Cultural Gifts Scheme & Acceptance in Lieu

Report 2020

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Cover: Detail of *The Drag Ball, No.2* by Leonard Rosoman. Photo: Courtesy of Pallant House Gallery
Left: *Bearded Man in a Furred Cap and Robe* by Rembrandt. Image © National Museums NI

Preface

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

Sir Nicholas Serota

This has been a record year for both the Acceptance in Lieu Scheme (AIL) and Cultural Gifts Scheme (CGS), with a great number of remarkable cultural items entering public ownership to be enjoyed by generations to come.

As the current Chair of Arts Council England, I was particularly moved to read about Cambridge University Library's acquisition of *The Acorn* – a series of hand-made Victorian magazines containing the childhood writings of the Arts Council's founding chairman John Maynard Keynes, alongside contributions from his eminent family. These are accompanied by the autograph letter and manuscript collection of Margaret Elizabeth Keynes (née Darwin), which includes samples penned by Charles Darwin, Sir John Betjeman, Octavia Hill, John Ruskin and Dame Ellen Terry.

I am delighted to see that the number of works being accepted under the Cultural Gifts Scheme continues to grow. It's gratifying to note the range of institutions, both large and small, across the United Kingdom that benefit from the Scheme. As one example, a remarkable group of monoprints by Russian Constructivist artist Naum Gabo have been allocated to the Pier Arts Centre in Orkney, the Scottish National Gallery of Modern Art in Edinburgh, The Hepworth Wakefield and Cambridge's Fitzwilliam Museum and Kettle's Yard.

Regional museums have been the beneficiaries of a fascinating and eclectic array of works through the Acceptance in Lieu Scheme. A series of paintings by Leonard Rosoman depicting the first gay kiss in British theatre and a self-portrait by Pop artist Peter Blake have been allocated to Pallant House in Chichester, and an intriguing 16th-century North Netherlandish triptych is a welcome addition to the collection of the Bowes Museum in County Durham. A number of outstanding pictures have also been allocated to national museums in the devolved nations. National Museum Wales has acquired a very significant Manet portrait and a landscape by Jean-Baptiste-Camille Corot, National Galleries of Scotland has received a striking gouache by Marc Chagall, and six etchings by Rembrandt have gone to Ulster Museum in Belfast.

The scheme has also resulted in important archival material being secured for the nation. Among this are the archives of Conservative politician Peter Carington, 6th Baron Carrington, the acclaimed barrister Lord (Jeremy) Hutchinson, Victorian composer Sir William Sterndale Bennett and geologist Sir Charles Lyell. These were allocated to the Churchill Archives Centre, the University of Sussex, the Bodleian Library and Edinburgh University Library, respectively.

The challenges posed by Covid-19 touch every aspect of the life of museums; at the Arts Council we are doing all we can to support organisations, working closely with Government to deliver much-needed support across the cultural sector. During this difficult time, the AIL and CGS Schemes continue to play a crucial role in building the collections of the UK's museums, galleries, historic houses, archives and libraries.

I would like to express my heartfelt thanks to members of the AIL Panel and its Chairman, Edward Harley OBE, as well as the many expert advisers listed at the back of this report. Their expertise and commitment ensure that the schemes operate effectively and enjoy the trust of numerous offerors, agents, professional advisers and acquiring organisations.

Sir Nicholas Serota CH
Chair, Arts Council England

Introduction

Above: Edward Harley, Chairman, Acceptance In Lieu Panel

Edward Harley

It is my pleasure to be able to report a remarkably active and successful period during the 12 months to 31 March 2020 for both the Cultural Gifts (CGS) and the Acceptance in Lieu (AIL) Schemes, which resulted in a record £65 million of cultural property being brought into public ownership. It also marked the first time that the entire budget of £40 million, which is the amount of tax that can be settled under both schemes, was fully utilised.

While the success of the schemes for this reporting year is cause for celebration, it was, of course, followed by what is undoubtedly one of the most challenging periods we have endured in our lifetimes. In March 2020, museums, galleries and libraries closed their doors to the public not knowing when or how they would reopen. The impact of Covid-19 on cultural institutions has been serious and far reaching, not least from a financial perspective. I have been astounded by the resilience of colleagues in the sector and their willingness to go above and beyond to ensure that acquisitions under the schemes progress throughout this difficult period. The schemes continue to play an important role in ensuring the nation's repositories are able to acquire important cultural property at a time when acquisition budgets have been affected and the acquisition landscape has changed. New acquisitions can reframe and enhance current holdings; they can also generate positive publicity and incentivise the public to visit. As museums, galleries and libraries begin to welcome back visitors, we are likely to see a shift away from big blockbuster touring shows and a refocus on the nation's great public collections, celebrating and re-examining the many treasures we have been entrusted with over the years. The AIL and CGS Schemes are going to be as important as ever.

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

Number and value of objects accepted 2010–20

Year to 31 March	Number of cases	Value of objects accepted/gifted (£million)	Tax settled (£million)
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*
2020	52*	64.5*	40*
Totals	**390**	**423**	**264.1**

*Includes Cultural Gifts

Cultural Gifts

The Cultural Gifts Scheme is primarily philanthropic and was introduced in 2013 as part of the government's wider emphasis on encouraging philanthropy in the cultural sector. It took many years to come into existence and it is wonderful to see it working well both in attracting donors and in enriching the country's cultural heritage. Last year saw the highest number of cultural gifts accepted since the scheme began. There were many new donors but also a growing number of repeat donors, both private and corporate – the latter mainly art dealers who have given important works in honour of curators, such as the Italian albarello in the current report.

As noted in previous reports, a particular success of this scheme is the sheer breadth of property that is accepted, and last year was no exception: from a collection of original artwork put together by a key figure in the independent music scene of the 1970s and 1980s to 16th-century earthenware; and from a 20th-century piece of conceptual sculpture to one of the earliest known geological diagrams documenting the strata cross-sections of mines in the North of England, measuring a colossal 42 feet in length. The diversity and quality of objects given is, of course, thanks to the wide-ranging interests and tastes of the individuals who collected them. Collectors have long played an important role in shaping public collections. The Cultural Gifts Scheme builds upon this age-old tradition, encouraging philanthropy and diversifying collections.

The next few years are going to be a challenging time for the cultural sector and private benefaction will be particularly important if our world-class museums, galleries, libraries and archives are to survive: as well as being places we wish to visit, they are repositories of what we value and want to preserve for future generations where the best of human achievements are celebrated and shared.

Acceptance in Lieu

From Poussin's *Extreme Unction* to Picasso's *Weeping Woman*, from Claude Lorrain's *Liber Veritatis* to Van Dyck's *Abbé Scaglia*, from the 15th-century illuminated manuscript *Mystère de la Vengeance* to the Clive elephant armour, the Acceptance in Lieu Scheme has over the years brought many truly exceptional works into public ownership. To this esteemed list we can now add an autograph manuscript by Paul Gauguin for his final literary work. Completed in the year of his death, this was the last major manuscript by the artist in private hands and had never previously been on public display. It offers unparalleled insights into the artist's life and will have a transformative effect on research into one of the most influential figures in the history of art. It has been permanently allocated to the Courtauld Gallery, one of the world's major centres for Gauguin studies, where it will be accessible to both scholars and the general public. In addition, one of Édouard Manet's most significant late portraits of his cousin Jules Dejouy, painted at the height of Manet's career, was accepted. It has been permanently allocated to National Museum Wales, where the Davies sisters' outstanding collection of 19th- and early-20th-century French art will provide the ideal context. Other highlights accepted in 2019/20 include: an exceptional example of Jean-Étienne Liotard's large-scale works in pastel, which remedies a gap in the nation's holdings; an important series of paintings depicting the first gay kiss and drag ball in British theatre; the fascinating archive of Jeremy Hutchinson QC, and a collection of Lucian Freud's prints that presents a narrative of his working method in various stages of creation and completion.

Allocations

The number of new institutions receiving allocations under the Cultural Gifts Scheme continues to grow. First-time allocatees in 2019/20 include: The Pier Arts Centre, Orkney; National Library of Scotland; National Museum of Scotland; The Natural History Society of Northumbria; Liverpool John Moores University; the Courtauld Gallery, and Kettle's Yard and the Churchill Archives Centre, both in Cambridge. In addition, the American Museum & Gardens in Bath and the North Hertfordshire Museum in Hitchin received their first-ever allocations under Acceptance in Lieu. North Hertfordshire Museum opened to the public last year after a major development supported by the Heritage Lottery Fund. It houses collections from the old Letchworth and Hitchin museums and many items from the county of Hertfordshire. It is therefore a particularly fitting home for Spencer Gore's *The Pond at Letchworth*. Prior to its acceptance under the AIL Scheme, the painting had been on loan to the museum. Loans are often the first point of call in opening up discussions between curators and private owners about the possibility of an offer in lieu.

The Panel is concerned 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 hope that galleries to which paintings and other objects have been allocated will also be generous in their loans policy, most particularly if they are unable to keep works of art on permanent display themselves.

Offers in lieu may be made conditional on allocation to a particular institution or unconditional (with or without a 'wish' as to allocation). If allocation to a particular institution is important to the offeror, it should be made a condition of the offer and this should be discussed with the institution before the offer is made. The Panel is also happy to discuss allocations with offerors before offers are submitted. This was the case with the Gauguin and the Manet.

Where there are no pre-existing relationships, we would urge offerors to consider making offers unconditional and not expressing a wish (which are, in any case, not binding) to enable the Panel – which is tasked, quite rightly, with ensuring that all parts of the UK benefit – to distribute items more widely.

Archives

We were particularly pleased that the nation was able to acquire the papers of the prominent Scottish geologist Sir Charles Lyell, and that they have been reunited with his notebooks that were acquired by private treaty sale following their export-deferral. The reunification of these papers and notebooks at Edinburgh University Library will ensure their preservation at one site in perpetuity.

We are concerned that owners are being advised to 'split' important archives in order to remove and sell separately individual highlights or entire sections of the archive. The loss to the nation would have been considerable if the Lyell notebooks had been sold abroad. As was stated in the Waverley Report (1952), the significance and research value of an archive derives from its integrity, with the original related documents remaining together.

We hope dealers and auction houses continue to do their best to ensure archives are not broken up, especially in cases where a tax advantage can be achieved through a negotiated sale (either a private treaty sale or an offer in lieu) to the nation.

Acknowledgements and thanks

The achievements of AIL and CGS are, largely, the product of an extensive group of supporters who play an indispensable part in ensuring that the nation's heritage is enriched year after year.

It is with great sadness that we record the death, in October 2020, of David Scrase. David's contribution to the work of the Panel during his membership of 10 years ending in 2015 was remarkable. He will be remembered for his astonishing breadth of knowledge across different art forms, his erudite judgement and his highly mischievous wit.

I would like to pay particular thanks to all the members of the AIL Panel who give their valuable time and vast array of expertise to assessing offers, as well as to the many expert advisers, listed in Appendix 3, who are a vital source of sound advice, which we draw upon repeatedly.

In addition, thanks are due to the staff of the Heritage Section at HM Revenue & Customs, who attend all our meetings, with whom we are in regular contact from the start of every case, and who ensure that offers are technically competent.

Finally, I would like to thank: the Arts Council, which provides us with the outstanding Secretariat and the facilities that make our task – and, indeed, this Annual Report – possible; the Department for Digital, Culture, Media & Sport; the Secretary of State, and the Ministers in the devolved nations for their continued support of both schemes.

Thank you to all those who have contributed to a record-breaking year for both AIL and CGS.

Edward Harley, OBE
Chairman, Acceptance in Lieu Panel

Cultural Gifts Scheme: Cases 1–14 Acceptance in Lieu: Cases 15–52

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?

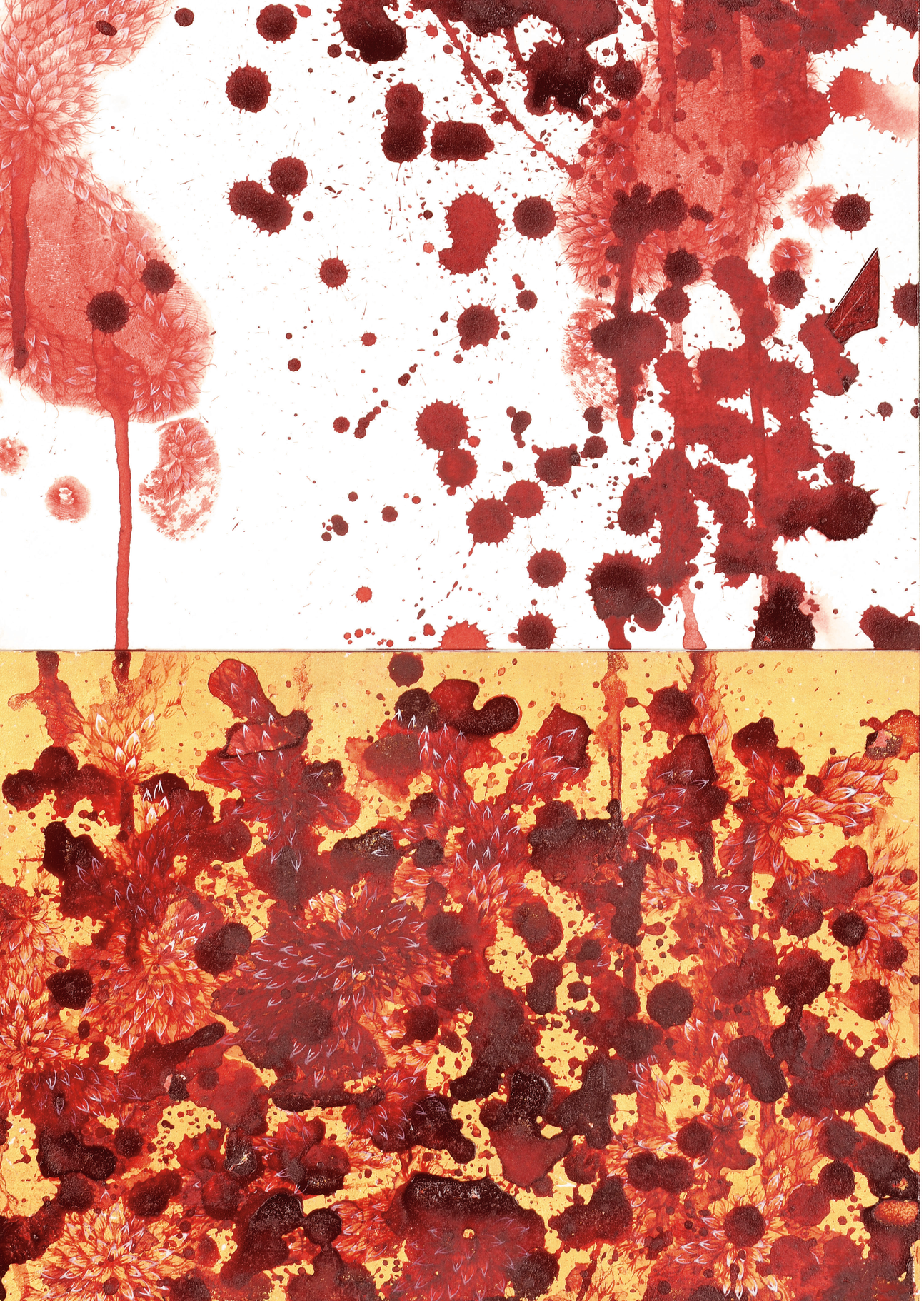
2. Is the object of especial artistic or art-historical interest?

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 2020 can be found in the following section.



This Leprous Brightness by Imran Qureshi. Photo: Imran Qureshi

1.

The Hamish Parker collection of drawings and prints

A collection of 147 works of art comprising 78 drawings in a variety of media and 69 printed works that are either unique or have been published in limited editions.

The works span the period 1931-2017 with the exception of one drawing by the German artist Franz Kobell (1749-1822), which dates from before 1822. The collection features pieces by 71 national and international artists from countries such as Japan, Pakistan, Romania and the US, to name a few. Many of the works were collected with the intention that they would be given to the British Museum and as such are by artists currently unrepresented in the Museum's holdings, including the South African/Dutch artist Marlene Dumas (b. 1953) and the Vietnamese/American artist Tiffany Chung (b. 1969).

The collection is particularly strong in the area of post-1960 graphic art from the US and includes pieces by high-profile artists whose work is associated with defining movements of the 20th century, such as Abstract Expressionism, Conceptualism, Neo-Dadaism and Pop Art. These artists include Richard Diebenkorn (1922-93), Jasper Johns (b. 1930), Lee Krasner (1908-84), Roy Lichtenstein (1923-97), Glenn Ligon (b. 1960) and Fred Sandback (1943-2003). Twelve works by the important American figurative artists Louise Bourgeois (1911-2010) and Kiki Smith (b. 1954) are also included.

There are leading European artists in the collection. Frank Auerbach's (b. 1931) charcoal drawing on paper *Winter, Tretire* (1976) is featured, as are etchings by Lucian Freud (1922-2011): *Head of Bruce Bernard* (1985) and *Solicitor's Head* (2004). Examples of international artists in the collection are Yun-Fei Ji (b. 1963, China), Yayoi Kusama (b. 1929, Japan), Imran Qureshi (b. 1972, Pakistan) and Hector Saunier (b. 1936, Argentina).

The earliest 20th-century work in the collection is the linoprint *National Vote I* (1931) by the Swiss artist Lill Tschudi (1911-2004) while the most recent pieces are two large drawings made in 2017 with ballpoint pen on paper by the German artist Caroline Kryzecki (b. 1979) and two drawings made the same year with ink and graphite on paper by the British artist Sam Messenger (b. 1980).

Following acceptance and allocation of the gift, the donor Hamish Parker said: 'Many of the works that make up the current donation were acquired in consultation with the Department of Prints and Drawings, and it will be particularly satisfying to see them now permanently placed in the context of the British Museum's wider collection. This initial gift, primarily of British and American 20th-century prints and drawings, provides a framework around which future donations will be made to further enhance the Museum's already extensive holdings.'

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

2.

Three Modern British works

a) *Orpheus (Maquette 1)* by Dame Barbara Hepworth (1903-75), 1956, stringed bronze on wooden base, number six of an edition of eight, 54cm high

b) *Trevarrack* by Denis Mitchell (1912-93), 1961, bronze, from an edition of seven, 51cm by 13cm by 3cm

c) *Small Cornish Landscape* by William Scott CBE RA (1913-89), c.1953, oil on canvas, 18cm by 38cm

Above: *Small Cornish Landscape* by William Scott. Photo: Courtesy of The Hepworth Wakefield

Right: *Orpheus (Maquette 1)* by Dame Barbara Hepworth. Photo: Courtesy of The Hepworth Wakefield

Barbara Hepworth is a major figure in British Modernism and was a leading figure in the so-called St Ives School. In the 1950s, Hepworth shifted away from stone-carving and began using sheet metal and string. The form and the title of this work (which references the Ancient Greek musician and poet Orpheus) brings together ideas of modern technology, musical composition and Greek myth. *Orpheus* has its genesis in the commission from the electronics firm Mullard Limited for Hepworth to produce a sculpture for their offices at Mullard House in Bloomsbury, London. The final commission was over four feet tall and was followed by two smaller versions, *Orpheus (Maquette 1)* and *Orpheus (Maquette 2) (Version I)*, each subsequently produced as an edition of eight. A third version, *Orpheus (Maquette 2) (Version II)*, was also produced, in an edition of three.

Denis Mitchell is an important if somewhat little-known member of the St Ives group. Born in 1912, he moved to St Ives in 1930 aged 18 and later worked with Hepworth as her assistant. The sculpture *Trevarrack* is a classic example of the work of the St Ives School in the early 1960s.

Small Cornish Landscape is a rare and charming work by William Scott, who made few landscape paintings in Cornwall. The early unbroken provenance to the influential Hanover Gallery in 1953 is of particular interest. The rich impasto, allied with vertical and horizontal slabs of blue, white and dark tones, is reminiscent of Nicolas de Staël, whose work Scott would have known. The painting is an early example of the shift to abstraction.

