremely grateful to both Seven Stories and the AIL Panel.'

Above and right:
Illustrations for
Picasso's Trousers by
Nicholas Allan. Photos:
Seven Stories – The
National Centre for
Children's Books

The Panel considered the archive to be pre-eminent under the third criterion, in acceptable condition and fairly valued. It has been permanently allocated to Seven Stories in accordance with the wish attached to the gift.





11. Raymond Ray-Jones drawings and prints

This group of 35 prints and drawings together with miscellaneous items related to Raymond Ray-Jones RE ARCA (1866-1942) is an excellent example of printmaking and drawing from the inter-war period. The items demonstrate the correlation between draughtsmanship and printmaking, illustrating the artist's development from sketching to etching.

Many of the subjects, usually drawn *in situ*, are of pre-World War II European cities mainly in France and Italy, but London is also depicted. They serve as important reminders of life during this remarkable period in urban history, before the destruction caused by World War II.

Ray-Jones was a gifted portraitist and his striking etched self-portrait as a young man (executed in or around 1910) is his best-known work, impressions of which can be found in the collections of the British Museum and the Victoria and Albert Museum. Many of his portraits are of his wife Effie and demonstrate his controlled, delicate use of the etched line.

Born Raymond Jones into a musical family, he grew up in Ashton-under-Lyne in Greater Manchester. At the age of 14, he started work in the drawing office of the National Gas & Oil Engine Co Ltd in Ashton and later attended Heginbottom School of Art. In 1907, he gained a county scholarship and a place at the Royal College of Art in London, then in 1911 he entered the studio of Jean-Paul Laurens at the Académie Julian art school in Paris, where he was awarded the Grand Prix and Medal for portrait painting. He changed his name to Raymond Ray-Jones on the advice of his tutors and, in 1914, set up in Joubert Studios off the King's Road in London.

The demand for etchings slowly declined and, in 1931, Ray-Jones moved to Carbis Bay just outside St Ives in Cornwall, joining the St Ives Society of Artists from 1935-7, together with artists such as Stanley Spencer (1891-1959), Laura Knight (1877-1970) and Frank Brangwyn (1867-1956). The outbreak of World War II cut Ray-Jones off from France and Italy, which had been his main source of inspiration. This separation, combined with financial worries, led to depression, and he died at Carbis Bay in 1942.

The donor, the artist's son Alan Ray-Jones, expressed a wish that, if accepted, the group of drawings and prints should be allocated to the Whitworth Art Gallery, Manchester, where it would extend its print collection to the 1930s.

Following acceptance and allocation of the gift, Alan Ray-Jones said: 'I am delighted that the collection of my father's prints and drawings has been permanently allocated to the Whitworth – where it has already been on loan for some time – particularly since the Gallery has a strong educational programme. My father was born in Ashton-under-Lyne, so I am pleased that his work can remain in Manchester, where his work is of local interest.'

The Panel considered the group to be pre-eminent under the third criterion, in acceptable condition and fairly valued. The collection has been permanently allocated to the Whitworth Art Gallery, Manchester, in accordance with the wish attached to the gift.

Left: *Self-portrait*
by Raymond Ray-Jones.
Photo: Whitworth
Art Gallery

12. Gilt-bronze writing casket

This gilt-bronze writing casket, executed c. 1540-50, height 19cm, length 24.2cm, width 13.7cm, is attributed to the Paduan workshop of Vincenzo (1493-1577/8) and Gian Gerolamo Grandi (1508-60), who were active from the early 16th century. Research over the past two decades has led to increased recognition that the Grandis initiated one of the most dynamic workshops in Padua: while principally stonemasons, from the 1530s they began designing bronze utensils, including doorknockers, bells and candlesticks. Pieces attributed to the Grandi workshop are relatively rare, particularly those showing original gilding as in this writing casket. The 'cassone', or tomb-shaped, casket consists of an inkwell, a sand-pot used for drying wet ink on letters and spaces for pens. Exquisitely executed in bronze, the casket is adorned with festoons, acanthus and a frieze of bucrania (cow skulls) connected by swags and with ribbons attached to the horns.

A coat of arms of the original owner – as yet unidentified – sits on each long side of the lid and a half-length armless satyr figure acts as a handle on top of the casket's lid. This programme of decoration allows the casket to be indirectly linked with the single autograph document known to survive from Vincenzo Grandi's hand – a 1546 letter to the Prince-Bishop of Trent. The letter accompanies a writing casket with bucrania and festoons identical to the frieze on this example. It sets out how Vincenzo attributed meaning to these decorative elements, showing his familiarity with Roman architectural decoration, and that the significance of decoration on Renaissance objects went beyond simple ornamentation.

The donor, Daniel Katz Ltd, the first company to make a gift under the scheme, expressed a wish that the casket be allocated to the Ashmolean Museum, Oxford, where it had been on loan since 2002, in honour of the scholar Jeremy Warren and to celebrate the publication of his award-winning, three-volume catalogue *Medieval and Renaissance Sculpture in the Ashmolean Museum*.

Following acceptance and allocation of the gift, Daniel Katz Ltd said it was 'proud to have had a long association with the Ashmolean Museum, Oxford. The Cultural Gifts Scheme has enabled us to strengthen this association through our donation of this rare and splendid writing casket in honour of Jeremy Warren and his celebrated publication *Medieval and Renaissance Sculpture in the Ashmolean Museum*'.

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



Left: Gilt-bronze writing casket attributed to the Grandi workshop. Photo © Ashmolean Museum, University of Oxford

13. Flaxman Hesiod album of drawings

This album contains 37 pen and ink over pencil drawings of compositions for a volume of Hesiod's *Works and Days* and *Theogony*, designed by John Flaxman RA (1755-1826) and engraved by William Blake (1757-1827), in a leather-bound volume stamped 'M.M. HOLLOWAY. LONDON' on the lower turn-in of the upper cover. The album measures 36.5cm by 55.2cm. The spectacular binding by Holloway was carried out in the mid-19th century, after he acquired the album at auction.

Although Flaxman is best known as a sculptor, his fame and reputation among his contemporaries came from the series of drawings he produced as illustrations to Dante's *Divine Comedy*, Homer's *Iliad* and *Odyssey*, the works of Aeschylus, and this complete set of *Works and Days* and *Theogony* by Hesiod. The majority of these illustrations were composed while the artist was living in Italy during the early 1790s with the exception of this series, which was the last volume of classical designs to be realised by Flaxman. The only other known complete set of drawings for any of the illustrated books is the Dante series in the Houghton Library at Harvard University.

This album forms a fascinating record of the illustrations of Hesiod. As opposed to a commission, these studies were the artist's own project, which he worked on for several years during the early 1800s. The illustrations were engraved by Flaxman's close friend, William Blake, who worked on the plates from 1814 to 1816 and, in 1817, were published by Longman, Hurst, Rees, Orme & Brown in London. The exact purpose of the outline drawings, however, is unclear. They mirror the engravings so closely that they are unlikely to be preparatory drawings, yet the few deviations and differences to the printed line suggest they were produced prior to the prints. Further research on the drawings will undoubtedly provide additional insight into Flaxman's working method and the relationship between the artist and his engraved projects with Blake.

Hesiod was an early Greek poet and Boeotian farmer, thought to have been active around the 8th century BC. *Works and Days* is a didactic poem prescribing a life of honest labour and attacking idleness. In it, he instructs his brother Perses – who had squandered his own inheritance and returned to claim Hesiod's – on how to become a good farmer. *Theogony* describes the origins and genealogies of the Greek gods.

The donor, the company Daniel Katz Ltd, expressed a wish that, if accepted, the album should be allocated to the British Museum in honour of Ian Jenkins OBE, Senior Curator of Ancient Greece.

Following acceptance and allocation of the gift, the donor said: 'Daniel Katz Limited is thrilled to be able to give another work of art through the Cultural Gifts Scheme. The level of curatorial expertise and dedication at the British Museum is to be celebrated and so we are proud to give this album of drawings by John Flaxman to the Department of Prints and Drawings in honour of Ian Jenkins, Senior Curator of Ancient Greece.'

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

Right: Illustration for
Hesiod's *Theogony*
by John Flaxman.
Photo: British Museum



14. William Turnbull sculptures

Two sculptures by William Turnbull (1922-2012):

a) *Hanging Sculpture*, 1949, plaster and wire, 121.9cm high

b) *Sungazer*, 1956, bronze, 152cm high

In 1947, Dundee-born William Turnbull visited Paris and, in 1948, persuaded by his friend and fellow Scot Eduardo Paolozzi (1924-2005), he moved to the city. Here, he sought out the leading avant-garde sculptors of the day including Constantin Brâncusi (1876-1957) and Alberto Giacometti (1901-66), whose influence is clearly evident in both sculptures. Turnbull rented a top-floor apartment in Montmartre and would smuggle bags of plaster past the concierge to make sculptures in his room.

Taking his lead from Giacometti, he worked in plaster and wire as opposed to the more commonly used medium of the day, clay. Around this time, he produced a number of stick-like animal figures and two mobiles, one of which was *Hanging Sculpture*.

Hanging Sculpture is one of Turnbull's most successful works from a period when, having absorbed the modernist influences of 1940s Paris, he began to speak with his own voice. The sculpture is unique within Turnbull's oeuvre and was one of only a few pieces that the artist subsequently chose to hang in his London home.

The form of the work evokes kinetic energy and the plaster elements are reminiscent of birds or fish in motion. In 1941, Turnbull was called up by the Royal Air Force and, after training as a pilot in Canada, went on to serve in India and Ceylon. Flying enabled the artist to experience an array of shifting perspectives of the world. Turnbull would often comment on the effect that flying had on his work, together with his interest in movement on other planes such as fish swimming in aquariums and pinball machines.

Sungazer is a pivotal work in the artist's oeuvre and, unlike many of his bronzes which were made in editions, is unique. It embodies a number of central themes in the artist's work – the head, the body and the balance of elements in equilibrium. This arrangement creates a sense of tranquility, yet the work also has a strong physical presence. The bronze is heavily scarred by a series of vertical and horizontal lines which the artist achieved by pressing corrugated card into wet plaster, a technique established while he was living in Paris. The elongated form and abstract, scarified surface bring a totemic and ancient quality to the piece. In the mid-1950s, Turnbull made a series of free-standing sculptures entitled *Idol*. *Sungazer* incorporates the single hieratic figure of *Idol* with the addition of a new motif. The head element was originally conceived independently and is a cast of a sculpture made in the previous year. *Sungazer* is thought to be the first instance in which Turnbull placed a previously created 'head' onto a 'body' form.

