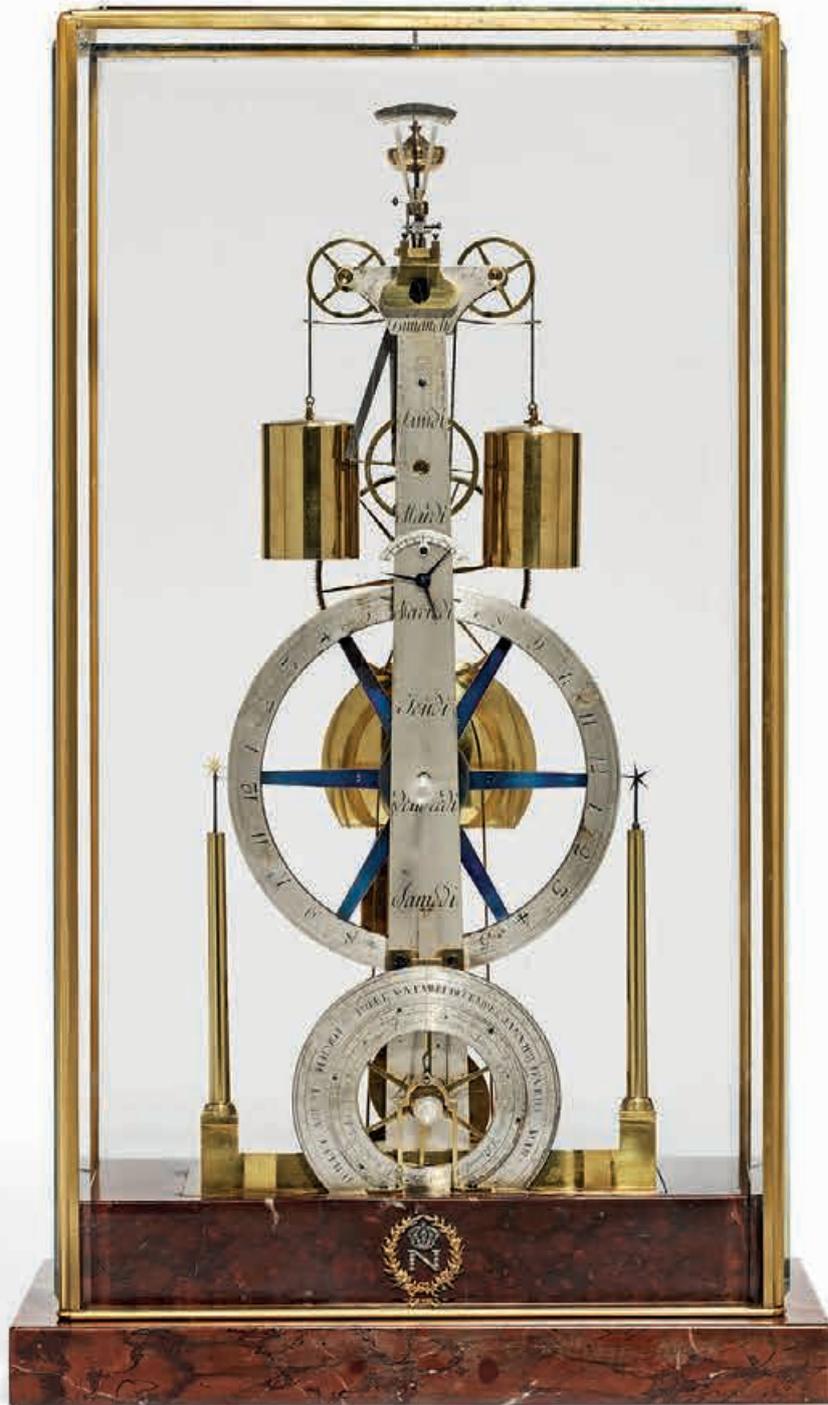




**Cultural Gifts Scheme
& Acceptance in Lieu**

Report 2015



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Front cover: *Tuscan Girl Plaiting Straw* by William Holman Hunt.
Photo: Robert Holden
Fine Art Agents

Left: Breguet
'Napoleon' clock.
Photo: Christie's

Preface



Above: Sir Peter Bazalgette, Chair, Arts Council England.
Photo: Philippa Gedge

Sir Peter Bazalgette

The Cultural Gifts and Acceptance in Lieu schemes provide routes for important works of art, heritage objects, manuscripts and archives to come into public ownership, so that they can be enjoyed by the many millions who visit our museums and collections.

Both schemes are underpinned by tax incentives that make the transfer of these works into public collections beneficial for their former owners, as well as being a mechanism through which museums and galleries can acquire significant works at no cost. In an era in which resources are stretched, but which is nonetheless an era of great public popularity for the arts, the Arts Council welcomes the Chancellor's support for these schemes and is delighted to have responsibility for administering them. In the 2014/15 financial year, the amount of tax that Cultural Gifts and Acceptance in Lieu can write off has increased to £40 million.

This report brings together almost 30 cases, including six donations through the Cultural Gifts Scheme. We are thrilled that donations of important cultural objects are increasing and that interest in the scheme continues to grow.

This last year has seen many wonderful works of art being brought into public ownership, including paintings by Sir Edwin Landseer, John Constable, Sir Winston Churchill, William Holman Hunt and Joan Eardley. They will be housed in galleries and museums in Bournemouth, Oxford, Kent, Merseyside and Glasgow, where they will delight visitors, and make a valuable contribution to local culture and local economies.

Less visible but just as significant is the impressive range of important historical and military archives which have come into public ownership: the archive of the Earls of Raglan, containing correspondence from Wellington following the battle of Waterloo; and the papers of Margaret Thatcher, which holds a personal memoir of the Falklands War and the final draft of her remarks in Downing Street when she became Prime Minister in 1979.

The report also records the various allocations across the United Kingdom of the remarkable collection of works by Frank Auerbach and four other artists assembled by his friend Lucian Freud, which was accepted in lieu in 2014. The collection was successfully shown in Manchester Art Gallery and then at Tate Britain and attracted great interest. The works have now been allocated to museums and galleries in Aberdeen, Glasgow, Belfast, Newcastle-upon-Tyne, the Lake District, Hartlepool, Wakefield, Leeds, Liverpool, Manchester, Birmingham, Walsall, Bristol, Cardiff, Norwich, Cambridge, Oxford and London – several of which have rarely or never benefited from the AIL Scheme. Appendix 4 of the report details the distribution. We welcome the way in which these treasures have been shared so that every part of the UK benefits.

Each and every gift and offer required careful consideration and negotiation. This dedicated and delicate work is carried out by the Acceptance in Lieu Panel, led by Edward Harley. To the Panel members and the many expert advisers listed at the back of this report, we owe a special debt of thanks for their time and expertise.

Sir Peter Bazalgette
Chair, Arts Council England

Introduction



Above: Edward Harley,
Chairman, Acceptance
in Lieu Panel.
Photo: Cazenove

Edward Harley

This Report for the year ended 30 March 2015 brings together almost 30 cases with a typically eclectic mix of objects. The increase in applications to the Cultural Gifts Scheme (CGS) is particularly encouraging: we had one donation in 2013 and four in 2014, and we can now announce a further increase to six in the pages that follow. More applications are under consideration and we expect that the recent release of a concise guide on how CGS works and its benefits will encourage greater uptake. Copies of the guide can be supplied on request. When Acceptance in Lieu was launched a century ago, it took 30 years for it to become an effective mechanism for securing important cultural assets for the nation. That CGS is becoming a regular route to enriching museums after only 30 months is most welcome and a strong endorsement of the decision to introduce it.

