

# Cultural Gifts Scheme & Acceptance in Lieu

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Report 2019

ARTS COUNCIL  
ENGLAND







Front cover: Top of a Chippendale pier table *in situ* at Harewood House. Photo: Charlotte Graham for Harewood House Trust

Above: *Penrhyn Castle from Dol Ogwen* possibly by J Oliver Harris. Photo © National Trust Images

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# Preface



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

## Sir Nicholas Serota

Reading through this report, I am delighted to be reminded of the wide range of important cultural items that continue to enter public ownership through Acceptance in Lieu (AIL) and the Cultural Gifts Scheme (CGS). Since its introduction in 2013, the CGS has become a popular and successful scheme that makes a substantial contribution to the cultural life of the nation.

This year, the rich variety of items now in public ownership thanks to the CGS include the Griffiths and Rudoe collections of African textiles at the British Museum, the Symons collection of medical objects at the Royal College of Physicians and the Ades family collection of Islamic ceramics, spread widely across England.

It is also heartening to see that, in line with last year, around 86 per cent of the total tax settled has been for items allocated outside London. Highlights include Rubens' *Portrait of Emperor Charles V* allocated to the Royal Armouries in Leeds, a collection of William III and Queen Anne silver to Amgueddfa Cymru – National Museum Wales, and Hogarth's Wollaston family portrait to the New Walk Museum and Art Gallery, Leicester.

I am particularly pleased to see the work that national museums are doing to help regional institutions benefit from the schemes. The V&A has helped secure the future of a pair of pier tables and pier glasses designed by Thomas Chippendale, taking on their ownership and lending them back to the Harewood House Trust so they can remain in the setting for which they were made. Tate has collaborated with the University of Birmingham and the Victoria Gallery & Museum at the University of Liverpool – both first-time allocatees – to acquire three important pictures by Peter Lanyon.

I would like to express my gratitude to the Chair, Edward Harley, and members of the AIL Panel, as well as the many expert advisers listed at the back of this report, who generously donate their time and knowledge to make the schemes such a great success. Their expertise and commitment ensure that pre-eminent cultural objects and works of art can continue to be brought into public ownership and enjoyed by the millions who visit our museums, galleries, historic houses, archives and libraries across the UK.

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

# Introduction



Above: Edward Harley, Chair, Acceptance in Lieu Panel

## Edward Harley

The two schemes have been successful and wide ranging in the last year. It is the first time ever that the total amount of tax settled has exceeded £30 million, thus making use of the increased tax allowance, provided for in 2014, that can be written off each year through the CGS and AIL. This has meant that objects with an agreed value of nearly £60 million have come into public ownership. We were pleased that the objects were allocated to so many locations throughout the UK; as Sir Nicholas Serota has observed, a number of museums which had not hitherto received works of art through either of the schemes benefited for the first time. With riches such as these being allocated throughout the country, the need is ever more important for vigorous and strong museums and galleries that can make these items come alive for the communities they serve.

### Number and value of objects accepted 2009-19

Year to 31 March	Number of cases	Value of objects accepted/gifted (£million)	Tax settled (£million)
2009	36	19.8	10.8
2010	33	15.7	10.8
2011	26	8.3	4.9
2012	25	31.3	20
2013	30*	49.4*	30*
2014	27*	44.3*	30*
2015	29*	37.4*	25.8*
2016	36*	47.2*	26.6*
2017	44*	39.4*	25*
2018	42*	26.9*	17.4*
2019	46*	58.6*	33.6*
<b>Totals</b>	<b>374*</b>	<b>378*</b>	<b>235*</b>

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

\* Includes Cultural Gifts

Judging by the quality of the objects that have been offered recently, we are confident that the schemes continue to give excellent value for money in respect of the tax satisfied. The CGS continues to thrive and this year we registered the 50th case – this represents a remarkable take-up since the scheme's inception in 2013. It also reflects the huge benefit to the nation, which only has to account for 30 per cent of the value of these gifts.

We continue to receive gifts from companies, but so far these have been from companies that either deal in art or are owned by artists; we would welcome take-up from larger corporations. Corporates receive 20 per cent of the value of their gift as a deduction from their corporation tax. We hope that more companies will choose to use the scheme and so contribute to protecting the UK's cultural heritage.

## Ivory Act 2018

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In December 2018, the UK parliament passed tough new legislation to enforce a total ban on commercial dealing in items containing ivory, with special exemptions for items with low ivory content, musical instruments, portrait miniatures, sales to and between museums, and items of outstanding value or importance. Once the Act comes into effect we will expect any items offered to us under either AIL or the CGS to be accompanied, as applicable, by proof of registration or a certificate of outstanding value.

## Allocations

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The report features a number of first-time allocatees. The Anglesey Papers have been allocated to the Staffordshire Archive Service where they have been on deposit for many years. The Royal Botanic Gardens, Kew, the Museum of East Anglian Life, Stowmarket, Towner Art Gallery, Eastbourne, and Norfolk Record Office, Norwich, are among the other institutions which have also received items for the first time.

In our last report we gave details of several cases where objects had been recommended for acceptance but no decision had been made on allocation. In Appendix 4 we list the agreed allocation of these cases to galleries in Bath, Eastbourne, Gateshead, Swindon and elsewhere.

We have mentioned in a previous report that, although we generally seek to comply with offerors' wishes as to the destination of their objects, we may make other recommendations to the Secretary of State where we feel strongly that an alternative allocation would be preferable. A case in point occurred in 2018. A portrait of Peggy Ashcroft by Walter Sickert was offered with a condition that it should be allocated to Tate. Our expert advisers were unanimous in advising that the work was not pre-eminent in the context of Tate's holdings given that it already had a strong holding of Sickert's works including theatre subjects and one of the same sitter. We considered that the portrait was important in the context of a theatre museum and, following consultation with the offeror and Tate, it has been allocated to the Theatre Collection at the University of Bristol. As the Panel changed the condition the offeror was not penalised, as would have been the case had the offeror imposed the new condition themselves.

We have previously commented that we are being urged to ensure that objects that have been acquired at a cost of tax forgone should be widely displayed, subject to conservation requirements, and not simply added to the stock of the nation's hidden treasures. We also hope that galleries to which objects have been allocated will be generous in their loans policy.

We are also keen to broaden the range of museums and galleries benefiting from the schemes. To this end, Anastasia Tennant and I have been visiting museums and galleries across the UK as well as speaking at a series of seminars. In addition, we have updated literature explaining how the schemes work and the benefits they can afford to donors and UK institutions. We encourage curators across the UK to visit the Arts Council's website so as to be aware of what may be available and, where appropriate, to make applications for objects. Conferring is encouraged and last year saw the Victoria Art Gallery in Bath brokering a joint application with Swindon Museum & Art Gallery for two Nevinson prints.

In November 2018, we held a meeting with the directors of London-based national institutions to discuss the ways in which they can assist regional museums through the two schemes. There have been various positive initiatives on this front; for example, as mentioned by Sir Nicholas, Tate has generously contributed towards the hybrid element of an offer of three works by Peter Lanyon. By so doing, it has enabled the universities of Birmingham and Liverpool to acquire Lanyon's original sketches for the murals which he produced for the two institutions.

## In situ offers

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In Appendix 5 we include a complete list of houses with *in situ* allocations. The acceptance of the magnificent Chippendale marquetry pier tables and pier glasses at Harewood House is reported in detail on page 38. As with all similar offers, the Panel had to be certain that there is a significant public benefit in securing items accepted *in situ*, and it was felt that seeing Chippendale's commission in the house for which it was created enormously enhances the visitor experience. This is the fourth such offer since the new *in situ* arrangements were introduced in 2016. In all these cases funds for conservation have been provided by the offering estate. Although AIL *in situ* will only be possible in a small number of exceptional cases, the success of these offers should act as an encouragement for those who might consider a similar approach to meeting an Inheritance Tax liability.

We acknowledge with gratitude the vital role played by museums and galleries in taking ownership *in situ*. While museums do take on extra responsibilities through such arrangements, they also build strong links with important collections and, in taking ownership, can exhibit and lend such items as they wish. It is the borrower (often the former owner) who takes on extra responsibilities for security and access while losing the right to enjoy any capital appreciation at a time of rising prices in the art market.

Earlier this year Reynolds' *Portrait of Frederick, 5th Earl of Carlisle*, which in 2016 was accepted in lieu for *in situ* display at Castle Howard, was exhibited at Tate as part of its *Spotlights: Sir Joshua Reynolds* exhibition.

## Political and other archives

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This year saw two major political archives coming into public ownership through AIL: the papers of Tony Benn and Clement Attlee. In all cases where we have to assess such offers, we must obtain additional advice from the Cabinet Office (or the relevant Department) on which parts of the archive are official documents and already in the ownership of the nation. With the Attlee archive, a formal assessment was made by the Cabinet Office and the Foreign and Commonwealth Office; 20 per cent of the archive was identified as being 'official papers' and the corresponding value was removed from the offer in lieu.

In addition, it is inappropriate for an MP's estate to benefit financially from the letters they receive from their constituents. The Benn archive did contain a group of constituency correspondence, which was freely given to the British Library and did not form part of the offer in lieu of tax.

We would also like to note the expectation that any such offer is of a complete archive or collection; if it is of only a part of an archive, the retained material must not seriously damage the integrity of what is offered. It is also expected that any 'weeding' is undertaken before completion of the offer, as items accepted in lieu cannot be disposed of and must be worthy of permanent retention.

## Provenance and due diligence

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There was one case this year, Édouard Vuillard's *Modèle assise*, where the offer papers left a gap in provenance in the period between 1933 and 1948. Where the ownership history of objects is not documented, it is necessary to make detailed enquiries to ensure that objects which were either looted or sold as a result of duress are not acquired by the government. We emphasise that the nation is as any other purchaser in this respect and we cannot entertain offers where all possible steps have not been taken to investigate the provenance of the objects offered. In this case the Panel's archive expert found evidence in the deceased's archives which enabled the gap to be closed securely.

## Offers in lieu of land and buildings

The acceptance of The Rodd, Sir Sidney Nolan's house on the border of Herefordshire and Powys, is reported on page 52. The AIL Panel has no role in the appraisal of such offers, which are negotiated directly by the appropriate government department. In this case, the Department for Digital, Culture, Media & Sport (DCMS), advised by experts from several agencies, was the lead department.

## Acceptance in Lieu and the 36 per cent rate of Inheritance Tax (IHT)

In January 2019 HM Revenue & Customs rectified an anomaly in legislation so that estates which are taxed at 36 per cent because they have left 10 per cent to charity are not penalised by having to calculate the douceur on an offer in lieu at the 40 per cent rate. Details of this change were published in HMRC's April 2019 IHT Newsletter.<sup>1</sup>

## Acknowledgements

We are very grateful to the DCMS for its support over the year and we welcomed the Parliamentary Under Secretary of State for Arts, Heritage and Tourism, the Rt Hon Michael Ellis, to our monthly meeting in July 2018. Likewise, we extend our thanks to HMRC, a number of whose Heritage Team members have attended our meetings as observers.

We owe a great debt to our expert advisers (listed in Appendix 3), who spend a considerable amount of time assessing the objects and whose reports on the historical importance of the art works, furniture or archives are careful, detailed and scrupulously impartial. They pay great attention to the condition of the objects under consideration and to any requirement for restoration before an object enters a public collection. The advisers from the art trade are particularly helpful in providing us with detailed information about current values and general price trends. Unless we have complete confidence in their integrity and knowledge, we could not make our recommendations to the Secretary of State, the Welsh and Scottish Ministers or to the Arts Council.

We also record our thanks to the Arts Council for its continued support of the CGS and AIL. In the year under review, it has provided the Panel with sufficient funds to allow us to provide a modest honorarium to those expert advisers who lose income from giving their time and expertise. This has been a considerable help to the operation of the scheme. I would like to particularly thank the members of the AIL Panel who give unstintingly of their time and expertise. This year, in addition to advising on AIL, the CGS and Immunity from Seizure, there have been calls to advise on large conditional exemption claims, which have involved visits to houses in Cornwall, Gloucestershire, Sussex and Scotland. Finally, a heartfelt thanks to the Secretariat at the Arts Council, which has managed this increased workload with great efficiency and enthusiasm.

**Edward Harley, OBE**  
Chair, Acceptance in Lieu Panel

<sup>1</sup> Please see <https://www.gov.uk/government/publications/hm-revenue-and-customs-trusts-and-estates-newsletters/hmrc-trusts-and-estates-newsletter-april-2019>.

# Cultural Gifts Scheme: Cases 1–13 Acceptance in Lieu: Cases 14–46

## 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 2019 can be found in the following section.





# 1. The Antony Griffiths and Judy Rudoe collections of African textiles

A gift of a collection of 268 African woven cloths from Antony Griffiths, and a collection of 170 woven cloths from North and West Africa from Judy Rudoe.

Fabric and textile art has long been one of the great African art forms, and these collections represent a hugely important assemblage of a vast number of pieces from countries as varied as Libya, Morocco and Tunisia in North Africa, the Republic of Congo and, in the West, Benin, Burkina Faso, Cameroon, Cape Verde, Ghana, Guinea Bissau, Ivory Coast, Mali, Nigeria, Senegal, Sierra Leone and Togo. In many African cultures, the weaving of cloth has a great significance, and frequently textiles can come with and convey a high level of social, artistic, political, religious or economic prestige. As an important feature of international trade, textiles can help elucidate cultural traditions and diplomatic relationships between different African nations and peoples.

The two collections were acquired by the donors together and were intended to complement each other. The Rudoe collection includes notable examples of rare cloths, such as *ewe* cloths from Ghana, *bondoukou* cloths from the Ivory Coast and early-20th-century *pano d'obra* indigo cloths from Cape Verde. The Griffiths collection is unparalleled in terms of its *aso oke*, hand-woven narrow strip cloths from the Yoruba peoples of Nigeria, and represents these textiles in greater quality and quantity than any of the UK public collections. The collection was specifically developed and collated to highlight regional variations in design and materials. It includes an extremely high-quality range of Yoruba-woven *alhaari* silk cloths, and a range of rare indigo resist-dyed *ndop* cloths from Cameroon.

The donors expressed a wish that the collections, which they selected to fill gaps in the British Museum's holdings, be allocated to that institution. Following acceptance and allocation of the gifts, Antony Griffiths said: 'Having spent my career happily as a servant of the Trustees of the British Museum, it gives me great pleasure to contribute something to the development of the collections in an area which is far outside my professional expertise, and to join the long line of curators who have given works to the Museum. The collections of African cloths formed by me and my wife, Judy Rudoe, have been assembled to complement the great collection already in the British Museum, of which the major part was formed by Charles Beving before the First World War. We hope that our gifts, when they are published on the Museum's website, will give as much pleasure to a public around the world as they gave to us when we discovered an area of outstanding African creativity that has not yet been accorded the same recognition as African carving and metalwork.'

Judy Rudoe added: 'My career at the British Museum has taken me in many different directions from where I started. Over the last decade or so I have been cataloguing and building up the collection of European traditional costume and textiles, but I have not been professionally involved with African cloths. I never imagined it might be possible to assemble on a curator's salary a collection that has been judged of national importance in a field that is not my own. It gives me enormous pleasure to have helped the Museum to fill in some of the gaps in its representation of the rich textile traditions of North and West Africa, and to put something back into the institution which I have served for 45 years and from which I have learned and gained so much.'

The Panel considered both collections to be pre-eminent under the second and third criteria and in acceptable condition. The Panel's remit is to recommend a fair price and, having noted the rarity and high status of the textiles and the current market for them, it considered the offer prices low and recommended an increase, and this was accepted. The textiles have been permanently allocated to the British Museum in accordance with the donors' wishes.

Left: Wrap-around garment known as *kyadze* made and worn by the Jukun people of the Benue Valley region in eastern Nigeria. Photo: Antony Griffiths and Judy Rudoe



## 2. Sixty-one Staffordshire religious figures

A group of 61 ceramic Staffordshire figures of religious subjects comprising 17 Old Testament figures, 23 New Testament figures and 21 other religious figures, mostly earthenware but some porcelain, all dating c. 1835-c. 1875. The heights ranging from 10cm to 38cm.

This group demonstrates the major role of religion in the lives of consumers and its consequent importance for marketers. The group has been donated from the Duckworth collection, the pre-eminent collection of Staffordshire figures of religious subjects, by Stephen Duckworth. The donor is the author of the book *Victorian Staffordshire Pottery Religious Figures – Stories on the Mantelpiece*, which contains an illustrated catalogue of all such figures currently known and examines the religious context in which they were made, the market for the figures and their use in the home.

North Staffordshire became a notably non-conformist area from the end of the 18th century onwards – Methodism being particularly strong – and this is reflected in the work of many potters. Nevertheless, Staffordshire potters also focused on the marketability of their work, producing Catholic figures for the large markets across Britain and abroad.

Many of the figures are based on engravings found in 19th-century illustrated bibles, which in turn were based on paintings. These three-dimensional representations of religious imagery would be the closest many owners of the Staffordshire figures would get to the original works of art. Another facet of the collection is the figures with a contemporary social theme, such as those relating to the Temperance Movement and the Band of Hope. The Biblical scenes represented in the collection include figures of Abraham and Isaac, Lot and his daughters, Samson and the lion, Moses with the tablets of the Ten Commandments, Samuel and Eli, various scenes from the life of Christ, Joseph and Mary, and depictions of the evangelists and some of the apostles. They were produced in different Staffordshire potteries and, as there is no surviving documentation from these potteries, links to different manufacturers can only be made through the styles and colouring of the pieces evident in the collection.

The donor expressed a wish that the collection be allocated to The Potteries Museum & Art Gallery, Stoke-on-Trent. Following acceptance and allocation of the gift, Stephen Duckworth said: 'I am very glad that this part of my collection has found a home with the Potteries Museum & Art Gallery in Staffordshire, in the county where the figures were made and where many were bought by Christian families. The Museum already holds an outstanding collection of portrait figures from the same period, showing royalty, military, political and theatrical celebrities in the Victorian era. My additions show a different theme and the diversity of subjects that found a market.'

The Panel considered the collection to be pre-eminent under the first and third criteria, in acceptable condition and fairly valued. It has been permanently allocated to The Potteries Museum & Art Gallery, Stoke-on-Trent, in accordance with the donor's wishes.

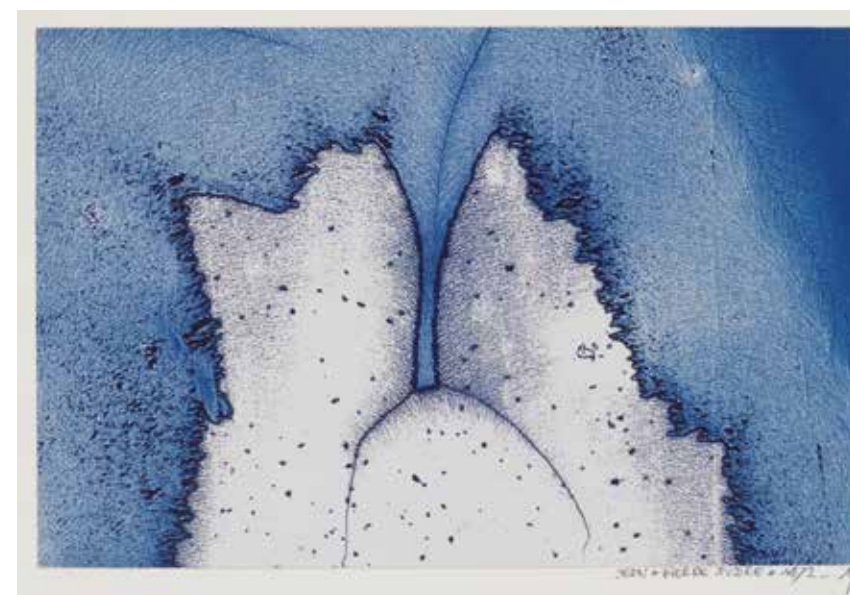
Above: Sampson and the Lion. Photo: The Potteries Museum & Art Gallery, Stoke-on-Trent



## 3. Jean-Pierre Sudre: *Abstract Form*

A toned gelatin silver cameraless photograph using the Mordancage technique by Jean-Pierre Sudre (1921-97), signed and dated 1972 and numbered 1/1, 20cm by 30cm.

