



Cultural Gifts Scheme & Acceptance in Lieu

Report 2023

ARTS COUNCIL
ENGLAND



Contents

Preface

Sir Nicholas Serota CH, Chair, Arts Council England	4
---	---

Introduction

Michael Clarke CBE, Chair, Acceptance in Lieu Panel	5
---	---

Impact case studies

1. Glynn Vivian Art Gallery: Josef Herman: <i>Dusk or Autumn</i> and <i>Landscape with Tip, Ystradgynlais</i>	7
2. Winchcombe Museum: Winchcombe meteorite sample	8
3. Shipley Art Gallery: Two collections of studio ceramics	8
4. Derby Museum and Art Gallery: 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	9

Cultural Gifts Scheme Cases 2022/23

1. <i>Spitting Image</i> archive	11
2. Five contemporary Scottish artworks	12
3. Damien Hirst: Two medicine cabinets	13
4. Magdalene Odundo: <i>Red angled ribbed vessel</i> and Paul Nash: <i>Skylight Landscape</i> and <i>Frozen Lake (Black Park Pond, Iwer Heath, Bucks)</i>	14
5. Sir Thomas Lawrence: <i>A Male Head</i>	16

Acceptance in Lieu Scheme Cases 2022/23

6. Claude Monet: <i>L'Epte à Giverny</i> and Edgar Degas: <i>Modiste garnissant un chapeau</i>	17
7. Pierre-Auguste Renoir: <i>L'allée au bois</i>	18
8. Twenty works from the John Nigel Kirkland collection	19
9. Book and manuscripts from the Denys Spittle collection	20
10. <i>Poems, Chiefly in the Scottish Dialect</i> by Robert Burns	21
11. The Georgie Wolton collection of Anatolian kilims	22
12. The Bernard Howarth-Loomes collection of early photography	23
13. Pier Jacopo Alari-Bonacolsi ('Antico'): <i>The Apollo Belvedere</i>	24
14. Rembrandt Harmenszoon van Rijn: <i>A Baby Sleeping in a Cradle</i>	25
15. Jeremy Montagu collection of musical instruments	26
16. Sir Terence Rattigan and Peggy French papers	27
17. Tyrell-Kenyon family archive	28
18. Johan Zoffany: <i>Robert Baddeley as Moses</i>	29
19. Montgomery of Alamein silver	30
20. Maria Graham collection	31

21. A pair of Chinese 'Soldier' vases and covers	32
22. Ten pictures by Pre-Raphaelite artists	33
23. Joseph Crawhall: <i>Cock Pheasant</i>	34
24. William Leech and William Orpen pictures	35
25. Alabaster relief of the murder of St Thomas Becket	36
26. Jacob Isaackszoon van Ruisdael: <i>Panoramic Landscape with Cornfields and Dunes beside the Sea</i>	37
27. Sir Godfrey Kneller: <i>Portrait of the Artist as a Young Man</i>	38
28. WG Collingwood: <i>Mate and Prentice</i>	39
29. The Janette Rosing collection of photographs of Cornwall	40
30. Dame Barbara Hepworth: <i>River Form</i> and <i>Single Form</i>	41
31. Sir Godfrey Kneller: <i>Countess of Hardwicke</i>	42
32. The Oliver Impey Japanese collection	43
33. Thomas Johnson: <i>Canterbury Cathedral Choir</i>	44
34. Reg Butler: <i>First Maquette for 'The Unknown Political Prisoner'</i>	45
35. Edward Allington archive and set of nine drawings	46
36. Sérgio de Camargo: <i>Relief, Opus 267</i> and Günther Uecker: <i>Diagonal Cut</i>	47
37. Susan Hiller: <i>Witness</i>	48
38. Walter Hooper collection of CS Lewis and JRR Tolkien manuscripts and books and personal possessions of CS Lewis	49
39. Thomas Gainsborough: <i>Portrait of Thomas Charles Tracy, 6th Viscount Tracy</i>	50
40. Model of a fighting vessel owned by Admiral Nelson	51
41. Calley family archive	52
42. Two Chinese dishes	53
43. Alan Cox prints	54
44. Julie Lawson archive and ephemera	55
45. Lucian Freud material	56
46. The Sir Timothy Colman collection of Norwich silver	57
47. Sir William Menzies Coldstream: <i>Standing Nude</i>	58
48. Frank Auerbach: <i>Head of Helen Gillespie</i>	59

Appendix 1

CGS and AIL cases completed 2022/23	61
-------------------------------------	----

Appendix 2

Members of the Acceptance in Lieu Panel 2022/23	63
---	----

Appendix 3

Expert advisers 2022/23	64
-------------------------	----

Appendix 4

Permanent allocation of items reported in earlier years but only decided in 2022/23	66
---	----

Preface



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

Sir Nicholas Serota

It has been another strong year for the Acceptance in Lieu (AIL) Scheme and Cultural Gifts Scheme (CGS). These schemes enable UK museums, galleries, libraries and archives to acquire significant objects, in most cases at no cost to themselves. The impact of these acquisitions, both for the institution and for their audiences, is extremely positive.

This year, for the first time, the Report features case studies which demonstrate the ways in which past acquisitions have enhanced museums and their public engagement activities. In the case of Derby Museum and Art Gallery and the Winchcombe Museum, it is encouraging to see a significant increase in visitor numbers. For Glynn Vivian Art Gallery, the pastel drawings by Josef Herman have played an important role in its work with refugees and people seeking asylum. At Shipley Art Gallery, the studio ceramics contribute to its engagement with adults recovering from alcohol and drug addiction.

Let's Create, Arts Council's 10-year strategy, seeks to ensure everyone has access to high-quality culture. It is heartening to see museums across the UK benefitting from the schemes. This year the geographical span stretches from the Ulster Museum in Northern Ireland to Canterbury in Kent, Kirkcaldy in Scotland to Kresen Kernow in Cornwall.

The Report features a remarkably wide range of objects. *Spitting Image* is a well-known satirical television show of recent years. The archive, accepted under CGS and allocated to Cambridge University Library, will be an important resource for research into the creative partnership behind the series. Pierre-Auguste Renoir's *L'allée au bois*, which has been acquired under a hybrid arrangement by Ulster Museum, is the first Impressionist painting to enter a public collection in Northern Ireland.

I want to express my gratitude to the Panel and the many advisers, listed at the back of this Report, who give so generously of their time. After an outstanding contribution in steering the Panel for 10 years, Edward Harley retired from his position as Chair. We were delighted that his service was recognised by his appointment as CBE in the Birthday Honours 2023. I am sure that under the new Chair, Michael Clarke CBE, the schemes will continue to thrive.

Sir Nicholas Serota CH
Chair, Arts Council England

Introduction



Michael Clarke CBE, Chair,
Acceptance In Lieu Panel.
Photo: Courtesy of Sotheby's

Michael Clarke

I am delighted to introduce this year's Annual Report, my first since taking up the position of Chair of the Acceptance in Lieu (AIL) Panel in July 2023. I would like to thank my predecessor, Edward Harley CBE, for his enormous contribution to the success of both the Cultural Gifts Scheme and AIL Scheme during his chairmanship. Under his inspiring leadership, many institutions across the breadth of the UK were allocated items through the schemes for the first time. He was highly effective in promoting both schemes and nurtured the fledgling Cultural Gifts Scheme (CGS) from its inception.

During the 12 months to 31 March 2023, a total of 48 cases were completed for both CGS and AIL, and, as a result, objects with a value of over £52 million were accepted on behalf of the nation. In terms of tax settled, this has been the second most successful year in the history of the schemes.

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

Number and value of objects accepted 2013-23

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
2023	48	52.9	34.2
Totals	441	531.9	320.8

Allocations

The AIL Panel strives to spread the benefit of the schemes and takes particular pleasure in recommending the distribution of items to new allocatees. In the year under review these comprised: Canterbury Cathedral; Donald McGill Museum, Ryde; Dumfries Museum and Robert Burns House; Fusilier Museum Warwick; Kirkcaldy Galleries, Fife; Ruskin Museum, Coniston, and the University of Northumbria.

Changes to the Panel

Two greatly admired and long-serving members retired from the Panel this year following the completion of their terms. We said goodbye to Jonathan Harris and Dr Barnaby Wright, who brought expertise in furniture and the decorative arts, and 20th-century art, respectively. We are indebted to them for their many valued and thoughtful contributions to the Panel over the years.

Following their departure we welcomed Thomas Dane, Simon Groom and Dr Tessa Murdoch. As a distinguished gallerist with galleries in London and Naples, Thomas brings a wide knowledge of contemporary art, particularly that involving the moving image. Director of Modern & Contemporary Art at the National Galleries of Scotland, Simon brings academic and curatorial expertise in this field. Formerly Deputy Keeper of the Department of Sculpture, Metalwork, Ceramics and Glass at the Victoria & Albert Museum, Tessa contributes a wide range of expertise in the decorative arts.

Helen Birchenough, the Arts Council National Council representative on the Panel since January 2021, stood down in May 2023. We thank her for the enthusiasm and commitment she brought to this new role in which she offered much valuable advice to the previous Chair. She has been succeeded by Deborah Shaw, Chief Executive of The Marlowe, Canterbury, to whom we extend a warm welcome.

Impact reports

A new feature of this year's Report is the inclusion of a number of impact assessments for some of the allocations. Acquisitions breathe new life into collections, inspire audience engagement, and help raise the profiles of cultural institutions such as museums and libraries. This year we are featuring case studies which detail the impact of an AIL or CGS acquisition on the recipient institution and their audiences.

Acknowledgements and thanks

I would like to thank our colleagues at the Department for Culture, Media & Sport and HM Revenue & Customs for their consistent and essential support of the schemes. Each year the Panel is heavily reliant upon the advice it receives from the wide range of appointed advisers who play such a crucial role in assisting the Panel in its decision-making. I would also like to record my gratitude to the Panel members who give so generously of their time and knowledge to ensure that the nation's heritage is enriched year on year. The hard work and support of the team in Museums & Cultural Property at the Arts Council is, as ever, hugely appreciated.

This year we pay special tribute to Anastasia Tennant who is leaving the Arts Council at the end of the year. For over 10 years she has provided an extraordinary bedrock of technical expertise at the heart of the Cultural Property team at the Arts Council. Through her detailed knowledge of the complex workings of AIL and CGS, she has provided essential and expert guidance to the Panel. She has handled many high-profile and often very complex acquisitions with great skill and care, and given selflessly of her time to offer valued assistance to offerors and acquiring institutions alike. Much of the success of both schemes has been due to Anastasia's tireless devotion, advocacy and commitment to the cause. Her departure will be keenly felt. I would also like to offer our thanks to Catherine Higgs, who left the Arts Council team in June 2023. Her support in launching the CGS and guiding and championing so many CGS cases is greatly appreciated. We will miss both Anastasia and Catherine hugely, and wish to put on record our thanks and convey our very best wishes to them both for the future.

Michael Clarke CBE

Chair, Acceptance in Lieu Panel

Impact case studies

1. Glynn Vivian Art Gallery: Josef Herman: *Dusk or Autumn* and *Landscape with Tip, Ystradgynlais*



- a) *Dusk or Autumn*, 1946, pastel and mixed media on card, 50cm by 62cm
- b) *Landscape with Tip, Ystradgynlais*, 1946, pastel, 50cm by 62cm

These two works in pastel by the Polish émigré artist Josef Herman OBE RA (1911-2000) were permanently allocated to Glynn Vivian Art Gallery in Swansea in 2018. They were part of a group of six works by Herman and Jankel Adler (1895-1949) accepted in lieu of tax in 2016. We reported their acceptance as Case 35 in the Cultural Gifts Scheme (CGS) & Acceptance in Lieu (AIL) Report 2017. Other works in the group were permanently allocated to Tate and the National Portrait Gallery in 2017.

At the Glynn Vivian Art Gallery, the works are on display in the Learning Room where they are studied by school and community groups. They provide a talking point for the art sessions the gallery offers refugees and people seeking asylum. In 2021 Glynn Vivian became the first gallery in the UK to be awarded an Art Gallery of Sanctuary status. Backed by the UK City of Sanctuary movement, the awards celebrate the commitment of organisations to ensure a warm welcome and inclusivity for all. Josef Herman fled mainland Europe in 1940 to escape the spread of the Nazis. He later moved to Ystradgynlais in the Swansea Valley, where he lived for 11 years, painting and drawing the local mining community.



Top: *Dusk or Autumn* by Josef Herman. Photo: Swansea Council: Glynn Vivian Art Gallery Collection © Estate of Josef Herman. All Rights Reserved, DACS 2023

Bottom: *Landscape with Tip, Ystradgynlais* by Josef Herman. Photo: Swansea Council: Glynn Vivian Art Gallery Collection © Estate of Josef Herman. All Rights Reserved, DACS 2023

2. Winchcombe Museum: Winchcombe meteorite sample

An 8g sample of the Winchcombe meteorite, a CM carbonaceous chondrite, which fell on the night of 28 February 2021 over the area of Winchcombe in Gloucestershire, was donated under the Cultural Gifts Scheme to the Winchcombe Museum in 2022. It was one of six samples of the Winchcombe meteorite given through CGS and allocated variously to the Winchcombe Museum, the Natural History Museum and The Wilson in Cheltenham. The gifts were reported as Case 4 of the CGS & AIL Report 2022.



The arrival of the sample at the Winchcombe Museum helped raise awareness of the heritage centre's re-opening after a long period of closure owing to the pandemic and refurbishment works. The display has played a significant role in increasing visitor numbers from around 1,200 to 6,000 annually. It has contributed to a greater visibility for the museum, attracting visitors from up to 80 miles away who come specially to see the meteorite sample. As a result of the acquisition, the museum has developed stronger links with local schools. Pupils learn about the scientific area of meteorite studies and engage with the museum's other local history displays. The sample's presence has become part of living local history and reinvigorated the museum's engagement with its younger audience.

The return and display of the Winchcombe meteorite has excited visitors of all ages.
Photo: Winchcombe Museum



Thistle Vase by Hans Coper, c. 1975.
Accepted in lieu of Inheritance Tax by
HM Government and allocated to the
Shingley Art Gallery, 2013. TWCMS :
1996.1923. Photo: Tyne & Wear Archives
& Museums

3. Shingley Art Gallery: Two collections of studio ceramics

- a) A collection of 22 pots dating from 1952 to 1988 by makers such as Bernard Leach (1887-1979), Lucie Rie (1902-95) and Hans Coper (1920-81). The collection was formed by Henry Rothschild (1913-2009), an influential figure in British crafts and design
- b) A collection of 531 pieces of studio ceramics by some 150 artists formed by the art historian John Christian (1942-2016)

These two collections were accepted in lieu of tax in 2013 and 2018 respectively and reported as Case 24 in the 2013 and Case 18 in the 2018 reports. The acquisitions have reinforced Shingley Art Gallery's reputation as the place in North East England to learn about 20th-century contemporary craft. The Shingley is working with a group from Recovery Connections, part of Gateshead Recovery Partnership (a drug and alcohol service for all adults living in Gateshead), to co-curate a ceramics display from the John Christian collection. The collections are frequently studied by school groups, exploring form, materials and surface texture, and by family groups as part of the Shingley's broad family programme. These groups use the collections as a source of inspiration to create their own ceramic pieces through traditional hand-building clay processes.



4. Derby Museum and Art Gallery: 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), oil on canvas, 76.2cm by 63.5cm.

The painting was accepted in lieu of tax in 2022 under a hybrid arrangement and allocated to Derby Museum and Art Gallery. It was reported as Case 17 in the 2022 report.

