

# Cultural Gifts Scheme & Acceptance in Lieu

Report 2021

ARTS COUNCIL  
ENGLAND



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Cover: Professor Stephen Hawking 2015. Photo: Andre Pattenden. [www.andrepattenden.com](http://www.andrepattenden.com)

Left: *Portrait of a Girl* by Isaack Luttichuys. Photo: Courtesy of The National Gallery, London



# Preface



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

## Sir Nicholas Serota

This report – as well as recording the achievements of Acceptance in Lieu (AIL) and the Cultural Gifts Scheme (CGS) in 2020/21 – marks the completion of the first 10 years of the Arts Council's administration of the schemes. In these 10 years, items worth over £461 million have entered public collections throughout the UK thanks to the Acceptance in Lieu and Cultural Gifts Schemes. Year after year, these schemes bring paintings, sculpture, drawings, archives and objects of exceptional cultural importance into collections where they will give lasting enjoyment and inspiration to all.

In 2021, the Arts Council celebrates the 75th anniversary of its foundation in 1946. It is particularly gratifying to read about the success of the schemes this year as we reflect on our history as an organisation. The Arts Council is committed to providing an integrated advisory centre for cultural property and to deliver its cultural property functions in a simple, clear and transparent way. In spite of the pandemic, AIL and the CGS have brought objects worth £54 million into public collections during 2020/21 – a major gain to collections across the nation.

At the heart of Arts Council's 10-year strategy, *Let's Create*, is the ambition to ensure that every one of us has access to culture and the opportunities that allow us to develop our creative potential. The achievement of AIL and CGS in ensuring that the best of the UK's heritage, both artistic and historical, remains within these shores and available for the enjoyment of the public cannot be overstated. Last year the AIL Panel renewed its commitment to ensuring that all parts of the UK benefit from AIL and CGS, and the number of new museums and galleries which have benefitted from the schemes grows each year.

It is right that institutions across the country should benefit from the schemes. Seven Stories, the National Centre for Children's Books in Newcastle, has been allocated a collection of artworks by beloved author and illustrator Pat Hutchins; The Lowry, Salford, has received its first allocation of work through Acceptance in Lieu. A number of works have been allocated to Scottish institutions, including paintings by William Dyce and Jean-François Millet to the National Galleries of Scotland, a major Van Dyck portrait to Kelvingrove Art Gallery and Museum in Glasgow, the Swinton collection and Jamaican silver to National Museums Scotland, and a watercolour by Frances Macdonald MacNair to The Hunterian Museum and Art Gallery in Glasgow. A striking double portrait of the Irishwoman Kathleen Newton and her niece by James Tissot, meanwhile, has been allocated to National Museums Northern Ireland.

I would like to express my heartfelt thanks to members of the AIL Panel and its diligent Chair, Edward Harley OBE, as well as the many expert advisers listed in this report. They all continued work as usual throughout the pandemic, meeting virtually and progressing cases during lockdown to ensure that offers were progressed in a timely fashion without owners and museum recipients having to be subjected to delays. Their expertise and commitment ensure that the schemes operate effectively and enjoy the trust of numerous offerors, agents, professional advisers and acquiring organisations.

**Sir Nicholas Serota CH**  
Chair, Arts Council England

# Introduction



Above: Edward Harley,  
Chairman, Acceptance  
in Lieu Panel

## Edward Harley

During the 12 months to 31 March 2021 for both the Cultural Gifts Scheme (CGS) and the Acceptance in Lieu Scheme (AIL), 36 cases completed, as a result of which objects with a value of £54 million were accepted on behalf of the nation and tax of £31 million was satisfied.

We are grateful to the Arts Council and our expert advisers listed in Appendix 3 for enabling us to continue work almost as usual during the pandemic. We met remotely and, through the goodwill of our expert advisers and Panel members, we were able to progress offers without too much delay. The acquisitions made by museums, galleries and libraries over the year through both schemes will be an important focal point: a cause of celebration, community engagement and a means of generating publicity, which we hope will increase visitor numbers and curatorial activity.

The table below shows the amount of tax settled and the value of the objects that have been acquired for the nation over the last decade. It is remarkable that, despite the slowdown as a result of Covid, it was the third highest year (by value) for items accepted.

## Number and value of objects accepted 2011-21

Year to 31 March	Number of cases	Value of objects accepted/gifted (£million)	Tax settled (£million)
2011	26	8.3	4.9
2012	25	31.3	20
2013	30*	49.4*	30*
2014	27*	44.3*	30*
2015	29*	37.4*	25.8*
2016	36*	47.2*	26.6*
2017	44*	39.4*	25*
2018	42*	26.9*	17.4*
2019	46*	58.6*	33.6*
2020	52*	64.5*	40*
2021	36*	53.9*	30.7*
<b>Totals</b>	<b>393*</b>	<b>461.2*</b>	<b>284*</b>

\*Includes Cultural Gifts

## Cultural Gifts Scheme

Now in its eighth year of operation, the number of successful applications made under the Cultural Gifts Scheme exceeds 80. The ability of institutions to cultivate and maintain relationships with private collectors has been a critical factor in the success of the scheme. Each cultural gift detailed in this report represents a fruitful relationship between a private collector and a public institution. From small charitable trusts responsible for a single property to large-scale charities managing hundreds of sites, from university museums and local authority-run institutions to central government-funded national museums, recipient organisations have invested in cultivating and maintaining relationships with collectors. These relationships engender acts of philanthropy, such as the donation by Patricia and Martin Levy of a group of furniture from the Blairman collection to Charles Darwin's family home, Down House, where it had been on long-term loan. It has been permanently allocated to Historic England, which has lent it to English Heritage, the body responsible for the property.

Other examples of gifts made in the last year include a bronze inkstand by Peter Vischer the Younger given by Daniel Katz Limited to the Ashmolean Museum, the fourth gift to be made by the dealership under the scheme. Two fascinating works on paper, colloquially known as *The Blood Collages* due to the droplets of carefully applied red paint, given by the former director of the Fitzwilliam Museum, Tim Knox, have been permanently allocated to the Fitzwilliam.

## Acceptance in Lieu

Highlights this year included a striking portrait by leading British artist Peter Blake of his long-term dealer Leslie Waddington and his wife, which has been allocated to the National Portrait Gallery. The acquisition marks the first painting by Blake and the first painting of Waddington, a renowned figure in the 20th-century art world, to enter the gallery's permanent collection. Husband and wife architects MJ Long and Colin St John Wilson, who designed studios for the likes of Blake and Frank Auerbach and enjoyed friendships with many of the leading artists of the 20th century, amassed an impressive art collection through their extensive network. Including works by Blake and Auerbach as well as artists such as David Bomberg, Anthony Caro, Paul Cézanne, David Hockney, Édouard Manet, Sir Eduardo Paolozzi and Walter Sickert, part of the collection was given to Pallant House Gallery in 2006 to coincide with the opening of the New Wing, on which the architects had worked. The remaining part remained with the collectors up until the death of MJ Long, whereupon it was accepted in lieu of tax and permanently allocated to Pallant House, thus reuniting the collection in its entirety.

Other highlights accepted over the last year include the archive and office of theoretical physicist, cosmologist and public figure Professor Stephen Hawking. The archive has been allocated to Cambridge University Library and the office to the Science Museum, where it will be recreated as it was during Hawking's life in a permanent display. One of the more unusual items to be accepted in lieu is that of the 1848 steam locomotive *Fire Queen*, an early example supplied for use in the Welsh slate industry. An important historical painting

from the workshop of François Clouet depicting Catherine de' Medici with her children has been permanently allocated to Strawberry Hill. The painting was commissioned shortly after Charles IX's coronation and shows Catherine de' Medici with her arms around the young king. In 1774, it entered the collection of the British antiquarian and art connoisseur Horace Walpole to be displayed at his house, Strawberry Hill, and remained there until 1842. Another fascinating work, also previously in the collection of Horace Walpole, that has been accepted and temporarily allocated to The British Museum as it was offered without a wish or condition, is a French Renaissance court album of portrait drawings by various French artists of the 16th and 17th centuries.

After undergoing conservation work, a painting by Luca Giordano, *The Visitation of the Blessed Virgin to St Elizabeth*, which was accepted in lieu of tax in 1973 has been re-hung in the Charterhouse Chapel. The painting was allocated to the Guildhall Art Gallery but was placed on loan to Charterhouse in 1982.

## Allocations

As mentioned in previous years, the Panel tries wherever possible to ensure that all areas of the UK benefit from the schemes. This year, 70 per cent of all allocations made were to public institutions outside London and 81 per cent of the total tax settled was through the acceptance of items allocated outside the capital.

I am pleased to report there were a number of allocations made last year to institutions that have not previously received anything under the schemes. These were the Wallingford Museum, Oxfordshire; The Lowry, Salford; Lotherton Hall, Leeds; the Liddell Hart Centre for Military Archives, King's College London; Judges' Lodgings Museum, Lancaster; Yorkshire Sculpture Park, and the Zurbarán Trust for Bishop Auckland. We omitted to mention in last year's list of first-time allocatees that the Cooper Gallery in Barnsley received its first allocation in 2019.

I am also pleased to announce that this year marked the first joint allocations to be made under both schemes. A striking portrait by German artist Lovis Corinth (1858-1925) accepted in lieu in 2019/20 has been allocated to the National Gallery, London, and the Barber Institute of Fine Arts, Birmingham. A large sculpture by one of the most prominent sculptors working in Britain, Phyllida Barlow, has been allocated to Leeds Art Gallery and The Hepworth Wakefield. The past year has been difficult for museums, many of them facing financial hardships even before the pandemic brought long closures and layoffs. At the same time, museums are feeling an urgent need to diversify their holdings by acquiring works by women artists and artists from minority groups. Joint acquisitions have been a way of enabling cash-strapped museums to acquire major works, and we see joint allocations as a way of spreading the benefit from the schemes more widely and encouraging museums to share their collections. We believe that museums must provide the public with the best, most diverse and most exciting visual experience: to ensure that taxpayers' money is available to the public for its benefit, enrichment and inspiration. We are heartened also by the willingness of the museums concerned to take on these items jointly. We hope this relatively new practice of joint ownership and collaboration between museums may be extended to enable more people in different regions of the UK to see and enjoy the works bought for them with their money.

# Cultural Gifts Scheme: Cases 1–10 Acceptance in Lieu: Cases 11–36

## Acknowledgements and thanks

Nearly two decades ago Sir Nicholas Goodison, who sadly passed away in July, wrote a report for the Treasury, *Securing the Best for Our Museums; Private Giving and Government Support*. In his ground-breaking paper, Goodison advocated the introduction of a lifetime giving scheme to Treasury, as a result of which the CGS was introduced in 2013. Sir Nicholas recognised the importance of those administering the schemes being able to act as a bridge between public and private ownership, pursuing a pattern of even-handedness seeking to balance the interests of both parties.

I would also like to record the death of Professor Sir Alan Bowness CBE, one of the original members of the AIL Panel under the chairmanship of Sir Jack Baer.

In January 2021 we welcomed to the Panel a representative of the Arts Council's National Council, Helen Birchenough. A trustee of Wiltshire Creative and Advisory Board member of Messums Wiltshire, she brings her extensive experience of both the arts and education sectors in the South West.

The achievements of AIL and CGS are, largely, the product of an extensive group of supporters who play an indispensable part in ensuring that the nation's heritage is enriched year after year. There are many to thank but I would particularly like to record gratitude to the members of the AIL Panel and its outstanding Secretariat provided by the Arts Council.

I would like to thank all those who have contributed to saving the objects detailed in this report and for their invaluable help throughout these difficult times.

### Edward Harley OBE

Chairman, Acceptance in Lieu Panel

## Pre-eminence criteria

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

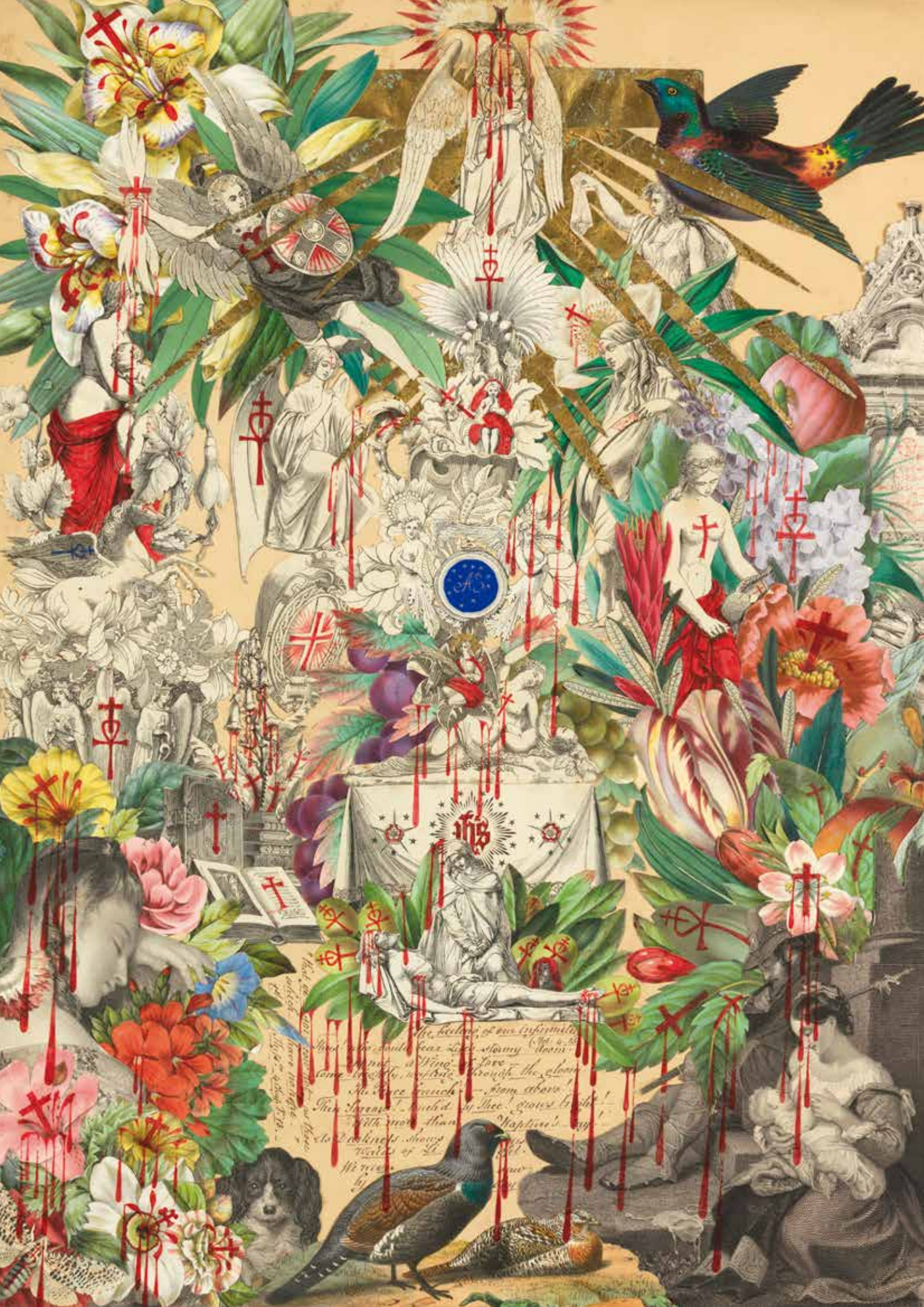
1. Does the object have an especially close association with our history and national life?
2. Is the object of especial artistic or art-historical interest?
3. Is the object of especial importance for the study of some particular form of art, learning or history?
4. Does the object have an especially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

## Association

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

Summary details of the cases which have been concluded and the offers accepted in the year to 31 March 2021 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.





One of *The Blood Collages* by John Bingley Garland.  
Photo: Michael Jones

# 1.

## *The Blood Collages*

*The Blood Collages* by John Bingley Garland (1791-1875). Two collages of engravings and gold paper, heightened with gouache and gold paint, inscribed in sepia ink, c.1850, each 52cm by 39cm.

These two artworks were created by John Bingley Garland, who is considered an 'outsider' artist. Garland was born in Poole and worked with the family firm, Garland and Son of Poole, Dorset, which traded in fish with Newfoundland, Canada. Throughout his life Garland regularly travelled between Poole and the town of Trinity in Newfoundland. In Trinity, he managed the family business, served as a Justice of the Peace and erected a church (St Paul's). In England, Garland was elected Mayor of Poole in 1824 and 1830 and, after the death of his father, ran the family business with his brother until his own death in 1875. There is no evidence of Garland's interest in art while he was alive and only one mention of art in his will, where he described 'all the mythological paintings in my Library purchased by me in Italy'.

Garland's best-known work was a gift from himself to his daughter Amy: an album of collages that was later purchased by the writer Evelyn Waugh and is now on display at the Harry Ransom Center, University of Texas, Austin. The album has been colloquially named 'The Blood Book' because of the intricate collages adorned with droplets of carefully applied red paint which look like blood. In the Victorian era, collage was a popular pastime activity in which scrapbooks were created using printed material (such as newspaper clippings), typically by women and children. These two collages by Garland engage with religious themes and the annotations embedded within them reveal a sophisticated degree of intellectual thought. These two collages were from a collection of works that are thought to have been intended to make up another album, much like 'The Blood Book', but they were never bound together.

The donor, Tim Knox, expressed a wish that the collages be allocated to the Fitzwilliam Museum. Following acceptance and allocation of the gift, Tim Knox said: 'I really am delighted that these two collages, which I consider to be the finest of all the Blood Collages known to me, have been reserved for a British public collection. I have a particular soft spot for the Fitzwilliam Museum, which I had the honour to run for several years. The collages are a perfect fit for its rich and varied collections, snugly fitting in with the Fitzwilliam's peerless illuminated manuscripts, amazing array of botanical illustrations, and superb English watercolours. I feel confident that this great university museum, with its reputation for inquisitive research and thought-provoking exhibitions, is the best place for these strange and beautiful sheets to be studied and appreciated.'

The Panel considered the collages to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. They have been permanently allocated to the Fitzwilliam Museum in accordance with the donor's wish.