Jean-Pierre Sudre studied film in Paris before becoming a professional photographer; he was highly innovative and creative, often employing cameraless techniques such as Mordancage, which he used to create the present print. Sudre's work frequently focuses on texture and patterns, such as crystals, feathers and the detritus of forest floors. He founded the photographic department of the School of Graphic Art in Paris and, in Lacoste in the South of France, the Association for Professional Training and Research in Photography. A leading practitioner of photographic art, Sudre was named a Photographer of the Moment and guest of honour at the first Rencontres d'Arles photography festival in 1970.



The Mordancage technique is a process whereby a gelatin silver print is subjected to intentional decay. Most frequently, the print is submerged in bleach, acetic acid and copper chloride – this results in a textured appearance similar to etching. Sudre was a pioneer of the technique, and many of his best-known works involved Mordancage. His innovation in the darkroom as a technician meant that Sudre was able to emphasise abstraction in natural forms, and his work often appears at first glance to be more akin to abstract painting than photography. His most experimental techniques, including Mordancage, were based on 19th-century printing processes like etch-bleach. Even

until the 1990s, Sudre was producing creative and unconventional photographic prints, establishing himself as a major figure in abstract photography. This print is the first of his works to enter the holdings of a UK public collection.

The donor, Dylan Haskins, expressed a wish that the photograph be allocated to the Victoria and Albert Museum, where it would enhance the story of French experimental photography in the mid-20th century. Following acceptance and allocation of the gift, he said: 'From the 1960s through to the 1990s, Jean-Pierre Sudre was a pioneer of experimental cameraless photography. Although his work is held in several institutional collections in the US, this donation will be the first example in a UK public collection. I am delighted that it will go to the V&A, in the same year that they have opened their new Photography Centre and published a book on cameraless photography. Relative to most gifts in the Scheme, this work is of a very modest value and demonstrates that the Cultural Gifts Scheme can be accessible to all – including PAYE workers – and not just those who happen to own works or collections of high value.'

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

Above: *Abstract Form* by Jean-Pierre Sudre. Photo © Victoria and Albert Museum



## 4. Reliquary of the Holy Cross

An early-16th century copper-gilt Italian reliquary of the Holy Cross with a miniature in gouache, with inscriptions, Northern Italy, possibly Padua, c.1510-30, 23cm by 11cm by 10cm.

This rare and beautiful reliquary is a particularly fine example of goldsmith's work from early-16th century Northern Italy. The elegant base and stem support a rectangular frame surrounded by palmettes, within which is a small gouache miniature depicting the *Pietà*. It is not at present known whether the painting was designed specifically for the reliquary, or is a later insertion. An inscription on its reverse HIC IACET LIGNUM SANCTE CRUCIS ('Here is wood from the Holy Cross') tells us that the frame's principal purpose was to hold securely a precious relic, a fragment of wood, believed to have come from the cross upon which Christ was crucified.

The decoration of the base and stem is particularly sophisticated, with a frieze of scrolling vegetation along the sides of the base and, in the centre, a grotesque mask. It is not uncommon during this period of the Italian Renaissance to find rather secular, even pagan, decorative work adorning objects made for Christian worship. A second inscription, this time on the base, reads SOROR LVCRETIA DE PENNA (Sister Lucrezia of Penna), telling us that the reliquary was commissioned by a nun. It makes the object important not just as an outstanding example of metalwork, but as a document for the study of female patronage during the Italian Renaissance. It is hoped that future research might identify Sister Lucrezia, who must have been from a wealthy family to have been able to commission such a splendid object.

The donor, Sam Fogg Ltd, expressed a wish that the reliquary be allocated to the Ashmolean which, as a university collection with rich Italian Renaissance holdings, has the resources to realise the considerable research potential of this piece. Following the acceptance and allocation of the gift, Sam Fogg said: 'I am delighted that this beautiful and intriguing work should find a permanent home among the Ashmolean Museum's world-class collections of Renaissance decorative arts. The making of this gift acknowledges the outstanding commitment of the museum to research, publication and teaching.'

The Panel considered the reliquary to be pre-eminent under the second and third criteria and in acceptable condition. The Panel's remit is to recommend a fair price and, having noted the extremely high quality of the reliquary, it considered the offer price low and recommended that it be increased, and this was accepted. The reliquary has been permanently allocated to the Ashmolean Museum, in accordance with the donor company's wish.

Left and above:  
Reliquary of the Holy  
Cross. Photo: Courtesy  
of Sam Fogg, London





## 5. The Symons collection of medical and self-care objects



This collection spans the period from the 17th to the 20th century and consists of 450 items, including infant care and feeding objects in a variety of materials, a range of diagnostic tools and miscellaneous medical-related artefacts that would have been used both by physicians and for self-care in the home. The collection was assembled by Cecil Symons FRCP (1921-87), a physician and cardiologist at the Royal Free Hospital, and his wife Jean Symons AA Dipl., RIBA, HonFRCP (1928-2018).

Objects in the collection include: nipple shields used by breast-feeding women to ease discomfort, in a range of materials (ivory, silver, glass, wood, leather and lead); pap boats used to feed infants a mixture of liquid food and drugs; feeding and posset cups for the unwell to drink more easily, resembling a cup with a straw-like spout, and sick syphons, which are similar to drinking straws and could be clipped onto a cup to aid drinking. The Symons collection also contains a great variety of spoons ranging from early feeding spoons, teaspoons and castor oil spoons to double-ended spoons, some of which could be folded for travelling.

Glass cups and bleeding bowls, 19th-century stethoscopes, acupuncture needles, an assortment of early thermometers and tongue depressors are also represented, as are Chinese medicine dolls, used by women to indicate what and where their symptoms were, providing an alternative to a physical examination and protecting their modesty. Also included are: political buttons showing Louis XIV before and after having an enema; a Charles I pillbox containing four divisions and a watch to show when the next dose is due, and a silver ear trumpet which unscrews into three parts and could be carried in a handbag.

The collection is an outstanding aid to understanding the development of modern clinical medicine and its impact on our lives. It illustrates the shift away from practices of humoral medicine (bleeding and purging, illustrated through bleeding bowls, lancets, scarificators and enema syringes) towards those based on physiological principles (for which the stethoscope and thermometer are emblems). Similarly it shows the way in which specific kinds of medical practice moved from the general practitioner to specialists in the late-19th century (for example, the instruments used for otolaryngological and urological procedures).

The donor, Jean Symons, expressed a wish that the collection be allocated to the Royal College of Physicians, where it has been on loan since 1996 and housed in a bespoke space designed for it by Sir Denys Lasdun, the RCP's architect. Following acceptance and allocation of the gift, Jean Symons said: 'I am delighted to gift this important collection of medical artefacts to the Royal College of Physicians in memory of my husband, Cecil Symons. Cecil and I had agreed that, ultimately, the collection should pass to the College and I am extremely pleased that the gift has been completed under the CGS in the year of the College's quincentenary.'

The Panel considered the collection to be pre-eminent under the third criterion, in acceptable condition and, following negotiation, appropriately valued. It has been allocated to the Royal College of Physicians in accordance with the donor's wish.



Above: 19th-century acupuncture needle set. Photo: Courtesy of the Royal College of Physicians of London

Below: 19th-century diagnostic doll. Photo: Courtesy of the Royal College of Physicians of London

## 6. Three collages by John Stezaker



Three collages by John Stezaker (b. 1949):

- a) *Mask CCXXI*, 2016, 25cm by 19cm
- b) *Bubble VIII*, 1988-2005, 30cm by 22cm
- c) *Escape 2*, 2010, 21cm by 25cm

An English conceptual artist, Stezaker frequently employs 'readymades' in his collages, appropriating vintage photographs, postcards, book illustrations and film stills.

John Stezaker was among a generation who, in the late 1960s, embraced the new experimentation in art characterised by conceptual art and through the first half of the 1970s he was seen as one of the key younger figures of the movement. He first exhibited his work at the Sigi Krauss Gallery and Gallery House before being included in the landmark exhibition of British conceptual art, *The New Art*, at the Hayward Gallery in 1972. He also exhibited regularly with the Nigel Greenwood Gallery, one of only a handful of galleries that provided a commercial and international focus for

conceptual art. By the mid-1970s, Stezaker had turned away from conceptual art and towards the image. His work was then driven by his fascination with certain categories of found image and how they could be simply adapted through collage. In this he was extending Surrealist use of the collage through a reaction to Pop Art's more deadpan utilisation of found imagery. He now holds a unique position among artists working in Britain today, and this group of collages is characteristic of his work and the emotional charge it produces.

Using found printed material from a bygone era, such as black-and-white film stills, promotional portraits and postcards, not only do these three works give an important insight into the use of printed images in the 20th century, they are also outstanding examples of John Stezaker's practice.

The Panel considered the group to be pre-eminent under the second criterion, in acceptable condition and fairly valued. The collages have been permanently allocated to the Whitworth Art Gallery in accordance with the donor company's wishes.

Above: *Mask CCXXI* by John Stezaker. Courtesy of the artist and the Whitworth Art Gallery, The University of Manchester



## 7. A collection of 20th- and 21st-century photo books



A collection of approximately 2,500 fine art and political photo books, charting the development of the medium over the course of the 20th century and into the 21st.

This major collection of photography art books, intelligently and carefully curated, was sourced over many years to form an extraordinary historical and contemporary, intellectual and artistic collection of national and international importance.

Drawn mostly from American, European and British sources, the collection comprises signed first editions accompanied by comprehensive cataloguing. The collection documents the extensive rise of the photo book and includes almost all the weighty photography publications crucial for a proper understanding of the history of photography.

Many of the books in the collection illustrate and exemplify major movements in art history, including Surrealism, Pictorialism of the 1920s, Japanese Post Modernism, the Bauhaus and Russian Constructivism. They represent the very best examples of each genre, and include artists such as Manuel Álvarez Bravo, Edward Weston, Germaine Krull and Robert Frank.

Of particular note is *The Decisive Moment / Images à la sauvette* by Henri Cartier-Bresson (with the cover by Henri Matisse), a rare book that has played an important role in defining – in education and in taught practice – the documentary tradition of photography. Both the French and American editions of *The Decisive Moment / Images à la sauvette* are in the collection, with the latter including the signature of, and elaborate inscriptions by, Cartier-Bresson. Other notable books in the collection include a copy of the 1945 Deluxe edition of *Fotografias* by Manuel Álvares Bravo, with original tipped-in prints, and a presentation copy of *Facile* signed by the French poet Paul Eluard and the photographer Man Ray with an original photograph by the latter. There are also important runs of journals, including a complete set of *Aperture* and *Arts et métiers graphiques*, in outstanding condition.

The donor, Sir Charles Chadwyck-Healey, expressed a wish that the photo books be allocated to the Bodleian. Following acceptance and allocation of the gift, he said: 'Having been a photographer and a publisher I have always been interested in books of photographs, but I only began to collect seriously in the 1990s. The collection starts in the 1920s and goes up to the first few years of this century. I am particularly interested in photo books published in the USA, France, Germany, Russia and Eastern Europe. Many of these beautiful and interesting books are not well known and are in few British collections. I am pleased that they will all be accessible to a wide range of students, researchers and book lovers now that they are in the Bodleian Library.'

The Panel considered that the collection was pre-eminent under the second and third criteria and in acceptable condition. After some discussion, it was accepted at its offer value. The collection has been permanently allocated to the Bodleian Library in accordance with the donor's wishes.

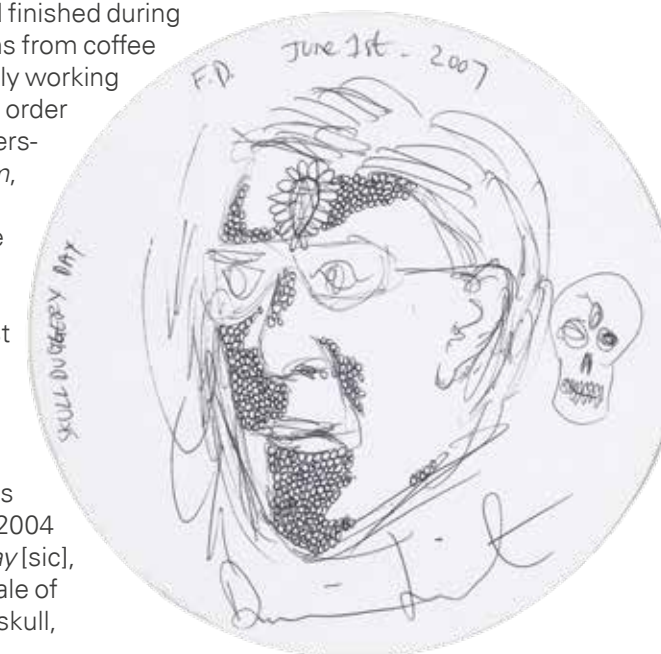
Above: A selection of photo books from the collection. Photo: Olivia Thompson, Bodleian Libraries

## 8. Damien Hirst: *The Wolseley Drawings*

*The Wolseley Drawings* by Damien Hirst (b. 1965), a series of 73 portrait drawings, pen and/or pencil on placemats, some in colour, some signed and dated, executed 2004-10, each 22cm in diameter.

Over the course of seven years from 2004 to 2010, Hirst executed this series of portrait drawings during breakfast meetings with his manager Frank Dunphy. Their meetings were usually twice a week at The Wolseley restaurant in London's Piccadilly, at around half past eight in the morning. The two men became close friends after they originally met at the Groucho Club in 1995 and, as artist and agent, together have had an enormous impact on the British art scene. Hirst and Dunphy were major players of the Young British Artists (YBAs) movement of the 1990s and early-21st century, helping to change the way the commercial side of art is perceived. *The Wolseley Drawings* provide a unique insight into their relationship, chronicling the history of sale days and the role of these two key figures in the contemporary art market.

The portraits were started and finished during breakfast – some feature stains from coffee and food – with Hirst apparently working with a placemat on his knee in order to hide his drawing from passers-by. All were executed *ad vivum*, except two: the 14th portrait, *Frank (From Memory)*, and the 24th, *In His Absence*, which was done after Dunphy left to eat at another table when Hirst objected to his breakfast of kippers. Often, the drawings make reference to Hirst's other works: the 15th, *Frank – Pharmacy Auction Day!* alludes to the auction of *Pharmacy* in 2004 and the 47th, *Skullduggery Day* [sic], to the announcement of the sale of Hirst's diamond and platinum skull, *For the Love of God*, in 2007.



The series as a whole – drawings by an artist of his agent during business meetings – and frequently the individual portraits' subject matter, evoke a common theme of Hirst's oeuvre: the overlap between art market and artist. Many are also friendly and playful, such as the drawing of Dunphy as a boiled egg entitled *Frank eggs-ellent Dunphy*, which had its origins in a debate over how to crack open an egg, or those with titles like *Super Dunphy* and *Frank Recession Busting Dunphy*.

The donor, Frank Dunphy, expressed a wish that the drawings be allocated to the British Museum.

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

Above: Damien Hirst, *Skullduggery Day*, 2007 ©Damien Hirst and Science Ltd. All rights reserved, DACS 2019



## 9. Damien Hirst: *Wretched War*

*Wretched War* by Damien Hirst, 2004, bronze, signed, 158cm by 70cm by 86cm.

A full-sized bronze depicting a pregnant woman, *Wretched War* is the fourth from an edition of 10. The figure's pose is based on a bronze by Edgar Degas, *The Little Fourteen-year-old Dancer*, c.1880, and was made partly as a response to the invasion of Iraq in 2003.

Half of the pregnant woman's body is cut away in the manner of a medical diagram for study, with the foetus exposed. Tissue and musculature are revealed by the removal of skin on the same side, and much of the bronze is marred with cracks and abrasions. The figure's head lies by her feet, again with half of its skin stripped back, showing the skull – one of the prominent recurring images of Hirst's work. The damage to the woman's body is suggestive of the violence and suffering of warfare. Hirst seems to play on the imagery of mother and child, a staple of Western art, twisting the traditional representation of purity into a flayed and decapitated body.

Hirst's work frequently comments on the fragility of life, and contrasts beauty with decay. This concern arises in *Wretched War*, where pregnancy and birth are made to juxtapose death in war. Many of the artist's most well-known works are similar in theme, from *The Physical Impossibility of Death in the Mind of Someone Living*, Hirst's tiger shark preserved in formaldehyde, to *For the Love of God*, a platinum cast of a human skull studded with thousands of cut diamonds. *Wretched War* resembles Hirst's later public sculptures *The Virgin Mother* and *Verity*, both monumental statues of pregnant women with visible foetuses. These, too, evoke scientific textbook illustrations, with cutaways revealing the muscular structure of the figures.

The donor, Frank Dunphy, expressed a wish that the bronze be allocated to the Scottish National Gallery of Modern Art. Following acceptance and allocation of the gift, he said: 'We have had a long association with the Scottish Gallery of Modern Art and felt that this was an appropriate home for *Wretched War*. We are very grateful that the Gallery, through the Cultural Gifts Scheme, has accepted this work.'

The Panel considered the bronze to be pre-eminent under the second criterion, in acceptable condition and fairly valued. The Scottish Minister accepted this recommendation and permanently allocated the sculpture to the Scottish National Gallery of Modern Art in accordance with the donor's wish.





## 10. The Ades family collection of Islamic ceramics

Four groups of Persian ceramics, together forming the Raymond Ades family collection of 121 ceramics dating to the late-12th and early-13th century from Gurgan (Jurjan), a city near the Caspian Sea destroyed by the Mongols in 1220-21.

The Ades collections, part of the Gurgan Finds, were acquired in Egypt in the 1940s by brothers Clement Ades and EN Ades, Raymond's father. They constitute one of the most important collections of ceramics from the period, illustrating the use of lustre, underglaze, overglaze (*Mina'i* ware), white and monochrome. These are represented in a broad range of wares, including dishes, ewers, bottles, jugs, bowls and figurines. The decorative motifs range from human and animal figures to mythological subjects, inscriptions and abstract patterns.

Unusually for Persian ceramics, the majority of the Ades collection pieces remain intact. Most were found in storage jars, believed to have been buried by a merchant protecting his stock from the Mongol invasion. The collections are a rare survival of vibrant and technically impressive medieval Iranian ceramics, both luxurious and of great art historical importance.

The Gurgan Finds transformed understanding about medieval Persian pottery when they became known in the 1950s. During the 12th century, workshops were established at Kashan, now central Iran, by potters emigrating from Egypt or Syria, and these produced high-quality pottery in the most sophisticated techniques. Kashan wares represent an important 'node' in global ceramic history – making vital contributions via tin-glazing and lustre-painting to European pottery and, via underglaze painting in blue, to the development of Chinese blue-and-white porcelain. In the Islamic world, Kashan established the techniques and standards for all Islamic pottery which followed.