This acquisition attracted significant national press coverage. The painting is displayed in a bespoke frame that allows both sides to be shown. Following the acquisition, Derby Museum and Art Gallery has experienced an increase in its visitor numbers from 59,869 in 2021-22 to 64,716 in 2022-23. The painting will be at the heart of a planned touring exhibition of Wright's work from the Derby Museum and Art Gallery collection, which will open in Derby in 2024 before travelling to venues across the UK in 2025 and beyond, subject to conservation requirements. The painting has been visited by numerous school groups and students of art and art history. It has been the subject of many on- and off-site talks for local interest and community groups in Derby, which have explored Wright's self-portraits as well as his life and work more widely.



Top: *Self-portrait* by Joseph Wright of Derby, c.1772. Photo: Courtesy of Omnia Art Ltd

Bottom: *A study for An Experiment on a Bird in the Air Pump* by Joseph Wright, c.1768. Photo: Courtesy of Omnia Art Ltd

Cultural Gifts Scheme: Cases 1–5 Acceptance in Lieu Cases 6–48

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 2023 can be found in the following section. We also considered a number of objects that did not meet our standards of pre-eminence and were, therefore, rejected. In other cases, the offers were withdrawn before the case was completed. For reasons of commercial confidentiality, we have not reported on those cases.

1.

Spitting Image archive



Four tranches of material, together forming the *Spitting Image* archive, comprising working drawings, scripts, contracts, production files which detail the process of making the puppets, tapes, photographs and letters from the public.

Spitting Image was an award-winning television show first broadcast in 1984 which used puppets to satirise British politics, entertainment, sport and popular culture. Its viewing figures were particularly strong in the 1980s and 1990s and it is most associated with the politics of that time. The archive includes material produced by the co-creators of the show, Roger Law and Peter Fluck, who together formed the creative partnership Luck and Flav. Before and during their work on *Spitting Image*, Law and Fluck created artworks for England's leading newspapers and political publications and this material is included in the archive. This comprehensive archive charts the shift in focus from print to television, and the changes in broadcasting technology which made such a highly responsive satirical TV show possible.

The material was given by separate donors: Roger Law, Peter Fluck and Spitting Image Productions Limited. Following acceptance and allocation of the gift, Roger Law said: 'If the satirical *Spitting Image* puppet show achieved anything, it was taking the political cartoon from newspaper to a new medium – television. We kept the *Spitting Image* archive as a record of the period and the talents that made *Spitting Image* successful.'



The Panel considered the archive pre-eminent under the first, second and third criteria, fairly valued and in acceptable condition. It has been permanently allocated to Cambridge University Library in accordance with the donors' wishes.

Top: *Spitting Image* publication: 'Thatcha! The Real Maggie Memoirs' © Spitting Image/Cambridge University Library.
Photo: Courtesy of Cambridge University Library

Bottom: *Spitting Image* card: 'The Plumb-Pudding in Danger' © Spitting Image/Cambridge University Library.
Photo: Courtesy of Cambridge University Library

2.

Five contemporary Scottish artworks



The Family by John Bellany. Photo: Courtesy of Fife Cultural Trust, on behalf of Fife Council. Photographed by Andy Phillipson

- a) *The Family* by John Bellany (1942-2013), painted 1973, oil on two hardboard panels, 213.5cm by 183cm
- b) *Safe House* by Nathan Coley (b. 1967), 2007, wood, surfaced hardboard, copper nails, 146.5cm by 65cm by 40cm
- c) *National Stadium* by Ken Currie (b. 1960), 2000, oil on canvas, 182cm by 153cm
- d) *Intense White* by Callum Innes (b. 1962), 2002/03, oil on linen, 170.5cm by 174cm
- e) *Figures in a Classroom* by Alison Watt OBE FRSE RSA (b. 1965), 1984, oil on canvas, 107cm by 91.5cm

These five works are important examples of contemporary Scottish art. *The Family* by John Bellany dates from a period in which his work was heavily influenced by his strict Christian upbringing and the traditions of the fishing community into which he was born. In this picture, the sea is taken as a metaphor for suffering and the fish are depicted as though they have been crucified. Nathan Coley, Ken Currie and Alison Watt are graduates of the internationally famous Glasgow School of Art. Callum Innes is of the same generation but unlike his peers he produces abstract work which addresses the process of painting.

The donor, Robin Arnott, expressed a wish that the works be allocated to Kirkcaldy Galleries, Fife. He said: 'I really am delighted that these works, which I have enjoyed looking at on a daily basis for many years, will continue to be enjoyed by visitors to Kirkcaldy Galleries. I have an affinity with Kirkcaldy Galleries, having served on their Friends' committee for several years, and I know these works will significantly expand the range of more modern pieces held by the Galleries.'

The Panel considered the works pre-eminent under the second criterion and in acceptable condition. The Panel's remit is to recommend a fair price and, given the market for comparable paintings, it considered the offer value low and recommended it be increased. The five works have been permanently allocated to Kirkcaldy Galleries in accordance with the donor's wish.

3.

Damien Hirst: Two medicine cabinets

Two medicine cabinets known as *Frank and Lorna Dunphy as Adam and Eve* by Damien Hirst (b. 1965), created in 2005 for Frank and Lorna Dunphy. Diptych instrument cabinet and contents, 180cm by 90cm by 26.2cm.

Damien Hirst is one of the most famous members of the Young British Artists (YBA) movement of the 1990s. This sculpture is named after the artist's business manager, Frank Dunphy, and his wife, Lorna. In this sculptural portrait, Hirst has used objects to represent the couple's private and public interests. It contains the pills that Frank took to manage his high blood pressure, for example, alongside personal photos. A small model of the artist's reinterpretation of the sculpture *Little Dancer* by Edgar Degas is included. Hirst produced several reinterpretations of *Little Dancer*; one such sculpture is *Wretched War* (2004), which was given by Frank Dunphy to National Galleries of Scotland in 2019 under the Cultural Gifts Scheme (CGS). The couple had already donated work through CGS on two separate occasions: in 2019, Frank Dunphy gave *The Wolseley Drawings* by Hirst to the British Museum and, in 2018, a total of six works were presented to Pallant House Gallery: four by YBA artists from Frank – including Hirst's *Bognor Blue* (2008) – and two by artists who had a significant influence on the YBAs, from Lorna.

The donor, Lorna Dunphy, expressed a wish that the sculpture be allocated to National Galleries of Scotland. She said: 'We have had a long association with National Galleries of Scotland and felt that this was an appropriate home for these medicine cabinets. We are very grateful that the Galleries, through the Cultural Gifts Scheme, have accepted this work.'



The Panel considered the work pre-eminent under the second criterion, in acceptable condition and fairly valued. It has been permanently allocated to National Galleries of Scotland in accordance with the donor's wish.

Two medicine cabinets known as *Frank and Lorna Dunphy as Adam and Eve* by Damien Hirst. Photo: Courtesy of Sotheby's
© Damien Hirst and Science Ltd. All rights reserved, DACS 2023



4.

Magdalene Odundo: *Red angled ribbed vessel* and Paul Nash: *Skylight Landscape* and *Frozen Lake (Black Park Pond, Iwer Heath, Bucks)*

Top left: *Frozen Lake* by Paul Nash. Photo: Courtesy Pallant House Gallery

Bottom left: *Skylight Landscape* by Paul Nash. Photo: Courtesy Pallant House Gallery

Below: *Red angled ribbed vessel* by Magdalene Odundo. Museum Accession Number C.14-2022. Photo: © The Fitzwilliam Museum, Cambridge © Magdalene A N Odundo

- a) *Red angled ribbed vessel* by Magdalene Odundo (b. 1950), 1985, signed 'Odundo' on foot, coiled ceramic pot fired in oxidising atmosphere, 26.3cm by 19.7cm
- b) *Skylight Landscape* by Paul Nash (1889-1946), 1941, inscription on face, oil on canvas, 66cm by 96.5cm
- c) *Frozen Lake (Black Park Pond, Iwer Heath, Bucks)* by Paul Nash, 1928, pencil, chalk and watercolour on paper, inscription on face, 53.4cm by 75cm

Magdalene Odundo is an internationally important ceramist. In this example, the upper part of the vessel shares the form of a 15th-century German Gothic bever (neck plate), a historic type of armour worn in conjunction with a sallet (helmet). During her studies at Cambridge School of Art, Odundo frequently sketched the collection at the Fitzwilliam Museum, which includes historic armour.



Skylight Landscape was painted by Paul Nash from an attic window. The window stay is included in the composition, with the Malvern Hills in the background. *Skylight Landscape* and *Frozen Lake (Black Park Pond, Iwer Heath, Bucks)* are from the collection of Clare Neilson, a lifelong friend and collector of the artist. On her death, much of Neilson's collection passed to her godson Jeremy Greenwood, who in turn gave it to Pallant House Gallery supplemented by books and wood engravings collected by himself and his partner Alan Swerdlow.

The donors of the works, Jeremy Greenwood and Alan Swerdlow, expressed a wish that the pot be allocated to the Fitzwilliam Museum and the Nash pictures to Pallant House Gallery. Following their acceptance, the donors said: 'We are delighted that the Odundo pot joins the one already owned by the Fitzwilliam and that the two Nash pictures will be added to the Clare Neilson Collection that we donated to Pallant House Gallery in 2013.'

The Panel considered each work pre-eminent under the second and third criteria and in acceptable condition. It considered the pot to be fairly valued; the painting low and it recommended an increase, and the watercolour, following negotiation, fairly valued. In accordance with the donors' wishes, the pot has been permanently allocated to the Fitzwilliam Museum and the two Nash pictures to Pallant House Gallery.

5.

Sir Thomas Lawrence: *A Male Head*



A Male Head here identified as *One of Five Colossal Heads from Milton, in Chalks* by Sir Thomas Lawrence PRA FRS (1769-1830), graphite, black and red chalks on paper laid down onto linen, 87.5cm by 73cm, inscribed in ink on the linen backing by Edwin Rayner Ransome (1823-1910) in 1862 or later.

This rare, early drawing by the English portrait painter Sir Thomas Lawrence throws new light on his output at the beginning of his working life. In a letter of 1785, when Lawrence would have been 15 or 16, he reports that he was completing a series of drawings of colossal heads, representing Satan, Adam and Eve, and the Archangel Michael, and that his drawing of Satan was unfinished. Current scholarship suggests that the present work may be the unfinished sketch of Satan that the artist refers to in the letter.

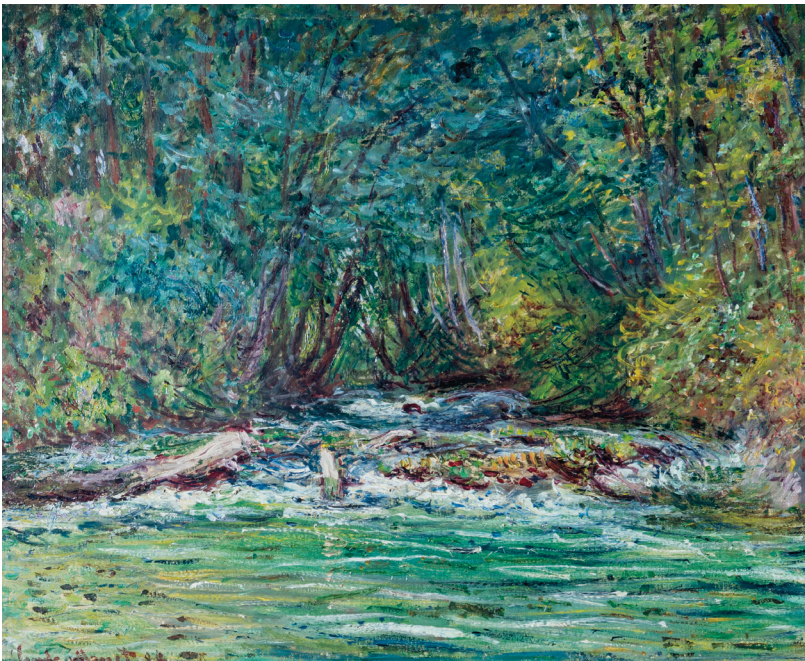
Following acceptance and allocation of the gift, the donor Professor James Malcomson said: 'This drawing has been in my family since it was acquired by Benjamin Dawson (proprietor of Dawson's Bath Lozenges) from Lawrence's father in the 1780s. It is now time for it to be made available for others to appreciate, for which I can think of no more fitting place than with the other Lawrence work held by the Royal Academy.'

A Male Head by Sir Thomas Lawrence PRA FRS.
Photo: Courtesy of the donor

The Panel considered the drawing pre-eminent under the third criterion, in acceptable condition and fairly valued. It has been permanently allocated to the Royal Academy of Art in accordance with the donor's wish.

6.

Claude Monet: *L'Epte à Giverny* and Edgar Degas: *Modiste garnissant un chapeau*

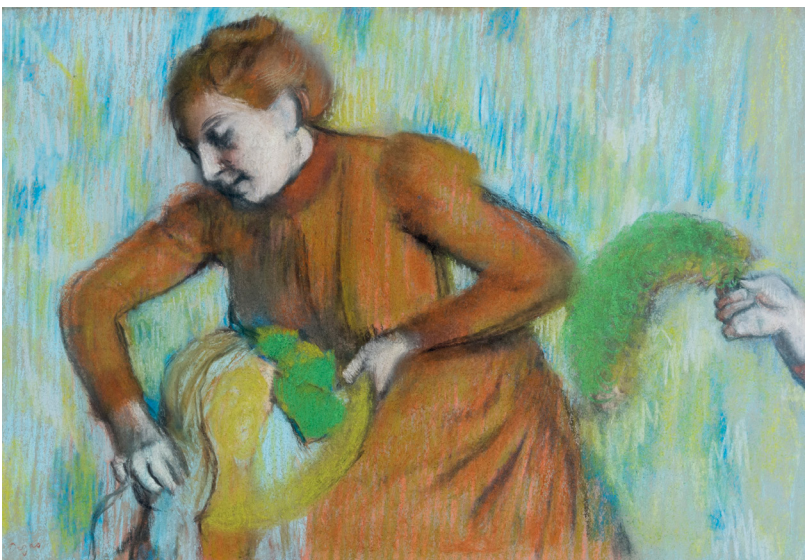


a) *L'Epte à Giverny* by Claude Monet (1840-1926), 1884, signed and dated 'Claude Monet 84' (lower left), oil on canvas, 60.5cm by 73.5cm

b) *Modiste garnissant un chapeau* by Edgar Degas (1834-1917), c.1891-5, stamped with the signature 'Degas' (Lugt 658; lower left), pastel on paper laid down on board, 49.6cm by 72cm

L'Epte à Giverny was produced at a turning point in Monet's career. Painted in 1884, the year after he and his family moved to Giverny, the work demonstrates Monet's brilliant handling of oil paint to capture the effects of colour, texture and light. In the following decades, he sought to combine the most fleeting effects of nature with a greater sense of harmony and uniformity.

Modiste garnissant un chapeau by Degas has a high level of finish with bold colour and varied textures. This little-studied work will greatly enhance the Walker Art Gallery's holding of Impressionism and complement the only other work by Degas in its collection, the painting *Woman Ironing* (1892-5).



The Panel considered each of the painting and pastel, accepted from the collection of Mary Elliot-Blake, pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The amount of tax that could have been settled by their acceptance exceeded the actual tax liability payable by the offerors. The Walker Art Gallery, Liverpool, where the painting and pastel have been permanently allocated in accordance with the condition attached to their offer, made good the difference.

