

# Cultural Gifts Scheme & Acceptance in Lieu

Report 2022







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Cover: *A View from Richmond Hill along the Thames towards Twickenham and Ham House* by Jan Siberechts. Photo: Courtesy of Sotheby's

Left: One of two pilgrim flasks, Urbino, c.1540-50. Photo: Image © Ashmolean Museum, University of Oxford



# Preface



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

## Sir Nicholas Serota

A remarkable and varied array of important items enters public collections in the UK every year through the Cultural Gifts and Acceptance in Lieu (AIL) schemes, in most instances at no cost to the recipient institution. This report demonstrates the continued success of these schemes in securing important works that contribute to public understanding and enjoyment of our heritage in museums, galleries, libraries and archives across the country.

It is particularly encouraging to see the schemes benefiting areas of the UK which have been under-served in the past. County Durham and Rotherham are now displaying work acquired through the Cultural Gifts Scheme (CGS); both places identified by Arts Council England as requiring additional engagement and investment. One of the works in the Kirkland collection – *Ghost* (2001) by Mark Wallinger – has been allocated to Sheffield Museums, which in turn is lending it to Clifton Park Museum in Rotherham.

The diversity and range of items accepted under AIL and CGS is always astonishing and this year is no exception. The archive of Judith Kerr, one of the most successful children’s authors of the 20th century, whose literature is celebrated for its contribution towards educating children about the Holocaust, has been allocated to Seven Stories, The National Centre for Children’s Books in Newcastle. A beggar’s badge for the parish of Keady, Co. Armagh, an important relic of social history, has been allocated to the Armagh County Museum, the first item donated under the CGS to be allocated to an institution in Northern Ireland. The Scottish National Gallery of Modern Art, which has long wanted to secure a painting by the renowned Edinburgh-born contemporary painter Peter Doig, has acquired a beautiful landscape and figurative work, *At the Edge of Town*.

It is with sadness that we note the forthcoming retirement of the Chair of the AIL Panel, Edward Harley OBE, in March 2023. Edward has made a tremendous contribution to the success of the schemes in the decade he has served as Chair. The number of offers accepted under the schemes has grown considerably and, due to his efforts at raising awareness, he has ensured that new institutions – the majority of which are outside the capital – are among those to acquire items. Edward has been a powerful champion of the CGS, which was introduced in 2012/13, and it is notable that this report features the highest number of cases yet. I want to express my deep gratitude to him for steering the Panel so effectively and ensuring that, through these schemes, our nation’s collections have grown in new and exciting directions.

The success of the schemes also depends upon the time and expertise given so generously by the Panel and its advisers, to whom I also wish to extend my thanks. It is vital that the Panel should draw upon a wide pool of knowledge and the efforts begun by the current Chair to broaden this pool of expertise will continue under the next.

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

# Introduction



Above: Edward Harley, Chairman, Acceptance in Lieu Panel

## Edward Harley

This is my last report as Chairman of the Acceptance in Lieu (AIL) Panel owing to the fact that in March 2023 I will be retiring from the position after 10 years – having chaired well over 100 meetings of the Panel. It gives me great pleasure to reflect on the impact that both the Cultural Gifts Scheme (CGS) and AIL have had on cultural institutions and their audiences in that time. Each year the schemes are responsible for bringing a wide array of important items into public collections across the country and this year is no exception.

During the 12 months to 31 March 2022, a total of 51 cases completed for both CGS and AIL and, as a result, objects with a value of over £57 million were accepted on behalf of the nation. In terms of value, this has been the third largest year in the history of the schemes.

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

## Number and value of objects accepted 2012–22

Year to 31 March	Number of cases	Value of objects accepted/gifted (£million)	Tax settled (£million)
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
2022	51	57.4	27.5
<b>Totals</b>	<b>393</b>	<b>479</b>	<b>286.6</b>

## Allocations

It is heartening to see the spread of allocation of items. I am pleased to report on the institutions which received something for the first time under the schemes. These are Armagh County Museum, Northern Ireland; Ferens Art Gallery, Hull; Georgian House, Bristol; Jane Austen’s House Museum, Chawton; National Artillery Museum, Larkhill; Watts Gallery – Artists’ Village, Guildford, and the Winchcombe Museum, Gloucestershire.

## Expert advisers

In acknowledging the success and value of the schemes to date, and their potential value in the future, it is important to pay tribute once again to all the specialist advisers who provide expert advice to the Panel. As illustrated in Appendix 3 of this report, the number of experts who support these schemes year after year is significant. The Panel is committed to broadening the pool of people from which it seeks advice. The transfer of knowledge between older and younger generations of curators, historians and those in the art trade is essential for safeguarding the continuation of knowledge drawn upon by the Panel.



## Cultural Gifts Scheme

As I approach the end of my term as Chairman, it is particularly rewarding to reflect on the success of the CGS since the first-ever such gift (lyrics and letters by John Lennon) completed in my initial year in post. The number and variety of objects offered under the scheme has grown considerably in the intervening period – with nearly 100 cases having now completed. It has been exciting to witness.

This year we report on 16 CGS cases, the most in any one year, and for the first time offers were made without a wish as to allocation: *Stele for Dionysos (Diptych B)* by Joe Tilson and the majority of the prints, plates and drawings from the Balakjian collection. Upon the publication of this report the availability of these items will be advertised on the Arts Council website and applications invited for their permanent allocation.

## Hybrid offers

This report, like many in recent years, features important works which have been accepted in lieu of tax under a hybrid arrangement; two such examples are as follows. Joseph Wright of Derby's *Self-Portrait* with a study on the reverse for one of his most famous works *An Experiment on a Bird in the Air Pump* has gone to Derby Museums, cementing the institution's reputation as the go-to place for the study and appreciation of the artist's work. One of Ben Nicholson's most important white reliefs *1935 (white relief – Quai d'Auteuil – Paris)*, given by the artist to his first wife, the painter Winifred Nicholson, has been allocated to The Hepworth Wakefield. In both instances, funding from Art Fund and the National Heritage Memorial Fund enabled such hybrid arrangements.

## Changes to the Panel

Four valued members of the Panel retired this year following the completion of their terms. We said goodbye to Brian Allen, Pilar Ordovas, James Stourton and Robert Upstone. All brought significant expertise and we are indebted to them for their contribution over the years.

In their wake we welcomed Yamini Mehta, Martin Postle, Lara Wardle and Jonny Yarker. Yamini brings knowledge in Indian and South Asian art and awareness of the market in that area. As Senior Research Fellow at Paul Mellon Centre, Martin is a specialist in 18th-century British art. Lara is Executive Director and Curator of the Jerwood Foundation, and offers academic and commercial experience of 20th-century British art. Jonny is Director of the British art dealership Lowell Libson & Jonny Yarker Ltd and a scholar of British art and the Grand Tour.

## Reflection on my term as Chairman

Since my first year as Chairman, nearly 400 cases have completed, bringing objects with a combined total of nearly £480 million into public ownership. The scale of the schemes has grown remarkably during my tenure, as has the variety of objects accepted. The 2019/20 year marked the first time that the entire budget of £40 million, which is the amount of tax that can be settled under both schemes, was fully utilised. Fifty-two cases completed that year, bringing almost £65 million worth of cultural property into collections across the country.

Covid did not stop the operation of the Panel; many meetings were conducted virtually and, despite complications, offers were completed. Another innovation has been the introduction of joint allocations – where appropriate this has been helpful in forging links between museums and also in extending the opportunities for the public to view.

Examples of the more unusual items to be acquired for the nation during my time as Chairman include a traction engine and a 13 metre-long geological cross-section, fossils, shoes, a terracotta foot, medical instruments and meteorites. Some of the most fascinating items have involved archives, including those of Lord Alanbrooke, Sir Robert Edwards, Sir Stephen Hawking and Gerard Manley Hopkins.

During my term, the Panel has been committed to spreading the benefit that the schemes bring. Ninety institutions have received an item via AIL, or the CGS, for the first time and almost 70 per cent of the total tax settled since 2013/14 has been through the acceptance of items allocated outside London. In one notable example, the Panel recommended that the collection of works by Frank Auerbach, accepted in lieu from the estate of Lucian Freud, should be distributed across the country; 22 museums and galleries stretching the length and breadth of the UK received at least one work.

One of the most rewarding aspects of serving as Chairman is witnessing the impact that allocations make to museums at no cost to the recipient museum. The acceptance and allocation in 2015 of the portrait by Sir Anthony van Dyck of his close friend Olivia Porter to The Bowes Museum, County Durham, is no exception, and secured significant publicity, as did the acceptance and allocation in 2017 of two portraits by Lucian Freud of Lady Scott and her daughter Hermione to Abbot Hall Gallery, Kendal.

It would be impossible to name my favourite allocation over the period, but the only surviving drawing for the Magi Chapel in the Palazzo Medici Riccardi, Florence, by Benozzo Gozzoli would be high on my list.

## Acknowledgements and thanks

There are many to thank: auction houses, intermediaries and offerors have been consistently professional, discreet and helpful. The Department for Digital, Culture, Media & Sport has been a rock of support and it has been a pleasure to welcome a number of Ministers to our Panel meetings. Likewise, I have welcomed HM Revenue & Customs attendance – a new initiative which has paid significant dividends. In addition, those supporting hybrid cases, notably the National Lottery Heritage Fund and Art Fund, have been key elements in the success of a range of allocations.

During my time as Chairman, I have worked alongside an outstanding Panel who have all given their time and expertise with grace and generosity. I have also been enormously grateful to Sir Peter Bazalgette and Sir Nicholas Serota, and Arts Council England for consistent support over the last decade. Finally, I have been fortunate to have been the beneficiary of a brilliant, committed and kind secretariat, advised by two remarkable people: first Gerry McQuillan and subsequently Anastasia Tennant.

The achievements of AIL and the CGS are the product of an extensive group of supporters too numerous to mention who play an indispensable part in ensuring that the nation's heritage is enriched year after year. Without the schemes, it would be extremely hard for museums and galleries to make significant acquisitions.

Long may the Panel and its supporters thrive, and I wish my successor every success in the future. I hope that he or she will find the role as enjoyable and fulfilling as I have.

### Edward Harley OBE

Chairman, Acceptance in Lieu Panel



# Cultural Gifts Scheme: Cases 1–16

## Acceptance in Lieu: Cases 17–51

### Policy developments

#### The Ivory Act 2018

This report includes three items, the two ivory diptychs (Case 8) and the Walpole tankard (Case 31), which contain ivory.

In the case of the two ivory diptychs, the Ivory Act came into force before the AIL Panel's recommendation was submitted to the Minister for his agreement. The advice received was that an offer under the CGS does meet the definition of 'dealing', and the items therefore needed to have an exemption before the Panel's recommendation could be submitted to the Minister. If not, the submission asking him to agree to accept them would have been an offence. In this case, the donor registered the diptychs under the Act and received an exemption certificate.

The Walpole tankard was accepted on 21 March 2022, which was before the Act came into force.

#### For future cases involving ivory

The Ivory Act prohibits not just buying and selling ivory, but also 'offering' or 'arranging' to buy or sell ivory. Anything where there is an exchange of money or valuable consideration is caught, including the tax reduction from a Cultural Gift and the tax credit from an Acceptance in Lieu.

For all offers under either scheme of items caught by the Act we, therefore, require the following when the offers are submitted:

A section 2 Ivory Act Rare and Most Important (RMI) exemption certificate or a registration certificate under section 10 by reference to the standard exemptions in sections 6 to 8:

- Pre-1918 portrait miniatures with a surface area of no more than 320 sq cm.
- Pre-1947 items containing less than 10 per cent ivory by volume.
- Pre-1975 musical instruments containing less than 20 per cent ivory by volume.

We cannot currently accept items registered under section 10 by reference only to section 9:

- Sales to, purchase or hire by, qualifying museums. Qualifying museums are those accredited by Arts Council England if in England, Channel Islands or Isle of Man; accredited by the Welsh Government if in Wales; by Scottish Ministers if in Scotland or by the Northern Ireland Museums Council if in NI; or a member of ICOM if anywhere else.

The reasoning for this is that such items cannot be sold on the open market and therefore have no commercial open market value.

We take a similar view in relation to items that are listed or are fixtures within a listed building: we require listed buildings consent for their removal before entertaining their offer as until the requisite permissions have been received they have no commercial value.

In order for an item to be accepted under either scheme it must have an open market value.

#### Provenance and due diligence

There was a case this year where the offer papers left a gap in the provenance in the period between 1933 and 1948. As we have said previously, as a result of the growing awareness of the looting carried out under the Nazi regime, it is essential that the provenance of all objects for the period 1933 to 1945 is thoroughly investigated and, where the ownership history of objects is not documented, in particular of paintings by foreign artists, it is necessary to make detailed enquiries to ensure that objects which were either looted or sold as a result of duress are not acquired by the nation.

This is inevitably a lengthy process, but we ask that offerors and their advisers ensure that all possible steps have been taken to investigate the whereabouts of the objects offered for the relevant period before the offers are presented to us.

In the case reported here (Case 39), one of the Bonnard paintings, after much investigation, the provenance gap was closed to our satisfaction.

#### 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 2022 can be found in the following section. We also considered a number of objects that either did not meet our standards of pre-eminence and were, therefore, rejected or were withdrawn before the case was completed. For reasons of commercial confidentiality, we have not reported on those cases.





*The Yellow Tree* by  
David Austen, 2010 ©  
David Austen. Photo:  
Courtesy of Sheffield  
Museums Trust

## A group of works from the Kirkland collection

A group of 27 works of contemporary art in a mix of media including DVD, video, film, painting and sculptural installation. Most works date from the 1990s and early 2000s except for the video work *Two Women* (1973) by American video artist Joan Jonas. Thirteen of the works are by the British artists David Austen, David Batchelor, Matt Calderwood and Mark Wallinger. Eleven are by the Latin American artists Abraham Cruzvillegas, Alexandre da Cunha, José Damasceno, Fernanda Gomes, Gabriel Kuri, José Carlos Martinat, Lucia Nogueira and Gabriel Orozco. Also included is the video work *Sweat Glands, Sweat Lands* (2006) by Puerto Rican artist collaborators Jennifer Allora and Guillermo Calzadilla and the abstract painting *Monochromes - Echantillons, Black, Serie 2 "English Style," Paris Octobre 2012* by the French artist Jean-Luc Moulène.

The work of the artists from France, Latin America and the United States has been allocated to Tate and charts some of the artistic traditions and techniques that have come to define contemporary art across the Americas and Europe. Many of the artists emerged from two of Latin America's leading artistic centres, Mexico and Brazil, and all explore the materials of everyday life in their work.

The 13 works by British artists have been allocated to Sheffield Museums. David Austen's painting *The Yellow Tree* (2010) forms part of his series of work inspired by trees made in the 2000s and shows the influence of Japanese art and graphic design on his work. *Ghost* (2001) by Mark Wallinger is a large digital print based on George Stubbs's painting *Whistlejacket* (1762) and is mounted on a lightbox. Wallinger has added a narwhal tusk to the horse's head, demonstrating his interest in mythology.

This is the third cultural gift of works from the Kirkland collection. The first, consisting of five works by Mark Wallinger, was accepted and allocated variously to Tate, Nottingham Castle Museum & Art Gallery and National Galleries of Scotland in 2018 and the second, a group of 26 works of photographic and video art, was accepted and allocated to Tate in 2019.

Following the acceptance and allocation of the present group of works, the donor, Jack Kirkland, said: 'It gives me great pleasure to make a further gift of works to Tate, and also one to Sheffield Museums. I am proud that so many important contemporary Latin American works will now enter the national collection and I am equally proud that so many British works will augment Sheffield's collection. Both institutions are very dear to me and my family and I would like to thank them as well as Arts Council England for their help in making this happen.'

The Panel considered the collection pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The allocations to Tate and Graves Gallery, Museums Sheffield, was in accordance with the donor's wish.





Right: *Five figures at leisure in a garden setting* by Li Jin, 1998. Photo: Image © Ashmolean Museum, University of Oxford

Top: *Monk from behind* by Li Jin, 2001. Photo: Image © Ashmolean Museum, University of Oxford

Middle: *Man swimming in lily pond* by Li Jin, 2001. Photo: Image © Ashmolean Museum, University of Oxford

Bottom: *Sweet* by Li Jin, 2001. Photo: Image © Ashmolean Museum, University of Oxford

## Collection of 17 brush paintings by Li Jin

This lively collection of brush paintings by Li Jin (b. Tianjin, 1958) is a joyful social commentary on the changes in China instigated by Deng Xiaoping, leader of the People's Republic of China from 1978 to 1989, and a humorous interpretation of everyday life situations. Li Jin is a leading Chinese ink painter renowned for his playful contemporary style and skilful draughtsmanship. He is a key member of the New Literati, who are known for modern ink wash painting and for capturing the spirit of commercial society and culture.

The tradition of Chinese figure painting using ink wash techniques dates back to around 400 AD. Li Jin's modern interpretation of this ancient artform is a kind of visual social commentary, exploring some of the freedoms that came about as a result of the reforms carried out during Deng Xiaoping's rule. Li Jin's skilful portraits and caricatures are an irreverent take on contemporary social life and politics.

Li Jin's work can be found in collections including the National Museum of China, the Museum of Fine Arts Boston, the Art Gallery of New South Wales and the Metropolitan Museum of Art. This gift will be the first time that Li Jin's work will enter a UK collection. Notably, the collection includes a broad range of work and is particularly useful in tracing the artistic development of Li Jin's oeuvre.

The gift also included five letters from Li Jin to the donor, Roger Law, who said, following its acceptance: 'Li Jin seemed to me to be the leader of the pack. I began to collect the best of his work – exuberant paintings recording and illustrating the new China – celebrating the artistic and personal freedoms with a very lively wit. The only museum in the UK I was aware of that permanently exhibited contemporary paintings from the New Literati was the Ashmolean Museum in Oxford and therefore the most appropriate home for my Li Jin collection of paintings.'

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





## Joe Tilson: *Stele for Dionysos (Diptych B)*

*Stele for Dionysos (Diptych B)* by Joe Tilson, RA (b. 1928), signed, inscribed and dated twice 'STELE FOR DIONYSOS (DIPTYCH) B'/Tilson/1982/1982' (on the reverse), oil on wood relief, unique, 119.7cm by 44.8cm by 7cm.



Joe Tilson is one of the leading figures associated with the Pop Art movement of the 1960s. His work featured in the *Young Contemporaries* exhibition at the Royal Society of British Artists in 1961, credited for bringing Pop Art to the attention of the wider public for the first time. Tilson studied at St Martin's School of Art and the Royal College of Art, where he met the likes of Frank Auerbach and Peter Blake. In 1964, his work was exhibited in the British pavilion of the 32nd Venice Biennale with artists Roger Hilton, Gwyther Irwin and Bernard Meadows. Spurred by a growing disillusionment with consumer society, Tilson moved to Wiltshire in 1970 and began a new body of work which drew on a wide range of cultural influences, including the writings of Ezra Pound, WB Yeats and James Joyce, and the motifs of ancient Greek mythology. *Stele for Dionysos (Diptych B)*, which references the Greek god Dionysos, stems from this line of work.

As a teenager, Tilson trained as a carpenter and joiner before serving in the RAF 1946-49. The wood relief is a central theme in the artist's oeuvre, having conceived his first of this type in 1958. It occupies an intermediate zone between painting and sculpture, which annoyed his early critics because it signalled his refusal to choose between two- and three-dimensional work. Like many of his reliefs, this one is also reminiscent of a child's learning game. Tilson returned to the theme of *Stele for Dionysos* several times; in 1981, he issued a smaller version in an edition of 100 that is different from the present work in the manner the symbols are painted and orientated. As well as wood reliefs, Tilson's output includes prints and paintings.

The Panel considered the relief pre-eminent under the second criterion, in acceptable condition and, following negotiation, fairly valued. The relief has been temporarily allocated to The Herbert Art Gallery & Museum pending a decision on its permanent allocation.

*Stele for Dionysos (Diptych B)* by Joe Tilson, 1982. Photo: Courtesy of the Herbert Art Gallery & Museum, Coventry

## Winchcombe meteorite samples

Six samples of the Winchcombe meteorite, a CM carbonaceous chondrite, which fell on the night of 28 February 2021 over the area of Winchcombe in Gloucestershire. The samples of a combined weight of 490g were given by four separate donors on whose land they fell and have been allocated variously to the Natural History Museum (476.7g), the Winchcombe Museum (8g) and The Wilson in Cheltenham (5.3g).



The Winchcombe meteorite is the first of its type – a CM ('Mighei-type') carbonaceous chondrite – to be recovered in the UK. It is also the first meteorite to be recovered in the UK for 30 years. CM chondrites represent only a small fraction of so-called 'ordinary' chondrites which form around 85 per cent of meteorites. Scholarship suggests that CM chondrites come from asteroids that have remained largely unchanged since the birth of the solar system 4.6 billion years ago. Collected within a short time of their fall, the samples have been hardly altered by terrestrial processes and are thus pristine examples of their type. They present an invaluable opportunity for scientists to research the early solar system and the formation of habitable planets, and, with careful study, to probe the possibility that life exists in other parts of the universe.