The donors expressed the wish that the pieces be allocated to the museums where they have been on loan and on public display. These are the Victoria and Albert Museum (six items), the Fitzwilliam Museum (70 items), the British Museum (18 items), the Bristol Museum & Art Gallery (13 items) and Durham University's Oriental Museum (six items). Eight items that were not on public display at the time of the donation have been allocated to the Ashmolean Museum of Art and Archaeology.

The Panel considered each group to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The ceramics have been permanently allocated to the various museums noted above in accordance with the donors' wishes.



Above: Ceramics from the Ades collection.  
Photo: © Bristol Culture, Bristol Museum & Art Gallery





## 11. Anton Raphael Mengs: *Portrait of Giuseppe Franchi*

*Portrait of Giuseppe Franchi* (1731-1806) with a bust of Homer by Anton Raphael Mengs (1728-79), bust-length, oil on canvas, 73cm by 57cm.

Born in Bohemia and trained by his father, Ismael Mengs (1688-1764), Anton Raphael Mengs spent the greater part of his life, from 1740 onward, in Rome, where he became one of the leading neoclassical painters and theorists of his day. Among Mengs' most famous works are the ballroom ceiling depicting Parnassus in Cardinal Albani's villa in Rome, completed in 1761, and the fresco decorations undertaken shortly thereafter in the royal palace in Madrid. Mengs painted many wealthy Grand Tour visitors to Rome, including numerous notable British sitters. The portrait of Mengs' close friend, the sculptor Giuseppe Franchi, is however one of a small group of exceptional works, including his self-portraits, that are notable for their intimacy and psychological insight, and so are quite different from his more formal Grand Tour likenesses. These rare works, which have justly been described as 'essays in truthfulness', were painted between 1771 and late 1774, when the artist was back in Rome after a spell working in Madrid for the Spanish royal family.

Franchi was a neoclassical sculptor, a pivotal figure in the development of neoclassical art in Italy. He was appointed as the first professor of sculpture on the foundation of the Accademia di Brera in Milan in 1776. In this 'friendship' portrait, Franchi's enthusiasm for Greek art is represented by the bust depicting Homer which sits atop a book symbolising Greek literature. Mengs and Franchi were both disciples of the archaeologist and writer Johann Joachim Winckelmann (1717-68), the Vatican's Prefect of Antiquities. Together with Prince Karl Wilhelm Ferdinand, later Duke of Braunschweig-Wolfenbüttel, they strongly promoted the nascent Neoclassical movement in Rome, forming a closely interlinked quartet with antiquarian interests and a shared belief in the superiority of Greek over Roman art.

The Panel considered the portrait to be pre-eminent under the second and third criteria and in acceptable condition. The Panel's remit is to recommend a fair price and, given the importance of this portrait, it considered the offer price to be low and recommended that it be increased, and this was accepted. The portrait has been permanently allocated to the Ashmolean Museum, in accordance with the donor's wish.

Left: *Portrait of Giuseppe Franchi* by Anton Raphael Mengs



## 12. Cartier necklace

A platinum and diamond necklace with black velvet ribbons, convertible to a brooch, made by Cartier in Paris, c. 1908-10, 162mm by 34mm by 6mm. It is complete in its original red leather case with two different brooch fittings and a screwdriver to enable it to be used in any one of three ways as necklace, brooch-pendant or brooch.

Cartier is a pre-eminent name in jewellery and watch-making. Founded in 1847, the company has become known for quality and the innovation of its design.

The present piece is a remarkable example of convertible Cartier jewellery with three possible permutations. It has all the qualities of flexibility and lightness which made Cartier famous in the early years of the 20th century, when the firm led the way in the use of thin-gauge platinum settings to replace the heavier-looking silver settings of the 19th century.

The term used by Cartier to describe this piece is 'broche-draperie'. It was designed to be worn at the centre of a décolleté evening dress, complementing the garment by adding highlights that might look like part of the dress from a distance but turn out to be real gemstones on closer inspection. There is a deliberate play on the word 'draperie' because the components of the piece look like lace fringes or trimmings, designed to deceive and enchant at the same time. The 'broche-draperie' played a significant role in the history of fashion in the years around 1910-18 and this is a particularly elaborate example with additional necklace fittings.

The important and relatively rare survival of the original case allows the brooch-necklace to be displayed in a grandiose manner. Such display cases were more than simply for shop display, being used in the home as a means to show jewellery as a symbol of status. This example of a Cartier case is exquisite in its own right, with real Morocco leather and gold tooling. The silk lining on both doors of the case is stamped 'CARTIER / LONDON 175 NEW BOND St / PARIS 13 RUE DE LA PAIX / NEW YORK 712 5th AVENUE', indicating that the necklace was originally for sale in London, as the first branch location in the list.

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



Above: A necklace by Cartier. Photo: Victoria and Albert Museum

## 13. Osterley chamber organ

A bureau chamber organ by Henry Holland, London, 1788, 156cm long by 78cm wide by 104cm high.

Relatively few organs of the late-18th century survive in their original condition, owing to the fact that the style and design of the organ changed rapidly through the 19th and 20th centuries. Many early instruments were therefore replaced or modified in some way. The Henry Holland organ at Osterley has been restored twice, though no substantial changes have been made to modify its appearance. It is a further rarity because the organ remains in the house for which it was first purchased, providing important context and enabling members of the public to enter the sound world of its original purchasers.

Henry Holland of London was a nephew of the better known organ builder George Pyke. An inscription on the organ's front reads: 'Henry Holland NEPHEW and SUCCESSOR to Mr Pyke/Organbuilder to His Majesty/Bedford Row and St James's Street PICCADILLY.' Holland provided instruments to the firm of Longman & Broderip in Cheapside before establishing his own business. One of his advertisements in *The Times* in 1785 (26 November, issue 288, page 1) indicates that he had invented a 'portable finger organ' which was easy to move and had an admirable 'purity and softness' of tone. It is highly likely that the present organ is a representative of this type. In an earlier advertisement in *The Times* the same year, Holland had sought 'several hands' to join his business to work as journeymen, ideally with skills in the 'Sawboard and Movement'. The instrument reportedly bears the name of Edward White on its underside, presumably one of Holland's workmen.



Small organs for domestic use such as this are uncommon, being generally designed in continental Europe only for use in a church context. But in Britain, domestic organs were far more common, often dating to the 18th century and designed in small London workshops. Such organs played a part in the country house music scene, an as yet little-studied area of British music history.

This organ has a mahogany case with fruitwood and ebony chevron stringing, open panels with silk facing, four brass handles, and a five-octave keyboard. The keyboard retains its original ivory naturals and ebony accidentals.

The donor, Augustine Ford, expressed a wish that the organ be allocated to the National Trust for Osterley. Following acceptance and allocation of the gift, he said: 'I am very pleased to be the instrument of returning this handsome organ to its original home where I hope it will be enjoyed in perpetuity.'

The Panel considered the organ to be pre-eminent under the third and fourth criteria, in acceptable condition and fairly valued. It has been allocated to the National Trust for retention and display at Osterley, in accordance with the donor's wish.

Above: The Henry Holland organ at Osterley. Photo: Goetze & Gwynn Ltd



## 14. Sir Peter Paul Rubens: *Portrait of Emperor Charles V*

*Portrait of Emperor Charles V* in armour with a drawn sword, after Titian, by Sir Peter Paul Rubens (1577-1640), oil on canvas, c.1603, 118cm by 91.5cm, is a copy of Titian's lost portrait of the Emperor.

Titian painted several versions of the original painting, and a series of many portraits of Emperor Charles V. Giorgio Vasari, in his celebrated *Lives of the Most Excellent Painters, Sculptors, and Architects*, notes that Titian painted at least one portrait of Charles V in full imperial armour. Rubens is believed to have made his copy of Titian's portrait in Spain, where it was listed in the 1561 inventory of the castle at Simancas. Rubens intensively studied the royal collection in Spain, including its Titians and Raphaels. The later history of the Titian portrait of Charles is unknown, but as it was moved around between the royal residences it may have been destroyed in one of the devastating fires at the Spanish royal palaces.

Rubens' careful transcription of the sitter's armour from Titian's original is thought to have provided him with a model which he would employ in later work. His portrait of *Thomas Howard, Earl of Arundel* is similar to the present painting in many respects, perhaps most notably the helmet resting on red velvet cloth beside each sitter, and the contrast of the dark setting and brightly reflective armour. Charles V was an important figure in the work of both Titian and Rubens. Whereas Titian was commissioned to paint the Emperor from life, Rubens painted him for Spanish royal patrons after the Emperor's death. Rubens was to be knighted by Philip IV of Spain and Charles I of England in 1630.

This is a portrait of great importance, both for recording a lost Titian, and for being in its own right a powerful work by one of the most famed and accomplished painters of the 17th century. Rubens kept the painting for the rest of his life – it was discovered among his effects after his death in 1640 – suggesting that he held it in high regard.

The Panel considered the portrait, offered from the 16th Viscount Mountgarret Will Trust, to be pre-eminent under the second criterion, in acceptable condition and, following negotiation, fairly valued. The amount of tax that acceptance of the portrait could satisfy exceeded the tax liability payable by the offerors and the Royal Armouries, Leeds, made good £50,000 of the difference through the use of its own funds and a grant from the Art Fund.

Right: *Portrait of Emperor Charles V* by Sir Peter Paul Rubens. Photo: Christie's





## 15. William Hogarth: *William Wollaston and his Family in a Grand Interior*



Above: *William Wollaston and his Family in a Grand Interior* by William Hogarth. Photo: Sotheby's

*William Wollaston and his Family in a Grand Interior* by William Hogarth (1697-1764), signed and dated 1730, oil on canvas, 99cm by 125cm, with a frame by William Kent, a conversation piece by one of the most important English artists of the 18th century.

William Wollaston (1693-1757) of Finborough Hall, Suffolk, was MP for Ipswich from 1733 to 1741 and son of Reverend William Wollaston, author of *The Religion of Nature Delineated* (1722). The painting depicts his extended family in a lavish interior, either at Finborough Hall or their townhouse in Charterhouse Square, London. In the painting, 15 sitters are visible, although it is believed that there were originally as many as 18 or 20; indeed, the ghosting face of at least one figure can still be seen showing through the mantelpiece. There is a full listing of the identity of each of the sitters, thought to have been compiled in the years following the execution of the painting, by Mrs Francis Wollaston, who is shown in the picture seated at the card table dressed in white.

The present work is one of Hogarth's masterpiece conversation pieces, a genre he helped bring to the forefront as a leading art form in 18th-century Britain. Born in London in 1697, the artist was largely self-taught as a painter, having received formal training only in engraving, which was to be the basis of his early career and later success. *William Wollaston and his Family in a Grand Interior* was one of several conversation pieces Hogarth was commissioned to paint in the 1730s. Other commissions, including the *Wedding of Stephen Beckingham and Mary Cox* and *The Assembly at Wanstead House*, were large family pieces, featuring many sitters in all their finery, and elaborate interiors sumptuously displaying the patrons' wealth. In this painting the figures from William Wollaston's family sit or stand in genteel or 'polite' poses, drinking tea or playing cards, while he stands in the centre, between two groups of his relatives. Several sitters wear black and this, along with the commemorative bust over the mantel and the black cloth covering decoration in the room, represents half-mourning: a period of typically three months following the usual six months of full mourning. The bust is presumably a portrait of Charlton Wollaston, the unmarried elder brother of William. On Charlton's death in 1729, William became the head of the family and this painting was completed in the following year.

The Panel considered the painting to be pre-eminent under the first, second and third criteria, in acceptable condition and fairly valued. Its acceptance settled £903,672 of tax but as the amount of tax that its acceptance could satisfy exceeded the tax liability payable by the offerors, the New Walk Museum and Art Gallery made good the difference of £564,528 with support from the National Heritage Memorial Fund, the Art Fund, the Friends of Leicester and Leicestershire Museums, the Leicester Archaeological and Historical Society, the Leicester Literary & Philosophical Society, The Golden Bottle Trust and a public fundraising campaign.



# 16. The Napier family papers and books

- a) One volume (part of two), containing 55 deeds, letters and other items inlaid onto supporting pages; bound in ½ Morocco, gilt-edging to supporting pages, vellum boards, folio, 1458-1684
- b) John Napier, tr. Michael Paneel, *Een duydelijcke verclaringhe vande gantse Openbaringe Ioannis des apostels* (Middelburch: Symon Moulert, 1607)
- c) John Napier, *Arcanum supputationis arithmeticae...* (Lyon: Ioan. Anton Huguetan & Marc. Ant Ravaud, 1658)
- d) John Napier, tr. Marco Locatello, *Raddologia, ovvero Arimmetica virgolare in due libri divisa...* (Verona: Angelo Tamo, 1623)



The volume, containing 55 items dating from the period 1458-1684, is the first of two volumes relating to the Napier family. A second volume containing letters dating from the period 1781-1863 is thought to no longer exist. In this volume, the first 29 items are legal instruments connected to the Napier family, their Edinburgh (usually Merchiston) location, or other parts of central or eastern Scotland. Some items are in the Scots language, which is something of a rarity in 15th-century Scottish legal documents. From item 30 onwards, which dates from the early-17th century, the collection becomes more personal, usually relating to family matters. Of particular significance are items 41-48, which relate to domestic affairs in Scotland during the reign of Charles I, and items 49-50, which relate to Scottish administrative matters and governance during the inter-regnum. Items 51-55 relate to matters during the reign of Charles II.

John Napier of Merchiston (1550-1617) was a mathematician, astronomer and occultist, known for the discovery of logarithms, and considered one of the most significant Scottish scientists of the early modern period. The three books included in the offer illustrate his interest in both religious and mathematical subjects. *Een duydelijcke verclaringhe vande gantse Openbaringe Ioannis des apostels* is a Dutch translation of Napier's *Plaine Discovery of the Whole Revelation of Saint John* (1593), his most widely circulated work during his lifetime. It went through several editions and was translated into and published in German, French and Dutch. This edition of the Dutch translation is the only copy recorded in the UK.

Although Napier was known in his lifetime for his interest in mysticism and apocalypticism, he is now remembered for his mathematical discoveries. The computational advances achieved through his logarithms enabled later scientific advances in areas

such as astronomy and dynamics. The other two books included in the offer are his mathematical works: the 1658 edition of the *Arcanum supputationis arithmeticae* and the 1623 Italian translation of the *Raddologia*.

The books, all with family provenance, illustrate the circulation of Napier's work outside Scotland and its impact on scholarship across Europe. The volume of manuscripts shows how his family and intellectual life was situated in the turbulent politics of Scotland in the 16th and 17th centuries. Taken together, the papers and books demonstrate that the development of the concept of logarithms occurred within a vibrant national and international network of social and cultural activity.

Above: *Arcanum supputationis arithmeticae* by John Napier.  
Photo: Edinburgh Napier University

The Panel considered the material to be pre-eminent under the first and third criteria, in acceptable condition and fairly valued. The Scottish Minister accepted this recommendation and allocated the archive and books temporarily to Napier University Library pending a decision on their permanent allocation.

# 17. Silver from Brynkinalt

- a) A William III silver-gilt ewer and basin, John Edwards, London, 1699, the ewer 26cm high, the basin 52cm in diameter, together 5,077 grams
- b) A pair of William III silver-gilt salvers, John Edwards, London, 1700, both 28cm in diameter and 2,381 grams
- c) A Queen Anne silver-gilt two-handed cup and cover, Simon Pantin, London, 1708, 26cm high and 1,466 grams

The ewer and basin, and pair of salvers, bear the arms of Trevor, probably for Sir John Trevor (c. 1637-1717), and, despite having consecutive date letters, were probably ordered at the same time. The ewer is helmet shaped on a gadroon-bordered circular foot, below beaded cut-card decoration. The arms of Trevor sit within a scalework, foliate strap and fruit-festooned cartouche. The handle of the ewer is harp shaped and leaf capped. Accompanying this is the gadroon-bordered circular basin, bearing the same arms within a comparable cartouche. On the basin's underside, an engraving reads: 'C S [country silver] / Some times taken to Town.'



The centres of the pair of salvers are engraved with the arms of Trevor within a cartouche, each on a spreading circular foot and with applied gadrooned borders, the undersides applied with cut-card work. The Queen Anne cup and its cover is on a spreading circular foot, the bell-shaped body applied with two narrow bands enclosing an engraved cartouche. The cup and cover show the arms in a lozenge, indicating a female. The arms most likely belong to Sir John's daughter, Prudentia (d. 1739).

The items were all designed for display rather than use and come from Brynkinalt, ancestral home to the Trevor family. It is believed that the pieces were made for Sir John Trevor, courtier and Speaker of the House of Commons. Sir John had a distinguished career, appointed to the Privy Council in 1688 and made Solicitor General to Queen Mary in 1689, but he was removed from office on a corruption charge in 1695. Nonetheless, he retained his position as Master of the Rolls and was appointed Constable of Flint Castle and Keeper of Flint Gaol in 1705.

John Edwards, creator of the ewer, basin and salvers, was apprenticed to a leading goldsmith, Benjamin Pyne, and set up his own business in 1712 at Hemlock Court, Sheer Lane, Temple Bar in London. Simon Pantin, creator of the Queen Anne cup and cover, was a successful Huguenot silversmith working in London at the beginning of the 18th century. He was apprenticed for seven years to Pierre Harache.

A very similar ewer and dish made in 1690-93 for the same patron is already present in the holdings of Amgueddfa Cymru – National Museum Wales. Together with this group, the silver forms a powerful symmetrical display that would recreate an aristocratic sideboard of around 1700.

The Panel considered the group to be pre-eminent under the second and third criteria, in acceptable condition and, following negotiation, fairly valued. The Welsh Minister accepted this recommendation and permanently allocated the pieces to Amgueddfa Cymru – National Museum Wales in accordance with the condition attached to the offer.

Above: A William III ewer and basin.  
Photo: Sotheby's



## 18. The archive of the Pagets, Marquesses of Anglesey

- a) Charter of King Aethelred II ('the Unready') (d. 1016), Confirmation of privileges and lands, dated 1004, granted in his will by Wulfric [Spot(t)] (d. 1004), by which he grants possessions in Staffordshire, Derbyshire and Warwickshire to the Benedictine abbey of Burton-upon-Trent, manuscript in Latin and Anglo-Saxon [11th century, second half]
- b) King Eadwig (d. 959) to Eadwig, his faithful minister, a grant dated 956 of land at Braunston, Northamptonshire, manuscript in Latin with Old English bounds [11th century, first half]
- c) Charter of King Aethelred II, grant probably originally dated [987], granting to Ordulf land by the Dart, Devon, manuscript in Latin with Old English bounds [11th century]
- d) Estate Roll of Burton Abbey, incorporating material from 'the King's Book', manuscript in Latin [Burton Abbey?, early-12th century (before 1115)]
- e) Burton Abbey Muniments, 774 items, c.1100-1546
- f) Estate and family archive of the Paget family, mostly relating to Staffordshire estates, housed in 346 boxes, 476 volumes, and also 184 maps, 12th-19th century

This remarkable series of documents includes the royal charter of King Aethelred II 'the Unready', confirming the will of Wulfric Spot, witnessed by the King, his six sons and 49 ecclesiastical dignitaries; essentially the foundation document of the Benedictine abbey of Burton-upon-Trent.

Also written in Latin and Old English, and possibly 11th-century copies of the 10th-century originals, are two grants of a similar date: one of King Eadwig, one of King Aethelred II. According to Peter Sawyer's *Anglo-Saxon Charters: An Annotated List and Bibliography*, the former is a grant of land in Northamptonshire and the latter of land in Devon – this latter, although comprising about half the original document, is still important.