## Peter Vischer the Younger bronze inkstand

An inkstand supported by three hippocamps surmounted by a winged putto attributed to Peter Vischer the Younger (1487-1528), Nuremberg, c.1510-25, bronze, 18cm by 17cm.

This inkstand was produced in the Vischer workshop in Nuremberg, Germany, and has been convincingly attributed to Peter Vischer the Younger, the most talented member of the family. The Vischer dynasty of sculptors and metalworkers are considered among the most important in Nuremberg in the 15th and 16th centuries. Their masterpiece is the Shrine of St Sebaldus in Nuremberg, made over a period of almost 30 years from 1488.

Numerous elements of the inkstand, such as its distinctive brass alloy and technical features of the modelling, link it to the Vischer workshop. Its brilliant and lively design reflects knowledge and awareness of contemporary developments in Italian sculpture and suggests the work of Peter Vischer the Younger. The winged putto which sits on the lid of the inkwell can be compared, for example, with the figures of the Paschal Candelabrum designed by the Italian sculptor Andrea Riccio between 1507 and 1516 for the Basilica of St Anthony in Padua. Peter the Younger is known to have visited Italy at least twice, in 1507-08 and in 1512-14, and almost certainly visited Riccio's workshop. It is significant that the design of this inkstand, though demonstrably inspired by Italian metalwork, appears itself to have been copied in northern Italy in the late 1500s and thus challenges traditional arguments that emphasise the predominance of Italian art in the provision of artistic models. There are only a few works that can be attributed to Peter Vischer the Younger, the most notable being the large plaquette of *Orpheus and Eurydice* (example in the National Gallery of Art, Washington DC, United States) and two celebrated inkstands in the Ashmolean Museum.

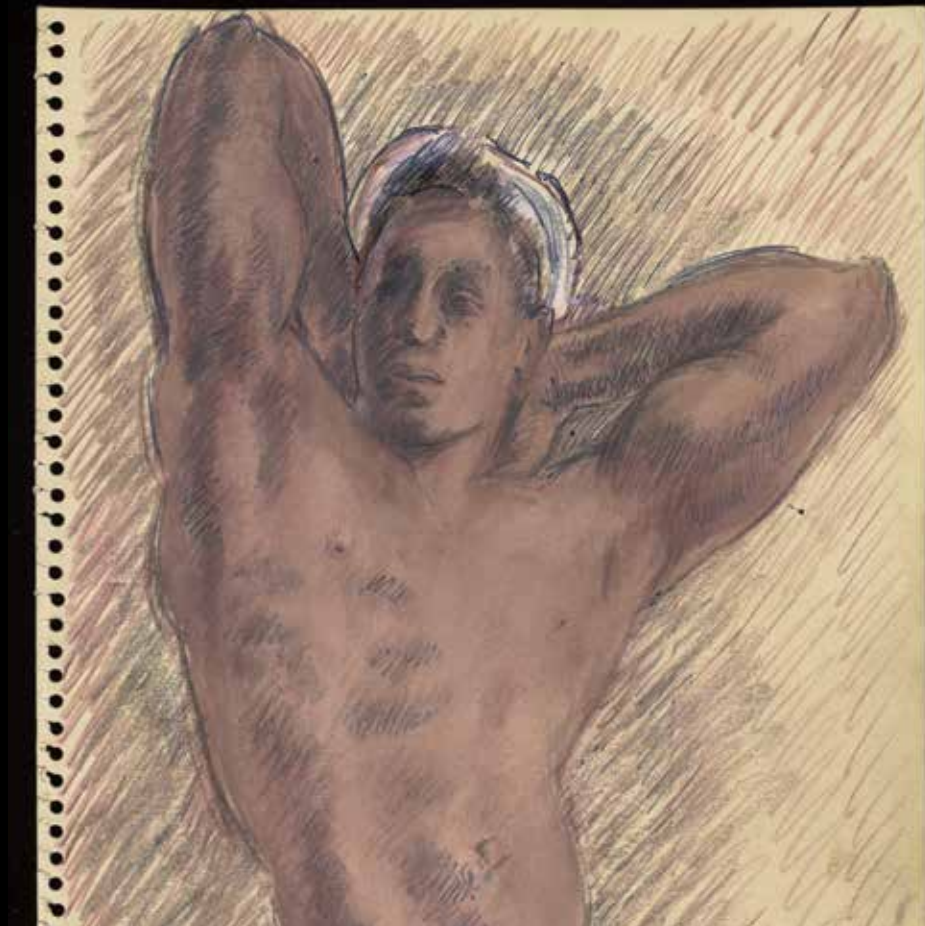
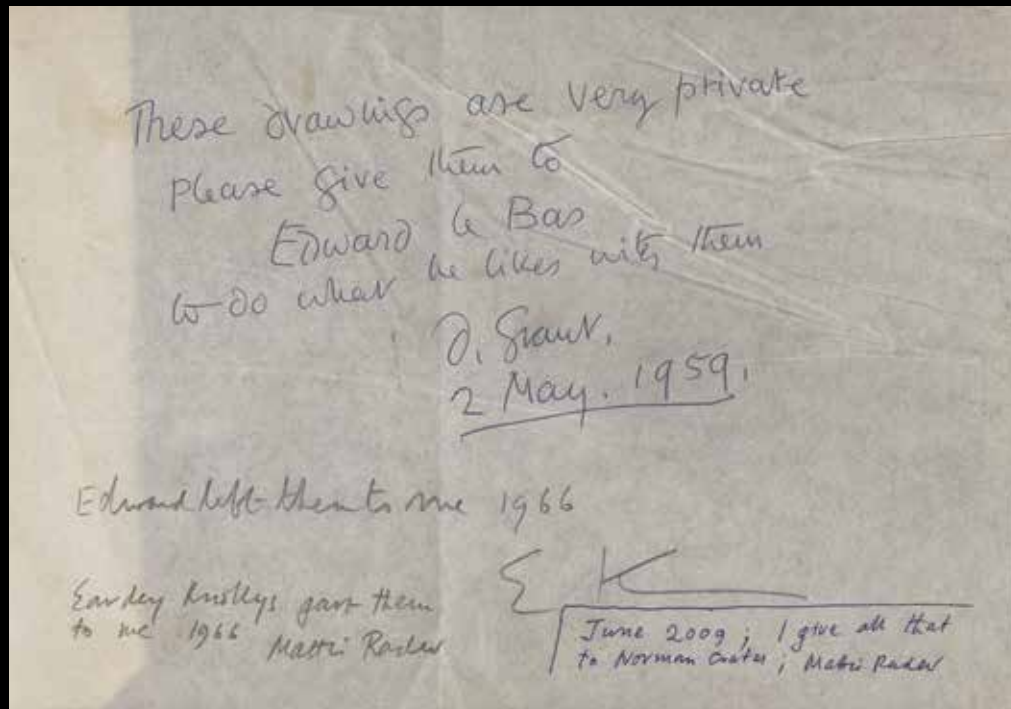
The donor, Daniel Katz Limited, expressed a wish that the inkstand be allocated to the Ashmolean Museum to enhance an outstanding collection of small Renaissance bronze sculptures, including the two signed inkstands by Peter Vischer the Younger. Following acceptance and allocation of the gift, Daniel Katz said: 'This fine bronze with its references to contemporary north Italian sculptural motifs speaks to the artistic dialogue between German and north Italian metalworkers in the 16th century. Its sophisticated design and modelling are attributed to the hand of Peter Vischer the Younger, a highly significant figure in the history of the Renaissance in German art. It will find its perfect home with the two Vischer inkstands already held by the Ashmolean.'

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

An inkstand attributed to Peter Vischer the Younger. Photo: Courtesy of Daniel Katz Gallery, London







Untitled drawings, c.1946-1959, by Duncan Grant. Photos: The Charleston Trust © The Estate of Duncan Grant, licensed by DACS 2020

## Collection of drawings by Duncan Grant

A collection of 422 drawings on paper by Duncan Grant (1885-1978), created during the 1940s and 1950s, many on repurposed paper such as envelopes and letters.

Despite his family's expectation of him to pursue a military career, Duncan Grant studied at the Westminster School of Art and later in Paris, afterwards establishing a studio in Fitzroy Square, London. He was a central member of the Bloomsbury Group of artists and writers, which included his cousin Lytton Strachey, the writers Virginia and Leonard Woolf, Virginia's sister Vanessa Bell and her husband the critic Clive Bell, art critic and painter Roger Fry, and the economist Maynard Keynes. Along with Vanessa Bell, Grant was a director of the Omega Workshops, an experimental design collective that produced furniture, textiles and other household goods. He was a key figure in the avant-garde that emerged from the Post Impressionist exhibitions organised by Roger Fry, contributing his own work to such an exhibition in 1912.



This private archive of artistic studies of the human form was produced by Grant in the 1940s and 1950s. Given its sexual subject matter, including homosexual imagery, the collection was kept secret and hidden from public eyes until relatively recently. Homosexuality was a criminal offence at the time the drawings were made, and prosecutions were common. Instead, the drawings were passed between custodians for safe-keeping: Grant gave them to fellow painter Edward Le Bas (1904-66), who then passed them to the art critic, dealer and collector Eardley Knollys (1902-91). Knollys left them to his friend Mattei Radev, a star of the Bloomsbury Set and an art collector, who in turn left them to his partner Norman

Coates, a theatre designer and the donor of the collection. Along with the pictures is a sheet of paper signed by Duncan Grant and each owner, bequeathing them to the next recipient.

This collection is an important relic of the history of homosexuality in Britain and it is particularly poignant that it can now be studied and enjoyed, having been kept hidden for fear of persecution for so much of its existence. These sketches, albeit of private subject matter, are central to our overall understanding of Grant's output. They represent a study of sexual encounters and it is fitting that the collection has been allocated to Charleston, where it has been on loan and to where funding has been given to catalogue and research the collection. Grant lived at Charleston with Vanessa Bell and one of the drawings is made on a letter to Grant showing his Charleston address.

The donor, Norman Coates, expressed a wish that the collection be allocated to Charleston. Following acceptance and allocation he said: 'I'm so pleased that after more than 70 years this collection of drawings by Duncan Grant, until now kept secret, will be made available to the public at Charleston.'

The Panel considered the collection to be pre-eminent under the third and fourth criteria, in acceptable condition and, following negotiation, fairly valued. It has been permanently allocated to Charleston in accordance with the donor's wish.



## The Lady Cohen collection of portrait miniatures

A collection of 65 portrait miniatures, half by artists working in the 18th century and half by artists of the 19th century, with one or two outliers. All are watercolour on ivory bar one, which is enamel on copper.



*Mrs Wadham Wyndham and her Sister Miss Slade* by Andrew Robertson.  
Photo: Courtesy Louise Cooling, English Heritage

This collection offers a unique perspective on the art of the portrait miniature in Britain. It includes examples by a number of eminent 18th-century artists, when portrait miniature painting was at its height, as well as prime examples of portrait miniatures painted during the 19th century, when photography was beginning to eclipse this type of portraiture. The artists are wide-ranging and include miniature painters such as George Engleheart (1750/3-1829), Philip Jean (1755-1802), Jeremiah Meyer (1735-89), Sir William John Newton (1785-1869), Nathaniel Plimer (1757-1822), Sir William Charles Ross (1794-1860) and Robert Thorburn (1818-85).

At the beginning of the 18th century, miniature painters began using ivory as a support base as it was a more luminous surface than the vellum used previously. It was a difficult base for artists working in watercolour, however, as it repels water, and it took over 50 years for miniature painters to overcome the problems and produce larger oval miniatures such as those in the collection.

The later 19th-century miniatures are very different from the earlier oval portraits and this change was brought about by the Scottish artist Andrew Robertson (1777-1845). He developed a style of painting which resembled oil portraits, as shown clearly by his miniature in the collection, *Mrs Wadham Wyndham and her Sister Miss Slade*. Robertson mixed colours with quantities of gum arabic and varnish to give them richness, and he used a large rectangular format to show off

his skills as a draughtsman of the human figure. His miniatures were designed for hanging on the wall or standing up on a piano, not for wearing on the person as the more intimate portraits of earlier centuries.

The donor of the collection, Bryony Cohen, said: 'I am thrilled that my miniatures will now stay together and be properly looked after and exhibited by the enthusiastic staff at Kenwood. This country produced some of the best portrait artists in the world including those working "in little". The genre deserves to be better valued and I hope that by making my collection available for research and accessible to the public through English Heritage it will increase appreciation of this neglected art form.'

The Panel considered the collection to be pre-eminent under the second criterion and in acceptable condition. The donor was content to leave the assessment of the value to the Panel and its advisers given the Panel's published statement that it strives to be scrupulously fair to offerors and does not seek to extract a bargain for the nation but to arrive at a fair price. The collection has been permanently allocated to the Historic Buildings and Monuments Commission for retention and display at Kenwood House by English Heritage in accordance with the donor's wishes.

The Art Fund encouraged the use of the Cultural Gifts Scheme to make the gift.

## Furniture from the Blairman collection for Down House

A group of seven items of furniture given in two parts:

a) a Victorian book table c.1860, walnut; a Victorian occasional table c.1860, walnut and marquetry; a Victorian occasional table c.1860, walnut; and a Victorian étagère c.1860, walnut;

b) a Victorian dressing or sewing table attributed to Gillow & Company c.1840, walnut; a Victorian étagère c.1860, walnut and brass; and a pair of Victorian footstools c.1830, walnut, inlay, brass, needlework.



Walnut book table in situ in the Drawing Room at Down House, the home of Charles Darwin.  
Photo: Jim Holden

Although many of the Darwin family's pictures and possessions were returned to Down House, others were dispersed and have since been replaced by objects of the correct type and period for Darwin's occupation of the house. These seven items of Victorian furniture, which were on loan to the property for 13 years, are good-quality examples of the type of furniture that the Darwin family owned. They once formed part of a larger collection of furniture acquired by the important antiques dealer Philip Blairman (1896/7-1972). He collected pieces which represented Victorian middle-class tastes, an area which had hitherto largely been overlooked. These seven items of furniture passed from Blairman to his daughter and son-in-law, Wendy and George Levy, and thence by descent to the present donors.

James Duncan Hague, an American mining engineer, visited Down House in 1878 and commented on the drawing room as follows: 'The interior of the room wore a delightfully comfortable and every-day look, with ... a large table in the middle covered with papers, periodicals and literary miscellany [and] a smaller round table, bearing a shaded lamp not yet lit and a work basket.' (*Harper's New Monthly Magazine* 69, 1884, p.761.)

The donors, Patricia and Martin Levy, said: 'We are delighted to have given this group of Victorian furniture, considered by English Heritage to be appropriate for furnishing Charles and Emma Darwin's Down House, through the Cultural Gifts Scheme. The furniture was acquired during the 1950s and 1960s by George and Wendy Levy to furnish their family home. We are pleased, as George and Wendy would have been, that these pieces can now be enjoyed on public display, in perpetuity.'

The Panel considered the furniture to be pre-eminent because it was associated with a building in Schedule 3 ownership – the Historic Buildings and Monuments Commission – and that it was desirable that the association should continue, in acceptable condition and, following negotiation, fairly valued. It has been allocated to the Historic Buildings and Monuments Commission for retention and display at Down House, Kent, by English Heritage in accordance with the donors' wishes.

## John Hamilton Mortimer: *Head of Bardolph*

*Head of Bardolph* by John Hamilton Mortimer (1740-79), pen and ink, drawn in 1774, 43.2cm by 35.2cm.

This is a preparatory drawing made by the artist for his series of engravings depicting 12 characters from Shakespeare. It depicts the soldier and thief Bardolph, a companion of Prince Hal and member of Sir John Falstaff's retinue, who appears in *Henry IV Part One* and *Part Two*, *The Merry Wives of Windsor* and *Henry V*. He is the subject of ridicule for his unsightly facial features: his swollen, red nose and carbuncle-covered face. The series of drawings was exhibited at the Society of Artists in 1775 and was new in its approach to illustrating Shakespeare: it focused on specific characters rather than scenes and Mortimer used his own interpretation of the text to imagine their appearances. It is significant that this drawing remains in its original mount, allowing us to see how it was exhibited at the time.



*Head of Bardolph*  
by John Hamilton  
Mortimer. Photo: Todd  
Longstaffe-Gowan

John Hamilton Mortimer received professional training from the portrait painters Thomas Hudson (1701-79) and Sir Joshua Reynolds (1723-92), as well as the radical history painter and portraitist Robert Edge Pine (1730-88). Although he trained as a portrait painter, Mortimer displayed an interest in history painting and was awarded first prize by the Society for the Encouragement of Arts, Manufactures and Commerce in 1764 for his painting of *St Paul Preaching to the Ancient Britons*. From 1770, inspired by the work of the 17th-century Italian Romantic painter Salvator Rosa (1615-73), he turned to darker and more imaginative subject matter such as scenes of witches and banditti.

The artist published his series of drawings of Shakespeare characters by subscription, reportedly enlisting the help of the actor David Garrick (1717-79) in doing so, and dedicated the printing plates to Sir Joshua Reynolds. The etching of *Bardolph* bears an inscription below the image that reads 'My Lord do you see these meteors? Do you behold these exhalations?', which are words spoken by the character in *Henry IV Part One*. The artist's series of prints remained popular after his death and were reissued by Thomas Palser in 1812 and 1816.

The Panel considered the drawing, offered by Todd Longstaffe-Gowan, to be pre-eminent under the first and third criteria, in acceptable condition and, following negotiation, fairly valued. It has been permanently allocated to the Fitzwilliam Museum in accordance with the donor's wish.

## George Vertue: *Portrait of Isaac Oliver*

*Portrait of Isaac Oliver* by George Vertue (1684-1756), in pencil, pen, ink and wash, c.1740, signed 'G. Vertue del.', 15.6cm by 12.5cm.

This drawing is a copy of the miniature self-portrait by Isaac Oliver (c.1565-1617) by the antiquary and engraver George Vertue. The original miniature by Oliver was painted c.1590, and, in the 18th century, formed part of the collection of the physician Dr Richard Mead (1673-1754). Mead sold it in 1751 to Frederick Prince of Wales and today it is owned by the Royal Collection Trust. Isaac Oliver, a Huguenot refugee who studied under Nicholas Hilliard, was miniaturist to the wife of James I, Anne of Denmark, and their son Henry, Prince of Wales.