The three works were owned by Nancy Balfour (1911-97) – art collector and a senior editor at *The Economist*, who was Chairman and President of the Contemporary Art Society – and given to the public by her niece, Kate Ashbrook. Following acceptance and allocation of the gift, the donor said: 'I am pleased that these striking and important works by British Modernist artists have found a permanent home at The Hepworth Wakefield, where they will complement the core collection. My aunt, Nancy Balfour – a commanding figure in the modern-art world – could have found no better place for them to live.'

The Panel considered that each work was pre-eminent under the second criterion, in acceptable condition and fairly valued. They have been allocated to The Hepworth Wakefield in accordance with the donor's wish.

3.

A 16th-century Italian maiolica albarello, floor tile and bowl

a) A large double-handled albarello with portrait roundel and inscribed GALVZA PESTA, Italy, possibly Siena, c.1510-30, tin-glazed earthenware, 35cm high and 16cm in diameter

b) A maiolica floor tile from the *studiolo* of Isabella d'Este with the Gonzaga emblem, Mantua, 1493-94, from the workshop of Antonio dei Fedeli, tin-glazed earthenware, 23.5cm by 23.5cm

c) A maiolica istoriato bowl, Urbino or Pesaro, c.1540-45, by a follower of Francesco Xanto Avelli, tin-glazed earthenware, 26cm in diameter

The albarello is part of a set of pharmacy jars and is inscribed GALVZA PESTA, in reference to a ground ipomoea root believed to treat epilepsy. The set is thought to have been commissioned by the Convent of Santa Chiara, near Massa Marittima, southern Tuscany, for storing and dispensing drugs in the convent's public pharmacy. Of this set, some have 'grotesque' designs and others, like this piece, depict women dressed in the high fashion of the era, perhaps the Santa Chiara's patrons or nuns. The base of the albarello is decorated *alla porcellana*, possibly inspired by the impact of Chinese blue and white porcelain, which was becoming known in 16th-century Italy. That this albarello was likely commissioned by a female patron, possibly the abbess of Santa Chiara, makes it all the more fascinating for study.

The tile comes from a lavish and celebrated maiolica flooring for the *studiolo* – or study – of Isabella d'Este (1474-1539), the powerful Marchioness of Mantua and one of the most prominent women of the Renaissance. Such rooms were extravagantly decorated and meant for reflection, reading and writing. Isabella's *studiolo* is perhaps the most famous of all, with painterly commissions including the work of Mantegna and Perugino. The tile features a sun with a scroll reading PER UN DIXIR ('for a desire'), a motto of Ludovico III (1412-78), a powerful patriarch of the Gonzaga family, and Isabella's husband's grandfather.

The maiolica istoriato bowl depicts the meeting of Diana and Actaeon from Ovid's *Metamorphoses*. Actaeon is said to have been out hunting with his hounds when he came upon Diana and the nymphs bathing in a pool. The embarrassed goddess splashed Actaeon with water, turning him into a stag. No longer recognised by his hunting dogs, they turned on him and killed him. On the bowl, Actaeon is shown in the midst of his transformation, with the body and antlers of a stag but the head of a man.

The albarello was offered with a wish that it be allocated to the British Museum – which holds its sister piece – in honour of Dora Thornton, former curator at the British Museum and scholar of maiolica.

Following the acceptance and allocation of the three pieces, Sam Fogg said: 'I am very pleased to have been able, through the Cultural Gifts Scheme, to present this outstanding maiolica albarello to the British Museum, in honour of Dora Thornton and in tribute to her scholarship and her ability to communicate her knowledge to both specialist and wider audiences. Especially notable in the context of this gift is Dora's remarkable catalogue, co-authored with Timothy Wilson, of the British Museum's world-class maiolica collections, which has become an essential resource for all of us who love and study these beautiful ceramics. We are also pleased to present an Urbino maiolica dish and a tile from the *studiolo* of Isabella d'Este to the Courtauld Institute Gallery. This is in appreciation of the planned re-display of the maiolica in Somerset House and the research and publication by Dr Elisa Sani.'

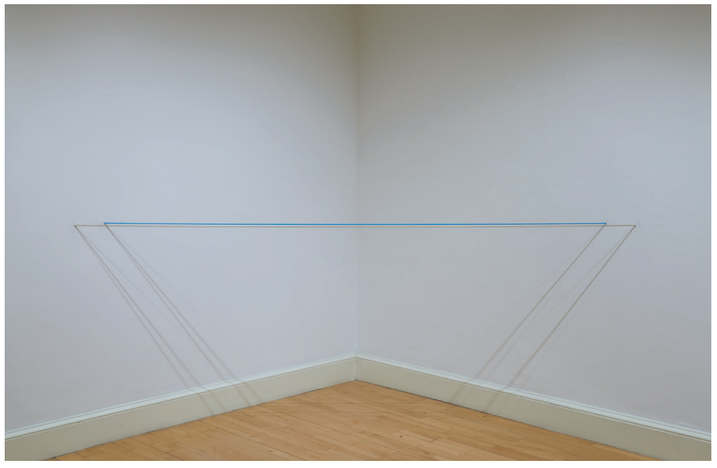
Left: A large double-handled albarello with portrait roundel and inscribed GALVZA PESTA, Italy, Siena, c.1510-30. Photo: Courtesy of Sam Fogg, London

Top: A floor tile with a Gonzaga emblem, from the *studiolo* of Isabella d'Este, Mantua, workshop of Antonio dei Fedeli, Italy, Pesaro, c.1493-94. Photo: Courtesy of Sam Fogg, London

Bottom: A maiolica istoriato bowl showing Diana and Actaeon, follower of Francesco Xanto Avelli, Italy, Urbino or Pesaro, c.1540-45. Photo: Courtesy of Sam Fogg, London

The Panel considered that the albarello and the tile were each pre-eminent under the second and third criteria and the bowl was pre-eminent under the third criterion. All were in acceptable condition and, following negotiation on the tile, fairly valued. The albarello has been allocated to the British Museum and the tile and bowl to the Courtauld Gallery in accordance with the donor company's wishes.

4.



Untitled 1971 by Fred Sandback. Photo: Courtesy of National Galleries Scotland

Fred Sandback sculpture

Untitled 1971, by Fred Sandback (1943-2003), acrylic paint on elastic cord, two parts, FLS 2062 (Fred Sandback Estate Number), 137.2cm by 243.8cm by 243.8cm.

Fred Sandback was a leading figure in minimal and post-minimal art. His work is in most major museum collections in the United States and in several European collections, but there is none in British public collections and this is considered a gap in the nation's holdings. The work is unique and from an important series of corner sculptures conceived in 1971. The placement of the sculpture in a corner reflects Sandback's engagement with architecture and it references earlier 20th-century works such as Vladimir Tatlin's *Corner Counter Relief* of 1914 and more recent works such as Robert Morris's *United (Corner Beam)* of 1964. In contrast to Tatlin and Morris, however, Sandback's adopts an extremely subtle and minimalistic approach.

The two single strands of painted elastic cord are hung at the same height, with one strand placed closer to the corner. Depending on where the viewer stands in relation to the work, the strings appear at different heights. The overall effect is all the more powerful because the work is made of so little. Sandback introduced the motif of the line into his work early in his career. The stretched single strands create near intangible shapes that appear to morph between intersecting lines, pictorial planes and three-dimensional structures that both co-exist with and fracture the space they inhabit.

'In no way is my work illusionistic. Illusionistic art refers you away from its factual existence toward something else. My work is full of illusions, but they don't refer to anything. Fact and illusion are equivalents. Trying to weed one out in favour of the other is dealing with an incomplete situation. There isn't an idea which transcends the actuality of the pieces. The actuality is the idea' – Fred Sandback, *Notes*, 1973, first published in English and Italian in *Flash Art*, no. 40 (March–May 1973), p.14.

The sculpture was given by Professor Charles Raab on behalf of himself and his wife, Gillian Raab, in consultation with the Sandback estate and the Scottish National Gallery of Modern Art. Following acceptance and allocation of the gift, donor Professor Charles Raab said: 'I knew Fred Sandback for 40 years from the time of our University days. We enjoyed our close friendship with him and his family, and greatly admired his sculptures and other artwork. We are extremely pleased that this piece has now been acquired by the Scottish National Gallery of Modern Art, the first Sandback work to enter a UK public collection.'

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

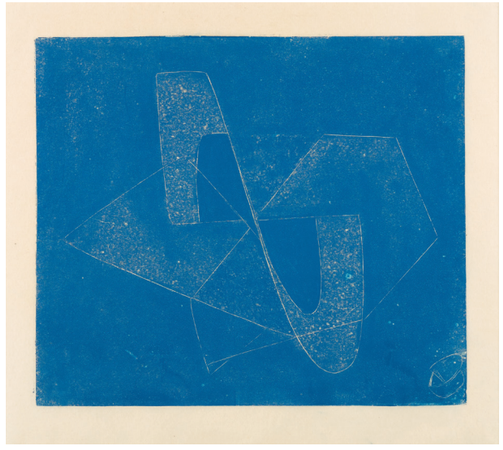
5.

Naum Gabo prints

A group of 32 monoprints from engraved woodblocks by Naum Gabo (1890-1977) dating from 1950 to the early 1970s, some with personal dedications from the artist to his daughter Nina, on different paper types such as tissue and oriental, and some with hand additions in pastel and oil.

Naum Gabo was an important figure in 20th-century sculpture and one of the key pioneers in the development of Constructivist Art. His initial sculptures were influenced by Cubism but latterly he became increasingly interested in the Constructivist ideas promoted by his Russian contemporary Vladimir Tatlin, which sought to apply engineering techniques to the construction of sculpture. His presence in Britain in the period 1936-46 was central to the emergence of British Modernism and, as an editor of the art book *Circle: International Survey of Constructivist Art*, published in 1937, he promoted the flowering of British Constructivism. Throughout his life, he remained true to the principles of his *Realistic Manifesto* (1920), in which he stressed that his works were committed to conveying the essence of the modern world, the dynamism of reality, the nature of space and the infinity of the cosmos.

This group of 32 monoprints reflects Gabo's highly original approach to printmaking. The monoprints were intended as individual artworks and were cut, printed and coloured by his own hand, rather than as editioned series. Each print Gabo produced he regarded as 'an individual act of creation', declaring 'there are no limited editions because each print of mine is unique. I print them by hand, each one and it takes me just as much time to make a print as to make a drawing – sometimes longer. No two prints are ever the same'.



Opus Ten (unknown date) by Naum Gabo. Photo: Courtesy of National Galleries Scotland

Gabo started making prints in 1950, when he was 60. They represented a way of experimenting with themes relevant to his production of sculpture such as transparency, dynamism and the sensation of space. At the same time, Gabo used the prints to explore the potential for evoking forms and textures in a different medium and as such he experimented with applying different amounts of pressure, using different papers, varying the colours of the inks used and working the surface after printing – and it is for this reason that each print is unique.

The prints were offered as three separate gifts. Following acceptance and allocation of the gifts, the donors Graham, Nina and Gareth Williams said: 'We are delighted that through the Cultural Gifts Scheme Gabo's innovative prints from woodblocks will now be available to a much wider audience in England and Scotland.'

The Panel considered the group of works to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. They have been permanently allocated to the Scottish National Gallery of Modern Art (20 prints), The Pier Arts Centre, Orkney (four prints), the Fitzwilliam Museum (four prints), The Hepworth Wakefield (three prints) and Kettle's Yard, Cambridge (one print), in accordance with the donors' wishes.

6.

The Barney Bubbles archive

Barney Bubbles' (1942-83) archive of original artwork and printed matter, with the majority created 1978-83, comprises: his sketchbooks; drawing equipment; reference ephemera; original gouaches and collages; photos and negatives of cover shoots; slideshow images; printed work such as posters, flyers and letterheads; promotional material such as badges, stickers and T-shirts; album covers, and copies of books and brochures he designed. It also includes books and articles written about him and his own library of reference books.

Barney Bubbles, born Colin Fulcher, was a graphic artist whose designs for record sleeves, posters, logos, merchandise and stage plans made a distinctive mark on the British independent music scene in the late 1970s and early 1980s. He is famous for designing the record sleeves for leading pop acts and rock bands of that era such as Hawkwind, The Damned, Elvis Costello and Ian Dury, along with the logo, in 1979, for the *NME*. The aesthetic of his design exemplified prevailing postmodernist attitudes of his day through mixing image styles and incorporating elements of print production within the final design for a product.

Bubbles began his career as a graphic designer for companies such as Michael Tucker + Associates and The Conran Group. In a rare interview in the November 1981 issue of *The Face* magazine, Bubbles said that Michael Tucker 'taught me *everything* about typography'. He also organised parties and events including light shows for bands at underground venues in London and in 1967 he first became known as Barney Bubbles, after a light show he was operating created a bubble effect. In addition to his graphic design work for bands, which included designing their visual identity as well as their record sleeves, he directed music videos. His career spanned the emergence of Punk music and fashion and into post-Punk and New Wave.

Cover of *The Face,* November 1981. Photo: Courtesy of Liverpool John Moores University

The collection captures Bubbles' achievement as a definitive graphic designer of his generation and is important for the study of the wider field of graphic design activity in Britain in the 1970s and 1980s. It provides a detailed account of the visual look of Stiff Records, an independent record label that managed and promoted many seminal groups and singers of the Punk and post-Punk era – Bubbles produced much of the graphic art for the early releases.

Following acceptance and allocation of the gift, donor Belinda Syme said: 'I'm very glad that through the Cultural Gifts Scheme the archive has been given a permanent home at Liverpool John Moores University. Barney's work will join other contemporary collections there, where I hope it will be displayed, studied and enjoyed as it should be and for all to see.'

The Panel considered the archive to be pre-eminent under the third criterion, in acceptable condition and fairly valued. It has been permanently allocated to Liverpool John Moores University in accordance with the donor's wish.

7.

Mark Ruwedel *Rancho Seco #3,* 2006, from the series *Desert Houses*. Image ©Tate

The Kirkland collection of contemporary art and photographs

A group of 26 works comprising: a Cibachrome print by Gabriel Orozco (b. 1962, Mexico), *Perro en Silla*, 1995, 40.5cm by 50.5cm; a group of six works by Walid Raad (b. 1967, Lebanon), and a group of 19 photographs by Mark Ruwedel (b. 1954, US). Orozco, Raad and Ruwedel are masterful storytellers whose work addresses the histories of their respective homelands of Mexico, Lebanon and the United States. Their work deals with global issues of climate change, civilisation, war, death, migration and urbanism.

Orozco's artistic practice is diverse and employs media including sculpture, painting and photography. From the mid-1990s the balance of his work shifted towards 'found' images or situations which he titled 'iconic' photographs.

The six works by Raad form part of the artist's ongoing project The Atlas Group Archive. The documents and characters Raad presents within the Archive are largely fictional and are used by him to explore the history of Lebanon with particular emphasis on the Lebanese Civil War (1975-90). Five of the six works are prints and the sixth, *Miraculous Beginnings / No Illness Is Neither Here Nor There*, is a two-channel video installation. All of the works invite the viewer to question the notion of truth and the authority of historical documents.

Ruwedel is an American landscape photographer. Nine of his pieces are from his photographic series *Westward the Course of Empire* (1994-2007) of abandoned 19th-century railway lines in the American and Canadian West. Also included are works from the series *Message from the Exterior*, which he began in 2003. *Message from the Exterior* encompasses the series *Dusk* and *Desert Houses*. These photographs – some taken at dusk – show abandoned, isolated houses in the desert region around Los Angeles.

The art and photographs were given by Jack Kirkland. Following acceptance and allocation of the gift, he said: 'I have been involved with helping to build the collection of photography at Tate for over a decade. I am delighted to make this gift of work by living artists in my photography collection to Tate.'

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

8.

A group of prints from the Bindman Collection

Sixty-eight 18th- and 19th-century prints including a group of prints by James Gillray (1756-1815), Richard Newton (1777-98) and Thomas Rowlandson (1756-1827) and others, many of which refer to the French Revolution and groups of rare French and German political caricatures by Honoré-Victorin Daumier (1808-79), Eugène Delacroix (1798-1863) and Johann Gottfried Schadow (1764-1850). The collection includes a copperplate etching by Rowlandson *Christmas Academicks, Playing a Rubber at Whist* (c.1772-83) and two books: *Hone's Popular Political Tracts* by William Hone with illustrations by George Cruikshank (1792-1878) and *The Works of Hesiod* (1728) by Thomas Cooke with an engraved frontispiece by William Hogarth (1697-1764). A signed poster by Steve Bell (b. 1951), produced for the exhibition *Artists at the Hustings: Hogarth's Election Entertainment* at Sir John Soane's Museum (23 March to 25 August 2001), is also included.

These prints form part of the wider collection formed by Professor David Bindman of political caricatures of the 18th and 19th centuries, 610 of which were given by him under the Cultural Gifts Scheme to UCL Art Museum in 2016. The prints add to the depth of the collection already held by UCL. They strengthen its representation of English caricatures of the late-18th century and the European-wide political satires give an insight into the political response to the French Revolution and its consequences in other countries.

This second gift includes eight works by Charles Jameson Grant (fl. 1830-52), best remembered for his series *The Political Drama* (1833-36), of which several wood engravings are featured here, and 15 works on paper by Cruikshank, many of which are in pencil, pen and ink. British satirical prints of the late-18th and early-19th centuries were admired throughout Europe for their artistic merit and as evidence of what was seen as British political liberty. They were influential on political satire of the following generation throughout Europe for the likes of Daumier, Delacroix and Schadow. Daumier was a prolific printmaker and caricaturist whose work provided social and political commentary on life in France in the 19th century. Delacroix and Schadow are better known for their work in other mediums: Delacroix as leader of the French Romantic School for his paintings and murals and Schadow as a sculptor and creator of the chariot on top of the Brandenburg Gate.

Following acceptance and allocation of the gift, Professor Bindman, Emeritus Durning-Lawrence Professor of the History of Art at UCL, said: 'This is the second tranche of caricatures following the first gift. There is a good group of contemporary coloured etchings by Gillray of political and royal subjects, but there are also some great rarities, including three early caricature lithographs by Delacroix, and a group of German caricatures from the 1790s, including one of the brief period that Mainz was part of the French Revolutionary government. Among my favourites there is a Daumier lithograph of Louis Philippe, a caricature drawing of Henry Crabb Robinson, one of UCL's founders, and a large woodcut version of one of Hogarth's *Stages of Cruelty*.'

The Panel considered the group to be pre-eminent under the first, second and third criteria, in acceptable condition and fairly valued. The prints have been permanently allocated to UCL Art Museum in accordance with the donor's wish, where they will join his previous gift of 610 prints in 2016.

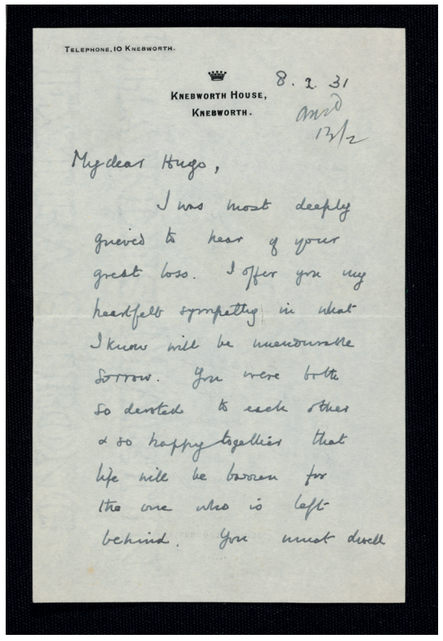
Above: Eugene Delacroix, *Le Déménagement,* lithograph, 1822. Photo: Courtesy of UCL Art Museum

Left: Anonymous, *Milord Pouf montant à cheval,* hand-coloured etching, 1816. Photo: Courtesy of UCL Art Museum

9.

A Churchill letter

Letter from Sir Winston Churchill (1874-1965) to Hugo Baring (1876-1949) offering his condolences on the death of his wife, Lady Evelyn Harriet Baring (née Ashley-Cooper), dated 8 February 1931.


TELEPHONE, 10 KNEBWORTH.