The Estate Roll of Burton Abbey incorporates material related to 'the King's Book' or Domesday Book and, along with the famous Exeter or Exon Domesday, provides crucial evidence relating to the process of gathering local data.

The Burton Abbey Muniments comprise the surviving estate deeds relating to the Benedictine abbey of Burton-upon-Trent and the Bishops of Lichfield and Coventry. It includes: c.50 12th-century documents, including a royal charter issued by King Stephen (d. 1154); c.200 13th-century documents, including four royal charters of Edward I; and a large quantity of later documents extending to the Dissolution under Henry VIII, when Sir William Paget acquired the properties from the Crown.

The archive of the Paget family includes records of the ironworks at Bromley Forge, *A List of the Several Abbots of Burton upon Trent*, and correspondence relating to the 6th Baron Paget as Ambassador to the Ottoman Empire.

The Panel considered the archive to be pre-eminent under the first, third and fourth criteria, its contents to be in acceptable condition and fairly valued. Following the recommendation of the Historical Manuscripts Commissioner, the archive has been permanently allocated to Staffordshire Record Office in accordance with the condition attached to the offer.

Right: The Estate Roll of Burton Abbey. Photo © Staffordshire Record Office, D603/A/Add/1925

## 19. Three portraits at Plas Newydd

- a) *Portrait of William, 1st Baron Paget* (1505/6-63), English School, 16th century, oil on panel, 43cm by 34.5cm
- b) *Portrait of a Young Nobleman*, Northern painter active in Venice, 1615, oil on canvas, 198cm by 124.5cm
- c) *Portrait of Henrietta Bagot, Countess of Uxbridge* (1815-44), Edward Harrison May, oil on canvas, 72.5cm by 57cm



These three portraits are from the collection of the Paget family who resided at Plas Newydd. All three portraits have hung at Plas Newydd for over 50 years and still form part of the display there. The portraits of the male sitters were brought to Plas Newydd from Beaudesert, the ancient seat of the Paget family in Staffordshire, which was demolished in 1935. The portrait of the Countess of Uxbridge was painted specifically for Plas Newydd.

William Paget, 1st Baron Paget (1505/6-63), was a prominent statesman of the courts of Henry VIII, Edward VI and Mary I. In 1523 he was appointed Clerk of the Signet and, soon after, a Privy Councillor to Henry VIII. He served as private secretary to Anne of Cleves and was later created Secretary of State. During his declining years, Henry VIII relied much on Paget's advice, and he was appointed by the King as one of the council who ruled during the minority of Edward VI. In 1547 he was appointed Comptroller of the King's Household and made a Knight of the Garter, the order of which he is seen wearing in this portrait. Under Queen Mary I, Paget served on the Privy Council and in 1556 he was appointed Lord Privy Seal.

The *Portrait of a Young Nobleman* has been dated by the English attire of the sitter to c.1615. A view of the Molo in Venice is visible through the window behind him, suggesting that the portrait was painted while he visited the city, a precursor to the Grand Tour portraits popularised in the 18th century. The *Portrait of Henrietta Bagot, Countess of Uxbridge* (1815-44) was painted by the Anglo-American artist Edward Harrison May (1824-87). May was born in England, spent time in America as a child, and from 1851 was permanently based in Paris where he painted many affluent

Europeans and Americans. He was the recipient of a gold medal at the 1855 Paris Exposition. Henrietta was the second wife of the 2nd Marquess of Anglesey, also known as the Earl of Uxbridge. They married in August 1833 and together had four children including Henry Paget, later 4th Marquess of Anglesey, before she died at the age of 28.

Above: *Portrait of a Young Nobleman*, said to be 5th Baron Paget by a Northern painter active in Venice. Photo © National Trust Images/Clare Bates

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



## 20. Dominic Serres the Elder: *The Storming of Morro Castle; and the Spanish flag seized after the capture of Havana in 1762*



Above: *The Storming of Morro Castle* by Dominic Serres the Elder.  
Photo: Sotheby's

- a) *The Storming of Morro Castle*, 30 July 1762, with the Alcide to the left and the walls of Havana on the far right, by Dominic Serres the Elder (1722-93), oil on canvas, 124cm by 185cm
- b) The Spanish flag with the small Royal Arms of Spain (as used from 1760) seized and retained by the Keppel brothers after the capture of Havana in 1762, polychrome painted on linen (now in five pieces, patched and reduced), 876cm by 1,173cm

*The Storming of Morro Castle* forms part of an important series of 11 paintings by Dominic Serres the Elder documenting the British siege and capture of Havana from the Spanish in 1762 during the Seven Years' War (1756-63). The paintings were commissioned by members of the Keppel family who had played key roles in the successful engagement: General George Keppel, 3rd Earl of Albemarle (1724-72); his younger brother the Hon. Augustus, Commodore (and later 1st Viscount) Keppel (1725-86), and William, the youngest of the three brothers (1727-82).

The series falls into two distinct groups: there are five small to mid-size paintings focusing chiefly on the military side of the operation and the occupation of Havana, which are thought to have been commissioned by the 3rd Earl, and six larger paintings, measuring approximately six feet in width, which give equal weight to the naval aspect of the engagement. The latter, often including Augustus Keppel's flagship *Valiant* in a position of prominence in the composition, are thought to have been commissioned by the Commodore.

*The Storming of Morro Castle* belongs to the latter group of works thought to have been commissioned by Augustus Keppel. It shows the moment when British troops had finally succeeded in breaching the walls of the fortress of El Morro, built in 1589 to defend Havana Harbour, and considered by many to be impregnable. In the foreground troops from HMS *Alcide* are being shipped ashore in longboats to reinforce the military operation taking place on the rocky ridge above. Over half of the composition is given over to a particularly expressive skyscape.

Serres the Elder was born in France but made his artistic career in England, becoming a founder member of the Royal Academy in 1768 and Marine Painter to George III in 1780. This series of paintings of the capture of Havana is among his most well-known works, alongside those he made in the 1770s and 80s recording the naval history of the American War of Independence.

The Spanish flag was seized by the Keppels after the battle. Flags from the mid-18th century are relatively rare, and this flag is rarer still owing to its huge size. It bears the Royal Arms of Spain, in use from 1760.

Four pictures from the Serres series of 11 paintings documenting the capture of Havana were accepted in lieu and allocated to the National Maritime Museum in 1983, and two more in 2014 (see AIL Report 2014/15 Case 10).

The Panel considered both the painting and the flag to be pre-eminent under the first criterion, in acceptable condition and, following negotiation, fairly valued. The Panel considered the National Museum of the Royal Navy in Portsmouth, which has committed to displaying both items, to be the most appropriate repository and changed the allocation wish to a condition.



## 21. A pair of Chippendale pier tables and pier glasses

- a) A pair of George III marquetry and giltwood pier tables by Thomas Chippendale (1718-79), c.1771, 175cm by 86cm by 76cm, the rectangular tops inlaid with paterae and foliage on a rosewood ground, on two-tone anthemion friezes centred by satyr masks and square tapering legs joined by swags
- b) A pair of George III giltwood pier glasses by Thomas Chippendale, c.1771, 411cm by 178cm, the rectangular plates in broad anthemion frames, surmounted by fluted columns and with scrolling acanthus and anthemion

Harewood House, listed Grade I, sits in the heart of Yorkshire and is one of the Treasure Houses of England. It was designed by John Carr (1723-1807) for Edwin Lascelles in 1759. Robert Adam (1728-92) designed much of the interior and the building was altered by Charles Barry (1795-1860) in 1843. The House has some of the finest interiors in the region, with work by Joseph Rose, Angelica Kaufmann, Antonio Zucchi and Biagio Rebecca.

Adam decorated the house in a neoclassical manner and employed specialist artists and craftsmen, among them the plasterers John Dodgson, William Collins and in particular Joseph Rose and his assistant Richard Mott, responsible for the state rooms; John Devall, master mason to George III, who did many of the marble chimney pieces, the finest perhaps that in the Music Room; and the cabinet-maker Thomas Chippendale for frames for mirrors and paintings as well as suites of furniture to his own and Adam's designs.

Thomas Chippendale was born in Otley, Yorkshire. He was an only child, born into a family of Yorkshire carpenters. Details of his early career are unknown but in 1748, aged 30, he moved to London where he set up as a cabinet-maker, married and had a large family. In 1754 he published *The Gentleman and Cabinet-Maker's Director*, a pattern book that was to secure his position as one of the most eminent cabinet-makers of the 18th century.

These pier tables with their matching pier glasses were conceived by Chippendale as part of Robert Adam's plans for a unified Music Room, a harmonised circular space which creates a sense of movement and melody. The tables have elaborate marquetry tops, with carved and gilded bases. Placed away from the sunlight between the windows they are remarkably well preserved, and represent some of the finest surviving marquetry by Chippendale. They were noted in the 1795 inventory of the house and remain essentially as they were when built by Chippendale's workshop.

The Panel considered the pier tables and glasses to be pre-eminent under all four criteria, in acceptable condition and fairly valued, and the Secretary of State agreed. In 2018, the tercentenary of Chippendale's birth, they were permanently allocated to the Victoria and Albert Museum, which entered into a loan agreement with the Harewood House Trust, a fully accredited museum which has a lease of Harewood House, in recognition of the added value of seeing these integral elements of the decorative scheme of the house *in situ*.



Above: A pair of Chippendale pier tables and pier glasses *in situ* at Harewood House. Photo: Charlotte Graham for Harewood House Trust



## 22. Salomon van Ruysdael: *A Cavalry Travelling through a Wooded Landscape*



*A Cavalry Travelling through a Wooded Landscape*, oil on canvas, signed and dated 1653, 88cm by 122cm, a fine example of a mature work by the artist Salomon van Ruysdael (c.1600/3-70).

A key figure in naturalistic Dutch painting of the 17th century, van Ruysdael was the uncle and teacher of Jacob van Ruisdael (c.1628/9-82). This painting anticipates the more 'classic' phase of Dutch 17th-century landscape painting that came after the so-called 'tonal' phase.

Although Salomon van Ruysdael is best known for his river and estuary scenes, this painting is typical of his later work which, on occasion, featured landlocked subjects. The composition is beautifully balanced with the train of travellers overarched by the large trees, which are a common motif in van Ruysdael's work. He made an important contribution to the overall development of 17th-century Dutch landscape painting towards monumental and grand compositions, as epitomised by the work of his nephew.

The artist was born in Naarden, Holland, before moving to Haarlem as a young man. From the early 1630s he was primarily a painter of 'tonal' landscapes, working in the style of Jan van Goyen (1596-1656). The paintings he produced in this period used a restrained colour palette of greens, yellows, browns, blues and greys, and featured compositions which were constructed along a diagonal with a bank on one side and water on the other. In around 1640 van Ruysdael moved away from this tonal style and began to compose what came to be called more 'classicising' landscapes, a style popularised by his nephew Jacob. These scenes, like in the present painting, had lower horizons, which accentuated the skies, and brighter colours.

The Panel considered the painting to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. It has been permanently allocated to The Barber Institute of Fine Arts in accordance with the condition attached to the offer.

Left: *A Cavalry Travelling through a Wooded Landscape* by Salomon van Ruysdael.  
Photo: Sotheby's



## 23. Bernardo Bellotto: *Venice: The Bucintoro at the Molo on Ascension Day*

*Venice: The Bucintoro at the Molo on Ascension Day*, oil on canvas, c.1738-39, 107cm by 107cm, by Bernardo Bellotto (c.1722-80), previously attributed to Canaletto, the artist's uncle and teacher. It was probably painted for George Berkeley, the Protestant Bishop of Cloyne (1685-1753).

The painting depicts Ascension Day, an annual festival in Venice when the Doge's ceremonial barge, or bucintoro, would be rowed out into the Lido, where he would throw a gold ring into the Adriatic to symbolise the 'marriage' of the Venetian Republic to the sea. The moment captured is the barge's return to the Molo, with the panoramic sweep embracing St Mark's Campanile and the Ducal Palace. Ascension Day was an extravagant public festival with a long history, the first Fèsta della Sensa taking place in 1000 AD.

*Venice: The Bucintoro at the Molo on Ascension Day* is believed to be based on a prototype in oil by the artist's uncle, Giovanni Antonio Canal, known as Canaletto, in the collection of Holkham Hall, Norfolk. This painting is comparable in size, composition and technique.

Born in Venice, Bellotto enrolled in the Venetian painters' guild at the age of 16. In c.1742 he left Venice and established himself as a distinguished painter in the courts of Dresden, Vienna and Munich. As a young man, Bellotto helped his uncle with his works and produced works of his own based on Canaletto's, of which the present painting is an example. The Canaletto prototype formed an overmantel at Holkham Hall, and it has been suggested that Bellotto painted his for a similar purpose. Far from merely copying his uncle, Bellotto's own artistic personality can be seen in the present work. The tonality is cooler and the shadows are darker and more dramatic, particularly in the Piazzetta of San Marco where the booths of the Fèsta della Sensa have been set up. The clouds are Bellotto's characteristic vivid white, sharply defined against the blue sky and he has converted the colour of a gondola painted red in Canaletto's picture to lilac in his own version. He learned to work quickly to help meet his uncle's extensive list of commissions and the effect of this is visible in his rapid brushstrokes. His style is distinctive even when modelling his painting on the composition of his uncle.

The Panel considered the painting to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The painting has been allocated to Historic England for display at Audley End, Saffron Walden, in accordance with the condition attached to the offer.

Right: *Venice: The Bucintoro at the Molo on Ascension Day* by Bernardo Bellotto.  
Photo: Christie's







Above: altarpiece scene thought to depict the exorcism of a young man, possibly performed by Bishop Valerius and Vincentius by the Master of Elsloo. Photo: Christie's

Right: *Double Portrait of Sir Peter Lely and Hugh May* by Sir Peter Lely. Photo: Christie's

## 24. Furniture, paintings and other chattels at Audley End

- a) The Master of Elsloo: altarpiece scene thought to depict the exorcism of a young man, the exorcism possibly performed by Bishop Valerius and Vincentius. Limburg or Guelders, c.1520, oak relief on an integrally carved base, unfinished to the reverse, 73.8cm by 77.5cm
- b) A George III ormolu-mounted mahogany and fustic bombé commode, probably by an émigré craftsman and possibly supplied by James Cullen, c.1760-70, 160cm wide by 90cm high by 72cm deep
- c) A George II silver-mounted mahogany wine-cooler, c.1740-50, 51cm wide by 69cm high
- d) 66 paintings and portraits from the collection at Audley End
- e) 38 pieces of furniture, sculpture, porcelain and textiles

The subject of the oak altarpiece by the Netherlandish sculptor known as the Master of Elsloo has so far eluded identification but is believed to show an exorcism performed on a layman by a bishop and a canon working in partnership, observed by several bystanders. Together with the *Warrior Saint* in Liverpool, it is one of the two principal and most imposing sculptures in Britain to be associated convincingly with the Master of Elsloo and his workshop.

The George III mahogany commode, ormolu-mounted and dated to the 1760s, is one of a pair (its pair is already in the collection of Historic England at Audley End) believed to be by an émigré craftsman in the manner of cabinet-makers like Pierre Langlois. The mounts are elaborate and unusual and its construction is idiosyncratic, with dowels serving the role of dovetails. Another refinement is the presence of a neat moulding on the tops of the drawer linings. The George II wine-cooler has silver ribbed bands running around its girth, and stands on carved paw feet. Its silver mounts are rare and interesting and the design of the whole suggests a non-London maker.

The 38 other chattels include furniture, sculpture, porcelain and textiles. Many of these can be seen in 19th-century watercolours and early photographs of the house's interiors. Highlights include a William IV parcel-gilt library table with fine Amboyna wood veneers and original gilding, ascribed to Morel & Seddon, and an Italianate tapestry depicting classical ruins and a rotunda.

The 66 paintings include works by Sir Peter Lely (1618-80) and George Gower (1540-96), important court painters of the 17th and 18th centuries, respectively. A highlight is Lely's *Double Portrait of Sir Peter Lely (1618-80) and Hugh May (1621-84)*, the influential English architect in the period after the restoration of King Charles II. May holds an architectural drawing and a bust (possibly of the sculptor and woodcarver Grinling Gibbons) is shown between them with a view of Windsor Castle beyond.



The Panel considered the altarpiece, the commode and nine of the paintings to be pre-eminent individually and the remaining chattels to be associated with a building in the ownership of Historic England and desirable that the association should continue. All were in acceptable condition and, following negotiation, fairly valued. They have been permanently allocated to Historic England for retention at Audley End.



## 25. Two portraits by Jacopo Amigoni and a portrait by John Closterman

- a) *Portrait of Frederick, Prince of Wales* by Jacopo Amigoni (c.1682-1752), 1735, oil on canvas, 232cm by 146cm
- b) *Portrait of William, Duke of Cumberland KG KB FRS* by Jacopo Amigoni (c.1682-1752), oil on canvas, 232cm by 146cm
- c) *Portrait of a Gentleman* by John Closterman, c.1705, with an incorrect inscription 'John D of Marlborough by Sir Godfrey Kneller', oil on canvas, 208cm by 146cm

Amigoni's imposing portrait of Frederick, Prince of Wales, was commissioned by the Prince in 1735 as a gift for Charles Sackville, 2nd Duke of Dorset (1711-69), his close friend. The Prince of Wales was to commission three full-length portraits such as this from Amigoni to give to friends. Frederick was heir-apparent to George II but died early of a lung injury at 44; in his brief life, he was an important and discerning patron of the arts in England. In this portrait, he is depicted in the robes of the Order of the Garter, to which he was appointed in 1717.

The second portrait by Amigoni depicts Prince William Augustus (1721-65), brother to Frederick and the third son of George II. Made Duke of Cumberland in 1726, he was nicknamed 'Butcher Cumberland' by political enemies for his role in defeating the Jacobite Rising at the Battle of Culloden in 1746. These two Amigoni portraits of George II's sons have long been considered a pair, and from the 19th century were hung together at Easton Neston in Northamptonshire.

The portrait depicting a young man by John Closterman (1660-1711) has hung at Easton Neston probably since the early-19th century. It dates from c.1705, shortly after the artist's second visit to Rome, and about the same time that he completed his famous equestrian portrait of the Duke of Marlborough. It bears an early inscription 'John D of Marlborough by Sir Godfrey Kneller', leading to its misattribution in the Easton Neston inventory as a painting by Kneller, Closterman's rival. The sitter is unidentified as yet.

Jacopo Amigoni was born in Venice and came to England in 1729, initially painting decorations for Covent Garden and Moor Park, but later painting for the aristocracy and the royal court. As well as Venice and London, he worked in Rome, the Bavarian court in Munich, Paris and finally Madrid at the court of King Philip V. John Closterman was born in Osnabrück in the Holy Roman Empire (now Germany) and worked in France, Italy and Spain as well as England. By the 1690s, his sitters and patrons were increasingly drawn from England's high society, including cultural figures like the poet John Dryden, the composer Henry Purcell and the architect Christopher Wren.

The Panel considered the Amigoni portraits to be pre-eminent under the first, second and third criteria and the Closterman under the second and third, all three in acceptable condition and fairly valued. They have been permanently allocated to Tate in accordance with the condition attached to the offer.