Rob and Cathryn Wilcock, who donated four samples, said: 'We are both passionate about education and we are delighted that pieces of the meteorite can now be seen by the public and studied by scientists throughout the world, so that everyone can share the excitement of the arrival of super-rare space rocks in the Cotswolds. We hope that people, young and old, are inspired by the meteorite as we too have been inspired by the expertise and enthusiasm of the space scientists, and we feel honoured to be part of their important research into the formation of the solar system and the very origins of life on earth.'



Sheila Mounsey, who donated a sample, said: 'We still find it incredible that something so old, so rare and from so far away was retrieved from our driveway. We are very pleased to be able to donate it to the Natural History Museum through the Cultural Gifts Scheme. The sheer delight expressed by everybody involved with the find demonstrated just how much it meant to them and it gives us the greatest of pleasure to be able to support scientific discovery for years to come.'

Victoria Bond, who donated a sample, said: 'I was gifted from our solar system this 4.6 billion-year-old carbonaceous chondrite which miraculously fell into my field in Winchcombe. This extraordinary treasure I now joyously bequest on to the Natural History Museum where it rightly belongs to be studied, appreciated and enjoyed on public display.'

Parts of the Winchcombe meteorite. Photos: © The Trustees of the Natural History Museum

The Panel considered the group of meteorite samples pre-eminent under the first, third and fourth criteria, fairly valued and in acceptable condition. The samples have been allocated to the Natural History Museum, the Winchcombe Museum and The Wilson in accordance with the wish of the donors.



## Talbot collection of Iceni coins

Collection of 1,085 late Iron Age coins from the Iceni community (tribe of Queen Boudica).

The Iceni, who lived in East Anglia, were one of the principal Celtic tribes in Great Britain at the time of the Roman conquest. They are particularly remembered today for their revolt against Roman rule under their queen, Boudica (also known as Boadicea). The coins of the Iceni are among the most important objects for the study and reconstruction of the tribe's culture and history.



A silver unit from c.30 BCE.  
Photo: Courtesy of Ian R Cartwright, Institute of Archaeology, University of Oxford

This nationally significant collection of Iceni coins is most extraordinary for its size and comprehensive coverage. The gift will enable new research into Iceni and late Iron Age life in Britain. The collection includes coins of great rarity and exceptional craftsmanship; a close look reveals hidden faces that can only be found by rotating the coins, as well as detailed imagery of animals.

Collector and scholar Dr John Talbot spent over 20 years assembling this significant collection, which includes ornately designed gold and silver coins minted between c.100 BCE–50 CE. The majority of the coins were uncovered through metal detecting over the

past 70 years, and together they form the most complete collection in existence in terms of varieties.

The donor, John Talbot, expressed a wish that the Iceni coin collection be allocated to the Ashmolean Museum to enhance understanding of the Celtic tribe's culture and history, and said: 'One of my major objectives in wanting the collection to be held by the Ashmolean was so that it would be available as a whole for the future benefit of those who were researching various aspects of life in the late Iron Age. The collection covers the complete range of coinage used in East Anglia for the hundred years or so leading up to the Roman Conquest and shows changes in the way art was used as well as the monetisation of the economy.'

The Panel considered the collection pre-eminent under the first and third criteria and the coins in acceptable condition. The Panel's remit is to recommend a fair price and, given the market for comparable coins, it considered the offer prices low and recommended that they be increased. The collection has been permanently allocated to the Ashmolean Museum in accordance with the donor's wish.

## John 'Warwick' Smith: *The Bishop's Palace, Auckland Castle, Co. Durham, with the deer cote beyond*

*The Bishop's Palace, Auckland Castle, Co. Durham, with the deer cote beyond* by John 'Warwick' Smith (1749-1831), early 19th century, watercolour, 34.29cm by 50.17cm.

John 'Warwick' Smith was a watercolour landscape painter known for his transformational use of colour. He painted landscapes and landmarks across the British Isles, such as lakes in Llanberis and Warwick Castle. George Greville, 2nd Earl of Warwick, commissioned the artist to paint in Italy from 1776 until 1781, and it was here that he developed his style as a painter.

This watercolour depicts the former deer park that surrounds Auckland Castle, with a view of the deer house. Auckland Castle was once home to the Prince-Bishops of Durham who governed the north east of England on behalf of the Norman kings. The deer house, most likely designed by local architect Thomas Wright, is an example of Gothic Revival architecture built for Richard Trevor, Bishop of Durham from 1752 to 1771. The deer house features a square, open arcade, designed for feeding and sheltering deer. From the Middle Ages through to the 18th century, the deer park was an important adjunct to Auckland Castle and was used by the Bishops of Durham for hunting deer. This work is notable for including details such as the pinnacles on the deer house tower and the figure of the wood-gatherer

with his dog, absent in other views of Auckland Castle by the artist. The deer house is viewed from the north in this watercolour with the pinnacled tower, which was used for observation and entertainment, clearly visible from behind the trees. It also captures the work of Jeremiah Dixon, English astronomer and surveyor, who created the park in 1772. Dixon is famous for determining what was to become the Mason-Dixon line, the historical demarcation between the northern and southern states of the USA.

Following acceptance and allocation of the gift, the donor Nicholas Baring said: 'I am very pleased that this picture will find a permanent home at Auckland Castle, both because of its quality as a work of art and for the valuable light which it sheds on the history of the Park at Auckland.'



The Panel considered the painting pre-eminent under the fourth criterion, in acceptable condition and, following negotiation, fairly valued. The painting has been permanently allocated to the Zurbarán Trust for the Auckland Project in accordance with the donor's wish.





## Natalia Goncharova: *Still Life with Mask or Flowers*

*Still Life with Mask or Flowers* by Natalia Goncharova (1881-1962), signed recto upper left 'N. Gontcharova', and signed and dated verso in old Cyrillic 'Н. Гончарова цветы' and in Roman 'N. Gontcharova. Moscou', oil on canvas, 98.7cm by 101.6cm.

Natalia Goncharova was a leading artist of the 20th century. She established herself as a leader of the Russian avant-garde early in her career before moving to Paris where she designed costumes and backdrops for the Ballets Russes, the company founded by the Russian impresario Sergei Diaghilev. Her artistic output was wide-ranging and included body art, avant-garde cinema and book designs, and she influenced the creation of two new art historical movements in Russia: Primitivism and Rayonism, which form part of the history of European Modernism.

Written in old Cyrillic on the back is 'Flowers', which is presumed to be the original title of the work. Similar in composition to Goncharova's *Still Life with Bluebells*, which was completed after 1909, it is thought that the present work was painted between 1910 and 1912. It is the only one of her paintings to depict her studio. The frame which can be seen in the upper half of the painting merges with a large bouquet of flowers in a way that shows the artist's experimentation with perspective and form on the picture surface. In the bottom left-hand corner, a mask of Sergei Diaghilev can be seen. The painting was one of several given by the artist to Arnold Haskell, the leading British ballet critic of the 20th century, a keen promoter of the Ballets Russes, and a close friend of Goncharova and her husband, fellow avant-garde artist Mikhail Larionov.

The donor, Larissa Salmina Haskell, expressed a wish that the painting be allocated to the Ashmolean Museum. Larissa Salmina Haskell not only catalogued the great collection of Russian paintings and drawings in the Ashmolean with an important publication in 1989, she also over many years advised the museum on acquisitions in this area as an honorary curator. She has given this painting in honour of her late husband Francis Haskell, who was for many years Professor of the History of Art at the University of Oxford and a Visitor of the Ashmolean Museum.

The museum has a distinguished collection of Russian drawings but does not have a major oil painting, so the addition of this painting will enhance the museum's set and costume designs by Goncharova and enable further study into her early career.

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

*Still Life with Mask or Flowers* by Natalia Goncharova © ADAGP, Paris and DACS, London 2022. Photo: Image © Ashmolean Museum, University of Oxford



## Two ivory diptychs

Two ivory diptychs attributed to the Workshop of the Master of the Cracow Casket:

- a) *Vierge Glorieuse* and *Crucifixion*, French, Paris, c.1320-40, two carved elephant ivory panels joined with three hinges, each leaf 12.6cm by 18.8cm.
- b) *Crucifixion*, *Coronation of the Virgin*, *Nativity* and *Adoration of the Magi*, French, Paris, c.1330-50, two carved ivory panels with later silver frames with two hinges and a clasp, 20.4cm by 19.4cm wide (open).



Right: Ivory diptych with *Crucifixion*, *Coronation of the Virgin*, *Nativity* and *Adoration of the Magi* with later silver frame, French, Paris, c.1330-50, attributed to the Workshop of the Master of the Cracow Casket. Photo: Courtesy of the donor. Gift of Sir Paul Ruddock

Above: Ivory diptych with *Vierge Glorieuse* and *Crucifixion*, French, Paris, c.1320-40, attributed to the Workshop of the Master of the Cracow Casket. Photo: Courtesy of the donor. Gift of Sir Paul Ruddock

These two diptychs are excellent examples of ivory carving in Paris, which, in the 14th century, was the main European centre of ivory carving production. The *Vierge Glorieuse* and *Crucifixion* diptych is composed of two leaves joined by three hinges. On the left leaf, the Virgin holds the Christ child and stands between two candle-bearing angels. On the right leaf, the Virgin and St John the Evangelist appear with other bystanders on either side of the Cross with the crucified Christ. It has an unusually high level of intricate detail, as seen in the arcade of arches.

The second diptych is multi-quadrilobed with a total of four scenes – clockwise from top left: *Crucifixion*, *Coronation of the Virgin*, *Nativity* and *Adoration of the Magi* – two on each panel, the panels framed in later silver mounts. It is an example of the multi-quadrilobed form of devotional ivory, which is rather rarer than the usual architectural triple arcade framing of scenes, as seen in the first of these diptychs. The diptych

is one of just 27 multi-quadrilobed diptychs listed on the Courtauld Institute of Art's Gothic Ivories Project database, which contains a total of 5,113 carvings. Of these 27, few of which are in UK collections, the present diptych stands out because of its larger than average size, original composition and the depth of the carving. It is an original composition notable for the liveliness of the carving of its dynamic scenes. An example of the carver's subtle and original approach is the way in which, in the *Adoration of the Magi*, the third Magus interacts with the quadrilobed border, his curled forefinger and foot both resting on the frame.

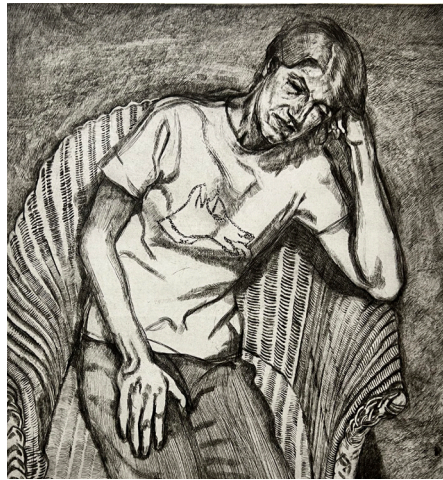
Both diptychs have been associated with the Workshop of the Master of the Cracow Casket by reference to similarities with a small casket now housed in the Cathedral Treasury of Cracow. It seems to have been one of the most important workshops active in Paris in the period c.1320-50, producing high-quality ivory objects, examples of which are in the collections of the Louvre and the Victoria & Albert Museum.

Both diptychs are complete, which is relatively rare, and with provenances from 19th-century collections providing useful evidence of the early collecting and reception of Gothic ivory carvings.

The Panel considered each diptych, gifted by Sir Paul Ruddock, pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The diptychs have been permanently allocated to the Barber Institute of Fine Arts, University of Birmingham, in accordance with the donor's wish.







Top: *Head and Shoulders of a Girl* by Lucian Freud. Photo: Courtesy of the Victoria & Albert Museum. Copyright: The Lucian Freud Archive

Bottom: *Bella in her Pluto T-Shirt* by Lucian Freud. Photo: The Balakjian Estate. Copyright: The Lucian Freud Archive

## Two groups from the Balakjian collection

Two groups together forming the Balakjian collection of 475 prints, plates and drawings:

- a) A group of 437 prints, plates and drawings consisting of: 85 Lucian Freud proofs (unsigned); 28 Frank Auerbach proofs (unsigned); 91 Leon Kossoff proofs (unsigned); 117 Celia Paul proofs, plates and soft ground drawings (unsigned); 38 Stephen Conroy proofs, plates and soft ground drawings (unsigned); 37 Dorothea Wight proofs (all signed), and 41 Marc Balakjian proofs (all signed).
- b) A further group of 38 Lucian Freud proofs (some signed).

Dorothea Balakjian (née Wight, 1944-2013) and Marc Balakjian (1938-2017) together led Studio Prints, one of the most important etching studios in London. Founded by Dorothea in 1968, and running until after she fell ill in 2009, the studio attracted the likes of Frank Auerbach (b. 1931), Stephen Conroy (b. 1964), Lucian Freud (1922-2011), Leon Kossoff (1926-2019) and Celia Paul (b. 1959). These artists were interested in the tradition of intaglio printmaking and recognised the skill of Dorothea and Marc in this medium. Marc Balakjian and Dorothea married in 1973, Marc becoming a partner in Studio Prints in 1974. The prints in the collection were produced between 1980 and 2013. Plates by Celia Paul and corresponding soft ground drawings by her and Stephen Conroy can be seen in this collection, which helps to show the complete process from drawing to print.

The collection demonstrates the different stages involved with developing a print. It is instructive for showing the working methods of the artists and their relationship with the master printers. For example, there are two proofs for Freud's print of his daughter, *Bella in her Pluto T-Shirt*. One is the 'first state', before the plate was cut and the sitter's face was edited; the other is the 'third state', showing a dark shadow under the sitter's arm. The collection includes multiple versions of the same design produced using different applications of ink, ready for the artists to choose which would be the final design. Dorothea and Marc Balakjian created work of their own as well as introducing a number of new printing techniques to Britain. Their signed work is also included in the collection.

The collection, given as two groups of prints by Dorothea and Marc's children, Aram and Tamar, allows for the detailed study of how an edition is made. Not only does it demonstrate the skill and technicalities involved, it also sheds light on the thought process from beginning to end.

Following the acceptance of the gift, the donors said: 'We are delighted to see this unique collection, the culmination of our parents' work at Studio Prints, protected and made available for future generations to study.'

The Panel considered the two groups pre-eminent under the second and third criteria, in acceptable condition and fairly valued. Three Freud prints have been permanently allocated to the Victoria & Albert Museum in accordance with the donors' wishes. The remaining prints, plates and drawings have been temporarily allocated to The Courtauld pending a decision on their permanent allocation.

## Jean Lurçat: *L'alarme*



*L'alarme* by Jean Lurçat (1892-1966), oil on canvas, dated 1927 or 1929, 97cm by 131cm, signed and dated bottom right.

Jean Lurçat was born in Bruyères, Vosges, in 1892 and studied art under Victor Prouvé, head of the École de Nancy. He is perhaps best known as a tapestry artist but by the 1920s was equally active as a painter. After the end of the First World War, he moved to Paris and lived in Villa Seurat, a small cul-de-sac in Montparnasse that was home to other artists and writers of the period such as Chana Orloff, Marcel Gromaire, Henry Miller and Anaïs Nin.

Although dated 1927, it is thought that this painting was produced in 1929, as the suspension of the architectural form in the space is typical of the artist's work from that year. Between 1927 and 1929, Lurçat painted a

sequence of compositions focused on ruined shelters, perhaps inspired by his visit to Smyrna, a site of ancient Roman remains which had been occupied by Greece during the Greco-Turkish conflict of 1919-22. By 1929, the supposed date of this painting, Lurçat had introduced figures into his compositions, adding further psychological tension to his work. In *L'alarme*, the figure seems to recoil in response to the ringing of a bell which hangs from a gibbet-like structure, while the sea boils under the threatening cloud.

The art historical importance of *L'alarme* lies in its response to Surrealism as it extended beyond the limits of the group which established itself around André Breton. Although Lurçat did not abide by the constraints set by the group, his work shows the influence of important figures associated with the movement, such as Giorgio de Chirico. In Britain in the 1930s, Lurçat was one of the best-known continental artists. In the watershed publication *Art Now* by Herbert Read published in 1933, of the 128 illustrations two are of works by Lurçat, the same number as allotted to Wassily Kandinsky and to Salvador Dalí. His work bridged the gap between French and British Modernism, and influenced British artists such as John Armstrong and Tristram Hillier.

Following the acceptance and permanent allocation of the painting to the Scottish National Gallery of Modern Art, the donor, James Mayor, said: 'I am delighted that this wonderful painting by Lurçat, which has been in my family's collection for nearly 90 years, is joining the superb Surrealist holdings at the Scottish National Gallery of Modern Art. It is also a fitting tribute to Keith Hartley, Chief Curator, who recently retired after 43 years at the Gallery.'

The Panel considered the painting, offered by the donor in honour of Keith Hartley, former Chief Curator at the Scottish National Gallery of Modern Art, pre-eminent under the second criterion, in acceptable condition and fairly valued. It has been permanently allocated to the Scottish National Gallery of Modern Art in accordance with the donor's wish.

*L'alarme* by Jean Lurçat, 1927. Photo: Courtesy of National Galleries of Scotland





## Churchill easel

Sir Winston Churchill's travelling painting easel, a square-shaped wooden box with detachable cylindrical legs, which screw in to form the stand, carried in a leather cylinder-shaped case when not in use. Leather rod case 111.8cm by 20.3cm and square wooden box for the easel 86.4cm by 71.1cm by 7.6cm.

Sir Winston Churchill (1874-1965) started painting for pleasure in 1915, following his departure from office after the failure of the Gallipoli Campaign, and continued into his early 80s. He often referred to its importance to him, not least in his short volume *Painting as a Pastime* (1948). Painting had been suggested to him by his sister-in-law Lady Gwendoline Churchill, known as Goonie, as a way to combat his low spirits after leaving the intensity of high office. In the 1930s, Churchill constructed a painting studio at his home in Chartwell, Kent, where he enjoyed 'a joy ride in a paintbox' and learned from Sir John and Hazel Lavery, Sir William Orpen and Sir William Nicholson. Throughout his life, he painted approximately 500 paintings which are still sought after today. Churchill was painted working at his easel by Sir John Lavery in his 1915 work *Sir Winston Churchill, Standing before an easel in the garden of Lady Paget's House at Kingston Hill*. This painting was accepted in lieu of tax in 2015 and features as Case 26 of the CGS & AIL Annual Report 2015.



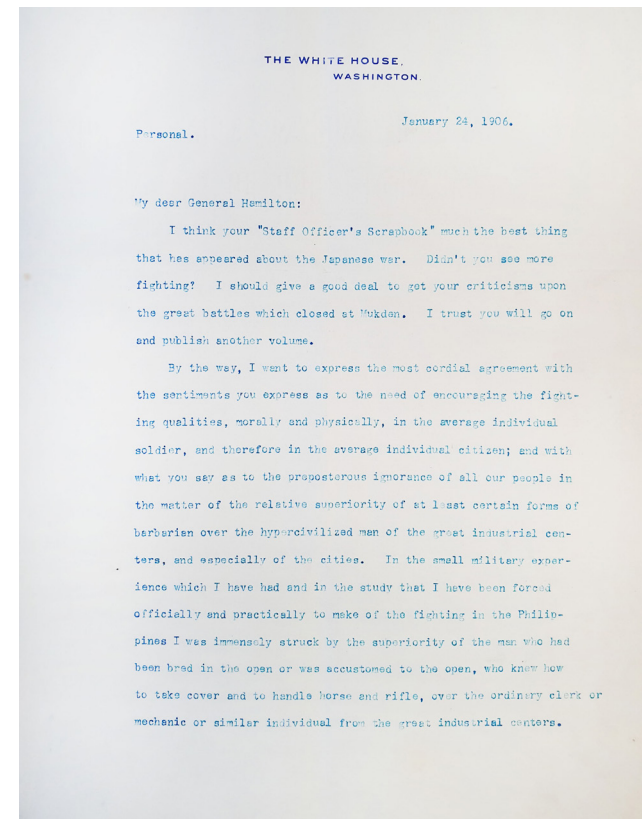
This travelling easel and case were made by the Swiss firm Racher & Co. in 1946, although Churchill returned them with instructions to amend the design to meet his needs for painting en plein air. Churchill painted at many locations, therefore the need for a travelling easel was great. This particular easel is documented as being well used by Churchill, with many photographs of him painting at it. Traces of paint mixtures that were made by Churchill remain visible on the palette of the easel. The leather carrying case features customs and shipping labels which show how well used the easel was by Churchill on his travels.