KNEBWORTH HOUSE,
KNEBWORTH.

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Ansd 13/2

My dear Hugo,

I was most deeply grieved to hear of your great loss. I offer you my heartfelt sympathy in what I know will be inconsolable sorrow. You were both so devoted & such others & so happy together that life will be barren for the one who is left behind. You must dwell

Letter from Winston Churchill to Hugo Baring. Photo: Courtesy of Omnia Art

This humane and heartfelt letter was written by Churchill to his old army friend, Hugo Baring, after the death of the latter's wife. Churchill and Baring had served together in the 4th Queen's Own Hussars in India and remained in correspondence with one another until Baring's own death in 1949. The Churchill Archives Centre, home to Churchill's papers, holds Baring's reply to this letter (CHAR/1/222/37). Baring served in India in the late 1890s and then with the 17th Lancers in the South African War. He retired from the Army after being severely wounded and began a long and successful career in banking. He rejoined the Army at the start of the First World War and fought on the Western Front and in 1918 went to Siberia as part of the British Mission.

Churchill and Baring sailed together to India aboard the ss *Britannia* when their regiment was posted there in 1896. Churchill, Baring and their mutual friend and fellow Hussar Sir Reginald Barnes pooled their resources so that they could live in a 'palatial bungalow' in Bangalore where the regiment was based.

The letter is reflective and nostalgic in tone, referring to the friends' time together in Bangalore and remarking upon the state of the world: 'The world remakes itself continually around us. We must have courage to the end.' The year in which the letter was written was eventful for Churchill. The month before he wrote it, he resigned from the Conservative Shadow Cabinet in disagreement with Stanley Baldwin's position on dominion status for India and in October that year, despite doubling his majority in his Epping seat at the general election, he was not given a ministerial position.

Following acceptance and allocation of the gift, the donor, Nicholas Baring, said: 'This letter was found recently in a bundle of letters of condolence received by my grandfather, Hugo Baring, on the death of his wife. It is beautifully written and contains a passage starting: "Most of our lives are over now...", which contrasts markedly with the role of Churchill during the Second World War.'

The Panel considered the letter to be pre-eminent under the first criterion, in acceptable condition and fairly valued. It has been permanently allocated to the Churchill Archives Centre, which owns Baring's reply, in accordance with the donor's wish.

10.

A collection of fossils

Over 50 Carboniferous fossils from East Kirkton, around 300 to 360 million years old, including 26 specimens of tetrapods, four specimens of scorpions, five specimens of eurypterids, six specimens of plants, three specimens of coprolites and numerous pieces of limestone containing bone fragments.

Fern fronds from East Kirkton Quarry, providing evidence of the kind of plant life that surrounded the hot springs environment in which the early amphibians lived. Photo: Courtesy of National Museums Scotland

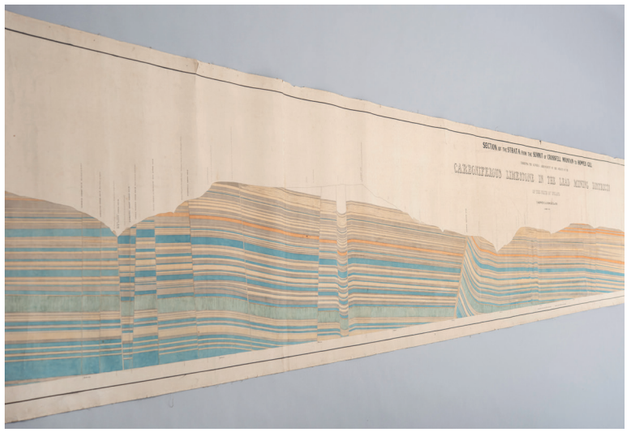
The fossils were found at the now disused limestone quarry at East Kirkton, in West Lothian, the site of the discovery of the world's oldest known terrestrial vertebrate fauna. In 1984, fossil hunter Stan Wood (1939-2012) found the first fossil of a tetrapod at the site, named Westlothiana lizziae, which he famously nicknamed Lizzie the Lizard. At the time, this was believed to be the earliest fossil reptile ever discovered. Subsequently, Wood bought the quarry and began major excavations in the summer of 1985.

Many of the fossils in the collection are of Temnospondyli; in particular, there are many of the genus Balanerpeton represented. This extinct order is usually described as an early form of the amphibians and represents some of the earliest animals fully adapted to life on land. The collection also includes the earliest examples of harvestman spiders and land scorpions. Many of the specimens from East Kirkton have appeared in publications and as a whole they have been widely studied.

Following acceptance and allocation of the gift, Margaret Wood, the donor, said: 'My late husband, Stan, would be very pleased that the remaining East Kirkton fossils are to be within the NMS and even more pleased that research is still ongoing into this unique collection.'

The Panel considered the collection to be pre-eminent under the third criterion in the context of the National Museum of Scotland's collection, in acceptable condition and fairly valued. The fossils have been allocated to the National Museum of Scotland in accordance with the donor's wish.

11.



Thomas Sopwith's Great Strata Section. Photo: Colin Davison

Sopwith Great Strata Section

A horizontal geological cross-section spanning Cross Fell, Cumberland, to Hownes Gill, County Durham, at a scale of 300 feet to the inch and vertical section 100 feet to the inch, by Thomas Sopwith FRS FGS (1803-79), 1839, pencil, pen and watercolour on thick paper backed onto linen, 13 metres by one metre.

The mining engineer, historian, inventor and geologist Thomas Sopwith produced this strata diagram, having walked the hills repeatedly to document their 28 miles of Carboniferous limestone and coal-based strata from Cross Fell – the highest mountain in the Pennine Hills – in the west, to Hownes Gill in Consett in the east. Born in Newcastle in 1803, Sopwith apprenticed with his father and by 1824 was an employed surveyor. He worked in mining and also on railways in England, France and Belgium.

Sopwith was a skilled isometric draughtsman. As well as two-dimensional pieces such as this cross-section, from 1840 onwards, he produced – on the advice of geologist and palaeontologist William Buckland – three-dimensional wooden models. Sold internationally, these had removable pieces representing different strata, in various stained colours, which could be rearranged to make new permutations of each model, showing him to be an accomplished woodworker.

The Great Strata Section, as it has come to be known, is one of the earliest of its kind and – at 13 metres or 42 feet – it is also colossal in length. Hand-drawn and coloured by Sopwith, the Great Strata Section minutely documents the strata cross-sections of 'the lead mining districts in the North of England'.

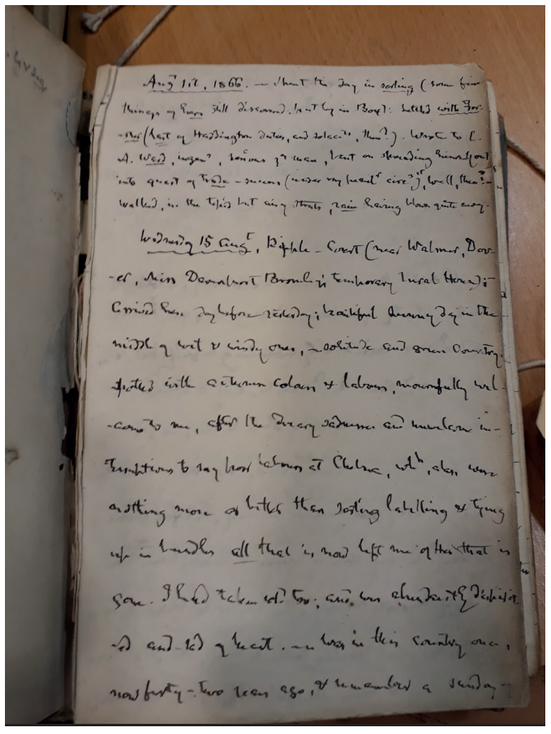
Following acceptance and allocation of the gift, Graham Carlisle, the donor, said: 'Following an impulsive purchase, it was a surprise to find that this incredible hand-drawn and coloured artefact from 1839 of huge dimensions and importance had gone unrecognised; surviving relatively unscathed in its tin container. I am delighted that the item has been allocated to the Natural History Society of Northumbria. Without doubt this artefact supports Sopwith's place high in the national geological hierarchy.'

The Panel considered that the section was pre-eminent under the second and third criteria, in acceptable condition and fairly valued. It has been allocated to the Natural History Society of Northumbria for display at the Great North Museum: Hancock in accordance with the donor's wish.

12.

The Carlyle journals

A one half undivided share in a set of four volumes of the journals of Scottish writer, philosopher, historian, translator and mathematician Thomas Carlyle (1795-1881), and an additional volume of reading and study notes. Vol. 1, of 188 pages, dates 23 March 1822 to 14 February 1831; Vol. 2, of 152 pages, dates 4 August 1831 to 16 May 1832; Vol. 3, of 370 pages, dates 18 May 1832 to 1866; Vol. 4, of c.200 pages, dates 1 August 1866 to 5 September 1873. The additional fifth volume, of c.50 pages, is partly dated December 1818, with some earlier notes in another hand dated 16 December 1813. All five volumes octavo. There is also a poem of 1842.



Thomas Carlyle's journals. Photo: Courtesy of David Mitchell

These notebooks were used extensively by James Anthony Froude to write his biography of Carlyle in 1882-85. The first two volumes were published by the Grolier Club in 1898 as *Two note books of Thomas Carlyle*. Written in a dense style, Carlyle alludes frequently to his vast reading in world literature. As well as recounting details of his daily life, he reflects and records his impressions and ideas.

Perhaps the most famous story relating to a Carlyle manuscript is that of the first draft of his *The French Revolution: A History*. Carlyle had agreed to write the book on behalf of his friend John Stuart (JS) Mill, who was entangled by a publisher's contract and unable to undertake the work. After labouring for many months, Carlyle lent the finished manuscript of the first volume to Mill, whose housemaid put it on the fire, believing it to be scrap paper. Carlyle then worked furiously to rewrite the work. The third volume of notebook journals in this gift covers the entire period during which Carlyle was at work on *The French Revolution*, giving it the potential to shed some light on the original lost draft.

The Panel considered the journals to be pre-eminent under the first and third criteria, in acceptable condition and fairly valued. They have been allocated to the National Library of Scotland, which purchased the other half undivided share by private treaty sale. In this case, to avoid having to do a partition, HMRC agreed that given the manuscripts had the potential to be divided into a discrete, wholly owned entity by being disbound and the pages shared equally between the co-owners, this was sufficient without the necessity of actually performing the operation.

13.

Hartwell House interior. Photo: Courtesy of the National Trust

Hartwell House portraits

Portrait of Judith Sandys in a blue dress, c.1705-10, oil on canvas, 76cm by 64cm; and *Portrait of Elizabeth Sandys in a yellow dress*, c.1720, oil on canvas, 76cm by 64cm, both attributed to Jonathan Richardson the Elder (1667-1745).

The two portraits hung for many years in the dining room of Hartwell House, Buckinghamshire, until the sale of the house's contents in 1938. The Jacobean house, with later Georgian and Rococo remodelling, is set in a park laid out by Capability Brown around 1750. In the early-19th century, Hartwell was rented to the exiled titular King Louis XVIII of France, and the death of his wife, Marie Joséphine, at Hartwell in 1810, marks the only death of a French queen in England. Bought by the philanthropist Ernest Cook, grandson of the travel magnate Thomas Cook, in 1938, Hartwell is now owned by the Ernest Cook Trust and is on long-term lease to the National Trust until the next century.

The donor of the portraits, Harold Killingback, said: 'Judith and Elizabeth Sandys were sisters. Both were connected to the Lees of Hartwell. Elizabeth directly, through her marriage to Sir Thomas Lee, 3rd Baronet, and Judith, by the marriage of her second daughter (also called Judith) to Sir George Lee, youngest brother of Sir Thomas. I believe Judith's portrait joined Elizabeth's at Hartwell House in the middle of the 18th century. They remained together there, delighting a succession of occupants (including, for five years, the future King Louis XVIII of France and his Court) until the sale in 1938. The portraits have continued to be together and, now that Hartwell has been so beautifully restored, I am delighted that they are returning home.'

The Panel considered the portraits to be pre-eminent because they were associated with a building in Schedule 3 ownership – the National Trust – and that it was desirable that the association should continue, in acceptable condition and fairly valued. They have been allocated to the National Trust for retention and display at Hartwell House in accordance with the donor's wish.

14.

Thomas Lawrence: *Portrait of Williamina Bowlby*

Portrait of Williamina Bowlby (1798-1834) by Sir Thomas Lawrence PRA (1769-1830), c.1825, oil on canvas, 67.3cm by 67.3cm.

Portrait of Williamina Bowlby by Thomas Lawrence. Photo: Courtesy of Sotheby's

Thought to date from the mid-1820s, the hair, head and shoulders in this unfinished portrait of Williamina Bowlby are typical of the assured style and brush-stroke technique of Lawrence working in the last decade of his life. The artist was notorious for not finishing commissioned portraits and Kenneth Garlick, a leading authority on Lawrence, recorded this painting as being among the many unfinished portraits claimed from Lawrence's studio after the artist's death in 1830. Despite being described as 'unfinished', the head of the elegant sitter, whose black hair contrasts to striking effect with the red background, has been brought to a high state of finish with the exception of the gold drop earrings, which remain unresolved.

The painting provides a fascinating window into Lawrence's working methods in the last decade of his life. It is possible that it was among those left by Lawrence for completion by his assistants after his death. The portrait is intriguing for the area of light paint that overlays the red background and intrudes onto the lower part of the sitter's neck and shoulders. In most unfinished portraits by Lawrence, the primed canvas in the background is left bare. When and why these brush strokes in a light colour were applied is unclear and remains a rich resource for deeper research.

The dress and hairstyle of the sitter, who was the wife of Captain Thomas Bowlby (1790-1842) of the Royal Artillery in Gibraltar, date the portrait to circa 1825. Williamina, known as Martha, lived with her husband at Bishopwearmouth in Sunderland, where, after his military service, Captain Bowlby was active in the timber business.

The portrait is given in honour of the architect and academic Professor Sir Colin Stansfield Smith CBE (1932-2013).

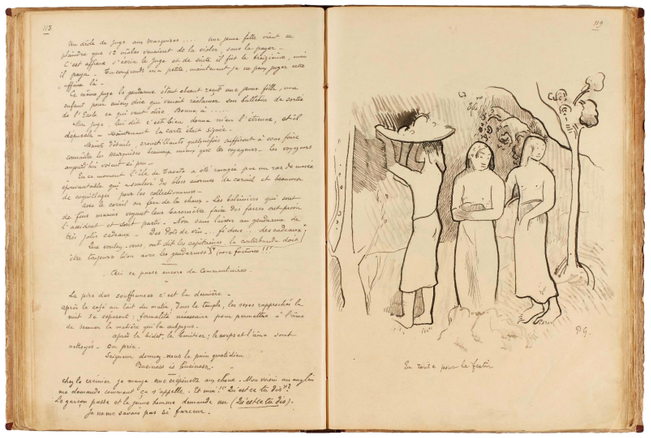
The Panel considered the portrait to be pre-eminent under the second criterion, in acceptable condition and fairly valued. It has been permanently allocated to the Fitzwilliam Museum in accordance with the donor's wish.

15.

A Gauguin manuscript

Autograph manuscript by Paul Gauguin (1848-1903) for his last literary work, *Avant et après*, Atuana, Marquesas Islands, January-February 1903, handwritten hardcover notebook containing text and illustrations on 213 pages, 30.5cm by 22.5cm.

Although best known for his visual contribution as one of the masters of French Post-Impressionism, Gauguin was also a prolific and remarkable writer. The manuscript *Avant et après* is in itself a thing of beauty. The cover is hand-designed and fantastically ornate; the leaves contain numerous illustrations and showcase the innovative printmaking methods that he developed in his later years. Alongside *Noa Noa*, held by the Louvre, it is one of the richest and most significant manuscripts by the artist. There are only eight extant major manuscripts by Gauguin and none in any public collection in the UK.



Manuscript of *Avant et après* by Paul Gauguin. Photos: Courtesy of the Courtauld Gallery

Completed in the final year of his life, Gauguin described the manuscript as 'a means of making myself known and understood'. It offers unparalleled insights into the artist's life and times and contains accounts of his childhood, his artistic friendships and rivalries (including his relationship with Van Gogh and an eye witness account of when the latter infamously cut off his ear), his views on art and society, his activism against the colonial authorities and his support of indigenous rights in the Marquesas Islands in French Polynesia. The manuscript, which is of outstanding art historical, literary and artistic value, has never been on public display. It will have a truly transformative effect on research into one of the most influential figures in the history of art.

The manuscript was acquired by the German textiles manufacturer Erich Goeritz in the early-20th century. His art collection was eclectic and ahead of its time and contained many major Impressionist and Modern works of art, including Manet's *Un bar aux Folies Bergère* (the Courtauld Gallery).

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

16.

Édouard Manet: *Portrait of Jules Dejouy*

Portrait of Jules Dejouy by Édouard Manet (1832-83), signed '*E. Manet*', indistinctly dated 1879 and dedicated *'à J. Dejouy'* (lower centre), oil on canvas, 81cm by 66cm.

Portrait of Jules Dejouy was painted at the height of Manet's career and depicts the artist's cousin, who was 17 years his senior. It is one of Manet's most significant late portraits. Jules Dejouy was a successful lawyer, appointed to the Imperial Court in France in 1849 and a member of the Conseil de l'Ordre. Following Manet's father's death in 1862, Dejouy assumed the role of 'chief counsellor and guide' to Manet and supported him financially on numerous occasions. He was a member of the committee, alongside Émile Zola, Henri Fantin-Latour and Paul Durand-Ruel, that, in 1884, the year after Manet's death, organised the posthumous Manet retrospective at the École des Beaux-Arts in Paris, which included the present work.

Dejouy is depicted here in his court robes with a roll of papers tucked under his arm. He appears captured in a brief moment in time between important courtly duties. The vitality of the sitter is apparent; a wise, strong and thoughtful man. The seemingly immediate way in which Manet has painted the face is particularly remarkable.

The painting was acquired by the German textiles manufacturer Erich Goeritz in the early-20th century.

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

Portrait of Jules Dejouy by Édouard Manet. Photo: Courtesy of Sotheby's

The Lavergne Family Breakfast by Jean-Étienne Liotard. Photo: Courtesy of Christie's

17.

Works from the collection of George Pinto

a) *The Lavergne Family Breakfast* by Jean-Étienne Liotard (1702-89), signed and dated '*Liotard a Lion 1754*', pastel, 81cm by 107cm, in a contemporary English pierced frame

b) *Margaret Gainsborough* (1752-1820) *Holding a Theorbo* by Thomas Gainsborough RA (1727-88), undated, unfinished oil on canvas, 90.2cm by 69.9cm

c) *The Hon Peniston Lamb* (1770-1805) by Sir Thomas Lawrence PRA (1769-1830), c.1790s, half-length oil on canvas, 76.2cm by 63.5cm

d) *Portrait of a Boy holding a hat* and *Portrait of a Boy holding gloves* by Adriaen van Ostade (1610-85), c.1665, both three-quarter-length, the second signed and dated '*A V. Ostade 166[5?]*' lower right, '*A V*' in ligature, oil on oak panel, 21.8cm by 16.2cm, including original additions at the bottom

e) *A Capriccio: Ruined building by the coast, with figures* by Francesco Guardi (1712-93), signed '*Frc Guardi*' lower left, undated, oil on canvas, 53.1cm by 53.4cm

f) *Gaetan Apolline Balthazar Vestris, 'Le Dieu de la danse'* (1729-1808) by Thomas Gainsborough RA (1727-88), c.1781, half-length oil on canvas, oval, 76.2cm by 63.5cm

George Pinto (1929-2018) had a successful career as a merchant banker in the corporate finance department of Kleinwort Benson. He held a reputation for extreme punctilio in proofreading documents issued by his junior colleagues: no instance of inferior grammar or imperfect punctuation would escape his critical eye. With characteristic eccentricity, he would arrive at his office towards noon and work until late, before moving to one of his clubs, where he would play bridge with the same intensity until well past midnight. Besides this, he was an accomplished golfer. Throughout his life he was philanthropic towards Jewish, academic and artistic causes, among others, like his aunt Dorothy 'Dolly' Pinto, who married James de Rothschild and became the chatelaine of Waddesdon. Art connoisseurship was in his genes: he inherited paintings from both his grandfathers, Eugene Pinto (1854-1932) and Adolph Hirsch (1862-1922). George Pinto himself bought the fine Lawrence portrait included within this offer.