Right: *Portrait of Frederick, Prince of Wales* by Jacopo Amigoni. Photo: Sotheby's





## 26. Nicolaes Pieterszoon Berchem: *The Goatherd*



*The Goatherd: An extensive Italianate river landscape with a herdsman resting and goats, with other peasants on a road winding below a cliff, by Nicolaes Pieterszoon Berchem, oil on canvas, 64cm by 79cm, is signed '[be]rch[em]' (lower right).*

Berchem (1620-83) was one of the most successful and influential of the Dutch painters of Italianate landscapes of the mid-17th century, although there remains some uncertainty as to when he himself visited Italy. He produced a great number of drawings, etchings and paintings of rural scenes and idealised pastorals, influenced to a large degree by Claude Lorrain's bucolic views of shepherds and ruins.

From the mid-18th century, Berchem's work was much admired and sought-after by collectors, first in France and then in England. This painting was owned by two important French collectors in this period. The first was Étienne François, duc de Choiseul, a successful diplomat and chief minister of France from 1758 until 1770. He was a prominent collector of Dutch art and acquired this painting and six others by Berchem, as well as others by esteemed Dutch painters including Rembrandt. Following his loss of office, his collection was sold at auction where this painting was bought by the Prince de Conti. By the 19th century the painting was acquired for the distinguished collection of James Morrison.

Berchem was born in Haarlem in 1620, where he was the student of his father, Pieter Claesz, an accomplished still life painter. He undertook further studies with some of the great Dutch artists of his day, including Jan van Goyen, Pieter de Grebber and Jan Wils. It is believed that Berchem took his name from his father's birthplace, Berchem, near Antwerp.

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

Left: *The Goatherd* by Nicolaes Pieterszoon Berchem. Photo: Christie's



## 27. Tompion clock no. 460

A Queen Anne silver-mounted ebony striking table clock, no. 460, made by Thomas Tompion (1639-1713) and Edward Banger in London c.1708. It is accompanied by a green velvet-lined iron-bound oak travelling case, an ivory-handled winding key and a key for the travelling case.

The clock's case features a silver leaf-wrapped handle to the cushion-moulded top with silver pierced foliate and mask mounts, silver bolelection mouldings overall and silver sunburst mask frets to the sides, pierced wood frets to the rear door, on silver acanthus clasped pad feet.

The dial is signed *Tho: Tompion/Edw: Banger/London* within foliate engraving to the top. The backplate is engraved overall with entwined foliate, flowerheads and masks, and further engraved *Tho: Tompion/Edw: Banger/London* and numbered '460'.

The clock was made during the later period of Thomas Tompion's career when he was in partnership with Edward Banger. The characteristics of its design attest to the high quality of its workmanship. It has screw-fixed securing latches to the movement pillars, as fitted in only the best of Tompion's clocks, the majority of his clock movements having rivet-fixed latches. The movement is well preserved, retaining its original quarter-repeat work, and its original wainscot oak travelling box is the only surviving example from Tompion's oeuvre.

It is believed that the clock was made for Prince George of Denmark, as a gift for Queen Anne. Tompion made his striking table clocks in three sizes: standard, mid-size and miniature. The rarest by far are the miniatures, of which the present clock is an example. Like all of Tompion's striking miniature spring clocks, this is of Phase II type with rectangular dial, but out of 10 surviving miniatures it is the only one that is silver mounted, befitting a royal clock.

The Panel considered the clock to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The amount of tax that its acceptance could satisfy exceeded the tax liability of the offerors and the Science Museum, to which the clock has been permanently allocated, has agreed to pay the difference.



Above: The back of Tompion clock no. 460. Photo: Christie's

Right: Tompion clock no. 460. Photo: Christie's





## 28. The Rodd

The building and land known as The Rodd, including the 17th-century Grade II\* listed historic manor house Rodd Court, the last home of Sir Sidney Robert Nolan OM, AC (1917-92), one of the foremost Australian artists of the 20th century.

Rodd Court, a brick-and-stone country house, with some features dating from as early as the 16th century, belonged to Sir Sidney and Mary Nolan. Born in Melbourne, Australia in 1917, Nolan is best known for his iconic 'Ned Kelly' series inspired by the life of the outlaw Ned Kelly. After moving to London in 1951 with encouragement from the British art historian Sir Kenneth Clark, Nolan was represented in top galleries, alongside artists such as Francis Bacon, Henry Moore and Lucian Freud. He worked in multiple artistic disciplines, and was technically innovative throughout his career, appearing in BBC documentaries such as the 1986 *Painting with Light* series. His work included set designs for the Ballet Russes in 1939, and also the Royal Opera House including its acclaimed 1962 *The Rite of Spring*. In 1981 Nolan was knighted, and in 1983 appointed to the Order of Merit. He was made a Companion of the Order of Australia, and elected an honorary member of the American Academy of Arts and Letters and a member of the Royal Academy of Arts.



The country house, Rodd Court, and its grounds and outbuildings, are collectively known as The Rodd. Nolan's studio was based there, and the Sidney Nolan Trust continues to use the estate, which is located on the border of Herefordshire and Powys, as an artistic space. The Trust was founded in 1985 by Nolan himself, eventually establishing a programme of courses, exhibitions and recitals. The Trust is now endowed with a considerable amount of Nolan's work, forming the Sidney Nolan Trust Collection.

Historic England advised that The Rodd should be accepted. The Secretary of State accepted this recommendation and the property passed into the ownership of the Sidney Nolan Trust.

Above: Rodd Court.  
Photo: Alex Ramsey,  
Photographer



## 29. Nine paintings at Penrhyn Castle

This offer comprised six portraits and three landscape paintings including two substantial views of the Castle which hang in the Grand Hall Gallery; one is a *View of Penrhyn Castle from the South-West with the Ogwen Viaduct* by J Oliver Harris, active in the 1890s, oil on canvas, signed and dated 1899, measuring 60cm by 91cm, and the other is *Penrhyn Castle from Dol Ogwen* possibly by the same artist, oil on canvas, measuring 124cm by 99cm.

Penrhyn is a 19th-century recreation of a vast Norman castle set in grounds between Snowdonia and the Menai Strait. It was built between 1819 and 1835 to the design of Thomas Hopper for the wealthy Pennant family, who made their fortune from the slate mines of North West Wales. Hopper also designed the interiors with elaborate carvings, plasterwork and mock-Norman furniture. The castle contains an outstanding collection of paintings including works by Aert van der Neer, Salomon Koninck, Philips Wouwerman, Canaletto, Bernardo Bellotto, Francesco Guardi, Allan Ramsay and Thomas Gainsborough.

All of the contents have either been at Penrhyn since the neo-Norman castle was commissioned by George Hay Dawkins-Pennant (1764-1840) or have been introduced by the Douglas-Pennant family in the succeeding generations of their ownership. The Castle, estate and part of the contents were accepted in lieu of tax in 1951 and transferred to the ownership of the National Trust. For details of previous acceptances in lieu for Penrhyn, see AIL Report 2002/03 Case 3, AIL Report 2003/04 Case 20, AIL Report 2005/06 Case 18 and AIL Report 2016/17 Case 21.

Of the six portraits, a highlight is *An Unknown Young Man* by Mary Beale (1633-99). It is believed to be the portrait of a member of the Williams family, forebears of the Douglas-Pennants of Penrhyn. Beale was one of the earliest female painters in England who made a living and supported a family from her work, and was a leading and successful figure of the 17th-century art world. This portrait bears her signature, which is rare among her extant paintings.

Above: *View of Penrhyn Castle from the South-West with the Ogwen Viaduct* possibly by J Oliver Harris. Photo © National Trust Images

The Panel considered the nine paintings to be associated with a building that has been accepted in lieu – Penrhyn Castle – and desirable that the association should continue, in acceptable condition and, following negotiation, appropriately valued. The Welsh Minister agreed and permanently allocated them to the National Trust for retention at Penrhyn Castle in accordance with the condition attached to the offer.



## 30. Three Old Master paintings and three works on paper from the John Green collection

- a) *A Still Life of a Rose, Columbines, a Snowdrop, Heartsease, and a Spanish Iris arranged in a Glass Roemer, set inside a Shallow Niche, with an Orange Tip Butterfly, a Bee, Grasshoppers and a Ladybird* by Roelandt Savery (1576-1639), signed and dated 1611, oil on oak panel, 23cm by 17cm
- b) *Venice, A View of the Grand Canal with Ca' Pesaro and the Church of Sant' Eustachio* by Michele Marieschi (c.1710-43), oil on canvas, 56cm by 79cm
- c) *An Architectural Capriccio with Figures amongst Ruins and a Pyramid* by Francesco Guardi (1712-93), oil on canvas, 25cm by 30cm
- d) *The 'Bird Fanciers'* by Giovanni Domenico Tiepolo (1727-1804), pen and brown ink and wash, over black chalk on paper, 29cm by 41cm
- e) *A Minuet Danced in a Ballroom* by Giovanni Domenico Tiepolo (1727-1804), pen and grey ink and wash on paper, 29cm by 42cm
- f) *A Distant View of Lincoln* by Peter De Wint (1784-1849), watercolour, 27cm by 87cm

Savery was Court Painter to the Holy Roman Emperor Rudolf II, the great artistic patron whose court was a centre of the Northern Renaissance, for whom this flower still life was possibly commissioned. Savery made use of the Emperor's extensive gardens and collections of botanical species, other still lifes and flowerpieces to inform his pictures, producing numerous flower still lifes while Court Painter and becoming one of the early pioneers of the genre.

Marieschi's Venetian cityscape is from of a set of four such *vedute* dating from c.1740-41, each depicting the Grand Canal. Marieschi was to become the main rival of Canaletto before his early death, nonetheless having a productive artistic career in his short life.

*An Architectural Capriccio* is one of Guardi's most accomplished works in the genre. These imaginary views were composites of ruins or fantasy architecture, often picturesque landscapes populated with rural or pastoral figures. Guardi began to experiment with *capricci* in his later years, moving away from traditional Venetian *vedute* to fanciful paintings marked by energy and freer brushstrokes.

The two drawings by Tiepolo are part of a group of around 90 finished genre drawings produced by the artist in the early 1790s known as *Scenes of Contemporary Life*. The group can be divided into three basic categories; depictions of everyday life in Venice, scenes of fashionable and aristocratic Venetian society, and studies of peasant life on the Venetian mainland. *The 'Bird Fanciers'*, which depicts the tumult of a market, with the exchange of caged parrots and other exotic birds, falls into the first category; *Minuet*, which shows the Venetian aristocracy in their finery at a ball, falls into the second.

De Wint's depiction of Lincoln is a riverine view of the city, panoramic in scale and featuring cattle, a boat, churches and Lincoln itself. The city and its environs were special to the artist. Although born in Staffordshire, the area became his spiritual home and he and his wife spent many summers in the city. This picture is topographically significant in showing Lincoln and its surroundings at a relatively early date.

The Panel considered the Savery to be pre-eminent under the second and third criteria, in acceptable condition and, following negotiation, fairly valued; the Marieschi and the Guardi to be pre-eminent under the second criterion, in acceptable condition and, after negotiation, fairly valued; the two Tiepolos to be pre-eminent under the second and third criteria and the de Wint under the second, all three to be in acceptable condition and fairly valued. The six works, offered from the estate of John Green, have been permanently allocated to the Ashmolean Museum, Oxford, in accordance with the condition attached to the offer.



Above: *Venice, A View of the Grand Canal* by Michele Marieschi. Photo: Sotheby's

Middle: *View of Lincoln* by Peter De Wint. Photo: Sotheby's

Right: *The 'Bird Fanciers'* by Giovanni Domenico Tiepolo. Photo: Sotheby's





## 31. Richard Wilson: *Tabley House and Lake*

*Tabley House and Lake*, c.1764-66, oil on canvas, 102cm by 127cm, one of the most important paintings by Richard Wilson RA (1714-82), a pioneer of British landscape painting.

Tabley House in Cheshire, designed by John Carr of York and built between 1761 and 1769, is a Palladian country house in brick and red sandstone. Commissioned by Sir Peter Byrne Leicester, the house would become the seat of the Leicester family.

Born in Wales in 1714, Richard Wilson worked throughout Britain and Italy. While in Rome in the 1750s, Wilson studied Claude Lorrain's landscapes, and Claude-Joseph Vernet, as a friend and mentor, encouraged him to focus on landscape painting. Returning to Britain, Wilson's series of mythological and classical scenes was well received, and from this success he was commissioned to paint several country houses, including Tabley. In the painting *Tabley House and Lake*, Wilson brought together his two major influences: the 17th-century Dutch landscapists, and Claude and the classicised pastoral scene.

*Tabley House and Lake* is one of the dozen or so works of country estate landscapes by Wilson, and is among his finest in the genre. Other works include his five views of Wilton House completed 1758-60, Houghton House c.1765-67 and Bourne Park c.1757-58. Wilson had a huge influence: his eminence in landscape has been compared to that of Reynolds or Gainsborough in portraiture. Turner and Constable both drew inspiration from Wilson's landscapes; indeed, Turner chose to paint some works from the exact spot Wilson had worked from earlier. The present painting had a decisive impact on Constable's work, and he noted that it was the direct inspiration for his painting *Malvern Hall*. Wilson took a decisive step in helping establish landscape as a form in its own right in Britain, and in 21 years as a member of the Royal Academy chose to exhibit exclusively landscapes there.

The Panel considered the painting to be pre-eminent under the first and second criteria, in acceptable condition and fairly valued. It has been permanently allocated to the Whitworth Art Gallery for retention at Tabley House in accordance with the condition attached to the offer.

Above: *Tabley House and Lake* by Richard Wilson.  
Photo: Tabley House by appointment through Omnia Art Ltd



## 32. William Ellis: *View of Matavai Bay, in the Island of Otaheite*



*View of Matavai Bay, in the Island of Otaheite*, pencil, pen, ink and watercolour on paper, signed and dated 'W. Willis recit 1777', an important sketch documenting the third of Captain Cook's voyages to the South Pacific by one of the members of the expedition, William Ellis (1751-85).

Matavai Bay on the northern coast of Tahiti was the location where Captain James Cook anchored *HMS Endeavour* on his first expedition to the South Pacific; he was to revisit the bay on his two other major voyages. Part of Matavai Bay was to be named Point Venus, the place from which Cook observed the transit of Venus in 1769. Landing in April of that year, he established an observatory and an encampment known as Fort Venus. Cook returned to Tahiti on his second expedition of 1772-75, the purpose of which was to seek out *Terra Australis*, and on his third expedition of 1776-80 he attempted to discover the famed Northwest Passage.

On the expedition, William Ellis served as the Surgeon's mate; in addition, as an amateur artist he was to assist the voyage's official artist, John Webber, in recording landscapes. Ellis also produced drawings and watercolours for the English naturalist Sir Joseph Banks, documenting birds and fish. Cook's voyages were the first to recruit artists to produce documentary evidence of the expeditions. Ellis was not officially employed to record events, and therefore his work evidences aspects of the voyage that Webber was not concerned with. Details of tents and the interactions of natives with the crew provide a fascinating insight from the standpoint of an eye-witness. Also seen are the two anchored ships of the third voyage, *Resolution* and *Discovery*.

Many of the artworks produced on Cook's voyages were the first to depict certain places and peoples, and Ellis's watercolour is therefore one of the earliest extant depictions of Tahiti and Tahitians by a European artist. Any artworks from Cook's three expeditions are prized and rare, and the present watercolour is of especial importance for its documentation of Point Venus, one of the most significant locations of each of Cook's voyages and his Polynesian basecamp.

The Panel considered the watercolour to be pre-eminent under the first, second and third criteria, in acceptable condition and fairly valued. It has been temporarily allocated to the Captain Cook Memorial Museum in Whitby pending a decision on its permanent allocation.

Above: *View of Matavai Bay, in the Island of Otaheite* by William Ellis. Photo: Christie's



### 33. Richard Parkes Bonington: *On the Seine – Morning*; and Thomas Gainsborough and Gainsborough Dupont: *Gypsies Preparing a Meal around a Fire in a Ruined Abbey*

a) *On the Seine – Morning* by Richard Parkes Bonington (1802-28), oil on millboard, 30.3cm by 35cm

b) *Gypsies Preparing a Meal around a Fire in a Ruined Abbey* by Thomas Gainsborough RA (1727-88) and Gainsborough Dupont (1754-97), oil on canvas, 86.7cm by 71.8cm

Richard Parkes Bonington, like the poet Keats, died of tuberculosis at 25, but in his short career became one of the most influential British artists of the Romantic movement. As a teenager he and his family moved to France, which was to have a great impact on his painting. His subtle, naturalistic style was greatly admired by Corot and his friend Delacroix, with whom Bonington shared a studio in Paris. *On the Seine – Morning* is an exceptional example of his small landscape paintings. The artist is believed to have begun painting in oil at the end of 1823, and by summer the next year he was exhibiting oil paintings at the Paris Salon alongside other eminent works of the British School such as Constable's *The Hay Wain*. Bonington caused controversy but was also acclaimed as masterful, his style contrasting so markedly to the academic classicism of many of his French contemporaries.

*Gypsies Preparing a Meal around a Fire in a Ruined Abbey* is a late painting by Gainsborough and Gainsborough Dupont, probably left unfinished at the latter's death. In the 1780s Gainsborough conceived a small number of 'fancy pictures', as Sir Joshua Reynolds was to term them; picturesque works of humble subjects, frequently peasants, gypsies and their children. The painting is a fragment cut down from a larger canvas and is overpainted in many places, perhaps to make it more saleable, and much of it was painted by the artist's nephew Gainsborough Dupont. Gypsies recur as a theme in Gainsborough's work and he was also to paint Sir

Harbord Harbord, 1st Lord Suffield, a leading figure in moves to repeal ancient anti-gypsy laws in the 1770s and 80s. This painting depicts a group of gypsies crowding about a campfire in the ruins of a medieval abbey.

The Panel considered the Bonington to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued and the Gainsborough and Gainsborough Dupont to be pre-eminent under the third criterion, in acceptable condition and, following negotiation, fairly valued. The Bonington has been permanently allocated to the National Gallery and the Gainsborough and Gainsborough Dupont to Gainsborough's House, Sudbury, in accordance with the condition attached to the offer.



Above: *On the Seine – Morning* by Richard Parkes Bonington. Photo: Christie's

Left: *Gypsies Preparing a Meal around a Fire in a Ruined Abbey* by Thomas Gainsborough and Gainsborough Dupont. Photo: Christie's





Above: *A Sheepfold at Sunset* by Samuel Palmer.  
Photo: The Trustees of the British Museum

Right: *The Return from Gleaning* by Samuel Palmer.  
Photo: The Trustees of the British Museum



## 34. Two watercolours by Samuel Palmer

Two watercolours by Samuel Palmer RWS Hon RE (1805-81):

- A Sheepfold at Sunset*, watercolour with gum arabic and bodycolour, signed 'S. Palmer '71', 24cm by 44cm
- The Return from Gleaning*, c.1864, watercolour with gum arabic and bodycolour, 26cm by 44cm

In 1819, Palmer, aged only 14, exhibited three works at the Royal Academy and sold his first work, a landscape which made seven guineas, to the British Institution. A formative influence on Palmer was his early exposure to the work of William Blake, specifically the wood engravings of Blake's illustrations of Robert Thornton's *Pastorals of Virgil* (1821). Palmer moved to Shoreham, Kent, living in a humble cottage with friends. There he associated with The Ancients, a group of admirers and followers of Blake of which Palmer was a member along with George Richmond, Edward Calvert and others.