Top: *L'Epte à Giverny* by Claude Monet.
Photo: Courtesy of Christie's

Bottom: *Modiste garnissant un chapeau* by Edgar Degas.
Photo: Courtesy of Christie's

Pierre-Auguste Renoir: *L'allée au bois*

L'allée au bois by Pierre-Auguste Renoir (1841-1919), c.1874-80, signed 'Renoir' (lower right), oil on canvas, 49.5cm by 62.5cm.

Painted between 1874 and 1880, this landscape was created during the heyday of Impressionism. Renoir's *L'allée au bois* depicts a path on the edge of a woodland with dappled light through the trees. Although Renoir is best known for his figure subjects, landscape painting featured prominently in his output in the 1860s and 1870s. This work will enhance the Ulster Museum's holdings as it will be the first Impressionist painting to have entered its collection. Not only will it provide visitors with an opportunity to view a work by a renowned French Impressionist, it will also help to demonstrate the impact the French Impressionist painters had on the Irish painters whose works are represented in the Museum's collection.



The Panel considered the painting, accepted from the estate of Lady Hornby, pre-eminent under the second criterion in the context of the collection at Ulster Museum, 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 offerors. The offer settled £1,457,300 of tax and the Ulster Museum, where the painting has been permanently allocated in accordance with the condition attached to its offer, made good the difference of £117,700 with the assistance of generous grants from the Department for Communities (for Northern Ireland) of £65,000, the Art Fund of £41,700, The Esmé Mitchell Trust of £6,000 and the Friends of Ulster Museum of £5,000.

L'allée au bois by Pierre-Auguste Renoir.
Photo: Courtesy of Christie's

8.

Twenty works from the John Nigel Kirkland collection

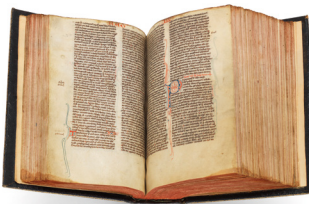
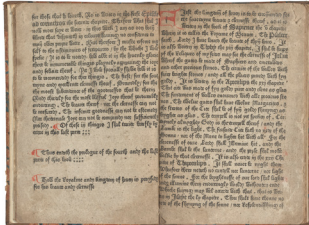


Construction in Space with Rose Marble Carving by Naum Gabo. Photo: Courtesy of Sheffield Museums Trust. The Work of Naum Gabo © Nina & Graham Williams / Tate

This collection comprises work dating from the 20th and 21st centuries by important British, German, German-British and Russian artists such as: Frank Auerbach, Tilo Baumgärtel, Anthony Caro, Martin Dammann, Naum Gabo, Richard Hamilton, David Hockney, Leon Kossoff, Uwe Kowski, Bridget Riley, Simon Starling and Mark Wallinger. It also includes *Study of a Blind Man* attributed to Annibale Carracci, oil on paper, laid down on card, c.1585, 54.6cm by 40cm.

John N Kirkland OBE was a respected businessman with longstanding links to Sheffield. He received an OBE in 1999 for services to Derbyshire. The artwork in this collection forms separate subgroups. The three works by Bridget Riley demonstrate the development of her aesthetic from her seminal period in the 1960s through to her important early stripe paintings produced in the 1980s. The more recent painting from 2015 exemplifies her op art with great effect. Anthony Caro and Naum Gabo are both under-represented in the Sheffield collections, and the small sculptures by these artists will help remedy this. Another important subgroup, the paintings by Kossoff and Auerbach, are important early examples of their type and will complement *Valley of La Hermida* (1935) by David Bomberg, their teacher, held in Sheffield's collection.

The Panel considered the collection, accepted from the estate of John N Kirkland OBE, pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The collection was offered with a wish to Sheffield Museums but the Panel agreed that, given its important connection to the museum, the allocation wish should be changed to a condition. It has therefore been allocated there permanently.



Top to bottom:

Cordiale Quattuor Novissimorum, English – *Cordial of the four last and final things*, translated from the French version of Jean Miélot into English by Anthony Woodville, second Earl Rivers (c.1442-83). Westminster: William Caxton, 1479. Photo: Courtesy of Christie's

Greek Gospels, in Greek, manuscript on vellum [Byzantine Empire, probably Constantinople, second half of the 10th century]. Photo: Courtesy of Christie's

Bible, in Latin, illuminated manuscript on vellum [France, probably Paris, mid-13th century]. Photo: Courtesy of Christie's

The Regement of Princes by Thomas Hoccleve. Photo: Courtesy of Christie's

Book and manuscripts from the Denys Spittle collection

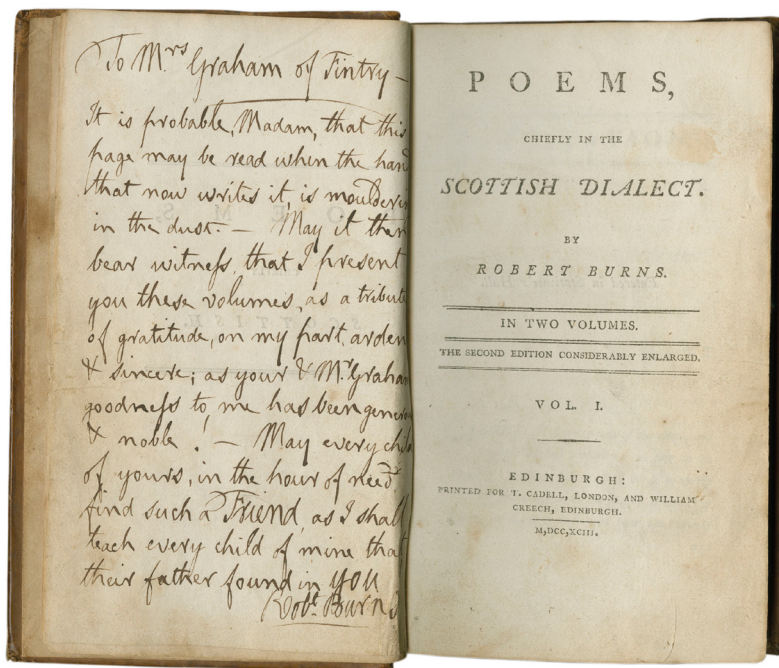
- Cordiale Quattuor Novissimorum*, English – *Cordial of the four last and final things*, translated from the French version of Jean Miélot into English by Anthony Woodville, second Earl Rivers (c.1442-83), printed by William Caxton, 1479, Chancery folio, 217mm by 143mm
- Greek Gospels*, in Greek, manuscript on vellum, Byzantine Empire, second half of the 10th century, 162mm by 130mm
- Bible, in Latin, illuminated manuscript on vellum, France, mid-13th century, 160mm by 115mm
- Pomponius Mela, *Cosmographia*; anonymous author, *Descriptio Ligustice Regionis*; Gaius Julius Solinus, *Polyhistor*, Italy, third quarter of the 15th century, 233mm by 160mm
- Lyriques choisis de poètes français*, signed and dated by Alberto Sangorski, England, London, 1917, 210mm by 135mm
- The Brut Chronicle* or *Chronicle of England*, in Middle English, manuscript on vellum, England, 15th century, 295mm by 200mm
- Thomas Hoccleve, *The Regement of Princes*, in Middle English, manuscript on vellum, England, probably London, c.1420-30, 275mm by 195mm

These manuscripts and the Caxton book were owned by Stanley Denys Trevor Spittle OBE, MA, FSA (1920-2003), an English archaeologist and important collector of art and illuminated manuscripts. *The Cordiale Quattuor Novissimorum* is particularly significant for the study of early female book collectors. It was once owned by Joan Ingoldisthorpe (1425-94), a wealthy landowner, and can be identified in a 15th-century inventory of the library at Downes Chapel in Pott Shrigley, Cheshire. *The Brut Chronicle* is a good example of a Middle English historical text and the Sangorski is a typical example of the maker's artistic style which looked back to the previous century. The Hoccleve manuscript retains its original binding but has been damaged in the past – it will allow further study into the damages medieval manuscripts have suffered over time. The Latin Bible will be the first of its kind to enter the Brotherton Library's collection and the *Greek Gospels*, containing illuminated canon tables, will be the earliest manuscript in its collection.

The Panel considered the *Cordiale Quattuor Novissimorum* pre-eminent under the first, third and fourth criteria; the Sangorski pre-eminent under the second criterion; and the remaining manuscripts pre-eminent under the third criterion. It considered the *Cordiale Quattuor Novissimorum*, *Greek Gospels* and Bible fairly valued and agreed that the remainder, following negotiation, were fairly valued. Five of the items were offered with a condition that they be allocated to the Brotherton Library, Leeds, and *The Brut Chronicle* and Thomas Hoccleve's *The Regement of Princes* were offered without a wish or a condition. The Panel agreed that it would be appropriate and desirable for all six manuscripts and the book to be kept together and permanently allocated to the Brotherton Library. The Historical Manuscripts Commissioner agreed.

10.

Poems, Chiefly in the Scottish Dialect by Robert Burns



Volume 1 of *Poems, Chiefly in the Scottish Dialect* by Robert Burns, 1793, with an autograph inscription by Burns to Margaret Elizabeth Graham. Photo: Dumfries and Galloway Council (Robert Burns House)

Poems, Chiefly in the Scottish Dialect by Robert Burns (1759-96), in two volumes, second Edinburgh edition, published by William Creech in 1793, with an autograph inscription by Burns in Volume 1 to Margaret Elizabeth Graham, the wife of his patron Robert Graham of Fintry, 12th Laird of Fintry (1749-1815).

Robert Burns is often considered to be Scotland's national poet. This two-volume book of poems was given by him in 1793 to Margaret Elizabeth Graham, wife of his patron Robert Graham of Fintry, and includes an inscription by the poet. This long and personal dedication is one of the most interesting to survive by Burns in any of his books, and demonstrates the close relationship he had with the couple. The volumes have an unbroken provenance as they have been kept in the family since the original gift by Burns. The allocation of these volumes to the home and workplace of Burns enables Dumfries Museum to enhance its collection featuring the life and work of one of Scotland's greatest cultural heroes.

The Panel considered the two volumes of poems, accepted from the Grahams of Fintry, pre-eminent under the first and fourth criteria and in acceptable condition. The Panel's remit is to recommend a fair price and it considered the offer value low and recommended it be increased. The amount of tax that could have been settled by the acceptance of the volumes exceeded the actual tax liability payable by the offeror and they kindly agreed to forgo the difference. The volumes have been permanently allocated to Dumfries Museum for Robert Burns House in accordance with the condition attached to their offer.



The Georgie Wolton collection of Anatolian kilims

A kilim is a type of woven carpet from the region of Anatolia, now modern-day Turkey. They were produced using pre-industrial techniques by nomadic women and feature strong geometric designs and sophisticated colour palettes. This collection of 18th- and 19th-century kilims belonged to the Modernist architect Georgie Wolton (1934-2021), who designed a house, now listed, specifically conceived for their display. The range and quality of the examples contained in this collection is particularly impressive and provides a unique opportunity for the study of the artform in the UK. The collection illustrates distinct weaving traditions that had been passed down through generations, but many of which were lost in the 20th century.

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

Kilim, 155cm by 425cm, South Central Anatolia.
Illustration (VI) Plate 131 (VII) Plate 17.
Photo: Courtesy of Wickerman Photography

12.

The Bernard Howarth-Loomes collection of early photography



A collection of over 17,000 items including: stereo daguerreotypes; daguerreotypes made into jewellery; a plate scene of Niagara Falls by Platt D Babbitt; ambrotypes and tintypes; cartes-de-visites, including the portrait by Robert Howlett of the engineer Isambard Kingdom Brunel, set against the background of the chains of the *Great Eastern*; and pre-photographic equipment such as Claude Lorrain glasses, kaleidoscopes and several devices that move or deceive the eye into believing a false 'reality', such as zograscopes, zoetropes and phenakistoscopes.

Bernard Howarth-Loomes (c.1931-2003) was a photographic collector specialising in stereoscopic views. This collection encompasses many different photographic techniques including 13,000 stereographs and early and rare images by well-known photographers such as Robert Howlett, Antoine Claudet, Francis Frith and Thomas Richard Williams. It provides a unique learning opportunity for the study of the history of photography and optical science, particularly stereography. It also provides a social insight into how the Victorians explored their world and how they chose to present themselves to their friends and family.



The Panel considered the collection from the estate of Ethel Alma Howarth-Loomes, pre-eminent under the first, second and third criteria, in acceptable condition and fairly valued. The collection has been permanently allocated to National Museums Scotland in accordance with the condition attached to its offer.

Top: Stereoscope, Mascher's Improved Stereoscope, case with pair of viewing lenses on a hinged panel, holding a stereo-ambrotype of an unidentified lady, 1850s. Accession Number: IL.2003.44.10.167. Photo: © National Museums Scotland

Bottom: Daguerreotype portrait of a woman by Beard, with a lock of hair, a dedication dated 15 June 1843, two lines of verse 'Thou art mine and I am thine / hand and heart I will resign', and a visiting card with the name Mrs J Brookes, c.1845. Accession Number: IL.2003.44.2.332. Photo: © National Museums Scotland

Pier Jacopo Alari-Bonacolsi ('Antico'): *The Apollo Belvedere*



The Apollo Belvedere by Pier Jacopo Alari-Bonacolsi, called Antico (c.1460-1528), c.1520-2, parcel-gilt bronze figure, inlaid with silver eyes, on a modern circular wood base, 41.3cm high.

The Renaissance artist Pier Jacopo Alari-Bonacolsi, nicknamed 'Antico' as testimony to his interest in classical antiquity, was based at the court in Mantua. He worked there for the ruling Gonzaga family as a goldsmith and sculptor of elegant bronze reductions of some of the most famous examples of classical statuary – such as the great marble Apollo Belvedere (Vatican Museums, Rome) – that were then being unearthed in Italy. His works are famed for their detailed modelling and their exquisite casting and finish. He was perhaps the first sculptor to realise the advantages of casting identical replicas of small bronzes, and this parcel-gilt bronze figure of the Apollo Belvedere is one of three extant versions by him. It will greatly enhance the sculpture collection at the Fitzwilliam Museum and will give visitors a wonderful opportunity to learn about the rediscovery and reinterpretation of classical sculpture during the Renaissance.

The Panel considered the sculpture, from the collection of Cecil and Hilda Lewis, pre-eminent under the second and third criteria, in acceptable condition and fairly valued. It has been permanently allocated to the Fitzwilliam Museum in accordance with the condition attached to its offer.

A parcel-gilt bronze figure of *The Apollo Belvedere* by Pier Jacopo Alari-Bonacolsi, called Antico. Photo: Courtesy of Christie's

Rembrandt Harmenszoon van Rijn: *A Baby Sleeping in a Cradle*



A Baby Sleeping in a Cradle, traditionally said to be the artist's son, Titus, by Rembrandt Harmenszoon van Rijn (1606-69), c.1645, black chalk on paper with no watermark visible, 7.5cm by 11.2cm.

This small drawing is a tender portrayal of a baby sleeping in a cot. Done in black chalk, it is typical of Rembrandt's quick sketches made from life. It is thought the drawing was produced around 1645 because of its connection with one of Rembrandt's signed and dated paintings, *The Holy Family with Angels*, now in the Hermitage in St Petersburg, Russia, which shows the infant Christ child in the cradle. In this drawing Rembrandt uses delicate touches to describe the face of the sleeping baby and captures the right side of the cot with just a few skilful strokes. The ownership history of the drawing is of interest, as it had at one time been in the possession of the artist Frederic Lord Leighton (1830-96).