Liotard's *The Lavergne Family Breakfast* is a superlative masterpiece by one of the most acclaimed pastellists of all time. The two sitters, a mother and daughter, have long been associated with the Lavergne family, Liotard's relatives who lived in Lyon. They are depicted with a touching sensibility. The silver, porcelain and earthenware objects before them are exquisitely painted. The pastel was acquired from the artist in 1755 by his greatest British patron, William Ponsonby, later 2nd Earl of Bessborough. Sold from that collection in 1801, it has remained in the UK ever since, being bought by Eugene Pinto in 1918. *The Lavergne Family Breakfast* remedies a gap in the nation's holdings of Liotard with one of the most successful and beautiful of the artist's large-scale works in pastel.

The Hon Peniston Lamb by Sir Thomas Lawrence. Photo: Courtesy of Christie's

Gainsborough's portrait of his second daughter, Margaret, is unfinished, and therefore a decidedly rare work in Gainsborough's oeuvre. A piece of great technical virtuosity, its unfinished state allows insight into the artist's working practices. Gainsborough painted portraits of his family more than most of his contemporaries: relieved of the constraints of commission, they are among his most adventurous and intimate portraits. George Pinto particularly wanted this painting to be allocated to The National Gallery to join the two double portraits of the artist's daughters, painted almost two decades earlier, already in the collection.

The Honourable Peniston Lamb was the eldest son of the 1st Viscount Melbourne and Elizabeth Milbanke. He was MP for Newport 1793-96 and for Hertfordshire from 1802 until his early death aged 34 in 1805 from consumption. His younger brother was William, later 2nd Viscount Melbourne and Prime Minister in 1834 and again from 1835 to 1841. Their father commissioned Sir Thomas Lawrence to paint several members of his family, including, in 1803, an oval portrait by Lawrence of Peniston's sister, the Honourable Emily Lamb, which was accepted in lieu and allocated to The National Gallery in 2012. The allocation of this portrait of Peniston to The National Gallery reunites Lawrence's depictions of brother and sister.

Adriaen van Ostade was a pupil of Frans Hals, but his portraits are exceedingly rare, as he mostly painted genre scenes. Only three other portraits by the artist are known: in the Hermitage in St Petersburg, in the Louvre in Paris and in the Bredius Museum, The Hague. The present portraits were clearly painted as pendants since the panels have the same dimensions and the boys even wear a similar buttoned jacket with flat collar. They probably portray two young brothers from an affluent family in Haarlem, where Van Ostade was active, but their identity remains unknown.

Francesco Guardi's *A Capriccio* is an imaginary landscape: in this painting, the artist has depicted an ancient ruined building with a magnificent ruined arch, lit by shifting sunlight, standing by the shore of the Venetian Lagoon or the sea. Guardi's signature appears on the pedestal of the urn far left. The allocation to the Fitzwilliam is particularly appropriate as it holds a well-balanced group of Venetian views by Bellotto, Canaletto, Marieschi and Guardi, but only a very small and minor Guardi capriccio.

Gainsborough's *Gaetan Apolline Balthazar Vestris* is an elegant and immediate portrait by one of Britain's greatest portraitists of one of the most celebrated dancers in Europe at the end of the 18th century. The subtitle to the portrait refers to Vestris as 'the God of Dance'; Vestris was the principal dancer of the Paris Opéra in the 1750s and became its ballet master for much of the 1760s and 1770s. This portrait was painted in 1780-81, when Vestris was in London, and it points to the internationalism of London's artistic world in the 1780s.

The Panel considered that the Liotard, the Gainsborough portrait of Margaret and the two Van Ostade portraits were each pre-eminent under the second and third criteria, that the Lawrence and the Guardi were each pre-eminent under the second criterion and that the Gainsborough portrait of Vestris was pre-eminent under the first and second criteria. In accordance with the conditions attached to their offer, they have been permanently allocated as follows: the Liotard, Gainsborough portrait of Margaret and the Lawrence to The National Gallery; the two Van Ostade and Guardi to the Fitzwilliam Museum, and the Gainsborough portrait of Vestris to the National Portrait Gallery.

Above: *Portrait of a Boy holding a hat* by Adriaen Van Ostade. Photo: Courtesy of Christie's

Left: *A Capriccio* by Francesco Guardi. Photo: Courtesy of Christie's

18.

The Hopetoun wine cistern and fountain

A Queen Anne silver wine cistern and fountain, with the mark of William Lukin, London, 1707, the cistern 69cm long, the fountain 70cm high.

The cistern bears the arms of Charles Hope, 1st Earl of Hopetoun KT (1681-1742). Charles and his mother, Lady Margaret Hope, signed a contract to build their seat, Hopetoun House, in 1698. Designed originally by architect Sir William Bruce, from 1721 onwards the house was continually enlarged by William Adam, his eminent sons, John and Robert, working on the interiors and entrance hall. The house is famed for hosting King George IV during his visit to Scotland in 1822. The 1st Earl was a Member of the Scots Parliament for the county of Linlithgow, was elected a Privy Councillor, was made Lord-Lieutenant of Linlithgow and, in 1723, was appointed Lord High Commissioner to the general assembly of the Church of Scotland.

A wine cistern afforded nobles the opportunity to display their wealth and prestige and was usually the grandest and most impressive part of dining display plate. A cistern and fountain together formed an ensemble, usually on or by the dining hall's sideboard, which would be used to rinse and refill wine glasses. The cistern would catch waste water from the fountain and in some circumstances would be filled with ice or chilled water in which to keep bottles cool. The Hopetoun silver pieces are a rare survival of a cistern and fountain remaining a pair – such was the quantity of silver used in cisterns that they were often melted down.

The two-handled cistern is on a single moulded foot, with S-scroll handles surmounted with lionheads. The vase-shaped wine fountain is on a circular foot, with drop-ring handles with a shell and attached with large scroll brackets. The fountain's tap has a shell spigot and a cone finial, and each piece is engraved with the Earl of Hopetoun's arms, coronet and motto.

The Panel considered the cistern and fountain, accepted from the Whiteley Settlement, to be pre-eminent under the first and third criteria, in acceptable condition and fairly valued. They have been allocated to the Victoria and Albert Museum in accordance with the condition attached to their offer.

Above: The Hopetoun water fountain. Photo: Courtesy of Christie's

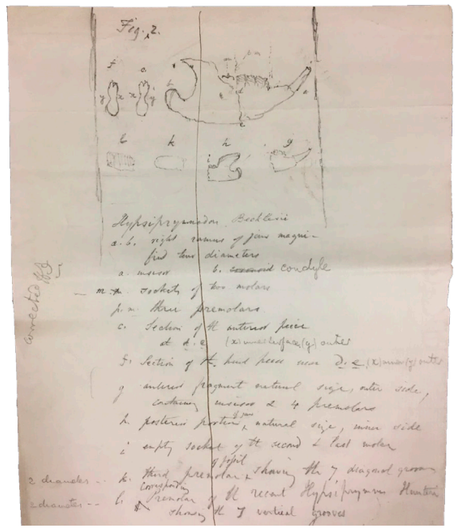
Left: The Hopetoun wine cistern. Photo: Courtesy of Christie's

19.

Sir Charles Lyell archive

The archive contains approximately 640 letters to Sir Charles Lyell, approximately 250 written by him, approximately 460 family letters, his remaining papers and 15 volumes of working copies of his books.

Sir Charles Lyell, 1st Baronet (1797-1875), was a highly regarded Scottish geologist remembered for his landmark publication *Principles of Geology* (1830-33). He was one of the outstanding scientists in an age of remarkable thinkers and is credited with providing the framework that helped Charles Darwin develop his evolutionary theories. He is best known for developing and popularising the work of earlier geologists, such as the theory of uniformitarianism propounded by fellow Scots James Hutton and John Playfair – the theory that changes in the Earth's crust during geological history have resulted from the action of continuous and uniform processes. Writing in his autobiography, Darwin said: 'The science of geology is enormously indebted to Lyell – more so, as I believe, than to any other man who ever lived.'



Leaf from Sir Charles Lyell archive. Photo: Courtesy of Sotheby's

Lyell was a regular lecturer at the Royal Society and the recipient of the Copley and Wollaston medals – the top awards of the Royal Society and the Geological Society. *Principles of Geology* helped firmly establish the credibility and authority of the developing Earth Sciences and it is largely for this reason that Lyell is counted among the founders of modern geology.

The archive comprises correspondence, family papers, published works and miscellaneous papers, and represents a valuable source of personal, scientific and professional material. His letters to members of his family such as those to his wife Mary, which include poems, provide a personal insight into his life. A letter of condolence sent to him by Darwin the day after Mary's death is also included.

There is much correspondence between Lyell and other scientific thinkers of the day, particularly in the subjects of botany and geology. Examples include figures such as the British physician, geologist and palaeontologist Gideon Mantell (1790-1852), who discovered four of the five genera of dinosaurs known during his time, Alfred Russel Wallace (1823-1913), who is famous for having had the idea of evolution by natural selection entirely independently of Charles Darwin, and the Scottish merchant, geologist and educational reformer Leonard Horner (1785-1864), who was Lyell's father-in-law.

Two hundred and ninety-four of Lyell's notebooks that form part of the archive were subject to export-deferral in April 2019 and have since been purchased by Edinburgh University Library following a successful fundraising campaign.

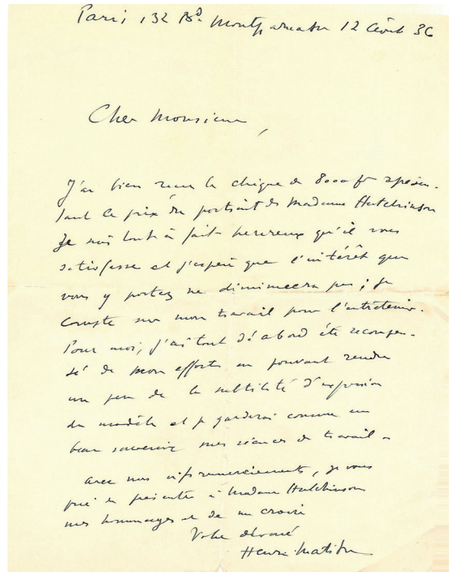
The Panel considered the archive, offered from the estate of the 3rd Baron Lyell, to be pre-eminent under the first and third criteria, in acceptable condition and fairly valued. Following the recommendation of the Historical Manuscripts Commissioner, it has been permanently allocated to Edinburgh University Library in accordance with the condition attached to its offer.

20.

Jeremy Hutchinson archive

The archive of Jeremy Hutchinson, Baron Hutchinson of Lullington QC (1915-2017), including correspondence, manuscripts, photographs, legal and other papers, and ephemera documenting Lord Hutchinson's family and personal life, his outstanding legal career and his many roles in public life.

Jeremy Hutchinson was a celebrated barrister, considered by many of his generation to be the finest silk in practice at the criminal bar. Of his many high-profile cases, he is famous for serving on the team that defended Penguin Books over its publication of DH Lawrence's *Lady Chatterley's Lover* in 1960 and for representing the drug-smuggler Howard Marks and the art forger Tom Keating. He was the son of another noted barrister, St John Hutchinson KC, and his wife Mary Barnes, who was a writer, socialite and model. He was married to the renowned actress Peggy Ashcroft from 1940-65 and was active in public service, serving as Recorder of Bath (1962-72), a member of the Arts Council (1974-79) and Chairman of the Trustees of Tate Gallery (1980-84). He stood as a Labour candidate in the 1945 general election and was made a life peer in 1978.



Letter from Jeremy Hutchinson archive. Photo: Courtesy of Joan Winterkorn

The archive is notably rich in correspondence with his family and a wide circle of friends and colleagues. The letters written during the Second World War by Peggy Ashcroft to Hutchinson while he was at sea in the Royal Naval Volunteer Reserve include much about her own life on the stage at the time, as well as news of their daughter, his parents and his sister Barbara. The archive includes much incoming correspondence to his parents from their extensive circle of friends, which encompassed members of the Bloomsbury Group and other writers, artists and public figures. The roles and influence of his parents is evident and the two generations of the Hutchinson family cover more than a century of contribution to national life. There is continuation between the letters of his parents and Hutchinson's own in that both convey shared interests in literature, art and theatre, and after his parents' death many of their friendships were sustained by Hutchinson.

The Panel considered the archive, accepted from the estate of Lord Hutchinson, to be pre-eminent under the first and third criteria, in acceptable condition and fairly valued. Following the recommendation of the Historical Manuscripts Commissioner, it has been permanently allocated to the University of Sussex in accordance with the condition attached to its offer.

21.

Works by Frank Auerbach and a drawing by RB Kitaj

Fifteen works by Frank Auerbach (b. 1931) comprising a painting, *Head of JYM, 1972*, oil on board, 61cm by 71.1cm, 13 etchings and one screenprint, and a drawing of Michael Podro by RB Kitaj (1932-2007), charcoal on paper, 76.8cm by 56.6cm. They are all from the collection of Michael Podro CBE FBA (1931-2008), an art historian and a friend of both artists. The works document Podro's friendship with Auerbach and Kitaj. All three taught at Camberwell College of Art, and Podro wrote scholarly essays and books on Auerbach's artwork.

Head of JYM, 1972 is one of Auerbach's early depictions of Julia Yardley Mills, whom he met in 1956 at Sidcup College of Art where she was working as a model and he was teaching. He produced his first portrait of her in 1969 and the last in 1997. During the 1970s, Auerbach began inviting different people to pose, most of them friends like Michael Podro and his wife, Charlotte. Other sitters include the artist's wife Julia Wolstenholme, writers David Landau and Catherine Lampert, and fellow artists Joe Tilson and RB Kitaj.

The group of works by Auerbach, many of which are portraits, span a period of 50 years. The earliest is the screenprint from 1966 *Head of Gerda Boehm* and the most recent is the etching *Ruth* from 2006. Auerbach tends to work on paintings very rapidly, adding and blotting or removing paint and, as such, the final work is the result of many variations and alterations. The landscape work *Tree at Tretire II* (1976) is one of two plates the artist initially made in the open air. It was made in response to a commission honouring the bicentenary of Constable's birth and relates to charcoal drawings made by the artist of the same scene.

The intimate charcoal portrait of Podro, which is dedicated and signed by Kitaj, was a gift by the artist to the sitter and his wife, Charlotte. Podro, whose parents were refugees from Belarus and Austria, and Kitaj, whose mother was born in the US to Russian émigrés, were both of Jewish heritage and would partake of 'Diasporist chats'. The charcoal portrait conveys something of the intellectual charge between sitter and artist and the engaging conversations shared between the two. Podro sat for another portrait by Kitaj, a colourful oil on canvas, *The Jewish Rider* (1984-85), in which he is shown in a train carriage.

The Panel considered the painting to be pre-eminent individually and the prints and drawing pre-eminent as a group, both under the second and third criteria, in acceptable condition and fairly valued. The works, accepted from the collection of Michael and Charlotte Podro, have been permanently allocated to the Ashmolean Museum in accordance with the condition attached to their offer.

Head of JYM, 1972 by Frank Auerbach. Photo: © Frank Auerbach, courtesy Marlborough Gallery, London

22.

The Balakjian collection of Freud prints

A collection of 143 state, trial and cancellation prints of etchings by Lucian Freud OM (1922-2011), made with printmaker Marc Balakjian (1938-2017). Among the prints are images of a reclining dog, foliage in Freud's garden, nudes, an elm tree (after Constable), self-portraits, a book, an armchair, and various portraits ranging from friends to a solicitor. Several etchings are unique: the artist worked on the plates and to all intents and purposes completed the composition but for some reason chose not to make editions of them, despite being fully resolved and most intriguing works. The group of cancellation proofs show how Freud scored through or defaced his images so that no further impression could be printed after the edition had been completed.

Above: Trial proof with printer's inscription of *Eli* by Lucian Freud. Photo: Courtesy of Christie's

Left: Three trial proofs with inscriptions from the printer, and one cancellation proof initialled by the artist, for the published edition *David Dawson* by Lucian Freud. Photo: Courtesy of Christie's

Freud's contribution as a printmaker to the canon of 20th-century art was equal to that of his painting. Freud produced many of his etchings in conjunction with his long-time collaborator Marc Balakjian. The pair shared a close relationship and worked together for 25 years.

Freud was very much hands-on throughout the entire printing process. He would ask Balakjian to cut and prepare copper plates, to be collected by his assistant. Months later they would return, ready for the acid baths, for which Freud was always present. Often he would stay for hours, then take the first impression with him when pulled from the plate. Some prints were rejected outright; some he requested be revised – such revisions could be drastic or slight. Then Balakjian would spend days creating a range of prints, with more or less contrast, varied inks and different types of paper. These dozens of impressions were then narrowed down to just one by Freud.

Balakjian himself curated this collection of prints so that they would present the narrative of Freud's prints in various stages of creation and completion. Some still retain the white chalk markings in Freud's own hand; others feature annotations in the hand of Balakjian. The collection will be of utmost significance in establishing Freud's working procedure on key images he made from 1985 until just before his death in 2011.

The Panel considered the prints, offered from the collection of Marc Balakjian, to be a pre-eminent collection under the second and third criteria, in acceptable condition and, following negotiation, fairly valued. They have been permanently allocated to the Victoria and Albert Museum in accordance with the condition attached to their offer.

23.

Rembrandt etchings

a) *Bearded Man in a Furred Cap and Robe*, etching, 1631, on laid paper, watermark Arms of Württemberg, 14.6cm by 12.1cm

b) *The Artist's Mother, seated at a table, looking right*, etching, c.1631, on laid paper, 14.9cm by 13.1cm

c) *The Sleeping Herdsman*, etching, 1644, on laid paper, 7.8cm by 5.7cm

d) *Six's Bridge*, etching, 1645, watermark Foolscap with Seven-Pointed Collar (Hinterding B.a.), 12.9cm by 22.4cm

e) *The Adoration of the Shepherds: With the lamp*, etching, c.1654, on laid paper, watermark Seven-pointed Foolscap, 10.6cm by 12.9cm

f) *The Descent from the Cross by Torchlight*, etching, 1654, on laid paper, watermark Five-Pointed Foolscap, 20.9cm by 16cm

Rembrandt van Rijn (1606-69) is acclaimed as one of history's greatest painters, but he was perhaps more acclaimed in his lifetime for his etchings, which brought him fame and an international audience. Beginning to produce etchings at least as early as 1626, he continued to make them for almost his entire career.

These six etchings evidence the range of genres in which Rembrandt worked, including secular portraiture, genre scenes, landscape and depictions of scenes from the Bible. They also show the disparate styles the artist would employ when working on his etchings, from the great chiaroscuro of *The Descent from the Cross by Torchlight* to his use of gulfs of empty space – almost without precedent in etchings – as seen in *Six's Bridge*. Rembrandt shows himself as an endless experimenter with technique as well as composition, including his varying use of dense cross-hatching and a bolder, simpler line.

Four of these etchings – *Bearded Man in a Furred Cap and Robe, Six's Bridge, The Adoration of the Shepherds* and *The Descent from the Cross by Torchlight* – show clear examples of early watermarks which are an essential part of the study of Rembrandt; while two (*Bearded Man in a Furred Cap and Robe* and *The Sleeping Herdsman*) have examples of distinguished collectors' stamps on the reverse, adding not only to the provenance of the prints but to the history of print-collecting in Europe.

Above: *Six's Bridge*
by Rembrandt.
Image © National Museums NI

Right: *The Artist's Mother*
by Rembrandt.
Image © National Museums NI

The Panel considered the group of six etchings to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. They have been allocated to National Museums NI Ulster Museum in accordance with the condition attached to their offer.

24.