It is encouraging that the successful applications to CGS have come from such a wide range of donors and that it is not just the well-established historic collectors who are coming forward. Nearly all of the material has been collected by the donors themselves, as opposed to having been inherited. They have now decided generously to share their own love of the material they have collected with a wider public. I was particularly struck earlier this year by the remarks of John Entwistle at a seminar in London on Cultural Gifts. In 2014 he had donated Sam Walsh's *The Dinner Party* (see last year's Report, page 12). John spoke quite spontaneously of his pleasure with the way the Scheme had worked and how he had the satisfaction of seeing the painting hanging locally in the Walker Art Gallery, Liverpool, and of sharing in the interest and delight that it gave to visitors.

Pre-eminence

The Chancellor of the Exchequer's support for the schemes is greatly welcomed and this has been the first year in which the amount of tax that Cultural Gifts and Acceptance in Lieu (AIL) can write off has increased to £40 million. While we would have been pleased to have used every penny of the newly available funding had there been appropriate cultural property put forward, it would be unwise to see this amount as a target which has to be spent. The AIL Panel's role is to ensure that it is only works of pre-eminent importance and those associated with significant buildings in public ownership that are accepted under both schemes. That pre-eminence may be interpreted within a national, regional or local context, but the works must meet this criterion to qualify. That said, what would be deemed pre-eminent in a national collection will not necessarily be the same for a smaller collection. The imaginative use that the Garden Museum has made of Sir Cedric Morris' *Cabbage* (case 3, page 14) is just one example. The museum has developed an education programme and a group of talks around this painting which has allowed it to develop interest in Morris both as a painter and in his less well-known role in horticulture and gardening in general. This Cultural Gift has had a major impact on the museum and the creative use that the museum has made of this painting is precisely what the acquisition of pre-eminent material should achieve.

The timing of offers in lieu is, in most cases, not something over which the AIL Panel has control. An AIL offer is usually initiated by executors of an estate deciding that the Scheme provides an appropriate way of meeting an inheritance tax liability, while also allowing the estate to benefit from the *douceur*. Recent HM Revenue & Customs (HMRC) figures show that only around five per cent of estates are liable to inheritance tax and of these only a very small percentage will include objects of pre-eminent importance. In many cases, the deceased will have decided that such items are to pass to the next generation.

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

Number and value of objects accepted in lieu 2005-15

Year to 31 March	Number of cases	Value of objects accepted (£million)	Tax settled (£million)
2005	28	13	8.9
2006	38	25.2	13.2
2007	32	25.3	13.9
2008	32	15.2	10.3
2009	36	19.8	10.8
2010	33	15.7	10.8
2011	26	8.3	4.9
2012	25	31.3	20
2013	30*	49.4*	30*
2014	27*	44.3*	30*
2015	29*	37.4*	25.8*
Totals	336*	284.9*	178.6*

* Includes Cultural Gifts

While 2015 has not set new records, the cumulative effect of the schemes which has brought £285 million of cultural property into public ownership in the last decade speaks for itself.

Allocations

One of the biggest tasks for the Panel in 2014/15 was advising on the allocation of the collection of works by Frank Auerbach which had been accepted from the estate of Lucian Freud. Soon after the announcement was made that these works had been accepted, the debate began as to whether they should be kept together or dispersed. Those proposing retention as a single unit argued that the collection, formed by one great artist who considered his friend to be the greatest of his contemporaries, was best appreciated as a whole and should remain together for all to enjoy. Those arguing for dispersal were of the view that no one part of the United Kingdom should hold exclusively such a concentration of works which had been paid for by the nation as a whole. The difficulty of the first approach was immediately clear to the Panel: only one museum would benefit by such an allocation and it would require a large commitment in terms of gallery space to have such a large collection on public display. Happily, with the support of Sir Nicholas Serota, Tate provided an immediate response to this issue by offering to organise a temporary display of the Freud Auerbachs, curated by Elena Crippa. This was shown first in Manchester Art Gallery and then at Tate Britain, and proved highly successful and a stimulating foretaste of the retrospective exhibition on Auerbach, which opened in October 2015.

The Panel's recommendation that the collection should be distributed to all parts of the United Kingdom was accepted and details of where all the works have found a permanent home are in Appendix 4 (page 76). Given the importance of Auerbach, it was inevitable that works were allocated to collections already rich in British 20th/21st-century art; however, it has also been wonderful to allocate to several museums and galleries which have rarely or never benefited from the AIL Scheme. Hartlepool received as its first ever AIL allocation, the 1958 drawing *Study for Shell Building Site* which was to form the basis for the 1959 painting *Shell Building Site*, which it purchased in 1972. Aberdeen had received only one other AIL item since 1987; Glasgow, one since 1977. Belfast had received only one AIL item in the last decade; Tyne & Wear (Laing Art Gallery) only one in the last two decades; Leeds two; Abbot Hall, one very small item in the last 20 years. The New Art Gallery, Walsall, received its first AIL allocation; the Barber Institute had only received two items previously in its 80-year history. The Panel is pleased to have been able to recommend a distribution which results in the collection being shared in terms of value in a way that corresponds broadly to the regional share of the total UK population.

Another first-time allocatee in 2015 was the Russell-Cotes Art Gallery & Museum in Bournemouth, which received the very early Landseer of 1818 (case 12, page 34). With the celebrations earlier in 2015 to commemorate the bicentenary of the Battle of Waterloo, it was appropriate that this year's cases include the archive of the Earls of Raglan (case 18, page 45), which contains many letters from the Duke of Wellington to his brother including a letter written in the immediate aftermath of the decisive defeat of Napoleon. The other notable archive was that of Margaret Thatcher (case 19, page 46). The papers accepted included her previously unreleased memoir of the Falklands War written over Easter in the year following the recovery of the Islands. Baroness Thatcher's political hero was the great war-time leader Sir Winston Churchill and the largest offer accepted this year was the collection of his paintings and other memorabilia which had passed to his daughter Lady Soames (case 26, page 58). These had long been on loan to Chartwell, Churchill's house in Kent, now in the ownership of the National Trust. Churchill found that painting was his greatest form of relaxation from his political activities and he developed into an amateur artist of considerable ability. Securing this collection in perpetuity ensures that the many visitors to this beautiful property in the Weald of Kent will continue to see Churchill in the round and not just as a politician.

Thanks and acknowledgements

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

Acknowledgement and thanks go to:

- Donors and offering estates and their advisers, who are the essential initial link in the objects coming forward.
- The staff of the Heritage Section at HMRC who are vital in ensuring that offers are technically competent and in taking offers to completion once Ministerial approval has been given.
- The many expert advisers, listed in Appendix 3 (page 74), who are an indispensable source of sound advice and wise counsel, which we draw upon repeatedly.
- The members of the AIL Panel who give their valuable time and vast array of expertise to assessing offers made under both schemes. In this year, I would particularly like to pay tribute to four retiring Panel members, Patrick Elliott, Katharine Eustace, David Scrase and Christopher Wright – all have given freely of their valuable time and immense knowledge.
- Those who have supplied us with the illustrations that enliven this report.