The Panel considered *Hanging Sculpture* to be pre-eminent under the second and third criteria and *Sungazer* to be pre-eminent under the second criterion. Both works were considered to be in acceptable condition and fairly valued. The sculptures have been temporarily allocated, *Hanging Sculpture* to Tate and *Sungazer* to the Scottish National Gallery of Modern Art, pending a decision on their permanent allocation.

Left: *Hanging Sculpture*
by William Turnbull.
Photo © Tate

Above: *Sungazer*
by William Turnbull.
Photo: Scottish National
Gallery of Modern Art

15. Joseph Mallord William Turner: *The High Street, Oxford*



The High Street, Oxford by Joseph Mallord William Turner RA (1775-1851), signed 'JMW Turner RA' (lower right), oil on canvas, 68.4cm by 99.5cm, is considered the most important depiction of Oxford by one of England's greatest artists. Painted between the end of 1809 and March 1810, it is one of Turner's most ambitious topographical paintings.

In 1799, Turner received a commission to provide two designs for the University's annual calendar, the *Oxford Almanack*. The success of these two watercolours led to commissions for a further eight, published between 1799 and 1810, now in the Ashmolean's collection. The quality of the watercolours, which depicted a variety of street scenes, colleges and interiors, no doubt attracted the attention of the Oxford print-seller, James Wyatt, which then led to the commission of this oil painting. The original purpose of the commission was to have the design engraved and for the published prints to be sold in Wyatt's shop in Oxford. Wyatt settled on an oil painting for the basis of the engraving instead of a watercolour, half the size of Turner's normal canvases, at a cost of 100 guineas.

The High Street, Oxford is one of the most fully documented of all of Turner's works thanks to the correspondence between the artist and Wyatt spanning several years. The letters, in the British Library's collection, provide a fascinating insight into the artist's practice and the development of the painting; in one, Turner agrees to change the height of the spire of St Mary's Church and in another Wyatt suggests the artist include a female figure or two to animate the scene. Wyatt was evidently delighted with the finished work and commissioned a pendant, *View of Oxford from the Abingdon Road* (private collection). Both paintings were exhibited at the Royal Academy in 1812. That same year, Pye, Middiman and Heath produced the engraving of *The High Street, Oxford*.

The Panel considered the painting to be pre-eminent under the third and fourth criteria, in acceptable condition and, following negotiation, fairly valued. The painting has been permanently allocated to the Ashmolean Museum, Oxford, in accordance with the condition attached to the offer. The amount of tax that acceptance of the painting could satisfy exceeded the tax liability payable by the offerors, and the Ashmolean made good the difference of £885,600 with the help of grants of £550,000 from the Heritage Lottery Fund, £220,000 from the Art Fund, and £30,000 from Friends and Patrons of the Ashmolean.

Left: *The High Street, Oxford*, by JMW Turner.
Photo © Ashmolean Museum, University of Oxford

16. Lucian Freud self-portrait and archive

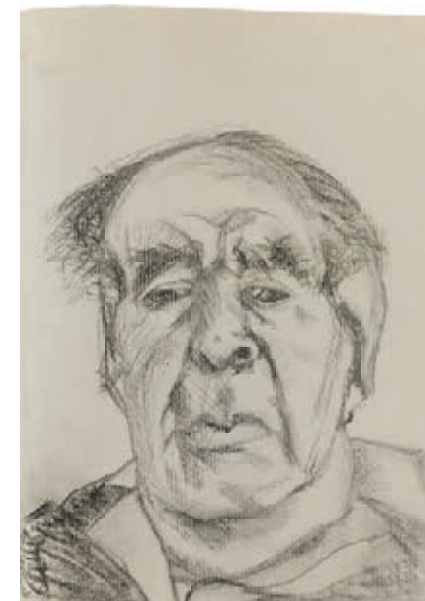
Lucian Freud's (1922-2011) self-portrait, oil on canvas, 35.6cm by 30.5cm, and the archival material containing 47 sketchbooks, additional drawings, 162 childhood drawings, notes and letters were offered in lieu from the estate of Lucian Freud. This previously unseen material reveals much about one of the greatest and most influential painters of the 20th and 21st centuries.

The unfinished self-portrait was discovered following the artist's death by his assistant and friend David Dawson. It bears a close resemblance to *Reflection (Self-Portrait)*, 1985 (private collection), in its direct pose and composition, which might suggest it was painted around a similar date. It is one of the most beautiful of Freud's unfinished oil studies and demonstrates the method the artist applied in his mature years of roughly sketching the image onto the canvas, beginning with the head before working the composition out. Freud made self-portraits from his teenage years up until the end of his life and they represent one of his greatest artistic achievements, yet there are few examples in UK public collections.

Freud said in 1992: 'The way you paint yourself you've got to try and paint yourself as another person. Looking in the mirror is a strain in a way that looking at other people isn't at all.'

The archive comprising Freud's sketchbooks, drawings and letters greatly extends our understanding of the artist and will be a major resource for study. The sketchbooks spanning the artist's career from the mid-1940s up until his death provide invaluable insight into his working practice and include studies which relate to major paintings. One of the sketchbooks – what was originally an 18th-century ledger – contains drawings of Lady Caroline Blackwood which relate to Freud's early masterpiece *Hotel Bedroom*, 1954 (Beaverbrook Art Gallery). The sketchbooks appear to have been used by the artist as they came to hand in the studio, at different points in time. Several drawings show the beginnings of portraits, such as Lord Goodman's, which will be instrumental in tracing the evolution of Freud's work from the stage of initial conception. There are also Freud's early designs of book covers for Nigel Dennis' *Cards of Identity* (1955) and his daughter Esther Freud's novel *Hideous Kinky* (1992).

The letters written by Freud when he was a child and as a young artist in the 1940s reveal much about aspects of his personal life and include drafts to family members, friends and lovers – often highly charged with emotion. There are also notes recording various bets on horses, for which he had a lifelong passion. Also contained in the archive are a number of Freud's childhood drawings made in Germany before the family fled to England in 1933 when Hitler came to power. The drawings were preserved by Freud's mother, many annotated by her with a date and place, and provide insight into the artist's family life.



The Panel considered the self-portrait and the sketchbooks pre-eminent under the second and third criteria, and the letters and childhood drawings pre-eminent under the third criterion. All the material was considered to be in acceptable condition and fairly valued. The material has been permanently allocated to the National Portrait Gallery in accordance with the condition attached to the offer.

Self-portrait by Lucian Freud. Photo: National Portrait Gallery
© Lucian Freud Archive

Above right: *Head of a Man (Lord Goodman)* by Lucian Freud. Photo: National Portrait Gallery
© Lucian Freud Archive

17. Benozzo Gozzoli drawings



A sheet with drawings recto and verso by Benozzo Gozzoli (1420-97), *Studies for two kneeling and two standing figures, and subsidiary studies of two hands and an ear* (recto), metalpoint, pen and brown ink, brown wash, heightened with white and touches of gold on the dress of the second figure from the left, traces of squaring, on rose-prepared paper; and *The Madonna and Child standing in a niche with three attendant angels* (verso), black chalk with pen and brown ink, on rose-prepared paper (verso); with inscription 'Giov. Franco Rustici' and 'B63' (verso), indistinct watermark, 16.5cm by 17.2cm.



The recto is a rare study for the artist's most important commission and an exceptionally fine drawing. On the largest central figure, there are traces of gold paint, which would have been a fairly new material in Florence at this date and costly, indicating that the sheet was not just a working study, but a work of art in its own right, intended to be preserved. The verso appears to be a study for a Madonna and Child among angels, but has not been connected to any known painted work.

Between 1459 and 1463, Gozzoli worked on the highly prestigious commission of the decoration of the Magi Chapel in the Palazzo Medici Riccardi in Florence. The palazzo, designed by Michelozzo and built for Cosimo de' Medici on the Via Larga, came to represent the Medici family's wealth and stature. Traversing the walls in magnificent procession, the Medici and their allies are depicted as the Magi (the Three Wise Men) and their entourage. The altarpiece was originally a panel by Filippo Lippi (1406-69), *Adoration of Palazzo Medici*, now in the Gemäldegalerie in Berlin. On the walls flanking the altar, Gozzoli painted in fresco *Standing and Kneeling Adoring Angels in a Landscape*.

The recto of the sheet is a study for the standing and kneeling angels on the two altar walls of the chapel. There are only a handful of drawings by Gozzoli in the UK and only one of comparable quality, *Head of a Young Page*, in the Royal Collection. The drawing in the Royal Collection, however, has only been linked tentatively to the fresco decorations of the chapel and no corresponding figure has been identified. The

present sheet is, therefore, of great art historical importance and provides valuable insight into the creative evolution of this important commission and the working practice of Gozzoli.

The drawing has a distinguished provenance and bears the mark and stamp of eminent painter, writer on art and collector of drawings Jonathan Richardson Senior (1667-1745). It is next recorded in the collection of collector and art connoisseur John Rushout, 2nd Baron Northwick (1770-1859), and remained at Northwick Park until it was sold at auction in 1921 to Henry Lascelles, 5th Earl of Harewood (1846-1929).

[The Panel considered the sheet of drawings to be pre-eminent under the first, second and third criteria, in acceptable condition and fairly valued. The sheet of drawings has been temporarily allocated to the British Museum, pending a decision on its permanent allocation.](#)

Left: *Studies for two kneeling and two standing figures, and subsidiary studies of two hands and an ear* by Benozzo Gozzoli. Photo: British Museum

Above: Detail of Gozzoli's angels in adoration on one of the two altar walls of the Magi Chapel. Photo: Creative Commons Reuse License

18. Allan Ramsay: *Prince Charles Edward Stuart*

Prince Charles Edward Stuart (1720-88), oil on canvas, 30.5cm by 25.4cm, is the only known portrait of Bonnie Prince Charlie painted from life at the time of the Jacobite Rebellion of 1745. It is by Allan Ramsay (1713-84), the leading portraitist of the mid-18th century. As the eldest grandson of James VII and II, who had fled England in 1688 when Parliament gave the crown to William and Mary, Charles was the embodiment of the Stuart cause, which sought the restoration of Charles' father, James Francis Edward Stuart, the Old Pretender, to the throne of Great Britain.