A Baby Sleeping in a Cradle,
traditionally said to be the
artist's son, Titus, by Rembrandt
Harmenszoon van Rijn.
Photo: Guy Schwinge at Duke's

The Panel considered the drawing, accepted from the estate of Nancy Rae-Smith, pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The drawing was offered with a wish to the British Museum but the Panel concluded, in recognition of the strong context by virtue of its Rembrandt holding that the British Museum could provide for the drawing, that the allocation wish should be changed to a condition and it should be permanently allocated there.



Jeremy Montagu collection of musical instruments

- a) A collection of over 2,650 musical instruments with accessories – including: key ivory flute made by Thomas Stanesby Junior in London c.1740; pair of double timpani made in the 18th century; slide trumpet made by William Grayson in London c.1845
- b) Reference library of over 3,000 volumes plus various musical journals and saleroom catalogues

Jeremy Montagu (1927-2020) was a conductor, museum curator and author who specialised in the history and development of musical instruments. The collection of musical instruments that he amassed is noteworthy for its comprehensiveness. It contains many items from different world cultures and a large number of instruments associated with western orchestral music. The collection and library represent an important teaching resource for the field of organology and the study of musical instruments, and will be of interest to all age ranges. A small number of instruments feature in associated recordings and in commercial images of their makers, thereby adding to the teaching potential of the collection.

The music department at the University of Northumbria has an emphasis on object-based learning. This resonates with Jeremy Montagu's curatorial approach, which involved making instruments available for musicians to play. It will continue his legacy by encouraging engagement in the field of music through hands-on exploration.

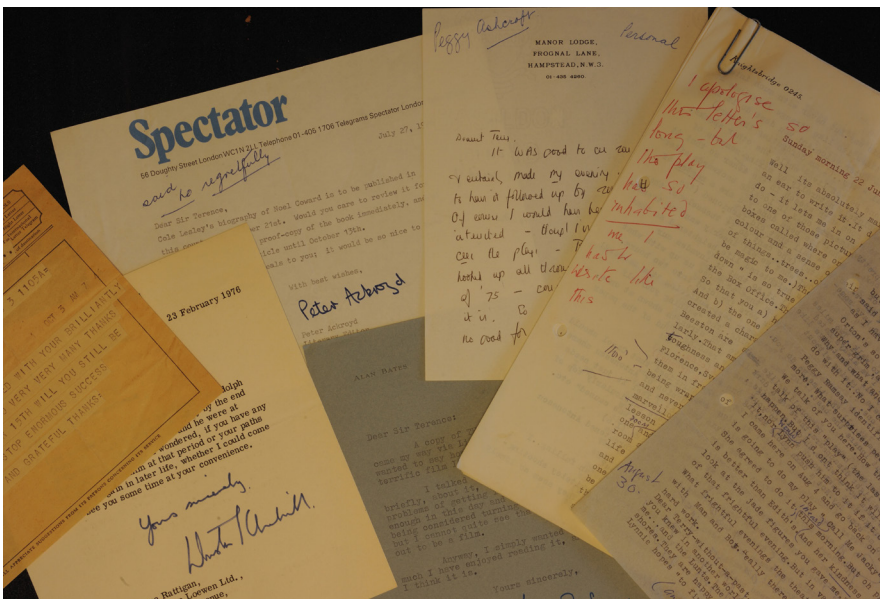
The Panel considered the collection, accepted from the estate of Jeremy Montagu, pre-eminent under the third criterion, in acceptable condition and fairly valued. It has been permanently allocated to the University of Northumbria in accordance with the condition attached to its offer.

Oboe by William Milhouse, London.
Photo: Jason Revell

16.

Sir Terence Rattigan and Peggy French papers

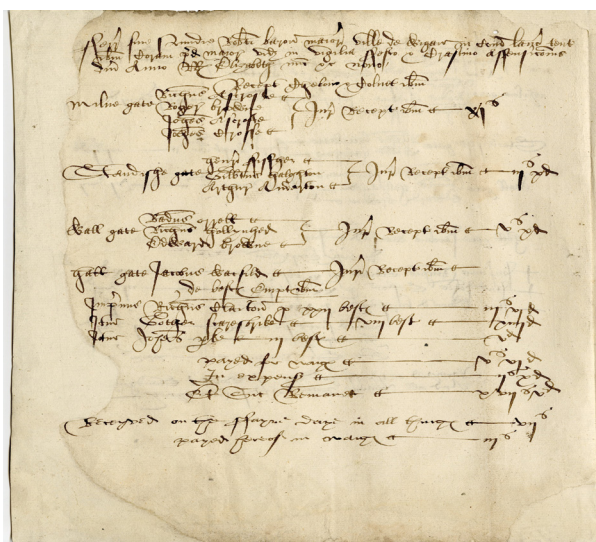
Sir Terence Rattigan (1911-77) was an English playwright and screenwriter most famous for plays such as *The Winslow Boy* and *Separate Tables*. These papers were formerly in the possession of his friend and assistant Peggy French and include some of her own papers relating to him. The collection includes the original manuscript of *In Praise of Love*, given by Rattigan to French on the play's opening night. The material includes his correspondence with famous actors and political figures such as Audrey Hepburn and Denis Healey. Also of interest is his correspondence with gay figures like Cole Lesley, Graham Payn and John Dexter, and Rattigan's partner Michael Franklin, which sheds fascinating light on the supportive networks of gay men at this time.



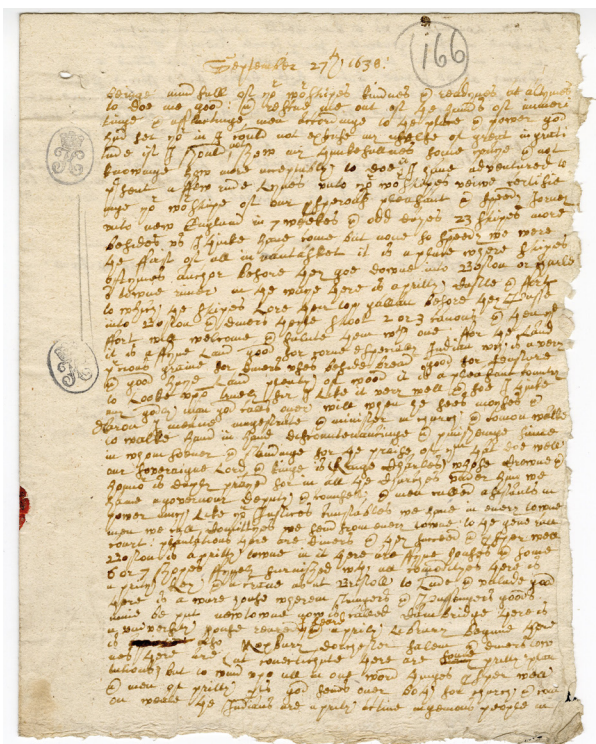
The Panel considered the archive, accepted from the estate of Ann Cuerton Briers, pre-eminent under the third criterion, in acceptable condition and fairly valued. Following the recommendation of the Historical Manuscripts Commissioner, the archive has been permanently allocated to the British Library in accordance with the condition attached to its offer.

Correspondence from the Terence Rattigan/Peggy French archive. Photo: Courtesy of the British Library

Tyrell-Kenyon family archive



This extensive archive covers political, social, religious and domestic life in Lancashire from the 13th to the 20th centuries. It contains both official records and over 5,000 letters. The material relates to the Rigby family, who held the office of clerk of the peace for Lancashire and served as Members of Parliament in the area. George Rigby corresponded with John Wiswall in New England, one of whose letters of 1638 contains a vivid description of the colony, and the founding of the institution that would become Harvard University. Also within the archive are the papers of Lloyd Kenyon, 1st Baron Kenyon, who served as Lord Chief Justice from 1788 to 1802. Other important material includes the toll book of Wigan Market 1561-7, papers relating to lead mining in the early 1630s, plague documents and witchcraft material.



The Panel considered the archive, accepted from the estate of Lord Kenyon, pre-eminent under the first, third and fourth criteria, in acceptable condition and fairly valued. The archive has been temporarily allocated to North East Wales Archives (Hawarden), Lancashire Archives, Essex Record Office, London Metropolitan Archives and the Wellcome Library pending a decision on its permanent allocation.

Letter from John Wiswall to George Rigby, at Peel, 'in old England, Lancashire, Deane Parish', report from the North American colonies.
Photo: Courtesy of Lancashire Archives & Local History, Lancashire County Council

Johan Zoffany: *Robert Baddeley as Moses*



Robert Baddeley as Moses in Sheridan's 'The School for Scandal' by Johan Zoffany (1733-1810), 1781, oil on mahogany panel, 76.2cm by 62cm, in its original 18th-century carved frame.

Zoffany's skill as a painter of theatrical subjects is demonstrated in this portrait. In his paintings, Zoffany was able to recreate a scene from a play but without depicting the performance as if it were on stage: instead he borrowed props and costumes from the theatre and the actors would come to his studio. Zoffany paid close attention to the plays' texts to ensure his depictions of actors and scenery were accurate. This theatrical portrait is an outstanding example of his work of this type and shows Robert Baddeley as Moses in the original production of the very popular 18th-century play *The School for Scandal* by Richard Brinsley Sheridan.

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

Robert Baddeley as Moses in Sheridan's The School for Scandal by Johann Zoffany.
Photo: Duke's Auctioneers

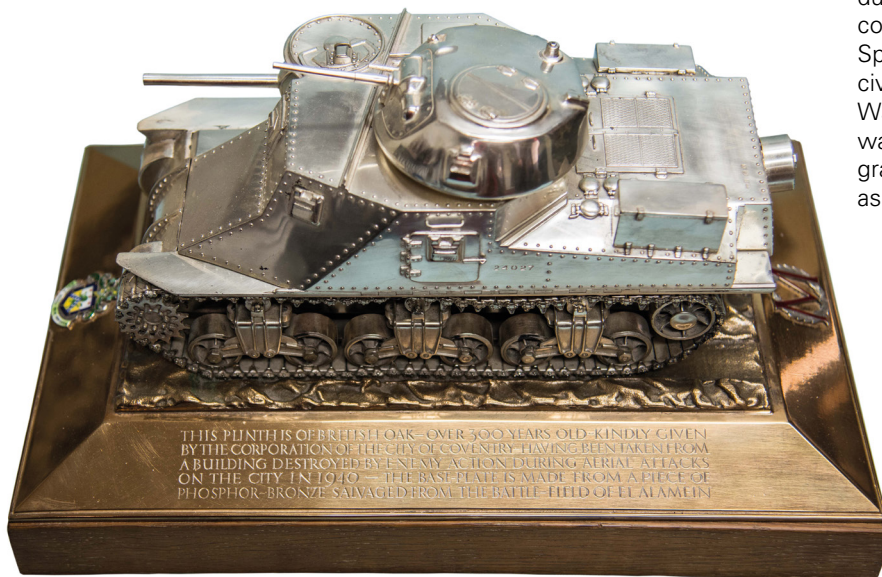
Montgomery of Alamein silver

Five pieces of silver:

- a) 'The Grant Tank': a silver Freedom Casket for Leamington Spa
- b) Pair of silvered metal owls
- c) Sheffield plate antelope
- d) Elizabeth II coffee pot, London, 1973
- e) Sterling silver sugar bowl

Field Marshal Bernard Law Montgomery, 1st Viscount Montgomery of Alamein, (1887-1976) was one of the most distinguished British Army officers of the 20th century, most famous for commanding the British Eighth Army during the Western Desert Campaign of the Second World War. This group of silver and silver-plated items was commissioned for Montgomery, and one piece, the sugar bowl, was commissioned for his wife. The sugar bowl bears the inscription '*Mrs Montgomery from the officers' wives of the Warwickshire Regiment 1931-1934*'.

The model of 'The Grant Tank' is a replica of the Field Marshal's own tank which he used during El Alamein and forms part of a casket containing the Freedom Scroll for Leamington Spa. The presentation of 'Freedoms' by civic authorities after the Second World War to military figures, regiments and corps was undertaken in recognition of society's gratitude to the armed forces and those associated with them.



The Panel considered the group of silver pre-eminent under the first criterion, in acceptable condition and fairly valued. The silver has been permanently allocated to the Fusilier Museum Warwick in accordance with the condition attached to its offer.

'The Grant Tank': a silver Freedom Casket.
Photo: Courtesy of the Fusilier Museum Warwick.
Photo by Gill Fletcher

Maria Graham collection

The collection comprises two portraits: *Portrait of Mrs Maria Graham* by John Jackson RA (1778-1831), 1819, oil on canvas, 75cm by 62cm, and *Maria and Thomas Graham in Rome, 1819*, attributed to Charles Lock Eastlake PRA (1793-1865), watercolour, 26cm by 20.5cm. Also included are a silver lid and inkwell and Bible belonging to Maria Graham; first edition copies of Maria Graham: *Memoirs of the Life of Nicholas Poussin* and Maria Callcott: *A Short History of Spain*; journals from her voyages to Chile, Brazil, India and Italy, and a sketchbook with drawings by Maria Graham and her second husband, Sir Augustus Wall Callcott RA (1779-1844).

Maria Graham (1785-1842) was one of the most intrepid travel writers of the 19th century. A woman of great courage and initiative, she travelled widely, particularly to South America. Widowed while in Chile, she turned her back on the English colony in Valparaíso ('very civil vulgar people') and lived among the native Chileans for a whole year. Many of her later works were written after she was physically disabled by a ruptured blood vessel in 1831. She published books on art and architecture, tales for children and five travelogues that chronicle the histories and politics of the countries she visited. This collection of objects includes drawings, proof engravings and first editions of her publications, some of which are annotated with corrections and additions to be included in future editions.



Entrance to the Grand Cave at Canary, Maria Graham, 1811.
Photo: Courtesy Chawton House



Portrait of Mrs Maria Graham
by John Jackson RA.
Photo: Courtesy Chawton House

The Panel considered the collection, accepted from the Grahams of Fintry, pre-eminent under the first and third criteria and in acceptable condition. The Panel's remit is to recommend a fair price and, given the market for similar material, it considered the offer value low and recommended it be increased. The amount of tax that could have been settled by the acceptance of the collection exceeded the actual tax liability payable by the offeror and they kindly agreed to forgo the difference. It has been allocated to Chawton House, in accordance with the condition attached to its offer, initially on a temporary basis.

21.

A pair of Chinese ‘Soldier’ vases and covers

A pair of blue and white ‘Soldier’ vases and covers, Qing Dynasty, Kangxi period, height 99cm.

This pair of vases is important for the study of Chinese export porcelain and the global trade of the British East India Company. The vases were acquired in China around the turn of the 18th century and were brought to Drayton House in Northamptonshire, where they remained until 2013, when they were placed on loan to the Ashmolean Museum. ‘Soldier’ vases, also known as Dragoon vases, are illustrative of the very high-quality underglaze blue porcelain that was exported to Europe during the Kangxi period (1662-1722). They were extremely difficult to manufacture due to their large size.



The Panel considered the pair of vases, from the Stopford Sackville collection, pre-eminent under the first, second and third criteria, in acceptable condition and fairly valued. The vases have been permanently allocated to the Ashmolean Museum in accordance with the condition attached to their offer.