Following the acceptance and allocation of the easel, the donor, Randolph Churchill, said: 'I am delighted that Sir Winston's travelling easel can be permanently allocated to Chartwell, his much-loved home.'

The Panel considered the travelling easel pre-eminent under the first criterion, in acceptable condition and, following negotiation, fairly valued. The easel has been permanently allocated to the National Trust for Chartwell, subject to a pre-existing loan to Blenheim, in accordance with the donor's wish.

Top: Sir Winston Churchill's travelling painting easel. Photo: Image courtesy of Cochrane Adams Fine Art Agents

Bottom: *Sir Winston Churchill, Standing before an easel in the garden of Lady Paget's House at Kingston Hill* by Sir John Lavery, which was accepted in lieu and included in the CGS & AIL Annual Report 2015. Photo: Image courtesy of Sotheby's



Extract from the letter to Ian Hamilton from Theodore Roosevelt about the *Staff Officer's Scrap-book*, 24 January 1906. Photo: Courtesy of King's College London, Liddell Hart Centre for Military Archives

March 1919 from the former British Secretary of State for War, HO Arnold Forster, in which he discusses army reform and compares the army unfavourably with the navy. Another is a letter from Hamilton to his brother Vereker on 6 May 1910 in which he discusses meeting the German Kaiser. During the Russo-Japanese War of 1904-05, Hamilton served as a senior British officer attached to the Japanese army and produced a two-volume eyewitness account of his experience entitled *A Staff Officer's Scrap-book during the Russo-Japanese War* (London: Edward Arnold, 1905, 1907, 2 vols). The archive includes papers relating to the writing and publication of this well-received work.

## Hamilton archive

An archive collection comprising correspondence, diaries, maps and newspaper articles relating to General Sir Ian Standish Monteith Hamilton, GCB, GCMG, DSO, TD, and his military career.

General Sir Ian Standish Monteith Hamilton (1853-1947) was the eldest son of Christian Monteith Hamilton (d. 1885), a lieutenant-colonel of the 92nd Gordon Highlanders, and his wife Maria Corinna Vereker (c.1826-56) and was raised in the home of his paternal parents in Hafton, Argyll. Upon leaving the Royal Military College, he served in Ireland before joining the 92nd Gordon Highlanders, his father's retirement, who were stationed in India. His first experience of active service was in 1879 during the Second Anglo-Afghan War and this was followed by service in the First and Second Boer Wars of 1881 and 1901-02. He is principally remembered as the commander of the Mediterranean Expeditionary Force in the Gallipoli Campaign of the First World War.

The archive consists of military correspondence, maps and plans but also letters to his family in which military affairs are discussed. The papers relating to the Gallipoli Campaign are particularly interesting. The military correspondence includes information about the reforms imposed within the army and the resistance with which they were met. There are a number of important highlights in the archive including a letter of 3

The Panel considered the archive pre-eminent under the first criterion, in acceptable condition and fairly valued. The archive has been permanently allocated to the Liddell Hart Centre for Military Archives, King's College London, in accordance with the donor's wish, where it will join the other papers of General Sir Ian Hamilton.





## Sir Alfred Gilbert: *Group of the Lovers*

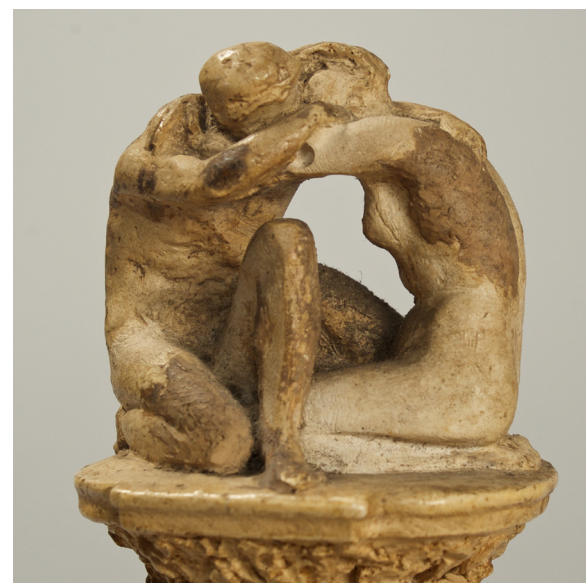
*Group of the Lovers* by Sir Alfred Gilbert (1854-1934), conceived and modelled c.1892, plaster wax and plasticine, height 15.5cm.

A key figure in the late 19th- and early 20th-century New Sculpture movement, Sir Alfred Gilbert's work is known to many because of his famous *Shaftesbury Memorial Fountain* in Piccadilly Circus, popularly known as *Eros*. The New Sculpture movement marked a radical shift away from the Victorian academic sculpture of the time, much of which was predominately Neo-classical. The movement embraced Naturalism and explored a broader range of subject matter, much of it somewhat mysterious and thus linked to the Symbolist movement.

*Group of the Lovers* by Sir Alfred Gilbert is a rare working model. Many of his compositions were cast in bronze, sometimes in large numbers, but hardly any of the original clay or wax models survive. As a result there has been little opportunity to study his practical working methods and artistic design process. This plaster model displays Gilbert's skill as an artist and demonstrates his interest in the human form. It features an intricately designed border and two embracing figures. Its sinuous and bulbous stem evokes the style of Art Nouveau. Two mysterious protrusions at its base, apparently blobs of wax, might have been added to conceal minor early damage. The fact that the model was never cast in bronze or incorporated into a larger design adds to the rarity of the piece. In excellent condition and with the original surface intact, its survival is due to the fact that Gilbert gave the model to his friend Albert Toft (1862-1949), a fellow sculptor of the New Sculpture movement.

Bowman Sculpture expressed a wish that the model be allocated to the Ashmolean Museum. The Ashmolean has a large collection of New Sculpture, mostly from the 1926 bequest of the collector the Reverend JWR Brocklebank, who also bequeathed letters written to him by Gilbert, which document the commissioning process.

The Panel considered the plaster model, gifted by Bowman Sculpture, pre-eminent under the second and third criteria and in acceptable condition. The Panel's remit is to recommend a fair price and given the fact this sculpture is unique with a superb provenance it considered the offer value low and recommended it be increased.



*Group of the Lovers* by Sir Alfred Gilbert.  
Photos: Courtesy of Bowman Sculpture

## Keady beggar's badge

A beggar's badge for the parish of Keady, Co. Armagh, lead, shield-shaped, Obv: 'KEADY' (in cursive script) '1772, no. 7' (stamped) with hole to attach to clothing, Rev: blank, maker unknown, 4.2cm by 4.5cm by 0.02cm, weight 29g.

The gap between the rich and poor was particularly pronounced in Ireland during the 18th century. The village of Keady in County Armagh developed into an area of increasing wealth and economic activity due to a burgeoning linen trade which attracted immigrants from outlying areas. This increase in affluence was accompanied by growing inequality, and beggar's badges were used as a means to control the poor. They were issued by local parishes and worn by beggars to identify that they were licensed to beg in a specific area. They identified those deemed to be the 'deserving poor', who were unable to live by any means other than asking for charity. The badges ensured that the 'undeserving poor' from outside the parish did not receive support.



A beggar's badge for the parish of Keady, Co. Armagh, 1772.  
Photo: Armagh County Museum

The Anglo-Irish essayist, political pamphleteer, poet and cleric Jonathan Swift addressed the topic of beggar's badges in two pamphlets of 1726 and 1737. In 1737's *A Proposal for Giving Badges to the Beggars*, he promoted the idea that badges be issued to 'the original poor' of each parish in Dublin, to be worn at all times, and proposed that beggars who were not from Dublin should be expelled from the city. This badge from Keady is important for demonstrating the social changes which took place in the country during the 18th century and contributes to the local history of County Armagh.

The donor, Ruth Cornett, expressed a wish that the badge be allocated to Armagh County Museum in memory of James and Barbara Cornett. Following the acceptance of the badge and its permanent allocation to that museum, she said: 'I am delighted that that this beggar's badge has been accepted under the Cultural Gifts Scheme and been allocated to Armagh County Museum, the natural home for it. It is a great

pleasure to know that the badge will be cared for and enjoyed by everyone for generations. We all learn from history and this badge gives a glimpse into how the same problems that we face today were handled in the past. I hope that those who see this badge will appreciate the immediate connection to our ancestors that this badge gives and that others might be inspired by it to support this excellent scheme.'

The Panel considered the badge pre-eminent under the first criterion, in acceptable condition and, following negotiation, fairly valued. The badge has been permanently allocated to the Armagh County Museum in accordance with the donor's wish.



## Leopold de Rothschild gold vesta

Gold vesta with enamelled initials 'LR' in yellow and blue. Engraved inscriptions 'SHORTGROVE' and 'KIMBERLEY', '1907' and the initials 'CM' set with diamonds. Blue leather case 15cm by 7cm by 1.5cm; vesta 4.5cm diameter, gold ring for attachment to fob chain.



In 1874, Leopold de Rothschild (1845-1917) inherited Palace House, Newmarket, which remained in his ownership until his death. Between 1896 and 1903, he constructed a yard and stables, demonstrating his passion for horse racing. Sharing his passion for horses was Rothschild's friend Edward VII, whose lifelong involvement with the sport was partly responsible for its popularity in the 19th century. In the Epsom Derby of 1896, the then Prince Edward's horse, Persimmon, won against Rothschild's horse, St Frusquin, by a neck. Both horses had been trained at Palace House.

This highly decorated gold vesta helps to provide a greater understanding of the history of horse racing at Palace House, which is now home to the National Horseracing Museum. The vesta (a metal box, in this case with a hinged flip lid, to keep matches dry) was given by Leopold de Rothschild to Sir Carl Meyer, 1st Baronet (1851-1922), banker and mining magnate, in 1907. Commissioned by Rothschild, the initials 'LR' are enamelled in yellow and blue, his racing colours, and on the other side the initials 'CM' for Carl Meyer are set in diamonds. The object demonstrates the pair's association with the horse-racing community, in which they were key figures in the 19th and early 20th centuries and their connection to horse racing at Palace House, which is now home to the National Horseracing Museum.

The 'CM' initials set in diamonds and the engraved 'KIMBERLEY' are reference to the Kimberley diamond mine in South Africa, which was established in 1870. Meyer worked for NM Rothschild as their chief clerk and negotiator with the De Beers mining group, later becoming Deputy Chairman of that group. The Rothschild family was the largest shareholder in De Beers, which had a monopoly over the Kimberley mine. Also engraved on the vesta is 'SHORTGROVE', the name of Meyer's home in Essex.

Following the acceptance and permanent allocation of the vesta to the National Horseracing Museum, the donor, Tessa Murdoch, said: 'I am pleased that Leopold de Rothschild's personalised gift to my great-grandfather Carl Meyer has found a permanent home on display at Palace House, Newmarket, where the new stable courtyard was completed in 1903, the year that Carl acquired Shortgrove, Newport, Essex. Carl regularly attended Newmarket races and enjoyed there the friendship of business colleagues who shared their mutual interest and investment in horse racing. Carl would be delighted that his connections with the Rothschilds, Shortgrove and Kimberley are thus captured for posterity.'

The Panel considered the gold vesta pre-eminent under the fourth criterion, in acceptable condition and, following negotiation, fairly valued. The gold vesta has been permanently allocated to the National Horseracing Museum in Newmarket in accordance with the donor's wish.

Top: A gold vesta with diamond initials – 'CM' for Carl Meyer. Photo: Courtesy of Leo Bieber

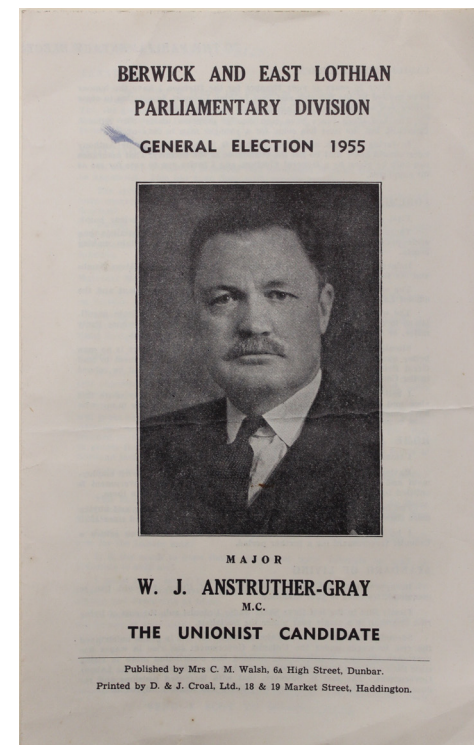
Bottom: A gold vesta with enamelled initials in yellow and blue – 'LR' for Leopold de Rothschild. Photo: Courtesy of Leo Bieber

## Anstruther-Gray archive

The papers of father and son William Anstruther-Thomson (from 1904, Anstruther-Gray, 1859-1938) and William John St Clair Anstruther-Gray, Baron Kilmany (1905-85), comprising personal correspondence, estate papers and photography.

William Anstruther-Thomson and his son both served in the army and in Parliament as MPs. The elder served in Afghanistan and India in the early 1880s, in South Africa 1901-02, and in the First World War. The younger served with the Shanghai Defence Force 1927-28 and the Coldstream Guards in France, Germany and North Africa, earning the Military Cross in 1943. The correspondence and diaries of both men contain considerable information about military affairs and their time at war. The diary kept by William Anstruther-Thomson while serving in India and Sri Lanka in 1890 with the Royal Horse Guards includes photographs and sketches, and a group of letters between him and his wife Clayre sent during the First World War discuss matters such as food parcels and the mounting number of casualties at the Front. His son served as both a soldier and MP during the Second World War.

Election leaflet of Major William John Anstruther-Gray (1905-85), 1955. Photo: Courtesy of National Library of Scotland



The archive is an important resource for understanding their political, as well as their military, careers. The elder William Anstruther-Gray served in the House of Commons between 1906 and 1918. The son had a more extensive political career, serving as MP for North Lanarkshire between 1931 and 1945, then as MP for Berwick and East Lothian between 1951 and 1966. On his retirement from the House of Commons, he became a life peer as Lord Kilmany. Papers in the archive cover the 1906 general election and the re-election of Harold Wilson in 1966. There are papers relating to the women's suffrage movement including letters from the prominent Scottish suffragette Teresa Billington-Greig (1876-1964) and the Cupar Women's Suffrage Society. The lives of the Anstruther-Gray wives, relations and social circle are also prominent in the archive. There are many interesting entries in the diaries of the women which illustrate their day-to-day life and social networks.

Following the acceptance and permanent allocation of the archive to National Library of Scotland, the donor, Jane Gillies, said: 'I am so glad that my family papers are going to be available to anyone who is interested as we have always thought that they should be preserved and enjoyed and hopefully be useful to people writing about or studying British history.'

The Panel considered the archive pre-eminent under the first and fourth criteria, in acceptable condition and fairly valued. The archive has been permanently allocated to National Library of Scotland, in accordance with the donor's wish.





Left: *Self-portrait* by Joseph Wright of Derby, c.1772-73. Photo: Courtesy of Omnia Art Ltd/Derby Museums Trust

Top: Study for *An Experiment on a Bird in the Air Pump* (1768) by Joseph Wright of Derby. Photo: Courtesy of Omnia Art Ltd/Derby Museums Trust

## Joseph Wright of Derby: *Self-Portrait* with a study for *An Experiment on a Bird in the Air Pump* on the reverse



*Self-Portrait* at the age of about 40, c.1772-73, with, on the reverse, a study for *An Experiment on a Bird in the Air Pump* by Joseph Wright of Derby (1734-97), 76.2cm by 63.5cm.

Joseph Wright was born in Derby in 1734 and at a young age decided to become a painter. He studied in London for two years under the portrait painter Thomas Hudson (1701-79) before returning to Derby, where he settled with his family and was based for most of his career until his death in 1797.

In his lifetime, he became renowned for his works displaying the use of tenebrism, a manner of painting which emphasises the contrast of light and dark, particularly his use of candlelight to illuminate his subjects. In 1773, having already gained the title Wright of Derby, he set out on a working trip to Italy with his wife Ann Swift and the artists John Downman (1750-1824) and Richard Hurleston (c.1740-c.1780).

Thomas Coltman, one of his most important clients, helped to finance his trip to Italy, and, perhaps as a thank you for the funding, Wright gave this unexhibited self-portrait to Coltman as a present, showing the close relationship he had to his patrons.

Painted at the height of his artistic career, this is the only one of Wright's self-portraits where he has depicted himself as an artist. He is shown resting on a portfolio of work and holding a porte-crayon primed with black and white chalks, which might refer to the contrasted lights and darks of two of the artist's most famous paintings: *A Philosopher giving that lecture on the Orrery in which a lamp is put in place of the sun* (1764-66) and *An Experiment on a Bird in the Air Pump* (1768). On the reverse of the self-portrait is the artist's preliminary sketch, in landscape format, for *An Experiment on a Bird in the Air Pump*. This oil study sketch on the back of the canvas is unique for Wright. He usually worked on one canvas until the final painting was completed and therefore usually painted on top of his initial workings. Derby Museum and Art Gallery, to which this work has been allocated, has commissioned a display stand that allows visitors to view both sides of the painting at the same time.

The Panel considered the painting pre-eminent under all four criteria, in acceptable condition and, following negotiation, fairly valued. The amount of tax that could have been settled by its acceptance exceeded the actual tax liability payable by the offeror. The offer settled £779,619 of tax and the Derby Museum and Art Gallery, where it has been permanently allocated in accordance with the condition attached to its offer, made good the difference of £2,720,380 with the assistance of grants from the National Heritage Memorial Fund, Art Fund and a number of private donors and foundations.





*A View from Richmond Hill along the Thames towards Twickenham and Ham House* by Jan Siberechts. Photo: Courtesy of Sotheby's

## Jan Siberechts: *A View from Richmond Hill*

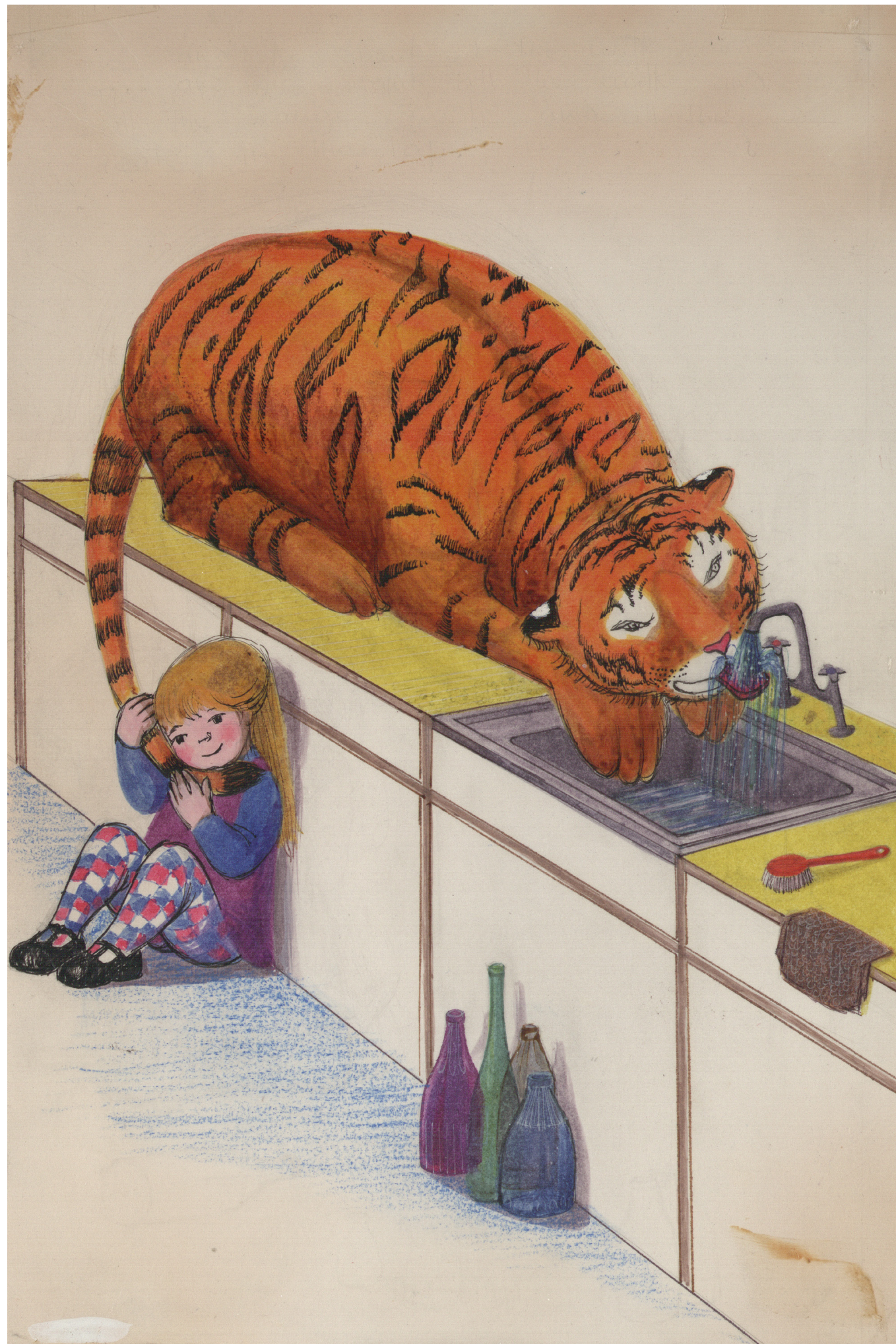
*A View from Richmond Hill along the Thames towards Twickenham and Ham House* by Jan Siberechts (1627-1703), signed and dated l.c.: 'J Siberechts/1677', oil on canvas, 236cm by 381cm.