Having landed in Scotland in July 1745 with only a few companions, the Prince raised his father's standard at Glenfinnan and rallied the Highland clans. By mid-September, he had entered Edinburgh and set up his headquarters at Holyrood Palace, the castle remaining in Hanoverian control. Allan Ramsay, who had spent most of the previous decade based in London but who happened to be on a visit to Edinburgh, was summoned by the Prince's valet to Holyrood to 'take his Royal Highness' picture'. Whether Ramsay had any Jacobite sympathies is ambiguous, but, with the acceptance of the current portrait as being by Ramsay, it is clear that he did respond to the royal commission. The portrait was recognised in 2013 by art historian Bendor Grosvenor when he visited Gosford House, the home of the Earls of Wemyss and March, a few miles east of Edinburgh.

The portrait had long been known by way of a print by Robert Strange, an engraver who was one of the Prince's followers and who fought in the Rebellion. In the expectation of Charles ruling as Regent for his father, Strange prepared designs for banknotes bearing the Prince's image, and the commission to Ramsay may well have been with a view to producing for general circulation an image of what the Jacobites hoped would be the next Stuart monarch. For a few months in Edinburgh in early autumn 1745, all this seemed possible, and Ramsay's portrait is the sole image of Charles Edward Stuart at the height of his ambition, painted in the country that he hoped to rule.

How the painting came to Gosford is not known. Ramsay was back in London by the end of 1745 and was to become Principal Painter in Ordinary to George III. Strange, after exile on the Continent, was later knighted by the King, but a payment to him in 1751 in the Gosford accounts for unidentified services could conceivably include the portrait which by then would have been a political liability given the failure of the Jacobite cause and Charles' defeat at Culloden in 1746.

The Panel considered the portrait to be pre-eminent under the first and third criteria, in acceptable condition and fairly valued. The Scottish Minister accepted this recommendation and has permanently allocated the portrait to the Scottish National Portrait Gallery in accordance with the condition attached to the offer.

Right: *Prince Charles Edward Stuart* by Allan Ramsay. Photo: Scottish National Portrait Gallery



19. Sir Joshua Reynolds: *5th Earl of Carlisle*

Frederick Howard, 5th Earl of Carlisle (1748-1825) by Sir Joshua Reynolds (1723-92), oil on canvas, 214cm by 149.8cm, was painted in 1769 and depicts the young Earl in the robes of a Knight of the Order of the Thistle. Lord Carlisle had succeeded his father in 1758, aged 10. He went to Eton where he became friends with the future politicians Charles Fox and Earl Fitzwilliam and, following a year at Cambridge, embarked on the Grand Tour with Fox. It was while in Italy that he was informed of his appointment to the Order which was, and remains, the senior Scottish order of chivalry. The Earl later resigned the Thistle on his appointment as a Knight of the Garter in 1793.

Carlisle is recorded in Reynolds' appointment book on 2 May 1769 and there are further sittings throughout the rest of the year. The pose the artist has given his sitter is that which Reynolds had previously used for one of his most important early paintings, *Augustus, 1st Viscount Keppel*, 1752-53 (National Maritime Museum). Reynolds' contemporaries subsequently came to consider that painting as having first marked out the artist as the greatest painter that England had seen since Van Dyck. The pose, which appears to be based on classical statuary, has now been traced to a version of a statue of Apollo by the French sculptor Pierre Le Gros the Younger (1666-1719), which Reynolds is recorded as having drawn.

Whereas Keppel was an acknowledged commander and naval hero, a man of action, Carlisle was still a youth and just about to attain his majority. The heroic pose must be seen more as a declaration of intended future accomplishments rather than a celebration of achievements already won. Although the Earl was involved in politics in later years and was given some ambassadorial appointments, it would be difficult to argue that the youthful promise that the portrait suggests was fulfilled in reality.

For Reynolds, however, this portrait – one of the first grand full-lengths he painted after his appointment in December 1768 as inaugural President of the Royal Academy and subsequent knighthood the following April – must have been considered as an important declaration of his grand manner in portraiture. Although the portrait was never exhibited at the newly founded Royal Academy, it was hung at Castle Howard in the Green Drawing Room, where it was later to be surrounded by some of the great Old Masters that Carlisle, along with the Duke of Bridgewater and Earl Gower, was to acquire from the Orleans Collection.

The Panel considered the painting to be pre-eminent under the second and fourth criteria, in acceptable condition and fairly valued. It has been allocated to Tate, which has entered into an *in situ* agreement with Castle Howard. Following conservation at Tate and display there, and other galleries around the UK, it will return to Castle Howard in recognition of the added value of seeing the painting in its original setting.

Right: *5th Earl of Carlisle*
by Sir Joshua Reynolds.
Photo © Tate





20. Plas Newydd chattels

This diverse collection of paintings, furniture, sculpture, silver and medals forms an integral part of the decorative scheme at Plas Newydd near Llanfairpwll on Anglesey. Now a National Trust property, the Marquesses of Anglesey's country seat displays the 72 chattels across five public rooms, representing the house's illustrious aristocratic history from the 1700s.

The collection of paintings includes pastoral and hunting scenes by late-18th-century Flemish artist Paul Balthasar Ommeganck and from the workshop of Frans Snyders. In the Staircase Hall hangs the full-length *Portrait of George IV* from the studio of Sir Thomas Lawrence. Other paintings pay homage to the family's military history and royal connections, such as the eight Marlborough House Murals, after the decorative painter Louis Laguerre, and battle scenes by Denis Dighton, such as *The Final Charge of the Light Dragoons at the Battle of Orthez*.

Of particular historic value are the family orders, insignia and medals bestowed upon Field Marshal Henry William Paget, Earl of Uxbridge and the 1st Marquess of Anglesey (1768-1854), and his son Lord George Augustus Frederick Paget (1818-80). One highlight in the medal collection is Uxbridge's silver Waterloo Medal: it is generally agreed that the Earl's supreme cavalry command at the Quatre Bras and Waterloo campaigns in 1815 contributed to Napoleon's final defeat. Similarly, the medals awarded to Lord George Paget reflect his distinguished career during the Crimean Campaign of 1854-6, in which he led his regiment in the famous Charge of the Light Brigade.

The collection also includes decorative arts which reflect the family's change in status and taste over the centuries. In the Saloon is a magnificent pair of George II gilt-wood side tables in the style of William Kent, while a Louis XV 14-day striking bracket clock, c. 1770, hangs in the Staircase Hall. There are also a number of early-20th-century items collected by Charles, 6th Marquess of Anglesey (1885-1947), who commissioned famous society decorator Sibyl Colefax to redecorate Plas Newydd. These include the busts by Scottish sculptor Sir William Reid Dick (1879-1961) of family members, which were exhibited at the Royal Academy: Lady Caroline Paget (1923) and Marjorie, Marchioness of Anglesey (1925).

The Panel considered that the chattels were associated with a building in Schedule 3 ownership – the National Trust – and that it was desirable that the association should continue, that they were all in acceptable condition and fairly valued. The Welsh Minister accepted this recommendation and permanently allocated the chattels to the National Trust for retention and display at Plas Newydd in accordance with the condition attached to the offer.

Left: 1st Marquess of Anglesey's Waterloo Medal, 1815.
Photo © National Trust/
Paul Highnam

21. Cartier tiara



A diamond and ruby tiara by Cartier, of openwork twin scroll design, the diamonds millegrain-set in platinum, each scroll enclosing a cabochon synthetic ruby, in the centre a collet-set diamond supports a stylised leaf surmount-set with a cabochon synthetic ruby, 16cm wide by 6.5cm high. The weight of the diamonds is approximately 67.50 carats. Inscribed on outer rim, in cursive, 'Cartier Paris Londres New York' and struck on the wire frame, near the apex, with the mark of 'HL', for the Henri Lavabre workshop, and with the French assay mark for platinum of a dog's head (instituted in 1912). In original deep, green leather box stamped on lid in gold with 'AC', for Alexandra Comnène, surmounted by a coronet, and on base 'CARTIER' (in gold) and 'MADE IN FRANCE', fitted internally and supplied with original twin-pronged screwdriver. Together with original client documents on Cartier stationery and a further collection of related archival material.

The tiara, along with a pendant, was commissioned from Louis Cartier (1875-1942) in Paris in September 1913 by Alexandra Calvocoressi Comnène (1880-1961) for her marriage in November 1913 to Robert Everts (1875-1942), a diplomat in the Belgian Foreign Service. In preparation for the wedding and in order to acquire a *trousseau* appropriate for a diplomat's wife, Alexandra and her mother spent September in Paris at the Hôtel Régina. The archival material included in the offer not only records the progress of the commission of the tiara and the purchase of other items by Alexandra, but also how the tiara continued to play a significant role in later years during the ambassadorial postings of Alexandra's husband. Following the marriage, Alexandra travelled by train to Peking, where her husband was posted, accompanied by the tiara, sewn into her garments for safety. The tiara has remained in the same family since its commission and over the years has been worn at numerous formal events and family weddings.

The design is both strikingly bold and classic in its reference to Grecian form, which would likely have appealed to Alexandra, who was born on Corfu to Greek parents from Constantinople and Chios. It epitomises the technical and stylistic achievements of the Cartier jewellers during the firm's formative years and exemplifies the transition from the regal circular crown to the frontal diadem. It is of particular interest because of the use of coloured gemstones in the form of three synthetic rubies in uncut cabochon form. The pioneering process of 'reconstituting' precious gemstones, whereby the ground geological substance was gradually fused under heat, was patented by Auguste Verneuil (1856-1913) in France in 1902. The round stones in the two scrolls possess markings consistent with Verneuil's stones. The tiara represents the earliest and only known documented case of the use of synthetic rubies by Cartier in the years before World War I.

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 the Victoria and Albert Museum in accordance with the condition attached to the offer.