In addition, I want to thank the Arts Council, which provides us with the Secretariat and the facilities that make our task – and, indeed, this Annual Report – possible, and the Minister for Culture, Ed Vaizey, the Department for Culture, Media & Sport and the Ministers in the devolved administrations for their support of both schemes.

Finally, Gerry McQuillan has recently retired, having looked after the AIL Scheme since 1993. Luminaries from across the museum world attended his retirement party, which was held in the Egyptian Sculpture Gallery at the British Museum, to pay tribute. Sir Nicholas Serota thanked Gerry for his enormous contribution and Sir Hayden Phillips read out elegant words of thanks from our host, Neil MacGregor.

Gerry's contribution to enhancing the collections of museums and galleries across the country cannot be understated. I would like to end with some telling words from Gerry's own farewell speech: 'Good luck to you all in keeping up the good fight to make sure the UK continues to be a world leader in museums and in convincing those who control the purse strings that relatively small amounts of public funds spent on arts and heritage are incredibly good value for money and a terrific long-term investment.'

We will miss Gerry enormously and wish him a very happy retirement.

Edward Harley
Chairman, Acceptance in Lieu Panel

Cultural Gifts Scheme: Cases 1–6

Acceptance in Lieu: Cases 7–29

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 which 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.

1. Italian photography collection

This collection of 40 Italian photographs, dating from the 1930s up until 2011, comprises: five prints by Luigi Veronesi (1908-98); six prints by Giuseppe Cavalli (1904-61); five prints by Piergiorgio Branzi (b.1928); 16 prints by Alfredo Camisa (1927-2007); five prints by Vincenzo Castella (b.1952), and three prints by Walter Niedermayr (b.1952).

The photographs were acquired by Massimo Prelz Oltramonti in the majority of cases directly from the photographer or their estate. They represent key moments in both Italian photography and wider art-historical movements. Veronesi, Cavalli, Branzi and Camisa all played a central role in the history and development of Italian photography, and the vintage prints made by the photographers, or under their supervision, at the time of the negative are of particular interest. The more recent photographs of Castella and Niedermayr follow on from the work of Branzi and Camisa, reflecting an engagement with Italian architecture and contemporary culture.

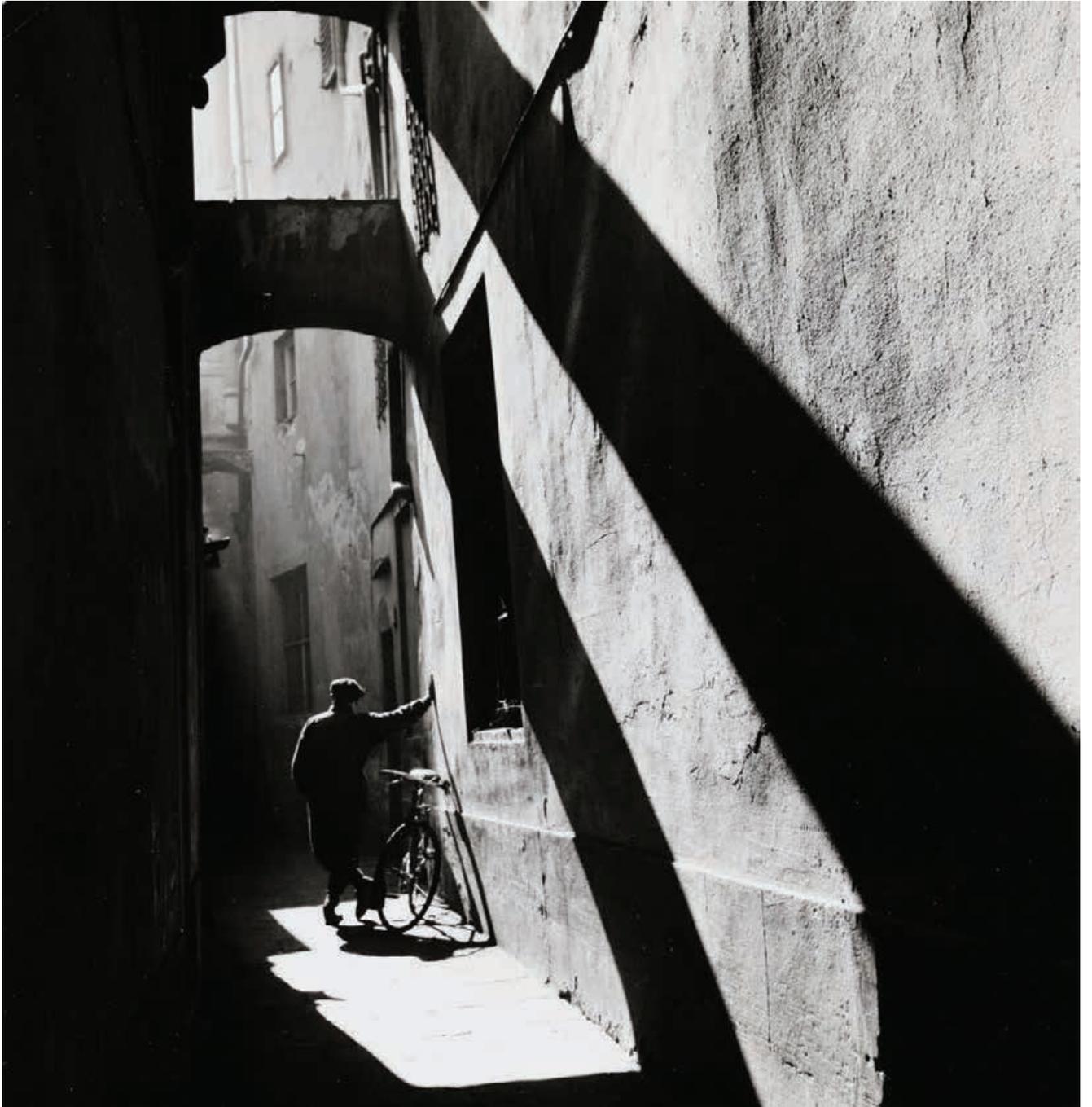
The collection documents the history of Italian photography which is largely unknown outside Italy. A combination of various historical, social and geographic factors have contributed to an uneven pattern of activity in Italian photography production and collecting which, over time, has had a negative impact on the market for Italian photography and its consequent representation in international museums and galleries. A collection such as this one containing early examples of Italian photography is rare and, therefore, important to the representation of the history of Italian photography. Furthermore, the collection illustrates the vital role that private collectors can play in documenting historically significant but little-known genres of art history. No institution in Italy or elsewhere possesses a collection of equal remit or depth.

The donor expressed a wish that the collection be allocated to Tate which is committed to developing its photographic holdings and, since 2010, has acquired nearly 3,000 photographic works by over 160 international photographers.

Following acceptance and allocation of the gift, Massimo Prelz Oltramonti said: 'It is with pleasure that, through the Cultural Gifts Scheme, a number of works by the most important Italian photographers have entered a collection of a leading institution such as Tate. Italian photography, rarely seen in museums around the world, deserves its place in the history of modern art alongside more recognised names and schools.'

The Panel considered the collection to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The collection has been permanently allocated to Tate in accordance with the wish attached to the gift.