*Portrait of Isaac  
Oliver* by George  
Vertue. Photo ©  
Miriam Kleingeltink,  
Strawberry Hill Trust

present work, and a further c.470 portraits of English artists. The present work bears the inscription, by Walpole, 'from the original, formerly in the collection of Dr Meade [sic]; now in the King's'. Walpole used Vertue's notes to write his magnum opus *Anecdotes of Painting in England*, which was published in three parts 1762-71 and printed at the press which Walpole set up at his home Strawberry Hill in 1757.

The collection of portrait drawings, including the present work, associated with Walpole's *Anecdotes*, was bound into two volumes and kept at Strawberry Hill. The volumes were sold in 1842 and bought by Edward David Evans (1818-60), bookseller of Great Queen Street, London, who dismantled them and dispersed the contents. Some of the contents were sold by Evans to the British Museum while the present drawing was kept back. In the 20th century, it belonged to Professor John C Riely (1946-2011), an editor of several volumes of the *Yale Edition of Horace Walpole's Correspondence* published in 1980.

The donor, Charles Sebag-Montefiore, expressed a wish that the drawing be allocated to Strawberry Hill. Following acceptance and allocation, he said: 'I have long admired the work of both the Strawberry Hill Trust (which I have served as a Trustee) and of the Strawberry Hill Collection Trust. I lent my drawing in 2018/19 to the superb exhibition "Lost Treasures of Strawberry Hill" and am delighted by the knowledge that it has returned permanently to Strawberry Hill for the Green Closet – the very same room in which Horace Walpole kept all his drawings and manuscripts by George Vertue.'

The Panel considered the drawing to be pre-eminent under the fourth criterion, in acceptable condition and fairly valued. It has been permanently allocated to the Strawberry Hill Collection Trust for Strawberry Hill in accordance with the donor's wish.



## Lady Murray's papers

A collection of private papers belonging to Lady Murray (d. 1932), founder of Lady Murray's British Red Cross Hospital in Le Tréport, Normandy, which operated during the First World War. It comprises four boxes of letters from her patients and those to her husband, 1915-1918; a record of hospital accounts and expenditure; the hospital's Visitors' Book; letters to Lady Murray's daughter, Mrs Marshall Roberts; four photographs, and two brassards.



'The Golden Wedding Group', with Lady Murray seated bottom left. Photo: Courtesy of Omnia Art

Lady Helen Mary Murray (née Mulholland) established the No 10 Red Cross Hospital in the Golf Hôtel at Le Tréport, France, in July 1916. The hospital, which came to be known as 'Lady Murray's Hospital', was one of several managed by the Joint War Committee in France and Belgium. Before setting up the hospital, Lady Murray had spent the earlier years of the War nursing wounded French officers and men. She was awarded the Médaille de la Reconnaissance française, a medal given by the French government to civilians who had come to the aid of those injured or made homeless during the War. She was appointed Dame of Grace, Most Venerable Order of the Hospital of St John of Jerusalem, and made Commander of the British Empire in 1919.

The bulk of the collection is made up of Lady Murray's letters, which number some 750 pages, to her husband, Sir George (1849-1936). He was a senior civil servant who served as Permanent Secretary of the Treasury between 1903 and 1911 and in 1915 assumed the Chairmanship of the Committee on the Employment of Soldiers and Sailors Disabled in the War. These letters offer a detailed account of the hospital's staff, its patients and their ailments, and its day-to-day operation. A handful of letters from Sir George to his wife reveal how much he missed her back at home. A further 100 letters are included from thankful soldiers who had received care at Le Tréport. One such letter is from the son of HH Asquith, Prime Minister between 1908 and 1916. Arthur Asquith stayed at Le Tréport after being badly wounded during fighting at Beaucamp; he was later to have his leg amputated. The collection is an important record of one aspect of the British War effort and offers valuable insight into one area of women's work during the First World War.

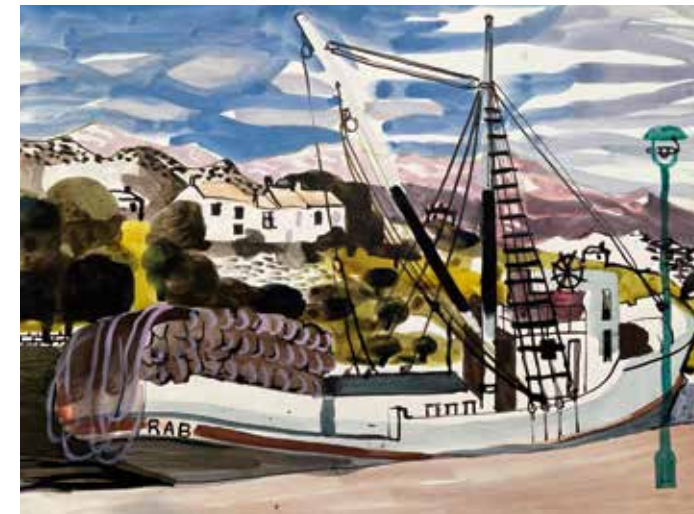
The Panel considered the papers, offered by Lord Farnham, to be pre-eminent under the first criterion, in acceptable condition and fairly valued. They have been permanently allocated to the Imperial War Museum in accordance with the donor's wish.

## Mary Fedden's sketchbooks

Fifty-five sketchbooks by Mary Fedden OBE RA RWA (1915-2012), dating from 1953 to 2007. They contain over 1,000 works by Mary Fedden and around 30 by her husband, artist Julian Trevelyan (1910-88).

Mary Fedden studied at the Slade School of Fine Art and before settling into her painting career worked as a theatre set designer for performances at venues such as Sadler's Wells. She was the first woman to teach at the Royal College of Art and served as President of the Royal West of England Academy 1984-88. Many of her pictures feature still life and flowers. She painted prolifically, exhibiting regularly at the Redfern and New Grafton Galleries. She and Julian Trevelyan, whom she married in 1951, often worked closely together. They lived and occupied adjacent studios at Durham Wharf in Hammersmith, a former coal store on the river Thames.

The sketchbooks are a documentary record of the places and landscapes that Fedden visited and include numerous accompanying notes such as dates, names of people whom she met, exhibitions that she attended and even recipes that she tried. Her sketches are predominantly landscapes and document her travels with Trevelyan around Europe, Africa, the US, India and Russia. There are also studies and sketches for poster designs for a party at Durham Wharf and Christmas cards. These are valuable for studying the artistic methods that Fedden deployed in her finished, standalone work. She used a great variety of media in her sketchbooks such as watercolour, pencil, ink, felt tip, gouache, pen and wash.



Mary Fedden sketches from books numbers 31 and 46. Photos: Courtesy of Cochrane Adams Fine Art Agents

The sketchbooks, which contain a number of finished works by Trevelyan, are indicative of the artistic relationship between the couple. Of the two artists, Trevelyan is better known for his landscape painting and yet the books are filled with landscapes created by Fedden. The artists worked together on occasion, such as for the mural in the Charing Cross Hospital cafeteria and on a design for a proposed mural in Bristol. Tate, to which this material has been allocated, holds Trevelyan's archive, including his sketchbooks.

The Panel considered the sketchbooks, offered by Philip Trevelyan, to be pre-eminent under the third criterion, in acceptable condition and, following negotiation, fairly valued. They have been permanently allocated to Tate in accordance with the donor's wish.



# 10.

## Phyllida Barlow: *RIG: Untitled; stagechairs*

*RIG: Untitled; stagechairs* by Dame Phyllida Barlow RA (b. 1944), created 2011, timber, cement, paint, 2.3m by 4.3m by 3.5m.

Phyllida Barlow was nominated for The Hepworth Prize for Sculpture in 2016 and represented Britain at the Venice Biennale in 2017. A number of acclaimed large-scale sculptural commissions followed her retirement in 2009 from the Slade School of Art where she taught for many years, including *TIP* at Carnegie International in 2013 and *dock*, which filled the Duveen Galleries at Tate Britain in 2014. She is best known for producing large-scale sculptural installations constructed of low-cost, commonplace materials, considered to be parodies of monumental sculpture. These are often assembled from tightly packed rows or layers of material, seemingly teetering or defying gravity, and envelop the viewer with their vast mass and volume.

*RIG: Untitled; stagechairs* consists of 26 platform pieces and 30 stage chairs, and was featured in one of the artist's first exhibitions, at Hauser & Wirth in 2011. Like the artists Kurt Schwitters and Robert Rauschenberg before her, Barlow recycles unprepossessing materials and discarded objects from urban and industrial life. She repurposes them, leaving their surfaces exposed but often adding touches of vibrantly coloured paint. The present sculpture is formed of a sloped stage in the shape of an arrowhead which supports a crowded assemblage of stage chairs, stripped to their wooden frames and painted in flesh and blood tones, mixed with yellow and black. It has an anthropomorphic quality suggestive of a crowd of people or an angry mob. It is linked through its theatrical quality and use of a stage to another of Barlow's sculptures, *untitled: brokenstage/hangingcontainer* (2012-13), which incorporates a portable stage of the type used by theatrical groups.

The Panel considered the sculpture to be pre-eminent under the second criterion, in acceptable condition and fairly valued. It has been permanently allocated jointly to Leeds Art Gallery and The Hepworth Wakefield in accordance with the donor's wish.

*RIG: Untitled; stagechairs* by Phyllida Barlow. Photo: Courtesy of the artist and The Perimeter, London





## Sir Ernest Cassel Van Dyck and silver

- a) *Portrait of a Woman*, possibly a member of the Vincque family, by Sir Anthony van Dyck (1599-1641), oil on canvas, 213cm by 127cm.
- b) Eight items of silver from the Cassel silver collection:
- The Bacon Cup and Cover. An Elizabeth I silver-gilt cup and cover, 1574, scratch weight 48=3, 29.2cm high, 17.1cm diameter.
  - A Commonwealth silver-gilt standing cup and cover, maker's mark an orb below a mullet, London, 1653, the body numbered 'best 31' and '2' and the cover numbered '31', 46.3cm high.
  - The Blacksmiths Cup. A Commonwealth silver standing cup, maker's mark 'IW' above a rosette, London, 1655, 29.2cm high.
  - A pair of silver-gilt ginger jars and covers, apparently unmarked, c.1660, the undersides with scratch weights 90=15 and 97=5, 43.8cm high.
  - A William and Mary silver flagon, 'II' above a fleur-de-lis, John Jackson, London, 1694, 28cm high; 1336.5gr., 42oz. 18dwt.
  - A Queen Anne silver-gilt cup and cover, Jacob Margas, London, 1705, 23cm high; 1058gr., 35oz.
  - A George I silver cup and cover, Jonathan Newton, London, 1714, scratch weight 70=16, 29.2cm high; 2192gr., 70oz. 8dwt.
  - A fine George II silver breadbasket, Isaac Duke, London, 1746, scratch weight 74=3, 34.7cm long; 2271gr., 73oz.

This full-length portrait by Sir Anthony van Dyck and group of silver formed part of the collection of Sir Ernest Cassel (1852-1921), an astute collector and patron of the arts. A successful merchant banker, and friend and personal adviser to the Prince of Wales, later King Edward VII, he amassed his collection during the first two decades of the 20th century. He was pioneering in his connoisseurship of early English silver.

The portrait is an ambitious work of Van Dyck's early career. Demonstrating artistic excellence from an early age, Van Dyck had his own independent studio with assistants by the age of 20. It is believed that this portrait dates from around this time, before the artist travelled to Italy in 1621. The identity of the sitter is uncertain, but it is thought that she belonged to the Vincque family of textile merchants in Antwerp, who were prominent dealers in tapestries and lace. The dog at her feet is a symbol of fidelity and, taken with the roses that she holds in her left hand, suggests that the portrait was made on the occasion of her marriage.

A highlight of the group of historic silver is the Bacon Cup and Cover, commissioned by Sir Nicholas Bacon (1510-79), Lord Keeper of the Great Seal of England under Queen Elizabeth I. On the ascension of Elizabeth I, the Great Seal of her forbear, Queen Mary I, was destroyed and used by Sir Nicholas to create three cups. Each one is struck with the maker's mark of a bird, thought to be that of Affabel Partridge (fl. 1554-79), goldsmith to Elizabeth I. The piece is notable for its rejection of fashionable ornament and deliberate focus on Bacon's personal heraldry, which is prominently engraved. It includes a boar – a pun on the name Bacon – which forms the finial of the cover.

The Panel considered the painting to be pre-eminent under the second and third criteria, in acceptable condition and, following negotiation, fairly valued. It considered the eight pieces of silver to be pre-eminent, the Bacon Cup under all four criteria, the Blacksmiths Cup under the first criterion, the William and Mary flagon under the second criterion, the Queen Anne cup and cover under the third criterion, and the other four pieces under the second and third criteria. All were in acceptable condition and, after negotiation, fairly valued.

The amount of tax that could have been settled by their acceptance exceeded the actual liability payable by the offerors. The offer settled £6,112,400 of tax and the Ashmolean Museum, where the painting and silver have been permanently allocated in accordance with the condition attached to their offer, contributed the difference of £379,525.79 with support from the Art Fund, trusts, foundations and individual benefactors.



Right: *Portrait of a Woman* by Sir Anthony van Dyck. Photo: Courtesy of Sotheby's

Above: The Bacon Cup. Photo: © Ashmolean Museum, University of Oxford





Above: *Emperor Muhammad Shah Hunting Crane with Hawks*, attributed to Chitarman II, c.1725-30. Photo: Courtesy of Lyon and Turnbull, Edinburgh

Right: The Emperor Shah Alam's *qalandan* or pen box, Mughal, c.1760. Photo: © National Museums Scotland

## Swinton collection of Mughal paintings and objects

Paintings and objects from the Archibald Swinton (1731-1804) collection, comprising eight Mughal era pictures and lacquer works, 22 portrait miniatures individually mounted in frames containing 12 and 10 portraits respectively, a half-length portrait of Swinton by David Martin (1737-97), three pen boxes, a universal equinoctial dial by Edmund Culpeper (1660-1738), a group of five 18th-century edged weapons, and a further four 18th-century daggers, a knife and an ornamental axe.

Captain Archibald Swinton served with the East India Company from 1752 to 1765, during which time he acquired an important collection of Mughal art and artefacts. As a record of 18th-century collecting of Indian objects, it is of exceptional importance. In particular, the pictures and miniatures represent one of the largest early collections of Indian paintings brought to Britain. Archibald Swinton's impact on collecting extended further, and indeed the novelist William Beckford was among those who purchased pictures from his collections in the early 19th century.

Among the paintings in this Swinton collection are the five earliest attested pictures from the court of Murshidabad, then the capital of Bengal. These opulent paintings include a rich use of gold and silver and are framed in fine painted and lacquered Mughal cases. They depict members of the Murshidabad court, including portraits of the Nawab of Bengal, Alivardi Khan, who ruled in the 1740s and 1750s. It is believed that these paintings were diplomatic gifts to Captain Swinton.

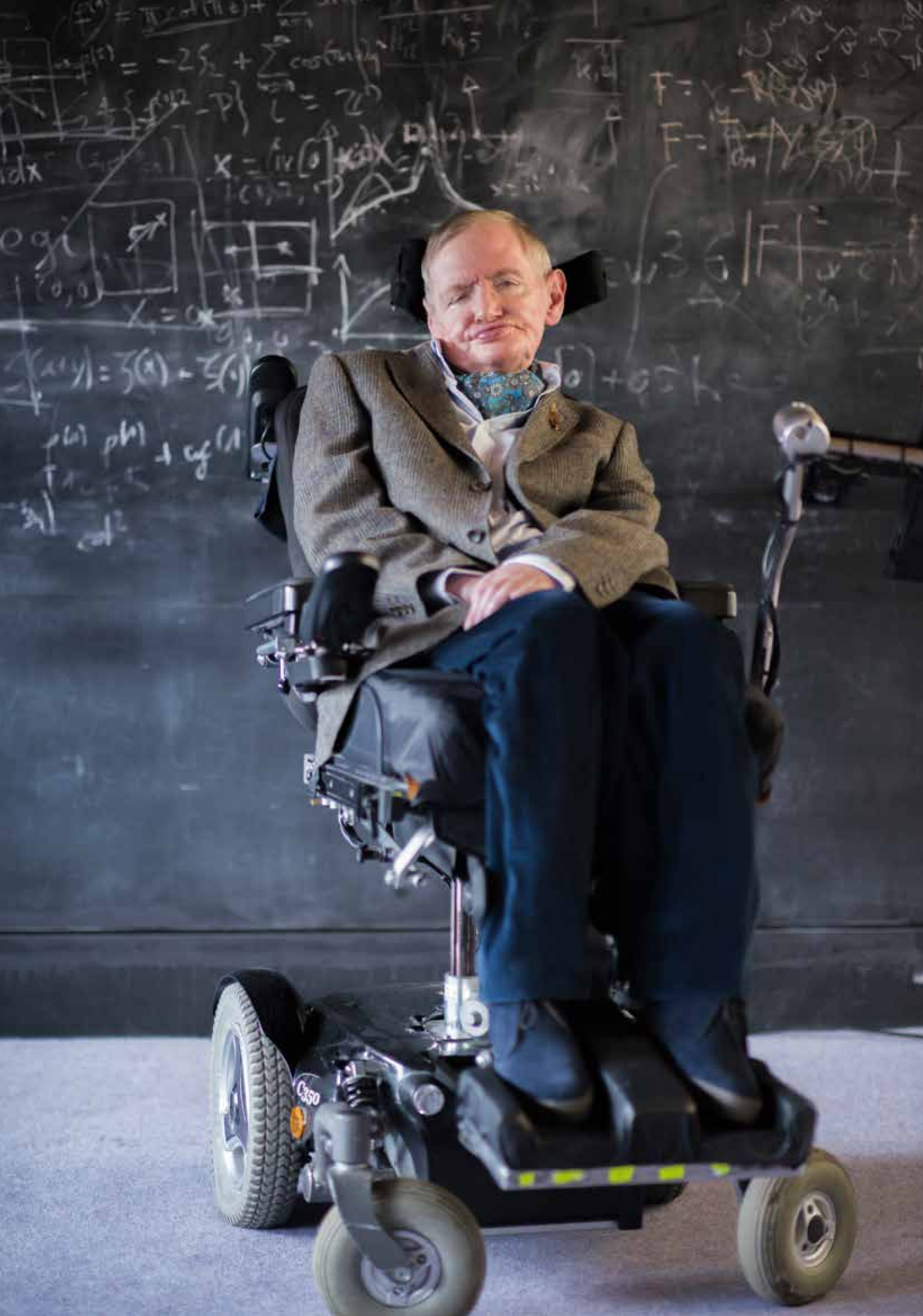
Other treasures include two collections of portrait miniatures of Mughal courtiers and royals, finely mounted in two frames, including a rare portrait of Sultan Shahryar Mirza (1605-28), the youngest son of the Mughal emperor Jahangir. Large works include a monumental portrait of Mir Jafar Ali Khan, Nawab of Bengal after 1756, and a detailed equestrian portrait of the Emperor Farrukhsiyar.