Works from the Keynes collection

a) Six works by William Blake (1757-1827): *Jehovah and his Sons*, *Satan and Adam*, or the *Laocoon*, c.1826, pencil, pen and watercolour; *Ezekiel*, second state, engraving, c.1820-27, signed '*Painted & Engraved by W Blake*'; plates 2 and 7, printed in blue ink, recto and verso, on a single leaf, from *Europe a Prophecy*, 1794; *Job*, first state, 1793, signed '*Painted and Engraved by William Blake*'; plates 3 and 4, printed in blue-grey ink, recto and verso, on a single leaf, from *Europe a Prophecy*, 1794; *Job*, second state, c.1820-27, signed '*Painted and Engraved by William Blake*'

b) Copies of *The Acorn* magazine, nos.1-14 and supplement, dating 1899-1901, by John Maynard Keynes, Geoffrey Langdon Keynes and Margaret Neville Keynes, and their mother Florence Keynes, with illustrations in ink, pencil, coloured pencil and watercolour

c) Margaret Elizabeth Keynes's autograph collection, begun 1899 and continuing to the 1970s

Above: *Job* – First State by William Blake. Photo: Courtesy of Currey & Co

Left: *Jehovah and his Sons, Satan and Adam* by William Blake. Photo: Courtesy of Currey & Co

The works by William Blake include hand-printed engravings and an original watercolour of the highest calibre. The latter is from late in Blake's career and references the famous ancient sculpture of the Laocoon. Blake reimagines the scene, traditionally depicting the Trojan priest Laocoon and his son attacked by snakes, to show the 'imposter Angel' Jehovah with Satan and Adam, attacked by the serpents of Good and Evil. Sir Geoffrey Langdon Keynes (1887-1982) was a leading authority on the literary and artistic work of William Blake.

The Acorn is a childhood magazine, running to 15 issues, produced with considerable skill by members of the Keynes family, most famously the economist John Maynard Keynes (1883-1946). These are charmingly bound in original wrappers of paper or card illustrated by the Keynes children, one with an embroidered cloth cover, and one with a photogram cover. As the juvenilia of some of Britain's most eminent authors and academics, this magazine gives an insight into the intellectual milieu of precocious youths at the turn of the 20th century.

Compiled by Geoffrey Langdon's wife Margaret Elizabeth Keynes (née Darwin, 1890-1974), the autograph collection of letters and manuscripts is remarkably extensive and has samples from Victorian and Edwardian public figures and intellectuals, ranging from Charles Darwin (her grandfather) to Sir John Betjeman, Charles Dodgson (Lewis Carroll), Octavia Hill, Rudyard Kipling, Dante Gabriel Rossetti, John Ruskin, Sir Ernest Shackleton, Dame Ellen Terry, Anthony Trollope, Alfred Russel Wallace, Leonard Woolf and WB Yeats. There is also a plethora of autographs from the Royal Family and political figures, including numerous Prime Ministers and kings.

The Panel considered each of the Blakes, from the collection of Sir Geoffrey Keynes and offered from the estates of Mary Keynes and Stephen Keynes, OBE, to be pre-eminent under the first, second and third criteria. The Panel considered each of *The Acorn* magazines, offered from the estate of Stephen Keynes, OBE, and the autographs from the collection of Margaret Elizabeth, Lady Keynes, and offered from the estate of Stephen Keynes, OBE, to be pre-eminent under the first and third criteria. All were in acceptable condition and, following negotiation on the Blakes, fairly valued. The Blakes have been allocated to the Fitzwilliam Museum and *The Acorn* magazines and autograph collection have been allocated to Cambridge University Library in accordance with the conditions attached to their offer.

25.

Camille Pissarro: *Soleil couchant dans notre pré*

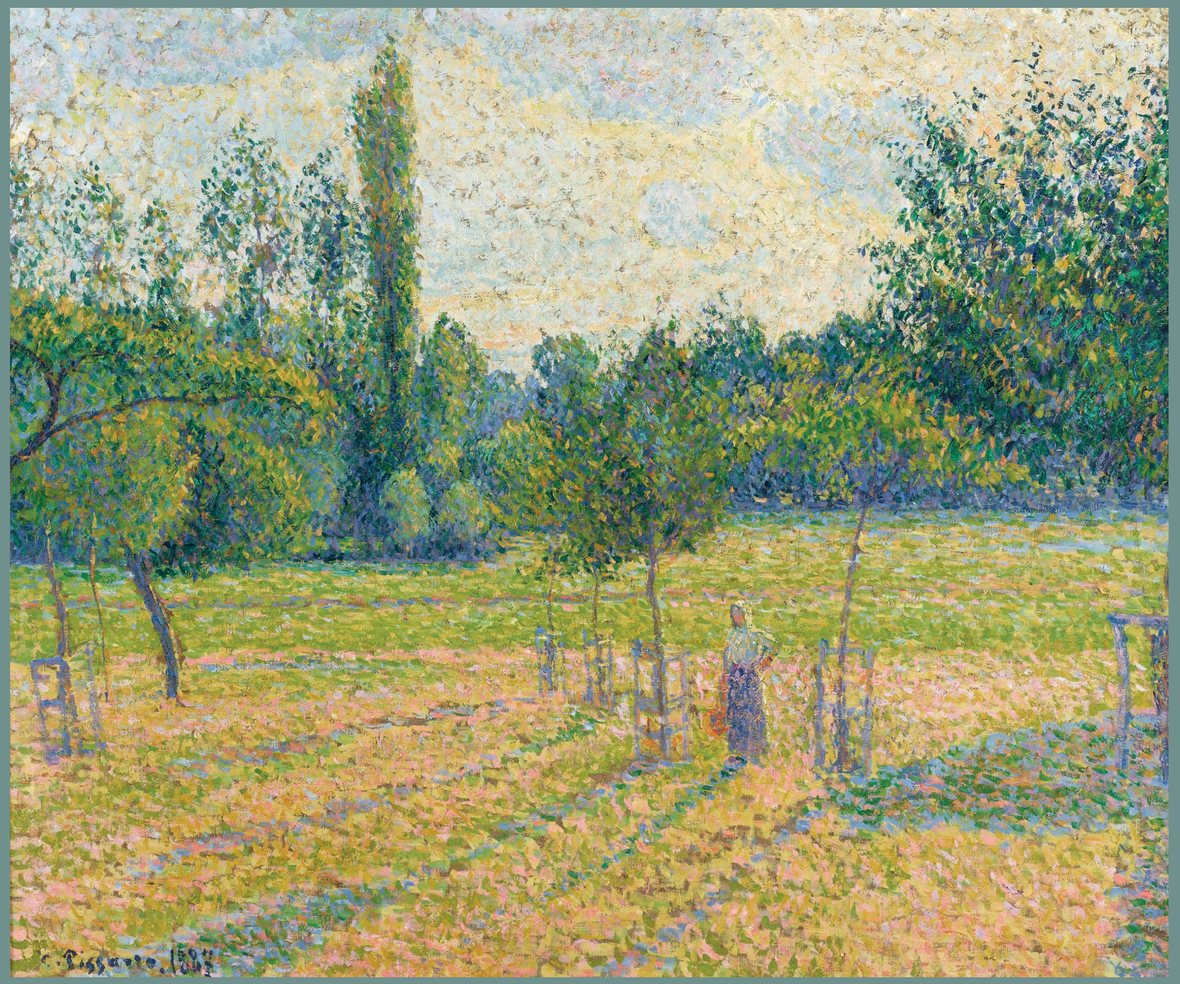
Soleil couchant dans notre pré by Camille Pissarro (1830-1903), oil on canvas, signed and dated 1887, 54cm by 65cm. Painted in 1887 in Eragny, where the artist had moved three years earlier, this picture shows his concern for rural and agricultural subjects. Here, the artist found the broad flat fields and their strict divisions ideal for his rectilinear composition.

Soleil couchant dans notre pré is an important example of Pissarro's work during a critical phase in his career. It belongs to a small group of works he produced during his Neo-Impressionist period of 1885 to 1891. In the late 1870s, Pissarro became increasingly disillusioned with his technique, seeing it as too complex and convoluted. Believing that to continue in this style would be fruitless, he began to experiment and move away from his denser work of the earlier decades. In the 1880s, his brush strokes became shorter and lighter, more distinct and more assured. His contact with Georges Seurat (1859-91), whom he met in 1885, and other younger Neo-Impressionist painters, aided Pissarro to revitalise his art.

The application of paint in small, dynamic touches is characteristic of Pissarro's version of the more methodical 'dot' developed by Seurat. In Pissarro's very early Neo-Impressionist works, he would painstakingly apply small 'points' of colour to the canvas; however, in the present work, the application of paint is more relaxed, creating a greater sense of natural texture while retaining a sense of rhythm and unity across the canvas. The artist's handling of colour is particularly successful here, capturing a high degree of luminosity and a strong sense of the low evening light.

Neo-Impressionism was more than simply a technique – it was an approach that embraced radical politics and a distrust of modern, industrial society. Pissarro sympathised with these views, and his idealised images of peasant life in a landscape untouched by modernity reflect a utopian vision of rural life.

The Panel considered the painting, from the collection of William Waldorf Astor, 3rd Viscount Astor, to be pre-eminent under the second and third criteria, in acceptable condition and, after negotiation, fairly valued. The amount of tax that could have been settled by the acceptance of this painting exceeded the actual liability payable by the offerors. The painting settled £1.1 million of tax and The National Gallery, where the painting has been permanently allocated in accordance with the condition attached to its offer, contributed £400,000 from its own funds. The offerors waived the excess.



Soleil couchant dans notre pré by Camille Pissarro. Photo: Courtesy of Nevill Keating

La Petite Vanne by Jean-Baptiste-Camille Corot. Photo: Courtesy of Sotheby's

26.

Jean-Baptiste-Camille Corot: *La Petite Vanne*

La Petite Vanne by Jean-Baptiste-Camille Corot (1796-1875), c.1855-65, signed, oil on canvas, 46cm by 66cm, depicts Épernon, in the Eure-et-Loir department, across the Rambouillet Forest from the artist's home at Ville-d'Avray.

Corot was a leading figure in French painting during the 19th century and his influence on the modern landscape was comparable to that of Cézanne's. He was a member of the Barbizon School, a loose-knit community of artists centred on the Forest of Fontainebleau. Corot painted not only in this area, but travelled throughout France, and visited, among other places, Italy, Switzerland and England (in 1862). After securing the patronage of the renowned art dealer Paul Durand-Ruel, Corot's reputation began to soar. From the 1860s, Durand-Ruel would acquire some 225 of Corot's paintings.

Towards the end of the 19th century, many British collections included works by both Corot, particularly his later paintings, and British landscapists such as Turner and Constable. Constable's influence, in particular, is evident in the present work – for example, in the small delicate strokes of the trees and the water. *La Petite Vanne* is a particularly fine example of Corot's mature work; the combination of a tightly structured composition, silvery tonality and lightly applied brushwork, which marked Corot's work from the 1850s onwards. The way in which the tree at the centre of the foreground has been painted, the handling of the sky and the inclusion of the tender group of figures of the mother and child are all particularly characteristic of Corot. According to Alfred Robaut, Corot's friend, biographer and compiler of the catalogue raisonné of 1905, this painting is based on an earlier sketch.

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

27.

Paul Nash: *Month of March*

Month of March by Paul Nash (1889-1946), c.1929, signed and initialled with the artist's monogram, oil on canvas, 91cm by 71cm.

Nash was a pioneer of Modernism in Britain and one of the most important landscape painters of the 20th century. After enrolling at the Slade School of Art in 1910, he served in the First World War, during which he fell into a trench, breaking a rib and getting invalided to London, where he worked tirelessly on landscapes and drawings. Upon seeing Nash's work, fellow painter CRW Nevinson encouraged him to apply to be an official war artist and he returned to the Front in 1918 in that capacity, producing the many works that would be shown at his first solo exhibition, *The Void of War*, later that year.

By the late 1920s to early 1930s, Nash had shifted from painting relatively conventional, 'serene' landscapes to a more surrealist mode. In his memoir, Nash described 1928 as a year which marked the start of his 'new vision and […] new style', and the present painting was painted during this period of transition for the artist.

A pivotal work in Nash's oeuvre, *Month of March* depicts the view from a window of his studio at Oxenbridge Cottage in Sussex, his home from 1925 to 1930. The window edges, ladder and fences divide up the landscape, creating multiple viewpoints and perspectives – framing devices would become a prominent motif in Nash's work. This painting was produced shortly after Nash saw the Italian founder of the Scuola Metafisica art movement Giorgio de Chirico's work for the first time at an exhibition in London in 1928. The influence that de Chirico had on Nash's work was profound; in particular, the fascination with architectural elements and their interplay with the natural world, as featured in *Month of March*.

The Panel considered the painting 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 market for comparable works, it considered the offer price low and recommended it be increased. The painting has been allocated to Tate in accordance with the condition attached to its offer.

Month of March by Paul Nash. Photo: Courtesy of Bonhams

Cartoon by Henry Tonks later worked up as an oil painting titled *The Unknown God (Roger Fry Preaching the New Faith)*. Photo: Courtesy of Sotheby's

28.

Cartoons by Henry Tonks and an Omega Workshops side table

a) Two series of cartoons by Henry Tonks (1862-1937), totalling 13 watercolours, variously inscribed, the largest 24cm by 33cm

b) A rectangular side table with hand-painted decoration, on square legs with an H-stretcher, 74cm by 152cm by 103cm

Henry Tonks was a key figure in the networks of the early-20th-century art world and an influential teacher at the Slade School of Fine Art. In the first of the two series of cartoons, *Mr MacColl visits Heaven and Criticises*, Tonks depicts Dugald Sutherland MacColl, keeper of the Tate Gallery and later the Wallace Collection, and a close friend of Tonks. In these seven watercolours, Tonks sends up his friend's strict perfectionism and depicts him visiting heaven and taking issue with its decoration and colour scheme. MacColl, a fellow artist, in fact encouraged and critiqued Tonks style, suggesting he use bolder colours and a more confident line.

The second set of six cartoons satirises art critic Roger Fry. Tonks had employed Fry to teach at the Slade, but they disagreed over the latter's exhibition *Manet and the Post-Impressionists*, and in particular Fry's reverence of Paul Cézanne. Tonks lampoons Fry, depicting him alongside fellow critic Clive Bell in a scene of conversion to the 'church' of Cézanne, in parallel with Paul's conversion on the road to Damascus. Fry is shown preaching about Cézanne, with Bell crying out 'Cezannah, Cezannah'.

In 1913, Roger Fry, alongside the painters Vanessa Bell (the wife of Clive Bell) and Duncan Grant, opened Omega Workshops. The company was founded to sell furniture, such as this side table, and decorative art produced and designed by leading young artists (including its three Bloomsbury Group founders). The table's abstract top may be a product of the years 1914-15, when the Omega Workshops was at its most experimental in terms of abstraction. This is also reflected in the increased abstract experimentation found in Bell and Grant's artwork of the same period. The lozenges with black outline on the table-top bear a strong resemblance to some of Omega's rug designs.

The Panel considered the Tonks cartoons to be a pre-eminent group under the first and second criteria, in acceptable condition and fairly valued. They have been temporarily allocated to the Charleston Trust pending a decision on their permanent allocation. The Panel considered the table to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. It has been permanently allocated to the National Trust for retention and display at Waddesdon Manor in accordance with the condition attached to its offer. All were accepted from the estate of Lord Hutchinson.

29.

Duncan Grant: *Portrait of Vanessa Bell*

Portrait of Vanessa Bell by Duncan Grant (1885-1978), signed and dated 1915, oil and collage laid on paper laid onto a wooden panel.

Portrait of Vanessa Bell by Duncan Grant. Photo: Courtesy of Omnia Art

The long and at times intimate relationship between the painters Vanessa Bell and Duncan Grant can be charted in the numerous portraits they made of each other. This portrait comes from a particularly important period of that relationship, one that includes the beginning of their sexual relationship and their imminent move, along with Grant's lover, the writer David Garnett, and Bell's husband, the art critic Clive Bell, to the Sussex countryside. Inspired by Italian fresco painting and Post-Impressionism, they transformed their 17th-century farmhouse Charleston, in the village of Firle, into a living artwork with hand-painted rooms, colourful furniture, and bold ceramics, textiles and paintings. For the next 50 years, it became the country meeting place of the Bloomsbury Group.

Grant completed three paintings of Bell wearing an evening dress made of red paisley fabric. The version in the National Portrait Gallery's collection is oil on canvas while another version incorporates sections of the actual material that the dress was made from. The present version is oil and collage laid on paper laid on wood, possibly a table-top or door. It is a rare example of Grant's use of collage and demonstrates his skill in using facets of bright, luminous colour to build up the picture surface. The abstract background is reminiscent of designs for Roger Fry's Omega Workshops.

The Panel considered the painting to be pre-eminent under the second, third and fourth criteria, in acceptable condition and fairly valued. The painting, from the estate of Vanessa Bell's daughter-in-law, Anne Olivier Bell, has been allocated to the Charleston Trust, for display in Clive Bell's study at Charleston, in accordance with the condition attached to its offer.

30.

Lovis Corinth: *Portrait of Dr Ferdinand Mainzer*

A portrait of Dr Ferdinand Mainzer by Lovis Corinth (1858-1925), signed and dated 1899, oil on canvas, 75cm by 58cm.

Portrait of Dr Ferdinand Mainzer by Lovis Corinth. Photo: Courtesy of The National Gallery

Dr Ferdinand Mainzer (1871-1943) was a gynaecologist and scholar of antiquity who fled Nazi Germany to England with his family. A man of high culture and artistic connections, he pursued history writing when a hand injury meant that he could no longer perform surgery. His biography of Julius Caesar was translated into French and English and is thought to have inspired the American playwright and novelist Thornton Wilder's novel *The Ides of March*. Corinth's portrait of Mainzer combines areas of finely tuned painting, such as the delicate delineation of the sitter's spectacles, with areas of bravado impasto, such as in his right hand and cuff. The result is that this formally dressed individual is rendered with personality as well as refined precision.

Lovis Corinth was a leading light in German art of the 19th and 20th centuries, as both a painter and printmaker. He lived in Munich and Antwerp, rival artistic centres to Paris. It was in the Belgian city of Antwerp that Corinth first saw the works of Rubens, which he greatly admired and whose energy he attempted to emulate. He then went briefly to Paris in 1884, studying under Bouguereau at the Académie Julian. Up until 1899, the year in which this portrait was completed, he painted in naturalistic colours but with an Old Masterly panache and a looseness that attested to the influence of Impressionism on his work. By 1900, Corinth had settled in Berlin, and it was here that he vastly expanded the scope of his painting's subject matter to include a full range of landscapes, portraiture, mythological scenes and religious works. A serious stroke in 1911 led him to adopt a looser, more Expressionistic style with an increasingly strong use of colour. This led him, later in the 20th century, to be viewed, on the one hand, as a bridge between Impressionism and Expressionism in his own lifetime, and, on the other, as a bridge to the Neo-Expressionist movement which emerged in the late 1970s.

The Panel considered the painting, from the estates of Evan and Gisela Stone, to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. It has been temporarily allocated to The National Gallery pending a decision on its permanent allocation.

Boy with Paintings by Sir Peter Blake. Photo: Courtesy of Pallant House Gallery

31.

Sir Peter Blake: *Boy with Paintings*

Boy with Paintings by Sir Peter Thomas Blake, CBE RDI RA (b. 1932), 1957-59, oil and enamel on board, 31cm by 25cm.

Perhaps the most famous Briton working in Pop Art, Sir Peter Blake is also renowned for his cover art for the Beatles' album *Sgt. Pepper's Lonely Hearts Club Band* (1967) and the Band Aid single *Do They Know It's Christmas?* (1984).