Left: Cartier tiara.
Photo: Victoria and
Albert Museum



22. Sir Anthony van Dyck: *Mrs Endymion Porter*

Sir Anthony van Dyck's (1599-1641) *Portrait of Olivia, Mrs Endymion Porter*, three-quarter-length, standing, wearing a red dress and blue shawl, oil on canvas, 137.2cm by 110.2cm, is a major work by one of the most important painters working in England during the 17th century. It was painted circa 1637 when Van Dyck was Principal Painter in Ordinary to the King and at the height of his powers. The painting is considered to be one of the artist's finest female portraits.

Olivia Porter (née Boteler) (d.1663) was the daughter of John Boteler, 1st Baron Boteler of Brantfield (c.1566-1637), and Elizabeth Villiers (the half-sister of the 1st Duke of Buckingham, the King's favourite), and a lady-in-waiting to Queen Henrietta Maria (1609-69). In 1619 she married Endymion Porter (1587-1649), a major figure of the period. He was the King's principal picture agent, a leading patron of the arts, an important diplomat in the English Court and a close friend of Van Dyck. *Portrait of Endymion Porter and Anthony van Dyck*, 1635 (Museo Prado), is the only time the artist painted himself alongside another person. The present portrait was probably commissioned by the sitter's husband, and the quality of it reflects the close relationship between the artist and the couple. Both Van Dyck and Olivia were devout Roman Catholics, Olivia having converted in 1637, the year the portrait is considered to have been painted. Van Dyck depicts the sitter in a dynamic pose, dressed in a loose classical costume of red highlighted in gold, held together with jewelled clasps, reminiscent of 16th-century Venetian school painters such as Titian. The portrait is an excellent example of the artist's 'careless romance' – the memorable phrase coined by Van Dyck's near contemporary William Sanderson – of which only a small number exist.

The portrait has a distinguished, unbroken provenance, having been passed down in the same family since the 17th century. It was acquired by Algernon Percy, 10th Earl of Northumberland (1602-68), probably directly from the Porter family, and was then inherited through Lady Elizabeth Seymour, Duchess of Somerset and suo jure Baroness Percy (1667-1722), by her granddaughter, Elizabeth. She inherited the barony of Percy and married Sir Hugh Smithson (c.1714-86), who later became 1st Duke of Northumberland. The picture then passed by direct descent through the family of the Dukes of Northumberland.

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

Left: *Mrs Endymion Porter* by Sir Anthony van Dyck. Photo: The Bowes Museum



23. Master of the Countess of Warwick: *Portrait of Susan Bertie, later Countess of Kent*

Portrait of Susan Bertie, later Countess of Kent, half-length, in an embroidered and jewelled black dress with slashed sleeves and ruff, encrusted with pearls, and a pearl head-dress, inscribed and dated upper left and right: 'ANo. 1567. / AETA. SVAE. 15', oil on panel, 35.9cm by 48.5cm, is a work by the artist identified as the 'Master of the Countess of Warwick' (active in England 1567-9).

In the 1960s, art historian Sir Roy Strong coined the name the 'Master of the Countess of Warwick' for the artist who painted the portrait of Anne Russell, Countess of Warwick, circa 1569 at Woburn Abbey. The artist has been linked stylistically to a further seven paintings, five of which depict female sitters in half- or three-quarter-length, turned to the left. These female portraits possess similar distinctive features such as a linear handling of the lips, bold eyes and particular attention paid to the dress and jewellery. These characteristics are demonstrated in this portrait, which has survived in exceptional condition.

Susan Bertie was the daughter of Richard Bertie and Katherine, Duchess of Suffolk (formerly wife of Charles Brandon, Duke of Suffolk, brother-in-law to Henry VIII). During the reign of Queen Mary, the Protestant Berties fled to the Continent and travelled in exile through Wesel, Strasbourg and Frankfurt. Their plight was recorded in John Foxe's *Acts and Monuments* (1563), popularly known as *Foxe's Book of Martyrs*. The family were guests of the Polish king when Queen Mary died in 1558 and, in the following year, they returned to the family seat of Grimsthorpe in Lincolnshire. When Susan was 16, she married Reginald Grey of Wreth, who was later restored as the 5th Earl of Kent. The portrait was completed shortly before this date in 1567 and could have been commissioned to celebrate her coming of age. At the age of 19, Susan was widowed, but married again, in 1581 at the age of 27, to Sir John Wingfield, a nephew of Bess of Hardwick.

The Panel considered the portrait to be pre-eminent under the third criterion, in acceptable condition and, following negotiation, fairly valued. It has been temporarily allocated to The Beane House of Art & Knowledge, Canterbury, pending a decision on its permanent allocation.

Left: *Portrait of Susan Bertie, later Countess of Kent* by the Master of the Countess of Warwick.
Photo: The Beane House of Art & Knowledge



24. George Romney: *Portrait of John Fane*

George Romney's (1734-1802) *Portrait of John Fane* (1775-1850), oil on canvas, 127cm by 102.9cm, was painted in 1778. This work, which depicts an assured boy in a smock dress leaning against a red chair with a loyal dog beside, is an excellent example of Romney's practice from this period. Having returned from a two-year tour of Italy in 1775, Romney was beginning to compete with Sir Joshua Reynolds (1723-92) and Thomas Gainsborough (1727-88) as a leading society portrait painter. He took the leasehold of the house and studio that had been Francis Cotes' (1726-70) at 24 Cavendish Square in London, and it was at this time that he created some of the most significant pictures of childhood in the late-18th century.

In 1777, Romney painted *The Clavering Children* (The Huntington, San Marino) and one of his greatest works of this genre, *The Leveson-Gower Children* (Abbot Hall Art Gallery, Kendal). A year later, Master Fane appeared to sit for Romney seven times throughout November for this portrait offered in lieu. His father, John Fane (1751-1824) of Wormsley, Buckinghamshire, also sat for Romney in the same month, and in 1779, the artist painted his mother, Lady Elizabeth Parker, daughter of Thomas, 3rd Earl of Macclesfield. Master Fane married Elizabeth Lowndes-Stone in 1802 and the couple had six children. From 1824 until 1831, the sitter succeeded his father by holding a seat as Member of Parliament for Oxfordshire and in 1835 he served as the county's High Sheriff.

The portrait was acquired by Michael Arthur Bass, 1st Baron Burton (1837-1909), from Agnew's in 1885. Lord Burton was the son of Michael Thomas Bass (1799-1884), a major benefactor in Derby and a Member of Parliament for Derby from 1848 until 1883. Lord Burton was one of the greatest collectors in the popular genre of English portraiture alongside Baron Ferdinand de Rothschild (1839-98) and Edward Cecil Guinness, 1st Earl of Iveagh (1847-1927). He assembled his collection with Chesterfield House in mind where, in the Dining Room, this portrait hung alongside another portrait of the sitter attributed to Thomas Beach, as well as Gainsborough's *Miss Franks with a Lamb* and two Dutch pictures.

The Panel considered the portrait to be pre-eminent under the third criterion, in acceptable condition and, following negotiation, fairly valued. It has been temporarily allocated to Derby Museum and Art Gallery, pending a decision on its permanent allocation.

Left: *Portrait of John Fane*
by George Romney.
Photo: Derby Museum
and Art Gallery

25. Glynn Parian ware collection

This collection of approximately 350 pieces of Parian ware includes busts, figurines and statuettes collected by David Glynn. The items are primarily portrait busts of royal, political, military, literary and scientific subjects together with mythological and allegorical subjects. Its scale and breadth makes this the most comprehensive and representative collection of portraiture in this medium.



Among the many examples from the collection is a bust of Sir Robert Peel (1788-1850) by sculptor Sir Richard Westmacott RA (1775-1856) and reproduced by Copeland, a bust of Lord George Bentinck (1802-48) and one of Wellington (1769-1852) both by the Count D'Orsay (1801-52), and a bust of Apollo Belvedere modelled by C Delpech. The collection contains examples from all the larger and most of the smaller potteries that produced Parian ware, such as Copeland, Minton and Robinson & Leadbeater. It also comprises works produced by the major sculptors working in England during the 19th century, including William Theed (1804-91), Joseph Durham (1814-77), William Brodie (1815-81) and Morton Edwards (1834-1917).

The name Parian is derived from the white marble of the Greek island of Paros and the Wedgwood product was named Parian Carrara because of its similarities to the high-quality white or blue-grey marble from that part of Italy. Parian ware's marble-like qualities and ability to maintain its form when fired were highly prized and it was particularly attractive due to its accuracy in reproduction, made possible by Benjamin Cheverton's (1796-1876) three-dimensional pantograph, which could enlarge or reduce works of sculpture. The technical skill and scientific knowledge required to create this high-quality porcelain was commended by commentators at the Great Exhibition of 1851.

Production of Parian ware began in the mid-1840s and became commercially successful during the mid-Victorian period. The development of Parian was inextricably linked to Britain's manufacturing industry, which coincided with the idea of art as an instrument of social reform, and the newly forming tastes of the emerging middle class. The Art Union movement, Felix Summerly's Art Manufacturers and publications such as the *Art Journal* were central to this new interest, and Parian ware was the chief channel by which sculpture could reach the public during this period.

The Panel considered the collection to be pre-eminent under the first 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: Queen Victoria 'Jubilee' bust, 1887.
Photo: The Fitzwilliam Museum

26. Hobson bookbinding archive

This archive was formed by Geoffrey Dudley Hobson (1882-1949) and his son Anthony Robert Alwyn Hobson (1921-2014), who were pre-eminent connoisseurs and historians of western decorated bookbindings from the Middle Ages until the 20th century. The collection consists of autograph notebooks, scholarly correspondence, rubbings, photographs, manuscripts by the Hobsons and published literature on all aspects and periods of bookbinding.

There are approximately 1,600 volumes, including some 50 presentation copies and at least 300 volumes annotated and/or extra-illustrated by the Hobsons. The archive contains printed and manuscript material from as early as the 17th century and is particularly rich in material relating to the Italian and French Renaissance. The magnitude of the archive and its detail provides a rich source for study of historical and artistic bookbindings.