Right: *Florence Alley
in Via del Corso, 1954,*
by Piergiorgio Branzi.
Photo: Tate Photography.
Copyright Piergiorgio Branzi





2. Collection of 20th-century and contemporary ceramics

The collection comprising 327 items of ceramics was formed by Alan Caiger-Smith (b.1930), one of the most important British potters of the last 50 years. Ranging in date from 1959 to 2006, the collection provides an unrivalled perspective on the artist's career at the Aldermaston Pottery.

In 1955 Caiger-Smith founded the Aldermaston Pottery in Berkshire. At this point in time English pottery was dominated by the 'brown pot' tradition of which the main protagonists were Bernard Leach and Michael Cardew. Inspired by the techniques of Islamic potters of the ninth century, Caiger-Smith chose instead to focus on the more painterly tradition of decorated tin-glaze. At Aldermaston he revived and perfected two virtually lost techniques: the use of tin-glaze and painted pigments on red earthenware clay, and the firing of lustres onto tin-glazes. The ceramics in Caiger-Smith's collection, together with the meticulous notes he made on each piece, records the wide range of wares produced at the Aldermaston Pottery in its half-century of production, and documents this important chapter of British ceramic history with a completeness that is unmatched in any other public collection.

The donor expressed a wish that the collection be allocated to Great Dixter House & Gardens, whose previous owner was the eminent gardener Christopher Lloyd – a notable collector of Caiger-Smith pottery and a long-standing supporter of the Aldermaston Pottery. On Christopher Lloyd's death, the house and gardens passed into a charitable trust that, with Heritage Lottery support, has preserved the house and garden for the benefit of the public.

Following acceptance and allocation of the gift, Alan Caiger-Smith said: 'In the autumn of 2013 Great Dixter put on an exhibition of some of my pots and asked me to give a lecture. During the course of the evening I mentioned that I was very keen to find a place for my collection to be kept and shown together. The Dixter Trust, delighted, jumped at the chance. I am pleased the Cultural Gifts Scheme has enabled my collection to remain intact and be accessed by the public at Great Dixter.'

The Panel considered the collection to be pre-eminent under the third criterion, in acceptable condition and fairly valued. The collection has been permanently allocated to Great Dixter in accordance with the wish attached to the gift.

Left: Vase by
Alan Caiger-Smith at
Great Dixter House.
Photo: Joe Rodriguez



3. Sir Cedric Morris: *Cabbage*



Cabbage, 1956, oil on canvas, signed and dated, 80cm by 90cm, is an important work by Sir Cedric Morris (1889-1982) which epitomises Morris' standing as both an artist and a horticulturalist of national significance.

In 1937 Morris and his partner, fellow artist Arthur Lett-Haines, founded the East Anglian School of Painting and Drawing. The school, which was not so much a forum for formal education as a way of life dedicated to gardening and painting, had a great influence on many of its pupils, including Lucian Freud and Maggi Hambling. In 1939, the school was destroyed by a fire, famously rumoured to have been started by Freud, and in 1940 new premises were found at Benton End in Suffolk. It was there that Morris rose to true prominence as a gardener and plantsman, transforming the extensive overgrown walled gardens into beds of vegetables and introducing new hybrid plants, many of which inherited his name.

Throughout the 1940s, 1950s and 1960s, Morris painted still-lives of produce grown in the gardens at Benton End, while his partner, a skilled cook, used the spoils to create an array of Mediterranean-style dishes, no doubt inspired by British cookery writer Elizabeth David, who would often spend time with the pair at Benton End. In the 1950s, David acquired one of Morris' early produce paintings, *The Eggs* (now in Tate's collection), later chosen as the cover for one of her cookery books. In the present produce painting, Morris has filled the entire canvas with the single form of the cabbage, emphasising its aesthetic structure and vigour of growth. The work is testimony to Morris' symbiotic approach to painting and gardening.

The donor, Peter Nahum, expressed a wish that the painting be allocated to the Garden Museum, where it would be a significant addition to the museum's growing collection of works of art.

Following acceptance and allocation of the gift, Peter and Renate Nahum said: 'We have always liked to give back to those institutions that have enriched our lives. There is no better way to do this in Britain than through the new Cultural Gifts Scheme. The Garden Museum is important to us as both our families are gardeners and it presented a marvellous opportunity to present them with a work that they desired.'

The Panel considered the painting to be pre-eminent under the third criterion within the context of the Garden Museum and the artist's own involvement in horticulture. It considered the painting to be in acceptable physical condition and fairly valued. The painting has been permanently allocated to the Garden Museum in accordance with the wish attached to the gift.

Left: *Cabbage*
by Sir Cedric Morris.
Photo: Garden Museum

4. Joan Eardley: *Seated Boy*

Seated Boy, 1955, by Joan Eardley RSA (1921-63), oil on board, 68.5cm by 29.1cm, belongs to a remarkable group of paintings of Glasgow street children from the 1950s. They are widely considered to be among the artist's most significant and best-loved works.

Eardley moved to Glasgow in 1940 at the age of 19 and attended the Glasgow School of Art. In 1949 she rented a studio in Townhead, an area of great deprivation which underwent major redevelopment during the post-war period. Captivated by the vibrancy of the local community, Eardley painted the city's tenement buildings and its residents for nearly a decade. Working from photographs she took of surrounding street life and from life drawings she made of local children who would visit her studio, her paintings are rich and honest portrayals of working-class life in Glasgow during the 1950s.

Despite moving to Aberdeenshire in 1956, Eardley returned to Townhead often and retained the studio until her death. By the 1960s nearly all of the Townhead tenements were demolished and replaced with medium and high-rise housing. What remains today bears little resemblance to the scenes captured by Eardley in the 1950s and, accordingly, this body of work also serves as an important historic social record of a vanishing world. The boy in the portrait has been tentatively identified as Andrew Samson, a member of a local family who lived in Townhead in the 1950s and who were the subject of many of Eardley's works dating from this period. Painted in a loose yet robust manner, these portrayals are extraordinary character studies.

The donor expressed a wish that the painting be allocated to the Hunterian in Glasgow, where it would significantly add to the gallery's representation of Eardley's work and its collection of Scottish art. The majority of full-length works from this important group of Glasgow children are in private collections.

At the request of the donor, the gift was made in memory of Dr Mary Catto.

The Panel considered the painting to be pre-eminent under the second criterion and to be in acceptable condition. The Panel's remit is to recommend a fair price and having noted several recent sales it considered the offer price to be slightly low and suggested it be increased. The painting has been permanently allocated to the Hunterian in accordance with the wish attached to the gift.

Right: *Seated Boy*
by Joan Eardley.
Photo: Hunterian Museum



5. Lumley missal

This liturgical miniature manuscript in Latin, circa 1600, on vellum, 65mm by 45mm, 74 ff. + one fly-leaf, Italian(?), signed 'Lumley', once formed part of the library of John Lumley (circa 1533-1609), 1st Baron Lumley, the great collector of portraits, books and manuscripts.