Jan Siberechts was baptised in Antwerp in 1627 and by the mid-17th century was recorded as being part of a guild of painters, later becoming fully established as a landscape painter by 1672 and settling in England around this time. He has been credited as being the first professional exponent of the 'country house portrait' and is an early and important painter of the British landscape. In 1677 he was commissioned to paint *A View from Richmond Hill*, one of the earliest uses of this popular viewpoint in English landscape painting. Its lack of formal design, the expanse of land which it portrayed and its ambitious size was unusual for English painting of the time. By the time of Daniel Defoe's (d. 1731) visit to Richmond around 1722, the appearance of the area as captured by Siberechts had changed, with the building of more residences along the river. This alteration to the landscape is recorded in the painting *View of the Thames from Richmond Hill* (1720-23) by Peter Tillemans (now in the Government Art Collection).

The painting of this view by Siberechts, previously in the collection of Lord Hesketh at Easton Neston, Northamptonshire, coincided with the completion of many building projects in the local area by the Lauderdale family who lived at Ham House in Richmond. The carriage in the foreground of the painting bears the cypher of the Lauderdale family on its side. The family commissioned work by artists from the Low Countries, including a painting by Siberechts in 1673. It has been conjectured that the family owned this painting and Elizabeth Maitland, Duchess of Lauderdale (1626-98), was the passenger in the coach featured in the landscape. Although an inventory of 1679 for Ham House mentions numerous paintings, it does not provide dimensions or artist names and titles, thus making it impossible to establish with certainty if the present work was displayed there. JMW Turner lived at Twickenham near the Thames and closely studied 17th-century landscape painting. It is possible that the monumental scale of his two major interpretations of Richmond Hill – *Thomson's Aeolian Harp* (1809) and *England: Richmond Hill on the Prince Regent's Birthday* (1819) – was influenced by Siberechts' painting of the same view.

The Panel considered the painting pre-eminent under the first and second criteria, in acceptable condition and fairly valued. It has been permanently allocated to the Tate in accordance with the condition attached to its offer.





Finished artwork for  
*The Tiger Who Came to Tea* (HarperCollins, 1968) by Judith Kerr.  
Photo: Courtesy of  
Seven Stories, © Kerr-  
Kneale Productions

## Judith Kerr archive

The archive of Judith Kerr comprising artworks and papers for 32 books, loose studio artwork, notebooks, a diary from 1948 and correspondence.

Judith Kerr (1923-2019) is one of the most successful children's authors of the second half of the 20th century; her books *The Tiger Who Came to Tea*, the *Mog* series and *When Hitler Stole Pink Rabbit* being her most notable works. Her writing career spanned 1968 to 2019 and she published over 30 books. *The Tiger Who Came to Tea* was Kerr's first publication, in 1968, said by her to be based on a story she used to tell her children when they were young. Since then, more than 10 million copies have been sold, a live stage show *Tiger LIVE* based on the book has been touring for over 10 years and a TV animation of the classic aired in 2019. *Mog the Forgetful Cat* was published in 1970 and the series then continued until 2015 with *Mog's Christmas Calamity* being the 17th in the series.

In 2016 Kerr was given a lifetime achievement award by the Book Trust and in 2019 was named illustrator of the year at the British Book Awards, just a week before she passed away. In June 2019, *The Curse of the School Rabbit* was published – Kerr's final completed work.



The archive contains original illustrations for many of Kerr's books as well as personal unpublished diaries, letters and notebooks, giving an insight into her life as a writer and how her work developed over time. Her picture books helped introduce generations of children to storytelling and reading, while her novel *When Hitler Stole Pink Rabbit* has become a classic of Holocaust literature for children. Born in Germany and growing up in the late 1920s and 30s, Kerr knew first-hand the impact Hitler and the Holocaust had on children at that time. Drawings made by Kerr during her childhood are also among the works accepted. These were carefully transported by her mother when the family fled to Switzerland, then France and finally onto England during the Second World War. Kerr was awarded an OBE in 2012 for both her services to children's literature and for services to Holocaust education.

The Panel considered the archive, accepted in respect of the Judith Kerr Estate, pre-eminent under the first, second and third criteria, in acceptable condition and, following negotiation, fairly valued. It has been permanently allocated to Seven Stories (The National Centre for Children's Books, Newcastle) in accordance with the condition attached to its offer.



## Elizabeth I ewer and basin

An Elizabeth I rosewater ewer and basin, 1586, silver-gilt, maker's mark 'HC' flanking a gauntleted arm holding a hammer, possibly for either Henry Cowley or Harman Copleman, London, 1586. Ewer: 109 ¼ oz (scratch weight), 36.5cm (height) and 1,281g (weight). Basin 45.7cm (diameter) and 2,075g (weight).

This Elizabeth I rosewater ewer and basin set is an early example of English Tudor silver. Such sets were sometimes used by diners to cleanse their hands in delicately scented rosewater before and after grand feasts. Few examples survive: the only other 16th-century ewer and basin in a national collection is in Cardiff. Most known sets are from the early-17th century and many were melted down during the Civil War and reused or were discarded after the practice of ceremonial handwashing had fallen out of use.

The basin would have been presented and displayed on a table directly under the gaze of a diner and thus lent itself to large and showy pictorial effects. The design of this basin offers new material for research into the design sources used by artisans active in Elizabethan London. The mermen and fish in the ovals are all noticeably different, indicating the skill of the chaser and one who had access to continental ornament print designs. The identity of the London goldsmith whose mark is struck on both the ewer and basin is unknown, but it seems likely that the maker was one of the highly trained goldsmiths from Flanders who operated in the city at that time. The elaborately designed ewer and basin both bear the coat of arms of William Maule-Ramsay, first Baron Panmure (1771-1852), who owned the set in the 19th century. The provenance of the pieces prior to this is unknown and the Panmure coat of arms covers that of a previous owner.

William Maule-Ramsay was elevated to the peerage by William IV after he played a role at the Coronation. He served as a soldier under the Duke of Wellington, as MP for Forfarshire in 1796 and 1805-31 and as an energetic public servant. Little is known about his collecting tastes, but the family papers held at the National Archives of Scotland offer the potential for this area to be researched further.

The Panel considered the ewer and basin, accepted from the collection of the Earls of Dalhousie, pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The Scottish Minister agreed and it has been temporarily allocated to National Museums Scotland pending a decision on its permanent allocation.

Elizabeth I rosewater ewer and basin. Photo: Courtesy of Christie's





## Peter Doig: *At the Edge of Town*

*At the Edge of Town* by Peter Doig (b. 1959), 1986-88, oil on canvas, 152cm by 213cm.

*At the Edge of Town* marks a moment of personal and painterly transition for Peter Doig. It was the first painting that the artist made following his move back to Canada, where he was brought up, in 1986. The artist began with the bare-chested figure, which was based on a photograph Doig had taken of a friend in 1982 and the landscape element came latterly. In conversation with Keith Hartley (formerly Chief Curator, National Galleries Scotland), Doig recalled: 'The landscape was literally just a view out of the barn where I made the painting. I made the painting on my parents' farm in the barn and there are slats in the timber work, in the frame of the barn. And you could see this hill in the distance with this configuration of trees, which were northern pines, which are, you know, quite famous because of their use in Canadian landscape painting by Tom Thomson, David Milne, the Group of Seven. And so that was for me, a very unusual direction to go in, because it's something I'd resisted in the past and it was definitely new territory for me.'

The painting has parallels, in its style and composition, to other early works by the artist such as *Friday 13th* (1987). Both paintings share the same palette of dark greens, lavender and aqua tones, and a horizon of trees. Similarities can also be drawn between *At the Edge of Town* and *Milky Way* (1989-90), produced not long after. Doig's work of this era demonstrated a growing interest in painting the landscape and using trees to create a kind of amphitheatre of space. In the same conversation with Hartley, Doig said: '...I was always a little bit afraid of using the figure and not getting it right. That's why you know, *At the Edge of Town* was, for me, quite a bold use of the figure. I can't really think of another painting where the figure is so up front.' *At the Edge of Town* is commonly regarded as marking a key development in Doig's vernacular and use of compositional devices.

Born in Edinburgh, Scotland, in 1959, Doig has migrated frequently throughout his life, moving with his family to Trinidad in 1962 and then to Canada in 1966. As a young adult, he studied in London at Wimbledon, St Martin's and Chelsea Schools of Art. He was nominated for the Turner Prize in 1994, which brought him to public attention.

*At the Edge of Town*  
by Peter Doig. Photo:  
Courtesy of National  
Galleries of Scotland



The Panel considered the painting, offered by the Kennedy Doig family in loving memory of Bonnie Kennedy, 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 the Scottish National Gallery of Modern Art in accordance with the condition attached to its offer.



## Ben Nicholson: 1935 (*white relief – Quai d'Auteuil – Paris*)

1935 (*white relief – Quai d'Auteuil – Paris*) by Ben Nicholson, OM (1894-1982), with inscription by Winifred Nicholson 'property of / Winifred Dacre / Boothby / Brampton / Cumberland' (on the reverse). Carved and painted in the winter of 1934-35, oil on carved board, relief, 109cm by 118cm.

1935 (*white relief – Quai d'Auteuil – Paris*) is one of Nicholson's most important white reliefs and demonstrates his interest in Cubism and geometric abstraction. It was given by the artist to his first wife, the painter Winifred Nicholson (1893-1981), who was living at 48 Quai d'Auteuil, Paris. His interest in the sculptural nature of reliefs stemmed in part from his practice of making linocuts but may also have been influenced by the work of Barbara Hepworth with whom he was sharing a studio at the time this relief was made. His early reliefs made in 1933-34 were in muted earth tones but by February 1934 he had begun to make white versions. For his later reliefs Nicholson plotted out his designs using a compass and ruler but his earlier ones were drawn freehand. In this relief the circle in the top left-hand corner appears to have been plotted out because of the regularity of its circumference, but the other circles appear to have been drawn freehand. He used a combination of razors and chisels for scraping to create different textures on the surface of the work.

Nicholson played a fundamental role in the history of Modernism in England and an important, albeit indirect, role in the history of Modernism in Europe. While living in Paris, he met artists the likes of Georges Braque, Wassily Kandinsky and Pablo Picasso, as well as art dealers such as Daniel-Henry Kahnweiler, Pierre Loëb and Léonce Rosenberg. Having these key links to the London and Paris art worlds meant that Nicholson was an integral part of the information supply chain between English and continental artists at this time. There was a close synergy between Nicholson's reliefs and contemporary architecture. He co-founded and edited the Modernist journal *Circle*, first published in 1937, which brought together the fields of painting, sculpture and architecture.

The Panel considered the relief pre-eminent under the first, second and third criteria, in acceptable condition and, following negotiation, fairly valued. The amount of tax that could have been settled by its acceptance exceeded the actual tax liability payable by the offeror. The offer settled £2,045,000 of tax and The Hepworth Wakefield, where the relief has been permanently allocated in accordance with the condition attached to its offer, made good the difference with the assistance of generous grants from the National Heritage Memorial Fund of £1,500,000, Art Fund of £500,000 as well as donations from other trusts, foundations and individuals.

1935 (*white relief – Quai d'Auteuil – Paris*)  
by Ben Nicholson.  
Photo: Courtesy  
of Christie's







## Veronese: *Portrait of a Gentleman, probably of the Soranzo Family*

*Portrait of a Gentleman, probably of the Soranzo Family*, full length, seated, in black with an ermine-lined black cloak, a green draped curtain and a column beyond, by Paolo Caliari, called Veronese (1528-88), c.1585, oil on canvas, in a carved and gilded frame, 182.9cm by 113cm.

Paolo Caliari, known as Paolo Veronese because he was born in Verona, is considered to be one of the greatest 16th-century Italian painters alongside Titian and Tintoretto. He was unique among the Venetian artists of his time for producing decorative frescoes in secular contexts, such as for Villa Barbaro, designed and built by the Italian Renaissance architect Andrea Palladio at Maser in the Veneto region of Italy, and he was also a highly skilled painter of religious subjects. Portraits by the painter are rare and full-length portraits are even less common. This work was one of only three portraits, and 15 paintings in total, by the artist selected for the Royal Academy's *Genius of Venice* exhibition in 1983-84. There are only a handful of full-length portraits by Veronese, five of which are in public collections overseas. This will be the only portrait generally accepted to be by the artist in a UK public collection.

The pendant to this painting, a portrait of the sitter's wife, is now lost. In the 1648 biography of Veronese by the painter and art historian Carlo Ridolfi, the pair were recorded as being in the possession of Jan Reynst, a Dutch merchant in Venice. In 1663 when they are recorded again in the collection of the French painter Nicolas Régnier, the pendant is described as showing the wife seated with a small dog in her lap. The identity of the sitter in the present portrait remains uncertain although it has been posited that it may be the same Vettor Soranzo to whom Veronese addressed a letter in the 1580s. According to the address of that letter, Vettor Soranzo lived in Calle del Carro, near the Frezzeria in Venice. The letter, now at the Getty Museum, contains sketches by the artist for the costumes of the play *Oedipus Tyrannus* performed at the Teatro Olimpico, the theatre designed by Palladio in Vicenza. A drawing of this portrait, currently in a private collection, shows that Veronese paid particularly close attention to the sitter's clothes.

The Panel considered the painting pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The amount of tax that its acceptance could satisfy exceeded the tax liability payable by the offeror and the National Gallery made good the difference of £5,721,318 with the support of the American Friends of the National Gallery.

*Portrait of a Gentleman, probably of the Soranzo Family* by Paolo Veronese.  
Photo: © The National Gallery, London



## Canaletto and Piazzetta: *An Allegorical Tomb of John Somers*

*An Allegorical Tomb of John Somers, Baron Somers, Lord Chancellor of England (1651-1716)* by Giovanni Antonio Canal, called Canaletto (1697-1768), with Giovanni Battista Piazzetta (1682-1754) and Giovanni Battista Cimaroli (1687-1771), oil on canvas, 279.4cm by 142.2cm.

Canaletto collaborated with Giovanni Battista Piazzetta to produce this important early capriccio, with a contribution from Giovanni Battista Cimaroli. Commissioned by Owen McSwiny (1676-1754), a theatre impresario and art dealer, it was one of an intended 24-part series. McSwiny insisted that each painting in the series be the work of three artists: one for the figures, another for the buildings and ornaments, and the third for the landscape. In this work, Canaletto's hand is shown in the subtle variations in the tones and colours of stone. The dramatically lit figures are the work of Piazzetta and Cimaroli's more minor contribution was to the landscape. McSwiny commissioned the work to celebrate British military, political and intellectual achievements since the Glorious Revolution of 1688 which had secured parliamentary supremacy over the monarchy. This painting commemorates the successful legal defence led by John Somers of seven bishops who had been imprisoned by James II for refusing to approve his Declaration of Indulgence, granting freedom of worship to Catholics and Nonconformists. Following the deposition of James II and the establishment of William III on the throne, Somers rose to become Lord Chancellor.

The painting is a capriccio, a genre used and developed by the Venetians throughout the 18th century. It is an unusual example because it combines a figure from British history with religious iconography and architectural monuments of classical antiquity. Capricci tend to focus on composition and the landscapes they depict are rarely factually correct. This painting is Canaletto's first recorded commission from McSwiny and one of his earliest capricci. It is remarkable for the attention to detail demonstrated by Canaletto and his handling of the fall of light. It is an important starting point in learning about and understanding Canaletto's later achievements in this genre.

The Panel considered the painting, offered by the descendants of the late Lord Plymouth, pre-eminent under the first, second and third criteria, in acceptable condition and fairly valued. It has been permanently allocated to the Victoria & Albert Museum in accordance with the condition attached to its offer.

*An Allegorical Tomb of John Somers*  
by Giovanni Antonio Canal, called Canaletto,  
with Giovanni Battista Piazzetta and Giovanni  
Battista Cimaroli.  
Photo: © Victoria  
& Albert Museum







## A painting and a necklace from the Sutherland collection

a) *Christ Carrying the Cross*, ascribed to Giovanni di Pietro, called Lo Spagna (1450-1528), oil on panel 34.5cm by 25.5cm.

b) The Sutherland Necklace, 18th century. Comprising: a necklace, designed as a rivi re, composed of 20 cushion-shaped diamonds in cut-down collet settings; together with two sections of a smaller rivi re necklace, set with a total of 29 cushion-shaped diamonds, and a pair of diamond stud earrings, each similarly set with a cushion-shaped diamond.

This painting ascribed to Lo Spagna was executed for the private chapel in Florence of Cardinal Giovanni di Lorenzo de' Medici (1475-1521), afterwards Pope Leo X. It was purchased in 1835 by the 2nd Duke of Sutherland, a trustee of the National Gallery, and placed in the Picture Gallery of his residence Stafford House, the present-day Lancaster House. At the time of its acquisition, it was attributed to Raphael but in 1871 this was revised to another artist of his circle, Lo Spagna. The style of the painting bears similarities to the Umbrian painter Perugino (c.1450-1523), whose pupils included Lo Spagna and Raphael. It is unclear whether the painting was a wing of a portable altarpiece or once part of a larger decorative scheme. *Christ at Gethsemane* (no. 1812) by Lo Spagna, which is owned by the National Gallery and is of exactly the same size and shape, is its recognised companion piece.

The diamonds which make up the Sutherland necklace are remarkable for their size: 11 of the diamonds range from nine to 15 metric carats. The main section of the necklace consists of 20 open-backed collet-set diamonds and is designed in such a way as to allow natural light to pass through them to enhance their luminosity. Many elements of the necklace can be detached and worn separately or in different combinations.

The first fully documented owner of the necklace Harriet Leveson-Gower, Duchess of Sutherland (1806-68), wore the diamonds to Queen Victoria's coronation in 1838. In a painting by CR Leslie of the event, Harriet wears the diamonds in a great arc over the top of her head. Possession of this necklace by the wealthy Sutherland family was an important factor in the family's association with the monarchy. It was worn by successive duchesses for the coronations of George VI in 1937 and Elizabeth II in 1953.

The Panel considered that the painting and necklace, from the estate of The Rt Hon the Countess of Sutherland, were each pre-eminent, the painting under the second and third criteria and the necklace under the first, second and third criteria. Both were in acceptable condition and fairly valued. The painting has been permanently allocated to the National Gallery in accordance with the condition attached to its offer. The necklace was offered with a wish to the Victoria & Albert Museum but the Panel agreed that, given the importance of the necklace within the context of the Victoria & Albert Museum's jewellery collection, the allocation wish should be changed to a condition.

Above: *Christ Carrying the Cross*, ascribed to Giovanni di Pietro, called Lo Spagna. Photo:   The National Gallery, London

Left: The Sutherland Necklace. Photo: Courtesy of Sotheby's



## Three maiolica dishes from the Sinclair Hood collection



Right: Bowl, *Amphiaraus, Polynices and Eriphyle*, painted by Francesco Xanto Avelli c.1527-30. Photo: Image © Ashmolean Museum, University of Oxford

Above: Plate, *Jupiter and Semele*, painted by Francesco Durantino, probably in the workshop of Guido di Merlino, Urbino, c.1542. Photo: Image © Ashmolean Museum, University of Oxford

- a) Bowl, *Amphiaraus, Polynices and Eriphyle*. Painted by Francesco Xanto Avelli, probably Urbino, c.1527-30.
- b) Plate, *Jupiter and Semele*. Painted by Francesco Durantino, probably in the workshop of Guido di Merlino, Urbino, c.1542.
- c) Plate with deep well. Deruta, or perhaps Orvieto, c.1510-50.

When public museum collections were being formed in the 19th century, maiolica was one of the core areas of collecting. British scholars have been at the forefront of the study of the subject since the 1850s. These three pieces of maiolica are from the collection of the British archaeologist and academic Sinclair Hood, who was Director of the British School of Archaeology at Athens from 1954 to 1962 and led the excavations at Knossos from 1957 to 1961.