The scholarly discipline of bookbinding study is not much older than the 20th century. Early writers to treat bookbinding history scientifically were Theodor Gottlieb and Paul Schwenke from Germany, Tammara De Marinis from Italy and Edouard Rahir from France. In England, the early binding scholars were particularly prominent and, as well as the Hobsons, among the pioneers were Ernst Philip Goldschmidt, Howard Nixon, Graham Pollard and JB Oldham.

The Hobsons' research did not ignore any historical aspect of binding decoration, but both scholars had a particular innovative approach that they brought to the discipline. Geoffrey Hobson's work was focused on relating binding ornament to other applied arts such as architecture, cameos, silver, engraving and furniture. Anthony Hobson's approach was to integrate the detailed study and identification of binders and ateliers with the wider study of artistic patronage and humanist interest, particularly during the Renaissance. He published on the subject and consulted internationally, becoming a prime authority.

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



Above: Selection of books from the Hobson bookbinding archive.
Photo: Bodleian Libraries

27. Late 15th-century view of Florence



Prospect of Florence from the Southwest, tempera and oil on panel, 96cm by 146cm, is one of the earliest Italian paintings to depict an accurate view of a city as an independent work of art. Florence is shown from an imaginary aerial viewpoint to the south-west of the city. The evidence of the style of the painting, along with a detailed analysis of the buildings depicted within the city, suggest a date for the painting at the end of the 15th century or the first years of the Cinquecento (the Italian Renaissance). The whole of the city except for a small section near the Porta San Felice is depicted. Many of the most important buildings of the city are recognisable in the painting, most notably the Baptistery, the Cathedral and the Campanile in the centre of the painting. Also clearly seen are the Bargello, the Palazzo Vecchio and Orsanmichele, along with the churches of Santa Maria Novella, San Marco, Santissima Annunziata and Santa Croce.

The painting can be closely linked to a woodcut also depicting a bird's-eye view of Florence from the south-west. The print is known from a single copy now in Berlin, so-called the *Map with a Chain* on account of the prominent chain which borders the depiction of Florence. In turn, the woodcut is known to be dependent upon a lost design by the painter, printmaker and print-seller Francesco di Lorenzo Rosselli (1445-c.1513).

The painting has been in England since the mid-19th century, when it was recorded in the collection of the 5th Lord Vernon (1803-66) of Sudbury Hall, Derbyshire. The existence of this important depiction of Florence at the height of the Renaissance was made known in a detailed analysis in *The Burlington Magazine* in 1952 by the Anglo-German art historian Leopold Ettlinger. The painting was on loan to The Fitzwilliam Museum from 2005 and has been included in both The National Gallery's exhibition *Visions of Paradise: Botticini's Palmieri Altarpiece* and the Victoria and Albert Museum's *Botticelli Reimagined* in 2016.

The Panel considered the painting to be pre-eminent under the second and third criteria, in acceptable condition and, following negotiation, fairly valued. As the painting could have settled more tax than was actually payable, a hybrid arrangement was entered into with the Victoria and Albert Museum, which was the conditional allocatee. The museum has, thanks to generous support from the Art Fund and Ida Carrara, made good the difference of £436,165 to the estate.

Above: Late 15th-century view of Florence.
Photo: Victoria and Albert Museum

28. Rumbold desk

This desk, with finely engraved ivory and silver handles and on original bracket feet, was made in Vizagapatam, near Madras in Southern India, c.1750-60, and measures 109cm wide. The rectangular top has a border of finely engraved and inlaid trailing flowers and foliage with tied ribbons above a similarly engraved long teak-lined drawer. It has two banks of three short drawers, a kneehole with a unique sliding and removable compartment, and a triple-arched frieze with three pigeon-holes above two further drawers. The sides have similarly engraved and inlaid motifs.



The piece is one of a small number of similar desks made for British patrons in India at one of the centres for the manufacture of ivory-inlaid furniture; other examples were owned by eminent British administrators of India including Major-General Robert Clive, 1st Baron Clive (1725-74), and Warren Hastings (1732-1818). This example belonged to Sir Thomas Rumbold, 1st Baronet Rumbold (1736-91), who amassed a great fortune as a British administrator and was the epitome of the 'notorious nabob': those who made fortunes in India with wealth comparable to Indian provincial rulers. In the service of the East India Company, he returned to England in 1770, becoming a Member of Parliament, then went back to India in 1777 as Governor of Madras until 1780.

The desk is important as a work of art that represents the close relationship between the history of Britain and India, and of British rule in India. It displays excellent skill in design and execution and is a useful tool for the study of design history, the development of international trade, changing patterns in patronage and changes in taste. The execution of the flowers and leaves on the desk suggest a close relationship with textiles manufactured in the first quarter of the 18th century in areas around Vizagapatam.

The Panel considered the desk, offered from the estate of Elizabeth Anne Chubb, Baroness Hayter MBE (née Rumbold), 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: Rumbold desk.
Photo: The Fitzwilliam Museum

29. Kennet archive

The archive consists of the political and personal papers of three members of the Kennet family:

a) (Edward) Hilton Young, 1st Baron Kennet (1879-1960)

b) Kathleen Scott, Baroness Kennet (1878-1947)

c) Wayland Hilton Young, 2nd Baron Kennet (1923-2009)

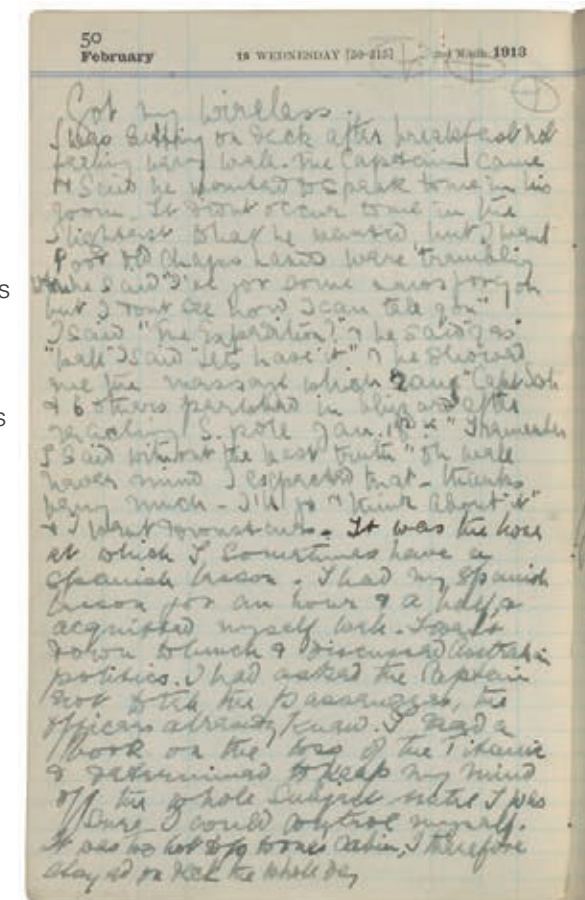
Although all three individuals led distinguished lives, especially in the case of Kathleen Scott, whose achievements as a sculptor have been the subject of renewed interest in recent years, the archive is of pre-eminent importance as much for the people with whom the Kennets mixed and corresponded.

Hilton Young studied chemistry at Cambridge, where he became friends with the historian GM Trevelyan, the novelist EM Forster and others who would later be part of the Bloomsbury Group. From science, he switched first to law then to journalism. He was decorated during World War I and was an MP from 1915 to 1935, holding several junior ministerial positions under Lloyd George. He accepted a peerage in 1935. Both before and after his move to the Lords, he sat on numerous public committees and served as Chairman for organisations as diverse as The Poetry Society and the Royal Statistical Society. This archive encompasses his detailed war diaries, his political papers and correspondence, including an important series of letters stretching over four decades from Forster and Trevelyan. Other correspondents include David Lloyd George, Stanley Baldwin, Ramsay MacDonald, and Austen and Neville Chamberlain. There are also letters from George Bernard Shaw, Ralph Vaughan Williams, Rupert Brooke, TE Lawrence, Siegfried Sassoon and Lytton Strachey.

The papers of the sculptor Kathleen Scott, whose first husband was Captain Robert Falcon Scott (1868-1912), include writings and photographs recording her sculptures, her illustrated diaries from probably 1901 to 1946, including 1912-3, and records of her first husband's fatal expedition to the South Pole. Her letters include those to and from her first husband, an extensive series from Herbert Asquith along with a host of letters from leading figures in the arts and politics from the inter-war years.

Wayland Young's papers, which record his political career as well as his wide interests in architecture and environmental issues, extend the archive's importance into the latter part of the 20th century.

Right: Page from 1913 diary of Kathleen Scott, Baroness Kennet, which records the death of her husband, Robert Falcon Scott. Photo: Cambridge University Library



The Panel considered the archive to be pre-eminent under the first and third criteria, in acceptable condition and fairly valued. The papers of the 1st Lord and Lady Kennet have been permanently allocated to Cambridge University Library and those of their son to The Churchill Archives Centre.

30. Two antique busts from Houghton Hall

- a) A Roman marble portrait bust of the Emperor Commodus (161-92 AD), 81.3cm high (including socle), 54cm high (excluding socle), 68.6cm wide
- b) A Roman marble portrait bust of the Emperor Septimius Severus (145-211 AD), 81.3cm high (including socle), 67.3cm high (excluding socle), 68.6cm wide

Both busts are important elements of the decoration of the Stone Hall at Houghton Hall, Norfolk. This grand, elegant two-storey chamber was the principal entrance hall for the magnificent house that Sir Robert Walpole (1676-1745), Britain's first Prime Minister, had begun building in 1722 soon after he achieved political dominance at the beginning of the decade. From its first designs, the entrance hall of Houghton was conceived as a Palladian recreation of the Roman atrium, and sculpture was to be the principal decoration. The room's focus would be the marble bust by Michael Rysbrack of Walpole himself looking every inch the Roman emperor, albeit one whose toga is emblazoned with the Garter Star, of which he was so proud and which dominates the decoration of the ceiling of the Stone Hall. Around the room, architect and designer William Kent placed socles and terms to accommodate the statues and busts that would proclaim the virtue, nobility and power of Walpole and the 'imperium' of the country over which he maintained political primacy.