In addition, the collection includes a portrait of Captain Archibald Swinton by David Martin (1737-97), painted on the former's return from India, and an important large painting in a lacquer frame – *Emperor Muhammad Shah Hunting Crane with Hawks* – painted using opaque pigments heightened with gold and silver on paper, attributed to Chitarman II around 1725-30.



The Panel considered the collection, accepted from the estate of Sir John Swinton, to be pre-eminent under the first, second and third criteria, in acceptable condition and, following negotiation, fairly valued. Sixteen paintings, objects and edged weapons were offered with a wish to National Museums Scotland but the Panel agreed that, given the importance of the collection to Scotland, the allocation wish should be changed to a condition. The Scottish Minister agreed and the collection has been permanently allocated to National Museums Scotland.





## The archive and office of Professor Stephen Hawking

The archive of the late Professor Stephen Hawking CH CBE FRS FRSA (1942-2018), including manuscripts, typescripts and proofs for scientific papers and research, books and lecture notes, correspondence, recordings, and awards; and the contents of his office from the Department of Applied Mathematics and Theoretical Physics (DAMTP) at the University of Cambridge, including his library, prizes, fixtures and fittings, and his wheelchairs.

Stephen Hawking, known for his many important contributions to theoretical physics and cosmology, was also a beloved public figure and celebrity. The material included in this offer reflects the two sides to his impact: the rigorous academic work, manuscripts of his scientific breakthroughs, and his teaching resources, alongside artefacts of his public life, such as scripts for appearances on *The Simpsons*, and a record of a version of *Galaxy Song* by Monty Python to which Hawking lent his voice as part of the comedy troupe's 2014 reunion concert tour.

Hawking's story as a scientific prodigy who fought against motor neurone disease was immortalised in the Oscar-winning film of 2014 *The Theory of Everything*, though he had been famous for many years before its release. His 1988 popular science book *A Brief History of Time* became one of the best-selling works of non-fiction ever published. Hawking was awarded practically every international medal for physics, particularly for his work on black holes and general relativity. Having attended both Oxford and Cambridge, he had a long-standing connection with the latter, serving as its Lucasian Professor of Mathematics for 30 years.

The Panel considered the archive and office, accepted from the Estate of Stephen Hawking, to be pre-eminent under the first and third criteria, in acceptable condition and, following negotiation, fairly valued. Following the recommendation of the Historical Manuscripts Commissioner, the archive has been permanently allocated to Cambridge University Library in accordance with the condition attached to its offer. The office has been permanently allocated to the Science Museum in accordance with the condition attached to its offer.

Left: Professor Stephen Hawking 2015. Photo: Andre Pattenden.  
<https://www.andrepattenden.com>

Above: Professor Stephen Hawking's office from the Department of Applied Mathematics and Theoretical Physics (DAMTP), University of Cambridge. Photo: Courtesy of Christie's





## Clouet group portrait, Dunlop Leslie, Lowry and *Fire Queen*

- a) A group portrait of Catherine de' Medici with her children Charles IX (1550-74), Henri III (1551-89), Marguerite de Valois, Queen of Navarre (1553-1615), and François-Hercule, Duc d'Anjou and Alençon (1555-84) from the workshop of François Clouet (c.1516-72), inscribed lower centre: '·ANN· ÆTA· SVÆ XI', oil on canvas, 198cm by 137.2cm.
- b) *Thames-side Conversation* by George Dunlop Leslie RA (1835-1921), signed lower right 'G.D. Leslie', oil on canvas, 68.5cm by 97.5cm.
- c) *David Lloyd-George's Birthplace, Manchester* by LS Lowry (1887-1976), signed and dated 1958 (lower right), oil on canvas, 91.5cm by 71.5cm.



- d) An early 0-4-0 steam locomotive and tender, A Horlock & Co, 1848, called *Fire Queen*, with a 4ft gauge and two cylinders, and a Director's Coach, operated by the Padarn Railway.

This group portrait from the workshop of François Clouet is an important historical document from an eventful period in French history. It shows Catherine de' Medici with her arm around her young son Charles IX (1550-74), for whom she acted as regent following his coronation at the age of 10 in 1561. His father King Henri II had died unexpectedly in 1559 and his teenage successor, François II, had died the following year. The inscription reads 'in his eleventh year', indicating the age of Charles IX at the time the painting was created and revealing that it was commissioned shortly after his coronation.

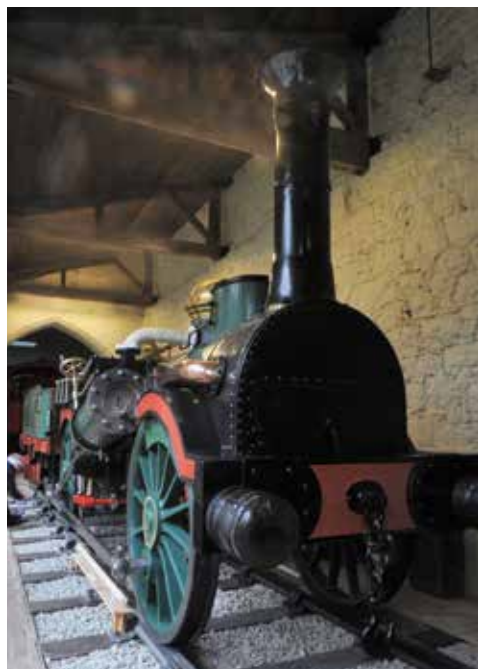
Left: A group portrait of Catherine de' Medici with her children by the workshop of François Clouet. Photo: Courtesy of Sotheby's

Above: *Thames-side Conversation* by George Dunlop Leslie RA. Photo: Courtesy of Sotheby's

Catherine worked to steady the Valois dynasty during a period of financial and religious upheaval in France. She deployed portraiture for political purposes and the picture is an example of this: its purpose was to maintain power by conveying the depth of the Valois family line, as shown through the presence of Charles's two younger brothers Henri III (1551-89) and François-Hercule, Duc d'Anjou and Alençon (1555-84). The portrait is important for the study of Catherine's art patronage and collecting, and also for the study of the influential art collection amassed by Horace Walpole for his house, Strawberry Hill, of which this portrait formed a part. It reflects Walpole's interest in historical portraits: he owned several attributed to François Clouet and others attributed to the artist's father, Jean Clouet.

*Thames-side Conversation* by George Dunlop Leslie is a genre scene depicting the interaction between two groups of women on the banks of the river Thames. The information on the side of the barge reveals that it was registered at the village of Pangbourne, which is located between Oxford and Reading on the river. It is a few miles downriver from the town of Wallingford, where the artist lived for a time and wrote and published a number of works which recorded his observations of life in the local area.





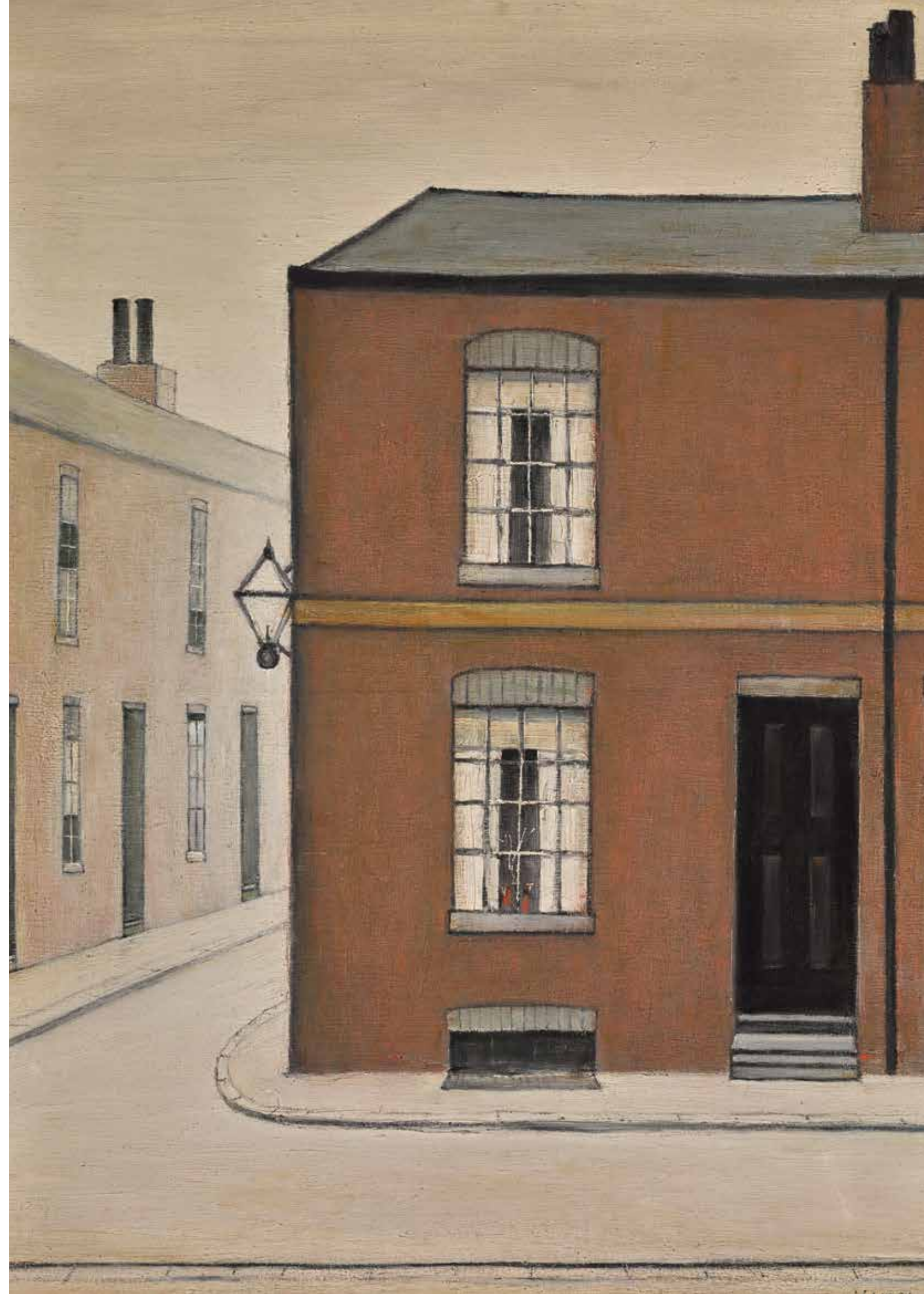
Lowry's painting of *David Lloyd-George's Birthplace, Manchester* strikes a contrast with the crowded industrial scenes for which the artist is better known. Lloyd-George, who served as Prime Minister between 1916 and 1922, was born in the inner Manchester suburb of Chorlton-on-Medlock. This painting of a solitary house, bereft of human presence, conveys a sense of loneliness and isolation that we know the artist felt during his lifetime. The half-drawn curtains and the vase of dead flowers in the lower window contributes further to the haunting and melancholy quality of the work.

*Fire Queen* was built less than 20 years after Stephenson's *Rocket* which, built in 1829, proved the capability of the steam locomotive beyond doubt. The success of Stephenson's *Rocket* provoked a flurry of building and testing of locomotives, and surviving examples of machines from this period are rare. *Fire Queen* was built to the patent design of TR Crampton and is the only surviving Crampton-type locomotive in the UK. She and her companion locomotive *Jenny Lind* operated on the Padarn Railway, a narrow-gauge railway line in North Wales, which stretched from the Dinorwic Quarry to Port Dinorwic on the Menai Strait. The importance of *Fire Queen* to the community that she served is reflected by the fact that, at the end of her operational life, the doorway of the stone shed she was placed in was bricked up in order to protect and conserve her.

The Panel considered the Clouet to be pre-eminent under the second, third and fourth criteria; the Dunlop Leslie under the first criterion; the Lowry under the second and third criteria; and *Fire Queen* under all four criteria. All were in acceptable condition and fairly valued. The Clouet was offered with a wish to Strawberry Hill and the Panel agreed that, given its historic connection to the building, it was the most appropriate repository for it and recommended that its allocation there should be a condition of its acceptance. In accordance with the conditions attached to their offer, the Dunlop Leslie has been permanently allocated to Wallingford Museum, Oxfordshire, and the Lowry to The Lowry, Salford. *Fire Queen* has been temporarily allocated to the National Trust for Penrhyn Castle, Bangor, pending a decision on its permanent allocation.

Above left: *Fire Queen*. Photo: Courtesy of Sotheby's

Right: *David Lloyd-George's Birthplace, Manchester* by LS Lowry RA. Photo: Courtesy of Sotheby's





## French Renaissance court album

An album of 31 portrait drawings of François I and members of his family and court, and 15 further French portrait drawings.

This bound album of portrait drawings by various French artists of the 16th and 17th centuries is an example of the type of 'court album' that was popular during the French Renaissance, containing likenesses of figures at the French court ranging in date approximately from the reigns of François I, beginning in 1515, to that of Henry IV, ending in 1610. Most of the drawings contained in the album seem to be contemporary or near-contemporary copies of individual portrait drawings by Jean Clouet (c.1485-1540/41). Many of the prime versions, which once formed part of the personal collection of Catherine de' Medici, are held in the Musée Condé in Chantilly, northern France.

The binding of the album is thought to date from the 16th century, which makes it roughly contemporaneous with the 'core' group of 31 drawings, attributed to Jean Clouet and workshop. Many of these are replicas of the originals held in the Musée Condé. They depict François I and members of his family and court, such as his mother Louise of

Savoy and his sons François, Dauphin of France (1518-36), and the future Henry II (1519-59). A further group of 15 portrait drawings, some later in date, was inserted into the album by a subsequent owner, possibly in the 18th century. One of the 15 later drawings – that of Henry's wife Catherine de' Medici – is considered to be by François Clouet and workshop.

Jean Clouet was born and trained in Flanders and arrived in France at the end of the reign of Louis XII. He became the almost exclusive portraitist to François I, a great patron of the arts and supporter of the emerging French Renaissance. Jean's son François (c.1516-72) was a miniaturist and painter, also known for his portraits of the French royal family.

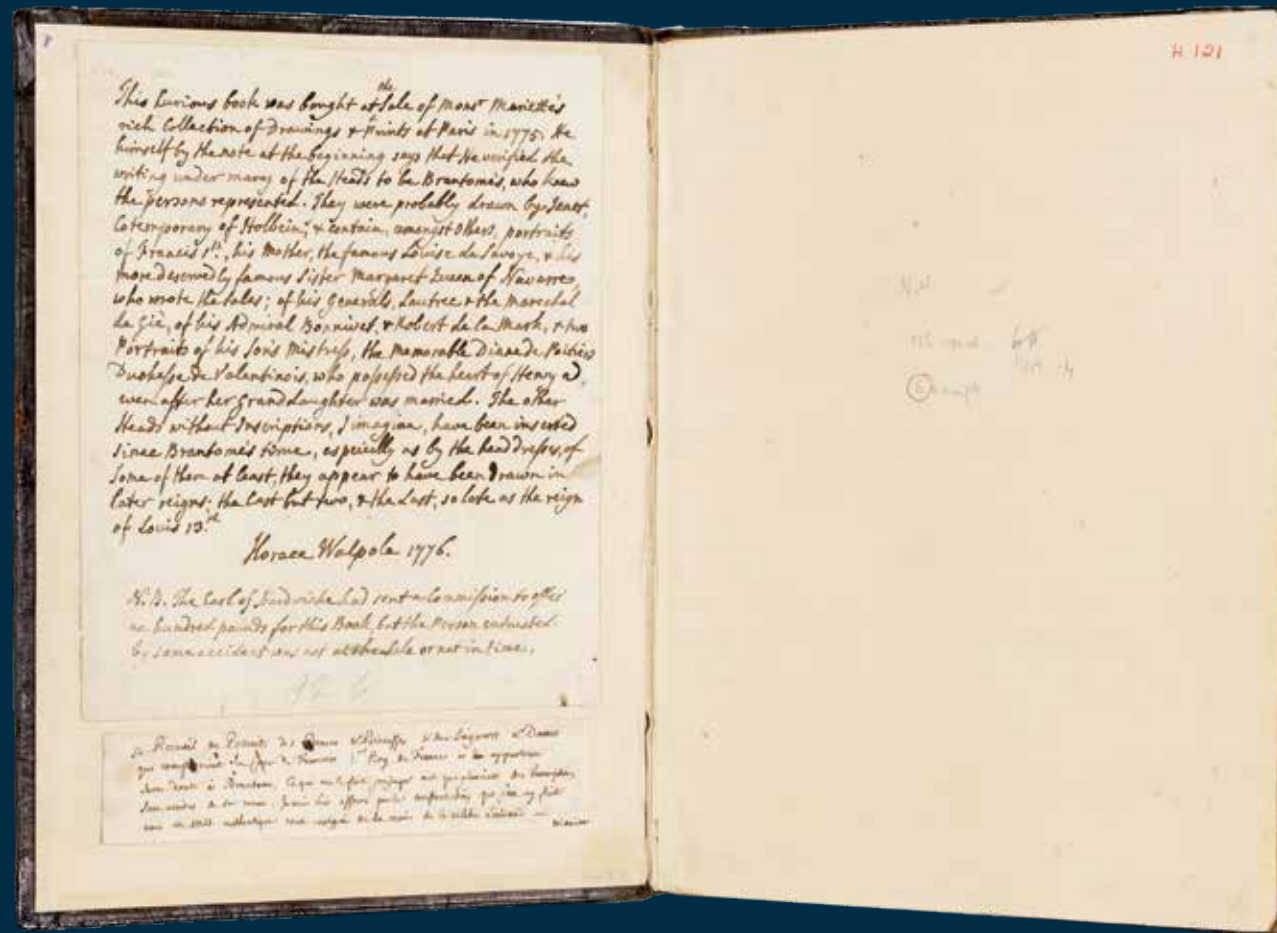
The album has an important provenance, having belonged to the great French art collector and dealer Pierre-Jean Mariette (1694-1774) and then the British antiquarian and art connoisseur Horace Walpole (1717-97). On the dispersal of the Walpole collection, it entered the collection of Edward Smith-Stanley, the 13th Earl of Derby (1775-1851), at Knowsley Hall in Merseyside. The album bears inscriptions from Mariette and Walpole and a Knowsley Library shelf mark.