*Amphiaraus, Polynices and Eriphyle* by Francesco Xanto Avelli is a skilfully coloured portrayal of a classical legend. The hero Amphiaraus, aware of the coming attack on Thebes, hides, only to be sought out by Polynices and betrayed by his wife with the bribe of a necklace. The present dish is the first in a series of six dishes by Xanto Avelli painted with the same story, though the other five use the same composition with a reverse inscription from Petrarch's *Trionfi*. The figures are taken from the engraving known as the *Pierides* by Giovanni Jacopo Caraglio (c.1500-65) after Rosso Fiorentino (1495-1540), and from the print *Quos Ego* by Marcantonio (c.1480 to c.1534) after a design by Raphael. This dish is not signed, as often with Xanto Avelli's early works, but on the reverse he has inscribed a letter like the Greek Φ. Thought to date from c.1527-30, it shows the artist developing his style and demonstrates the influences on which he drew.

The second piece, *Jupiter and Semele* by Francesco Durantino, shows another story from the same source and combines two episodes from the same story. Dating from around 1542, it is from the early career of a well-documented painter who moved from one centre of maiolica production to another. The third piece in the Hood collection is interesting from an archaeological perspective as its decoration can be matched to sherds found in Deruta, an important pottery-producing town. It is however made of red clay and not the pale white associated with Deruta clays. Further analysis can determine the place of origin for the clay and indicate whether a painter from Deruta took a local design to another centre of maiolica production.

The Panel considered this group of three maiolica dishes, from the Sinclair Hood collection, pre-eminent under the second and third criteria, in acceptable condition and fairly valued. They have been permanently allocated to the Ashmolean Museum in accordance with the condition attached to their offer.





## Attic red figure krater

Attic red figure bell krater, attributed by Sir John Beazley to the circle of the Group of Polygnotos near the Komaris Painter, 440-430 BC, 32cm (height).

This krater was acquired as part of a larger group of vases in Naples in 1818 by Charles Winn (1795-1874) for Nostell Priory near Wakefield, which he had inherited in 1817. The collection he formed gave a detailed overview of Etruscan, Italic and Greek vase painting and was one of the most substantial of its type in private hands. The vases were installed at Nostell Priory in custom-made cases until the dispersal of the collection in 1975, at which point this krater was acquired by the Crosfield family. Documents relating to the placement of the vases at Nostell Priory and their acquisition are held by the West Yorkshire Archive Service.

The creation by Charles Winn of a collection of antique vases exemplified the trend for the acquisition of antiquities by the English landed gentry during the 18th and 19th centuries. Many of the Attic vases acquired at this time had been found in tombs in Italy and were purchased by Englishmen undertaking the Grand Tour. At the time, these Attic vases were misattributed as Etruscan and thought to have been made locally but later scholarship, such as that undertaken by Professor Sir John Beazley (1885-1970) of Oxford University, was seminal in categorising vases such as this krater as being Greek, not Etruscan. It would have been imported into Italy from Greece as part of a thriving trade in art objects in the 5th and 4th centuries BC. Beazley devised a method of categorising vases according to individual painters and groups of painters. This specific krater is attributed to the 'Group of Polygnotos'. Polygnotos was one of the most important vase painters of the third quarter of the 5th century BC in Athens. Beazley gives his name to a group or workshop of painters working at the time with stylistic similarities. Beazley also refers to the krater's closeness to the oeuvre of the Komaris Painter. No repairs have been carried out on the krater and it remains smooth with a glossy surface. A notable feature of its design is the front-facing figure painted on side B. Front-facing figures are less common than those shown in profile or semi-profile in Greek vase painting.

The Panel considered the krater, from the Crosfield collection, pre-eminent under the first, second and third criteria and in acceptable condition. The Panel's remit is to recommend a fair price and, given the krater's impeccable provenance and condition, its attribution to a specific painter, its rarity and quality, it considered the offer value low and recommended it be increased. Given the close link between the krater and the Ashmolean, which has a gallery dedicated to the British taste for the antique and the Grand Tour tradition, the Panel considered that it was the most appropriate repository for this work and agreed to change the allocation wish to a condition. The krater has been permanently allocated to the Ashmolean Museum.



Attic red figure bell krater Side A (top) and Side B (bottom).  
Photos: Image © Ashmolean Museum, University of Oxford

## Items from the Holden-Hindley collection

- a) Nine pieces of maiolica:
  - i. Plate, *Diana and Actaeon* by Francesco Xanto Avelli. Urbino, 1530, diameter 29.1cm.
  - ii. Plate, *Abraham and the angels*. Urbino, probably workshop of Guido Durantino, c.1540-50, diameter 24cm.
  - iii. Plate, *A legend of the infancy of Octavian*. Urbino, probably workshop of Guido Durantino, c.1540-50, diameter 27cm.
  - iv. Bowl on low foot, *The capture of Sinon*. Urbino, by a painter signing 'P', perhaps made in the workshop of Guido di Merlino, c.1540-45, diameter 27.8cm.
  - v. Footed bowl and cover from a birth set (tazza da impagliata). Urbino, c.1540. Bowl height 10.1cm, diameter 16.5cm. Cover diameter 18.1cm.
  - vi. Large trilobed basin, *An episode in Roman history*. Urbino, workshop of the Fontana family, c.1550-60. Width 48cm, height 22.5cm.
  - vii. Two pilgrim flasks, Urbino, c.1540-50. Heights 36cm and 36.5cm.
  - viii. Pharmacy bottle, *Cleopatra and the asp*, Castelli, workshop of Orazio Pompei, c.1550-60. Height 33.5cm.
- b) Six basse taille enamelled silver plaques with scenes from the early lives of Christ and John the Baptist, probably Augsburg, c.1625, 16cm by 9.2cm.

The plate depicting *Diana and Actaeon* is attributed to Francesco Xanto Avelli, one of the most artistically ambitious maiolica painters of the Italian Renaissance. His choice of subject matter was unusual, and he drew inspiration from a variety of print sources for his compositions. The coat of arms on this plate are possibly those of the Buoncristiani family of Florence, suggesting that it is one of a set or *credenza* and was made as part of a special commission from that family. The plates *Abraham and the angels* and *A legend of the infancy of Octavian* are thought to derive from the same set, of which there are 23 recorded pieces. The footed bowl and cover are rare surviving elements from a stacking set of birth bowls which would have been presented to a new mother during her lying-in after childbirth in Renaissance Italy.

The six silver plaques probably came from a larger group. Of the six, there are scenes of the *Visitation* and *Flight into Egypt*, which would have been paralleled with scenes of the *Annunciation* and *Nativity*. The curved tops of the plaques make it probable that they were inset within a larger object such as a cabinet of the mid-17th century. Further research will shed light on the exact technique with which they were made but initial investigation suggests that they were enamelled on silver foil laid over a substrate.

The Panel considered each of the nine pieces of maiolica and the group of six plaques, from the Holden-Hindley family, pre-eminent under the second and third criteria. All were in acceptable condition and, following negotiation on the plaques, fairly valued. The maiolica and plaques have been permanently allocated to the Ashmolean Museum in accordance with the condition attached to their offer.



Top: One of two pilgrim flasks, Urbino, c.1540-50. Photo: Image © Ashmolean Museum, University of Oxford

Bottom: *The Flight into Egypt*, basse taille enamelled silver plaque. Photo: Image © Ashmolean Museum, University of Oxford





*Fath 'Ali Shah Qajar*  
by Mihr 'Ali. Photo:  
© Victoria & Albert  
Museum, London

## Mihr 'Ali: Life-size portrait of *Fath 'Ali Shah*

*Fath 'Ali Shah Qajar* by Mihr 'Ali, signed 'ra[qam] kam[tarin] Ghula[m] Mehr 'Ali', c.1810, oil on canvas, laid on board, 215.9cm by 121.9cm (framed).

This life-size portrait of *Fath 'Ali Shah* is an example of Iranian court art from the first quarter of the 19th century during the Qajar Dynasty (c. 1791-1925). Qajar art is now recognised as one of the artforms that prospered after Iran was reunited under the Qajar Dynasty. Fath 'Ali Shah was the ruler of Persia between 1787 and 1834 and during his reign many oil portraits were produced of him, always showing him as youthful and handsome. These portraits were intended to restate his innately kingly nature and invoke the divinely sanctioned role of the Qajar Dynasty. Many of the portraits were displayed in the reception rooms of Fath 'Ali Shah's palaces but others were given as diplomatic gifts to the rulers of European countries, such as Napoleon Bonaparte and Tsar Alexander 1st of Russia. British interests in Iran were represented by envoys from the East Indian Company and the government in Westminster, and oil portraits of him were sent to both. An early example is the portrait by leading court painter Mirza Baba, now in the British Library, thought to have been a gift to the East Indian Company. The painting was purchased in 1963 by BW Robinson, a former curator of Iranian art at the Victoria & Albert Museum, who pioneered the study of Qajar art in the United Kingdom.

Full-length and single-figure portraits in oils of the Persian shahs are particularly rare. The introduction of oil painting in Iranian art is generally understood to have occurred during the 17th century and is believed to have been developed by the local Armenian Christian population. The Iranian capital of that time, Isfahan, was a successful trading centre and housed communities of Europeans and Indians. By the 18th century, Muslim Iranians were working as painters in oil for the royal court and it is during this period that Mihr 'Ali would have received his training. The capital of Iran had moved by this point from Isfahan to Mashhad and Shiraz and then to Tehran, where it is believed this portrait of Fath 'Ali Shah was produced. Mihr 'Ali was favoured by Fath 'Ali Shah for his court portraits and his influence endured throughout the Qajar period.

The Panel considered the portrait, from the BW (Robbie) and Oriel Robinson collection, pre-eminent under the second and third criteria, in acceptable condition and fairly valued. Given the close connection between the painting's former owner and the Victoria & Albert Museum the Panel considered that it was the most appropriate repository for it and agreed to change the allocation wish to a condition. The painting has been permanently allocated to the Victoria & Albert Museum.



## William Hogarth: *Portrait of Horace Walpole aged X*

*Portrait of Horace Walpole*, later 4th Earl of Orford (1717-97), aged 10, the sundial inscribed with the hours in Roman numerals, Cupid pointing at 'X', by William Hogarth (1697-1764), oil on canvas, 43.1cm by 35.6cm.

William Hogarth was a London-born painter and engraver famous for his realistic portraiture and satirical pictures. He is considered to be the most significant English artist of his generation and during his career he played an important part in establishing an English school of painting and improving the status of artists in England.

Much is still to be learnt about the patronage received by Hogarth through which he obtained commissions to paint members of the highest echelons of British society so early in his career. This work is one of his earliest known portraits of an identifiable sitter and shows Hogarth's acute observation of character and unique style. The sitter, Horace Walpole, who as an adult was to write the first serious account of Hogarth's career, is shown aged 10 just before leaving for Eton. The painting is the earliest surviving oil portrait of Horace Walpole and was commissioned by his father, Sir Robert Walpole, Britain's first Prime Minister.

William Hogarth and Horace Walpole went on to become influential figures in Georgian society and Walpole was an enthusiastic collector of Hogarth's work. Walpole is important historically as an aesthete, collector and antiquarian whose house, Strawberry Hill in Twickenham, set a trend for Gothic Revival architecture which would continue into the Victorian era. His *Anecdotes of Painting in England*, published from 1762 onwards, is considered an important art historical work. He also produced memoirs of the Georgian social and political scene, which, though heavily biased, are a useful primary source for historians. His Gothic novel *The Castle of Otranto* (1764) influenced a literary genre which passed to authors such as Mary Shelley, Bram Stoker, Edgar Allan Poe, Robert Louis Stevenson and George du Maurier.

The Panel considered the painting pre-eminent under the first, 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 tax liability payable by the offerors. The offer settled £179,200 of tax and Strawberry Hill contributed the difference of £231,800 with support from the National Heritage Memorial Fund, Art Fund and a public fundraising appeal. The painting has been permanently allocated to Strawberry Hill Collection Trust for Strawberry Hill in accordance with the condition attached to its offer.



*Portrait of Horace Walpole aged X* by William Hogarth.  
Photo: Courtesy of Christie's





George II silver mounted tankard and cover. Photo: Courtesy of Christie's

## The Walpole silver mounted tankard and cover

A George II silver mounted tankard and cover, the ivory mid-17th century, the silver mounts unmarked, supplied by George Wickes of London, 1739, 29.5cm high. The detachable silver cover bears the Walpole crest finial for Sir Robert Walpole (1676-1745), later 1st Earl of Orford.

Sir Robert Walpole was born in Houghton, Norfolk. His parents were Robert Walpole, MP for Castle Rising, and Mary Walpole, the daughter and heiress of Sir Geoffrey Burwell of Rougham, Suffolk. After his father's death in 1700, Walpole inherited the family home and obtained his father's seat at Castle Rising soon after. In April 1721, after about 20 years being an influential person in politics, Sir Robert Walpole became Britain's first Prime Minister and is still the longest serving to date, in office from 1721 to 1742.

The silver mounted tankard was customised in 1739 for Walpole and formed part of his silver collection used when entertaining his political colleagues at Houghton Hall. The tankard is made from German 17th-century ivory and British 18th-century silver mounts. The silver was supplied by George Wickes, London goldsmith, for the total cost of £32, 7 shillings which included the cost of materials and manufacture. The silver mounts display stylistic devices associated with silver supplied by Paul de Lamerie (1688-1751) and chased by his associate craftsman,

known as the Maynard Master, who worked for de Lamerie from the mid-1730s to the mid-1740s. Panther heads in high relief and vine leaves wind around the foot of the tankard complementing the Bacchic theme carved on the walls of the ivory. The liveliness of the running panthers recalls the sophisticated carved gilded frames supplied by contemporary picture framers such as James Pascall (c.1697-1746/7) and Paul Petit (active 1722-57), both Huguenot carvers who worked in the Rococo style.

The tankard was listed in the 1745 and post-1751 inventories for Houghton Hall. Other items which formed part of Sir Robert's silver collection are held in public collections in the UK and abroad: a soup tureen by George Wickes is in the Norwich Castle Museum and a pair of wine coolers by William Lukin I are in the Metropolitan Museum in New York. After Sir Robert Walpole died, his youngest son, Horace Walpole, inherited the tankard and it was transferred to Horace's home at Strawberry Hill, Twickenham. Both men were key 18th-century collectors and 'taste makers' of their time.

The Panel considered the tankard, from the collection of the Earls of Derby, pre-eminent under the first and third criteria, in acceptable condition and, following negotiation, fairly valued. It has been permanently allocated to Strawberry Hill Collection Trust for Strawberry Hill in accordance with the condition attached to its offer.

## Walpole fishbowl

A large Chinese blue and white Three Friends of Winter jardinière, 17th or 18th century, 46cm by 55cm.

This Chinese blue and white jardinière decorated with the Three Friends of Winter design was owned by Horace Walpole and displayed at Strawberry Hill while he lived there. The quality of the potting and glaze and successful firing of the underglaze cobalt blue combine to make it a fine example of Chinese porcelain. The Three Friends of Winter design incorporates pine, bamboo and prunus, which are symbolic of Confucian virtues: pine represents long life, bamboo evokes the 'true gentleman' and prunus is representative of being unsullied. It is dated late Kangxi (1662-1722) or Yongzheng (1723-35) period.

The jardinière is believed to be the fishbowl in the poem by Thomas Gray (1716-71) *Ode on the Death of a favourite Cat drowned in a Tub of Goldfishes*, included as Lot 32 of the Strawberry

Hill sale of 1842, in which it was described as: 'The celebrated large blue and white Oriental China Cistern, on Gothic carved pedestal, in which Horace Walpole's cat was drowned, this gave occasion to Mr Gray, the poet, to write his beautiful Ode.' The poem, 42 lines long, has not been out of print since its first publication in 1748. It describes a curious cat gazing into a vase where two fish are swimming. The cat attempts to catch the fish but in her efforts falls into the vase and cannot get out again. The poem can be seen as a moralistic animal fable and has enjoyed great popularity since being published. The popularity of the poem and the link to Horace Walpole gives the jardinière a romantic appeal. Thomas Gray, considered one of the most important English poets of the 18th century, met Walpole as a student at Eton College and together they embarked on a continental tour in 1739.

The fishbowl has been on display in The Tribune of Strawberry Hill surrounded by portraits of Walpole, Gray and the poem's first illustrator Richard Bentley (1708-82), a fellow friend of Walpole who produced architectural sketches for Strawberry Hill. William Blake illustrated the same poem and his illustrations are also on display.

The Panel considered the fishbowl, accepted from the collection of the Earls of Derby, pre-eminent under the first, second and fourth criteria, in acceptable condition and fairly valued. It has been permanently allocated to Strawberry Hill Collection Trust for Strawberry Hill in accordance with the condition attached to its offer.

Chinese blue and white Three Friends of Winter jardinière. Photo: Courtesy of Christie's







*Portrait of Queen Anne* by Edmund Lilly.  
Photo: Courtesy of Sotheby's

## Edmund Lilly: *Portrait of Queen Anne*

*Portrait of Queen Anne* (1665-1714) by Edmund Lilly (d. 1716), dated 1706, full length, wearing robes of State and the Garter, her left hand resting on the orb, oil on canvas, 243.8cm by 167.6cm.

Works by Edmund Lilly are rare and the significance of this painting is enhanced by the fact that it is signed and dated. Lilly is known to have been favoured by Queen Anne and to have produced another two portraits of her. An earlier version was produced in 1703 for the Duke of Marlborough, a close supporter of the Queen, which hangs at Blenheim Palace. A further unsigned version set within a finely rendered architectural setting also exists. The present portrait, assumed to have been commissioned by Queen Anne's uncle the 2nd Earl of Clarendon, formed part of one of the most important collection of portraits to have been assembled in the late-17th and early-18th centuries. At the time this portrait was painted, British art was dominated by portraiture which was focused on and influenced by the royal court.

Queen Anne assumed the throne in 1702, four years before this portrait was painted, and reigned until her death. She is depicted next to the symbols of monarchy – the orb, sceptre and crown – and wearing the Order of Garter. At this early stage in her reign, it was essential for Anne to construct a visual image that projected power and authority but also what were seen as traditionally 'feminine' virtues of grace and dignity. The year the portrait was painted was particularly significant for Anne because it was the year that the Treaty of Union between England and Scotland was agreed, leading to the creation of the Kingdom of Great Britain in 1707. She became the first monarch of the United Kingdom and was the first female monarch to rule on her own since Elizabeth I. Her time on the throne saw a British victory in the War of Spanish Succession (1701-14). Despite the political importance of her reign, Queen Anne experienced multiple personal tragedies. She suffered from gout and had 16 miscarriages, and her only surviving son and heir to the throne, Prince William, Duke of Gloucester, died at the age of 11.

The Panel considered the painting, accepted from the Earls of Clarendon collection, pre-eminent under the first and second criteria, in acceptable condition and fairly valued. It has been temporarily allocated to the Tate pending a decision on its permanent allocation.

## George Romney: *Portrait of Sir Edward Every*

*Portrait of Sir Edward Every* (1754-86), 8th Baronet, by George Romney, oil on canvas, 1780, 234cm by 145cm.

*Portrait of Sir Edward Every*, 8th Baronet by George Romney.  
Photo: Courtesy of Derby Museums/  
Richard Tailby



The connection between the Every family and Derbyshire stretches back to 1628 when Simon Every (1603-47) married Anne Leigh and through this alliance inherited the estate of Egginton, approximately eight miles south west of Derby. Simon Every served as MP for Leicester and was a loyal supporter of Charles I during the Civil War, for which he was rewarded by the creation of the Every Baronetcy on 26 May 1641. Sir Edward Every, the subject of this portrait, served as High Sheriff of Derbyshire and rebuilt Egginton Hall after it was destroyed by fire in 1736. He employed the architect James Wyatt (1746-1813), mostly remembered for his Gothic Revival buildings such as Fonthill Abbey in Wiltshire, to undertake the project. This portrait and a companion work by George Romney (1734-1802) of Sir Edward's wife, Mary, were commissioned to hang in the new building and both portraits were painted in 1780, four years after their marriage. To complete the works, Sir Edward had five appointments with the artist and Lady Every had four. The portrait of Lady Every is held at Texas Christian University in Fort Worth.

In this portrait, the head of Sir Edward is finely observed, and his elegant contrapposto pose well crafted. He points towards Egginton Hall with his hat, a device used by Romney in his double portrait of *Sir Christopher and Lady Sykes* a few years later, in which Lady Sykes points to their country seat with her left hand. The backdrop with a stormy sky and hills beyond gives prominence to the figure. The painting has been on loan to Pickford House, part of Derby Museums, an 18th-century townhouse built in 1770 by Derby-based architect Joseph Pickford (1734-82) and displayed in the period drawing room there alongside works by Joseph Wright of Derby. Pickford and Wright of Derby were contemporaries of Romney, and the inclusion of this portrait within this setting adds to the late-18th-century feel of the house.