Walpole was careful to destroy most of the records and documents that might have been used by his political enemies as evidence of his profligacy or corruption. His art historian son Horace, however, in the description of Houghton and its contents that he published in 1747, the *Aedes Walpolianae*, informs the reader that the busts of Commodus and Septimius Severus were gifts to his father from his friend General Charles Churchill, who had acquired them in Rome in July 1731 from the renowned collector and dealer in antiquities Cardinal Alessandro Albani. Churchill's son Charles married Walpole's daughter Maria, Horace's sister.



Above: Bust of the Emperor Septimius Severus. Photo: Houghton Hall

The Panel considered the busts to be pre-eminent under the first and fourth criteria, in acceptable condition and fairly valued. The busts have been allocated to The Fitzwilliam Museum and are subject to an *in situ* agreement with Lord Cholmondeley by which they will be loaned back to Houghton in recognition of the added value of seeing these integral elements of the decorative scheme of Houghton and where they have been on display for the last 280 years. This is the third *in situ* arrangement at Houghton, earlier offers having been recorded in our Reports for 2002 and 2011.

Left: Bust of the Emperor Commodus. Photo: Houghton Hall



31. Raffaellino del Garbo: *Study of Drapery*

Study of Drapery by Raffaello Capponi, called Raffaellino del Garbo (Florence, c.1466-1527), black chalk, pen and brown ink, brown and pink wash, heightened with white (partly oxidized), indented with the stylus and pricked for transfer, irregular, 24.7cm by 17.7cm, is qualitatively one of the finest drawings by the artist in the UK.

Although Raffaellino del Garbo was among the important Florentine painters of his day, there is some confusion surrounding his identity and career arising from his stylistic diversity, the scarcity of contemporary sources and the artist's tendency to employ a variety of autograph names to his works. Raffaellino trained in the workshop of the highly accomplished Florentine painter and draughtsman Filippino Lippi (c.1457-1504), with whom he worked on the frescoes of Saint Thomas Aquinas in the Carafa Chapel in Rome's Santa Maria sopra Minerva. The young Bronzino, who went on to become the leading painter of mid-16th-century Florence, began his artistic training as a pupil of Raffaellino's.

Study of Drapery belongs to a group of designs for embroidery, executed in a similar technique with the outlines finely pricked for transfer. Four of the drawings from the group, now in the Uffizi, can be related to extant textiles which are in the Museo Diocesano, Cortona. Although the present example is presumably a fragment (the original would likely have included the whole upper half of the figure), it is a particularly strong example of its type, in terms of the highly sculptural and three-dimensional quality of the draughtsmanship. The drapery and the clouds visible beneath the feet suggest the image might depict the Assumption of the Virgin Mary. It is generally agreed that the fine pricking was carried out in order to produce a substitute cartoon on a separate sheet of paper which could be used in the process of embroidery, thus preserving the original drawing. The cutting of this particular sheet, around the outlines at the top and bottom, however, would seem to suggest the drawing itself was used by the embroiderer.

The drawing possesses a distinguished provenance, having been in the collection of the eminent painter, writer on art and collector of drawings Jonathan Richardson Senior (1667-1745) – the drawing still bears his mount and attribution – and the collection of Sir Joshua Reynolds (1723-92).

The Panel considered the drawing to be pre-eminent under the second criterion, in acceptable condition and fairly valued. The drawing has been temporarily allocated to The Fitzwilliam Museum, pending a decision on its permanent allocation.

Left: *Study of Drapery*
by Raffaellino del Garbo.
Photo: Christie's

32. Francisco José de Goya y Lucientes: Three albums of prints

Three sets of prints by Francisco José de Goya y Lucientes (1746-1828):

- a) *Los Caprichos*, 1797-8, a bound volume of 80 plates, and five further plates stuck down; and a small portrait engraving, no text, folio, calf
- b) *La Tauromaquia. Treinta y tres estampas*, 1816, a bound volume containing 33 prints of bulls, folio, letterpress text in Spanish, calf gilt
- c) *Los Desastres de la Guerra*, 1863, a bound volume of prints

In 1786, Goya was appointed court painter to King Charles III and was made First Painter to Charles IV in 1799. During this period, Goya experienced an unknown illness, which resulted in the loss of his hearing and continued ill health. In 1797, he began *Los Caprichos*, which illustrated his condemnation of the follies in Spanish society. The set, consisting of 80 etchings and aquatints, touches on many themes, from the pretences of marriage to the greed of ecclesiasts.



Goya witnessed the great atrocities of the Peninsular War (1807-14). The military conflict between Napoleon Bonaparte's empire and the allied powers of Spain, Britain and Portugal included mass executions of Spanish citizens who rose up in opposition to Napoleon's invasion. Goya was appalled by the acts of war but pledged allegiance to Bonaparte and painted members of the French regime. He was later pardoned for his involvement when the Spanish monarchy was reinstated and returned to his role as Court artist. *Los Desastres de la Guerra* was produced between 1810 and 1820 but was published posthumously in 1863 by the Royal Academy of Fine Arts in Madrid.

Goya presented the original images to his friend and writer on art Juan Augustin Ceán Bermúdez with the title *Fatal consequences of the bloody war in Spain with Bonaparte and other emphatic caprices*.

La Tauromaquia, published in 1816, consists of 33 etchings that depict the tradition of bullfighting and its celebrated practitioners in the same emotive manner as his more graphic works. The three sets together show how Goya recognised the technical and cultural potential of printmaking. His practice demonstrates a bridge between the traditional court painter and the modern concept of artist with a cultural voice, which later influenced Eugène Delacroix (1798-1863), Honoré Daumier (1808-79), Gustave Courbet (1819-77) and Edouard Manet (1832-83).

Above: A print from *La Tauromaquia. Treinta y tres estampas* by Goya.
Photo: Wren Library,
Trinity College, Cambridge

Left: A print from *Los Caprichos* by Goya.
Photo: Wren Library,
Trinity College, Cambridge

The Panel considered the three albums of prints to be pre-eminent under the second and third criteria, in acceptable condition and, following negotiation, fairly valued. The albums have been permanently allocated to Trinity College, Cambridge, for display in the Wren Library, in accordance with the condition attached to the offer.

33. James Abbott McNeill Whistler: Three pastel portraits

The three pastels by James Abbott McNeill Whistler (1834-1903) are:

- a) *Study for the Portrait of Miss Cicely Alexander*, pastel on buff paper, 14cm by 7cm
- b) *Lady in a Long Pink Dress*, signed centre right with butterfly device, pastel on buff paper, 24.7cm by 14.6cm
- c) *A Girl in a Long Blue and Red Dress*, pastel on buff paper; recto: *Study of a Girl*, black chalk on buff paper, 24.7cm by 14.6cm



Whistler was one of the most prominent artists in the late-19th century and, alongside the poet Charles Swinburne (1837-1909), became one of the leading protagonists of Britain's Aesthetic Movement. Whistler was born in America and in 1859 settled in England, where these three works on paper were executed.

The three pastels were acquired by the banker William Cleverly Alexander (1840-1916), one of Whistler's most important patrons, and have remained in the family ever since. He bought *Nocturne: Blue and Silver – Chelsea* in 1871 and was inspired to commission portraits of his daughters after seeing *Arrangement in Grey and Black No2 Portrait of the Artist's Mother*, which was first exhibited in 1872.

Study for the Portrait of Miss Cicely Alexander is a preparatory drawing for one of Whistler's most iconic works; the oil *Harmony in Grey and Green: Miss Cicely Alexander*, 1872 (Tate). Miss Cicely Alexander (1864-1932), who was the second daughter of William Alexander, had 70 sittings for the portrait. The present study shows Whistler's working process, but is also a sophisticated work in its own right. All three pastels shed light on Whistler's artistic career and are fine examples of his work in this medium.

The Panel considered the group, offered from the estate of Jeffry Wickham, 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 importance of the pastels, particularly of *Study for the Portrait*

of *Miss Cicely Alexander*, it considered that the offer value was an undervaluation and it proposed that it should be increased by around 40 per cent, which was agreed. The pastels have been permanently allocated to The Fitzwilliam Museum, in accordance with the condition attached to the offer.

Above: *Girl in a Long Blue and Red Dress* by James Abbott McNeill Whistler. Photo: The Fitzwilliam Museum



Left: *Study for the Portrait of Miss Cicely Alexander* by James Abbott McNeill Whistler. Photo: The Fitzwilliam Museum

Right: *Lady in a Long Pink Dress* by James Abbott McNeill Whistler. Photo: The Fitzwilliam Museum

34. John Cleveley the Younger and Robert Dodd: Two dockland scenes



a) *Barges and other Craft on the River Thames at Southwark* by John Cleveley the Younger (1747-86), pen and ink and watercolour, 35.5cm by 51.4cm

b) *The Royal Dockyard at Woolwich* by Robert Dodd (1748-1815), oil on canvas, 83.8cm by 143.5cm

These maritime scenes offer a rare insight into nautical life on the Thames in the late-18th century. Together, their portrayal of the docklands, merchant shipping and naval procedure is invaluable for the study of London maritime life in this period.

Cleveley the Younger's *Barges and other Craft on the River Thames at Southwark* depicts Old London Bridge at 'high water slack' – the safest time to pass through without a dangerous eastward current – with details of Southwark Cathedral, illustrating the extent of urbanisation around the Pool of London area in the 1780s. Cleveley the Younger was apprenticed to his father, also a painter, John Cleveley the Elder (1712-77), and he learnt watercolour and tinted drawing work from Paul Sandby (1731-1809) at the Royal Military Academy in Woolwich. After joining a Royal Society expedition to Iceland in 1772 (organised by Sir Joseph Banks), Cleveley the Younger exhibited two drawings at the Free Society of Artists.

Robert Dodd portrays the Woolwich Dockyards, which were founded by Henry VIII in 1512. The painting depicts a partly constructed ship on a slipway in the centre, surrounded by scaffolding. Its stern faces the water and a tall flagpole bears the Royal Standard, which was in use between 1714 and 1800. The painting is one of a series of six dockyard scenes which he later engraved as a set. Dodd was one of the principal marine painters operating in Britain at the time. Perhaps more famous for recording naval campaigns during the American War of Independence and the French Revolutionary Wars, he trained at the Royal Academy school and exhibited at the Society of Artists in 1780. Dodd was an inspiration to 19th-century artists such as Thomas Chambers (1808-66), the English-born American artist who copied Dodd's naval prints.