A pair of Chinese ‘Soldier’ vases, known as The Drayton Vases.
Photo: © Ashmolean Museum, University of Oxford



Top: *Letty* by Frederic Leighton.
Photo: Tennants Auctioneers, North Yorkshire

Middle: *Misty Moonlight* by John Atkinson Grimshaw.
Photo: Tennants Auctioneers, North Yorkshire

Bottom: *Cartoon for the mural painting 'Chetham's Life Dream'* by Ford Madox Brown.
Photo: Tennants Auctioneers, North Yorkshire

Ten pictures by Pre-Raphaelite artists

Ten pictures by Pre-Raphaelite artists: two works in chalk by Ford Madox Brown (1821-93); *Italian Image Boys at a Roadside Alehouse* by James Collinson (1825-81), 1848, oil on panel, 76.5cm by 109cm; three oil paintings by John Atkinson Grimshaw (1836-93); *Letty* by Frederic Lord Leighton (1830-96), oil on canvas, 36.5cm by 39cm, and three works in chalk by Dante Gabriel Rossetti (1828-82).

The cartoons '*Chetham's Life Dream*' and '*The Proclamation of Weights and Measures, AD 1556*', both 51cm by 112cm, were made by Ford Madox Brown in 1889 as preparatory studies for two of a cycle of 10 mural paintings he produced for Manchester Town Hall between 1878 and 1893 that illustrated episodes from the history of Manchester.

The three oil paintings by John Atkinson Grimshaw are: *Misty Moonlight*, 1872, 59cm by 90cm; *Putney Park Lane*, 1870s, 75cm by 92cm, and *The Wagoner*, 1875, 34.5cm by 71cm. Each of these scenes demonstrates the artist's characteristic skill in capturing the transitory effects of fading light, both natural and man-made.

The three works in chalk by Dante Gabriel Rossetti are: *Study for Aspects Medusa*, c.1867, signed with monogram (lower right), 40cm by 33.5cm; *Lady Lilith*, possibly 1866-8, 96.5cm by 83.8cm, and *Portrait of Christina Rossetti*, 1877, signed with monogram and dated '1877' (upper right), 38.7cm by 29.8cm. The sitters for the first and second drawings are the Pre-Raphaelite models Alexa Wilding and Fanny Cornforth. The third is a portrait of the artist's sister, the poet Christina Rossetti.

The Panel considered the 10 works, accepted from the estate of Ian Stephenson of Laithes, Penrith, Cumbria, in acceptable condition. The Panel's remit is to recommend a fair price and it recommended that the values be increased. It considered those by Madox Brown, Atkinson Grimshaw and Lord Leighton pre-eminent under the second, third and fourth criteria and the Collinson under the second and third. For the drawings by Rossetti, it considered *Study for Aspects Medusa* pre-eminent under the second criterion, *Lady Lilith* under the second and third, and *Portrait of Christina Rossetti* under the first, second and third. All 10 works have been temporarily allocated to Tullie House, Carlisle, pending a decision on their permanent allocation.

Joseph Crawhall: *Cock Pheasant*



Cock Pheasant with Foliage and Berries by Joseph Crawhall RSW (1861-1913), c.1906, signed 'J. Crawhall' (upper right), watercolour and body-colour on linen, unframed: 33cm by 58.5cm, framed: 63.5cm by 84cm.

Cock Pheasant is painted in watercolour (with small additions of body-colour) with great spontaneity and sureness of touch on stretched fine linen. Produced around 1906, it displays the influences of both European and Japanese art. Although Crawhall was English born, he is considered to have been a prominent member of the group of Scottish artists known as The Glasgow Boys. The painting will enhance the National Galleries of Scotland's representation of both the group and of Crawhall's highly distinctive art.

The Panel considered this work pre-eminent under the second and third criteria, in acceptable condition and fairly valued. It has been permanently allocated to the National Galleries of Scotland in accordance with the condition attached to its offer.

Cock Pheasant with Foliage and Berries by Joseph Crawhall RSW.
Photo: Courtesy of Sotheby's



William Leech and William Orpen pictures

- a) *May with a Parasol* by William Leech (1881-1968), oil on canvas, signed, 54.6cm by 67.3cm
- b) *Graveyard or Delville Wood* by Sir William Orpen (1878-1931), oil on panel, 58.4cm by 48.3cm
- c) *War Drawing* by Sir William Orpen (1878-1931), pencil, signed, 40.6cm by 52cm

William Leech and William Orpen were both born in Dublin. Leech undertook artistic training in Dublin and Paris while Orpen attended the Slade School of Art in London.

May with a Parasol was painted in the early 1920s in Concarneau, Brittany. The subject of the painting is Leech's partner, May Botterell.

During the First World War, Orpen served as an official war artist in France. *Graveyard or Delville Wood* serves as a memorial to the dead on the Somme. The tree carcasses and crucifix are symbolic of the huge loss of life on the Western Front. *War Drawing* is a preparatory study for an unfinished oil painting, *Beaumont Hamel* (1916-early 1920s), held by the Royal Academy in London.



The Panel considered the pictures, from the collection of Alison Bond (née Kingsmill Moore), pre-eminent under the second and third criteria and in acceptable condition. It considered the Leech and *Graveyard or Delville Wood* by Sir William Orpen fairly valued. The Panel's remit is to recommend a fair price and it considered the offer value of *War Drawing* low and recommended it be increased. The works have been temporarily allocated to National Museums NI pending a decision on their permanent allocation.



Top: *Graveyard or Delville Wood* by Sir William Orpen.
Photo: © National Museums NI, Ulster Museum Collection

Middle: *War Drawing* by Sir William Orpen.
Photo: © National Museums NI, Ulster Museum Collection

Bottom: *May with a Parasol* by William Leech.
Photo: © National Museums NI, Ulster Museum Collection

Alabaster relief of the murder of St Thomas Becket



A highly important alabaster relief sculpted with 'the murder of St Thomas à Becket' at the High Altar of Canterbury Cathedral. Photo: Courtesy of Christie's

Alabaster sculpted relief with the murder of St Thomas Becket at the High Altar of Canterbury Cathedral, retaining some of the original polychrome decoration, c.1350-76, 61cm by 53cm.

The murder in 1170 of St Thomas Becket (1119/20-70) by followers of King Henry II in Canterbury Cathedral is one of the most famous events of English medieval history. The base of the sculpture includes the heraldic crests of the Foljambe and Ireland families which suggests the work was commissioned to mark the marriage of Sir Godfrey Foljambe (d. c.1375) and Avena Ireland (d. c.1383). Sir Godfrey Foljambe served as Lord Chief Justice of Ireland. He also managed the property of the English prince and military leader John of Gaunt (1340-99) at Bakewell in Derbyshire. This relief is thought to be the largest surviving English alabaster sculpture of its type. It is thought that its original setting was either at All Saints Church, Bakewell, or Beauchief Abbey, also in Derbyshire.

The Panel considered the relief, offered from the estate of Michael Foljambe, pre-eminent under the first, second and third criteria, in acceptable condition and, following negotiation, fairly valued. It has been permanently allocated to the British Museum in accordance with the condition attached to its offer.

Jacob Isaackszoon van Ruisdael: *Panoramic Landscape with Cornfields and Dunes beside the Sea*



Panoramic Landscape with Cornfields and Dunes beside the Sea by Jacob Isaackszoon van Ruisdael. Photo: Courtesy of Sotheby's

Panoramic Landscape with Cornfields and Dunes beside the Sea by Jacob Isaackszoon van Ruisdael (c.1628-82), oil on canvas, 57.5cm by 69cm.

Jacob van Ruisdael is one of the most famous Dutch landscape painters of the 17th century. Historically Norfolk and the Netherlands have shared a strong connection thanks to trade and artistic ties, therefore it is particularly appropriate that this painting has been secured by Norwich Castle Museum & Art Gallery. The landscape of the two regions is also similar, particularly the low flat vistas and dramatic skies. Dutch landscape paintings by artists such as Van Ruisdael exercised a significant influence on 18th- and 19th-century landscape painters in East Anglia. For example, Thomas Gainsborough (1727-88) looked closely at Ruisdael's landscapes in the 1740-50s, copying some of them and reinterpreting them in his own landscapes of Suffolk.

The Panel considered the painting pre-eminent under the second criterion, 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 £304,535 of tax and Norwich Castle Museum & Art Gallery, where it has been permanently allocated in accordance with the condition attached to its offer, made good the difference of £298,508 with the assistance of grants from the National Heritage Memorial Fund of £122,628, Art Fund of £119,400 (including a contribution from the Rought Fund), The Arts Council England/V&A Purchase Grant Fund of £47,480 and Friends of the Norwich Museums of £9,000.

Sir Godfrey Kneller: *Portrait of the Artist as a Young Man*



Portrait of the Artist as a Young Man by Sir Godfrey Kneller. Photo: Miriam Kleingeltink. Courtesy of Strawberry Hill Trust

Portrait of the Artist as a Young Man by Sir Godfrey Kneller (1646-1723), oil on copper, 11cm by 9.1cm.

Self-portraits were often used by artists as a form of self-promotion, and Kneller produced several during his lifetime. This self-portrait, intriguingly painted on copper, was purchased by the first prime minister of Britain, Robert Walpole, 1st Earl of Orford, who was a patron of Kneller and knew him personally. It passed to Walpole's son, Horace Walpole, 4th Earl of Orford, who displayed it in the Tribune of his Gothic Revival villa, Strawberry Hill, in Twickenham. Its position on the wall can be tracked in Horace Walpole's own descriptions of the interiors of the house and it can be identified on the wall in interior views of the Tribune. It was this portrait of Kneller that Horace Walpole had engraved to illustrate his *Anecdotes of Painting in England*, a publication which did much to bring a history of British art to popular attention.

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

WG Collingwood: *Mate and Prentice*



Mate and Prentice by William Gershom Collingwood (1854-1932), signed and dated 1887 (top left), oil on canvas, 89cm by 134.5cm (framed).

WG Collingwood was the editor and biographer of John Ruskin (1819-1900), the English writer, art critic and philosopher. He played an important role in the creation, in 1901, of the Ruskin Museum in Coniston, Cumbria, which was established as a memorial to Ruskin – who had lived at nearby Brantwood – and to celebrate the area's heritage. Collingwood was a professional artist and served as Professor of Fine Arts at the University of Reading. Depicted in the portrait, Collingwood's wife, Edith Mary Isaac (1857-1928), was a respected and commercially successful artist who specialised in flower paintings and miniatures. Their daughter Dora, seen in this painting as a baby, also pursued a career as an artist.

The Panel considered the painting, accepted from the estate of John Leslie Yorath Sanders, pre-eminent under the third and fourth criteria and in acceptable condition. The Panel's remit is to recommend a fair price and given the painting's rarity and commercial appeal it considered the offer value low and recommended it be increased. The painting has been permanently allocated to the Ruskin Museum, Coniston, in accordance with the condition attached to its offer.

Mate and Prentice by WG Collingwood.
Photo: Courtesy of The Ruskin Museum, Coniston

The Janette Rosing collection of photographs of Cornwall



This Cornwall and Scilly Isles-focused collection was carefully selected by Janette Rosing (1942-2021) over a 50-year period and comprises over 3,800 photographs dating from the early 1850s to the early 1900s. There are seven rare photographs by or attributed to Linnaeus Tripe (1822-1902) as well as a range of images not held in other public collections. The topographical nature of many of the photographs in the collection offers a visual history of Cornwall over the 19th century. The photographic postcards from the early 1900s provide social-historical insights into recreational and leisure activities in the region.

The Panel considered the collection, accepted from the estate of Miss Janette Rosing, pre-eminent under all four criteria, in acceptable condition and fairly valued. It has been permanently allocated to Kresen Kernow in Cornwall in accordance with the condition attached to its offer.

The 'Magnet' horse bus for Penzance, Marazion and Breage, c.1905, photographer unknown. Photo: Courtesy of Kresen Kernow



Dame Barbara Hepworth: *River Form* and *Single Form*

- a) *River Form* by Dame Barbara Hepworth (1903-75), 1965, American walnut wood, unique, 188cm wide, excluding base, recorded as BH 401
- b) *Single Form* by Dame Barbara Hepworth (1903-75), executed in 1937-38 and painted c.1963, painted plaster on a painted wooden base, unique, 122cm high, excluding base, recorded as BH 104

River Form is one of only five large-scale wooden sculptures by Hepworth. The piece is unique in that it is carved in American walnut and is unusual for being horizontal in orientation. The sculpture embodies the artist's interest in the interrelationship between landscape and the human figure, here shown in a reclining pose.

Single Form is a rare surviving plaster sculpture from the 1930s and was produced following a series of studio visits Hepworth made to artists in Paris, including to the studio of Jean Arp. The sculpture was created as a unique work but 25 years later was cast in bronze and painted by Hepworth. The original plaster was kept in the artist's private collection until her death.

The Panel considered *River Form* and *Single Form*, from Trustees of the Barbara Hepworth Estate, in acceptable condition and fairly valued. It considered the former pre-eminent under the second and third criteria and the latter under the second and fourth. *River Form* has been permanently allocated to the Ashmolean Museum and *Single Form* to Tate for the Barbara Hepworth Museum and Sculpture Garden, St Ives, both in accordance with the conditions attached to their offer.

Above: *Single Form*
by Dame Barbara Hepworth.
Photo: Courtesy of Christie's
© Bowness

Right: *River Form*
by Dame Barbara Hepworth.
Photo: © Ashmolean
Museum, University of
Oxford. Barbara Hepworth
© Bowness



Sir Godfrey Kneller: *Countess of Hardwicke*



Portrait of Margaret Cocks, Countess of Hardwicke (1695-1761), by Sir Godfrey Kneller (1646-1723), signed and dated (lower right): 'G Kneller/ 1716', oil on canvas, 101cm by 75cm.

Margaret Cocks was the matriarch of the Yorke family, who were the first and longest-serving residents of Wimpole Hall in Cambridgeshire, and remained there until the late 19th century. There are portraits at Wimpole Hall of all of the immediate family members of Philip Yorke, 1st Earl of Hardwicke (1690-1764), bar Margaret Cocks. This portrait therefore contributes to a fuller telling of the Hall's history. Philip Yorke was an English lawyer and politician who served as Lord High Chancellor of Great Britain. This portrait of Margaret Cocks was painted before she married Yorke and probably shows her mourning her first husband, William Lygon, who had died soon after their marriage in 1716.

The Panel considered the portrait, from the collection of Group Captain Alexander Roualeyn Gordon-Cumming, to be associated with Wimpole Hall, a building in Schedule 3 ownership (National Trust), and that it was desirable that the association should continue. It was deemed to be in acceptable condition and fairly valued. It has been permanently allocated to the National Trust for retention and display at Wimpole Hall in accordance with the condition attached to its offer.

Portrait of Margaret Cocks, Countess of Hardwicke by Sir Godfrey Kneller.
Photo: Courtesy of Sotheby's

The Oliver Impey Japanese collection



A study collection of a group of *Shoki Imari* early Japanese porcelains, a group of Japanese export lacquer cabinets and two significant Japanese works of art from the Meiji era (1868-1912).

Dr Oliver Impey (1936-2005) served as Curator of Japanese Art at the Ashmolean Museum for 36 years and produced pioneering scholarship in the fields of *Shoki Imari* early Japanese porcelain, Japanese export lacquer cabinets and Japanese works of art from the Meiji era. His collection demonstrates the depth of his knowledge of Japanese porcelain as well as his ability to source items with significant research potential. These objects fill significant gaps in the Ashmolean Museum's collection and provide a valuable resource for the study of Japanese art.



The Panel considered the collection, from the estate of Oliver and Jane Impey, pre-eminent under the second and third criteria, in acceptable condition and, following negotiation, fairly valued. The collection has been permanently allocated to the Ashmolean Museum in accordance with the condition attached to its offer.