*A Sheepfold at Sunset* is an example of Palmer's late work, from a period postdating the death of his son in 1862. After a fall in his reputation and popularity in the 1840s and 50s, the last 20 years of his life and work represented something of a revival. Many of these later works were commissioned by patrons. This work is one of the finest of the small-scale works from this period. Palmer was by now exhibiting regularly and supporting himself from his art, which commanded good prices.

*The Return from Gleaning* produced several years earlier, dates to a period when Palmer began to be noticed by the great patron of his later life, LR Valpy, John Ruskin's solicitor, who was also a patron to Dante Gabriel Rossetti. The subject is the Biblical story of Ruth, returning from the fields accompanied by her dog, with her mother-in-law, Naomi, reading in the doorway. Blake had visited the theme in a 1795 watercoloured print, a possible inspiration for Palmer as a member of The Ancients.

The Panel considered each watercolour to be pre-eminent under the first and third criteria, in acceptable condition and fairly valued. The watercolours have been permanently allocated to the British Museum in accordance with the condition attached to the offer.



## 35. Walter Sickert: *Peggy Ashcroft as Miss Hardcastle*

*Peggy Ashcroft as Miss Hardcastle*, oil on canvas, c.1933, 80cm by 102cm, a portrait of a leading figure of 20th-century British theatre, by Walter Sickert (1860-1942).

Sickert helped found the Camden Town Group, a school of London-based artists whose works focused on the everyday, the lives of the working class and urban environments in England. Sickert maintained a lifelong interest in the theatre, and as a young man played small roles on the Victorian stage, most notably in the company of Sir Henry Irving. In the 1930s, he produced a series of works depicting the newest generation of theatrical stars. As such, this painting has a place in one of the major themes of Sickert's oeuvre. Dame Peggy Ashcroft (1907-91) was a rising star in the 1930s and one of the most acclaimed stage actresses of her age, a contemporary of Sir John Gielgud and Laurence Olivier. She came to prominence after her role as Desdemona in a famous 1930 production of *Othello* at the Savoy Theatre, featuring Paul Robeson as the first black actor to play the title role in Britain since 1825.

The present painting, from the collection of Lord and Lady Attenborough, is one of four oils and two drawings by Sickert of Peggy Ashcroft as Miss Kate Hardcastle, the heroine of Oliver Goldsmith's *She Stoops to Conquer*, which played at the Old Vic in 1932-33. Ashcroft recounted how Sickert would bring a photographer with him to the theatre in the 1930s to capture certain aspects of her performances and poses. It was from these photographs that Sickert worked to produce *Peggy Ashcroft as Miss Hardcastle* and the other pictures in this group.

Although the offer was conditional on allocation of the portrait to Tate the Panel did not consider it to be pre-eminent in that context as Tate already has a strong holding of works by Sickert. It did consider it to be pre-eminent under the second criterion in the context of the University of Bristol Theatre Collection and, the offerors having agreed, it recommended that it be accepted for that institution. The Panel's remit is to recommend a fair price and, in light of the portrait's scale and subject matter, it considered the offer price low and recommended it be increased. It has been permanently allocated to the University of Bristol Theatre Collection.



Right: *Peggy Ashcroft as Miss Hardcastle* by Walter Sickert. Photo: University of Bristol Theatre Collection



## 36. A drawing by LS Lowry and four paintings by John Atkinson Grimshaw

- a) *A Lancashire Landscape* by LS Lowry RBA RA (1887-1976), pencil, signed and dated 1929
- b) *Liverpool Docks at Night* by John Atkinson Grimshaw (1836-93), oil on canvas, signed, 61cm by 91cm
- c) *In the Golden Mists of Autumn* by John Atkinson Grimshaw (1836-93), oil on canvas, signed and dated 1884, 50cm by 75cm
- d) *A Carter Passing a Mansion at Dusk* by John Atkinson Grimshaw (1836-93), oil on canvas, signed, 74cm by 61cm
- e) *In the Pleasaunce* by John Atkinson Grimshaw (1836-93), oil on canvas, signed and dated 1875, 48cm by 52cm

Laurence Stephen Lowry was born in Stretford and lived and worked around the Greater Manchester area for most of his life. His work most often depicts industrial scenes and cityscapes filled with factories and smokestacks and peopled with so-called 'matchstick men', the name by which his naïve figures became known.



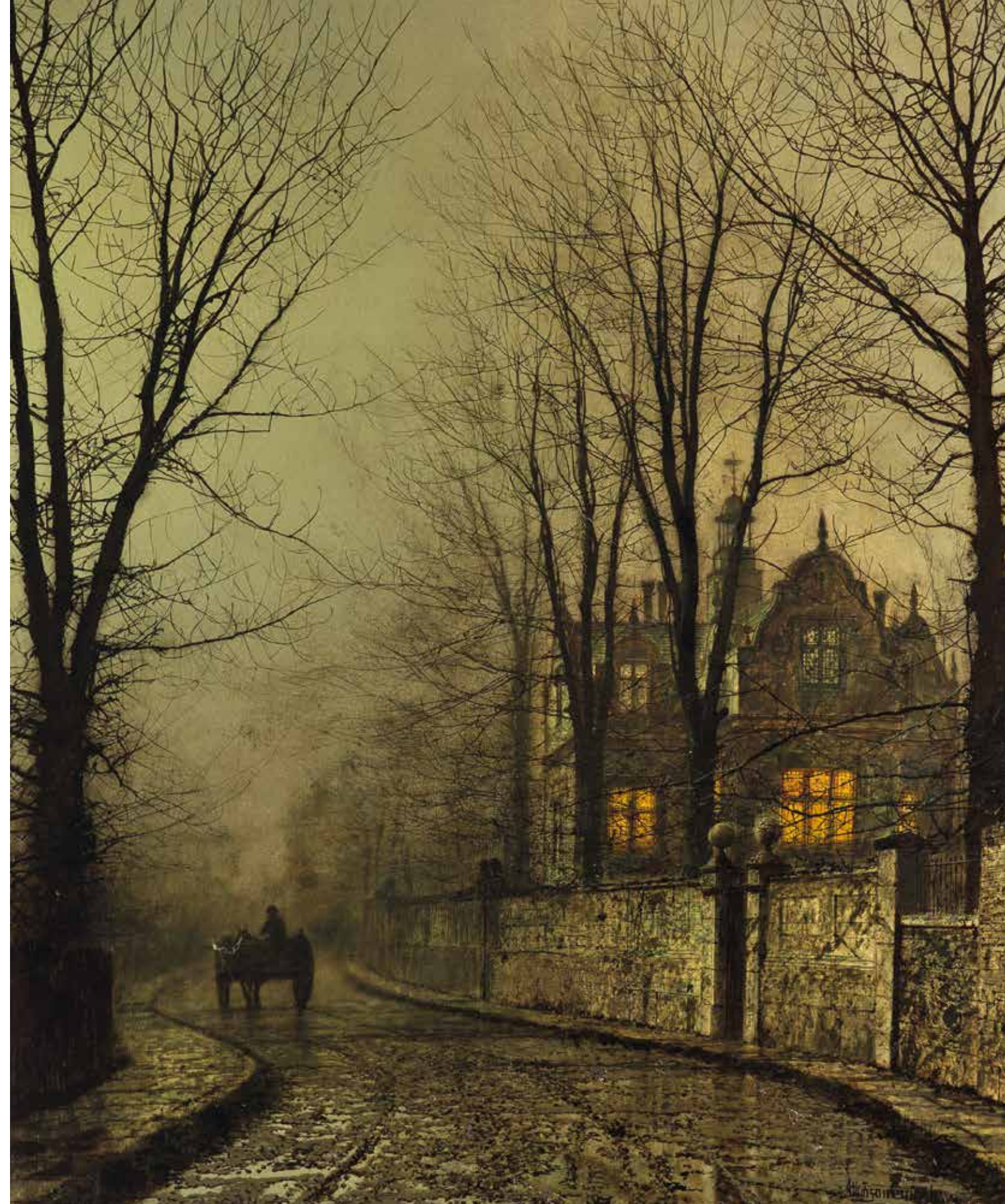
The drawing is an early work from 1929, typical of his oeuvre with a factory visible behind a busy street of dark figures, with smog and railings. Lowry explained a pivotal moment in his artistic maturation where, upon missing a train from Pendlebury, he looked up at the Acme Spinning Company's mill and saw 'the huge black framework of rows of yellow lit windows standing up against the sad, damp charged afternoon sky'. Lowry observed the industrial scene 'with rapture'.

John Atkinson Grimshaw was a Victorian landscape painter from Leeds, known for his moonlit scenes of streets and dockyards. His work, often drawing inspiration from Romanticism, would characteristically be titled after poems by Tennyson or Longfellow: indeed, he gave his children names from Tennyson's poetry.

*Grimshaw's Liverpool Docks at Night* is a fine example of one of the painter's numerous night-time dock scenes. His subtle handling of light led to Grimshaw being acclaimed by contemporaries: James Abbott McNeill Whistler was among those who championed the moonlight scenes. *In the Golden Mists of Autumn* depicts the large 17th-century manor Grimshaw bought just outside Leeds, a common motif in his painting. *A Carter Passing a Mansion at Dusk* is a composition with a portrait orientation, a more unusual layout for a Grimshaw street scene.

*In the Pleasaunce* is a less typical work from Grimshaw's oeuvre, depicting his wife Frances Theodosia Hubbard in their garden at Knostrop Old Hall, wearing 18th-century dress and carrying a parasol. Unusual for Grimshaw, this work is reminiscent of the Aesthetic movement, and resembles fashionable society portraits of women 'at home' popularised by artists like James Tissot. This may represent a purely commercial venture because Grimshaw immediately put the picture up for sale upon its completion.

The Panel considered the Lowry drawing and Grimshaw's *Liverpool Docks*, *In the Golden Mists of Autumn* and *A Carter* to be pre-eminent under the second criterion and in acceptable condition. The Panel's remit is to recommend a fair price and it considered the offer prices for these four works low and recommended that they be increased. It considered *In the Pleasaunce* to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The Lowry has been temporarily allocated to the British Museum and the Grimshaws to Leeds Art Gallery pending a decision on their permanent allocation.



Above: *A Carter Passing a Mansion at Dusk* by John Atkinson Grimshaw. Photo: Jeremy Sparks Associates

Left: *A Lancashire Landscape* by LS Lowry. Photo: Jeremy Sparks Associates





## 37. Botanical drawings by Florence Helen Woolward

A collection of 361 watercolour drawings by Florence Helen Woolward (1854-1936) depicting orchids and fungi from the collections and estates of Schomberg Henry Kerr (1833-1900), 9th Marquess of Lothian. The drawings are contained within 19 large folio volumes: there are 17 volumes of orchid drawings (73cm by 58cm) and two volumes of fungi drawings (58cm by 49cm).



The 17 volumes of orchid drawings consist of separate collections. *Orchids Grown in the Gardens and Newbattle Abbey. Drawn by Miss Florence H Woolward* comprises 12 volumes, containing a total of 224 watercolour drawings. There are two volumes of *Orchids Masdevallia*, containing 40 watercolour drawings; one volume of *Orchids, Found by the Marquess of Lothian, 1881-1897. Drawn by Miss Florence H Woolward*, containing 25 watercolour drawings, and two volumes of *British Orchids*, containing 38 watercolour drawings.

The two volumes of fungi drawings are categorised as *Fungi; Found chiefly at Monteviot. Drawn by Miss Florence H Woolward*, containing 34 watercolour drawings.

Florence Woolward was a noted botanical artist and lithographer who specialised in orchid paintings. She was a correspondent of the great orchid hunters and growers of the day such as João Barbosa Rodrigues, director of the Rio de Janeiro botanic garden, and RA Rolfe, the first curator of the orchid herbarium at Kew Gardens. The 9th Marquess of Lothian served in Lord Salisbury's government as Secretary for Scotland from 1887-92, succeeding the future Prime Minister, Arthur Balfour. His extensive botanical specimens, particularly as a noted collector of orchids, meant that Woolward found in him a patron with rich resources to provide inspiration for her artworks.

Some of the present 361 drawings were later published in the work for which Woolward is chiefly remembered: *The Genus Masdevallia*, commissioned by the Marquess himself, and published in parts between 1890 and 1896. It contained 87 plates lithographed by Woolward after her own drawings. The work is generally acknowledged to be one of the most important orchid books of the 19th century. Although it included contributions from Friedrich Carl Lehmann, a keen amateur plant-hunter, the taxonomic part of the text was written by Woolward herself and displayed her detailed knowledge of floral anatomy, botanical nomenclature and synonymy, and plant descriptions.

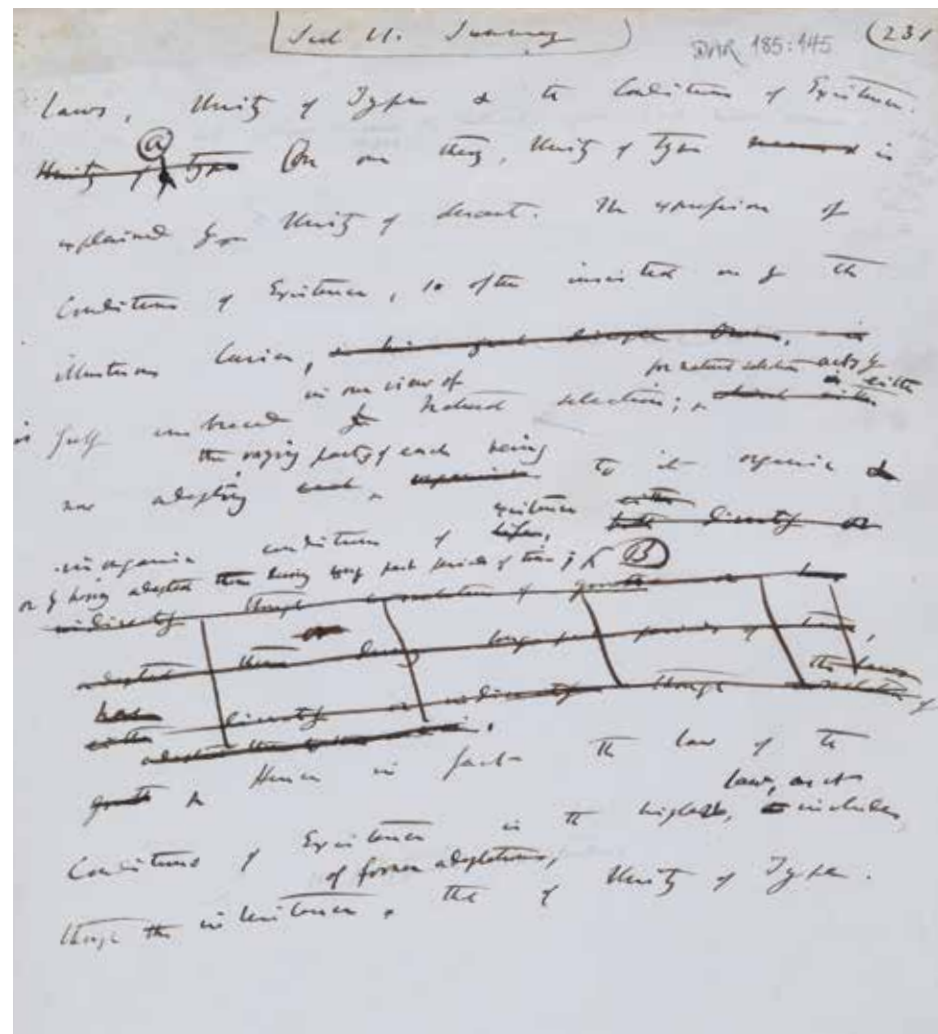
Above: *Vanda Coerulea* (Blue Orchid) by Florence Helen Woolward. Photo: Sotheby's

Left: *Cypripedium Caudatum* (Tailed Phragmipedium) by Florence Helen Woolward. Photo: Sotheby's

The Panel considered the volumes to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The albums have been permanently allocated to Royal Botanic Gardens, Kew, in accordance with the condition attached to the offer.



## 38. Two leaves from Charles Darwin's manuscript of *On the Origin of Species*



Above: Leaf from Charles Darwin's manuscript of *On the Origin of Species*. Photo: English Heritage

These two sheets, originally pinned together, are from the autograph manuscript of *On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life*, in the hand of Charles Darwin (1809-82).

Published in 1859, *On the Origin of Species* sold out its print run of 1,250 in a day. Darwin brought together evidence he had gathered in the 1830s on the voyage of HMS Beagle, under Captain Robert FitzRoy – most famously perhaps his study of the adaptations of finches on the Galápagos Islands. His work would prove to be the foundation of evolutionary biology and cause huge controversy upon its publication. With *On the Origin of Species* Darwin put in motion an intellectual revolution, spawning a debate between religion and modern science and founding the discipline of biology as we know it today.

The leaves of the manuscript of *On the Origin of Species* are of particular importance in that they differ from the final printed book. Darwin extensively reviewed his work in the proofing stage, meaning that the autographs are substantially different to the published text. Only 53 leaves of the original manuscript are extant: 45 of these are full manuscript pages, including one of the present leaves. The other leaf in the offer is one of only seven surviving inserts, which Darwin pinned to the full manuscript pages. There is in addition a single fair copy page known to survive.

As leaves in Charles Darwin's hand from the original draft of *On the Origin of Species*, a foundation text of evolutionary theory and perhaps the most famous scientific work ever written, this was an offer of unique significance.

The Panel considered the leaves, accepted from the estate of Anne Keynes, to be pre-eminent under the first criterion, in acceptable condition and, following negotiation, fairly valued. They have been temporarily allocated to Historic England for Down House pending a decision on their permanent allocation.

## 39. The Trenchard Archive

The archive of Hugh Montague Trenchard, 1st Viscount Trenchard, GCB, OM, GCVO, DSO (1873-1956), comprises correspondence, memoranda, autograph manuscripts, notes, diaries and related printed matter, mostly 1901-56, with a few autobiographical notes covering earlier periods, and 11 files of later biographers' papers. There are some 5,000 documents in total in 570 files, as well as albums of photographs and press cuttings. There are also separate groups of printed matter and one box of long-playing records.

The archive includes papers which cover four phases of Trenchard's career: his early life and military career during the First World War; his period as Chief of the Air Staff and the formation of the RAF, 1919-29; his period as Commissioner of the Metropolitan Police Force, 1931-35; and his public and private activities from the Second World War to the end of his life.

In the formative years of his career, Trenchard served as a military officer in India, South Africa and Nigeria before gaining an aviation certificate (No. 270) in 1912, and joining the Central Flying School as second-in-command, leading the military wing of the Royal Flying Corps at the outbreak of the First World War. By 1918 he was appointed Chief of the Air Staff at the Air Ministry and during this period he negotiated the amalgamation of the Royal Flying Corps and the Royal Naval Air Service into the new RAF. It came into being on 1 April 1918 and was the first independent air force in the world. Although he disliked the term, Trenchard is usually spoken of as the 'father' of the RAF and this archive is of significance for covering the period of its foundation. It includes correspondence with TE Lawrence (Lawrence of Arabia); in one of his letters in the archive Lawrence wrote on hearing of Trenchard's resignation from the RAF: 'I've said to you, before, that in my eyes (my experienced eyes, and judgemental eyes) you have done the biggest and best thing of our generation' (21 December 1928).

Below: A selection of items from the Trenchard Archive. Photo: Courtesy of the RAF Museum



Immediately after his departure from the RAF in 1929 he was created Baron Trenchard. In the 1930s, he served as Commissioner of the Metropolitan Police, implementing many reforms including the foundation of the Police College at Hendon. During the Second World War, he declined official posts, though he did engage actively with the war effort, visiting battlefields and advising officers.