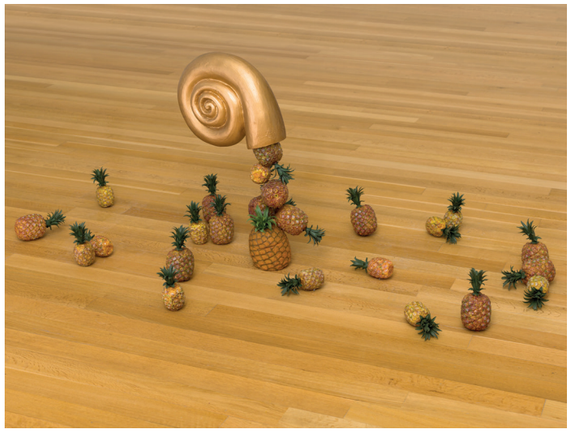
Blake enrolled at Gravesend Technical College, where his teacher Enid Marx championed folk and naïve arts and spoke of a return to the 'innocent eye'. This profoundly influenced him as a boy and would later find its way into Blake's mature work. Blake became fascinated with the imagery of popular culture and its place in the 'highbrow' world of high art. He went on to the Royal College of Art, studying under John Minton, Carel Weight and Ruskin Spear.

The present portrait is a double self-portrait: the boy in the background holding a painting with a large love-heart is the young Blake, with a picture he intended to be a valentine for Pauline Boty, whom he had met while a student at the Royal College of Art. Some of the artist's well-known imagery can be found in the present picture, such as his use of paintings-within-paintings, lapel badges and pins, and his own image at different ages in the form of self-portraits.

The Panel considered the painting, offered from the estate of Muriel Wilson, to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The painting has been allocated to Pallant House in accordance with the condition attached to its offer.

32.

Edward Allington sculptures



From the Birth of Paradise by Edward Allington. Image ©Tate (Sam Day & Rod Tidnam)

a) *From the Birth of Paradise*, 1983, polystyrene, plaster, steel, plastic pineapples, 100cm high

b) *Apollo Admiring Two Vases in Black*, 1987, painted wood, resin cast and plastic, 176.5cm high

c) *From the Sex of Metals III*, 1990, Corten steel and framed photograph, sculpture, 90cm by 140cm by 160cm, weight c.150-175kg, framed photograph 122cm by 177cm

d) *From the Sex of Metals IV*, 1990, Corten steel, 135cm by 166cm by 171cm, weight 175kg

Edward Allington (1951-2017) was a key player in the New British Sculpture movement of the 1980s, in which an emerging generation of artists adopted a more traditional approach to materials and techniques in reaction to the minimal and conceptual art that had dominated previous decades. Allington's work was included in influential exhibitions which set the tone for British sculpture in the 1980s, such as Objects and Sculpture at the ICA in 1981 and The Sculpture Show at the Hayward and Serpentine galleries in 1983. He dedicated much of his professional life to teaching and was a professor and Head of Graduate Sculpture at Slade School of Fine Art.

Classical forms and metaphor were an ongoing interest and much of Allington's work includes references to ancient architecture and artefacts. His sculptural work of the 1980s utilised cheap and commonplace materials such as plastic, plaster and pre-fabricated objects. His interest in plastic was indicative of his interest in contrasting traditions, particularly the clash between Classical forms and ideals and street and popular culture.

The snail shell which doubles as a cornucopia and is derivative of the swirling shape of an Ionic capital in *From the Birth of Paradise* and the statue of Apollo in *Apollo Admiring Two Vases in Black* exemplify Allington's adoption of Classical forms. The golden, plastic pineapples tumbling across the floor in *From the Birth of Paradise* and the mass-produced model of Apollo are typical of the artist's interest in fake and kitsch and illustrate the way in which he regularly incorporated the 'ready-made' into his sculpture of this period. *From the Sex of Metals III* and *IV* are unusual examples of Allington's work in that both are made of metal and are able to be displayed outdoors. Having been asked by the influential art critic Stuart Morgan 'What sex are your works?', Allington used this question as a starting point for the series *From the Sex of Metals*.

The Panel considered each sculpture, offered from the artist's estate, to be pre-eminent under the second criterion, in acceptable condition and fairly valued. The sculptures have been temporarily allocated pending a decision on their permanent allocation: *From the Birth of Paradise* to Tate; *Apollo Admiring Two Vases in Black* to Leeds Museums and Galleries, and *From the Sex of Metals III* and *IV* to Yorkshire Sculpture Park.

33.

Henry Moore: Shelter Drawings

Three drawings by Henry Moore OM CH FBA (1898-1986):

a) *Two Women with a Child in a Shelter*, signed and dated 1940, pencil, wax crayon, coloured crayon, watercolour wash, pen and ink, 35cm by 40cm

b) *Shelter Drawing*, signed and dated 1941, pencil, wax crayon, charcoal, wash, pen and ink, 27cm by 37cm

c) *Sleeping Shelterers*, 1941, signed, pastel, pencil, wax crayon, watercolour wash, pen and ink, 18cm by 25cm

Produced in London in 1940 and 1941 in response to the Blitz, the 'shelter drawings' are among Henry Moore's best-known works on paper. During this time, Moore worked in the Hampstead studio of Ben Nicholson, who had recently moved to St Ives with Barbara Hepworth, and focused for the large part on drawings due to the restrictions on sculptural material during the Second World War. The shelter drawings were commissioned by Kenneth Clark on behalf of the War Artists Advisory Committee (WAAC) and had a transformative effect on Moore's reputation, bringing him wide public acclaim. Clark described the shelter drawings as 'among the most precious works of art of the present century'. The drawings served to promote the image of a resilient and heroic capital in the face of attack. They endure as significant and powerful representations of the Blitz from one of Britain's most acclaimed artists.

Two Women with a Child in a Shelter by Henry Moore. Photo: Courtesy of Sotheby's

The images of the shelterers were often developed in sketchbooks and multiple variations on single themes were usually applied. The present group is typical in this respect: *Two Women with a Child in a Shelter* was first drafted in a sketchbook, while *Sleeping Shelterers* is a variation on a more substantial drawing in the Fitzwilliam Museum. While the larger, more finished works were acquired by the WAAC and later donated to public collections in the UK and the Commonwealth, Moore was free to make additional works which were sold through exhibitions in the UK and the US.

The Panel considered the group of drawings, offered from the estate of Tan Jiew Cheng, to be pre-eminent under the first, second and third criteria, in acceptable condition and fairly valued. The drawings have been allocated to the Imperial War Museum in accordance with the condition attached to their offer.

34.

Five pictures by Leonard Rosoman

Five pictures by Leonard Rosoman (1913-2012):

a) *The Drag Ball, No.1, Act 2, Scene 1,* signed, dated 1967-68/completed 1990, acrylic on canvas, 183cm by 229cm

b) *The Drag Ball, No.2, Act 2, Scene 1*, signed, dated 1967-68/completed 1990, acrylic on canvas, 183cm by 229cm

c) *Portrait with Candelabra: George Devine as Baron von Epp, Act 2, Scene 1*, 1968, signed, acrylic on canvas, 102cm by 76cm

d) *Study: John Forbes as Susanna Singing, Act 2, Scene 1*, 1968, signed, pen, black ink and watercolour wash on paper, laid on board, 39cm by 31cm

e) *Study – Whore on a Bed, Act 1, Scene 4*, c.1968, signed, oil on canvas, 76cm by 64cm

The five pictures are part of Rosoman's series of 40 paintings and works on paper that he made in 1967-68 based on John Osborne's 1965 play, *A Patriot for Me*. Osborne's play, which features homosexuality and cross-dressing, was highly controversial in its day and was denied a licence for performance. A legal loophole meant that it could be shown at the Royal Court in 1965 and Rosoman, who attended the first night, returned every evening for a fortnight to make sketches. The production of the play led to the abolishment of the post of the Lord Chamberlain's Office and a change in the homosexuality laws; Rosoman's series thus provides a vivid and direct contemporary record of a pivotal moment in British legal and political history.

Above: *The Drag Ball, No.2* by Leonard Rosoman. Photo: Courtesy of Pallant House Gallery

Right: *Portrait with Candelabra* by Leonard Rosoman. Photo: Courtesy of Pallant House Gallery

The series of paintings depicts the first gay kiss and drag ball in British theatre. The two large canvases *The Drag Ball, No.1, Act 2, Scene 1* and *The Drag Ball, No.2, Act 2, Scene 1* are in the great tradition of English stage paintings dating back to Hogarth and the 18th century. Rosoman, like Hogarth, painted from direct observation of the theatrical production and drew upon an intimate knowledge of the actors he portrayed.

Rosoman began to make his name during the Blitz, with early famous works including *A House Collapsing on Two Firemen, Shoe Lane, London, EC4* (1940), which depicts a horrific scene the artist witnessed working as a fireman during the war. From 1946, Rosoman taught at Camberwell College of Art, moving in 1948 to Edinburgh, where he ran the department for murals. By 1957, Rosoman was at the Royal College of Art, where he taught for over 20 years, his pupils including luminaries such as Peter Blake and David Hockney.

The Panel considered the group of five works, offered from the estate of the artist's widow Roxanne Wruble Rosoman, to be pre-eminent under the first and second criteria, in acceptable condition and fairly valued. The group has been allocated to Pallant House in accordance with the condition attached to the offer.

The Pond at Letchworth by Spencer Gore. Photo: Courtesy of North Hertfordshire Museum

35.

Spencer Gore: *The Pond at Letchworth*

The Pond at Letchworth by Spencer Gore (1878-1914), 1912, oil on canvas, 51cm by 61cm, was painted two years before the artist died from influenza, aged just 35.

Along with Walter Sickert and Harold Gilman, Spencer Gore was a core member of the Camden Town Group. All three artists were instrumental in introducing avant-garde approaches – influenced by the Impressionists and Post-Impressionists on the continent – to British contemporary art. *The Pond at Letchworth* is one of approximately 20 paintings that Gore produced between August and November 1912 while living at Gilman's house in Letchworth. This period is considered critical within the artist's oeuvre and demonstrates Gore's use of complex compositions, colour hues and Cubist principles influenced by the Post-Impressionists including Gauguin and Cézanne and the Italian Futurists.

The Pond at Letchworth depicts an autumnal view across a pond and field towards a line of buildings obscured by trees. While at first glance the painting appears somewhat traditional, the colour groupings are actually rather arbitrary and, together with the diagonal geometric brushwork and the handling of the sky and reflection in the water, these features are representative of Gore's assimilation of the ideas of Post-Impressionism.

Letchworth was the first of the pioneering Garden Cities designed by architects Barry Parker and Raymond Unwin in 1903 and funded by Ebenezer Howard, who conceived the idea of the Garden City in his influential book of 1898, *To-Morrow: A Peaceful Path to Real Reform*. Gore's painting *The Pond at Letchworth* captures the essence of the Garden City movement in its aim to encapsulate the benefits of both countryside and city living while avoiding the disadvantages presented by either separately. The work is among the earliest views by an artist of international repute to be set within the newly built Garden City of Letchworth.

The Panel considered the painting, offered from the estate of Constance Irene Gore, to be pre-eminent under the first and second criteria, in acceptable condition and fairly valued. It has been allocated to the North Hertfordshire Museum in Hitchin – its first allocation under the scheme – in accordance with the condition attached to its offer.

36.

Jean-Baptiste-Camille Corot: *La Route aux Bûcherons*

La Route aux Bûcherons, Arleux-du-Nord by Jean-Baptiste-Camille Corot (1796-1875), 1871, signed, oil on canvas, 37cm by 54cm, was painted when the artist was in his mid-seventies.

The present painting by one of the leading figures in French painting during the 19th century has a notable provenance. It was bought directly from the artist by M Roybet and then passed in 1878 to the great Impressionist dealer Paul Durand-Ruel. It then entered the collection of Sénateur Étienne Goujon, a prominent collector of modern French painting, and, following dispersal of that collection, it entered the United Kingdom. Towards the end of the 19th century, many British collections included works by both Corot, particularly his later paintings, and British landscapists such as Constable and Turner, the latter to whom Corot was often compared.

La Route aux Bûcherons by Jean-Baptiste-Camille Corot. Photo: Courtesy of Christie's

Amid the rule of the Commune established after the Franco-Prussian War, in April 1871 Corot left Paris and went to stay with friends in Douai, Arras and Arleux-du-Nord. The paintings he produced during this period were often painted on the spot and alongside his friend and future biographer Alfred Robaut. The group, which includes the present painting, are of note for their clarity of vision. While painting *La Route aux Bûcherons*, according to Robaut, Corot was positioned at the edge of the village of Arleux, with his back to Palluel (a village to the south), looking across at the last few houses. The serenity of the scene is a prominent feature of the artist's later work. The handling of the paint in *La Route aux Bûcherons* is typical of Corot, as is the row of trees to the right with their thin trunks and feathery pale green foliage.

The Panel considered the painting to be pre-eminent under the second criterion, in acceptable condition and fairly valued. It has been allocated to National Museum Wales in accordance with the condition attached to its offer.

37.

Marc Chagall: *L'Écuyère*

L'Écuyère by Marc Chagall (1887-1985), signed and dated 1949-53, gouache on paper, 49cm by 47cm, depicts a female acrobat leading a blue horse, an ethereal floating trapezist and a Pierrot holding a bouquet of flowers. In the bottom right corner, Chagall depicts his hometown of Vitebsk in a stark, economical outline. This work on paper is an excellent example of Chagall's importance as one of the greatest colourists of the 20th century.

The acrobats and the glimpse of Vitebsk are characteristic of the artist's oeuvre, while the blue colouring – of which this is a particularly striking example – is a feature of Chagall's most desirable works. The acrobat on horseback appeared in Chagall's work as early as 1922 in paintings such as *The Circus Rider* (Art Institute of Chicago). The composition here is particularly tightly grouped and as such has an intensity greater than some of Chagall's larger, looser and more disparate compositions.

L'Écuyère by Marc Chagall. Photo: Courtesy of Christie's

As a child in Russia, Chagall would attend village fairs and be fascinated by the circus performers. While living in Paris, Chagall was introduced to the famous art dealer Ambroise Vollard, who, in 1927, proposed Chagall make a suite to celebrate the circus, offering him free use of his season box at the Cirque d'Hiver. Chagall later said, 'For me a circus is a magic show that appears and disappears like a world.' Circus performers, with their outlandish and brightly coloured costumes, made for ideal figures to populate Chagall's dreamlike scenes.

The Panel considered the gouache to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. It has been permanently allocated to the Scottish National Gallery of Modern Art in accordance with the condition attached to its offer. This will be the first work by Chagall to enter a Scottish public collection.

38.

Five antique pianos

a) Christopher Ganer (London) square piano, c.1785, mahogany case, length 55½in (1.41m), 5 octaves, FF to f3. Single action, over-dampers, two hand-stop levers, trestle stand

b) John Broadwood and Sons (London) square piano, 1801, No. 5999, mahogany case, length 64in (1.626m), 5½ octaves, FF to c4. Double action, over-dampers screwed into wooden damper jacks, damper rail, framed stand with music shelf

c) John Broadwood and Sons (London) grand piano, 1808, No. 4099, mahogany case, length 8ft 1in (2.463m), 6 octaves, CC to c4. With original Venetian Swell

d) Giovanni Heichele (Trieste, Italy) grand piano, c.1820, mahogany case, length 7ft 4in (2.235m), 6 octaves, FF to f4. 'Viennese' action, six pedals: due corde; 'bassoon'; forte; pianissimo; piano; Turkish music, i.e. bells, 'cymbal' and 'drum'

e) John Broadwood and Sons (London) grand piano, 1844, No. 16088, mahogany case, length 8ft (2.438m), 6⅓ octaves, CC to f4. 'Patent Repetition Grand Pianoforte'

John Broadwood and Sons (London) grand piano, 1844, No. 16088. Image reproduced with permission of Royal Academy of Music Museum

This group of pianos is part of a larger display of historic pianos at the Royal Academy of Music arranged chronologically, demonstrating the development of the instrument between 1650 and 1920. Importantly, the instruments allow students the opportunity to experience how the music written by composers of the time would have felt and sounded to them.

The Ganer square piano retains the hand-stop mechanism for controlling the dampers. This is important because it means that students can experience how the dampers were controlled before pedals became standardised and this can inform their playing on modern instruments of the music of Mozart and his contemporaries and predecessors. The piano was produced in the period between the introduction of the square piano in London in the 1760s and the cessation of harpsichord-making in favour of the piano in c.1800. Instruments from this period are highly sought after, particularly those by the top-end makers. Ganer's pianos are the product of a skilled craftsman working in London at a time when the square piano was becoming established as the fashionable domestic keyboard instrument among aristocratic and aspirational families.

The Broadwood square piano is unusual in that it combines features from the ideas of different makers and has non-standard dampers. The 1808 Broadwood grand piano contains an example of the Venetian Swell mechanism patented in 1769 by Burkat Shudi, a harpsichord-maker of Swiss origin and Broadwood's father-in-law. This mechanism, which uses a pedal to open and close a set of wooden slats in order to suppress or facilitate the emission of the sounds of the strings, is more usually found in late-18th-century harpsichords. The Heichele grand piano is the only original 'Viennese' action piano in the Academy's collection and is significant for its association with the Viennese classical composers. It is the type of piano central to the experience of Beethoven, Haydn, Mozart and Schubert. It has six pedals operating different musical effects, including bells, a cymbal and a drum.

The Panel considered the pianos, offered from the estate of Kenneth William Mobbs, to be a pre-eminent group under the third criterion in the context of the collection at the Royal Academy of Music, in the light of which it changed the allocation wish to a condition. It also considered the pianos to be in acceptable condition and fairly valued. The pianos have been permanently allocated to the Royal Academy of Music.

39.

The Sterndale Bennett musical archive and portrait

a) The musical archive of Sir William Sterndale Bennett, comprising manuscripts, scores and scrapbooks

b) *Portrait of Sir William Sterndale Bennett* (1816-75) by Sir John Everett Millais, 1st Baronet, PRA (1829-96), signed and dated 1873, oil on canvas, 124cm by 101cm, together with a supporting group of pictures that belonged to the composer

Sir William Sterndale Bennett was one of the most important British composers of the 19th century. Following his death and a change in musical tastes during the 20th century, his reputation dwindled but there is currently renewed interest in his work. Like Millais, who was the youngest person to enter the Royal Academy of Arts aged 11, Sterndale Bennett was also a prodigy. At the age of nine, he received the unprecedented offer of a free place at the Royal Academy of Music and wrote his first concerto at 16 years old, which was performed before King William IV. An accomplished conductor, Sterndale Bennett took the reins from Richard Wagner as chief conductor of what is known today as the Royal Philharmonic Orchestra, a position he held for a decade. It was in this position that Bennett cemented his reputation as the most important English conductor of the mid-19th century. He was given a state funeral at Westminster Abbey and is buried in the north choir aisle near to Henry Purcell.

Portrait of Sir William Sterndale Bennett by Sir John Everett Millais. Image Courtesy of Cochrane Adams

The musical archive represents half of the composer's archive; the remaining half is on loan to the Bodleian Library. It includes several important autograph works, some of which are unpublished. The archive is an essential resource in understanding and appraising afresh the very high opinion in which Sterndale Bennett was regarded by his contemporaries. Millais' portrait will be the first oil painting of Sterndale Bennett to enter a UK public collection. A mezzotint (by Thomas Oldham Barlow) of the portrait exists in the National Portrait Gallery's collection. Also included in the offer is a handful of small works from the composer's private collection.

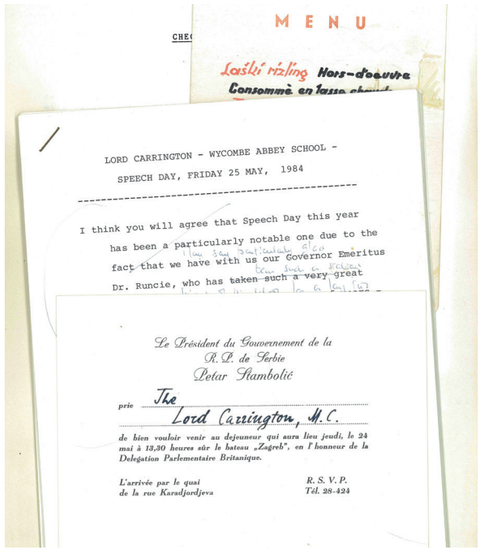
The Panel considered the archive to be pre-eminent under the first and second criteria and the portrait and pictures to be pre-eminent as a group under the first criterion. The portrait and pictures, offered from the estate of Hilary Katharine Odling, were in acceptable condition and, following negotiation, fairly valued. The archive has been allocated to the Bodleian Library and the portrait and pictures to the Royal Academy of Music in accordance with the conditions attached to their offer.