Top: Lacquer box with lid.
Photo: © Ashmolean Museum,
University of Oxford

Bottom: A *Nihonga* landscape
painting by Yuki Somei.
Photo: © Ashmolean Museum,
University of Oxford

Thomas Johnson: *Canterbury Cathedral Choir*



Canterbury Cathedral Choir looking East by Thomas Johnson (c.1628-85), signed and dated 1657, oil on canvas, 83.5cm by 95cm.

Canterbury Cathedral Choir looking East by Thomas Johnson is the earliest known depiction of the choir of Canterbury Cathedral which has undergone considerable alterations since then. Details such as the choir's columns and capitals, the number of squares on the pavement and even wear on the steps of the staircases, are all correct. The painting is rare in British art for portraying iconoclastic acts actively underway. The allocation to Canterbury Cathedral ensures the painting can provide a wonderful in situ visual record of the Cathedral's architectural appearance in the 17th century.

Canterbury Cathedral Choir looking East by Thomas Johnson. Photo: Courtesy of the offeror

The Panel considered the painting, from the collection of WD Caroe and accepted from the estate of Mary Caroe, pre-eminent under the first, second and fourth criteria and in acceptable condition. The Panel's remit is to recommend a fair price and it considered the offer value low and recommended it be increased. The painting was offered with a wish to Canterbury Cathedral but the Panel agreed that, given the importance of the painting within the context of the cathedral, the allocation wish should be changed to a condition and it has been permanently allocated there.

Reg Butler: *First Maquette for 'The Unknown Political Prisoner'*



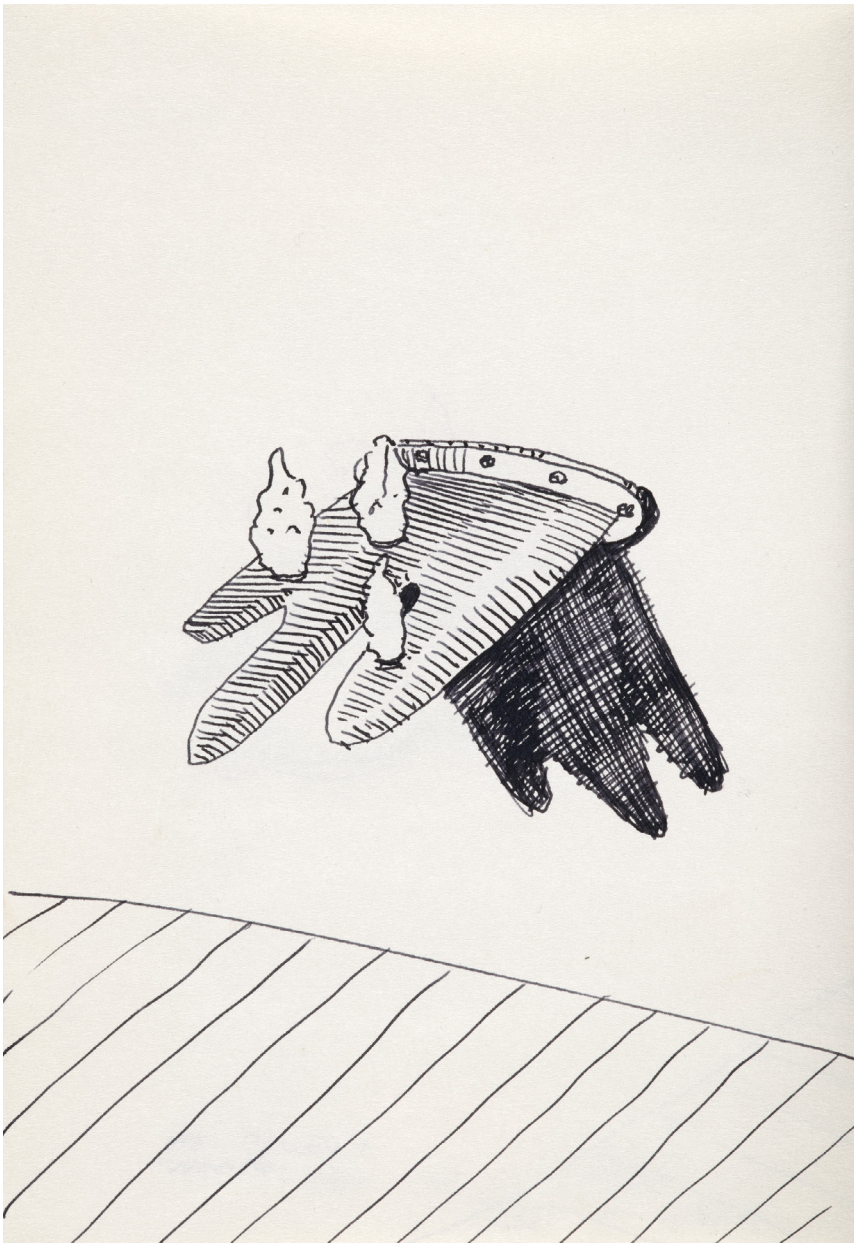
First Maquette for 'The Unknown Political Prisoner' by Reg Butler (1913-81), 1951-2, bronze sheet and wire on plaster base, 45.9cm by 21cm by 21cm.

A maquette is a preliminary model for a larger piece of sculpture. The English sculptor Reg Butler made a series of maquettes for his entry for the international sculpture competition on the theme of 'The Unknown Political Prisoner' organised by the Institute of Contemporary Arts (ICA) in London in 1952. He won the Grand Prize for his entry, although the full-size monument, which was to have been erected on a site in West Berlin, overlooking the Soviet Zone of Berlin, was never made. Butler's sculpture speaks of the emergence of the Cold War and the ensuing struggle between democracy and communism.

The Panel considered the maquette, accepted from the Butler estate, pre-eminent under the second criterion, in acceptable condition and fairly valued. The maquette was offered with a wish to Tate but the Panel agreed that, given Tate holds the other maquettes in the group as well as the archive of the ICA, the allocation wish should be changed to a condition and it has been permanently allocated there.

First Maquette for 'The Unknown Political Prisoner'
by Reg Butler. Photo: Tate

Edward Allington archive and set of nine drawings



Sketch from Edward Allington's sketchbooks.
Photo: Tate. Copyright: Courtesy the artist's estate

- a) Archive of the artist Edward Allington (1951-2017)
- b) Set of nine finished drawings relating to key sculptures held in British institutions by Edward Allington

Edward Allington was an important figure in the New British Sculpture movement of the 1980s and served as Professor of Sculpture at the Slade School of Fine Art. His archive comprises a wide range of material spanning from the beginning of his art studies in the 1960s to the end of his life, and illustrates the range of his interests and practice. It includes extensive photographic documentation of his sculpture, notebooks and sketchbooks, a collection of 3D models, exhibition posters and artist prints.

These nine works by Allington are drawings of sculptures in British collections and were drawn on found paper, mainly old ledgers. Drawing played a significant role in Allington's creative process, and he used it to trial the different possibilities of sculpture.

Four sculptures by Allington were accepted in lieu of tax in 2019 and appeared as Case 32 in the CGS & AIL Report 2020. They were allocated to Tate, Leeds Art Gallery and Yorkshire Sculpture Park in 2021 and reported in Appendix 4 of the CGS & AIL Report 2021.

The Panel considered the archive pre-eminent under the second and third criteria, and the set of nine drawings pre-eminent under the second criterion, in acceptable condition and fairly valued. The archive and set of nine drawings have been temporarily allocated to Tate and British Museum respectively pending a decision on their permanent allocation.

Sérgio de Camargo: *Relief, Opus 267* and Günther Uecker: *Diagonal Cut*



Diagonal Cut by Günther Uecker. Photo: Courtesy of Sotheby's © Günther Uecker.
All rights reserved. DACS 2023

- a) *Relief, Opus 267* by Sérgio de Camargo (1930-90), 1970, signed, titled and dated 'Paris 70' (on the reverse), painted wood construction, 99.6cm by 99.6cm
- b) *Diagonal Cut* by Günther Uecker (b. 1930), 1965, signed and dated '65' (on the reverse), acrylic and nails on canvas laid on panel, 85cm by 85cm

Sérgio de Camargo is considered to be one of the most important Brazilian artists of the second half of the 20th century. He settled in Europe in the 1960s and, within the avantgarde tradition, used optical complexity to create work such as *Relief, Opus 267*. The piece has around 4,500 wooden elements placed in a way which creates a varied surface level of the work. This complex and detailed work will be a significant addition to the collection of post-war abstract art at the Sainsbury Centre.

An instrumental figure in the ZERO group, Günther Uecker made *Diagonal Cut* in 1965; it is a significant example of his work at that time. The carefully planned structure transforms the basic materials of wood and nails into a complex composition through the play of light and shadow.

The Panel considered each work pre-eminent under the second criterion, in acceptable condition and fairly valued. The works have been permanently allocated to the Sainsbury Centre in accordance with the condition attached to their offer.

Susan Hiller: *Witness*



Witness by Susan Hiller (1940-2019), 2000, 500 speakers, wiring, steel structure, 10 audio sources, switching equipment, lights, suspended from ceiling and walls, dimensions variable (installed size approx. 1,800cm by 900 cm).

Susan Hiller was a US-born British artist who made an important contribution to the fields of Conceptualism and feminist art. She is recognised as a pioneer of installation and multimedia art, and is known for her innovative use of audio and video technology in her work. *Witness* comprises 500 handheld audio speakers that hang from a central disc in a dimly lit installation. The stories that play through the speakers, told in different languages, were sourced by the artist from the early years of the internet and are witness statements of UAP (unidentified aerial phenomenon) sightings. The installation draws on themes of the love of telling, and listening to, stories and our fascination with the unknown.

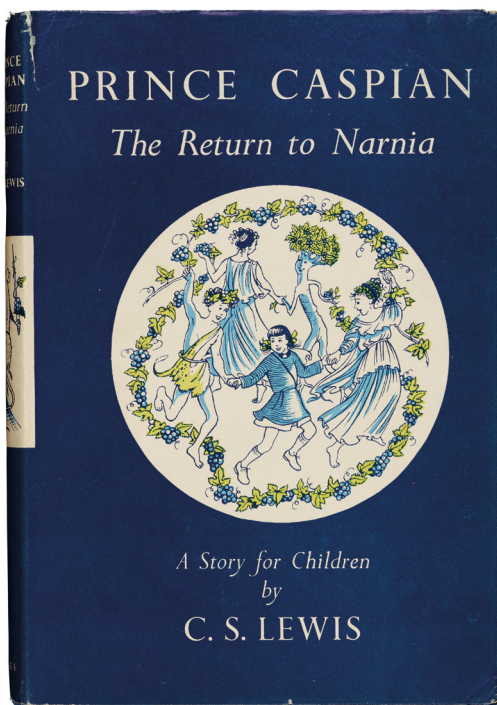


The Panel considered the installation pre-eminent under the third criterion, in acceptable condition and, following negotiation, fairly valued. It has been permanently allocated to Tate in accordance with the condition attached to its offer.

Top: *Witness* by Susan Hiller at Moscow Biennial, 2011
© The Estate of Susan Hiller. Photo: Courtesy of Moscow Biennial

Bottom: *Witness* by Susan Hiller. Artangel installation at The Chapel, Golborne Road, London, 2000. Photo: © The Estate of Susan Hiller, photograph by Parisa Taghizadeh

Walter Hooper collection of CS Lewis and JRR Tolkien manuscripts and books and personal possessions of CS Lewis



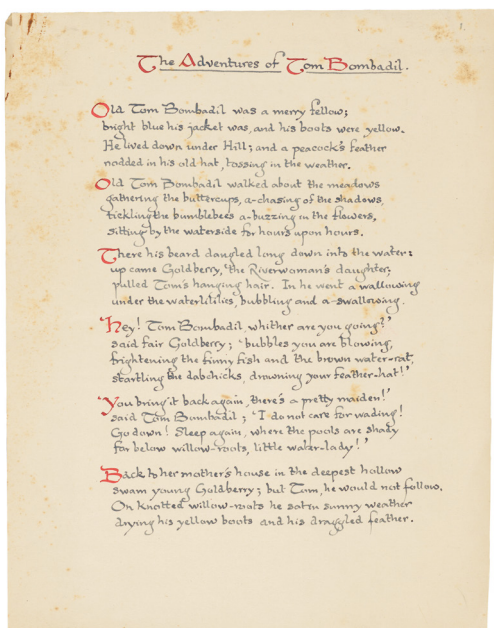
CS Lewis and JRR Tolkien manuscripts and books, and personal possessions of CS Lewis.

The creators of two of the most popular fantasy worlds, Narnia and Middle Earth, CS Lewis (1898-1963) and JRR Tolkien (1892-1973) were close friends and fellow dons at Oxford University. The archive contains their unpublished correspondence as well as other important material such as Tolkien's manuscript items relating to *The Adventures of Tom Bombadil* and *Futhorc: The Runes as used by Thorin Oakenshield and others*. The Lewis material includes his personal copy of *Prince Caspian*, the rare early book *Spirits in Bondage* (written under his alias Clive Hamilton) and a notebook relating to *Boxen*, a fictional world Lewis created as a child, before Narnia.

After Lewis's death, Walter Hooper (1931-2020) took up the role as his literary executor. There is material written by Lewis and edited by Hooper that was published after Lewis's death, including *Selected Literary Essays* (1969) and *Of Other Worlds* (1982).

The personal items belonging to CS Lewis include his desk, pipes and a pair of spectacles.

The Panel considered the books, manuscripts and personal possessions, accepted from the estate of Walter Hooper, pre-eminent under the first, second and third criteria, in acceptable condition and fairly valued. The books and manuscripts were offered with a wish to the Bodleian Library and the personal possessions to The Story Museum, Oxford. Given the close connection of the material to Oxford, the Panel recommended that these allocation wishes should be made conditional and the Historical Manuscripts Commissioner agreed in relation to the books and manuscripts. The books and manuscripts have been permanently allocated to the Bodleian Library and the personal possessions to The Story Museum, Oxford, initially on a temporary basis subject to a review.



Top: Dust-jacket of CS Lewis's personal copy of *Prince Caspian: The return to Narnia*, 1951, first edition. Shelfmark: Hooper (22816), front cover (book jacket). Photo: The Bodleian Libraries, University of Oxford © CS Lewis Company

Bottom: JRR Tolkien, first page of holograph manuscript of *The Adventures of Tom Bombadil*, c.1962. Shelfmark: Hooper (15865), box 2, first page. Photo: The Bodleian Libraries, University of Oxford © The Tolkien Estate Limited 2023

Thomas Gainsborough: *Portrait of Thomas Charles Tracy, 6th Viscount Tracy*



Portrait of Thomas Charles Tracy, 6th Viscount Tracy (1719-92), by Thomas Gainsborough RA (1727-88), oil on canvas, 127cm by 101.6cm.

Thomas Gainsborough was one of the leading British portrait painters of the second half of the 18th century. *Portrait of Thomas Charles Tracy, 6th Viscount Tracy* shows his growing aristocratic client base and is one of a pair. *Harriet, Viscountess Tracy* is already in the collection of Gainsborough's House in Sudbury (where the painter was born) and this allocation will reunite husband and wife. The portrait is typical of Gainsborough's emerging skills in full-length portraiture and was painted in Bath, where he was based between 1759 and 1774.

The Panel considered the portrait pre-eminent under the third and fourth criteria, in acceptable condition and fairly valued. It was offered with a wish to Gainsborough's House but the Panel agreed, given the portrait was pre-eminent in the context of Gainsborough's House, that the allocation wish should be changed to a condition, and it has been permanently allocated there.