Lord Lumley's library was one of the largest in Elizabethan England, containing some 320 manuscripts and 2,400 printed books, and covering a wide variety of subjects including many scientific, medical and geographical works. The library comprised the collection of Lord Lumley's father-in-law, Henry Fitzalan (1512-80), 19th Earl of Arundel, Chamberlain to Henry VIII and Edward VI, and Lord High Steward to Mary I. Arundel's library had been augmented significantly by the library of Thomas Cranmer, Archbishop of Canterbury, which was confiscated by the Crown after the accession of the Catholic queen Mary Tudor and granted to the Earl. In 1557, after the death of Arundel's only son, Lumley moved to Nonsuch Palace where the two libraries merged and the names of both collectors were added to volumes. On Lumley's death, the library was acquired by Henry, Prince of Wales, and then passed into the Old Royal Library. The young Prince Henry was a committed collector and in 1610 funded a new library (built probably under the supervision of Inigo Jones) primarily to house the collection of Lumley's library. In 1757, George II presented the Old Royal Library to the British Museum. Together with the British Museum's library, the Old Royal Library became part of the British Library on its creation in 1973.



Above and right:
Lumley missal.
Photos: British Library

When Lord Lumley's library was merged with the Old Royal Library under the supervision of Royal Librarian Patrick Young, it suffered significant losses particularly with regard to the smaller volumes. It is supposed that around this time the miniature prayer book became separated from the rest of the library.

Although the missal was not listed as part of the library in the Lumley catalogue, it bears his name and it is conceivable that it was carried as a personal pocket book for moments of study. The manuscript is composed of fairly typical Catholic prayers, most of which are supplicatory, for use, for example, before sacramental confession rather than adoration. Several of the prayers appear to be unofficial and personal variations on familiar themes.

The donor, Lucy Wood, expressed a wish that the manuscript be allocated to the British Library, which houses the majority of Lumley's original library.

At the request of the donor, the gift was made in memory of Robert Holden.

Following acceptance and allocation of the gift, Lucy Wood said: 'I am delighted to have used the new Cultural Gifts Scheme to give this little devotional manuscript that belonged to John, Lord Lumley, to the British Library, to complement the magnificent Lumley Library already in the collection. I am particularly pleased that this small gift has enabled me to commemorate Robert Holden, who did so much to help preserve great works of art for the nation.'

The Panel considered the manuscript to be pre-eminent under the first criterion because of the fact it bore Lumley's name and had been part of his library. It considered the manuscript to be in acceptable physical condition and fairly valued. The manuscript has been permanently allocated to the British Library in accordance with the wish attached to the gift.

Lumen



Et oro Deus
meus, vitame:
a fortitudo
mea, spes, et salus mea
unica, dignare me lau:
dare te. Fulgure, et
propitius concede, ut
te digne glorificare,
possim, atq; tibi mea
laus placeat. Da mihi



6. Jean-Jacques Feuchère: *Satan*

Jean-Jacques Feuchère's (1807-52) *Satan*, signed 'Feuchère', bronze, rich mid and dark brown patination, height 80cm, is one of only three known large-scale casts of the sculpture. They are among the most impressive examples of high-quality bronze sculpture produced during the July Monarchy in France.

The 1830s in France witnessed a plethora of sculptures on a satanic theme. *Satan* is one of Feuchère's most interesting works and was highly popular in its time, being much reproduced on a small scale. The three known large casts that the artist produced are, however, exceptional and significantly more vivid and expressive than the smaller versions. In France, Feuchère was famed for his technical skill in modelling domestic bronzes. He was also responsible for a number of major public commissions, including the vast relief of *Napoleon Taking the Bridge at Arcola* for the Arc de Triomphe at the Etoile and the magnificent *Arab Horseman* on the Pont d'Iéna.

When Feuchère's *Satan* was exhibited at the Salon in 1834, the work was highly praised: 'Among all the angels and demons, there is one figure that incontestably merits particular attention because of the original character it has been imprinted with, because of the novelty of its composition and the conscientious craftsmanship with which it is rendered, it is the *Satan* of M. Feuchère, a personification, with plenty of verve and ardour, of the evil genius at odds with being powerless.' The description remains pertinent today and it is obvious to see why the bronze inspired numerous other sculptures throughout the 19th century, culminating with Rodin's *Thinker* in 1902. In 1980 *Satan* was selected as the cover illustration for the pioneering exhibition *The Romantics to Rodin. French 19th-Century Sculpture from North American Collections* and in many ways this forceful expressive bronze of a figure deep in brooding melancholy epitomises the interests of the Romantic sculptors.

Feuchère is under-represented in UK public collections and there are no known comparable large-scale versions of *Satan* in British – or indeed French – public collections.

The donor expressed a wish that the bronze be allocated to the Ashmolean where it has been a focal point of the museum's main gallery of 19th-century art since it was placed on loan in 2011.

The Panel considered the bronze to be pre-eminent under the second and third criteria, to be in acceptable physical condition and fairly valued. The bronze has been permanently allocated to the Ashmolean in accordance with the wish attached to the gift.

Left: *Satan* by
Jean-Jacques Feuchère.
Photo: Ashmolean Museum

7. Luca Signorelli: *A Man on a Ladder*

Luca Signorelli's (circa 1450-1523) *A Man on a Ladder*, tempera and oil on panel, 88.3cm by 52cm, is a fragment from a now lost major altarpiece that was commissioned in 1504 for the high altar of Sant'Agostino in Matelica in central Italy.

While Signorelli's life was firmly focused in Cortona in south east Tuscany, he worked in nearly every town in central Italy and his greatest works are the extraordinary frescoes of the End of the World for the chapel of San Brizio in Orvieto Cathedral.

A Man on a Ladder is one of six known fragments belonging to the altarpiece, the most recent of which only came to light in the last decade in a private collection in Italy. Others are in the National Gallery of Art, Washington, the Museo Civico, Bologna, and in private collections in Italy and England. The figure on the ladder, which comes from the upper central section of the altarpiece, carries a pair of pincers which have been used to remove the nails from the crucified Christ. His body would have been depicted slumped in the lower part of the composition supported by his disciples and followers. The overall composition can be established from Signorelli's surviving altarpiece of 1501-02 for Santa Margherita in Cortona and the fresco of 1505-07 now in the Museo della Collegiata, Castiglion Fiorentino, Arezzo.

The Sant'Agostino altarpiece was completed in 1505 and transported to Matelica in fulfilment of a commission from the Augustinian priory that owned the church. The commission was mediated by a doctor of the town whose wife was from Cortona. The artist charged 105 florins and he was paid with two houses in Cortona and a balance of five florins in cash. It remained in the church until at least 1736 when it was given to a donor and it appears that the painting was divided into saleable pieces in the 19th century.

The Panel considered the painting to be pre-eminent under the third criterion, in acceptable condition and, following negotiation, fairly valued. The painting has been temporarily allocated to The National Gallery pending a decision on permanent allocation.