40.

The Carrington archive

The political, business and personal archive of Peter Carington, 6th Baron Carrington, housed in 296 archive boxes and three oversize boxes containing scrapbooks together with additional papers, including appointment diaries, correspondence, files relating to elections and legal documents.

Peter Carington held many important posts in his long and distinguished political career, including First Lord of the Admiralty (1959-63), Secretary of Defence under Ted Heath (1970-74), Foreign Secretary under Margaret Thatcher (1979-82) and Secretary General of NATO (1984-88). He first took a seat in the House of Lords in 1945, and from 1951 to 1954 was Parliamentary Secretary to the Minister of Agriculture and Food under Churchill. From 1972 to 1974, Carington served as Chairman of the Conservative Party. The archive contains material relating to all of these varied and senior offices and is therefore significant for the study of British and European politics over almost half a century.



Detail from the Carrington archive. Photo: Courtesy of Churchill Archives Centre

There are files which illuminate affairs of especial interest: the Vassall Tribunal; the Biafran War; moves for reform of the House of Lords in the 1960s and 1970s; the Lancaster House Conference on Rhodesia/Zimbabwe of 1979; the 1982 Falklands War and the subsequent Franks Review; Caringtons Secretary-Generalship of NATO as the Cold War drew to its conclusion, and the Conference on Yugoslavia in the early 1990s. Furthermore, a series of personal correspondence files ranging from the 1950s to the 1990s cover a fascinating mixture of routine administration, important policy development and practical decision-making. A particular strength of the collection is the light it throws on the interaction of a senior politician not only with parliamentary and diplomatic colleagues but with the party membership and the general public.

The Panel considered the archive to be pre-eminent under the first criterion, in acceptable condition and fairly valued. Following a formal assessment by the Cabinet Office and the Foreign and Commonwealth Office, 10 per cent of the archive was identified as being 'official papers' and the corresponding value was removed from the agreed value. Following the recommendation of the Historical Manuscripts Commissioner, the archive has been allocated to Churchill Archives Centre in accordance with the condition attached to its offer.

41.

The Mansfield Trafalgar sword and medal

The Mansfield Trafalgar medal. Photo: Courtesy of the National Maritime Museum

A Lloyd's Patriotic Fund Trafalgar presentation sword with scabbard, baldric and box, made by R Teed, 1805, ivory, gold, gilt steel and mahogany; and a Naval Gold Medal for the Battle of Trafalgar with blue-edged white ribbon and original mahogany case, made by Lewis Pingo, 1805. Both presented to Captain Charles John Moore Mansfield (1760-1813) 'For his Meritorious Services in contribution to the signal victory obtained over the combined Fleets of France and Spain off Cape Trafalgar on the 21st October 1805'.

Mansfield was captain of HMS *Minotaur* during the Battle of Trafalgar. A ship of the line launched in 1793, before Trafalgar she fought at the Battle of the Nile and surrendered to the French. Having fought in the American Revolutionary War from the age of 15, at 18 in 1778 Mansfield was made a Lieutenant. At the outbreak of the French Revolutionary Wars, Mansfield was successively made a Commander in 1793 and Post-Captain in 1794. Given the *Minotaur* after the Peace of Amiens, at Trafalgar, Mansfield defended HMS *Victory* from a counterattack and defeated the Spanish Navy's *Neptuno*, causing its surrender. Three years after Mansfield's retirement, the HMS *Minotaur* was shipwrecked off the Netherlands in 1810, and the wreck was the subject of a painting by JMW Turner.

Founded in 1803, Lloyd's Patriotic Fund was set up to provide awards for bravery in the Napoleonic Wars. The presentation sword has a knurled ivory grip, a relief on the hilt of an anchor, trident and cannon. Its blade, in polished blue steel, is damascened with gold; so too is the scabbard. The medal, with its polished mahogany case, with gold inscription and felt lining, reads: CHARLES JOHN MOORE MANSFIELD ESQUIRE CAPTAIN OF H.M.S. MINOTAUR ON THE 21 OCTOBER MDCCCV THE COMBINED FLEETS OF FRANCE AND SPAIN DEFEATED. On its obverse, Britannia with spear, shield and helmet stands on the deck of an antique galley.

The Panel considered the sword and medal, offered from the estate of Kathleen Williamson, a descendant of Captain Mansfield, to be pre-eminent under the first and third criteria, in acceptable condition and fairly valued. The amount of tax that could have been settled by their acceptance exceeded the actual liability payable by the offerors. The offer settled £125,454 and the National Maritime Museum, where the items have been permanently allocated in accordance with the condition attached to their offer, contributed the difference of £74,545.60 from its own funds.

42.

A Netherlandish triptych

A North Netherlandish domestic triptych, c.1510-15, depicting scenes from the life of Christ, 47cm high by 30cm wide.

Netherlandish triptych. Photo: Courtesy of Sotheby's

This triptych, of relatively small size and with a detachable base, was designed to be portable. Its top curves upwards into an ogee form, and it rests on a painted concave predella. The scenes on the wings are not subdivided into clearly demarcated sections, but are continuous pieces, each panel depicting multiple Biblical scenes. Inside the triptych, a deep space reveals a sculpture of the Crucifixion, with painted figures of Christ, angels, the Virgin, St John and Mary Magdalene. The scenes depicted are as follows: the Adoration of the Magi; the Flight into Egypt; the Supper at Emmaus; the Return from Egypt; Boy Jesus in the Temple with the Doctors; Mary and Joseph searching for Jesus in Jerusalem; the Agony in the Garden; the Trial of Christ; the Arrest; the Flagellation of Christ; the Crowning with Thorns; Ecce Homo; St Veronica offering Christ a cloth; the Crucifixion; the Nativity; the Resurrection, and the Circumcision.

The stylistic evidence suggests that the triptych's panels are linked with the Master of Alkmaar (fl. c.1475-c.1515), the painter of the famous *Seven Works of Mercy* now in the Rijksmuseum. This triptych may have been created in the Master's workshop, which is known to have continued after his death. Elements of this triptych are especially intriguing and provide opportunities for research, for example, the group of black men depicted at the Adoration of the Magi (rather than a single African king), the unusual large serrated sword held by Joseph in the Flight into Egypt and the extraordinary treatment of the Flagellation of Christ where a figure drags Christ's naked body away from the column by his hair.

The Panel considered the triptych, offered by Mrs Eleanor Allen, to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. It has been allocated to the Bowes Museum in accordance with the condition attached to its offer.

43.

Four Lakota Sioux and Paiute artefacts

A cradle hood and beaded knife scabbard, both Sioux and c.1870; a tobacco pipe bag, Arapaho, c.1870; a water storage basket, Paiute, c.1885.

The cradle hood, scabbard and tobacco pipe bag all originate from the Lakota Sioux people, while the water storage basket is Paiute and thus derives from indigenous peoples of the Great Basin. In the 19th century, the dispossession of the Lakota Sioux sparked the most well-known and final conflicts with the American military, a period known as the Great Sioux War, which included the Lakota Sioux victory at the Battle of Little Bighorn in 1876 and the massacre at Wounded Knee in 1890 at the hands of the United States Army.

Lakota Sioux cradle hood. Photo: Courtesy of the American Museum, Bath

The beadwork of the cradle hood, scabbard and tobacco pipe bag is in the characteristic Lakota Sioux style of the period, and is symbolically relevant to these events. The Lakota produced intricate beadwork, decorating their clothes and objects with coloured geometric patterns. The use of glass beads began to be introduced around the 1830s. The patterns and animals depicted in such beadwork can be highly symbolic, incorporating religious imagery and colour symbolism.

The objects had been on loan since 1986 and 1990 to the American Museum & Gardens near Bath. The only museum of American folk and decorative art outside the United States, it is notable for the way in which its displays integrate the history of the United States of America with that of indigenous North America. This group of objects, all family heirlooms from the late 1800s, is important for helping to tell this conflicted and difficult narrative.

The Panel considered the group of objects from the John and Dilys Robinson collection to be pre-eminent under the third criterion within the context of the collections of the American Museum & Gardens, in acceptable condition and fairly valued. The Panel agreed that, given that the objects had long been on public display at the American Museum & Gardens and formed a vital part of its entire indigenous American collection, the allocation wish to that museum should be a condition of acceptance and the objects have been permanently allocated there.

44.

Portrait of Janet Merivale by James Archer. Photo: Courtesy of the National Trust

James Archer: *Portrait of Janet Merivale Gibbs*

A portrait of Janet Merivale Gibbs (1850-1909) and her infant son, George Abraham Gibbs (1873-1931), by James Archer RSA (c.1822-1904), signed and dated 1875, oil on canvas, 129cm by 95cm.

This portrait is historically associated with the Tyntesfield estate at Wraxall, Somerset. Tyntesfield is celebrated as a remarkable survival: it is a rare and fine example of a Victorian estate with an impressive Gothic Revival house and chapel at its centre. The private chapel is particularly extravagant, reflecting Janet's father-in-law William Gibbs' support for the Oxford Movement. Modelled on Louis IX of France's Sainte-Chapelle, the chapel was designed by Sir Arthur Blomfield and built between 1872-77.

A 16th-century hunting lodge was the original building at Tyntesfield, until it was demolished by the Reverend George Turner Seymour in order to build a new Georgian mansion in the 1830s. William Gibbs (1790-1875) of the guano trading firm Antony Gibbs & Sons bought the house in 1843, and in the 1850s and 1860s began to have it remodelled in the Neo-Gothic style. Gibbs was then the richest commoner in England, and rebuilt Tyntesfield in a suitably lavish manner.

Archer's portrait is of Janet Merivale Gibbs and her two-year-old son, George. Janet married the eldest son of William Gibbs, Antony (1841-1907), and the couple inherited Tyntesfield from William, living there until Antony's death in 1907, at which point the estate passed to George, later 1st Baron Wraxall and MP for Bristol West 1906-28. The painting was displayed halfway up the grand staircase in the Hall at Tyntesfield. Photographs dating from 1894 and 2002 show it *in situ* there and this is the location to which the National Trust intends to return it.

The Panel considered the portrait offered from the estate of the 3rd Baron Wraxall 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 portrait has been allocated to the National Trust for retention and display at Tyntesfield in accordance with the condition attached to its offer.

45.

Sir Edwin Landseer: *Fairy*

Lord Henniker's grey mare 'Fairy' in a stable by Sir Edwin Henry Landseer (1802-73), signed and dated 'EL 1823', oil on canvas, 71cm by 92cm.

Fairy by Sir Edwin Landseer. Photo: Courtesy of Christie's

Painted when the artist was just 21 years old, the painting displays Landseer's mastery at a young age. Landseer first exhibited at the Royal Academy aged 13, became an Associate at 24 and was elected a full Academician while still in his twenties.

This portrait of the grey mare, Fairy, of John Henniker-Major, 4th Baron Henniker (1801-70), is one of a pair, painted in pendant with his other favourite horse, Brunette, a bay mare. Fairy, shown in a stable, contrasts with Brunette's depiction in a barren, windswept plain. Landseer combines anatomical precision with the feel and texture of the horse to convey its superb physique and spirited character. In typical fashion, he deploys accessories in the painting – such as the blanket thrown over the feeding tray, the pitchfork, and the cap and whip casually dropped on the straw-covered floor – to tell a story. We may imagine that the horse has come in from a ride to be fed, while the groom has momentarily slipped out, or that the horse is about to be led out. The painting was engraved and lithographed by Lowes Cato Dickinson in 1843, making it hugely popular.

Landseer was a popular painter of animals in Victorian Britain, so much so that, on his death, flags around Britain were lowered to half-mast while a breed of Newfoundland dog has come to be known as Landseer, in homage to his depictions of the breed in his paintings. His fame in part owed to the dissemination of engravings of his work throughout the world.

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 National Horse Racing Museum in Newmarket, pending a decision on its permanent allocation.

46.

John Opie: *A School;* and Bartolomé Esteban Murillo: *The Holy Face*

a) *A School* by John Opie RA (1761-1807), 1784, oil on canvas, 102cm by 126cm

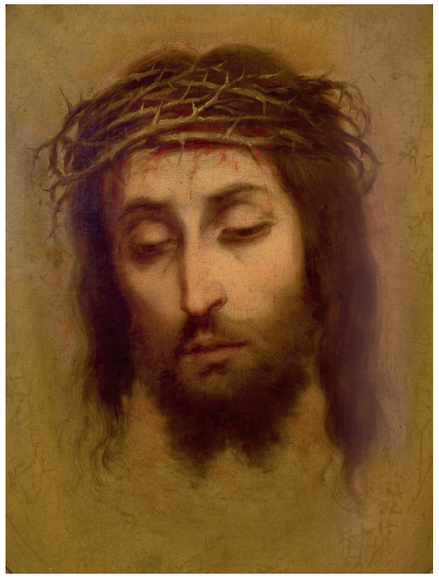
b) *The Holy Face* by Bartolomé Esteban Murillo (1617-82), oil on canvas, 50cm by 39cm

Opie, the son of a Cornish mine carpenter, first arrived in London aged 20 after his 'discovery' by the satirist and amateur critic Peter Pindar (the pseudonym of Dr John Wolcot), with whom he was to live. Introduced at the court of George III, the young artist was commissioned to paint portraits of many of the leading society people of the day, including the Duke and Duchess of Gloucester. Immediately Opie's story and his work became a cause célèbre and as a portrait painter he was highly sought after.

Left: *A School* by John Opie. Photo: Courtesy of Sotheby's

Below: *The Holy Face* by Bartolomé Esteban Murillo. Photo: Courtesy of Sotheby's

A School was painted by Opie when he was aged only 22 or 23 and was his most complex group composition to date, marking a step from his portraits. It was bold and original for its realism and uncompromising depiction of everyday figures, striking a dramatic contrast with the posed portraits and staid history paintings of the time. The painting is significant for what it tells us about alternative artistic approaches to the genre subject and also for what it reveals about 18th-century exhibiting strategies, artistic celebrity and the social identity of the artist.



Murillo's *The Holy Face* probably formed part of a *retablo* he painted for the Capuchin Convent in his home town of Seville, for the high altar. This commission was undertaken in 1665-66; in 1750 it was documented in the convent's inventories. Although the convent no longer exists, all its paintings are now in Seville's Museum of Fine Arts.

The famous scene depicts Christ's head and face on the handkerchief, or sudarium, of St Veronica, who had wiped his bloodied face during the Passion, as He carried the cross to Calvary. The face of Christ has almost certainly been cut down from its original format but is nevertheless masterfully rendered, the light brushwork and the soft light being typical attributes of Murillo's style.

The Panel considered that each painting was pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The Opie has been allocated to Tate in accordance with the condition attached to its offer. The Murillo, which was offered without a wish or a condition, has been temporarily allocated to the Ashmolean Museum pending a decision on its permanent allocation.

47.

Paintings by Philip James de Loutherbourg and Pieter Casteels

The Fable of the Raven by Pieter Casteels. Photo: Courtesy of Sotheby's

a) *The Grand Attack on Valenciennes by the combined armies under the command of HRH Duke of York* by Philip James de Loutherbourg RA, signed and dated 1794, oil on canvas, 289.5cm by 371cm

b) *The Fable of the Raven, from Aesop* by Pieter Casteels III, signed and dated 1723, oil on canvas, 183cm by 238.7cm

The Grand Attack on Valenciennes by the Franco-British artist Philip James de Loutherbourg (1740-1812) commemorates the first major victory for the British in the French Revolutionary Wars (1792-1802). On 28 July 1793, the combined forces of the British and Austrian armies captured the town of Valenciennes in north eastern France. The artist visited the site of the battle for research purposes within weeks of the victory and completed this painting less than nine months after the event itself. Immediately after its completion, the painting was shown to the Royal Family at Buckingham Palace and generated much public interest when it was exhibited to popular acclaim in Pall Mall. De Loutherbourg had been working with his friend – actor, playwright, theatre manager and producer – David Garrick to produce stage designs in the years preceding this, and the atmospheric charge and drama of this painting reflects his understanding of theatrical spectacle.

The celebrated engraver and print publisher Valentine Green and his son Rupert acted fast to commission the painting as a commercial venture and as a design for an engraving. Working in partnership with the Swiss engraver Christian Mechel, they agreed a contract with de Loutherbourg a mere 12 days after Valenciennes fell to the British and Austrian forces. The success of the painting was such that de Loutherbourg was commissioned by the same partnership to paint the first major fleet battle of the French Revolutionary Wars – originally titled *Earl Howe's Victory over the French Fleet*, it now hangs at the National Maritime Museum.

The Fable of the Raven by the Flemish painter and engraver Pieter Casteels III (1684-1749) is among one of the most significant works of this genre to have been produced in England in the early-18th century. Casteels was an accomplished painter of birds and still lifes and is considered to have introduced the genre 'conversations of birds' into Britain. The theme was first developed in the Low Countries a century before and had its roots in representations of the Greek figure of Aeolus, keeper of the winds, in northern European medieval art.

The Panel considered the de Loutherbourg to be pre-eminent under the second and third criteria and the Casteels under the second criterion, both in acceptable condition and fairly valued. The paintings have been allocated to Tate in accordance with the condition attached to their offer.

48.

Paintings by Hendrik van Steenwijck the Younger and Jan ten Compe

Top: *A Church Interior* by Hendrik van Steenwijck the Younger. Photo: Courtesy of Sotheby's

Bottom: *Amsterdam, The Dam Square with a view of the Stadhuis* by Jan ten Compe. Photo: Courtesy of Sotheby's

a) *A Church Interior* by Hendrik van Steenwijck the Younger (c.1580-1649), oil on copper, 21cm by 48cm

b) *Amsterdam, The Dam Square with a view of the Stadhuis* by Jan ten Compe (1713-61), signed and dated 1745, oil on panel, 49cm by 64cm

The church interior painted by Van Steenwijck, although formerly described as Antwerp Cathedral, has yet to be identified and is most likely imaginary. The artist was an innovative and highly sought-after painter of architectural perspective and his work spawned a whole genre of Netherlandish church interiors. This painting demonstrates his mastery of perspective and it is notable for the inclusion in the left-side aisle of an almost secular depiction of an artist painting a mother and child. This 'picture within a picture', which is almost certainly St Luke painting the Madonna and Child, has the effect of bringing the architectural interior out of a purely religious context. The present painting owes much to the influence of his father, Hendrik van Steenwijck the Elder (c.1550-1603), himself renowned for his paintings of architectural interiors.

Jan ten Compe's colourful painting of Amsterdam's most recognisable square, an emblem of national pride for the Dutch Republic, is full of anecdotal detail and is representative of the topographical and architectural works for which he is famed. It takes inspiration from Dutch artists working in the previous century, such as Gerrit Berckheyde (1638-98) and Jan van der Heyden (1637-1712), indicating the esteem with which 17th-century Dutch painting was regarded not only across Europe but within The Netherlands at that time. Indeed in the 18th century when Jan ten Compe was painting, it was viewed as a great national achievement.

These two paintings come from the collection formed by Henry Blundell (1724-1810) at Ince Blundell Hall near Liverpool, which was later added to by his son Charles.

The Panel considered each painting to be pre-eminent under the first and second criteria, in acceptable condition and fairly valued. They have been allocated to the Walker Art Gallery, National Museums Liverpool, in accordance with the condition attached to their offer.

49.

A relief, bust and pastel

a) A marble relief portrait of an unknown emperor, attributed to Gregorio di Lorenzo (c.1436-1504), Florence, 46.7cm high by 32cm wide by 7.5mm deep

b) A bronze bust of the Medici Venus with drapery, 68cm high by 50cm wide by 27cm deep

c) *Portrait of Clotilde Bréal* by Lucien Lévy-Dhurmer (1865-1953), signed and dated '*LL Dhurmer 1900*' left-hand edge, pastel on board, behind glass, 72cm by 47cm

Marble relief portrait of an unknown emperor

This marble relief portrait is thought to belong to the group of works by a previously unidentified sculptor known as the Master of the Marble Madonnas working in the Tuscan region of Italy between c.1470 and c.1500. Recent scholarship identifies this anonymous Master as Gregorio di Lorenzo, a sculptor best known for his output of marble reliefs of the Virgin and Child but who in fact produced a diverse body of work including Ecce Homo reliefs and busts of Christ and St John. The style of this marble relief portrait accords well with comparable marble reliefs of Roman emperors by Lorenzo in public collections and those included in a recent monograph on the artist by the art historian Alfredo Bellandi.