Portrait of Thomas Charles Tracy, 6th Viscount Tracy by Thomas Gainsborough RA. Photo: Courtesy of Christie's

40.

Model of a fighting vessel owned by Admiral Nelson



A sectional model of a fighting vessel 'made on board *HMS Victory*, planned by Admiral Nelson, off Toulon, for fitting a prize, taken off that port, as a bomb-vessel', English, c.1803. In original glazed case. Overall model and case: 31.3cm by 46.5cm by 39.7cm.

This sectional model of a 'bomb ketch' – a wooden naval ship with mortars mounted forward near the bow – belonged to the then Vice Admiral Lord Horatio Nelson (1758-1805). It has been in the ownership of one family since Nelson's death in 1805 at the Battle of Trafalgar. It shows an adaptation of a ship that was captured during the Napoleonic Wars off the coast of France at Toulon, believed to be a merchant vessel, and then turned into a bomb ketch. It is thought to have been made for Nelson on board the *HMS Victory*. This technically accomplished model – only a handful of similar other models are known – is rare and of added interest given the association with Nelson.



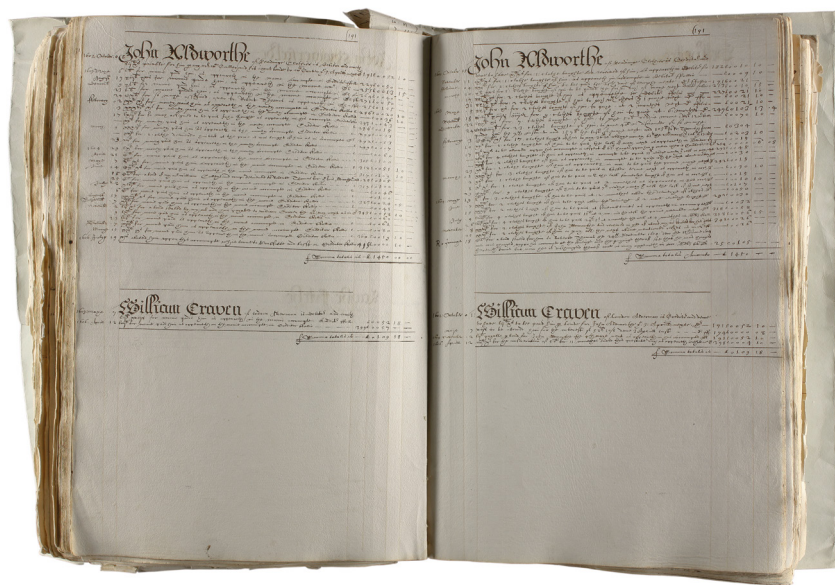
The Panel considered the model pre-eminent under the first and third criteria, in acceptable condition and fairly valued. It has been permanently allocated to the National Museum of the Royal Navy, Portsmouth, in accordance with the condition attached to its offer.

A sectional model of a fighting vessel 'made on board *HMS Victory*, planned by Admiral Nelson, off Toulon, for fitting a prize, taken off that port, as a bomb-vessel'. Photo: Courtesy of Sotheby's

Calley family archive

The archive of the Calley family of Burderop, comprising: manorial records, legal papers, business, household and personal account books, receipts and bills; business papers concerning industry and trade militia, and army records and commissions; general correspondence pertaining to the estate; family correspondence, wills, indentures, marriage settlements, documents relating to family history; a group of court rolls dating from 1541, and Royal pardons. The archive also includes a group of medieval deeds, an early 14th-century perambulation and an inventory roll dated 1513.

Sir William Calley (1565-1641), a successful merchant and clothier in London, purchased Burderop Park near Swindon in 1619. During the 17th century, the family bought extensive land in the north Wiltshire area. The documents in the archive tell the story of the family and its prosperity over 400 years. The papers relating to Sir William Calley's business affairs are particularly important. They include a rare folio ledger dating from 1600 to 1606 which is of interest for the history of accounting and economics and our understanding of foreign exchange and the north European cloth trade in the first decade of the 17th century.



The Panel considered the archive, accepted from the Robert Langton Will Trust, pre-eminent under the first and third criteria, in acceptable condition and fairly valued. The archive has been temporarily allocated to Wiltshire and Swindon History Centre pending a decision on its permanent allocation.

Account book belonging to William Calley the elder, draper of London, recording his trade in cloth with individual clients, 1600-6 (ref WSHC 1178/325). Photo: Courtesy of Wiltshire and Swindon History Centre

Two Chinese dishes



Left: Blue and white 'lotus bouquet' dish. Photo: © Ashmolean Museum, University of Oxford

Right: Late Ming blue and white 'boys' dish. Photo: © Ashmolean Museum, University of Oxford

- a) A blue and white 'lotus bouquet' dish, Yongle period (1403-25), finely painted to the interior with a tied bouquet of lotus flower, the wide border further painted with scrolling flowers, diameter 26.7cm
- b) A late Ming blue and white 'boys' dish, Wanli six-character mark and of the period (1573-1619), the dish is finely painted in vibrant tones of blue with several boys at play. The wide rim is painted with dragons in pursuit of flaming pearls, diameter 28.6cm

The 'lotus bouquet' dish is a classic early Ming ceramic with an original design of a freely drawn centre and floral border. This design went on to inspire 18th-century copies made for Chinese scholars and collectors who could not afford the originals. The 'boys' dish has a lively and playful motif: one boy has thrown over a table and is making a performance with a puppet on strings, another is covering his eyes while the others run around. The border of four five-clawed imperial dragons is very rare. Both Ming dishes are of excellent quality with rich and vibrant blues and were formerly in important collections of Chinese ceramics.

The Panel considered the two Chinese dishes pre-eminent under the second criterion, in acceptable condition and, following negotiation, fairly valued. They were offered with a condition to Compton Verney but, as it did not own any other items that were similar, there was not a context for the dishes in its collection. The Ashmolean, which has a large Chinese collection, confirmed its eagerness to acquire them and submitted a detailed case as to how they would fit and enhance their holdings. The Panel agreed to change the conditional allocation to the Ashmolean Museum and the dishes have been permanently allocated there.

Alan Cox prints



Image No. 14 by Dia al-Azzawi. Photo: Anne Purkiss, courtesy of Gainsborough's House, Sudbury, Suffolk © Dia al-Azzawi. All Rights Reserved, DACS 2023

These 152 prints produced by Alan Cox, a master printer specialising in lithography, were produced in his London studios between the late 1960s and 2014.

Alan Cox (1942-2021) worked closely with a focused group of artists – Uzo Egonu in the early 1970s, Dia Al-Azzawi in the 1980s and Eduardo Paolozzi in the 1990s. Egonu was a Nigerian-born artist who came to Britain in the 1940s and combined the visual languages of West African art and culture with western modernisms. Al-Azzawi is an Iraqi artist exiled to Britain in the late 1970s and regarded as one of the most important modern Arabian artists. The group of prints by Paolozzi, considered one of the pioneers of Pop Art, are of his late period. Other artists whose work is represented in the collection include Tracey Emin and Paula Rego. The collection demonstrates the developments of lithographic printmaking by Cox as well as printmaking in general since the 1960s.

The Panel considered the prints, accepted from the estate of Alan Cox, 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 work, it considered the offer value low and recommended it be increased. The prints have been temporarily allocated to Gainsborough's House pending a decision on their permanent allocation.

Julie Lawson archive and ephemera

Julie Lawson (1920-2020) was a key member of the team who established the Institute of Contemporary Arts (ICA) in London in 1946. However, little research has been carried out on Lawson in comparison to the other figures in the team. The archive comprises numerous postcards to Lawson from Roland Penrose, a fellow ICA figure, as well as cards and letters from artists such as Eileen Agar, Juliet Man Ray and Dorothea Tanning. The archive will aid research on Lawson and will complement the Roland Penrose Archive and Library already at the National Galleries of Scotland.



The Panel considered the archive, accepted from the estate of Julie Lawson, pre-eminent under the third criterion, in acceptable condition and fairly valued. It has been temporarily allocated to National Galleries of Scotland pending a decision on its permanent allocation.

Postcards from the Julie Lawson Archive.
Photo: Courtesy of National Galleries of Scotland
© Successió Miró / ADAGP, Paris and DACS
London 2023

Lucian Freud material



This group of material by Lucian Freud (1922-2011) comprises: 32 copper plates; 29 prints of 14 etchings; a sketchbook and two drawings, *Self-Portrait* and sketch for *After Chardin*, and an oil fragment, *Sally Clarke*.

Painted in 2011, the year of Freud's death, the oil fragment *Sally Clarke* shows Freud's process of creating a painting by first using flat charcoal sketches and then applying the modelled oil paint on top. Also in the collection are a range of artist proofs of Freud etchings as well as copper plates by the artist. These plates are from various stages of the etching process: some are unbitten, and others have not been cancelled. Lucian Freud made a few etchings early in his career but did not return to the medium until the mid 1980s. He would take the prepared etching plate to his studio, place it on an easel as he did with canvases, and draw directly onto the prepared copper plate; generally this was after a painting on the same subject, or occasionally simultaneously.

The Panel considered the material, accepted from the estate of Lucian Freud, pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The material has been temporarily allocated to the Victoria & Albert Museum pending a decision on its permanent allocation.

Sally Clarke oil fragment by Lucian Freud.
Photo: © Lucian Freud Archive

46.

The Sir Timothy Colman collection of Norwich silver



Collection of nine pieces of Colman Norwich Silver comprising: a rare Charles II East Anglian silver tankard; a 17th-century silver tankard; a Charles II East Anglian silver beaker; a rare William & Mary East Anglian silver tazza, and five Charles I East Anglian silver seal-top spoons.

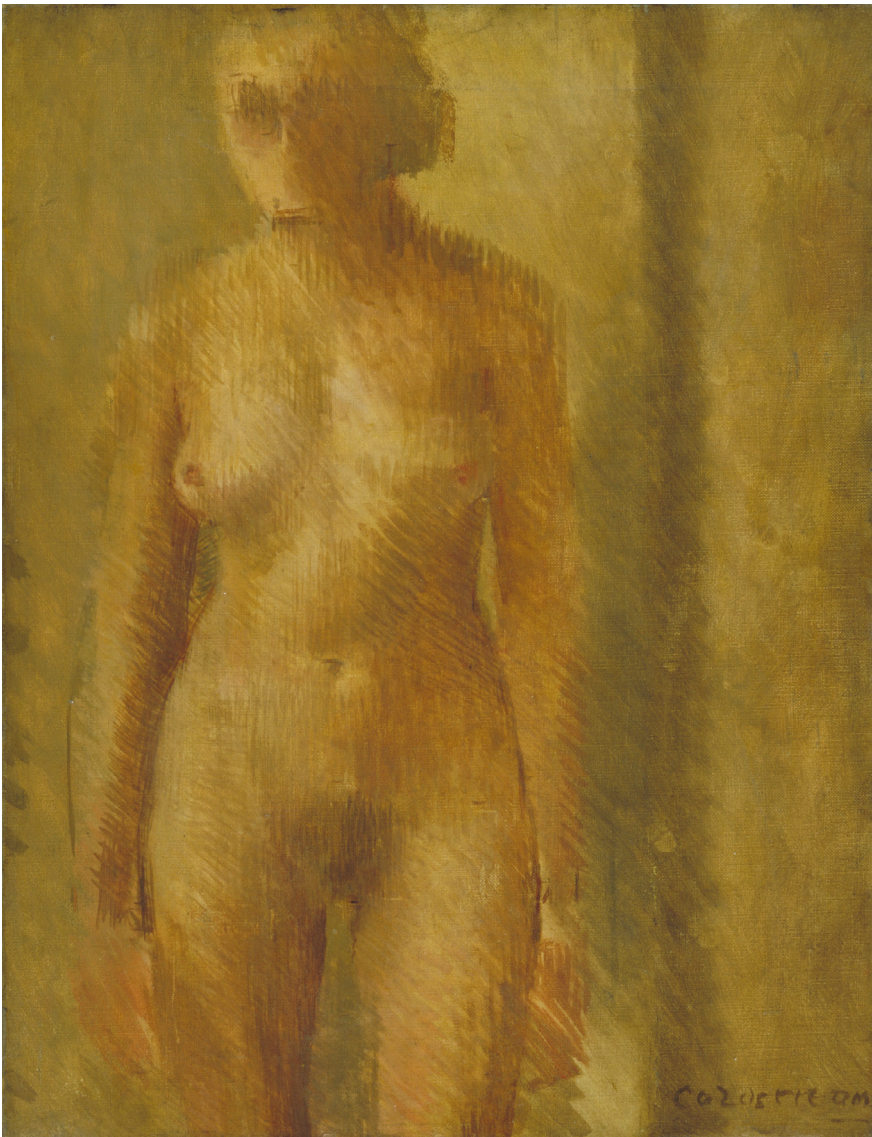
Silver from the 17th and 18th centuries bearing the Norwich town and maker's hallmark is scarce. All items in this collection therefore are considered to be rare examples of their type. The collection demonstrates the high quality of silversmithing and engraving in Norwich and will be used as a study collection. Examples such as the William & Mary East Anglian silver tazza will aid the study of gentry in Norfolk and the Charles II East Anglian silver tankard will enable study into the Parsons family coat of arms that is engraved into the body. The collection was amassed by Sir Timothy Colman (1929-2021), a businessman who served as Lord Lieutenant of Norfolk.

The Panel considered the collection, accepted from the estate of Sir Timothy Colman KG, pre-eminent under the third criterion, in acceptable condition and, following negotiation, fairly valued. The collection has been permanently allocated to the Fitzwilliam Museum in accordance with the condition attached to its offer.



Charles II East Anglian silver tankard.
Photo: © The Fitzwilliam Museum, Cambridge

Sir William Menzies Coldstream: *Standing Nude*



Standing Nude by Sir William Menzies Coldstream (1908-87), 1937, oil on canvas, signed (lower right), 45cm by 35cm.

William Coldstream was a founding member of a group of artists known as the Euston Road School, whose work focused on realist subject matter. For these artists, figurative art was democratic as it did not require the viewer to hold specialist knowledge. This painting was produced in the year that Coldstream founded the Euston Road School with fellow artists Graham Bell, Victor Pasmore and Claude Rogers. It is typical of the style of work produced by this group: based on observation and using muted colours. In this painting Coldstream has used crosshatching and dashed lines of paint to describe mass and form. Later in his career, as his style evolved, he adopted the use of gridlines for this purpose.

The Panel considered the painting, from the collection of Sir Lawrence and Lady Jenny Gowing, pre-eminent under the second and third criteria, in acceptable condition and fairly valued. It has been temporarily allocated to Tate pending a decision on its permanent allocation.

Standing Nude by Sir William Coldstream.
Photo: Tate

Frank Auerbach: *Head of Helen Gillespie*



Helen Gillespie ('Head of Helen Gillespie') by Frank Auerbach.
Photo: Courtesy of Sotheby's. © Frank Auerbach: Courtesy
Frankie Rossi Art Projects

Head of Helen Gillespie by Frank Auerbach (b. 1931), 1962-4, oil on board, 29.2cm by 29.2cm.

Frank Auerbach is one of the most important post-war artists working in Britain. This painting is an example of the artist's early work and a portrait of a key sitter. Auerbach's working practice involves reworking his paintings over many months and years, and thus his output is restrained. His paintings are relatively rare, particularly those produced at this early stage of his career. Helen Gillespie was introduced to the artist by his model and partner Estella West and sat for him between 1961 and 1966. Born in Berlin, Auerbach was sent by his parents to Britain in 1939 to escape the Nazis. As such this painting is deeply rooted in the history of mid-century migration.