Right: *A Man on a Ladder*
by Luca Signorelli.
Photo: Christie's



8. Maria Helena Vieira da Silva: *The Tiled Room*

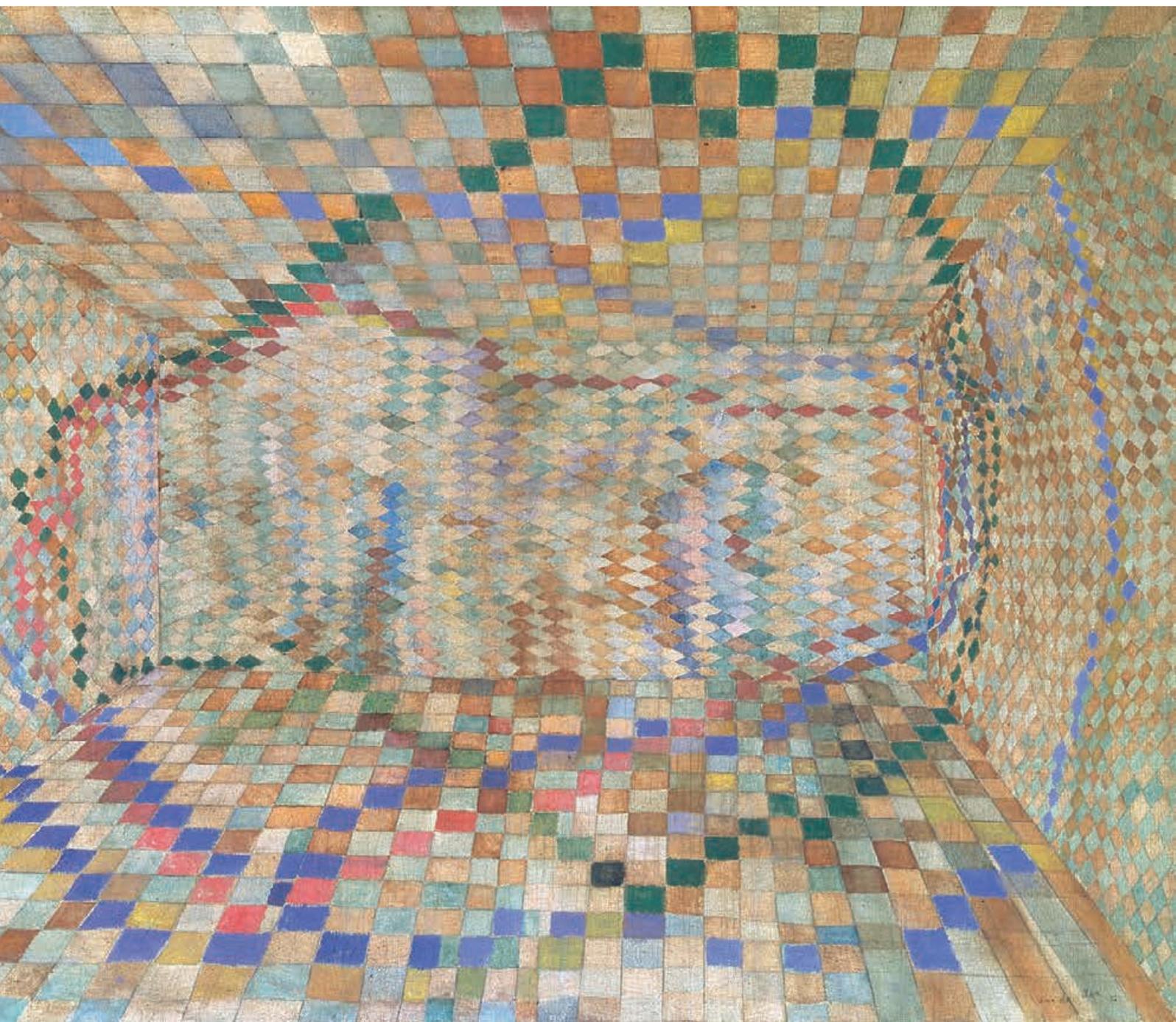
The Tiled Room (La Chambre à Carreaux), 1935, by Maria Helena Vieira da Silva, Hon. RA (1908-92), oil on canvas, 60.4cm by 91.3cm, is a rare early example of da Silva's work which sheds light on both the artist's development and contemporary art in Paris in the first half of the 20th century.

The Tiled Room was painted just two years following da Silva's first solo show at Galerie Jeanne Bucher in Paris. It can rightly be regarded as her breakthrough painting, where the underlying structure and unique perspective, which characterises so much of her later acclaimed paintings, appears for the first time. The complex mosaic-like interior of *The Tiled Room* has often been linked to the artist's native Portugal and her early memories of living in Lisbon and encountering *azulejos* (Portuguese ceramic tiles). More complex themes such as the exploration of space and the complexity of an individual's existence in the world, widely regarded as key components of da Silva's work, are also evident and echo the concerns of her fellow contemporaries, Alberto Giacometti, Jean Dubuffet and Germaine Richier. There are no known comparable paintings from 1935 and it is only in such works as *The Optical Machine* of 1937 (Centre Pompidou, Paris) that the continuing development of da Silva's signature style is apparent. At the outbreak of World War II, da Silva and her husband, artist Arpad Szenes, fled first to Portugal and then to Brazil, where da Silva continued working until returning to Paris in 1947.

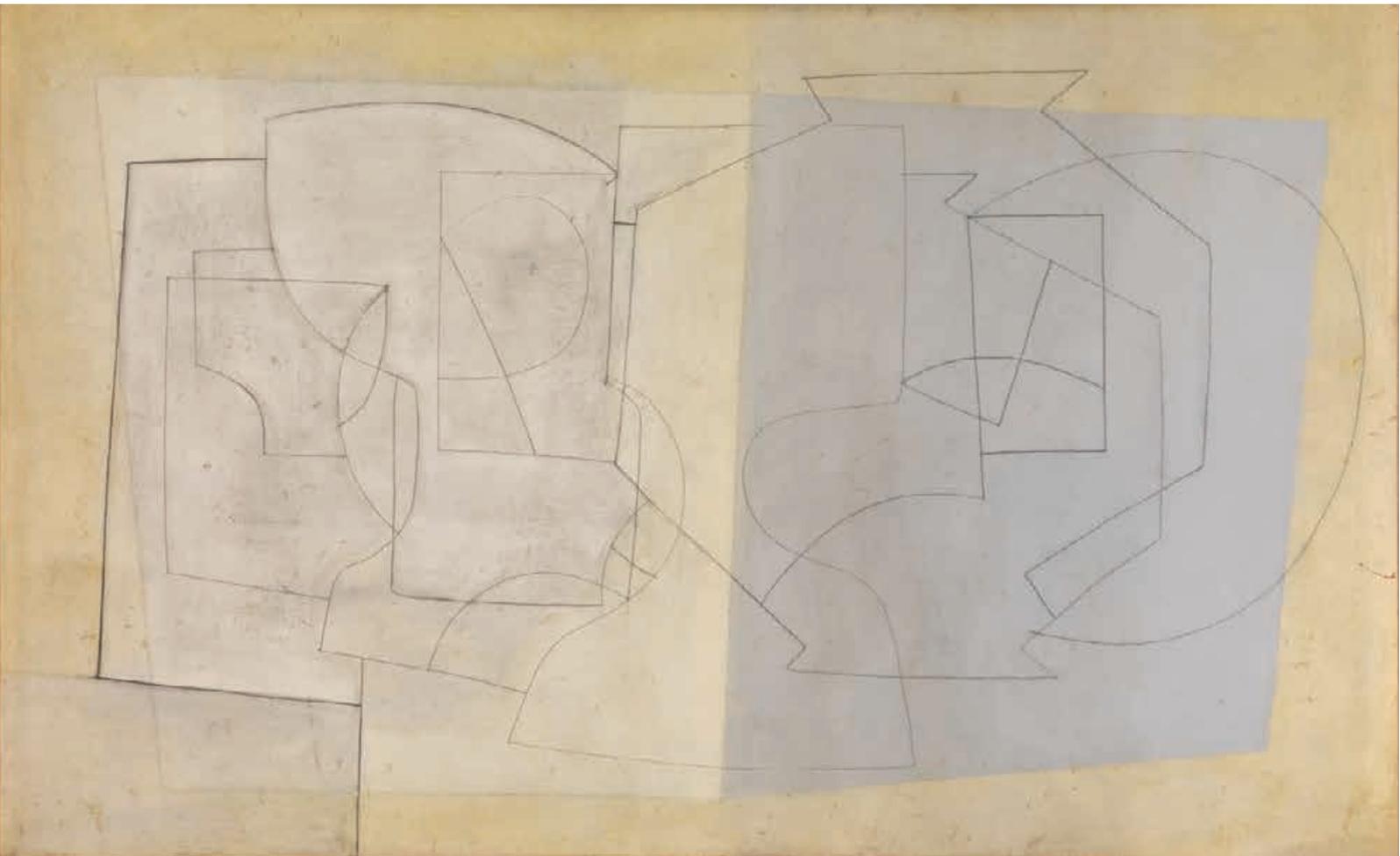
The painting was acquired in the 1930s by fellow artist Julian Trevelyan directly from da Silva when she was living in Paris. The sale is believed to be only the second canvas da Silva had ever sold – the first was bought by Italian artist Massimo Campigli. These sales are of note in terms of examining the role that fellow artists played as collectors and patrons at that time. Trevelyan brought the painting back with him when he returned to London in 1935 and hung it in his home in Durham Wharf until the late 1980s when it was placed on loan to Tate Modern.