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

Above: Jean Clouet and workshop, François I, King of France. Photo: Courtesy of Christie's

Top left: Inscriptions by Pierre-Jean Mariette and Horace Walpole pasted on the inside front cover of the album. Photo: Courtesy of Christie's

Bottom left: François Clouet and workshop, Catherine de' Medici, Queen of France, then Queen Mother (1519-89). Photo: Courtesy of Christie's





## Barbara Hepworth: *Moon Form*

*Moon Form* by Dame Barbara Hepworth (1903-75), carved in 1968, white marble on a black-painted wooden base, unique, 61cm high excluding wooden base, 50.2cm wide, 20.3cm deep. This work is recorded as BH 456.

Hepworth is an internationally renowned artist of the 20th century and was a pioneer as a woman and a mother for breaking down the gender stereotypes in a largely male-dominated art sector. *Moon Form* is sculpted from a single piece of white marble with incised geometric lines and finished with Hepworth's iconic 'pierced form'. The carving of the piece displays a close connection to the landscapes of Cornwall, where it was created.

Hepworth moved to St Ives following the outbreak of the Second World War in 1939 with her husband Ben Nicholson and worked there until her death in 1975. Her home/studio has now been turned into a museum which displays many of her works both indoors and in her garden, where some remain in the location in which Hepworth originally placed them.

In the second half of the 1960s, Hepworth returned to carving in marble having focused in the post-war period on wood and then, in the 1950s, on producing work in bronze. Her early marble sculpture in the 1920s was figurative but became abstract in the following decade.

The sculpture *Moon Form* remained in the hands of the artist during her lifetime and then passed to her descendants. *Moon Form* has been on a long-term loan to Abbot Hall since it was the centrepiece of the 2014 exhibition *Barbara Hepworth: Within the Landscape*. At Abbot Hall it complements the other works by her currently on display: *Torso III (Galatea)*; nine lithographs from Hepworth's Aegean Suite, and *Oval Form*, a piece purchased by Abbot Hall directly from Hepworth in 1963, and which is located outside the hall in the historic 'oval' of the carriage turning circle. The location for *Oval Form* was agreed upon in consultation with Hepworth herself.

The Panel considered the sculpture, accepted from the Trustees of the Barbara Hepworth Estate, to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. It has been permanently allocated to Abbot Hall Art Gallery in accordance with the condition attached to its offer.

*Moon Form* by  
Dame Barbara  
Hepworth.  
Photo: © Bowness







Left: *The Architects*  
by RB Kitaj.  
Photo: © Estate  
of RB Kitaj

Above: Photograph  
of MJ Long.  
Photo: © Anne  
Katrin Purkiss

## Items from the collection of MJ Long and Sir Colin St John Wilson

A collection of 175 paintings, sculptures, prints and multiples from the estate of the architect MJ Long, Lady Wilson OBE (1939-2018), collected with her husband and architectural partner Professor Sir Colin St John Wilson RA (1922-2007).



MJ Long, Lady Wilson, and Professor Sir Colin St John Wilson are perhaps most famous for their acclaimed work on The British Library, which took over 30 years to complete. This meticulous project incorporated many elements of design, including furniture, lighting and bookshelf arrangement. The pair enjoyed friendships with many of the luminaries of modern British art and worked with a number on architectural projects. MJ Long, for instance, designed studios for Peter Blake and Frank Auerbach, both of whose work features in this collection.

Among the other artists represented in the MJ Long collection are acclaimed names such as David Bomberg, Georges Braque, Anthony Caro, Patrick Caulfield, Paul Cézanne, David Hockney, Édouard Manet, Sir Eduardo Paolozzi and Walter Sickert.

Many of the works in the collection are personally inscribed or dedicated to the collectors, who maintained a life-long personal association and loyal friendship with the artists. Sir Colin met many of the artists represented in the collection through his involvement with the Independent Group (IG) which met at the Institute of Contemporary Arts in the 1950s. The IG, which is regarded as a precursor to the Pop Art movement in Britain, consisted of artists, writers and critics who sought to challenge the prevailing Modernist approach to culture.

The collection will join the original bequest of the Wilson collection, which arrived at Pallant House in 2006. This coincided with the opening of the New Wing, on which both MJ Long and Sir Colin worked.

The Panel considered the collection, accepted from the estate of MJ Long/Wilson, to be pre-eminent under the second and third criteria, in acceptable condition and, following negotiation, fairly valued. It has been allocated to Pallant House Gallery in accordance with the condition attached to its offer.





## Sir Peter Blake: *Leslie and Clodagh Waddington*

*Leslie and Clodagh Waddington* by Sir Peter Blake RA (b. 1932), painted in 1985-99, oil on canvas, 54.6cm by 73.7cm.

Sir Peter Blake is a leading figure of the British Pop Art movement. Born in Kent in 1932, Blake attended Gravesend Technical College before going on to the Royal College of Art where he studied alongside other British Pop Artists. One of his best-known works, in his distinctive collage style, is the cover art for the Beatles' album *Sgt Pepper's Lonely Hearts Club Band* (1967).

*Leslie and Clodagh Waddington* displays Blake's exacting approach to figuration in the 1980s and 1990s. A friend of Blake's, Leslie Waddington (1934-2015) was a major art dealer in London from the 1960s to the 2000s. He gave life-long support to many British artists including Patrick Caulfield, Elisabeth Frink, Terry Frost, Patrick Heron and John Hoyland, as well as Blake. Waddington was also an early champion of post-war American avant-garde art in Britain including the work of Willem de Kooning, Morris Louis, Robert Rauschenberg and Andy Warhol. Blake regularly depicted artworks in his paintings; here he has chosen to depict Leslie Waddington and his wife Clodagh Waddington (1945-2019) alongside a Francis Picabia painting and a Barry Flannagan sculpture, presumably also a nod to their participation in the art world.

Blake continues to be represented by Waddington Custot and had an exhibition at the gallery in London in 2015-16 where *Leslie and Clodagh Waddington* was displayed publicly for the first time. To date, the National Portrait Gallery does not have a painting by Blake in its collection and holds only two photographs of Leslie Waddington. Having this painting permanently allocated to the National Portrait Gallery would rectify this and make available to the public an important work that is painted by a major 20th-century British artist depicting a leading cultural figure in the British art world.

The Panel considered the painting, accepted from the collection of Leslie and Clodagh Waddington, to be pre-eminent under the second criterion, in acceptable condition and fairly valued. The painting has been permanently allocated to the National Portrait Gallery in accordance with the condition attached to its offer.

*Leslie and Clodagh Waddington* by Sir Peter Blake RA. Photo: Courtesy of Christie's



## Frances Macdonald MacNair: *Girl with Butterflies*

*Girl with Butterflies* by Frances Macdonald MacNair (1873-1921), c.1902, pencil, watercolour, gold and silver paint, signed lower left 'FRANCES MACNAIR', original stained beech frame, 22.5cm by 32.3cm (44cm by 54cm including frame).



Frances Macdonald MacNair was born in England before moving to Glasgow in 1890 and enrolling in the Glasgow School of Art, along with her sister. At that time, the School was under the directorship of the innovative headmaster Fra Newbery. MacNair is well known for being one of The Four, an important group of artists who met there as students during the 1890s. The group included the artist's sister Margaret Macdonald, her future husband Charles Rennie Mackintosh and Herbert MacNair, whom Frances would later marry.

The Four worked across many different areas of design including jewellery, architecture, metalwork, illustration, stained glass, textile, interiors and poster design. They made a significant impact on the Art Nouveau style at the turn of the 20th century and were a key part in the development of what was to become internationally known and acclaimed as the Glasgow School. The work of the group, which was shown at the Vienna Secession (1900) and the Turin International Exhibition of Modern Decorative Art (1902), was influential in the field of

continental design during this period. Historically, attention to the work of The Four has been focused on Charles Rennie Mackintosh, but there is now a growing appreciation for the work of Frances Macdonald MacNair.

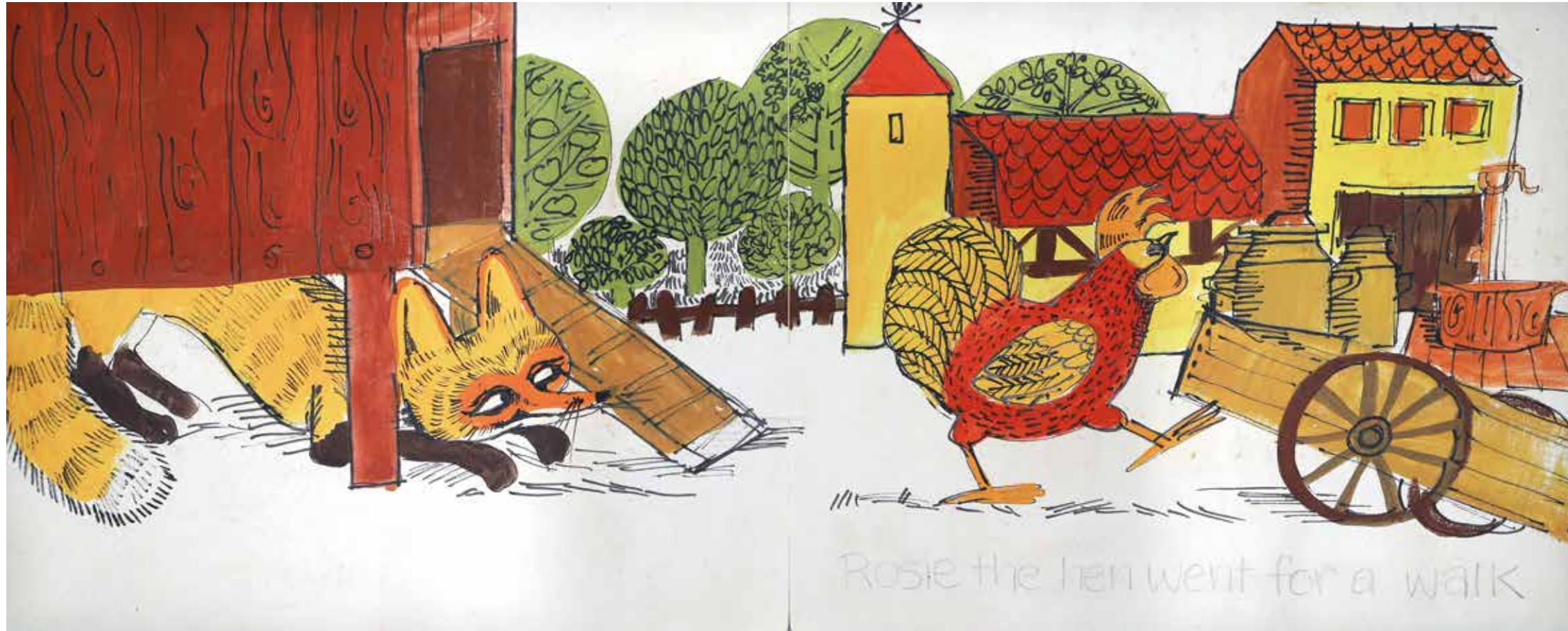
Both Frances and her husband Herbert had a recurring motif of butterflies in their work. Frances MacNair created a series of symbolist watercolours, one among them being *Girl with Butterflies*. There are few of MacNair's other watercolours surviving as they were supposedly destroyed by her husband after her death. Only 42 were able to be traced by Pamela Robertson in 2006 when she curated an exhibition about the MacNairs (where *Girl with Butterflies* was displayed) at the Walker Art Gallery in Liverpool and the Hunterian in Glasgow. *Girl with Butterflies* has remained in the same family since it was first purchased nearly 120 years ago and because of this retains its original frame made by Herbert MacNair. Allocation of this work to The Hunterian will provide a great resource for Glasgow University when teaching and will allow general visitors to appreciate the work of Frances Macdonald MacNair in the same city where she helped to develop the Glasgow School.

The Panel considered the watercolour, accepted from the estate of Georgette Smith, to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The Scottish Minister agreed and permanently allocated it to the University of Glasgow for The Hunterian Museum and Art Gallery in accordance with the condition attached to its offer.





## Pat Hutchins archive



*Rosie's Walk*, The Bodley Head, 1968, by Pat Hutchins. Photo: Courtesy of Seven Stories

Archive of original artworks, project photographs, story ideas and portfolios of Pat Hutchins for 29 of her children's books.

Pat Hutchins (1942-2017) was an award-winning illustrator and author of children's books. She is best known for her titles *Rosie's Walk* (1968), *Titch* (1971) and *The Wind Blew* (1974) – for the latter, she won the Kate Greenaway Medal for illustration. In total, she created more than 40 books for young readers, many of which remain in print and have been widely translated. She also wrote and presented the popular children's TV series *Rosie and Jim*, which aired between 1990 and 2000.

The decade in which *Rosie's Walk* was first published was a time of innovation in the genre of children's picture books, prompted by advances in the field of colour reproduction. These technological improvements expanded the storytelling role that images could play. No longer limited to serving a merely illustrative purpose, they took on a life and character of their own and told their own story. *Rosie's Walk* was an instant hit and prompted critic Brian Anderson to say of it: 'The integration of text and picture is managed with such natural ease that critically speaking, it is impossible to assess the one without taking account of the other. Here, the art of the picture book is to be seen at its best.'

The material in the offer includes artworks, project photographs, story ideas and portfolios for 29 of Pat Hutchins' titles, the earliest dating from 1968 and the latest, *Barn Dance*, from 2007. The most extensive material in the archive relates to *Rosie's Walk* and includes the picture book 'dummy' as well as handwritten and typed texts that show the evolution of Hutchins' ideas. The archive charts the development of Hutchins as a picture book maker and is important for the study of her contribution to the genre.

The Panel considered the archive, accepted from the estate of Pat Hutchins, to be pre-eminent under the third criterion, in acceptable condition and, following negotiation, fairly valued. It has been permanently allocated to Seven Stories, The National Centre for Children's Books, in accordance with the condition attached to its offer.





## Spetchley Bindings and Willmott Manuscript

- a) Spetchley Bindings, a pair of Stuart bindings embroidered for Charles I with the royal arms to sides, attributed to the workshop of Edmund Harrison (1590-1667), embroiderer to the King, c.1635-36, comprising the *Holy Bible conteyning the Old Testament and the New* and *The Booke of Common Prayer, and administration of the Sacraments and other Rites and Ceremonies of the Church of England*.
- b) Willmott Manuscript dating from the latter part of the 16th century, including 27 motets by Byrd, Tallis, John Sadler and others, 48 leaves, oblong 4to, 20.8cm by 28.5cm, unfoliated.

These two bindings, which cover a Bible and prayer book, are embroidered in silver and gilt metal thread and were commissioned by Charles I for the Closet, a gallery in the Royal Chapel at Westminster, where the King and Queen said their private prayers. The main panel on the bindings shows the arms of England, Scotland and Ireland, and, above this, the large capital letters 'C R' (Carolus Rex – for King Charles) can be seen on either side of a crowned lion. These bindings, thought to be produced around 1635-36, are the only known complete set of Bible and prayer book made for the Closet that is still in existence.

The books were provided by the King's stationer, John Harrison, and the embroidery is believed to be from the workshop of Edmund Harrison, royal embroiderer to James I, Charles I and Charles II. When the Closet was habitually refurnished, new Bibles and prayer books were provided each time and the old sets were given by perquisite to the Clerk of the Closet. Around 1640-41 when this set was replaced, it passed to Richard Steward (c.1593-1651), designated Dean of St Paul's, and the Clerk of the Closet at that time. At a later date, the bindings passed into the collection of Spetchley Park, Worcestershire, home of the Berkeley family.

The Willmott Manuscript is a Tudor partbook for the alto voice and is the pair to the Baikenridge Manuscript, the matching partbook for the tenor voice. The pair are the only surviving volumes from an original set of six copied in 1591 for John Sadler, who is thought to have been a merchant grocer from Norwich. The rise of printing and general levels of education during the 16th century led to greater musical literacy among the merchant class. It is notable that the Willmott Manuscript contains some Catholic pieces written a couple of generations before the books were copied. This is not thought to reflect John Sadler's own religious feeling but, instead, to suggest a new discernment in music and appetite for high-quality music of the past. The Willmott Manuscript and its pair are richly decorated with illuminated capitals and myriad creatures, real and mythical.

The bindings and manuscript were accepted from a Berkeley Family Trust. The Panel considered the bindings to be pre-eminent under the first, second and third criteria, in acceptable condition and fairly valued. They have been temporarily allocated to the Victoria & Albert Museum pending a decision on their permanent allocation. It considered the manuscript to be pre-eminent under the first and third criteria, in acceptable condition and, following negotiation, fairly valued. It has been permanently allocated to the Bodleian Library – which owns the tenor part, the Baikenridge Manuscript – in accordance with the condition attached to its offer.