The Panel considered the painting, from the collection of Richard and Julia Anson, pre-eminent under the second and third criteria, in acceptable condition and fairly valued. It has been permanently allocated to the National Portrait Gallery in accordance with the condition attached to its offer.

Appendices



Appendix 1

CGS and AIL cases completed 2022/23

	Description	Allocatee	Tax ¹
Cultural Gifts			
1	<i>Spitting Image</i> archive	University of Cambridge	£167,100
2	Five contemporary Scottish artworks	Kirkcaldy Galleries	£14,625
3	Damien Hirst: Two medicine cabinets	National Galleries of Scotland	£90,000
4	Magdalene Odundo: <i>Red angled ribbed vessel</i> and Paul Nash: <i>Skylight Landscape</i> and <i>Frozen Lake (Black Park Pond, Iwer Heath, Bucks)</i>	Fitzwilliam (Odundo) / Pallant House (x2 Nash)	£15,600
5	Sir Thomas Lawrence: <i>A Male Head</i>	Royal Academy	£3,000
	Tax reduction accounted for in 2022/23 for gifts accepted in earlier years		£544,168

Acceptance in Lieu

6	Claude Monet: <i>L'Epte à Giverny</i> and Edgar Degas: <i>Modiste garnissant un chapeau</i>	Walker Art Gallery	£4,409,500
7	Pierre-Auguste Renoir: <i>L'allée au bois</i>	Ulster Museum	£1,457,300
8	Twenty works from the John Nigel Kirkland collection	Graves Art Gallery, Sheffield	£3,271,130
9	Book and manuscripts from the Denys Spittle collection	Brotherton Library, Leeds	£298,894
10	<i>Poems, Chiefly in the Scottish Dialect</i> by Robert Burns	Dumfries Museum and Robert Burns House	£17,650
11	The Georgie Wolton collection of Anatolian kilims	Ashmolean Museum	£133,000
12	The Bernard Howarth-Loomes collection of early photography	National Museums Scotland	£375,970
13	Pier Jacopo Alari-Bonacolsi ('Antico'): <i>The Apollo Belvedere</i>	Fitzwilliam Museum	£10,500,000
14	Rembrandt Harmenszoon van Rijn: <i>A Baby Sleeping in a Cradle</i>	British Museum	£1,406,250
15	Jeremy Montagu collection of musical instruments	University of Northumbria	£81,760
16	Sir Terence Rattigan and Peggy French papers	British Library	£45,500
17	Tyrell-Kenyon family archive	To be confirmed	£314,300
18	Johan Zoffany: <i>Robert Baddeley as Moses</i>	To be confirmed	£275,000
19	Montgomery of Alamein silver	Fusilier Museum Warwick	£55,850
20	Maria Graham collection	To be confirmed	£41,904
21	A pair of Chinese 'Soldier' vases and covers	Ashmolean Museum	£210,000
22	Ten pictures by Pre-Raphaelite artists	To be confirmed	£591,500
23	Joseph Crawhall: <i>Cock Pheasant</i>	National Galleries of Scotland	£42,000
24	William Leech and William Orpen pictures	To be confirmed	£222,650
25	Alabaster relief of the murder of St Thomas Becket	British Museum	£665,000
26	Jacob Isaackszoon van Ruisdael: <i>Panoramic Landscape with Cornfields and Dunes beside the Sea</i>	Norwich Castle Museum & Art Gallery	£304,535
27	Sir Godfrey Kneller: <i>Portrait of the Artist as a Young Man</i>	Strawberry Hill	£70,000
28	WG Collingwood: <i>Mate and Prentice</i>	Ruskin Museum	£7,000
29	The Janette Rosing collection of photographs of Cornwall	Kresen Kernow	£96,600
30	Dame Barbara Hepworth: <i>River Form</i>	Ashmolean Museum	£2,556,601
	Dame Barbara Hepworth: <i>Single Form</i>	Tate (Barbara Hepworth Museum and Sculpture Garden, St Ives)	£267,882

Left: *Red angled ribbed vessel* by Magdalene Odundo.
Museum Accession Number C.14-2022.
Photo: © Magdalene A N Odundo

¹CGS 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 2022/23

31	Sir Godfrey Kneller: <i>Countess of Hardwicke</i>	National Trust for Wimpole Hall	£21,000
32	The Oliver Impey Japanese collection	Ashmolean Museum	£105,000
33	Thomas Johnson: <i>Canterbury Cathedral Choir</i>	Canterbury Cathedral	£14,000
34	Reg Butler: <i>First Maquette for 'The Unknown Political Prisoner'</i>	Tate	£287,500
35	Edward Allington archive	To be confirmed	£103,500
	Edward Allington set of nine drawings	To be confirmed	£22,000
36	Sérgio de Camargo: <i>Relief, Opus 267</i>	Sainsbury Centre for Visual Arts	£876,000
	Günther Uecker: <i>Diagonal Cut</i>	Sainsbury Centre for Visual Arts	£438,000
37	Susan Hiller: <i>Witness</i>	Tate	£450,000
38	Walter Hooper collection of CS Lewis and JRR Tolkien manuscripts and books	Bodleian Library	£336,840
	Personal possessions of CS Lewis	To be confirmed	£39,550
39	Thomas Gainsborough: <i>Portrait of Thomas Charles Tracy, 6th Viscount Tracy</i>	Gainsborough's House	£248,000
40	Model of a fighting vessel owned by Admiral Nelson	National Museum of the Royal Navy, Portsmouth	£105,000
41	Calley family archive	To be confirmed	£56,000
42	Two Chinese dishes	Ashmolean Museum	£364,000
43	Alan Cox prints	To be confirmed	£56,000
44	Julie Lawson archive and ephemera	To be confirmed	£4,200
45	Lucian Freud material	To be confirmed	£525,000
46	The Sir Timothy Colman collection of Norwich silver	Fitzwilliam Museum	£72,450
47	Sir William Menzies Coldstream: <i>Standing Nude</i>	To be confirmed	£42,000
48	Frank Auerbach: <i>Head of Helen Gillespie</i>	National Portrait Gallery	£1,460,000
TOTAL			£34,178,309

Appendix 2

Members of the Acceptance in Lieu Panel 2022/23

Edward Harley OBE (until 20 March 2023)	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.
Helen Birchenough	Chair of ACE Southwest 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>
Michael Clarke CBE	Honorary Professor, Edinburgh College of Art, University of Edinburgh. Formerly Director of the Scottish National Gallery. Author of books and exhibition catalogues on paintings and drawings.
Thomas Dane (from 15 September 2022)	Gallerist and Director of Thomas Dane Gallery.
Simon Groom (from 15 September 2022)	Director of Modern & Contemporary Art, National Galleries of Scotland. Prior to this, he worked at Kettle's Yard, Cambridge, and Tate Liverpool.
Jonathan Harris (until 31 July 2022)	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.
Yamini Mehta	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.
Dr Tessa Murdoch FSA (from 15 September 2022)	Museum of London 1981-90 and Victoria & Albert Museum 1990-2021. Her most recent book, <i>Europe Divided: Huguenot Refugee Art and Culture</i> , was published by the V&A, November 2021. Advises the National Trust and the National Heritage Memorial Fund, is a Board Member of the Idlewild Trust, and is Chair of Trustees of the Huguenot Museum, Rochester.
Sir Nicholas Penny	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.
Dr Martin Postle FSA	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.
Meredyth Proby	Curates Elton Hall and Collection. Syndic of the Fitzwilliam Museum, Chairman of the Fitzwilliam Museum Development Trust & Marlay Group. Formerly, a non-executive Director of Christie's.
Lara Wardle	Executive Director Jerwood Foundation and Curator Jerwood Collection. Specialist in 20th-century British art, formerly at Christie's and Phillips auction houses.
Jeremy Warren	Specialist in sculpture and works of art, formerly Collections and Academic Director at the Wallace Collection. Honorary Curator of Sculpture, Ashmolean Museum, Oxford, and Sculpture Research Curator for the National Trust.
Joan Winterkorn	Archives and manuscripts consultant. Formerly a Director of Bernard Quaritch Ltd.
Dr Barnaby Wright (until 31 July 2022)	Deputy Head of The Courtauld Gallery and Daniel Katz Curator of 20th-century art at The Courtauld Gallery, London.
Dr Jonny Yarker	Director of Lowell Libson & Jonny Yarker Ltd. Scholar of British art and the Grand Tour.

Appendix 3

Expert advisers 2022/23

Chris Albury	Dominic Winter Auctioneers
Brian Allen	Hazlitt
Susanna Avery-Quash	The National Gallery
Jon Baddeley	Bonhams
Tabitha Barber	Tate
Polly Bielecka	Pangolin London Ltd
Margaret Birley	Independent Consultant
David Blayney Brown	Independent Consultant
Charles Booth-Clibborn	Paragon
Patrick Bourne	Patrick Bourne & Co
Ivor Braka	Independent Consultant
Iain Burr	Independent Consultant
Stephen Calloway	Independent Consultant
Richard Calvocoressi	Gagosian Gallery
Julia Carver	Bristol Museum & Art Gallery
James Clegg	University of Edinburgh
Ted Clive	Edward Clive Art Advisory
Melanie Clore	Clore Wyndham Fine Art Ltd
Stephen Coppel	British Museum
Bart Cornelis	The National Gallery
Anthony Crichton-Stuart	Agnew's
Christopher De Hamel	University of Cambridge
Kate Dorney	University of Manchester
Patrick Elliot	National Galleries of Scotland
Will Elliot	Elliot Fine Art
Jane England	England & Co
Jane Ewart	Independent Consultant
James Faber	Day & Faber
Stephen Feeke	Independent Consultant
Sam Fogg	Sam Fogg Ltd
Christopher Foley	Lane Fine Art
Simon Franses	S Franses Ltd
Matthew Gale	Independent Consultant
Hugh Gibson	Thomas Gibson Ltd
Philippa Glanville	Independent Consultant
James Gould	James Gould Ltd
Beth Greenacre	Independent Consultant
Robert Harding	Maggs Bros Ltd
Sarah Hardy	De Morgan Foundation
Jonathan Harris	Independent Consultant
Colin Harrison	Ashmolean Museum of Art and Archaeology
James Holland-Hibbert	Hazlitt Holland-Hibbert
James Holloway	Independent Consultant
Julia Hutt	Independent Consultant
Dominic Jellinek	Independent Consultant
Danny Katz	Danny Katz Ltd
Richard Kay	Lawrences Auctioneers
Alexandra Kokoli	Middlesex University London
Teresa Krasny	Brevan Howard
Alexis Kugel	Galerie Kugel
Alastair Laing	Independent Consultant
Brian Lake	Jarndyce Rare Books
Catherine Lampert	Independent Consultant
Sir John Leighton	National Galleries of Scotland
Jeremy Lewison	Independent Consultant

Xiaoxin Li	Victoria & Albert Museum
Dr Stephen Lloyd FSA	Derby Collection, Knowsley Hall
Anne Lyden	National Galleries of Scotland
Rupert Maas	Maas Gallery
Charles Mackay	The Weiss Gallery
Ed Maggs	Maggs Bros Ltd
Ian Maine	National Army Museum
Giles Mandelbrote	Lambeth Palace Library
Alexander Marr	University of Cambridge
Simon Martin	Pallant House Gallery
Robert McPherson	R&G McPherson Antiques Ltd
Adrian Mibus	Whitford Fine Art
Charles Miller	Charles Miller Ltd
Anthony Mould	Anthony Mould Ltd
Peter Nahum	Peter Nahum at The Leicester Galleries
Angela Nevill	Nevill Keating Pictures Ltd
Hannah Obee	Independent Consultant
Pilar Ordovas	Ordovas
Carlo Orsi	Trinity Fine Art
Neil Pearson	Neil Pearson Rare Books
Yanni Petsopoulos	AXIA Fine Art
Dr Michael Pritchard	The Royal Photographic Society
Felix Pryor	Independent Consultant
James Rawlin	J&J Rawlin Art Advisory
Jonathan Reilly	Maggs Bros Ltd
Frankie Rossi	Frankie Rossi Art Projects
Alice Rowell	Maggs Bros Ltd
Judy Rudoe	British Museum
Max Rutherford	Max Rutherford Ltd
Dr John Scally	National Library of Scotland
Peter Schade	National Gallery
Timothy Schroder	Independent Consultant
Dr Karen Serres	The Courtauld Gallery
Dr Abi Shapiro	The Hepworth Wakefield
Brian Sibley	Independent Consultant
Robin Simon	University of Buckingham
Joanna Skeels	Stewart & Skeels
Lindsay Stainton	Independent Consultant
Chris Stephens	The Holburne Museum
Lindsey Stewart	Stewart & Skeels
Alice Strang	Lyon & Turnbull
Amy Tobin	University of Cambridge
Dino Tomasso	Tomasso Brothers Fine Art
Matthew Travers	Piano Nobile Gallery
Letizia Treves	Moretti Fine Art
Robert Upstone	Robert Upstone Ltd
An Van Camp	Ashmolean Museum of Art and Archaeology
David Wade	David Wade Fine Art
Dr Graham Wells	Independent Consultant
Jorge Welsh	Jorge Welsh Works of Art Ltd
Aidan Weston-Lewis	National Galleries of Scotland
Christopher Whittick	Independent Consultant
Paul Williamson	Victoria & Albert Museum
Andrew Wilson	Independent Consultant
Dr Jon Wood	Independent Consultant
Dr William Zachs	University of Edinburgh

Appendix 4

Permanent allocation of items reported in earlier years but only decided in 2022/23

The **Treaty of Dover**, which was Case 34c in the 2020/21 Report, was permanently allocated to **Kent County Council** for **Kent Archives**.

Edmund Lilly: *Portrait of Queen Anne*, which was Case 33 in the 2021/22 Report, was permanently allocated to **Tate**.

The **Huyshe archive**, which was Case 37 in the 2021/22 Report, was permanently allocated to **South West Heritage Trust** for **Devon Archives & Local Studies**.

The archive of the 5th Earl of Lonsdale, which was Case 45 in the 2021/22 Report, was permanently allocated to **Cumbria County Council** for **Carlisle Archives Centre**.

The **Donald McGill collection**, which was Case 49 in the 2021/22 Report, was permanently allocated to the Isle of Wight Council for the **Donald McGill Museum, Ryde**, and the **University of Kent, Canterbury, Special Collections**.

Right: Magic Stereoscope, depicting the Three Graces, on a stand and base, by Negretti and Zambra, London, 1856. Accession Number: IL.2003.44.10.154. Photo: © National Museums Scotland



Cover: *Witness* by Susan Hiller at Moscow
Biennial, 2011 © The Estate of Susan Hiller.
Photo: Courtesy of Moscow Biennial

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

Email enquiries@arts council.org.uk

Phone 0845 300 6200

Textphone 020 7973 6564

arts council.org.uk

@ace_national

facebook.com/arts council of england

Charity registration number 1036733



Awarding funds from
THE NATIONAL LOTTERY®

You can get this document in Braille, in large print,
on audio CD and in electronic formats.

To download this publication, or for the full list of
Arts Council England publications, see arts council.org.uk

ISBN: 978-0-7287-1589-9

© Arts Council England, December 2023

Written, edited and produced by Arts Council England.

We are committed to being open and accessible.

We welcome all comments on our work.

Please send these to: National Director, Advocacy & Communications,
at Arts Council England, address above.

Publication artwork: Neville Stott Design Associates Limited