The Panel considered the painting to be pre-eminent under the third criterion, to be in acceptable condition and, following negotiation, to be fairly valued. The painting has been permanently allocated to Tate, which contributed £71,402 towards the acquisition as the value exceeded the tax due.





Above: *The Tiled Room* by
Maria Helena Vieira da Silva.
Photo: Tate Photography



Above and right:
July 1953 (Cyclades)
by Ben Nicholson.
Photo: Tate Photography

9. Ben Nicholson: *Cyclades*

Ben Nicholson's (1894-1982) *July 1953 (Cyclades)*, oil and pencil on board mounted on a curved panel, 76cm by 122cm, originates from the period when the artist's international reputation was becoming firmly established and illustrates Nicholson working with great skill, confidence and technical ease.

Informed by the principles of Cubism, *Cyclades* is part of a sequence of large, accomplished table-top still-lives that Nicholson executed during the first half of the 1950s. Although stylistically similar to the still-lives of the 1940s, these works tended to be more architectural and abstract in form and limited in use of colour. The present work, which, in terms of colour and line, is one of the most restrained of Nicholson's still-lives, depicts a rectangular table-top with various objects made up of flat generalised overlapping shapes. Sharp angles and slow-moving curves produce movement and balance while the pencil lines lend a delicate and tactile quality to the work. The forms of a goblet and vase, which appear Cycladic in style, can be faintly discerned. Greece held a certain fascination for Nicholson and, like his wife Barbara Hepworth, he would often use Greek place names in the titles of his works, particularly throughout the 1950s, although he would not visit Greece until 1959. In a letter to writer Adrian Stokes, Nicholson claimed that the title of a given painting was its date, while the subtitle was a 'kind of label to identify luggage'.

Mounting the work on a curved panel introduced a new dimension to the interplay of lines and arcs that dominate Nicholson's compositions. The use of a curved panel first appeared in Nicholson's work in 1949 when he was commissioned by the New Zealand Shipping Company to produce two large paintings for the liner *MV Rangitane*. That same year, prompted in part by the commission, Nicholson moved into the more spacious Porthmeor Studios on the beach in St Ives. The move resulted in a shift in Nicholson's works which became more ambitious, monumental and larger in scale.

The summer of 1953, when (if the title is to be believed) *Cyclades* was created, was a difficult time for Nicholson personally. Following his divorce from Hepworth in 1951, the relationship continued to sour. Nicholson had struck up a relationship with married local artist Rhoda Littler, who was 21 years his junior, but by the spring of 1953 they had parted ways and, stricken by grief, Nicholson decamped from St Ives to Hertfordshire to stay with an old friend.

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





10. Dominic Serres: Two paintings from the Siege of Havana series

Two paintings by Dominic Serres (1722-93) accepted in lieu are:

a) *The Landing of the British at Cojimar Bay on 7 June 1762*, oil on canvas, 124.5cm by 185.4cm

b) *The Storming of Morro Castle, through the Breached Wall, 30 July 1762*, signed lower right, 'D. Serres. 1767', oil on canvas, 78.7cm by 109.2cm

These paintings are part of a series of 11 paintings commissioned by brothers Commander-in-chief George Keppel, 3rd Earl of Albemarle (1724-72), Commodore the Hon Augustus Keppel (1725-86) and Major-General the Hon William Keppel (1727-82) following their roles in the capture of Havana from the Spanish in 1762. The short-lived British capture of Havana, the main Spanish naval base in the Caribbean, was one of the final actions of the Seven Years War (1754-63) which had begun as a conflict with France but through strategic alliances soon involved most of the European powers, Spain being allied to France. Britain also attacked Spain's eastern empire laying siege to Manila in the Philippines in September 1762.

The British force consisted of 21 ships of the line, 24 lesser warships and 168 support vessels along with 14,000 sailors and nearly 13,000 soldiers. The British landed 10km east of Havana at Cojimar Bay and blockaded the Spanish fleet in the harbour. It then began plans to take the heavily fortified Morro Castle, one of two fortresses which protected the entrance to the harbour. Over the following weeks, the British fired down on Morro Castle from its battery position to the east and began mining the castle. The resulting tunnels were filled with explosives and detonated on 30 July 1762 allowing the British to enter and take control. Two weeks later Havana was captured.

Dominic Serres was born in France. His parents wanted him to become a priest but he fled to Spain and then became a sailor and is said to have risen to be the master of a trading vessel to Havana. Captured by a British frigate, he came to England in the 1750s and, following his marriage, settled in London where he met the leading marine artist Charles Brooking. Serres went on to be a highly successful marine painter, becoming a foundation member of the Royal Academy of Arts in 1768. Although not present at the siege of Havana he would have known the topography of the harbour and town and with his artistic abilities was ideally placed to respond to the commission from the three Keppel brothers.

The Panel considered the paintings to be pre-eminent under the third criterion, in acceptable condition and, following negotiation, to be fairly valued. The paintings have been permanently allocated to the National Maritime Museum, in accordance with the condition attached to the offer, which received four other paintings from this series through the AIL Scheme in 1983.

Left top: *The Landing of the British at Cojimar Bay* by Dominic Serres.
Photo: National Maritime Museum

Left bottom: *The Storming of Morro Castle* by Dominic Serres.
Photo: National Maritime Museum

11. Christopher Lennox-Boyd collections

The late Hon. Christopher Lennox-Boyd (1941-2012) was a well-known print collector, whose main focus on the 18th-century British mezzotint extended into a general interest in the history of the art and print trades in all their varieties, including ephemera such as trade cards and labels, and print used in the manufacture and marketing of objects such as fans and textiles. Lennox-Boyd formed sizeable collections of mezzotints, ephemera, fans, shoes (mainly with trade labels), framers' labels, textiles and printed handkerchiefs. After he graduated from Oxford in the early 1960s, he started a life-long association with the print shop Sanders of Oxford, and began to frequent the auction houses, where, genial, moustachioed, already enormous and 6ft 8in tall, he soon became a conspicuous figure. For the rest of his life he indulged an insatiable appetite for the acquisition of prints and related objects which illuminate the history of the print trade and related retail areas during the period 1700-1900. This offer consists of eight distinct elements of material related to these topics.