The Panel considered the two dockland scenes, offered from the estate of Jeffry Wickham, to be pre-eminent under the first and fourth criteria, in acceptable condition and, following negotiation, fairly valued. They have been permanently allocated to the Museum of London, for its London Docklands site, in accordance with the condition attached to the offer.

Top: *The Royal Dockyard at Woolwich* by Robert Dodd. Photo © Museum of London

Bottom: *Barges and other Craft on the River Thames at Southwark* by John Cleveley the Younger. Photo © Museum of London

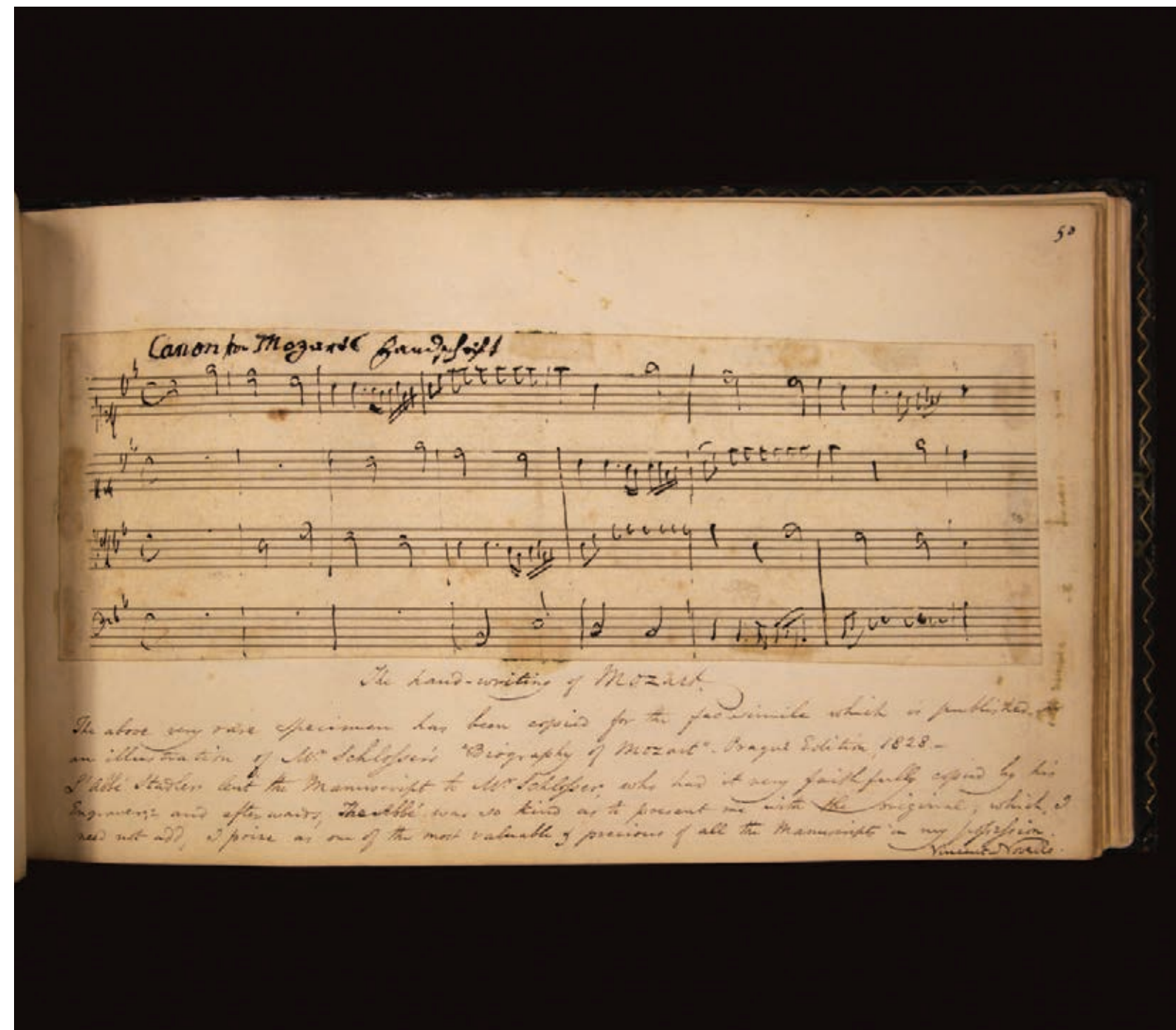
35. Novello album

The album, compiled by Vincent Novello (1781-1861), the organist and founder of the Novello music publishing house, contains autograph music by Liszt (58 bars from his *Grand Galop Chromatique*), Paganini (six bars marked *presto*), Rossini (three bars), Hummel (10 bars) and Mendelssohn (34 bars for an organ piece), as well as fragments by Donizetti, Beethoven, Mozart and Haydn. The album is leather-bound with hard covers, gold-leaf tooling, a harp crest on the front and 'Album' on the spine. It has a metal clasp, marbled endpapers, 78 leaves 137mm by 225mm comprising 46 plain leaves and 32 with printed staves and embossed borders. It also contains autographs of other performers, actors and artists, as well as of literary figures such as Charles Dickens.

Novello was a major figure in London musical life in the first half of the 19th century, and was well connected socially and professionally to key figures in the arts. The contents of the album reflect the importance of Novello and chart a fascinating period of British musical history. Born in London to an Italian family, he devoted his life to furthering the cause of musical life and education in Britain. Novello's interest in the music of previous generations meant that he built up a significant collection of music manuscripts from earlier centuries. His work as an editor and publisher led to the formation of the company Novello & Co, which still exists. Novello began compiling the album in 1829 when he and his wife journeyed to Austria to meet Mozart's widow, Constanze, in Salzburg. Constanze contributed to the album herself, as did their youngest son, Franz Xaver Wolfgang Mozart (known as Wolfgang Amadeus Junior), with a choral piece of his own, *Die Nacht*.

The album remained in the Novello family until it was consigned to auction in 1951 when it was bought by the Novello company. Novello & Co was acquired by the Granada Group in 1970 and, in 1989, Granada sold the album and other Novello manuscripts at auction. The album was bought by the late Sir Charles Mackerras, the prominent conductor.

The Panel considered the album to be pre-eminent under the third criterion, in acceptable condition and fairly valued. The album has been permanently allocated to the British Library in accordance with the condition attached to the offer, which was made from the estate of Lady Mackerras.



Above: Folio 50 recto, an autograph Mozart manuscript. Photo: British Library

36. William Blake: *God Judging Adam*



God Judging Adam, c.1790-3, by William Blake (1757-1827), pen and watercolour, signed lower left 'W Blake', 19.4cm by 29.3cm, is considered to be the earliest version of a composition which appears later in three hand-coloured etchings and, therefore, provides a fascinating insight into the evolution of Blake's imagery.

The watercolour depicts Adam hanging his head before God, who resembles Adam almost exactly, seated in a chariot surrounded by clouds. The theme of *God Judging Adam* has been connected to a passage in Genesis 3:17-19 in which God condemns Adam for tasting the forbidden fruit. Blake uses the same composition in three hand-coloured relief etchings which he produced between 1795 and around 1805, now in the collections of Tate Britain, the Philadelphia Museum of Art and the Metropolitan Museum of Art. In the later colour versions, Adam is depicted naked, while God, seated this time in a fiery chariot, points an accusatory sceptre at him. For many years, the composition was thought to illustrate the more positive image of Elijah handing on the mantle of prophetic authority to Elisha and it was not until Martin Butlin's article 'Blake's *God Judging Adam* Rediscovered' was published in *The Burlington Magazine* 107 in February 1965, that the titles were revised. The present watercolour, which is considered the prime version, is of great significance for the study of Blake. The evolution of the composition is of particular interest as it has been suggested that certain aspects of the colour versions were developed by Blake not in another visual work but in his writings of the illuminated book of 1794, *Urizen*, in which he depicts the 'flames of eternal fury'.

The work was acquired in 1937 by George Goyder (1908-97), one of the greatest collectors and scholars of William Blake. In 1949, Goyder co-founded the Blake Trust along with fellow collector Sir Geoffrey Keynes (1887-1982), whose impressive collection of Blake material was accepted in lieu in the mid-1980s and is now in The Fitzwilliam Museum. Goyder was the first president of The Blake Society.

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

Above: *God Judging Adam* by William Blake.
Photo: The Fitzwilliam Museum



Cultural Gifts Scheme & Acceptance in Lieu

Appendices

Left: *Study for the Portrait
of Miss Cicely Alexander*
by James Abbott McNeill
Whistler. Photo: The
Fitzwilliam Museum

Appendix 1

CGS and AIL cases completed 2015/16

Description		Allocatee	Tax ¹
Cultural Gifts			
1	Great Seal of Queen Victoria	British Museum	£9,000
2	Peep-show collection 1	Victoria and Albert Museum	£49,920
3	Peep-show collection 2	Victoria and Albert Museum	£9,000
4	Isack Van Ostade landscape	National Trust for Waddesdon	£0
5	Sun Foundry showroom ceiling	Historic Environment Scotland	£0
6	Arundel table	Ashmolean Museum	£0
7	Bindman collection of political caricature prints	UCL Art Museum	£4,500
8	John Hamilton Mortimer: <i>Witts Family Group</i>	The Wilson Cheltenham Art Gallery & Museum	£0
9	Attributed to John Singleton Copley: <i>Fountaine Family Portrait</i>	Tate	£125,000
10	Nicholas Allan archive	Seven Stories – The National Centre for Children’s Books	£11,000
11	Raymond Ray-Jones drawings and prints	Whitworth Art Gallery	£12,030
12	Gilt-bronze writing casket	Ashmolean Museum	£50,000
13	Flaxman Hesiod album of drawings	British Museum	£50,000
Tax reductions accounted for in 2015/16 for gifts agreed in earlier years or those gifts not yet complete			£178,300