The Panel considered the portrait pre-eminent under the first and second criteria, in acceptable condition and fairly valued. It was offered with a wish to Derby Museums for Pickford's House but the Panel agreed that, given the strong regional association of the sitter with Derbyshire, the allocation wish should be changed to a condition.





## Natural history drawings

Drawings by Sarah Stone (c.1760-1844) in two parts, a book of shells formerly attributed to her and an engraving together with hand-written key:

- a) Insect studies: a collection of 12, some signed and dated variously from 1777 and 1778, mostly annotated in Latin with names, watercolours on laid paper, 27cm by 38cm.
- b) Butterflies, a collection of seven, some signed and dated variously throughout 1778, mostly annotated in Latin, watercolours on laid paper, 27cm by 37.5cm.
- c) A book of shells, 137 specimens in watercolour, each numbered and with partial index to the flyleaf and full index to end papers, and also with bird study to back, each sheet 23.5cm by 19cm; and an engraving, hand coloured, titled *Insects injurious to Agriculture* together with hand-written key.

This group of drawings comprises two collections by Sarah Stone, a natural history illustrator and painter, and a book of shells formerly attributed to her. The dated watercolours by Sarah Stone were produced in her late teenage years and as such are early examples of her work. She was trained by her father in the trade of fan painting and worked consistently throughout her life as a commercial artist. She supported her family on her income, which was unusual for a female artist in the 18th century; the vocation of natural history illustration was usually only reserved for the very wealthiest of women who had no need to work. Stone was highly sought after by the scientific community for the accuracy and speed with which she worked, and she continued working after her marriage. Early in her career she was commissioned by Sir Ashton Lever, a prominent collector of natural history objects, to illustrate his collection.

These drawings by Stone are unusual for their entomological subject matter; her drawings of animals and birds are more common. They are characteristically clear and precise with shadows beneath the legs and wings of the insects. Some are shown singly on a sheet, but the majority are shown two or more on a page. The butterfly specimens are annotated with their scientific names and with their places of origin, the latter important for the history of science.

The book of shells is not thought to be by Sarah Stone because of the stylistic differences. The specimens are shown in a more decorative way and there is an emphasis on their arrangement on the page. It demonstrates the amateur interest in natural history in the early-19th century and how the natural world was studied in the past. The hand-coloured engraving *Insects injurious to Agriculture* is likely to be from a publication and does not appear to be after Stone.



Top to bottom:  
*Macrodonia cervicornis* (Linnaeus, 1758), Sabre-tooth Longhorn (Coleoptera: Cerambycidae); Spiny Bush Cricket (male), Family Tettigoniidae; Red-winged Grasshopper, *Phymateus morbillosus*, Family Pyrgomorphidae; Female of *Callosamia promethea* (Drury, 1773), all from a collection of drawings by Sarah Stone. Photos: Courtesy of the Natural History Museum

Left: A pair (female above, male below) of Praying Mantises (Order Mantodea, family Mantidae), probably *Stagmatoptera*, from a collection of drawings by Sarah Stone. Photo: Courtesy of the Natural History Museum

The Panel considered the drawings, book and etching, accepted from the estate of Mr William Patrick Rolleston Dockar-Drysdale, 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 price low and recommended it be increased. The drawings, book and etching have been permanently allocated to the Natural History Museum in accordance with the condition attached to their offer.



## Jane Austen letter

Autograph letter by Jane Austen (1775-1817) signed (with her initials) to her sister Cassandra, who was staying with her brother Edward at Godmersham Park in Kent, Saturday 27 to Sunday 28 October 1798.

This letter was written by Jane Austen the day after she returned from visiting her elder brother Edward Austen Knight (1767-1852), who lived at Godmersham Park in Kent. It covers domestic and trivial matters with great wit and humour. Jane had spent two months visiting her brother with her parents and sister Cassandra. She had accompanied her parents back to their home in Steventon, Hampshire, while Cassandra had remained in Kent to look after her sister-in-law's young children. The arduous journey from Kent to Hampshire had taken its toll on their mother, whose health had suffered from the rich living at Godmersham. In the letter, Jane jokes about her new status in the household while her mother was confined to her bed: 'I am very grand indeed; I had the dignity of dropping out my mother's Laudanum last night, I carry about the keys of the Wine & Closet; twice since I began this letter, have had orders to give in the kitchen: Our dinner was very good yesterday, & the Chicken boiled perfectly tender; therefore I shall not be obliged to dismiss Nanny on that account.'

Approximately only 160 of Austen's letters survive and this is one of the earliest. Her letters, like this one, are valuable for providing insight into her life and that of her family, friends and neighbours. They help inform the study of her literature and develop understanding of who and what might have inspired characters and events in her novels. Her brother Edward was adopted as a child by a wealthy cousin and by the date of this letter was the owner of three large estates in Kent and Hampshire. Scholars speculate that it was during a stay at Godmersham Park that Austen conceived of the character Catherine Morland, the daughter of an impoverished clergyman who goes to stay with a local landowning family, who was to figure in the novel *Northanger Park*. Austen was the daughter of a clergyman and this gave her access to many different types of people and strata of society, from which she took inspiration for her writing.

The Panel considered the letter, from the estate of Denis Bartlett, 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 Jane Austen's House Museum in Chawton in accordance with the condition attached to its offer.



Autograph letter by Jane Austen to her sister Cassandra. Photo: Courtesy of Jane Austen's House

## Huyshe archive

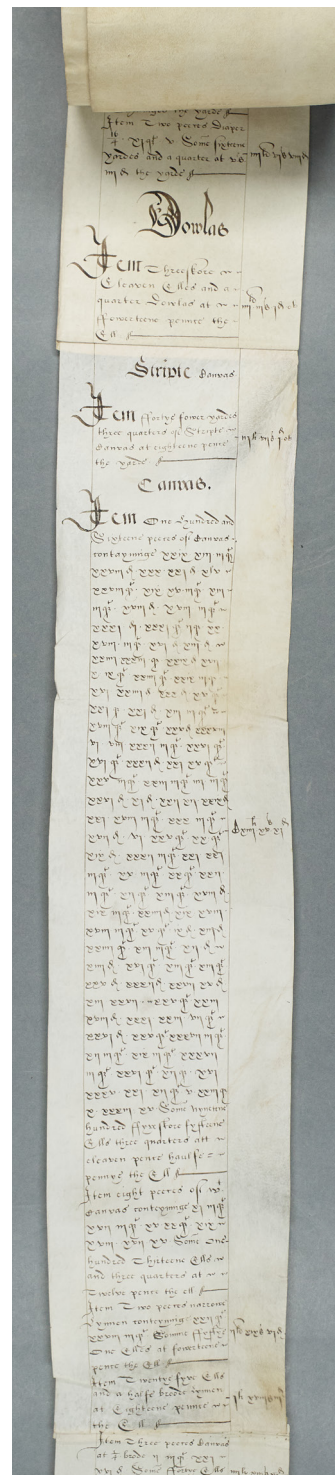
The family and estate papers of the Huyshe family of Sand and Clyst Hydon in Devon comprising: deeds and leases for family properties in Devon, Somerset and elsewhere, including a lease of 1587 signed by Sir Francis Drake and Sir John Hawkins and an agreement signed by William Cecil, Lord Burghley; documents relating to the business and property of James Huyshe (d. 1590), a successful London grocer, and his son Rowland; papers relating to the career of Major-General Alfred Huyshe (1839-86); estate papers including maps and surveys (most 19th century), and occasional rentals and account books (three dating to the 17th century, the rest later).

The archive paints a vivid picture of life in Devon over a period of 800 years. The earliest material dates from the reign of Henry II (1133-89) and the most recent deposits were made in the 21st century. There are a large number of medieval and early modern deeds and leases in the archive, some of which are rich in topographical detail. The earliest deed, ascribed to the reign of Henry II and relating to the hamlet of Aunk, describes features in the landscape such as dykes and a ford. Three of the deeds from the 1420s and 1430s are in Middle English.

The material relating to the family estate offers an interesting insight into the lives of those who lived there. An account for Clyst Hydon, 1741-70, and other lands is arranged by tenant and includes personal notes written about them by their landlord. One such figure is Nicholas Baker, 'who grew very careless'. Tensions between different areas of the same village are described by a memorandum, c.1735, about the surveyors of highways for three precincts in Clyst Hydon. One of the precincts had fallen behind on their duties and had requested assistance, at a cost to the ratepayers, from the other two precincts, which had kept up to date.

Of the family papers included in the archive, highlights are an almanac of 1626, with diary notes, and a translation of Cicero's *De Senectate* believed to be by Rowland Huyshe and dating from before 1632. Rowland was the son of James Huyshe, a successful businessman and member of the Grocers' Company, who acquired considerable property and purchased Sand, the family house, in 1560. The inventory and will of James Huyshe are included: the latter has a detailed description of cloths arranged by category.

The Panel considered the archive, accepted from the Huyshe family, pre-eminent under the third and fourth criteria, in acceptable condition and fairly valued. It has been temporarily allocated to Devon Record Office pending a decision on its permanent allocation.



Inventory of James Huyshe (d. 1590), citizen and grocer of London. Photo: Reproduced by kind permission of the South West Heritage Trust, DHC 2530M/F/4/2



## Rex Whistler: *Portrait of the Honourable Robert Edward Peter Gascoyne-Cecil*

*Portrait of the Honourable Robert Edward Peter Gascoyne-Cecil* (1916-2003), by Reginald John 'Rex' Whistler (1905-44), 1942, oil on canvas-board, 35.2cm by 25.4cm.

This portrait shows the Hon Robert Cecil, later 6th Marquess of Salisbury, recovering from an operation to remove a bullet from his lung. The injury was sustained on Salisbury Plain and was the result of a tragic accident in 1942 when an inexperienced British pilot accidentally opened fire into a crowd of servicemen. Robert Cecil, who served in the Grenadier Guards during the Second World War, was taken to Warminster Hospital for treatment. Rex Whistler, who was a friend of the sitter's uncle, was stationed in Warminster at the time of the accident, serving with the Welsh Guards. Robert Cecil took part in the invasion of Normandy in 1944 and was a member of the first British unit to enter Brussels. He later worked as an aide to Harold Macmillan and became a Conservative politician serving as a Member of Parliament for Bournemouth West between 1950 and 1954.

Rex Whistler was an important British artist and illustrator who died in action in July 1944 aged only 39. He produced portraits throughout his life but those relating to his wartime experiences are rare. Encouraged by Henry Tonks, his teacher at the Slade School of Fine Art, Whistler pursued his talent for decorative design and was commissioned to produce murals for such figures as Sir Philip Sassoon, the Marquess of Anglesey and Lady Louise Mountbatten (later Countess Mountbatten of Burma). When stationed as a soldier in Brighton, Whistler produced a mural for the officers' mess which is now in the town's art gallery.

His designs encompassed a wide range of objects including textiles, ceramics and carpets, bookplates and luggage labels, as well as scenery and costume for ballets, plays and opera. His illustrations featured in books such as a limited edition of Swift's *Gulliver's Travels* of 1930 and Hans Christian Andersen's *Fairy Tales and Legends* (1935). Whistler was acquainted with the Cecil family, most particularly Lord David Cecil, a literary biographer and critic. Like Lord David Cecil, Whistler was a friend and neighbour of the novelist Edith Olivier, who lived in the vicinity of Salisbury. A memorial glass prism to the artist, designed and engraved by his brother, the poet and glass engraver Laurence Whistler, is in Salisbury Cathedral.

The Panel considered the painting, accepted from the estate of Lord Kenyon, pre-eminent under the first and second criteria, in acceptable condition and fairly valued. It was offered with a wish to Salisbury Museum but the Panel agreed that, given the painting's strong connection to the area, the allocation wish should be changed to a condition.

*Portrait of the Honourable Robert Edward Peter Gascoyne-Cecil* by Rex Whistler. Photo: Courtesy of Christie's







## Paintings by Pierre Bonnard and Marie Laurencin

- a) *La Dame en Rose / La Femme au Chien* by Pierre Bonnard (1867-1947), 1909, signed, oil on canvas, 50cm by 42cm.
- b) *Paysage aux Environs de Vernon / Le Chariot Détélé* by Pierre Bonnard (1867-1947), c.1921, signed, oil on canvas, 46.1cm by 73cm.
- c) *La Lecture dans un Parc* by Marie Laurencin (1883-1956), c.1926, signed, oil on canvas, 100cm by 81cm.

Bonnard is renowned for his use of intense colours and decorative aesthetics, and his paintings of intimate domestic scenes, nudes and landscapes. He is associated with the Post-Impressionist movement and was a member of the avant-garde Symbolist group Les Nabis.

*La Dame en Rose* or *La Femme au Chien* was painted mid-career during the artist's rising success. It depicts Bonnard's favourite model, whom he was to later marry, Marthe de Meligny, accompanied by her dog. Marthe appears frequently in his compositions and the artist was skilled at capturing the rapport between her and her dog. The painting is a prime example of Bonnard's use of contrasting colours as demonstrated by the juxtaposition of Marthe's pink dress and the turquoise hues of the table.

During the early 1920s Bonnard focused considerable attention on painting landscapes. *Paysage aux Environs de Vernon* or *Le Chariot Détélé* shows the French countryside in the area near his house in Vernon, which he bought in 1912. By 1921, the date of this landscape, Bonnard would regularly visit the studio of his neighbour Claude Monet, who lived close by in Giverny. Both artists shared a sensitivity to nature, however, unlike Monet, whose gardens were manicured and carefully arranged, Bonnard had a liking for wild and untamed nature and referred to his garden as '*mon jardin sauvage*'. This painting, like many of his others, was produced from memory and, through his skilful use of colour, it captures the light of a warm summer's day and luxuriant vegetation.

Left: *La Dame en Rose / La Femme au Chien* by Pierre Bonnard. Photo: Courtesy of the Ashmolean Museum

Top: *La Lecture dans un Parc* by Marie Laurencin. Photo: Image courtesy of Sotheby's

Bottom: *Paysage aux Environs de Vernon / Le Chariot Détélé* by Pierre Bonnard. Photo: Courtesy of the Ashmolean Museum

Laurencin moved in avant-garde circles and was involved in the ideas of some of the key art movements in 20th-century French art such as Dada, Cubism and Surrealism. *La Lecture dans un Parc* exemplifies Laurencin's signature style of pale female figures with dark oval eyes and the use of a palette of pastel colours. These distinctive features, developed from an interest in Fauvism, are notable in many of her paintings such as *Trois Danseuses aux Marguerites* and *The Fan* (1919).

The Panel considered each of the paintings by Bonnard pre-eminent under the second and third criteria and the one by Laurencin pre-eminent under the second criterion. All three, accepted from the estate of Elizabeth Morhange, were in acceptable condition and fairly valued. The paintings by Bonnard have been permanently allocated to the Ashmolean Museum in accordance with the condition attached to their offer and the Laurencin has been temporarily allocated to the Scottish National Gallery of Modern Art pending a decision on its permanent allocation.



## George Frederic Watts: *Coriolanus*



*Coriolanus* by George Frederic Watts. Photo: Watts Gallery Trust

*Coriolanus*. Cartoon for Achilles watching Briseis being led away by George Frederic Watts (1817-1904), oil on canvas, 139.5cm by 518cm.

Watts is credited with the revival of the fresco technique in Victorian England. This interest exemplified his strong sense of mission as a public artist and his love of the Italian Old Masters. Throughout the 1840s, Watts undertook extensive study and research into frescos in Italy. He also completed a series of public and private mural commissions, experimenting with a range of materials for mural painting suitable for Britain.

The commission to paint a pair of murals came from Henry Maurice Petty-Fitzmaurice, 3rd Marquess of Lansdowne, in 1848 for the entrance hall of his family home, Bowood House in Wiltshire. Just over a century later, in 1955, the pendant murals were separated as a result of the partial demolition of Bowood House. The fresco of *Achilles and Briseis* was removed and transferred to Watts Gallery in six separate pieces, while *Coriolanus* was later sold into a private collection.

This significant work will now be reunited with its pendant at the Watts Gallery – Artists' Village, entering a public collection for the first time in its history. The Watts Gallery collection also holds fragments of a full-size coloured cartoon of *Coriolanus* and studies for both finished works, which have the potential to shed new light onto Watts' painting and composition methods.

Standing at over five metres, *Coriolanus* is believed to be Watts' final completed wall mural and has survived in remarkably good condition. The painting is from a seminal phase of Watts' artistic career and marks the point that he abandoned working in fresco and turned towards oil on canvas. The rich colours in experimental mixed media show the influence of the Renaissance art that Watts encountered on his travels around Italy. The painting also represents Watts' engagement with literary and mythological subject matter, more common in the early part of his career.

The Panel considered the painting, from the estate of Tessa Wheeler, pre-eminent under the second and third criteria, in acceptable condition and fairly valued. It was offered with a wish to Watts Gallery but the Panel agreed that, given the Watts Gallery had not received anything under the scheme before and the painting's companion piece *Achilles and Briseis* was already owned by the Watts Gallery, the allocation wish should be changed to a condition.

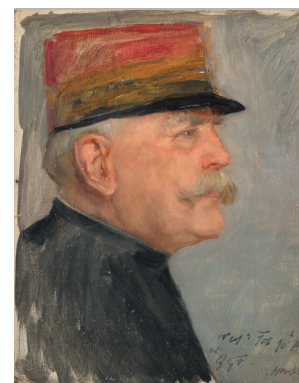
## A drawing and a group of 11 sketches from the Larsson collection



a) *Edith Olivier* (1872-1948) by Henry Lamb (1883-1960), signed and dated 'H Lamb/1938' (lower right), black chalk on paper, 26.7cm by 22.9cm.

b) Group of 11 sketches by Herbert Arnould Olivier (1861-1952) relating to pictures commemorating events of the First World War and the signing of the Treaty of Versailles.

Edith Olivier was a writer who lived for most of her life in Wilton, Wiltshire, and whose friends included prominent creative figures such as the artist Rex Whistler (1905-44), photographer Cecil Beaton (1904-80) and poet Siegfried Sassoon (1886-1967). She was the author of nine books including a book on Wiltshire and a biography of the Scottish intellectual Alexander Cruden. Two of her books were published: the novels *The Love Child* (1927) and *Four Victorian Ladies of Wiltshire* (1945). She was awarded an MBE in 1920 for her role in forming the Women's Land Army during the First World War. In 1934 she became the first woman councillor on Wilton town council and was mayor of the borough from 1938 to 1941. This portrait of her was produced by the artist Henry Lamb, a qualified doctor who served in France, Macedonia and Palestine during the First World War. He was mainly a painter of portraits and is best known for his portraits of members of the Bloomsbury Group, with which he was associated. He lived in the village of Combe Bassett near Salisbury in Wiltshire.



Herbert Arnould Olivier was Edith Olivier's cousin and the uncle of the actor Laurence Olivier. He studied at Royal Academy Schools and thereafter lived in India where he taught at the Bombay School of Art in the 1880s. He was appointed an Official War Artist in 1917 and completed a series of works in that capacity. This group of 11 sketches was made as part of an artistic project to commemorate major historic events related to the First World War, such as the meetings of King George V and the King of Belgium and King George and the French President early in the War, and the Supreme War Council and the Treaty of Versailles at the end.

The sketches relate to completed paintings which are now in the Government Art Collection and the Imperial War Museum such as *The Four Military Representatives of the Supreme War Council, their COs, Secretaries and Interpreters, in Session at Versailles* and portraits of *President Poincaré of France* (1860-1934) and *Marshal Joffre* (1852-1931), *Commander-in-Chief French Armies*.

Top to bottom:  
*Blanpain, Chief of King Albert's Escort* by Herbert Arnould Olivier. Photo: Courtesy of Christie's

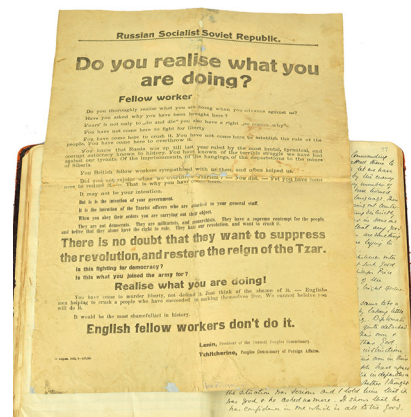
*Marshal Joffre, French Commander in Chief* by Herbert Arnould Olivier. Photo: Courtesy of Christie's

*General Sir Pratap Singh, ADC to HM King George V* by Herbert Arnould Olivier. Photo: Courtesy of Christie's

*President René Viviani of France* by Herbert Arnould Olivier. Photo: Courtesy of Christie's

The Panel considered the drawing and the group of sketches, from the estate of Mrs B Larsson, were each pre-eminent under the first criterion, in acceptable condition and, following negotiation, fairly valued. The drawing has been permanently allocated to the Salisbury Museum in accordance with the condition attached to its offer. The sketches were offered without a wish. The Panel was conscious that Salisbury Museum had not received anything under the scheme since 1994 and in the light of the museum's strong interest in acquiring them and the Panel's desire to spread items throughout the UK it agreed that their acceptance should be conditional on their allocation to that museum.