Above: Page from the Willmott Manuscript.  
Photo: Courtesy of Sotheby's

Right: Spetchley Bindings attributed to the workshop of Edmund Harrison.  
Photo: Courtesy of Sotheby's







Alanbrooke's portrait.  
Photo: Courtesy of  
Spink & Son Ltd

## Alanbrooke archive

The papers, diaries, correspondence, portraits and printed books of Field Marshal Lord Alanbrooke, Alan Francis Brooke, 1st Viscount Alanbrooke (1883-1963).

Field Marshal Lord Alanbrooke was a senior ranking army official responsible for helping formulate and implement British military strategy during the Second World War. His early military career was spent in Ireland and India, and in 1914 he commanded the artillery brigade ammunition column in France. He served with distinction on the Western Front during the First World War, rising in rank from lieutenant to lieutenant colonel, and received six mentions in dispatches for his actions. From December 1941 until 1946, in his role as Chief of the British Imperial General Staff, he served as the professional head of the British army. He was also chairman of the Chiefs of Staff Committee, meaning that he was the principal strategic adviser to the War Cabinet. Indomitable and demanding, he was nevertheless much respected for his honesty, efficiency and lack of self-importance. A slew of honours followed his retirement after the end of the Second World War. He was created Viscount Alanbrooke in January 1946 and in 1953 was appointed Lord High Constable of England and Commander of the Parade.

The archive consists of newly discovered material that supplements and enhances the papers of the Field Marshal that were bought by the Liddell Hart Centre for Military

Archives, King's College London, in 2005. This new material includes his pocket engagement diaries for the wartime period which Alanbrooke drew upon to write his narrative diaries, a highly important source for the study of Allied leadership and operations. The pocket diaries provide a record of Alanbrooke's activities from 1939 to 1962, and his annotations and crossings-out in pencil are insightful for revealing changes to his schedule. The entry for Monday 1 December 1941 sees pre-existing engagements cancelled and replaced with a meeting with the Secretary of State and attendance at Cabinet. That entry also sees a shift to green ink, symbolic of his new role and authority as Chief of the Imperial General Staff.

Other papers in the collection give an insight into Alanbrooke's interests, home life and relationships. The 25 printed books are special for their personal inscriptions, such as the copy of Eisenhower's *Crusade in Europe* (1948) containing the following from the author: 'To: Lord Alanbrooke – an outstanding military leader and one of my superiors in World War II. With best wishes and warm regard from his admiring and devoted friend Ike Eisenhower.'

The Panel considered the archive, accepted from the estate of the 3rd Viscount Alanbrooke, to be pre-eminent under the first and third criteria, in acceptable condition and fairly valued. Following the recommendation of the Historical Manuscripts Commissioner, it has been permanently allocated to King's College London for the Liddell Hart Centre for Military Archives in accordance with the condition attached to its offer.

## A painted screen by George Romney

A painted screen consisting of four oils on canvas set into a four-fold black and gilt screen by George Romney (1734-1802), open 213.7cm by 270.5cm, closed 214cm by 68cm.

The four panels contained in this screen are a rare example of Romney's early Neo Classical-style work. They can be traced to an auction record of 1807 where they were offered as 'five leaves from a screen' in the artist's posthumous studio sale. The fifth leaf, since removed, is thought to have been executed by Romney's son, John (1757-1832). It is unclear at what point after their execution the panels were inserted into a screen. Romney, son of a cabinetmaker, had a long-standing interest in furniture.



Dancing female figures set above allegorical grisaille medallions in a four-fold screen by George Romney. Photo: Courtesy of Christie's

The source of the dancing female figures of the screen's panels has been identified as prints after wall paintings at Pompeii, Herculaneum and Rome. In fact the exact plates Romney worked from have been demonstrated to depict wall paintings discovered in Pompeii in January 1749, showing seven dancers on a black background. These prints appeared in the first volume of *Le Antichità di Ercolano Esposte* (*Antiquities of Herculaneum Exposed*) by Tommaso Piroli, which was published around 1757. However, the screen's dancers are not merely copies, but manipulations to suit Romney's theme after the antique originals. The screen is, therefore, of interest both as a work of art and a piece of furniture, and as evidence of the engagement of British painters with new archaeological discoveries from the Classical world.

The poses of the dancers anticipate the celebrated painting of 1776-77 by Romney of *The Gower Family: The Children of Granville, 2nd Earl Gower*, in the collection of Abbot Hall

Art Gallery in Kendal. The painting depicts a ring of young children dancing and an older girl who holds a tambourine above her shoulder. The panels in the screen are the artist's earliest known work to employ Classical prototypes and are noteworthy for predating his seminal visit to Italy. The screen containing the four painted panels demonstrates a technique popular in the 18th century known as 'Japanning', which was often done by amateur, though highly skilled, women. The screen is of significance for the study of the artist's early oeuvre as well as for the study of domestic and studio furnishing.

The Panel considered the screen, accepted from the collection of Patricia Jaffé, to be pre-eminent under the second and third criteria, in acceptable condition and, following negotiation, fairly valued. It has been temporarily allocated to Abbot Hall Art Gallery pending a decision on its permanent allocation.





Top to bottom:  
*Memnon* by John Frederick Herring Sr.  
Photo: Courtesy of Christie's

*Margrave* by John Frederick Herring Sr.  
Photo: Courtesy of Christie's

*Peter Simple* by John E Ferneley Sr. Photo: Courtesy of Christie's

*Cannon Ball* by John E Ferneley Sr. Photo: Courtesy of Christie's

## Four sporting pictures

- a) *Mr Richard Watt's Memnon, a light bay, William Scott up, wearing the harlequin silks of Lord Darlington* by John Frederick Herring Sr (1795-1865), signed and dated 'J.F.Herring / 1826' (lower left), and inscribed and dated 'Memnon / 1826' (lower centre) oil on canvas, 66.7cm by 87cm.
- b) *Margrave, winner of the St Leger in 1832, with James Robinson up* by John Frederick Herring Sr, signed and dated 'J.F. Herring. 1833' (lower left), oil on canvas, 71.2cm by 91.4cm.
- c) *Peter Simple, a dappled grey racehorse, with Thomas Walker up, racehorses with trainers on a racecourse beyond* by John E Ferneley Sr (1782-1860), oil on canvas, 86.3cm by 111.7cm.
- d) *Cannon Ball, a bay hunter outside a stable, a landscape beyond* by John E Ferneley Sr, signed, inscribed and dated 'J. Ferneley / Melton Mowbray / Pinx: 1822' (lower left), and signed with initials and dated 'J.F. / 1822' (centre left, on the water pump), oil on canvas, 86.7cm by 107.8cm.

John Frederick Herring Sr and John E Ferneley Sr are major figures from a key period of British sporting art. Both came from relatively humble backgrounds, and both were to be courted by the gentry for the quality of their sporting pictures.

The paintings of *Memnon* and *Margrave* are both replicas of originals painted by Herring for his series of 34 St Leger winners. From 1815 onwards, Herring was employed by the *Doncaster Gazette* to paint the winners of the St Leger. Engravings of these pictures enhanced his reputation and fame as a delicate equestrian artist with an eye for the grace of the animals. Herring also worked as a coach driver; in addition, all three of the artist's sons were to become successful equine painters in their own right.

*Memnon* was bred by Richard Watt at the notable Bishop Burton stud in Yorkshire, and later owned by Lord Darlington, in whose colours the jockey is shown. This picture of *Margrave* records the first time the horse won the St Leger, in 1832 for John Gully, a former prizefighter turned professional gambler and bookmaker, although *Margrave* was to win again for his second owner, John Scott, a leading horse trainer and brother of jockey William.

*Peter Simple* is a steeple horse, a hardier type of racehorse which competed in races with obstacles, known as 'steeplechases'. Portraits of steeplechasers from the 1840s and 1850s are rare and this one, which includes small background details such as flags and other figures and horses, worn out by the race, is typical of Ferneley's work.

Ferneley was acclaimed for his attention to detail, incorporating wounds or blemishes into his depictions of horses. Intending to be apprenticed to his father's trade as a wheelwright, instead, when the 5th Duke of Rutland noticed the young Ferneley's talent and supported him financially, Ferneley trained under the sporting painter Ben Marshall.

The Panel considered the pictures, accepted from the Brassey collection, to be a pre-eminent group under the third criterion, in acceptable condition and, following negotiation, fairly valued. They have been permanently allocated to the National Horse Racing Museum, Newmarket, in accordance with the condition attached to their offer.



## Robert Barker Jamaican silver and chairs

- a) A group of 37 pieces of silver made in Jamaica c.1740-70.
- b) Three late 18th-century West Indies mahogany Windsor chairs, Jamaican, c.1780.

Robert Barker (d. 2019) was a staff sergeant in the Honourable Artillery Company and a merchant and politician in Jamaica. His research into furniture makers and goldsmiths working on the island prior to 1800 made an important contribution to scholarship in this area.

The silver in this group was made by goldsmiths working in Jamaica in the 18th century and is of great interest for the interpretation of the island's cultural achievements in the early modern period. The island became a colony of England in 1655 and remained so until Jamaican independence in 1962. Records show that between 1675 and 1800 a community of goldsmiths was working on the island. These were English-speaking foreigners who were attracted to Jamaica by its economic and geographical importance. Through his research, Robert Barker identified around 140 goldsmiths working in Jamaica prior to 1800. He copied the inventories of many of these craftsmen, which are valuable sources of information about their way of life.

Many of the pieces in the group were made by goldsmiths of Scottish descent. There are 12 pieces attributed to Charles Allan (1710-62) and one – a two-handled cup – attributed to William Duncan, both Edinburgh born. There are also pieces made by Jewish makers from the Jamaican Sephardi community, such as Abraham Josephs and Solomon Saldana. The goldsmiths working in Jamaica were part of international networks. For example, Gerardus Stoutenburgh – who made three of the pieces in the group – probably came to Jamaica via New York, although he was trained in London and is thought to have been Swiss.



The three chairs are made of mahogany, with possible elements of mahoe, and are of a very distinctive Jamaican type. The Windsor style of chair borrows its name from the town of Windsor, Berkshire, where chairs of this kind were manufactured using the technique of steam bending to form the bow. Little is known about the Jamaican makers of these chairs, although it seems likely that they were modelled on imported versions of the Windsor chair from America. The mahogany from which they are made was available locally and was durable because it resisted the attacks of insects. It is difficult to date the chairs with precision because the design remained largely unchanged over decades, but it is thought that these were produced some time between 1790 and 1840.

The silver and chairs were accepted from the estate of Robert Barker. The Panel considered the group of silver to be pre-eminent under the second and third criteria and the chairs to be pre-eminent under the third criterion, and in acceptable condition. The Panel's remit is to recommend a fair price and, given the market for comparable works, it considered the offer prices low and recommended that they be increased. The silver has been permanently allocated to National Museums Scotland in accordance with the condition attached to its offer. The chairs have been temporarily allocated to the Victoria & Albert Museum pending a decision on their permanent allocation.



## JMW Turner: *Walton Bridge*

*Walton Bridge* by Joseph Mallord William Turner (1775-1851), c. 1825-8, watercolour and bodycolour and scratching out on paper, 29cm by 46cm.

Turner began to produce one of his most ambitious projects, a series of watercolours engraved as *Picturesque Views in England and Wales*, in the 1820s, and continued work on it through the 1830s until he abandoned the project in 1838. Originally Turner had planned 120 watercolours and engravings, but financial difficulties ended the scheme. Nonetheless, *Picturesque Views* was to surpass all other series on which Turner had worked, richly conveying his love of the landscapes of England and Wales with an epic power. This view of *Walton Bridge* was among the earlier watercolours of the series to have been completed by the artist.

Prior to the 1820s, Turner had made watercolours and drawings of many of the locations in the series, on which he drew to create some of the watercolours of *Picturesque Views*. Turner had lived in Twickenham and had known the river Thames intimately, renting in Isleworth and, in 1813, designing his own regency villa in Richmond.

Turner painted Walton Bridge multiple times, first in 1805, and then again in two views of 1806-7. In this view, the landscape is divided into two halves by the conjoined, serpentine line of the two bridges. Turner's idiosyncratic and original treatment of light is particularly notable in the blustery sky and its reflections in the Thames. A shepherd in the foreground is seen taking his flock of sheep down into the river, a girl carries pails of water under a yoke, and a boy is fishing, perhaps reminiscent of the artist's own love for the pastime. For Turner, these figures populating a landscape were essential.

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



*Walton Bridge* by  
JMW Turner. Photo:  
2020 © Ashmolean  
Museum, University  
of Oxford





## Cooper Arts and Crafts collection and William Dyce: *Rosslyn Chapel*

- a) The Beatrix Cooper collection of 109 British works including paintings and watercolours, drawings, furniture, design items including Martinware and Pilkington's earthenware, sculpture, ceramics, pewter and silver.
- b) *Rosslyn Chapel, South Aisle* by William Dyce RA HRSA (1806-64), c.1830s, oil on panel, 30cm by 38cm.

The Beatrix Cooper (d. 2018) collection of 18th- and 19th-century objects was formed by Beatrix and her husband Donald during the 1970s and reflects the resurgence at that time of interest in the Arts and Crafts movement. Highlights include the Charles Rennie Mackintosh oak high side chair,

thought to have been made for the Argyle Street Tea Room in Glasgow; these tea rooms were the architect's first significant commission for interior design. Another late-Victorian oak dining chair included in the collection is one by the firm Gillows of Lancaster, which started as a firm of cabinetmakers in the 1730s but expanded to produce other items such as chairs and tables.

Many of the items in the collection were loaned immediately after their purchase to Lotherton Hall, an Edwardian country house managed by Leeds Museums & Galleries, to enhance its collection of decorative arts. The collection is strong in ceramics designed by Pilkington's, a Lancastrian company formed in 1892 that manufactured tiles and pottery. It employed several famous designers such as Charles Voysey (1857-1941), an architect and influential designer of furniture, fabrics and wallpapers, who produced works in an Arts and Crafts style.

This painting by William Dyce is of Rosslyn Chapel near the Scottish Borders. Founded in 1446 by William St Clair, 3rd Earl of Orkney, its mysterious stonework and picturesque setting has long been a site of intrigue and inspiration. In the 18th and 19th centuries, it became a muse for writers and poets such as Robert Burns, Sir Walter Scott and William Wordsworth. Dyce's portrayal of the building is important as a record of the Chapel before its restoration, carried out at the behest of Queen Victoria after her visit there in 1842. Dyce, who was born in Aberdeen, was greatly influenced by the Nazarenes, a group of German artists working in Rome who were inspired by Italian Renaissance painting. This influence, which remained with him throughout his life, aligned him to the Pre-Raphaelite movement.

The Beatrix Cooper collection and Dyce painting were accepted from the estate of Beatrix Cooper. The Panel considered the collection to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. One hundred items have been permanently allocated to Leeds Museums & Galleries for Lotherton Hall; eight to the Victoria & Albert Museum; and one, the Gillows chair, to Lancashire County Council for the Judges' Lodgings, in accordance with the condition attached to their offer. The Panel considered the Dyce painting to be pre-eminent under the first, second and fourth criteria, in acceptable condition and fairly valued. The Scottish Minister agreed and permanently allocated it to the National Galleries of Scotland in accordance with the condition attached to its offer.

Right: Late-Victorian oak high side chair, c.1898, designed by Charles Rennie Mackintosh. Photo: © Leeds Museums and Galleries

Above: *Rosslyn Chapel, South Aisle* by William Dyce RA HRSA. Photo: Courtesy of National Galleries of Scotland





## Two paintings from Caerhays Castle

- a) *Roses Trémières* by Henri Fantin-Latour (1836-1904), signed and dated 'Fantin. 90' (upper left), oil on canvas, 81cm by 61cm.
- b) *Dunes beside a Lake with Anglers* by Philips Wouwerman (1619-68), signed with monogram 'PHLS.W' (lower left), oil on panel, 18.6cm by 27.9cm.

These paintings were purchased by the plant collector and gardener John Charles Williams (1861-1934) for Caerhays Castle in Cornwall, built during the 19th century by the famous regency architect John Nash. When the property was acquired in 1852 from the Trevanion family by John Charles Williams' grandfather, it was in a state of disrepair and had little in the way of a garden. Under his direction, the gardens at Caerhays were developed and new plant species collected from China were cultivated.



It was while serving as an MP between 1882 and 1895 that Williams became a member of the Royal Horticultural Society and began his interest in the hybridisation of plant species. He invested money in the expeditions undertaken by plant hunters, such as the trip made by George Forrest (1873-1932) to China in 1911. By 1906, 50 new species of rhododendrons were planted out. He also oversaw breeding and hybridisation of daffodils and new camellias and rhododendrons.

Fantin-Latour was a celebrated 19th-century painter of flower still life. He exhibited at the Royal Academy from 1862 and his still lifes were exhibited at the Salon from 1866. This painting, the largest of its kind by the artist in a public collection in the UK, depicts hollyhocks (or *roses trémières* in French), including a range of different blooms such as Charter's Double.

Philips Wouwerman came from a family of Dutch painters from Haarlem and is celebrated for his pictures of landscapes, hunting and battle scenes. His paintings of dunescapes are relatively rare and were mostly produced in small formats such as this, possibly catering for a particular set of clients who were drawn to these modestly sized, atmospheric paintings.

The Panel considered the paintings, accepted from the Estate of Francis Julian Williams, to be pre-eminent – the Fantin-Latour under the second and third criteria and the Wouwerman under the second criterion. Both were in acceptable condition and, following negotiation on the Wouwerman, fairly valued. They have been temporarily allocated to Bristol Museum & Art Gallery pending a decision on their permanent allocation.

Left: *Roses Trémières* by Henri Fantin-Latour.  
Photo: Courtesy of Christie's

Above: *Dunes beside a Lake with Anglers* by Philips Wouwerman.  
Photo: Courtesy of Christie's





Top: *An Old Watch Tower at the Mouth of a River* by Jan van Goyen. Photo: Courtesy of Christie's

Bottom: *Divided Attentions* by Jacob van Loo. Photo: Courtesy of Christie's

## Van Goyen and Van Loo paintings

- a) *An Old Watch Tower at the Mouth of a River* by Jan van Goyen (1596-1656), signed with monogram and dated 'VG 1644' on the boat (centre left), oil on panel, 53cm by 79cm.
- b) *A River Scene* by Jan van Goyen, with traces of a signature on the boat (centre), oil on panel, 53cm by 76cm.
- c) *Divided Attentions* by Jacob van Loo (1614-70), signed 'P.V. LOO' (lower left), oil on canvas, 76cm by 63cm.