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

Acceptance in Lieu

14	William Turnbull: <i>Hanging Sculpture</i> William Turnbull: <i>Sungazer</i>	To be confirmed	£312,441
15	Joseph Mallord William Turner: <i>The High Street, Oxford</i>	Ashmolean Museum	£2,583,462
16	Lucian Freud self-portrait	National Portrait Gallery	£559,773
	Lucian Freud archive	National Portrait Gallery	£2,940,000
17	Benozzo Gozzoli drawings	To be confirmed	£5,250,000
18	Allan Ramsay: <i>Prince Charles Edward Stuart</i>	Scottish National Portrait Gallery	£1,122,838
19	Sir Joshua Reynolds: <i>5th Earl of Carlisle</i>	Tate (<i>in situ</i> at Castle Howard)	£4,718,000
20	Plas Newydd chattels	National Trust for Plas Newydd	£1,158,290
21	Cartier tiara	Victoria and Albert Museum	£140,000
22	Sir Anthony van Dyck: <i>Mrs Endymion Porter</i>	The Bowes Museum	£2,800,000

Description		Allocatee	Tax
Acceptance in Lieu			
23	Master of the Countess of Warwick: <i>Portrait of Susan Bertie, later Countess of Kent</i>	To be confirmed	£174,090
24	George Romney: <i>Portrait of John Fane</i>	To be confirmed	£174,390
25	Glynn Parian ware collection	The Fitzwilliam Museum	£36,400
26	Hobson bookbinding archive	Bodleian Libraries	£431,550
27	Late 15th-century view of Florence	Victoria and Albert Museum	£438,835
28	Rumbold desk	The Fitzwilliam Museum	£297,500
29	Kennet archive	Cambridge University Library and The Churchill Archives Centre	£402,500
30	Houghton bust: Commodus	The Fitzwilliam Museum (<i>in situ</i> at Houghton Hall)	£618,100
	Houghton bust: Septimius Severus	The Fitzwilliam Museum (<i>in situ</i> at Houghton Hall)	£924,000
31	Raffaellino del Garbo: <i>Study of Drapery</i>	To be confirmed	£81,100
32	Francisco José de Goya y Lucientes: Three albums of prints	Trinity College for Wren Library	£210,000
33	James Abbott McNeill Whistler: Three pastel portraits	The Fitzwilliam Museum	£164,500
34	John Cleveley the Younger and Robert Dodd: Two dockland scenes	Museum of London	£21,000
35	Novello album	British Library	£420,000
36	William Blake: <i>God Judging Adam</i>	The Fitzwilliam Museum	£126,000
Total			£26,603,519

Appendix 2

Members of the Acceptance in Lieu Panel 2015/16

Edward Harley	Chairman of AIL Panel. Senior Advisor, Cazenove Capital Management. Past President of the Historic Houses Association. Member of Tate Britain Council. Chairman, Mappa Mundi Trust and The Heritage Conservation Trust. President of the Friends of Herefordshire Archives.
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, previously Professor of Art History at Yale University.
Lucinda Compton	Conservator, member of the Historic Houses Association, former committee member of the British Antique Restorers' Association.
Katharine Eustace (until 31 July 2015)	Formerly Curator 20th Century Collections, National Portrait Gallery and previously Curator Sculpture (1540 to the Present Day) and 20th Century Collections, Ashmolean Museum, Oxford. Editor, <i>Sculpture Journal</i> (2004-2014).
Jonathan Harris	Dealer and collector. Formerly Director Harris Lindsay Gallery, London. Specialist in English and Continental furniture.
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 (from 10 September 2015)	Formerly Director of The National Gallery. Formerly Curator at the National Gallery of Art, Washington, and the Ashmolean Museum, Oxford. Author of books on and catalogues of sculpture as well as paintings.
David Scrase (until 31 July 2015)	Formerly Assistant Director Collections, The Fitzwilliam Museum, Cambridge.
James Stourton	Formerly Chairman of Sotheby's UK. Author: <i>Great Collectors of our Time: Art Collecting since 1945</i> (2007), <i>The British as Art Collectors: From the Tudors to the Present</i> (2012) and <i>Great Houses of London</i> (2012).
Robert Upstone	Director, Modern British Art, The Fine Art Society. Formerly Curator of Modern British Art at Tate Britain.
Giles Waterfield (from 10 September 2015)	Independent curator and writer. Formerly Director, Dulwich Picture Gallery. Formerly Expert Adviser and then Trustee, Heritage Lottery Fund. Trustee, Emery Walker Trust and Garden Museum. Author: <i>The People's Galleries: Art Museums and Exhibitions in Britain 1800–1914</i> (2015).
Joan Winterkorn (from 10 September 2015)	Archives and manuscripts consultant. Formerly a Director of Bernard Quaritch Ltd.
Barnaby Wright	Daniel Katz Ltd Curator of 20th Century Art at The Courtauld Gallery, London.
Christopher Wright OBE (until 31 July 2015)	Formerly Keeper of Manuscripts, British Library. Member of Reviewing Committee for Export of Works of Art.

Appendix 3

Expert advisers 2015/16

William Agnew	W Agnew & Company Ltd	James Harvey	Dreweatts & Bloomsbury
George Archdale	Cheffins Auctioneers	Karen Hearn	University College London
Jean-Luc Baroni	Jean-Luc Baroni Ltd	James Holloway	Independent Consultant
Katrin Bellinger	Independent Dealer	Timothy Hunter	Independent Consultant
Professor David Bindman	Independent Consultant	James Hyman	James Hyman Fine Art
Richard Bishop	Spink & Son	Valerie Jackson-Harris	The Ephemera Society
Ivor Braka	Ivor Braka Ltd	Mary James	The Aldeburgh Bookshop
Christopher Brown	Ashmolean Museum	Derek Johns	Derek Johns Ltd
Martin Butlin	Independent Consultant	Nicola Kalinsky	The Barber Institute of Fine Arts
John Byrne	Independent Consultant	Danny Katz	Daniel Katz Ltd
John Cherry	Independent Consultant	Tim Knox	The Fitzwilliam Museum
Andrew Clayton-Payne	Andrew Clayton-Payne	Catherine Lampert	Independent Consultant
Edward Clive	Edward Clive Art Advisory	Emma Laws	Victoria and Albert Museum
Hugh Cobbe	Independent Consultant	Lowell Libson	Lowell Libson Ltd
Gordon Cooke	The Fine Art Society	Clare Lilley	Yorkshire Sculpture Park
Anthony Crichton Stuart	Thomas Agnew's Ltd	Margaret MacDonald	Independent Consultant
Simon Dickinson	Simon C Dickinson Ltd	Ed Maggs	Maggs Bros Ltd
James Ede	Charles Ede Ltd	David Mannings	University of Aberdeen
Adrian Eeles	Salamander Fine Arts	Charles Miller	Charles Miller Ltd
Robin Emmerson	Independent Consultant	Anthony Mould	Anthony Mould Ltd
Christopher Foley	Lane Fine Art	Geoffrey Munn	Wartski Ltd
Mirjam Foot	University College London	Sheila O'Connell	British Museum
Hilary Gerrish	Gerrish Fine Art	Stephen Ongpin	Stephen Ongpin Fine Art
Ian Gow	National Trust for Scotland	Thorsten Oppen	British Museum
Jonathan Green	Richard Green Gallery	Stephen Patterson	Royal Collections Trust
Antony Griffiths	Independent Consultant	Nicholas Poole-Wilson	Independent Consultant
Bendor Grosvenor	Independent Consultant	Martin Postle	Paul Mellon Centre
Sir John Guinness	Independent Consultant	Jennifer Ramkalawon	British Museum

Expert advisers 2015/16 continued

Simon Ray	Simon Ray Ltd
Jamie Rountree	Rountree Tryon Galleries
Judy Rudoe	British Museum
Guy Sainty	Stair Sainty Gallery
David Scrase	Independent Consultant
Jasper Sharp	Kunsthistorisches Museum
James Simpson	Simpson & Brown Architects
Michael Simpson	Hazlitt, Gooden & Fox Ltd
Anthony Smith	Independent Consultant
Lewis Smith	Koopman Rare Art
Anthony Speelman	Anthony Speelman Ltd
Lindsay Stainton	Independent Consultant
Susan Stronge	Victoria and Albert Museum
Nigel Talbot	Grosvenor Prints
Charles Truman	Gurr Johns
Pieter Van der Merwe	National Maritime Museum
Johnny Van Haeften	Johnny Van Haeften Ltd
Rupert Wace	Rupert Wace Ancient Art
Philip Ward-Jackson	Independent Consultant
Ian Warrell	Independent Consultant
Mark Weiss	Weiss Gallery
Aidan Weston-Lewis	National Gallery of Scotland
Betsy Wieseman	The National Gallery
John Wilson	John Wilson Manuscripts Ltd
Johnny Yarker	Lowell Libson Ltd

Appendix 4

Permanent allocation of items reported in earlier years but only decided in 2015/16

- Luca Signorelli’s *A Man on a Ladder*** which was case 7 in the 2014/15 Report has been permanently allocated to **The National Gallery**.
- Ben Nicholson’s *July 1953 (Cyclades)*** which was case 9 in the 2014/15 Report has been permanently allocated to **National Museums Northern Ireland** for display at **Ulster Museum**.
- A pair of Louis XVI console tables attributed to Weisweiler** which was case 16 in the 2014/15 Report has been permanently allocated to **Hastings Borough Council** for display at **Hastings Museum & Art Gallery**.
- George Romney’s *Portrait of Edward Witts*** which was case 20 in the 2014/15 Report has been permanently allocated to **Cheltenham Borough Council** for display at **The Wilson Cheltenham Art Gallery & Museum**.
- David Jones’ *Landscape in Kent*** which was case 23 in the 2014/15 Report has been permanently allocated to **Amgueddfa Cymru – National Museum Wales**.
- Edgar Degas’ *Femme se Peignant*** which was case 25 in the 2014/15 Report and was accepted from the estate of Stephen Brod has been permanently allocated to **Pallant House Gallery**.
- Sir John Lavery’s *Sir Winston Churchill, standing before an easel in the garden of Lady Paget’s House at Kingston Hill*** which was part of case 26 in the 2014/15 Report has been permanently allocated to **Historic Royal Palaces** for display at **Hillsborough Castle**.



*The Interior of the Crystal
Palace, London, German
peep-show, 1851. Photo:
Victoria and Albert Museum*

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