Top: Proclamation from Lenin in 1918. Photo: Courtesy of Cochrane Adams Fine Art Agents

Bottom: Military objects relating to Field Marshal William Edmund Ironside, including Field Marshal's Baton, made by Garrard & Co, presented by King George VI, and medals (left to right): Venerable Order of the Hospital of St John of Jerusalem (partly visible); Order of the Lion and Sun, 1st Class (Persian); Order of St Vladimir, 2nd Class (Russian); Order of St Anne, 1st Class (Russian). Photo: Courtesy of Paul Cattermole / Friends of the Royal Artillery Collection

## Ironside archive and militaria

- The diaries, memoirs, letters, photographic negatives and miscellaneous papers relating to Field Marshal William Edmund Ironside, 1st Baron Ironside, GCB, CMG, DSO (1880-1959).
- A group of military objects relating to Ironside comprising: his awards, medals, insignia and ceremonial sword; a portrait as Governor of Gibraltar; a Union Jack flag flown by Ironside during the Allied Expeditionary Force to Archangel, 1918-19; a solid silver presentation tray and model of Gibraltar; a pair of epaulettes, and a Warrant, or letters patent, by which George V appointed Ironside to the position of Lieutenant of the Tower of London on 6 July 1931.

Field Marshal William Edmund Ironside was a senior figure in the British army throughout the interwar period and served as Chief of the Imperial General Staff at the beginning of the Second World War between September 1939 and May 1940. In that role he was followed successively by Field Marshals Sir John Dill, Lord Alanbrooke, Lord Montgomery of Alamein and Sir William Slim. Upon Ironside's replacement as Chief of the Imperial General Staff, he served briefly as Commander-in-Chief Home Forces (May to July 1940) at a time when the country was readying itself for a possible German invasion. In the 20 years between 1919 and 1939, Ironside was one of the most influential figures in the British army, holding positions in Russia, Persia, India and Gibraltar, and the Staff College at Camberley.

His diaries, which run from 1918 to 1959 in 73 volumes, record many of the key events, debates and personalities during an important period of British military history. In these years the British state and army were required to respond to the challenges posed by the development of airpower and new technology, the burden of maintaining the empire and the new threats posed by the Soviet Union and Nazi Germany. Letters in the archive from Ironside to Major Christopher Reynolds Stone DSO, MC (1882-1965) and General Henry Seymour Rawlinson, 1st Baron Rawlinson, GCB, GCSI, GCVO, KCMG (1864-1925) also touch on these matters. Ironside pasted photographic and printed material in his diaries and collected photographs of the people and places he encountered on his travels, such as during his period in Archangel, Russia.

The group of objects relating to Ironside includes 26 medals, insignia, decorations and awards presented to him between 1901 and 1941. Among these is the Baton made by Garrard & Co and presented to Ironside by King George VI. Ironside served as Governor of Gibraltar between 1937 and 1939, and a silver model of the island showing fortifications built under his direction is also included in the group.

The Panel considered the archive and militaria were each 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 King's College London for the Liddell Hart Centre for Military Archives in accordance with the condition attached to its offer. The militaria has been permanently allocated to the Royal Artillery Museum, Larkhill, in accordance with the condition attached to its offer.



Top: Greece, Order of the Redeemer badge. Photo: Courtesy of Paul Cattermole / Friends of the Royal Artillery Collection

Bottom: Japanese katana with scabbard and sword knot; plaque on scabbard records its presentation to Alanbrooke by Mountbatten and details of its supposed blade-maker. Photo: Courtesy of Paul Cattermole / Friends of the Royal Artillery Collection

## Alanbrooke medals and militaria

The medals, orders and uniforms and other objects of Field Marshal Lord Alanbrooke (Alan Francis Brooke, 1st Viscount Alanbrooke) (1883-1963).

As chairman of the Chiefs of Staff Committee, Field Marshal Lord Alanbrooke was the principal strategic adviser to the government during the Second World War. From December 1941 until 1946, in his role as Chief of the Imperial General Staff, he served as the professional head of the British army and was responsible for helping formulate and implement British military strategy. Known for saying exactly what he thought and for sticking to his guns during meetings with the War Cabinet, Alanbrooke's relationship with Winston Churchill was highly productive although not without its acrimony. He was famously a critic as well as a close colleague and friend of Churchill, and is described by his biographer Sir David Fraser as 'without question ... the doyen of Churchill's generals' (in John Keegan's *Churchill's Generals*, London: Warner Books, 1992, p.89).

This group of orders, decorations, medals, batons, weapons, uniforms, presentation items and artefacts span Alanbrooke's career and is remarkable for its completeness. He served in Ireland and India at the beginning of his professional life and during the First World War on the Western Front. While fighting on the Somme, he is credited for pioneering the 'creeping barrage' technique, which involved using artillery fire as a kind of shield to protect an advancing infantry attack against the enemy line. He was promoted to Field Marshal, the highest rank of the British Army, in 1944 but retired soon after the end of the Second World War. He was nominated Lord High Constable of England and Commander of the Parade in 1953 and was created Viscount Alanbrooke in January 1946.

The group of orders and medals includes the Lord High Constable of England Truncheon, which was carried by Alanbrooke at the coronation of Elizabeth II. It is thought that only four such truncheons have been manufactured for the office of the Lord High Constable since 1821. The other three have been carried by the Duke of Wellington at the coronations of George IV, William IV and Queen Victoria; the Duke of Fife for Edward VII and George V, and the Marquess of Crewe for George VI. The group also includes the Order of Suvorov, 1st Class, 1st Type awarded by the Union of Soviet Socialist Republics.

It is one of just 137 of this Type to have been awarded and it is exceptionally rare for it to have been awarded to a British officer.

The Panel considered the medals, orders and uniforms, accepted from the 3rd Viscount Alanbrooke's estate, pre-eminent under the first and third criteria, in acceptable condition and fairly valued. They have been permanently allocated to the Royal Artillery Museum, Larkhill, in accordance with the condition attached to their offer.





## Robert Edwards incubator and Rutherford and Fowler letters

- a) A glass incubator used by Robert Edwards (1925-2013) for the first IVF treatment, 1977, the glass lid with moulded lettering to rim 'SCHOOLS – 5"', perforated steel tray, 19.5cm by 16.5cm by 16.5cm.
- b) Early letters by Ernest Rutherford, 1st Baron Rutherford of Nelson (1871-1937), to Mary Newton (later Lady Rutherford); with other Rutherford and Fowler family papers.

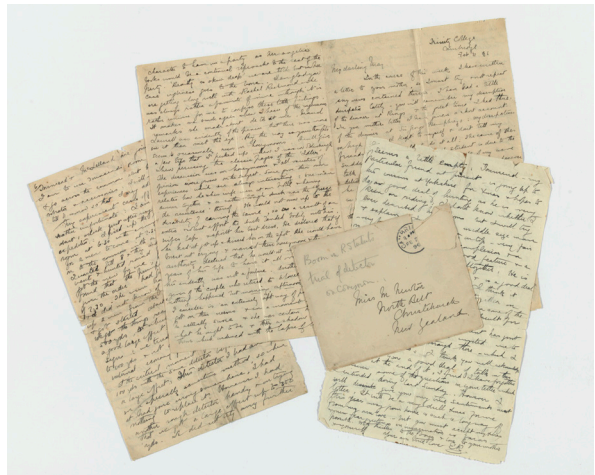
Sir Robert Edwards was awarded the Nobel Prize in Physiology and Medicine in 2010 for his work in the field of in vitro fertilisation (IVF). In the late 1950s he started to investigate the potential for human IVF and from 1968 collaborated with Patrick Steptoe (1913-88) and Jean Purdy (1945-85) to pursue this work further. In 1978 the first human to have been conceived via IVF, Louise Joy Brown, was born. This glass incubator is one of two still in existence used by Edwards and Steptoe and is an example of the practical scientific equipment which made early IVF treatment possible. The UK remains the centre for innovative IVF treatments and this incubator forms part of a longer history of medical development based in this country. The archive of Sir Robert Edwards was accepted in lieu and allocated to Churchill Archives Centre, as reported at Case 34 of the CGS & AIL Annual Report 2017.

Ernest Rutherford was born in New Zealand and received his BA, MA and BSc from Canterbury College, University of New Zealand. He is generally regarded as the founding father of nuclear physics and was awarded the Nobel Prize in Chemistry in 1908 for his work on radioactive substances, performed at McGill University in Canada. The letters between himself and his future wife Mary Newton, later Lady Rutherford (1876-1954), are from his early years in Cambridge where he undertook postgraduate study at the Cavendish Laboratory. The letters show what his life was like as a scientist and document the first steps in his mainstream scientific career. At Cambridge he worked with the physicist and Nobel Laureate Sir Joseph John Thomson, about whom he frequently speaks in the letters: 'I have been grinding away the last week or two on the X Rays ready for the British Assoc meeting. J.J. & c have got through a good deal of work altogether & I feel in a pretty good position to experiment successfully on that subject in the future, but work has chiefly dealt with the action of the X rays in splitting up molecules & discharging electrification through insulators...' Among the papers is correspondence with other members of his family and the Fowler family, including the early correspondence of British physicist and astronomer Sir Ralph Howard Fowler (1889-1944), the husband of Rutherford's daughter Eileen Mary Fowler (née Rutherford, 1901-30).

The Panel considered the incubator and the letters from the estate of Ruth Edwards were each pre-eminent: the incubator under the first and third criteria and the letters under the first criterion. All were in acceptable condition and, following negotiation on the incubator, fairly valued. The incubator has been permanently allocated to the Science Museum and the letters, following the recommendation of the Historical Manuscripts Commissioner, to Cambridge University Library, both in accordance with the conditions attached to their offer.

Glass incubator used by Robert Edwards for first IVF treatment. Photo: Courtesy of the Science Museum Group

Letters by Ernest Rutherford to Mary Newton with other Rutherford and Fowler family papers. Photo: Courtesy of Christie's



## The archive of the 5th Earl of Lonsdale

The archive of the 5th Earl of Lonsdale comprising: correspondence; household accounts; sporting records; papers relating to military and other organisations; visitors' books; the journals of Grace, Countess of Lonsdale; photographs; printed books and ephemera, and a series of scrap albums.

Hugh Lowther, 5th Earl of Lonsdale (1857-1944), was a sportsman known for his personal extravagance, earning the nickname 'the Yellow Earl' for his yellow carriages, yellow-liveried footmen and yellow buttonhole. He was adventurous, undertaking a 6,000km expedition to the North American Arctic in 1888 and 1889. His journal of the expedition and the long letters he wrote to his wife and mother are included in the archive. He played an important role in recruiting soldiers to fight in the First World War through his supervision of the Lonsdale Battalion of the Border Regiment, a 'pal's battalion' who wore the yellow colours of the 5th Earl. The archive includes the papers of the Lonsdale Battalion of the Border Regiment and also those relating to the Westmorland and Cumberland Yeomanry. The 5th

Earl was an enthusiastic supporter of sports including horse racing, hunting, football, rugby and motoring – he was the first president of the Automobile Association. His involvement with these and local activities such as sheepdog trials is well documented in the archive. Of particular note is the photographic material in the archive. It covers subjects such as family and the Lonsdale estates, military manoeuvres – including those undertaken by the German military and overseen by Kaiser Wilhelm II – and international travel to destinations such as India, North America and Australia. The 5th Earl was friends with Kaiser Wilhelm II and hosted him on two occasions at Lowther Castle near Penrith.

The 5th Earl's expedition to the North American Arctic in 1888-89 is well covered in the archive. His extensive diaries provide detailed accounts of the local indigenous groups he encountered and insightful comments on subjects such as landscape, hunting and travel. Careful records of his expenditure kept by his secretaries shed further light on the nature and scale of the expedition. The diaries and notes of the 5th Earl's wife, Grace Cecile Lowther, Countess of Lonsdale, provide an interesting glimpse into her life and personal experiences. Her thoughts on a range of subjects such as visitors, travels, friends and staff are revealed.

The Panel considered the archive, from the estate of Caroline, Countess of Lonsdale, pre-eminent under the first, third and fourth criteria, in acceptable condition and fairly valued. It has been temporarily allocated to Carlisle Archives Centre, which holds the larger Lowther family archive, pending a decision on its permanent allocation.

Image from the album Kaiser-Manöver by Oskar Tellgmann, from the archive of the 5th Earl of Lonsdale. Photo: Images reproduced with kind permission of Cumbria Archive Service





## Sir Robin Philipson: *Poppies on a Gold Ground*

*Poppies on a Gold Ground* by Sir Robin Philipson RA, PPRSA, FRSE, RSW (1916-92), signed, inscribed and dated verso 1984, oil on board, 75cm by 90cm.

Sir Robin Philipson studied at Edinburgh College of Art between 1936 and 1940 and later taught there between 1947 and 1982. As Head of School of Drawing and Printing, he inherited

the painterly and expressive technique of the Edinburgh School of artists, which he continued in his own artwork. This group included figures such as William Crozier (1893-1930), Anne Redpath (1895-1965) and Sir William MacTaggart (1903-81). He was President of the Royal Scottish Academy from 1973 to 1983 and was a respected cultural figure in Scotland generally, recognised through multiple honours including a knighthood in 1976.

Popularly known for his use of dazzling colour, Philipson's careful selection of subject matter allowed him to show off his bravura style. Early in his career he was influenced by Oskar Kokoschka and in particular the painting *Zrání (High Summer)* (1938-40). His work of that time mainly focused on landscape, still life and interiors. In the 1950s he became interested in the work of the American Abstract Expressionists and established his name as a painter for his pictures of cock fights.

Over the course of his career, Philipson painted a diverse range of subject matter including cathedral architecture, wild animals and soldiers,

but from the early 1980s to his death in 1992 he produced a series of large, bold paintings of poppies which today have almost become his trademark. The form and vibrant colour of the poppy suited Philipson's artistic expression with their sheer exuberance and simplicity. In W Gordon Smith's publication *Philipson* published in 1995, the artist is quoted as saying: 'What attracted me to poppies was their splendour – the sheer power and yet the delicacy of their power – the cold and warm reds and very subtle lights.' His paintings of poppies became highly sought after by collectors and are relatively rare with only a few held in public collections. His paintings of poppies on gold ground are among his most popular and his output of this type is thought to be less than a dozen.



*Poppies on a Gold Ground* by Sir Robin Philipson. Photo: Courtesy of National Galleries of Scotland

The Panel considered the painting from the collection of Jean and Bob Brodie pre-eminent under the second criterion, in acceptable condition and fairly valued. The Scottish Minister agreed and it has been temporarily allocated to the National Galleries Scotland pending a decision on its permanent allocation.

## Archive of Barbara Steveni

The archive is composed of four main strands:

- a) Artist Placement Group papers.
- b) O+I (Organisation and Imagination) papers.
- c) The Southwark Education Research Project (SERP) papers, plus one original work, *Jigsaw Puzzle* by Rita Keegan.
- d) The artist Barbara Steveni papers and works.

Barbara Steveni (1928-2020) was an artist who co-founded the Artist Placement Group (APG) with her partner and husband, the artist John Latham (1921-2006). The aim of the APG, which



Barbara Steveni making banners in Flat Time House. Photo: Courtesy of the executors of the estate of Barbara Steveni

ran from the 1960s to the 1990s, was to relocate art outside galleries and museums and into other contexts such as commerce, industry, government and education. It did this through installing artists in these sectors so that they might learn from and have a voice within them. Participants included senior politicians and local officials who were placed in dialogue with artists. The APG is considered one of the most significant conceptual art groupings in Britain and a precursor of the now ubiquitous 'artist in residence' concept. In 1989 the APG was succeeded by Organisation and Imagination (O+I), which continued the work of placing artists in different contexts. The APG and O+I are considered important from both a social and artistic perspective.

The Southwark Education Research Project (SERP) was undertaken with the Inner London Educational Authority (ILEA) between 1989 and 1991. It placed artists in schools across the borough of Southwark and aimed to encourage participants to question the education process and to provide new ways of engaging with the arts. The archive reveals much about Barbara Steveni's participation in these art groupings and projects. The material evokes the atmosphere and values that circulated within the artist community of the day and includes documents relating to performances and installations, and a public panel meeting with Joseph Beuys. It also contains personal documents and artwork specific to Steveni which will allow researchers to shed new light on the artist and her practice. It includes her correspondence and notes of discussions with other artists such as John Latham and Yoko Ono. Of particular artistic interest is Steveni's suitcase, which relates to her performances.

The Panel considered the archive from the estate of Barbara Steveni pre-eminent under the third criterion, in acceptable condition and fairly valued. It has been permanently allocated to Tate in accordance with the condition attached to its offer.





Top to bottom:  
*The photographer in a Welsh slate mine, 1961*, by Roger Mayne. Photo: Courtesy of Stewart & Skeels © Roger Mayne Archive

*Children, bombed building, 1954*, printed 2008, by Roger Mayne. Photo: Courtesy of Stewart & Skeels © Roger Mayne Archive

*Slopes of the Moelwyns* by Roger Mayne. Photo: Courtesy of Stewart & Skeels © Roger Mayne Archive

## Roger Mayne photographs

The collection comprises 161 photographs, various prints of Welsh views, contact sheets, colour transparencies and Welsh ephemera relating to Roger Mayne (1929-2014) and his family.

Roger Mayne is a well-known English photographic artist and documentarian, who made his debut in the photojournalistic magazine *Picture Post* in 1951 with a selection of his still colour photographs taken as part of a short film about two ballet dancers. *The Decisive Moment* by Henri Cartier-Bresson published in 1952 proved highly influential for him and informed his own street photography, and he is most famous for his series of photographs of children living in Southam Street, London, in the 1950s. He photographed Southam Street every year for five years and the work he produced between 1956 and 1961 around the area of Notting Dale in North Kensington became his best known. In these photographs the liveliness of the children that he caught on camera is contrasted with the post-war urban dereliction in which they lived; having been declared unfit for human habitation, the area's slums were demolished in 1969.

The content of this collection of his work includes a selection of images from the Southam Street series and also focuses on the environmental, social and industrial history of Wales. It features an early photograph circa 1936 of the young Mayne on holiday on the Gower Peninsula where his grandparents lived. He had a long-term interest and close association with Wales through his grandparents. Later photographs taken in the 1980s are of more mountainous regions of Wales such as the Brecon Beacons. The collection includes a mixture of early and more recent prints, contact sheets, 35mm slides and some ephemera such as drawings and maps.

The subject of Mayne's photography throughout his career encompassed the social changes brought about by the Second World War, urban and rural landscapes, family, and community. Within this collection, Mayne photographs significant geographical landmarks such as the Moelwynion mountains situated in central Snowdonia and highlights the Welsh mining industry and farming history, capturing workers in slate mines and farmers grazing sheep. The selection of images of children from the Southam Street series adds further context to his work.

The Panel considered the collection, from Katkin Tremayne, pre-eminent under the first and third criteria, in acceptable condition and, following negotiation, fairly valued. The Welsh Minister agreed and it has been permanently allocated to the National Museum Wales in accordance with the condition attached to its offer.

*Sheep Shearing, Snowdonia, 1962*, printed early 1970s, by Roger Mayne. Photo: Courtesy of Stewart & Skeels © Roger Mayne Archive







## Donald McGill collection

The Donald McGill collection, consisting of over 50 original artworks; collections of postcards sorted into categories and dating from 1904 to 1962; rare cards that have been stamped by the censorship process during the 1950s as 'Approved' or 'Disapproved', and original copper plates.

Donald McGill (1875-1962) was an English cartoonist and graphic artist made famous by his risqué designs for postcards. He has been described as the wittiest postcard artist of his time; immediately funny, in both image and caption, the simplicity and crudity of his jokes belies their sophistication. Although sold throughout the UK, his postcards became particularly associated with the seaside. His designs were keenly observant of life in Britain during a time when the working population escaped their jobs for an annual seaside holiday. They are significant for their representation of 20th-century popular culture and the leisure industry, as well as the history of British manners, gender and sexuality.

His postcards exemplify the association of the seaside holiday with a certain relaxation of manners and moral standards. Different stereotypical figures make repeated appearances in his designs such as ill-matched middle-aged couples, well-endowed holidaymakers and straying bachelors. Despite numerous saucy cartoons, McGill also catered for more wholesome, conservative tastes. Among the more innocent designs are images of angelic-looking babies with buckets and spades and lucky black cats. In a 1941 contribution to the magazine *Horizon: A Review of Literature and Art*, George Orwell (1903-50) championed the artist by saying that: 'McGill is a clever draughtsman with a real caricaturist's touch in the drawing of faces, but the special value of his postcards is that they are so completely typical. They represent ... the norm of the comic postcard.'