The archive includes Trenchard's correspondence with many prominent figures of his time: Winston Churchill, Bonar Law, Stanley Baldwin, Neville Chamberlain, Clement Attlee, Douglas Haig, Dwight D Eisenhower, Harold Macmillan and Bernard Montgomery.

The Panel considered the archive, offered from the estate of the late Patricia, Viscountess Trenchard, to be pre-eminent under the first, third and fourth criteria, its contents to be in acceptable physical condition and fairly valued. Following the recommendation of the Historical Manuscripts Commissioner, it has been allocated to the Royal Air Force Museum in accordance with the condition attached to the offer. The archive was allocated to the RAF Museum in 2018, the centenary year of the RAF.



## 40. Édouard Vuillard: *Modèle assise dans un fauteuil, se coiffant*

*Modèle assise dans un fauteuil, se coiffant*, signed 'E Vuillard', oil on board, 61cm by 67cm, painted by Édouard Vuillard (1868-1940) c.1903.

The son of a French army officer, in 1877 Jean-Edouard Vuillard moved with his family from Cuiseaux to Paris. He enrolled in studies at the École des Beaux-Arts under Jean-Léon Gérôme, and it was here that he became friends with many other young artists. Vuillard was a founding member of Les Nabis, a group of French painters who responded to Impressionism with a simplified style of bold, flat blocks of colour, and experimental techniques including painting on fabric and cardboard. From the Hebrew for 'prophet', Les Nabis sought to bring about new developments in painting, seeing themselves as prophets for new art. Ranking among Les Nabis were figures such as Pierre Bonnard, Maurice Denis, Paul Ranson, Ker-Xavier Roussel, Félix Vallotton and Paul Sérusier.

This painting depicts a seated model pinning up her hair, a typically intimate scene from his work in this period. Vuillard's influence can be seen on the Camden Town Group, with their concerns for working-class daily life and interiors featuring actresses and dancers – Sickert ranked him beside Degas and above Whistler as one of his great contemporaries. By the turn of the 20th century, Vuillard was moving away from the bright swathes of colour he had focused on while with Les Nabis; his palette became more subtle and homogenous, and frequently he began to depict quiet domestic scenes and interiors. This picture shows Vuillard's Paris studio on the rue du Faubourg Saint-Honoré, where he created many of his *intimisme* works which Sickert would later extol. As such, alongside his growing reputation in France, Vuillard came to be admired and praised in Britain.

Vuillard lived with his mother, a dressmaker, for most of his life; thus textiles and fabrics often play a large role in his painting, and he would depict the patterning on cloth and fabric with an intricate focus. In later life, Vuillard was on the judging panel for the Prix Blumenthal, an artistic award intended to foster a sense of brotherhood between France and the United States.

The Panel considered the painting, offered from the estate of Lord Hutchinson, to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. It has been permanently allocated to Pallant House Gallery, Chichester, in accordance with the condition attached to the offer.

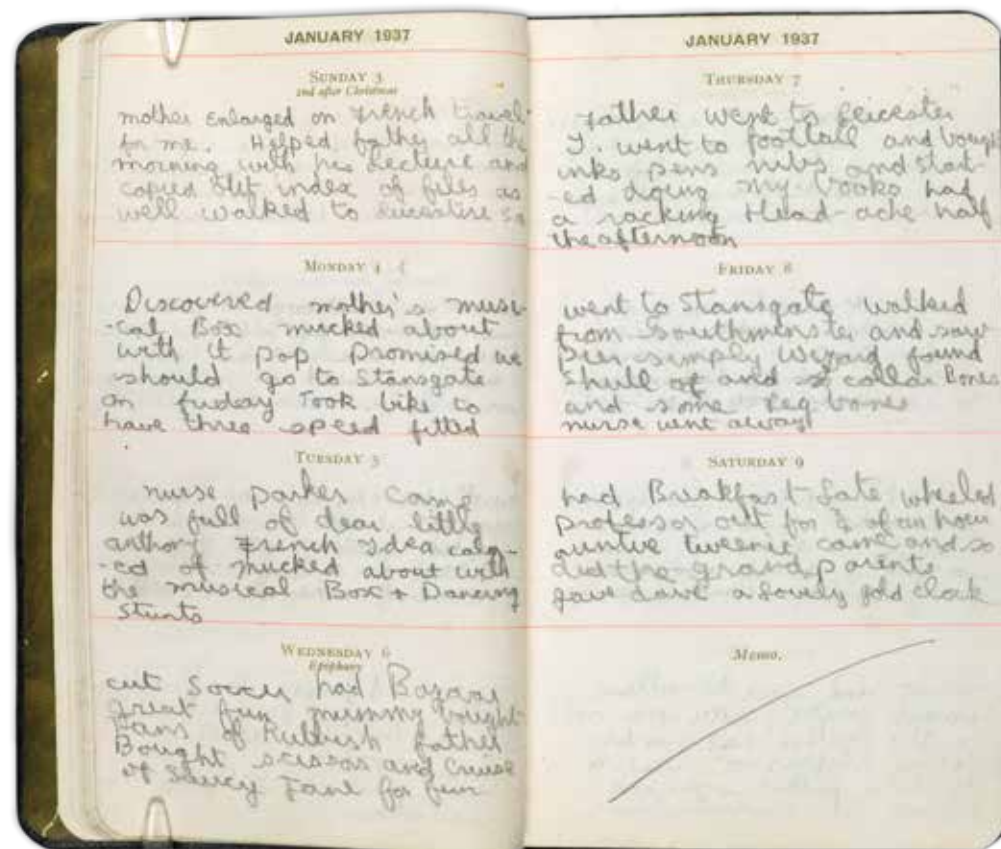


Above: *Modèle assise dans un fauteuil, se coiffant* by Édouard Vuillard. Photo: Sotheby's



## 41. The Tony Benn archive

The personal papers and files of Anthony Neil Wedgwood Benn (1925-2014), usually known as Tony Benn. All together this archive comprises several hundred thousand documents, in approximately 795 archive boxes, 46 storage crates (each containing three to four box files), 45 further loose box files, 16 canisters of film, and framed, rolled and loose posters, and other items.



Tony Benn was the Labour Party's longest-serving Member of Parliament. He served as an MP from 1950-2001, with a hiatus from 1960-63 when, upon inheriting a peerage, he was prevented from sitting in the House of Commons. He subsequently campaigned to renounce the title and with the Peerage Act 1963 was able to do so and re-entered the Commons. Benn attended Westminster School and New College, Oxford, reading Politics, Philosophy and Economics, and was elected President of the Oxford Union in 1947. He served as a Pilot Officer in the RAF before entering politics. Benn then served as a Cabinet minister under the governments of Harold Wilson and James Callaghan; first, as Postmaster General from 1964-66, then as Minister of Technology from 1966-70. For a year in the early 1970s Benn was Chairman of the Labour Party. He was then

made Secretary of State for Industry under Wilson in 1974, and Secretary of State for Energy under Wilson and Callaghan, serving until 1979. The term 'Bennite' began to be used to describe radical left-wing politics. In later life, Benn was President of the Stop the War Coalition from 2001 until his death in 2014.

Benn was an avid diarist and the archive includes a large quantity of diary material spanning many years of his life: the earliest volume was written by Benn at the age of nine and his later diary entries continue into 2011. Engagement diaries, 'bedside diaries', diary notes and thousands of hours of audio diaries are all included.

The archive is a valuable resource for researchers of 20th-century British politics and the history of the Labour party. An unbroken sequence of Benn's speeches from 1946 to 2005, including those in the House of Commons, at public meetings and as broadcasts, are represented. Letters from Clement Attlee and Harold Wilson on subjects such as race relations in Bristol, the Arab/Israeli situation and stamp designs are also included.

The Panel considered the archive to be pre-eminent under the first and third criteria, in acceptable physical condition and, following negotiation, fairly valued. Following the recommendation of the Historical Manuscripts Commissioner, the archive has been allocated to the British Library in accordance with the condition attached to the offer.

Above: Diary of Tony Benn from 1937.  
Photo: The British Library

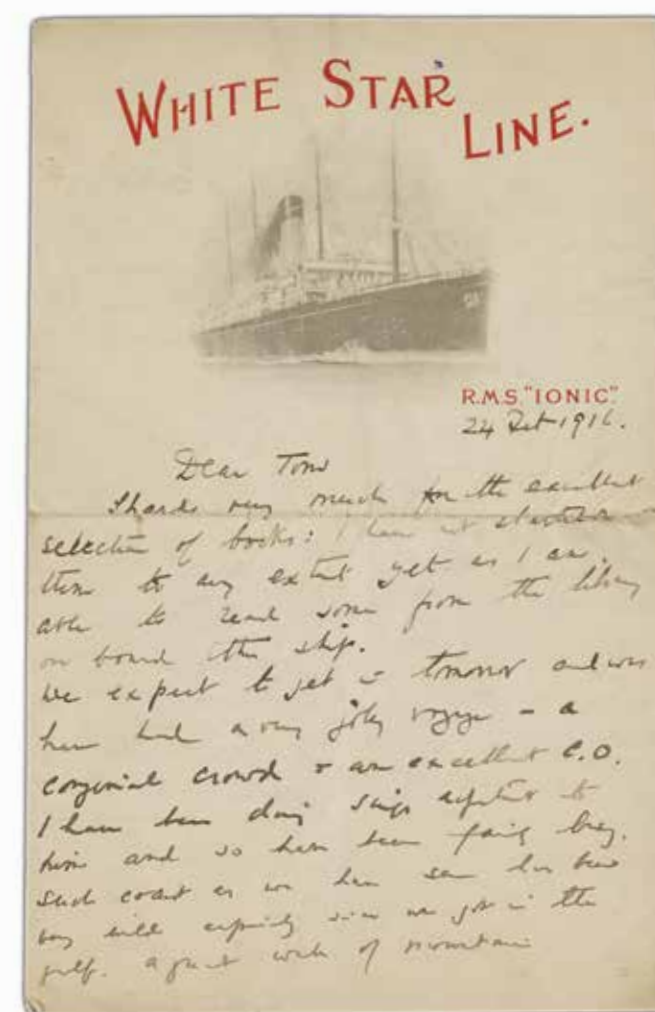
## 42. The Clement Attlee archive

The archive of Clement Richard Attlee, 1st Earl Attlee, KG, OM, CH, PC, FRS (1883-1967), comprising journals, diaries, correspondence, personal papers and ephemera, political papers, financial papers, speeches, newspaper clippings, honours, cards, books and photographs.

Clement Attlee was Leader of the Labour Party for 20 years, and Prime Minister of the United Kingdom from 1945-51. He was also the UK's first Deputy Prime Minister, serving in the coalition government of Churchill's war ministry. His landslide election victory in 1945 took Labour into power. With Aneurin Bevan as Minister of Health, Labour introduced the National Health Service. From 1945 to 1951, the welfare state was established, and Attlee's government brought many companies and industries under state control through nationalisation. He oversaw the 1947 partition of India, and took part in the creation of the state of Israel by ending the British Mandate of Palestine.

Attlee attended University College, Oxford, studying modern history and in 1906 was called to the Bar, having gone on to train at the Inner Temple. From 1913 he lectured at the London School of Economics. Attlee was in active service during the First World War; he was the penultimate man to be evacuated from Suvla Bay during the Gallipoli Campaign. He joined the Independent Labour Party in 1908 after being shocked by the deprivation and suffering of slum children, and in 1922 was elected MP for Limehouse. By 1924 he had become a Junior Minister in the government of Ramsay MacDonald.

The archive covers different phases of Attlee's life and career: his First World War diaries and family letters of 1914-18; papers and correspondence from his early political career; documents and correspondence from his premiership, and archival material from later dates after he had left office. It includes letters from King George VI and Queen Elizabeth, the Queen Mother, Jawaharlal Nehru, Harry S Truman, Winston Churchill, Anthony Eden, Ramsay MacDonald, Stanley Baldwin, Bernard Montgomery, Charles de Gaulle and Aneurin Bevan.



The Panel considered the archive, offered from the estate of Anne Barbara, Countess Attlee, to be pre-eminent under the first and third criteria, its contents to be in acceptable condition and, following negotiation, fairly valued. Following the recommendation of the Historical Manuscripts Commissioner, it has been permanently allocated to the Bodleian Library in accordance with the condition attached to the offer.

Above: Letter from Clement Attlee to his brother Tom, 24 October 1916 (MS. CRA 2).  
Photo: Bodleian Libraries, University of Oxford



## 43. Three works by Peter Lanyon

Three works by Peter Lanyon (1918-64):

- a) *Clevedon Bandstand*, 1964, oil on canvas, signed, 122cm by 183cm
- b) *Untitled (Sketch for Birmingham University mural)*, 1963, gouache on paper, 284cm by 546cm
- c) *Untitled (Sketch for Liverpool University mural: The Conflict of Man with Tides and Sands)*, 1960, gouache on paper, 236cm by 504cm

George Peter Lanyon was a leading figure of the second generation of St Ives artists, and one of the foremost post-war British abstract artists.

*Clevedon Bandstand* is an outstanding example of Lanyon's late period. Before his untimely death at the age of 46 in 1964, Lanyon had begun to apply paint increasingly energetically, heavily working a new palette of mostly primary colours. This painting is widely regarded to be one of his major works, and is one of only three painted in the final year of the artist's life. Lanyon visited Clevedon, Somerset, with students from Bristol School of Art, taking photographs and making sketches; the town's bandstand would provide the inspiration for one of his great abstract landscapes. A nude painted on the Victorian bandstand's interior, which sheltered Lanyon and his companions during a storm, is referenced in the pink form on the right edge of the painting, and is comparable to a figure in a pendant piece, *Clevedon Night*. As a defining work of Lanyon's later period, *Clevedon Bandstand* is of huge importance when considering his changing approach to painting.

*Untitled (Sketch for Birmingham University mural)* is a full-size study for one of Lanyon's three major murals, located at the Faculty of Arts at the Edgbaston campus of the University of Birmingham. Lanyon considered this mural – his last – to complement the landscape view that could be seen from the entrance hall. This study is an assemblage of large sheets of paper, worked in gouache; the mural itself at Birmingham was painted on board. Similarly, *Untitled (Sketch for Liverpool University mural: The Conflict of Man with Tides and Sands)* was a study for a mural commissioned by the Civil Engineering Building at Liverpool University. The mural at Liverpool, however, was executed on 750 six-inch glazed ceramic tiles. The sketches both differ considerably from the completed commissions, and show the development of the artist's thought in creating the work. Of Lanyon's three large murals, these two are the only in UK public contexts. The other is in a private house in the United States. As such, they represent an important aspect of the relationship between the nation and one of its major post-war artists.

The Panel considered the three works, offered from Sheila Lanyon's estate, to be pre-eminent, *Clevedon Bandstand* under the second and third criteria and the two gouaches under the second, third and fourth criteria, in acceptable condition and, following negotiation, fairly valued. The amount of tax their acceptance could satisfy exceeded the estate's tax liability, and the Tate and Victoria Gallery & Museum, University of Liverpool, generously contributed £72,000 and £8,000 respectively from their own resources with the estate forgoing the balance. *Clevedon Bandstand* has been permanently allocated to Tate and the gouaches have been permanently allocated to the University of Birmingham and Victoria Gallery & Museum, University of Liverpool, where they can be seen with the finished murals.



Top: *Clevedon Bandstand* by Peter Lanyon.  
Photo: Peter Lanyon Estate, with thanks to Gimpel Fils

Above left: *Untitled (Sketch for Birmingham University mural)* by Peter Lanyon.  
Photo: Peter Lanyon Estate, with thanks to Gimpel Fils

Above right: *Untitled (Sketch for Liverpool University mural: The Conflict of Man with Tides and Sands)* by Peter Lanyon. Photo: Peter Lanyon Estate, with thanks to Gimpel Fils



## 44. The Bruce Lacey archive

The archive of Bruce Lacey (1927-2016), the performance artist and comedian known for creating robots and automata, spans the years from 1947 to 2013, and includes posters (some framed), news clippings and articles, photographic material, drawings, notebooks, cassette recordings, paper files and notes, flyers, catalogues, plans and designs, VHS tapes, DVDs and scripts.

Lacey grew up in Lewisham and went on to attend Hornsey College of Art and the Royal College of Art in the 1940s and 50s. He had taken to painting and sculpture as a teenager while convalescing after a bout of tuberculosis. In the 1950s, Lacey began to design robots as props for comedians like Spike Milligan and Peter Sellers and he appeared in films such as The Beatles' 1965 *Help!*, portraying a flute-playing gardener employed by George Harrison. His long career spanned varied fields, such as film and theatre, painting and sculpture, engineering and comedy. Crossing genres and styles, Lacey has been considered a forerunner of 20th-century performance art.



He trained as an electrical engineer and the archive includes drawings showing his electrical workings for his early robots. Lacey was closely associated with the comedy musical duo The Alberts, during which period he started making robot actors which could participate in the performances, the most famous being Rosa Bosom. Material from this period of his life, along with details of his work with the artist Andrew Logan and Logan's Alternative Miss World competition, which Bruce won in 1985 with Rosa Bosom.

The archive reflects the romantic and utopian aspirations of Lacey's generation towards the exploration of space: it includes his performance piece for children from the 1960s, *On Journeying through Black Holes to Space*. The contemporary press clippings included record the public fascination with Lacey's robot actors.

Lacey was variously described as a visionary and a cult figure, evidenced by his prominent role in Dave Allen's 1974 documentary *In Search of the Great English Eccentric*. The folk-rock band Fairport Convention recorded a song entitled *Mr Lacey* in his honour and Lacey's robots appeared on its album *What We Did On Our Holidays*. In later life Lacey moved to Wymondham, Norfolk, where he became involved in running fairs, including the Faerie Fair at Lyng in 1981-82.

The Panel considered the material to be pre-eminent under the third criterion, in acceptable condition and fairly valued. The amount of tax the acceptance could satisfy exceeded the estate's tax liability and the Tate contributed £5,274 from its own resources. The archive has been permanently allocated to Tate in accordance with the condition attached to the offer.

Above: Photograph of the Astronaut TV made for the *Daily Telegraph* colour supplement

## 45. The Max and Hedi Born archive

The archive of Max Born FRS (1882-1970), scientist and mathematician, and his wife Hedwig 'Hedi' Born (1891-1972), consists of scientific and family papers (including correspondence and photographs) in English and German, books, slides, medals and manuscripts, and Max Born's 1954 Nobel Prize in Physics with Citation.



Max Born was born in Breslau in the German Empire, and studied and taught at the University of Göttingen. He excelled academically and began to teach; many of Born's students would become eminent physicists, including Werner Heisenberg and J Robert Oppenheimer. Göttingen was to become, through the course of the 1920s, a stronghold of research in theoretical and experimental physics. When the Nazi Party came to power in the 1930s, Born, who was Jewish, was suspended from his post at Göttingen, and fled Germany, subsequently being offered a place at St John's College, Cambridge. It was in Cambridge that he wrote a

successful physics textbook, *Atomic Physics*, which went through several editions, becoming a standard text.

In 1954, Max Born was awarded the Nobel Prize in Physics for 'fundamental research in quantum mechanics, especially in the statistical interpretation of the wave function' – though many believed he should have won jointly in 1932 alongside Heisenberg. Born had been regularly nominated since 1928, initially by Albert Einstein.