The middle and merchant classes flourished during the Dutch Golden Age and fuelled the market for artwork, particularly landscape and genre painting. The preference for these categories reflected the country's pride as a newly independent, Protestant nation, and marked a deliberate departure from the grand, religious artwork associated with Catholicism. The naturalistic approach to landscape painting celebrated the geography of The Netherlands and rural life. The subject matter of genre painting was varied and included domestic as well as social scenes and settings, such as the tavern and village weddings. It depicted everyday life, both high and low, sometimes with implied social commentary. Part of its popularity was the opportunity it afforded the viewer to gaze into private domestic interiors.

Jan van Goyen was one of the most distinctive painters of landscape in the Dutch Golden Age. He was a pioneer, along with Salomon van Ruysdael (1600/3-70), of a naturalistic approach to landscape painting. Jacob van Loo, a fellow artist of the Dutch Golden Age, was the son of the genre painter Jan van Loo (b. 1585) and the progenitor of a further four generations of artists. He worked in Amsterdam as a history and genre painter but later fled to Paris after he killed a wine merchant in a brawl.

*Divided Attentions*, and its signed and dated pendant of 1649 (private collection), are Jacob van Loo's first two genre paintings. The Teylers Museum in Haarlem holds a double-sided drawing by him of the woman

on the left of *Divided Attentions*, and it is thought to be one of the earliest of his few surviving drawings. Jacob van Loo is scarcely represented in public collections in Britain: the only work by him in public hands is *Susannah and the Elders* of 1658, in the Kelvingrove Art Gallery and Museum in Glasgow.

The Panel considered Van Goyen's *An Old Watch Tower* and the Van Loo to be pre-eminent under the second and third criteria, and Van Goyen's *A River Scene* to be pre-eminent under the third criterion. They were all in acceptable condition and fairly valued. Pending a decision on their permanent allocation, they have been temporarily allocated as follows: Van Goyen's *An Old Watch Tower* and the Van Loo to Hull City Council for the Ferens Art Gallery, and Van Goyen's *A River Scene* to the National Museums and Galleries of Northern Ireland for Ulster Museum, Belfast.

## Jean-François Millet: *The Faggot Gatherers*

*The Faggot Gatherers* by Jean-François Millet (1814-75), signed 'J. F. Millet' (bottom left), oil on panel, 30.4cm by 18cm.



*The Faggot Gatherers* by Jean-François Millet. Photo: Courtesy of National Galleries of Scotland

When Millet moved with his family in 1851 from Paris to the rural village of Barbizon, on the edge of the Forest of Fontainebleau, he was deeply struck by his encounters with those local inhabitants who gathered bundles of sticks, known as faggots, to sell for firewood. It was generally the poorest members of rural society, often the oldest women, who found employment in this manner. For Millet, who was born into a farming family, and for whom the subject of the farm labouring community was to become a central motif in his work, the figure of the faggot gatherer epitomised the poverty and hardship of peasant life.

The theme of the faggot gatherer was addressed by Millet time and again in his drawings and paintings of this period. This painting can be dated to c.1850-55 and is a particularly moving example of the subject. It shows two females resting after their exertions: the shoeless feet of the younger are suggestive of her poverty, and the hunched back and curled hands of the older is indicative of a lifetime of physical labour. Millet's work is associated with the Realist movement that emerged in France in the 1840s, and which sought to depict ordinary people and everyday situations. This painting conveys the artist's moral concern at the poverty and desperation that he witnessed.

By 1893, at the height of appreciation for Millet, the painting had entered the London collection of Frederick and Rachel Beer and was displayed at their home in Chesterfield Gardens. Rachel Beer (1858-1927), who was editor-in-chief of *The Observer* and *The Sunday Times*, was the first woman to edit a national newspaper. By 1950, the painting had entered the collection of the dowager Lady Craigmyle (1884-1958), widow of Alexander Shaw, 2nd Baron Craigmyle (1883-1944), a prominent Scottish Liberal Party politician and one-time Director of the Bank of England and Chairman of P&O. The painting has remained unseen in public for over 70 years.

The Panel considered the painting from the Craigmyle collection to be pre-eminent under the third criterion, in acceptable condition and fairly valued. The Scottish Minister agreed and permanently allocated it to the National Galleries of Scotland in accordance with the condition attached to its offer.





## Willem van Aelst: *Flowers in a Glass Vase on a Marble Ledge*

*Flowers in a Glass Vase on a Marble Ledge* by Willem van Aelst (1627-83), c.1665, oil on canvas, framed, 53cm by 43cm.

One of the finest still-life painters of the 17th century, Van Aelst is shown to be at his artistic zenith by this flower picture. Born in Delft, Willem was apprenticed to his uncle, the painter Evert van Aelst (1602-57), before securing admittance to the Guild of St Luke at the age of 16. Unusually, the young Van Aelst spent the following years in France and later Florence, serving as the court painter to Ferdinando II de' Medici (1610-70).

After seven years at the court of the Grand Duke Ferdinando, Van Aelst returned to the Low Countries, eventually settling in Amsterdam. Here he was to find fame and financial success.

Known for the fluidity of his compositional style, Van Aelst's innovations in still-life painting are demonstrated in this picture: the blue-green leaves create a strong diagonal movement, showing an attempt to move flower pictures away from a sense of rigidity, which greatly influenced many of the artist's contemporaries. His apprenticeship in Italy is also clearly shown in the chiaroscuro effects of the painting, a completely new technique in Netherlandish still lifes.

The Panel considered the painting, accepted from the estate of John Luis Brunel Cohen, to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. It has been temporarily allocated to the Walker Art Gallery, National Museums Liverpool, pending a decision on its permanent allocation.

*Flowers in a Glass Vase on a Marble Ledge* by Willem van Aelst. Photo: Courtesy of National Museums Liverpool, Walker Art Gallery



## Sir Anthony van Dyck: *Portrait of a Lady*

*Portrait of a Lady*, possibly Marchesa Lomellini, née Adorno, by Sir Anthony van Dyck (1599-1641), oil on canvas, three-quarter length, seated, in a gold embroidered black dress with a white ruff, before a red curtain, 137cm by 102cm.

This portrait is the product of Van Dyck's trips to Italy in the 1620s, where he lived and worked in Genoa for extended periods of up to two years. The present picture was hung at the Palazzo Lomellini in Genoa, alongside Van Dyck's Genoese masterpiece, *The Lomellini Family*, now housed in the National Gallery of Scotland. No other evidence than the provenance points to this picture being the Marchesa Lomellini, though it is a tantalising possibility.

Bought by the Scottish dealer and painter Andrew Wilson in the 1820s, *Portrait of a Lady* had a strong impact on Scottish painting of the period and contributed towards an increased interest in the artist's work in the 19th century. It shows Van Dyck at his most fluid and innovative, displaying a swift execution (as seen in the numerous *pentimenti*, such as in the lengthened hands). Typically, the artist pays close attention to the grandeur of costume, such as the flashes of gold embroidery and the elaborate ruff.

Genoese works by Van Dyck are incredibly rare in British collections; The National Gallery only acquired its first in 1985. *Portrait of a Lady* was previously displayed at Glasgow Art Gallery from 1948 until 1976, when it was returned to its owners. It is believed that this was the last time the painting went on public display.

The Panel considered the painting, accepted from the collection of Sir Ilay and Lady Campbell, to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The Scottish Minister agreed and it has been permanently allocated to Glasgow City Council for Kelvingrove Art Gallery and Museum in accordance with the condition attached to its offer.

*Portrait of a Lady*, possibly Marchesa Lomellini, née Adorno by Sir Anthony van Dyck. Photo: Courtesy of Christie's







Left: *The Madonna and Child with Angels*, central panel from an altarpiece by Lorenzo Fasolo. Photo: Courtesy of Christie's

Top: *Studio d'architettura civile sopra gli ornamenti di porte, e finestre ... tratte da alcune fabbriche insigni di Firenze* by Ferdinando Ruggieri. Photo: Courtesy of Christie's

Bottom: Queen Anne silver seal-salver, mark of Anthony Nelme. Photo: Courtesy of Christie's

## Altarpiece, seal-salver and book

- a) *The Madonna and Child with Angels*, central panel from an altarpiece, by Lorenzo Fasolo (c.1462/3-1518), tempera on panel, 127cm by 63.5cm.
- b) A Queen Anne silver seal-salver, mark of Anthony Nelme, London, 1711, Britannia standard, 41cm wide, 66 ozs. 19 dwt.
- c) *Studio d'architettura civile sopra gli ornamenti di porte, e finestre ... tratte da alcune fabbriche insigni di Firenze* by Ferdinando Ruggieri (c.1691-1741), Florence: Stamperia Reale, Gio. Gaetano Tartini and Santi Franchi, 1722-28, three volumes, folio, contemporary vellum.

The work of Lorenzo Fasolo, or Lorenzo of Pavia, shows the direct influence of Vincenzo Foppa, another Pavian artist. Foppa's *Adoration of the Magi* in The National Gallery is the basis for the earliest known work by Fasolo, housed in the church of Santa Maria Novella in Florence. In 1490 Fasolo was one of several artists commissioned by the Sforzas to decorate the Porta Giovia Palace in Milan. By 1492 he was documented as working in Genoa. He had a son, Bernadino Fasolo, also a painter of religious scenes.

Commissioned for Sir Joseph Jekyll (1663-1738), a Whig politician and judge, this seal salver was a novelty for the period, taking the form of a tray on four feet. The salver is engraved with Sir Joseph's name and was passed down as a treasured relic of the parliamentarian, who sat in the House of Commons for over 40 years from the late-17th century.

*Studio d'architettura* [...] is a three-volume first edition of Ferdinando Ruggieri's survey of the architecture of Florence, and once belonged to Horace Walpole, when it was housed at the library of Strawberry Hill. The acquisition can be dated to pre-1760 because the volumes display the first state of Walpole's bookplate, later altered. Indeed, the three volumes appear in the library catalogue of 1763.

The works were accepted from the Estate of Nancy McLaren. The Panel considered the Fasolo to be pre-eminent under the second and third criteria; the silver salver under the first, second and third criteria; and the Ruggieri book under the second, third and fourth criteria. All were in acceptable condition and, following negotiation on the Fasolo and the Ruggieri, fairly valued. In accordance with the conditions attached to their offer, the Fasolo has been permanently allocated to the Ashmolean Museum, the Ruggieri to the Strawberry Hill Collection Trust for Strawberry Hill, and the seal-salver to Cheshire West and Chester Council for the Grosvenor Museum.



## Knole paintings and manuscript

a) *Portrait of Lionel Cranfield, Earl of Middlesex* (1575-1645) holding his wand of office, the purse as Lord High Treasurer on the table beside him, by Daniel Mytens (c.1590-1648), oil on canvas, 213cm by 122cm.



Above: *Portrait of Lord George Sackville Germain, 1st Viscount Sackville (1716-85)* by Thomas Gainsborough RA. Photo: © National Trust Images/James Dobson

Right: *Portrait of Lionel Cranfield, Earl of Middlesex* by Daniel Mytens. Photo: © National Trust Images

b) *Portrait of Lord George Sackville Germain, 1st Viscount Sackville (1716-85)*, by Thomas Gainsborough (1727-88), three-quarter length, seated, oil on canvas, 127cm by 102cm.

c) *Treaty of Dover*, a register of the rights, obligations and arrangements pertaining to Dover Castle and its Constables, in Latin and French, illuminated manuscript on vellum, c.1390-91.

One of the masterpieces of Mytens' years in England, this picture depicts Lionel Cranfield, 1st Earl of Middlesex, an important Jacobean politician who served in many roles: as a Member of Parliament, Surveyor-General of Customs, Master of Requests, Keeper of the Great Wardrobe, and Master of the Court of Wards and Liveries – latterly, he became Lord High Treasurer. Arriving in London from The Hague or Delft in 1618, Mytens soon established himself as the pre-eminent court painter of his era, patronised by King James I and Charles, then Prince of Wales. Only with the arrival of Sir Anthony van Dyck at Charles I's invitation, in 1632, would his ascendancy be challenged.

Cranfield commissioned more than one portrait from the fashionable Mytens, and was shortly followed by George Villiers, 1st Duke of Buckingham, James, 1st Duke of Hamilton, and the 3rd and 4th Earls of Pembroke. The artist's work is represented in many of England's great collections.

Gainsborough's portrait of Lord George Sackville, youngest son of Lionel, 1st Duke of Dorset, a politician and soldier, is believed to have been commissioned by John, 3rd Duke of Dorset, Sackville's nephew,

who was known to have commissioned other works by Gainsborough. This Gainsborough will be one of only a handful of late works by the artist to join a British public collection.

The *Treaty of Dover* is a manuscript of historical interest, being the official record of the duties of the Constableness of Dover Castle and the Lord Wardenship of the Cinque Ports, one of the most important military posts in medieval England. It contains illuminations from the 14th century, and later additions by the antiquarian Sir Edward Dering, 1st Baronet, dating to the 17th century.

The Panel considered the Mytens to be pre-eminent under the second and third criteria; the Gainsborough under the first, second and third criteria; and the *Treaty of Dover* under the third and fourth criteria. All three were in acceptable condition and, following negotiation on the *Treaty of Dover*, fairly valued. The two portraits have been permanently allocated to the National Trust for retention and display at Knole in accordance with the condition attached to their offer. The *Treaty of Dover* has been temporarily allocated to the National Trust pending a decision on its permanent allocation.







## Isaack Luttichuys: *Portrait of a Girl*

*Portrait of a Girl* by Isaack Luttichuys (1616-73), oil on canvas, 74cm by 64cm.

This portrait comes from the estate of George Pinto (1929-2018), banker and philanthropist, from which six pictures were accepted in lieu in 2019. Three works by Jean-Étienne Liotard, Thomas Gainsborough and Sir Thomas Lawrence were allocated to The National Gallery; for further details see Case 17 of the *Cultural Gifts Scheme & Acceptance In Lieu Report 2020*.

Born to a Dutch family in London, with a name literally translating to 'Littlehouse', Isaack and his brother Simon were to become acclaimed painters; Isaack as a painter of portraits and Simon still life. Isaack Luttichuys moved to Amsterdam in 1638 where his skill at capturing the individuality and subtle details of his sitters was popular among the city's top clientele. Although this painting is unsigned, an attribution to Luttichuys is evident through comparison with the artist's signed works such as a painting of a slightly older girl, signed and dated to 1656, which, at the time of writing, is on loan to the Rijksmuseum. In addition, a portrait of an unknown boy, dated 1655-57, provides another direct comparable, and potential pendant. The boy wears similar clothing and has been identified as the brother of this girl. As late as 1834, these pictures were hung together in the same collection; however, the location of the portrait of the boy is now unknown.

In the mid-17th century, a classicising trend in Dutch painting prompted artists to use a brighter colour palette, of which this portrait is a prime example. The favoured painter of the merchants and elite of Amsterdam, many of Luttichuys's pictures are full-length portraits of the wealthy. Shown in her rich, elaborate clothing and jewellery, this girl was evidently part of a well-to-do family. In addition, Luttichuys includes a marble column, a classicising motif perhaps meant to show the family's permanence and culture.

The Panel considered the painting, accepted from the estate of George Pinto, to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. It has been permanently allocated to The National Gallery in accordance with the condition attached to its offer.

*Portrait of a Girl* by  
Isaack Luttichuys.  
Photo: Courtesy of  
The National Gallery,  
London



## James Tissot: *Quiet*

*Quiet* by James (Jacques) Tissot (1836-1902), c.1881, oil on canvas, signed with the artist's monogram and inscribed 'Quiet/James Tissot/17 Grove End Road/T Tissot' on a label on the reverse, 68.6cm by 91.5cm.

Tissot was a painter and caricaturist whose work depicted the fashionable life of the leisured class in France and England. Shown here is Tissot's mistress and muse, Kathleen 'Kate' Newton née Kelly, who from 1876 lived with the artist in St John's Wood. Though both Roman Catholics, the pair remained unmarried, despite cohabiting. Newton is shown here with her niece, Lilian Harvey. Typical of Tissot's work, the painting is stylistically elegant, depicting a woman in fashionable clothes, but with an undertone of psychological complexity.

French-born, Tissot left Paris after the fall of the Paris Commune, where, as a wealthy landowner, he deemed it impolitic to stay. However, even before his move to England, the artist had enjoyed success in London as a fashionable society painter. St John's Wood at the time had a reputation as an upmarket artist's commune.

Only 18 months after the painting was created, Newton was to take a fatal dose of laudanum in despair at her debilitating tuberculosis. At that time, one in five died of the disease, yet in the year of her death, 1882, the *Mycobacterium tuberculosis* was identified by Dr Robert Koch, and immunisation began from 1906. Newton was already suffering when sitting for this work, adding an ironic edge to Tissot's depiction of the genteel, 'quiet' Victorian woman for his society public: actually, an Anglo-Irish divorcée cohabiting with an artist and debilitated by horrific disease.

The Panel considered the painting, accepted from the estate of Dr John Hotham Newton, to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The amount of tax that could have been settled by its acceptance exceeded the actual liability payable by the offerors. The offer settled £740,382 of tax and National Museums Northern Ireland, where it has been permanently allocated for display at the Ulster Museum in accordance with the condition attached to its offer, have made good the difference to the offerors with the assistance of generous grants from the National Heritage Memorial Fund of £90,000, the Art Fund of £70,000 and the Department for Communities.