The bronze bust of the famous antique nude Medici Venus is thought to be a Florentine work dating from the first half of the 18th century and is typical of the type of bronzes produced for Grand Tour visitors to Florence during this period and beyond. The drapery across the figure's upper torso is unusual and implies that the bust is not simply a literal copy after the original. The bust is also distinctive for its size: many small statuette-sized full-length versions of Medici Venus exist from later in the 18th century and into the 19th, but larger scale busts such as this are rarer.

This arresting portrait of Clotilde Bréal (1870-1946) displays the skilful technique in pastel portraiture commanded by Lévy-Dhurmer, a leading Symbolist artist of the turn of the century. Clotilde, daughter of the philologist Michel Bréal (considered the 'father' of modern semantics) and first wife of French dramatist Romain Rolland, awarded the Nobel Prize for Literature, was highly artistic and moved in select social and intellectual circles. The portrait epitomises the grace and elegance, as well as the slight air of mystery, that is characteristic of Lévy-Dhurmer's work. Despite this, it is less overtly Symbolist than many of his other works, in which the figures appear as spiritual symbols or personifications rather than the vivid, palpable presence of Clotilde as displayed here.

The Panel considered that the relief, bust and pastel were each pre-eminent under the second and third criteria, in acceptable condition and, following negotiation on the relief and bust, fairly valued. All three works have been temporarily allocated to the Fitzwilliam Museum pending a decision on their permanent allocation.

50.

Samuel Palmer: *Hope*

Hope, or the Lifting of the Cloud, by Samuel Palmer RWS Hon.RE (1805-81), 1865, signed '*S Palmer*' lower right corner recto, watercolour, 26cm by 38cm.

This watercolour was made relatively late in Palmer's career, a period in which his artistic output regained something of the intense poetry of his earlier work after the death of his eldest son Thomas, aged 19, in 1861. In 1863, Palmer was commissioned by the solicitor Leonard Rowe Valpy to illustrate John Milton's minor works. From 1864 Palmer undertook two large watercolour projects illustrating Milton's *L'Allegro* and *Il Penseroso*, and illustrations for his own translation into English of Virgil's *Eclogues*. According to Raymond Lister, author of the catalogue raisonné of the artist's work, this watercolour probably represents a stage in the development of Palmer's treatment of the subject *The Lonely Tower*, an illustration to Milton's *Il Penseroso*, ll. 85-8.

Hope by Samuel Palmer. Photo: Courtesy of Currey & Co

Hope is about half the size of the Milton watercolours commissioned by Valpy but it shares with them much of the intensity of mood, monumentality and virtuoso handling of the media. Milton was one of the most important literary influences on Palmer's career. As Palmer wrote to Valpy: 'For I never artistically knew such sacred and home-felt delight as when endeavouring, in all humility, to realise after a sort the imagery of Milton.'

The Panel considered the watercolour, from the collection of Sir Geoffrey Keynes and offered from the estate of Stephen Keynes, OBE, to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. It has been permanently allocated to the Fitzwilliam Museum in accordance with the condition attached to its offer.

51 & 52.

Land at Rusland and Bowberhead farmland

As in previous years, we report here the acceptance in lieu of inheritance tax of land. While the AIL Panel has no role in the assessment of offers of land, its expertise being in other areas, the cost of offers of land comes out of the same budget as that for all other offers in lieu. It is also worth pointing out that the original aim of the Acceptance in Lieu Scheme was the acquisition of lands and buildings and the first case ever completed in the 1920s was of land which was allocated to Somerset County Council.

Land at Rusland. Photo: Courtesy of Friends of the Lake District

There were two offers of land in 2019/20.

The offer of woodland at Cinder Hill, Rusland, Ulverston, in the Lake District, comprised 7.51 hectares of two contiguous woodlands: Bull Coppice (2.26ha) and Resp Haw (5.25ha). The land is full of hummocks and rocky outcrops and both are ancient semi-natural woodlands, containing sessile oak and silver birch, with some ash, small-leaved limes and mature crab apples. Resp Haw is also notable for its large yew trees and holly. Wood sorrel, primroses, bluebells and dog's mercury grow on the ground of the woodlands. In addition, the woodland supports myriad species of fauna, including redstart, pied flycatchers, hazel dormice, netted carpet moth and wood warblers. The area of ancient semi-natural woodland between Lake Windermere and Coniston Water forms one of the largest areas of interconnected woodland in England. In the past, it provided considerable amounts of charcoal and timber for the growing Industrial Revolution in northern England.

Natural England advised that the land was of outstanding scenic and scientific interest and should be accepted. The Secretary of State accepted this recommendation and the land has passed into the ownership of the Friends of the Lake District.

Bowberhead farmland: a series of rare flower-rich hay meadows have created a new nature reserve in the heart of the Westmorland Dales. Photo: Courtesy of Cumbria Wildlife Trust

The offer of Bowberhead farmland comprised a farmstead and associated land in the rolling upland farmland north west of the Howgill Fells about 4km south of Kirkby Stephen, Cumbria. The underlying Carboniferous limestone bedrock influences the landform, vegetation and land usage, shown in its shakehole, disused quarries and the traditional buildings of the farm itself. The upland hay meadows are enclosed by drystone walls. The main part of the land slopes down to Scandal Beck, which flows over glacial till in a broad, shallow dale. The land is particularly noted for its sense of 'wildness' and tranquility, with wide open spaces, rocky outcrops, heather moorland and limestone grasslands, typical of the area. It benefits from dramatic vistas and a pastoral landscape of grazing animals, valleys and a largely treeless 'windswept' look. Several small rivers pass through and by the farmland, supporting internationally significant plant and animal life.

Natural England advised that the land was of outstanding scenic and scientific interest and should be accepted. The Secretary of State accepted this recommendation and the land has passed into the ownership of the Cumbria Wildlife Trust.

Appendices

Left: A maiolica istoriato bowl showing Diana and Actaeon, follower of Avelli Francesco Xanto, Italy, Urbino or Pesaro, c.1540-45. Photo: Courtesy of Sam Fogg, London

Appendix 1

CGS and AIL cases completed 2019/20

	Description	Allocatee	Tax[1]
	Cultural Gifts		
1	The Hamish Parker collection of drawings and prints	British Museum	£590,466
2	Three Modern British works	The Hepworth Wakefield	£24,900
3	A 16th-century Italian maiolica albarello	British Museum	£19,000
	Maiolica floor tile and bowl	Courtauld Gallery	£16,000
4	Fred Sandback sculpture	Scottish National Gallery of Modern Art	£9,230
5	Naum Gabo prints	Scottish National Gallery of Modern Art, The Pier Arts Centre, Fitzwilliam Museum, The Hepworth Wakefield, Kettle's Yard	£5,440
6	The Barney Bubbles archive	Liverpool John Moores University	£16,500
7	The Kirkland collection of contemporary art and photographs	Tate	£105,600
8	A group of prints from the Bindman Collection	UCL Art Museum	£3,315
9	A Churchill letter	Churchill Archives Centre	£3,000
10	A collection of fossils	National Museum of Scotland	£9,000
11	Sopwith Great Strata section	Natural History Society of Northumbria	£3,900
12	The Carlyle journals	National Library of Scotland	£9,000
13	Hartwell House portraits	National Trust for Hartwell House	£6,000
14	Thomas Lawrence: *Portrait of Williamina Bowlby*	Fitzwilliam Museum	£6,000
	Tax reductions accounted for in 2019/20 for gifts accepted in earlier years		£1,213,845
	Acceptance in Lieu		
15	A Gauguin manuscript	Courtauld Gallery	£6,515,663
16	Édouard Manet: *Portrait of Jules Dejouy*	National Museum Wales	£5,298,600
17	Works from the collection of George Pinto		
	Jean-Étienne Liotard: *The Lavergne Family Breakfast*	The National Gallery	£8,760,000
	Thomas Gainsborough: *Margaret Gainsborough Holding a Theorbo*	The National Gallery	£1,124,880
	Sir Thomas Lawrence: *The Hon Peniston Lamb*	The National Gallery	£146,000
	Adriaen van Ostade: *Portrait of a Boy holding a hat* and *Portrait of a Boy holding gloves*	Fitzwilliam Museum	£226,936
	Francesco Guardi: *A Capriccio*	Fitzwilliam Museum	£157,867
	Thomas Gainsborough: *Gaetan Apolline Balthazar Vestris*	National Portrait Gallery	£1,125,799
18	The Hopetoun wine cistern and fountain	Victoria and Albert Museum	£966,625
19	Sir Charles Lyell archive	Edinburgh University Library	£434,000
20	Jeremy Hutchinson archive	University of Sussex	£350,000
21	Works by Frank Auerbach and a drawing by RB Kitaj	Ashmolean Museum	£1,095,150
22	The Balakjian collection of Freud prints	Victoria and Albert Museum	£1,774,374
23	Rembrandt etchings	National Museums NI Ulster Museum	£150,500
24	Works from the Keynes collection		
	Six works by William Blake	Fitzwilliam Museum	£3,220,000
	The Acorn and autograph collection	Cambridge University Library	£222,068

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

Appendix 1 (continued)

CGS and AIL cases completed 2019/20

25	Camille Pissarro: *Soleil couchant dans notre pré*	The National Gallery	£1,100,000
26	Jean-Baptiste-Camille Corot: *La Petite Vanne*	Ashmolean Museum	£210,000
27	Paul Nash: *Month of March*	Tate	£525,000
28	Cartoons by Henry Tonks	To be confirmed	£35,700
	Omega Workshops side table	National Trust for Waddesdon Manor	£7,000
29	Duncan Grant: *Portrait of Vanessa Bell*	Charleston Trust	£210,000
30	Lovis Corinth: *Portrait of Dr Ferdinand Mainzer*	To be confirmed	£87,600
31	Sir Peter Blake: *Boy with Paintings*	Pallant House	£219,000
32	Edward Allington sculptures	To be confirmed	£128,000
33	Henry Moore: Shelter Drawings	Imperial War Museum	£385,000
34	Five pictures by Leonard Rosoman	Pallant House	£96,600
35	Spencer Gore: *The Pond at Letchworth*	North Hertfordshire Museum	£84,000
36	Jean-Baptiste-Camille Corot: *La Route aux Bûcherons*	National Museum Wales	£149,979
37	Marc Chagall: *L'Écuyère*	Scottish National Gallery of Modern Art	£490,000
38	Five antique pianos	Royal Academy of Music	£25,060
39	The Sterndale Bennett musical archive and portrait	Bodleian Library and Royal Academy of Music	£92,108
40	The Carrington archive	Churchill Archives Centre	£94,500
41	The Mansfield Trafalgar sword and medal	National Maritime Museum	£125,454
42	A Netherlandish triptych	Bowes Museum	£56,000
43	Four Lakota Sioux and Paiute artefacts	American Museum & Gardens	£3,640
44	James Archer: *Portrait of Janet Merivale Gibbs*	National Trust for Tyntesfield	£17,500
45	Sir Edwin Landseer: *Fairy*	To be confirmed	£110,000
46	John Opie: *A School*	Tate	£341,000
	Bartolomé Esteban Murillo: *The Holy Face*	To be confirmed	£98,700
47	Paintings by Philip James de Loutherbourg and Pieter Casteels	Tate	£298,400
48	Paintings by Hendrik van Steenwijck the Younger and Jan ten Compe	Walker Art Gallery, National Museums Liverpool	£210,000
49	A relief, bust and pastel	To be confirmed	£224,000
50	Samuel Palmer: *Hope*	Fitzwilliam Museum	£129,500
51	Land at Rusland	Friends of the Lake District	£76,800
52	Bowberhead farmland	Cumbria Wildlife Trust	£759,800
		Total	**£40,000,000**

Appendix 2

Members of the Acceptance in Lieu Panel 2019/20

Edward Harley, OBE	Chairman of the AIL Panel. Formerly Partner, Cazenove and Co, President of the Historic Houses Association, Chairman of the Mappa Mundi Trust and member of Tate Britain Council. Patron of the Friends of Herefordshire Archives.
Dr Brian Allen	Chairman, Hazlitt, Gooden & Fox. Specialist in British portraiture. Formerly Director of The Paul Mellon Centre for Studies in British Art and previously Professor of Art History at Yale University.
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.
Jonathan Harris	Formerly Director Harris Lindsay Works of Art. Specialist in Continental and English Furniture. Member of the London Diocesan Advisory Committee for the Care of Churches.
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	Lives at and curates Elton Hall and Collection. Syndic of the Fitzwilliam Museum, Chairman of the Fitzwilliam Museum Development Trust & Marlay Group. Formerly, a non-executive Director of Christie's.
James Stourton	Formerly Chairman of Sotheby's UK. Senior Fellow of Institute of Historical Research. Author: *The British as Art Collectors: From the Tudors to the Present* (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 2019/20

Christopher Baker	National Galleries Scotland
Peter Barber	Independent Consultant
Wendy Baron	Independent Consultant
Julian Barran	Julian Barran Ltd
Charles Beddington	Charles Beddington Ltd
Hugh Belsey	Independent Consultant
David Bindman	Independent Consultant
James Birch	Independent Consultant
Patrick Bourne	Patrick Bourne & Co
Ivor Braka	Ivor Braka Ltd
Xavier Bray	Wallace Collection
Christopher Cavey	Christopher Cavey & Associates, Gray's Antiques Market
Emma Chambers	Tate
Zelda Cheatle	Independent Consultant
Richard Chesser	The British Library
Melanie Clore	Clore Wyndham Fine Art
Jorge Coll	Colnaghi
Stephen Coppel	British Museum
Bart Cornelis	The National Gallery
Anthony Crichton-Stuart	Agnews
Elena Crippa	Tate
Daniel Crouch	Daniel Crouch Rare Books
Jonathan Dodd	Waterhouse & Dodd
Adrian Eeles	Adrian Eeles Ltd
David Ekserdjian	University of Leicester
Patrick Elliott	Scottish National Gallery of Modern Art
Donald Ellis	Donald Ellis Gallery
Peter Finer	Peter Finer
Sam Fogg	Sam Fogg Ltd
Christopher Foley	Lane Fine Art
Simonetta Fraquelli	Independent Consultant
David Fraser Jenkins	Independent Consultant
Peter Funnell	Independent Consultant
Sacha Gerstein	The Courtauld Institute of Art
Hugh Gibson	Thomas Gibson Fine Art
René Gimpel	Gimpel Fils
Philippa Glanville	Independent Consultant
Linda Goddard	University of St Andrews
Mark Godfrey	Tate
James Gould	Offer Waterman
Peter Grogan	Peter Grogan Rare Books & Manuscripts
Colin Harrison	Ashmolean Museum
Andrea Hart	Natural History Museum
Karen Hearn	University College London
Viv Hendra	Lander Gallery
Sarah Herring	The National Gallery
James Holland-Hibbert	Hazlitt Holland-Hibbert
Lyndsey Ingram	Lyndsey Ingram Gallery
Neil Jeffares	Independent Consultant
Jonathan King	Museum of Archaeology and Anthropology, University of Cambridge
Lock Kresler	Lévy Gorvy
Catherine Lampert	Independent Consultant
John Leighton	National Galleries Scotland
Camille Leprince	Camille Leprince Fine Works of Art
Lowell Libson	Lowell Libson and Jonny Yarker Ltd

Marco Livingstone	Independent Consultant
Stuart Lochhead	Stuart Lochhead Sculpture
Christina Lodder	Independent Consultant
Daniella Luxembourg	Luxembourg & Dayan
Rupert Maas	Maas Gallery
Ed Maggs	Maggs Bros Ltd
Ian Maine	National Army Museum
Errol Manners	E & H Manners
James Mayor	The Mayor Gallery
Anne Milner	Natural History Museum
John Morton Morris	Hazlitt
Conor Mullan	Redfern Gallery
Richard Nagy	Richard Nagy Ltd
Susie Nash	The Courtauld Institute of Art
Jenny Nex	University of Edinburgh
Sheila O'Connell	Independent Consultant
Stephen Ongpin	Stephen Ongpin Fine Art
Richard Ormond	Independent Consultant
Richard Ovenden	Bodleian Library
Desmond Page	Desmond Page Ltd
Andreas Pampoulides	Lullo Pampoulides
Martin Postle	Paul Mellon Centre for Studies in British Art
Philip Prodger	Yale Center for British Art
Justin Raccanello	Bazaart Ltd
Sean Rainbird	National Gallery of Ireland
Christopher Riopelle	The National Gallery
Frankie Rossi	Marlborough Fine Art
James Roundell	Dickinson
Alice Rowell	Maggs Bros Ltd
Timothy Schroder	Independent Consultant
Peyton Skipwith	Independent Consultant
Lewis Smith	Koopman Rare Art
Frances Spalding	Independent Consultant
Anthony Speelman	Edward Speelman Ltd
Chris Stephens	Holburne Museum
Matthew Stephenson	Matthew Stephenson Ltd
Simon Stock	Gagosian Gallery
Paul Stolper	Paul Stolper Gallery
Nigel Talbot	Grosvenor Prints
Simon Theobald	Simon Theobald
Katherine Thorn	Bernard Quaritch
Michael Tollemache	Michael Tollemache Fine Art
An Van Camp	Ashmolean Museum
Johnny Van Haeften	Johnny Van Haeften
Emma Ward	Dickinson
Graham Wells	Independent Consultant
John Wells	Cambridge University Library
Lucy Whitaker	The Royal Collection
Michael Whiteway	Haslam and Whiteway Ltd
Andrew Wilson	Tate
John Wilson	Independent Consultant
Timothy Wilson	Independent Consultant
John Windle	John Windle Antiquarian Bookseller
Alison Wright	British Museum
Jonny Yarker	Lowell Libson and Jonny Yarker Ltd
William Zachs	Independent Consultant

Appendix 4

Permanent allocation of items reported in earlier years but only decided in 2019/20

Archive of the Winn family of Nostell Priory which was Case 16 in the 2007/8 Report has been permanently allocated to **West Yorkshire Record Office.**

The Grafton archive which was Case 32 in the 2017/18 Report has been permanently allocated to **Northampton Record Office.**

Napier family papers and books which was Case 16 in the 2018/19 Report has been permanently allocated to **National Library of Scotland.**

Nicolaes Pieterszoon Berchem: *The Goatherd* which was Case 26 in the 2018/19 Report has been permanently allocated to **Manchester Art Gallery.**

William Ellis: *View of Matavai Bay, in the Island of Otaheite* which was Case 32 in the 2018/19 Report has been permanently allocated to **Captain Cook Memorial Museum, Whitby.**

A drawing by LS Lowry and four paintings by John Atkinson Grimshaw which was Case 36 in the 2018/19 Report have been permanently allocated as follows:
Lowry: *A Lancashire Landscape* to **Scottish National Gallery of Modern Art.**
Grimshaw: *Liverpool Docks at Night* to **York Art Gallery**; *In the Golden Mists of Autumn* to **Abbot Hall Gallery**; *A Carter Passing a Mansion at Dusk* to the **Cooper Gallery**, **Barnsley**; *In the Pleasaunce* to **Leeds Art Gallery**.

Two leaves from Charles Darwin's manuscript of *On the Origin of Species* which was Case 38 in the 2018/19 Report have been permanently allocated to **Cambridge University Library**.

Samuel John Peploe: *Still Life with Roses in a Chinese Vase* which was Case 46 in the 2018/19 Report has been permanently allocated to the **Ashmolean Museum.**

Right: William Holland, *The Hopes of the Party or the Darling Children of Democracy!*, hand-coloured etching, aquatint, 1798. Photo: Courtesy of UCL Art Museum

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