The collection shows the process of censorship that the postcards underwent during the 1950s. For many years this was carried out at the local level by postcard censorship boards such as those established in Blackpool and the Isle of Wight. In 1954 McGill was prosecuted under the Obscene Publications Act of 1857 and fined. Of the 21 postcards by McGill considered by the court, four were found obscene and were banned.

The Panel considered the collection pre-eminent under the first criterion, in acceptable condition and, following negotiation, fairly valued. It has been temporarily allocated to the Isle of Wight Council for retention and display at the Isle of Wight County Record Office and the Donald McGill Museum pending a decision on its permanent allocation.

*'I've Spent Hours  
Trying to Find a Nice  
One For You!'* Photo:  
Courtesy of the donor.  
Copyright courtesy of  
Greaves & Thomas



## Pablo Picasso: *Portrait de Jacqueline accoudée*

*Portrait de Jacqueline accoudée* by Pablo Picasso (1881-1973), linocut on paper. Printed 2 October 1959, Vallauris; published by Galerie Louise Leiris, Paris, 1960. Edition 36/50. Signed. Sheet: 73.2cm by 62cm, image: 64.2cm by 53.2cm.

*Portrait de Jacqueline accoudée* was exhibited at an early exhibition of Picasso linocuts at the Hanover Gallery, London, which ran July to September 1960. The exhibition had transferred from Picasso's print publisher and dealer in Paris, where the new linocuts had first been launched in a month-long exhibition, *Picasso: 45 gravures sur linoleum 1958-1960*, from 15 June to 13 July 1960. A landmark retrospective of the artist's work was held at the Tate Gallery around the same time curated by Roland Penrose, who was Director of the Institute of Contemporary Arts (ICA) at that time. This linocut was purchased at the Hanover Gallery exhibition by Julie Lawson, who worked at the ICA during this period, and it remained in her ownership until her death. She was a close friend of Penrose and later Director of the ICA. She met Picasso at his villa Notre Dame de Vie at Mougins in the south of France, while accompanying Roland Penrose on one of his periodic visits in the late 1960s.

The subject of this linocut, Jacqueline Roque (1927-86), was the artist's lover and muse at the time. It was created two years before their marriage in 1961. It presents her simultaneously partially in profile and partially full-face in a manner reminiscent of Picasso's Cubist period of around 50 years prior. The cut line is effortlessly smooth, demonstrating the artist's skill.

Between 1959 and 1963 Picasso focused almost exclusively on the linocut as part of his printmaking and collaborated with the France-based master printer Hidalgo Arnéra to do so. The grey-blue colour of the work, produced by printing creamy-white on black, has a striking visual appeal. The print was created using the reductive method, which involved at the first stage printing an uncut block in black. Once the block was cut, a thick cream-white was applied and this was printed on top of the black blocks. The fame that Arnéra gained through his collaboration with Picasso led to a number of commissions from other artists in the 1960s and 1970s.

The Panel considered the print, from the estate of Julie Lawson, pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The Scottish Minister agreed and it has been temporarily allocated to the Scottish National Gallery of Modern Art pending a decision on its permanent allocation.

*Portrait de Jacqueline accoudée* by Pablo Picasso. Photo: National Galleries of Scotland







*Huggate's St Mary's Church Spire, August 2005*, by David Hockney. Photo Credit: Richard Schmidt, © David Hockney

## David Hockney: *Huggate's St Mary's Church Spire, August 2005*

*Huggate's St Mary's Church Spire, August 2005* by David Hockney RA (b. 1937), signed and dated 'Aug 6 05' on the reverse, oil on canvas, 61cm by 91.4cm.

This landscape by David Hockney, painted en plein air, is from a period of artistic reengagement with Yorkshire, where he was born and raised. It shows wheat fields at harvest time in the Wolds of the East Riding, a scene with which the artist was familiar having worked as a seasonal farm labourer as a teenager. It was painted at the beginning of a seven-year period focused on producing oil paintings of Yorkshire landscapes. Following the death of his mother in 1999, Hockney initially worked in watercolour to capture the landscape. This painting is one of the first landscapes that he painted in oil. The size of the canvas was designed so that it could be easily transported by car and then placed on an easel en plein air. It is one of 19 Yorkshire landscape works of its size painted between 2005 and 2012, which featured in the exhibition *David Hockney: A Bigger Picture* held at the Royal Academy in 2012. It also featured in *Hockney's Eye: The Art and Technology of Depiction* at the Fitzwilliam in Cambridge (March to August 2022).

Credited as a key figure in the Pop Art movement of the 1960s and well known as a portraitist and printmaker, landscape painting was not a genre particularly associated with Hockney until the late 1990s when it took on a new importance. His landscape paintings of the 1980s incorporated images of fragmented planar spaces suggested to him by Cubism and his discovery of late-17th-century Chinese scroll painting. By the late 1990s his landscape paintings had become straightforward in their depiction of space but were made up of multiple horizons and different vanishing points. His first pictures of the East Yorkshire landscape were made in 1997-98 and painted largely from memory. In 2001 he turned against using photography to aid him in the production of his paintings and instead committed himself to working from direct observation. He returned to Yorkshire in 2004 and made Bridlington his base. Part of what attracted him to paint the area were the seasonal changes to the agricultural landscape, far more marked in Yorkshire than in California where Hockney had lived since the 1960s. Through his engagement and observation of the landscape, Hockney positioned himself within the histories of landscape painting among figures such as Turner, Constable, Van Gogh and Monet.

The Panel considered the painting, from the estate of Elizabeth Corob, pre-eminent under the second and third criteria, in acceptable condition and, following negotiation, fairly valued. It has been permanently allocated to the Fitzwilliam Museum in accordance with the condition attached to its offer.



# Appendices



## Appendix 1

CGS and AIL cases completed 2021/22

	Description	Allocatee	Tax <sup>1</sup>
Cultural Gifts			
1	A group of works from the Kirkland collection	Graves Gallery, Museums Sheffield, and Tate	£190,785
2	Collection of 17 brush paintings by Li Jin	Ashmolean Museum	£112,320
3	Joe Tilson: <i>Stele for Dionysos (Diptych B)</i>	To be confirmed	£1,650
4	Winchcombe meteorite samples	Natural History Museum, Winchcombe Museum and The Wilson, Cheltenham	£11,727
5	Talbot collection of Icení coins	Ashmolean Museum	£150,000
6	John ‘Warwick’ Smith: <i>The Bishop’s Palace, Auckland Castle, Co. Durham, with the deer cote beyond</i>	The Zurbarán Trust for the Auckland Project	£2,700
7	Natalia Goncharova: <i>Still Life with Mask or Flowers</i>	Ashmolean Museum	£80,000
8	Two ivory diptychs	The Barber Institute of Fine Arts, Birmingham	£225,000
9	Two groups from the Balakjian collection (Aram Balakjian)	Victoria & Albert Museum. Others to be confirmed	£105,000
	Two groups from the Balakjian collection (Tamar Balakjian)	Victoria & Albert Museum. Others to be confirmed	£24,000
10	Jean Lurçat: <i>L’alarme</i>	Scottish National Gallery of Modern Art	£10,500
11	Churchill easel	National Trust for Chartwell	£0
12	Hamilton archive	Liddell Hart Centre for Military Archives at King’s College London	£4,000
13	Sir Alfred Gilbert: <i>Group of the Lovers</i>	Ashmolean Museum	£2,500
14	Keady beggar’s badge	Armagh County Museum	£150
15	Leopold de Rothschild gold vesta	National Horseracing Museum, Newmarket	£2,400
16	Anstruther-Gray archive	National Library of Scotland	£8,228
	Tax reductions accounted for in 2021/22 for gifts accepted in earlier years		£377,336
Acceptance in Lieu			
17	Joseph Wright of Derby: <i>Self-Portrait</i> with a study for <i>An Experiment on a Bird in the Air Pump</i> on the reverse	Derby Museum and Art Gallery	£779,619
18	Jan Siberechts: <i>View from Richmond Hill</i>	Tate	£506,400
19	Judith Kerr archive	Seven Stories, The National Centre for Children’s Books, Newcastle	£1,800,000
20	Elizabeth I ewer and basin	To be confirmed	£1,256,000
21	Peter Doig: <i>At the Edge of Town</i>	Scottish National Gallery of Modern Art	£2,841,370
22	Ben Nicholson: <i>1935 (white relief – Quai d’Auteuil – Paris)</i>	The Hepworth Wakefield	£2,045,000
23	Veronese: <i>Portrait of a Gentleman, probably of the Soranzo Family</i>	National Gallery	£3,431,682
24	Canaletto and Piazzetta: <i>An Allegorical Tomb of John Somers</i>	Victoria & Albert Museum	£3,430,000
25	Lo Spagna: <i>Christ Carrying the Cross</i>	National Gallery	£52,500
	The Sutherland Necklace	Victoria & Albert Museum	£1,421,875
26	Three maiolica dishes from the Sinclair Hood collection	Ashmolean Museum	£72,100
27	Attic red figure krater	Ashmolean Museum	£59,500
28	Italian maiolica	Ashmolean Museum	£640,500
	Silver plaques from the Holden-Hindley collection	Ashmolean Museum	£168,000
29	Mihr ‘Ali: Life-size portrait of <i>Fath ‘Ali Shah</i>	Victoria & Albert Museum	£2,100,000

*Group of the Lovers* by Sir Alfred Gilbert.  
Photo: Courtesy of Bowman Sculpture

<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 2021/22

30	William Hogarth: <i>Portrait of Horace Walpole aged X</i>	Strawberry Hill Collection Trust for Strawberry Hill, Twickenham	£179,200
31	The Walpole silver mounted tankard and cover	Strawberry Hill Collection Trust for Strawberry Hill, Twickenham	£175,500
32	Walpole fishbowl	Strawberry Hill Collection Trust for Strawberry Hill, Twickenham	£790,000
33	Edmund Lily: <i>Portrait of Queen Anne</i>	Tate	£58,000
34	George Romney: <i>Portrait of Sir Edward Every</i>	Pickford's House, Derby Museums	£218,750
35	Natural history drawings	Natural History Museum	£7,770
36	Jane Austen letter	Jane Austen's House Museum, Chawton	£140,000
37	Huyshe archive	To be confirmed	£166,600
38	Rex Whistler: <i>Portrait of the Honourable Robert Edward Peter Gascoyne-Cecil</i>	Salisbury Museum	£49,000
39	Pierre Bonnard: <i>La Dame en Rose / La Femme au Chien</i>	Ashmolean Museum	£175,000
	Pierre Bonnard: <i>Paysage aux Environs de Vernon / Le Chariot Détélé</i>	Ashmolean Museum	£126,000
	Marie Laurencin: <i>La Lecture dans un Parc</i>	To be confirmed	£56,000
40	George Frederic Watts: <i>Coriolanus</i>	Watts Gallery	£21,000
41	Henry Lamb: <i>Edith Olivier</i>	Salisbury Museum	£3,150
	Group of sketches by Herbert Arnould Olivier	Salisbury Museum	£38,500
42	Ironside archive	Liddell Hart Centre for Military Archives at King's College London	£245,000
	Ironside militaria	Royal Artillery Museum, Larkhill	£271,750
43	Alanbrooke medals and militaria	Royal Artillery Museum, Larkhill	£470,828
44	Robert Edwards incubator	Science Museum	£35,000
	Rutherford and Fowler letters	Cambridge University Library	£21,000
45	The archive of the 5th Earl of Lonsdale	To be confirmed	£133,000
46	Sir Robin Philipson: <i>Poppies in a Gold Ground</i>	To be confirmed	£28,000
47	Archive of Barbara Steveni	Tate	£40,000
48	Roger Mayne photographs	National Museum Wales	£142,425
49	Donald McGill collection	To be confirmed	£235,000
50	Pablo Picasso: <i>Portrait de Jacqueline accoudée</i>	To be confirmed	£84,000
51	David Hockney: <i>Huggate's St Mary's Church Spire, August 2005</i>	Fitzwilliam Museum	£1,680,000
Total			£27,503,315

Appendix 2

Members of the Acceptance in Lieu Panel 2021/22

<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, Member of Tate Britain Council and Samuel Courtauld Trust. Patron of the Friends of Herefordshire Archives.
<b>Dr Brian Allen</b> (until 30 September 2021)	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>Dr Amin Jaffer</b> (until 9 February 2022)	Senior Curator of the Al Thani Collection. Formerly International Director, Asian Art at Christie's, and previously Senior Curator, Asian Art at the Victoria & Albert Museum specialising in Indian Art. Written books and organised exhibitions principally on the subject of artistic and cultural dialogue between South Asia and the West.
<b>Yamini Mehta</b> (from 17 June 2021)	Formerly Deputy Chairman and International Head of Department, Indian and South Asian Art, Sotheby's, London. Prior to this, Director and Head of Sale, Modern and Contemporary South Asian Art at Christie's, London, and Specialist, Indian Himalayan and Southeast Asian Antiquities at Christie's, New York. Former member of Tate's South Asian Acquisitions Committee.
<b>Pilar Ordovas</b> (until 30 September 2021)	Owner, Ordovas Gallery. Formerly Director at Gagolian 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>Martin Postle</b> (from 21 October 2021)	Senior Research Fellow at the Paul Mellon Centre for Studies in British Art. Has published extensively on aspects of 18th-century British art, including publications relating to Joshua Reynolds, George Stubbs, Richard Wilson, Johan Zoffany, the artists' model, and collection and display in the British Country House. Has recently embarked upon a catalogue raisonné of the oil paintings of Joseph Wright of Derby.
<b>Meredyth Proby</b>	Curates Elton Hall 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> (until 31 December 2021)	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> (until 31 December 2021)	Managing Director, Robert Upstone Ltd. Formerly Director, Modern British Art, The Fine Art Society. Formerly Curator of Modern British Art at Tate Britain.
<b>Lara Wardle</b> (from 21 October 2021)	Executive Director Jerwood Foundation and Curator Jerwood Collection. Specialist in 20th-century British art, formerly at Christie's and Phillips auction houses.
<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 Winterkom</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.
<b>Dr Jonny Yarker</b> (from 21 October 2021)	Director of Lowell Libson & Jonny Yarker Ltd. Scholar of British art and the Grand Tour.



Appendix 3

Expert advisers 2021/22

Richard Abdy	British Museum
Charles Ashton	Cheffins
Jon Baddeley	Bonhams
Martin Barnes	Victoria & Albert Museum
Charles Beddington	Charles Beddington Ltd
Hugh Bett	Maggs Bros Ltd
Valerie Blair	Marian Goodman Gallery
David Blayney Brown	Tate
Ivor Braka	Ivor Braka Ltd
Rosie Broadley	National Portrait Gallery
Humphrey Butler	Humphrey Butler Ltd
Stella Butler	The University of Leeds
James Butterwick	James Butterwick
Matt Carey-Williams	Victoria Miro
Marie-Amelie Carlier	Brimo de Laroussilhe
Christopher Cavey	Christopher Cavey & Associates
Zelda Cheatle	Independent Consultant
Melanie Clore	Clore Wyndham Fine Art Ltd
Stephen Coppell	British Museum
Anthony Crichton-Stuart	Agnew's
Caroline de Guitaut	Royal Collection Trust
James Ede	Independent Consultant
Tom Edwards	Abbott and Holder Ltd
Dr Elizabeth Einberg	Independent Consultant
David Ekserdjian	University of Leicester
Ben Elwes	Ben Elwes Fine Art
Jane England	England & Co
Mark Evans	Independent Consultant
Christopher Foley	Lane Fine Art
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Margot Heller	South London Gallery
Lawrence Hendra	Phillip Mould Ltd
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Sarah Hornsby	Hornsby and Nugee
Briony Hudson	Royal Pharmaceutical Society of Great Britain
Peter Humfrey	University of St Andrews
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Alan Jeffreys	Imperial War Museums
Nicola Kalinsky	The Barber Institute of Fine Arts
Hilary Kay	Independent Consultant
Roger Keverne	Roger Keverne Ltd
Alexis Kugel	Galerie Kugel
Jeremy Lewison	Jeremy Lewison Ltd
Lowell Libson	Lowell Lisbon & Jonny Yarker Ltd
Marco Livingstone	Independent Consultant
Stuart Lochhead	Stuart Lochhead Limited
Karen Logan	National Museums Northern Ireland

Philip Long	National Trust for Scotland
Brendan Lynch	Oliver Forge and Brendan Lynch
Rupert Maas	Maas Gallery
Catherine MacDougall	MacDougall Arts Ltd
Catherine Macleod	National Portrait Gallery
Errol Manners	E & H Manners Ltd
John Martin	Mayfly Ephemera and Books
Henrietta McBurney Ryan	Independent Consultant
Kieran McCarthy	Wartski Ltd
Eric McFadden	Classical Numismatic Group, LLC
Dr Patricia McGuire	King's College Cambridge
Michael Meredith	Independent Consultant
Harry Moore-Gwyn	Moore-Gwyn Fine Art Ltd
Paul Moorhouse	Independent Consultant
James Morton	Morton & Eden Ltd
John Morton Morris	Hazlitt, Gooden & Fox
Nicholas Mullany	Mullany Haute Epoque Fine Art
Tessa Murdoch	Independent Consultant
Duncan Murdock	Oxford University Museum of Natural History
Jonathan Norton	SJ Phillips Ltd
Judith Nugee	Hornsby and Nugee
Pilar Ordovas	Ordovas
Allen Packwood	Churchill Archives Centre
Guy Peploe	Aitken Dott Ltd
Prof Elizabeth Prettejohn	The University of York
Felix Pryor	Independent Consultant
Phil Reed	Phil Reed Museum Consulting Ltd
Frankie Rossi	Marlborough Fine Art
James Roundell	Simon C Dickinson Ltd
Alice Rowell	Maggs Bros Ltd
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John Scally	National Library of Scotland
Timothy Schroder	Independent Consultant
Guy Schwinge	Duke's Fine Art Auctions
John Sibbald	Lyon & Turnbull
Michael Simpson	Hazlitt, Gooden & Fox
Lewis Smith	Koopman Rare Art
Richard Smout	Isle of Wight County Record Office
Naomi Speakman	The British Museum
Anthony Speelman	Edward Speelman Ltd
Matthew Stephenson	The Photographers' Gallery
Wenny Teo	The Courtauld Institute of Art
Belinda Thomson	The University of Edinburgh
Dora Thornton	The Goldsmiths' Company
Michael Tollemache	Michael Tollemache Fine Art Ltd
Holly Trusted	Independent Consultant
Amanda Vickery	The University of London
Jo Vickery	Independent Consultant
Fuchsia Voremberg	Maggs Bros Ltd
Nigel Walsh	Leeds Museums & Galleries
Lucy Whitaker	The Royal Collection Trust
Andrew Wilson	Independent Consultant
Tom Wilson	Independent Consultant
Matthew Winterbottom	Ashmolean Museum of Art and Archaeology
Manijeh Wolpert Bayani	Independent Consultant



Appendix 4

Permanent allocation of items reported in earlier years but only decided in 2021/22

Collection of 79 pairs of 18th- and 19th-century shoes which was Case 11 in the 2014/15 Report has been permanently allocated to Northampton Borough Council for Northampton Museum and Art Gallery.
Inman clothes press which was Case 17 in the 2016/17 Report has been permanently allocated to Lancashire County Council for the Judges’ Lodgings Museum, Lancaster.
French Renaissance court album which was Case 15 in the 2021/22 Report has been permanently allocated to National Galleries of Scotland.
The Spetchley Bindings which was Case 21 in the 2021/22 Report has been permanently allocated to the Victoria & Albert Museum.
Printed screen by George Romney which was Case 23 in the 2021/22 Report has been permanently allocated to The Lakeland Arts Trust for Abbot Hall Art Gallery.
Robert Barker Jamaican chairs which was Case 25 in the 2021/22 Report have been permanently allocated as follows: The singleton to Victoria & Albert Museum. One each from the pair to Bristol City Council for the Georgian House Museum and Lancashire County Council for the Judges’ Lodgings Museum, Lancaster.
Two paintings from Caerhays Castle which was Case 28 in the 2021/22 Report have been permanently allocated to Bristol Culture and Creative Industries for Bristol Museum & Art Gallery.
Van Goyen and Van Loo paintings which was Case 29 in the 2021/22 Report have been permanently allocated as follows: Jan van Goyen: <i>An Old Watch Tower</i> and Jacob van Loo: <i>Divided Attention</i> to Hull City Council for Ferens Art Gallery. Jan van Goyen: <i>A River Scene</i> to National Museums and Galleries of Northern Ireland for Ulster Museum, Belfast.
Willem van Aelst: <i>Flowers in a glass Vase on a Marble Ledge</i> which was Case 31 in the 2021/22 Report has been permanently allocated to National Museums Liverpool for the Walker Art Gallery.

Female of *Callosamia promethea* (Drury, 1773). A drawing by Sarah Stone. Photo: Courtesy of the Natural History Museum





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