*Quiet* by James Tissot.  
Photo: Courtesy of  
Christie's



# Appendices



## Appendix 1

CGS and AIL cases completed 2020/21

	Description	Allocatee	Tax <sup>1</sup>
Cultural Gifts			
1	<i>The Blood Collages</i>	Fitzwilliam Museum	£21,000
2	Peter Vischer the Younger bronze inkstand	Ashmolean Museum	£18,000
3	Collection of drawings by Duncan Grant	Charleston	£30,000
4	The Lady Cohen collection of portrait miniatures	Historic England (Kenwood House)	£17,204
5	Furniture from the Blairman collection for Down House	Historic England (Down House)	£5,595
6	John Hamilton Mortimer: <i>Head of Bartolph</i>	Fitzwilliam Museum	£15,000
7	George Vertue: <i>Portrait of Isaac Oliver</i>	Strawberry Hill Collection Trust	£2,250
8	Lady Murray's papers	Imperial War Museum	£1,500
9	Mary Fedden's sketchbooks	Tate	£105,000
10	Phyllida Barlow: <i>RIG: Untitled; stagechairs</i>	The Hepworth Wakefield and Leeds Art Gallery	£0
Tax reductions accounted for in 2020/21 for gifts accepted in earlier years			£545,006

Acceptance in Lieu			
11	Sir Anthony van Dyck: <i>Portrait of a Woman</i>	Ashmolean Museum	£5,100,000
	Eight items of silver from the Cassel silver collection	Ashmolean Museum	£1,012,400
12	Swinton collection of Mughal paintings and objects	National Museums Scotland	£2,267,370
13	Professor Stephen Hawking archive	Cambridge University Library	£2,800,000
	Professor Stephen Hawking office	Science Museum	£1,400,000
14	Workshop of François Clouet: <i>A group portrait of Catherine de' Medici with her children</i>	Strawberry Hill Collection Trust	£1,000,000
	George Dunlop Leslie: <i>Thames-side Conversation</i>	Wallingford Museum	£17,500
	LS Lowry: <i>David Lloyd-George's Birthplace, Manchester</i>	The Lowry	£262,500
	<i>Fire Queen</i>	To be confirmed	£1,050,000
15	French Renaissance court album	To be confirmed	£2,148,500
16	Barbara Hepworth: <i>Moon Form</i>	Abbot Hall	£501,954
17	Items from the collection of MJ Long and Sir Colin St John Wilson	Pallant House Gallery	£3,469,836
18	Sir Peter Blake: <i>Leslie and Clodagh Waddington</i>	National Portrait Gallery	£70,000
19	Frances Macdonald MacNair: <i>Girl with Butterflies</i>	The Hunterian Museum and Art Gallery	£42,000
20	Pat Hutchins artworks	Seven Stories	£250,000
21	Spetchley Bindings	To be confirmed	£370,450
	Willmott Manuscript	Bodleian Library	£111,240
22	Alanbrooke archive	King's College London	£106,512
23	Painted screen by George Romney	To be confirmed	£105,000
24	Four sporting pictures	National Horse Racing Museum	£100,625
25	Robert Barker group of 37 pieces of Jamaican silver	National Museums Scotland	£84,000
	A pair of West Indies Windsor chairs, plus another example	To be confirmed	£3,150
26	JMW Turner: <i>Walton Bridge</i>	Ashmolean Museum	£525,000

Left: The Bacon Cup.  
Photo: © Ashmolean Museum,  
University of Oxford

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



Appendix 1 (continued)

CGS and AIL cases completed 2020/21

27	Cooper Arts and Crafts collection	Lotherton Hall, Victoria & Albert Museum and Judges’ Lodgings	£614,936
	William Dyce: <i>Rosslyn Chapel</i>	National Galleries of Scotland	£84,000
28	Henri Fantin-Latour: <i>Roses Trémières</i>	To be confirmed	£475,000
	Philips Wouwerman: <i>Dunes beside a Lake with Anglers</i>	To be confirmed	£59,375
29	Jan Van Goyen: <i>An Old Watch Tower at the Mouth of a River</i>	To be confirmed	£200,025
	Jan Van Goyen: <i>A River Scene</i>	To be confirmed	£71,619
	Jacob van Loo: <i>Divided Attentions</i>	To be confirmed	£88,853
30	Jean-François Millet: <i>The Faggot Gatherers</i>	National Galleries of Scotland	£169,893
31	Willem van Aelst: <i>Flowers in a Glass Vase on a Marble Ledge</i>	To be confirmed	£175,000
32	Sir Anthony van Dyck: <i>Portrait of a Lady</i> , possibly Marchesa Lomellini	Kelvingrove Art Gallery and Museum	£2,450,000
33	Lorenzo Fasolo: <i>The Madonna and Child with Angels</i>	Ashmolean Museum	£122,500
	A Queen Anne silver seal-salver	Grosvenor Museum	£70,000
	Ferdinando Ruggieri: <i>Studio d’architettura</i>	Strawberry Hill Collection Trust	£15,400
34	Daniel Mytens: <i>Portrait of Lionel Cranfield, Earl of Middlesex</i>	National Trust for Knole	£777,000
	Thomas Gainsborough: <i>Portrait of Lord George Sackville Germain, 1st Viscount Sackville</i>	National Trust for Knole	£402,000
	Treaty of Dover	To be confirmed	£265,500
35	Isaak Luttichuys: <i>Portrait of a Girl</i>	The National Gallery	£46,818
36	James Tissot: <i>Quiet</i>	National Museums NI Ulster Museum	£740,382
	Tax settlement accounted for in 2020/21 for the offer of the Sterndale Bennett musical archive and Millais portrait accepted in 2019/20.		£290,092
		<b>Total</b>	<b>£30,676,985</b>

Appendix 2

Members of the Acceptance in Lieu Panel 2020/21

<b>Edward Harley OBE</b>	Chairman of the AIL Panel. Formerly: Partner, Cazenove and Co, President of the Historic Houses Association, Chairman of the Mappa Mundi Trust and Member of Tate Britain Council. Patron of the Friends of Herefordshire Archives.
<b>Dr Brian Allen</b>	Chairman, Hazlitt, Gooden & Fox. Specialist in British portraiture. Formerly Director of The Paul Mellon Centre for Studies in British Art and previously Professor of Art History at Yale University.
<b>Helen Birchenough</b>	Chair of ACE South West and member of ACE National Council. Advisory Board Member Messums Wiltshire. Formerly Chair of Salisbury International Arts Festival, Salisbury Playhouse and Wiltshire College. Deputy Lieutenant of Wiltshire. <i>Helen Birchenough is the ACE National Council appointment to the AIL Panel.</i>
<b>Michael Clarke CBE</b>	Honorary Professor, Edinburgh College of Art, University of Edinburgh. Formerly Director of the Scottish National Gallery. Author of books and exhibition catalogues on paintings and drawings.
<b>Jonathan Harris</b>	Formerly Director Harris Lindsay Works of Art. Specialist in Continental and English Furniture. Member of the London Diocesan Advisory Committee for the Care of Churches.
<b>Pilar Ordovas</b>	Owner, Ordovas Gallery. Formerly Director at Gagosian Gallery and previously International Director and Deputy Chairman, Post-War and Contemporary Art, Europe, at Christie’s.
<b>Sir Nicholas Penny</b>	Formerly Director of The National Gallery. Professor of Art History at the National Academy of Fine Art in Hangzhou. Formerly Curator at National Gallery of Art, Washington, and the Ashmolean Museum, Oxford. Author of books and catalogues on sculpture and paintings.
<b>Meredyth Proby</b>	Lives at and curates Elton Hall and Collection. Syndic of the Fitzwilliam Museum, Chairman of the Fitzwilliam Museum Development Trust & Marlay Group. Formerly, a non-executive Director of Christie’s.
<b>James Stourton</b>	Formerly Chairman of Sotheby’s UK. Senior Fellow of Institute of Historical Research. Author: <i>The British as Art Collectors: From the Tudors to the Present</i> (2012).
<b>Robert Upstone</b>	Managing Director, Robert Upstone Ltd. Formerly Director, Modern British Art, The Fine Art Society. Formerly Curator of Modern British Art at Tate Britain.
<b>Jeremy Warren</b>	Specialist in sculpture and works of art, formerly Collections and Academic Director at The Wallace Collection. Honorary Curator of Sculpture, Ashmolean Museum, Oxford, and Sculpture Research Curator for the National Trust.
<b>Joan Winterkorn</b>	Archives and manuscripts consultant. Formerly a Director of Bernard Quaritch Ltd.
<b>Dr Barnaby Wright</b>	Deputy Head of the Courtauld Gallery and Daniel Katz Curator of 20th Century Art at the Courtauld Gallery, London.



Appendix 3

Expert Advisers 2020/21

William Agnew	William Agnew & Company Ltd
Charles Ashton	Cheffins
Julian Barran	Julian Barran Ltd
Hugh Belsey	Independent Consultant
Arthur Bijl	The Wallace Collection
Roger Billcliffe	Roger Billcliffe Gallery
Patrick Bourne	Patrick Bourne & Co
Claire Breay	The British Library
Stella Butler	University of Leeds
Stephen Calloway	Independent Consultant
Richard Calvocaressi	Independent Consultant
François Chantala	Thomas Dane Gallery
Richard Chesser	The British Library
Andrew Clayton-Payne	Andrew Clayton-Payne
Stephen Coppell	British Museum
Bart Cornelis	The National Gallery
Thierry Crepin-Leblond	Musée National de la Renaissance
Anthony Crichton-Stuart	Agnews
Nick Curnow	Lyon & Turnbull
Alastair Dickenson	Alastair Dickenson Ltd
Simon Dickinson	Simon C Dickinson Ltd
Patrick Elliott	Scottish National Gallery of Modern Art
Ben Elwes	Ben Elwes Fine Art
James Faber	Day & Faber
Mirjam Foot	University College London
Tony Fothergill	Ken Spelman Rare Books Ltd
René Gimpel	Gimpel Fils
Philippa Glanville	Independent Consultant
Mel Gooding	Independent Consultant
James Graham-Stewart	James Graham-Stewart Ltd
Paul Grinke	Independent Consultant
Robert Hales	Independent Consultant
Robert Harding	Maggs Bros Ltd
Colin Harrison	Ashmolean Museum
Karen Hearn	Independent Consultant
Claudia Hill	Ellison Fine Art
Charles Hind	The Royal Institute of British Architects
Philip Hook	Independent Consultant
Peter Humfrey	Independent Consultant
Carol Jacobi	Tate
Alex Kidson	Independent Consultant
Rachel King	British Museum
Alexis Kugel	Galerie Kugel
Alastair Laing	Independent Consultant
Paul Lewin	Ffestiniog & Welsh Highland Railways
Lowell Libson	Lowell Libson and Jonny Yarker Ltd
Richard Linenthal	Independent Consultant
Brendan Lynch	Oliver Forge and Brendan Lynch
Rupert Maas	Maas Gallery
Ben Maggs	Maggs Bros Ltd
Patrick Matthiesen	Matthiesen Gallery
Simon Martin	Pallant House Gallery
James Mayor	The Mayor Gallery

Harry Moore-Gwyn	Moore-Gwyn Fine Art Ltd
John Morton Morris	Hazlitt, Gooden & Fox
Anthony Mould	Anthony Mould Ltd
Irène Mumtaz	Momtaz Islamic Art
Tessa Murdoch	Victoria & Albert Museum
Henry Noltie	Royal Botanic Garden Edinburgh
Jeremy Norman	History of Science
Stephen Ongpin	Stephen Ongpin Fine Art
Martin P Levy	H Blairman & Sons Ltd
Allen Packwood	Churchill Archives Centre
Archie Parker	The Parker Gallery
Nicholas Poole-Wilson	Independent Consultant
Felix Pryor	Independent Consultant
Paul Reeves	Paul Reeves Ltd
Christopher Riopelle	The National Gallery
Malcolm Rogers	Independent Consultant
Kate de Rothschild-Agius	Independent Consultant
Alice Rowell	Maggs Bros Ltd
Emma Rutherford	Independent Consultant
Luke Schrager	Schredds
Tico Seifert	National Gallery of Scotland
Richard Shone	Independent Consultant
Michael Simpson	Hazlitt, Gooden & Fox
Peyton Skipwith	Independent Consultant
Kim Sloan	Independent Consultant
Lewis Smith	Koopman Rare Art
Anthony Speelman	Edward Speelman Ltd
Michael Spink	Michael and Henrietta Spink Ltd
Lindsay Stainton	Independent Consultant
Robert Stoppenbach	Stoppenbach & Delestre Ltd
Simon Swynfen Jervis	Independent Consultant
Michael Tollemache	Michael Tollemache Fine Art
Matthew Travers	Piano Nobile
An Van Camp	Ashmolean Museum
Johnny Van Haeften	Johnny Van Haeften
Emily Walsh	The Fine Art Society
Lara Wardle	Jerwood Collection
Oliver Watson	Independent Consultant
Mark Weiss	The Weiss Gallery
Jon Whalley	Ffestiniog & Welsh Highland Railways
Michael Whiteway	Haslam and Whiteway Ltd
Alison Wright	Royal Holloway
Alexandra Zvereva	Musée Municipal de Saint-Germain-en-Laye

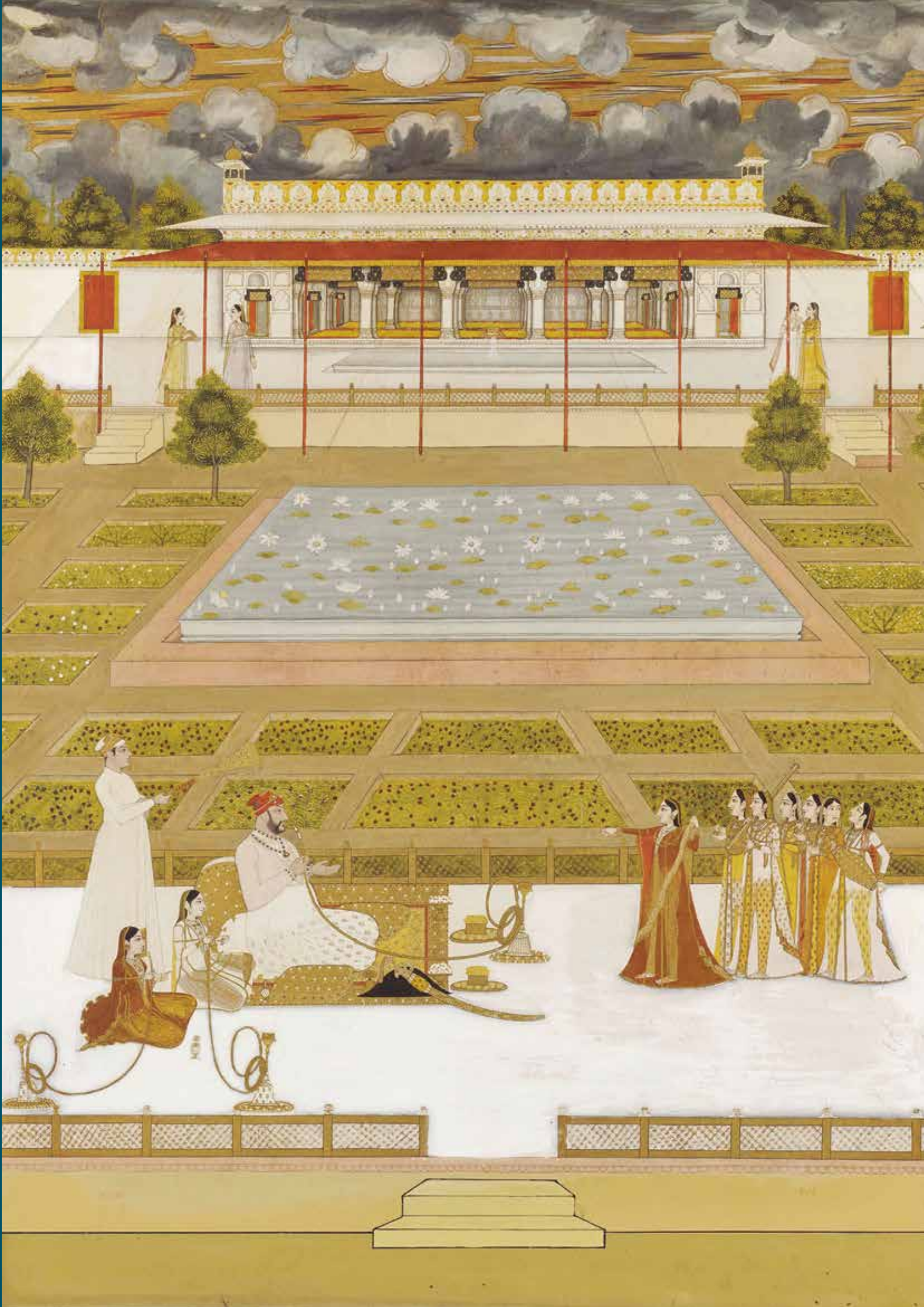


Appendix 4

Permanent allocation of items reported in earlier years but only decided in 2020/21

<b>Lovis Corinth: <i>Portrait of Dr Ferdinand Mainzer</i></b> which was Case 30 in the 2019/20 Report has been permanently allocated jointly to <b>The National Gallery</b> and <b>The Henry Barber Trust</b> (Birmingham).
<b>Edward Allington sculptures</b> which was Case 32 in the 2019/20 Report have been permanently allocated as follows: <i>From the Birth of Paradise</i> to <b>Tate</b> ; <i>Apollo Admiring Two Vases in Black</i> to <b>Leeds City Council for Leeds Art Gallery</b> , and <i>From the Sex of Metals III</i> and <i>From the Sex of Metals IV</i> to <b>Yorkshire Sculpture Park</b> .
<b>Sir Edwin Henry Landseer: <i>Fairy</i></b> which was Case 45 in the 2019/20 Report has been permanently allocated to the <b>National Horse Racing Museum</b> , Newmarket.
<b>Esteban Murillo: <i>The Holy Face</i></b> which was Case 46 in the 2019/20 Report has been permanently allocated to <b>The Zurbarán Trust for The Auckland Project</b> .
<b>A relief, bust and pastel</b> which was Case 49 in the 2019/20 Report have been permanently allocated to the <b>Fitzwilliam Museum</b> .

Mir Jafar Ali Khan  
enjoying himself  
in his Harem by a  
Murshidabad artist  
under the influence of  
the Mughal and Avadhi  
artist Hunhar at Patna,  
c.1760-65. Photo:  
Courtesy of Lyon and  
Turnbull, Edinburgh





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