The Borns regularly corresponded when apart, and these letters compose much of the archive. Among their correspondence are letters to and from almost every famous scientific figure of the early-20th century. The Borns' close friends included luminaries like Einstein and Bertrand Russell. Also of interest are the literary papers of Hedi Born, which show her as an accomplished playwright and poet. Furthermore, the archive contains papers of Gustav Born FRS, the son of Max and Hedi. Gustav's papers include biographical material relating to his family, including letters from his father, and Gustav's diaries. They shed light on the careers of both Gustav and Max.

Max Born was an influential figure in the history of science, and was instrumental in the development of quantum mechanics. Alongside Einstein, Heisenberg and Erwin Schrödinger, Born is one of the founders of modern atomic physics.

The Panel considered the archive, offered from the estate of Professor Gustav Born, to be pre-eminent under the first and third criteria, its contents to be in acceptable condition and, following negotiation, fairly valued. The amount of tax the acceptance could satisfy exceeded the offerors' tax liability and they generously waived it. Following the recommendation of the Historical Manuscripts Commissioner, the material has been permanently allocated to Churchill Archives Centre in accordance with the condition attached to the offer.

Above: Max and Hedi Born. Photo: Churchill Archives Centre, Churchill College, University of Cambridge





## 46. Samuel John Peploe: *Still Life with Roses in a Chinese Vase*

*Still Life with Roses in a Chinese Vase*, oil on canvas, signed, 50.8cm by 40.6cm, by Samuel John Peploe RSA (1871-1935).

Peploe was a Scottish Post-Impressionist artist particularly noted for his still life pictures. He was one of the four artists known as the Scottish Colourists, alongside John Duncan Fergusson (1874-1961), George Leslie Hunter (1877-1931) and Francis Cadell (1883-1937). They were, however, not a collective or movement: the designation was applied to them retrospectively to describe their similar approaches.

Peploe was encouraged by family to enrol in the army; he refused and embarked upon a career in law. By 1893, however, he had enrolled at the Royal Scottish Academy, Edinburgh. Dissatisfied with his teachers, Peploe soon left and moved to Paris, where he studied art and became influenced by painters including Cézanne and Manet. Despite revisiting France in the 1900s, Peploe always returned to Edinburgh. Frequenting the Hebrides on holiday, he produced many landscapes of the region, in particular the island of Iona.

After the First World War, Peploe became obsessed with the idea of producing a perfect still life. His work began to show meticulous compositional arrangements in contrast with fluid brushwork and thick impasto. These paintings represent some of the first attempts at a sustained period of still life production in British art. Motifs recur in these post-war still lifes: roses, fruit, Chinese porcelain and decorative objects.

In 1927 Peploe was made a full member of the Royal Scottish Academy and he exhibited throughout the 1920s, having a whole room dedicated to his work at the Kirkcaldy Galleries from 1928. For just over a year before he died, he taught at the Edinburgh College of Art; this, in addition to the support provided by his patrons, made Peploe financially stable and independent in his final years.

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

Left: *Still Life with Roses in a Chinese Vase* by Samuel John Peploe





# Cultural Gifts Scheme & Acceptance in Lieu

## Appendices

Left: *A Still Life of a Rose*  
by Roelandt Savery.  
Photo: Sotheby's



# Appendix 1

## CGS and AIL cases completed 2018/19

Description		Allocatee	Tax <sup>1</sup>
Cultural Gifts			
1	The Antony Griffiths collection of 268 African textiles	British Museum	£8,400
	The Judy Rudoe collection of 170 African textiles	British Museum	£9,000
2	Sixty-one Staffordshire religious figures	The Potteries Museum & Gallery	£5,181
3	Jean-Pierre Sudre: <i>Abstract Form</i>	Victoria and Albert Museum	£1,440
4	Reliquary of the Holy Cross	Ashmolean Museum	£16,000
5	The Symons collection of medical and self-care objects	Royal College of Physicians	£46,500
6	Three collages by John Stezaker	Whitworth Art Gallery	£5,400
7	A collection of 20th- and 21st-century photo books	Bodleian Library	£126,000
8	Damien Hirst: <i>The Wolseley Drawings</i>	British Museum	£90,000
9	Damien Hirst: <i>Wretched War</i>	Scottish National Gallery of Modern Art	£90,000
10	The Ades family collection of Islamic ceramics	Various	£55,000
11	Anton Raphael Mengs: <i>Portrait of Giuseppe Franchi</i>	Ashmolean Museum	£0
12	Cartier necklace	Victoria and Albert Museum	£19,400
13	Osterley chamber organ	National Trust (Osterley Park and House)	£6,000
Tax reductions accounted for in 2018/19 for gifts accepted in earlier years			£545,495
Acceptance in Lieu			
14	Sir Peter Paul Rubens: <i>Portrait of Emperor Charles V</i>	Royal Armouries	£566,105
15	William Hogarth: <i>William Wollaston and his Family in a Grand Interior</i>	New Walk Museum and Art Gallery	£903,672
16	The Napier family papers and books	To be confirmed	£11,550
17	Silver from Brynkinalt	National Museum Wales	£194,250
18	The archive of the Pagets, Marquesses of Anglesey	Staffordshire Record Office	£1,225,000
19	Three portraits at Plas Newydd	National Trust (Plas Newydd)	£47,040
20	Dominic Serres the Elder: <i>The Storming of Morro Castle</i>	National Museum of the Royal Navy	£297,500
	The Spanish flag seized after the capture of Havana in 1762	National Museum of the Royal Navy	£4,000
21	A pair of Chippendale pier tables and pier glasses	Victoria and Albert Museum ( <i>in situ</i> Harewood House)	£5,600,000

22	Salomon van Ruysdael: <i>A Cavalry Travelling through a Wooded Landscape</i>	The Barber Institute of Fine Arts	£154,991
23	Bernardo Bellotto: <i>Venice: The Bucintoro at the Molo on Ascension Day</i>	Historic England (Audley End)	£7,000,000
24	Furniture, paintings and other chattels at Audley End	Historic England (Audley End)	£3,276,455
25	Two portraits by Jacopo Amigoni and a portrait by John Closterman	Tate	£270,650
26	Nicolaes Pieterszoon Berchem: <i>The Goatherd</i>	To be confirmed	£350,000
27	Tompion clock no. 460	Science Museum	£1,500,000
28	The Rodd (land offer)	Sidney Nolan Trust	£598,400
29	Nine paintings at Penrhyn Castle	National Trust (Penrhyn Castle)	£78,420
30	Three Old Master paintings and three works on paper from the John Green collection	Ashmolean Museum	£4,581,500
31	Richard Wilson: <i>Tabley House and Lake</i>	Whitworth Art Gallery (Tabley House)	£490,000
32	William Ellis: <i>View of Matavai Bay, in the Island of Otaheite</i>	To be confirmed	£105,000
33	Richard Parkes Bonington: <i>On the Seine – Morning</i>	The National Gallery	£643,365
	Thomas Gainsborough and Gainsborough Dupont: <i>Gypsies Preparing a Meal around a Fire in a Ruined Abbey</i>	Gainsborough’s House	£40,473
34	Two watercolours by Samuel Palmer	British Museum	£280,000
35	Walter Sickert: <i>Peggy Ashcroft as Miss Hardcastle</i>	University of Bristol Theatre Collection	£17,500
36	A drawing by LS Lowry and four paintings by John Atkinson Grimshaw	To be confirmed	£1,022,000
37	Botanical drawings by Florence Helen Woolward	Royal Botanic Gardens, Kew	£257,736
38	Two leaves from Charles Darwin’s <i>On the Origin of Species</i>	To be confirmed	£525,000
39	The Trenchard archive	Royal Air Force Museum	£489,510
40	Édouard Vuillard: <i>Modèle assise dans un fauteuil, se coiffant</i>	Pallant House Gallery	£455,000
41	The Tony Benn archive	British Library	£210,000
42	The Clement Attlee archive	Bodleian Library	£133,000
43	Peter Lanyon: <i>Clevedon Bandstand</i>	Tate	£525,000
	Peter Lanyon: <i>Untitled (Sketch for Birmingham University mural)</i>	University of Birmingham	£184,388
	Peter Lanyon: <i>Untitled (Sketch for Liverpool University mural: The Conflict of Man with Tides and Sands)</i>	Victoria Gallery & Museum, University of Liverpool	£184,387
44	The Bruce Lacey archive	Tate	£14,326
45	The Max and Hedi Born archive	Churchill Archives Centre	£160,486
46	Samuel John Peploe: <i>Still Life with Roses in a Chinese Vase</i>	To be confirmed	£210,000
Total			£33,630,520

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



# Appendix 2

## Members of the Acceptance in Lieu Panel 2018/19

Edward Harley, OBE	Chairman of AIL Panel. Senior Adviser, Cazenove Capital Management. Past President of the Historic Houses Association. Member of Tate Britain Council. Chairman, Mappa Mundi Trust. President of the Friends of Herefordshire Archives.
Dr Brian Allen	Chairman, Hazlitt, Gooden & Fox. Specialist in British portraiture and a Trustee of the National Portrait Gallery. Formerly Director of The Paul Mellon Centre for Studies in British Art and previously Professor of Art History at Yale University.
Michael Clarke, 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.
Lucinda Compton (until 31 July 2018)	Conservator, specialising in decorative surfaces. Curator of Newby Hall & Gardens, Yorkshire.
Jonathan Harris	Formerly Director of Harris Lindsay Works of Art. Specialist in Continental and English Furniture. Member of the London Diocesan Advisory Committee for the Care of Churches.
Pilar Ordovas	Owner, Ordovas Gallery. Formerly Director at Gagosian Gallery and previously International Director and Deputy Chairman, Post-War and Contemporary Art, Europe, at Christie's.
Sir Nicholas Penny	Formerly Director of The National Gallery. 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.
Meredyth Proby (from 20 September 2018)	Lives at and curates Elton Hall and collection. Syndic of the Fitzwilliam Museum, Chairman of the Fitzwilliam Museum Development Trust & Marlay Group, Director Fitzwilliam Museum Enterprises. Formerly non-executive Director of Christie's, Chairman of East Midlands Historic Houses Association, committee member East of England National Trust and Council of Attingham Summer School.
James Stourton	Formerly Chairman of Sotheby's UK. Senior Fellow of Institute of Historical Research. <i>Author: The British as Art Collectors: From the Tudors to the Present</i> (2012).
Robert Upstone	Managing Director, Robert Upstone Ltd. Formerly Director, Modern British Art, The Fine Art Society. Formerly Curator of Modern British Art at Tate Britain.
Jeremy Warren	Specialist in sculpture and works of art, formerly Collections and Academic Director at the Wallace Collection. Honorary Curator of Sculpture, Ashmolean Museum, Oxford, and Sculpture Research Curator for the National Trust.
Joan Winterkorn	Archives and manuscripts consultant. Formerly a Director of Bernard Quaritch Ltd.
Dr Barnaby Wright	Deputy Head of The Courtauld Gallery and Daniel Katz Curator of 20th Century Art at The Courtauld Gallery, London.

# Appendix 3

## Expert advisers 2018/19

William Agnew	W Agnew & Company Ltd	Christopher Foley	Lane Fine Art
Martin Barnes	Victoria and Albert Museum	Margaret Garlake	Independent Consultant
Charles Beddington	Charles Beddington Ltd	Richard Garnier	Independent Consultant
Hugh Belsey	Independent Consultant	Roger Gaskell	Roger Gaskell Rare Books
James Birch	Independent Consultant	Hugh Gibson	Thomas Gibson Fine Art
Patrick Bourne	Patrick Bourne & Co	John Gillow	Independent Consultant
Adam Bowett	Independent Consultant	James Graham-Stewart	James Graham-Stewart
Geoff Browell	King's College London	Dominic Gwynn	Martin Goetze & Dominic Gwynn Ltd
Christopher Brown	Independent Consultant	Angus Haldane	Haldane Fine Art
Kate Bush	Tate	Colin Harrison	Ashmolean Museum
Jonathan Carter	Carter & Marsh Co	Andrea Hart	Natural History Museum
Simon Chaplin	Wellcome Trust	Karen Hearn	Independent Consultant
Zelda Cheatle	Independent Consultant	James Holland-Hibbert	Hazlitt Holland-Hibbert
Melanie Clore	Clore Wyndham Fine Art	John Howard	John Howard at Heritage
Bart Cornelis	The National Gallery	Simon Jervis	Independent Consultant
Jonathan Coulborn	Thomas Coulborn & Sons Ltd	Peter Kerber	Dulwich Picture Gallery
Anthony Crichton-Stuart	Agnew's	Richard Knight	Richard Knight Fine Art Ltd / Moretti
Adrian Dannatt	Independent Consultant	Alastair Laing	Independent Consultant
Jeremy Deller	Artist	Lowell Libson	Lowell Libson & Jonny Yarker Ltd
Alastair Dickenson	Alastair Dickenson Ltd	Richard Linenthal	Richard Linenthal Ltd
Nimrod Dix	Dix Noonan Webb	James Lomax	Independent Consultant
Stephen Duffy	Independent Consultant	Kate Lowry	Independent Consultant
Elizabeth Einberg	Independent Consultant	Annie Lyles	Independent Consultant
Ben Elwes	Ben Elwes Fine Art	Brendan Lynch	Oliver Forge & Brendan Lynch Ltd
Jane England	England & Co Gallery	Rupert Maas	Rupert Maas Ltd
Patricia Ferguson	British Museum		
Sam Fogg	Sam Fogg Ltd		



Expert advisers 2018/19 continued

Joseph Marshall	University of Edinburgh	Judy Rudoe	British Museum
Rory McEvoy	Royal Museums Greenwich	Timothy Schroder	Independent Consultant
Elizabeth McGrath	Independent Consultant	David Scrase	Independent Consultant
Sally McInnes	National Library of Wales	Graham Southern	Blain Southern
Anthony McNerney	Gurr Johns	Anthony Speelman	Edward Speelman Ltd
Charles Miller	Charles Miller Ltd	Paul Spencer-Longhurst	Paul Mellon Centre
Jake Miller	The Approach	Lindsay Stainton	Independent Consultant
Irène Momtaz	Momtaz Islamic Art	Philip Taylor	Gorringes
Anthony Mould	Anthony Mould Ltd	Susan Thomas	Bodleian Library
Jenny Nex	University of Edinburgh	Katherine Thorn	Bernard Quaritch Ltd
Henry Noltie	Royal Botanic Garden Edinburgh	Michael Tollemache	Michael Tollemache Fine Art
Patrick Noon	Minneapolis Institute of Art	Letizia Treves	The National Gallery
Jonathan Norton	SJ Phillips Limited	Johnny Van Haeften	Johnny Van Haeften Ltd
Stephen Ongpin	Stephen Ongpin Fine Art	Simon Vickers	Lyon & Turnbull
Allen Packwood	Churchill Archives Centre	Lara Wardle	Jerwood Gallery
Guy Peppiatt	Guy Peppiatt Fine Art Ltd	Oliver Watson	Khalili Research Centre
Simon Phillips	Ronald Phillips Ltd	Lucy Whitaker	Royal Collection Trust
Tim Powell	The National Archives	Paul Williamson	Independent Consultant
Benjamin Proust	Benjamin Proust Fine Art Ltd	Andrew Wilson	Tate
Felix Pryor	Independent Consultant	Sarah Worden	National Museums Scotland
Geoffrey Quilley	University of Sussex	Miles Wynn Cato	Miles Wynn Cato Gallery
Christopher Riopelle	The National Gallery	Jonny Yarker	Lowell Libson & Jonny Yarker Ltd
Malcolm Rogers	Independent Consultant		

Appendix 4

Permanent allocation of items reported in earlier years but decided in 2018/19

**A 19th-century steam traction engine** which was Case 21 in the 2014/15 Report has been permanently allocated to the **Museum of East Anglian Life**.

**The Walpole of Wolterton archive** which was Case 29 in the 2016/17 Report has been permanently allocated to **Norfolk Record Office** and **Dorset History Centre**.

**Six works by Albert Irvin** which was Case 36 in the 2016/17 Report have been permanently allocated: *Late Last Night*, 1963, *Into Black 2*, 1966, *Northcote*, 1989, and *Kastanien*, 1994, to **Goldsmiths College, University of London**; and *Blue Lion I*, 2008, and *Trophy*, 2012, to **Churchill College, Cambridge**.

**Sir Anthony Caro: *Table Piece LXXX*** which was Case 9 in the 2017/18 Report has been permanently allocated to **Tate**.

**Patrick Heron: *Harbour Window*** which was Case 10 in the 2017/18 Report has been permanently allocated to **Towner Art Gallery, Eastbourne**.

The **John Christian collection** which was Case 18 in the 2017/18 Report has been permanently allocated to various institutions:

- a group of over 531 items of studio pottery and 22 19th- and 20th-century decorative art objects to **Shipley Art Gallery, Gateshead**,
- a group of around 500 British 19th-century drawings and watercolours, with some 18th- and 20th-century works and some by French artists, and 400 British and French prints of the 19th and 20th century, and 22 19th- and 20th-century decorative art objects to the **British Museum**,
- seven William Morris-related manuscripts to the **Society of Antiquaries of London** for **Kelmscott Manor**, and
- two Pre-Raphaelite manuscripts to the **British Library**.

**Philips Wouwerman: *A Halt During the Hunt*** which was Case 21 in the 2017/18 Report has been permanently allocated to the **Walker Art Gallery, Liverpool**.

**Jacopo Amigoni: *Portrait of William Augustus, Duke of Cumberland, KG*** which was Case 24 in the 2017/18 Report has been permanently allocated to **Historic Royal Palaces** for **Hampton Court Palace**.

**Bill Brandt photographs** which was Case 38 in the 2017/18 Report have been permanently allocated to **Tate**.

The **Nevinson works on paper** which were part of Case 40 in the 2017/18 Report have been permanently allocated: *The Workers* to **Bath and North East Somerset Council** for **Victoria Art Gallery, Bath**, and *Latin Quarter* to **Swindon Borough Council** for **Swindon Museum & Art Gallery**.

**William Blake: *Little Tom the Sailor*** which was Case 42 in the 2017/18 Report has been permanently allocated to **Trinity College, Cambridge**, for the **Wren Library**.



# Appendix 5

## In situ houses

1	Arundel Castle (Ownership: National Portrait Gallery)
2	Buckland Abbey (Ownership: Plymouth City Council)
3	Castle Howard (Ownership: National Museums Liverpool and Tate)
4	Cawdor Castle (Ownership: National Galleries of Scotland)
5	Corsham Court (Ownership: Bristol City Museums)
6	Doddington Hall (Ownership: York City Council)
7	Floors Castle (Ownership: National Galleries of Scotland)
8	Hagley Hall (Ownership: Birmingham City Council)
9	Harewood House (Ownership: Victoria and Albert Museum)
10	Highclere Castle (Ownership: Hampshire County Council)
11	Holkham Hall (Ownership: Fitzwilliam Museum)
12	Houghton Hall (Ownership: Victoria and Albert Museum and Fitzwilliam Museum)
13	Longleat House (Ownership: Victoria and Albert Museum and Tate)
14	Mellerstain House (Ownership: National Museum of Scotland)
15	Newburgh Priory (Ownership: York Museums Trust)
16	Norton Conyers (Ownership: York City Council)
17	Paxton House (Ownership: National Galleries of Scotland and Scottish National Portrait Gallery)
18	Port Eliot (Ownership: Plymouth Museums and Art Gallery)
19	Sledmere House (Ownership: York City Council)
20	Sudeley Castle (Ownership: Amgueddfa Cymru – National Museum Wales)



Right: *Mina'i* ware jug with camel decoration, 13th century, Iran.  
Photo: © Oriental Museum, Durham University



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