(i) A collection of about 700 mezzotints engraved by David Lucas (1802-81) principally after paintings of John Constable (1776-1837). Constable admired the possibilities of mezzotints, which he felt expressed 'the chiaroscuro of nature'. In 1829 he suggested that David Lucas should represent his works as *English Landscape Scenery*. Lucas would make a preliminary plate and then print proofs for Constable to alter, retouch and comment upon, and their work became one of the greatest examples of collaboration between artist and engraver in the history of printmaking. These proofs not only throw light on their artistic relationship but also give a unique insight into the technique of mezzotint (called by the French *la manière anglaise*), of which Lucas is one of the greatest exponents.

The collection includes 210 progress proofs for *English Landscape Scenery* and representative works from most parts of the Lucas/Constable print publishing history, starting with the first 22 subjects published as *Various Subjects of Landscape, Characteristic English Scenery (English Landscape Scenery)* between June 1830 and July 1832. By October 1833 Constable was planning an appendix of additional subjects but a row between the two meant it was unfinished when he died. Lucas reworked some of the other 1830-32 plates for *English Landscape Scenery* (Bohn, 1855) and this is recorded by a unique set of progress proofs touched and annotated by Minna Constable, Constable's eldest daughter (1819-85).

There are also many mezzotints engraved by David Lucas after other artists, for example Lucas' print of John Bunyan's *House at Elstow* (1829) and a rare original etching by John Constable initialled within the plate.

The Panel considered the collection to be pre-eminent under the third criterion, in acceptable condition and fairly valued. It has been permanently allocated to the Victoria and Albert Museum.

(ii) Seven thousand pieces of printed records comprising trade cards, bill headings and advertisements, Belgian porcelain-coated trade cards, book plates, labels, ceremonial ephemera and funeralia. The large majority of the collection is British, and presents a conspectus of British cultural, commercial and social life in the 18th and 19th centuries. There are many fine examples of embossing, engraving and lithography, and original artwork by Joseph Swain and Frederick Eltze. As well as illustrating the skills of engravers, the bills and stationery reveal much about the purchasing habits of consumers.

The Panel considered the collection to be pre-eminent under the third criterion, in acceptable condition and fairly valued. It has been permanently allocated to the Bodleian Library.



Above: *Salisbury Cathedral*,
mezzotint engraved by
David Lucas after a painting
by John Constable. Photo:
Victoria and Albert Museum



Above: *Mail Arriving at Temple Bar*, design for a fan. Photo: Fitzwilliam Museum, Cambridge. Copyright Fitzwilliam Museum, Cambridge

(iii) Over 500 pieces of 18th-, 19th- and early 20th-century trade cards, bill headings and trade ephemera, invitations, advertising flyers, labels, textile samples and drawn patterns relating to the collecting areas of the Victoria and Albert Museum, with a particular emphasis on textiles and the art trade. These give a vivid picture of the boom in the production and consumption of household and luxury goods during the Industrial Revolution.

The Panel considered the collection to be pre-eminent under the third criterion, in acceptable condition and fairly valued. It has been permanently allocated to the Victoria and Albert Museum.

(iv) Over 80 pieces of printed material relating to exhibitions of panoramas. During the early 19th century a form of popular entertainment was developed in Europe which consisted of a series of trompe l'œil paintings mounted on the inside of a circular wall so as to create the illusion that the spectator was surrounded by a panoramic view. A patent was granted to the Irish painter Robert Barker (1739-1806) in 1787; he and his son Henry Aston Barker (1774-1856) were the principal operators in the British Isles. Like other 19th-century pastimes such as the magic lantern and the peepshow, these shows were precursors of cinema, and enabled a large number of people to experience sights which they would never see otherwise. Lennox-Boyd's collection consists of the related ephemera: the advertisements, the guidebook which was obtained on the door, and the small illustration of the panorama which formed a key to it (there are 25 keys). The exhibitions of which these are souvenirs were 'Mirrors of the World': some glorified British military victories, some enabled virtual tourism; others depicted biblical or imaginary landscapes. No panorama canvases survive in Britain, and such keys and a few fragments are the only clue to what the visitor's experience felt like.

The Panel considered the collection to be pre-eminent under the third criterion, in acceptable condition and fairly valued. It has been permanently allocated to the Special Collections Department of the University of Kent.

(v) About 400 printed handkerchiefs ranging in period from 1750-1940, and including many commemorative items associated with major national and international exhibitions from 1851-1930, royal jubilees and festivals (including a group of rare material celebrating the abortive coronation of Edward VIII), political subjects (Reform Act 1832; The Eastern Question; women's rights) and national figures (Wellington, Gladstone, Disraeli). Other key groups feature sporting events (Derby winners, boxing, football), transport (toll roads, railways and steamships), the Boer War and World War I.

The Panel considered the collection to be pre-eminent under the third criterion, in acceptable condition and fairly valued. It has been permanently allocated to the Museum of London.

(vi) Seventy-nine pairs of 18th- and 19th-century shoes, mostly women's. Unlike most shoe collectors, Lennox-Boyd was interested in the printed or stamped shoemakers' and shoe retailers' labels on the shoes and the emphasis in this collection is on the documentary evidence about the manufacture of shoes from the 1790s to the 1860s, innovation and wear. The shoe labels include the names of important shoemakers, manufacturers and importers working in Britain and on the Continent, as well as provincial artisans ('Sansome Equal to London' operating in Towcester), and reflect several important trends including mass production, imports and the development of different shoes for right and left.

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

(vii) Sixteen boxes of handloom patterns containing samples produced by Warner & Sons in the 20th century. The firm of Warner & Sons can trace its roots, through takeovers, back to the silk trade in 18th-century Spitalfields. Long one of Britain's major fabric firms, it was at the forefront of design and technological advances.

The samples in the Lennox-Boyd collection form a continuous sequence of textiles produced by the company and its immediate predecessor, Warner, Sillett and Ramm, between 1884 and 1902. Each design, the date of production, the name of the weaver, and its unique reference number are identified. They were bought by Lennox-Boyd at Christie's in 1971 following the closure of the company's New Mills factory.

The Panel considered the collection to be pre-eminent under the third criterion, in acceptable condition and fairly valued. It has been permanently allocated to the Braintree Museum, where, reunited with the rest of the company's records (purchased by them in 2000), it will provide a resource for the study of textile, design and business history during this period.

(viii) A collection of about 600 fans, of which most are 18th century, English and printed, including rare mezzotint fans, fan leaves, hand screens and fan boxes. Many have publication dates and the address of the publisher, and permit tracking of the London trade's gradual westward movement from Cheapside towards the Strand.

The Panel considered the fans to be pre-eminent under the third criterion and to be in acceptable condition. The Panel's remit is to recommend a fair price and having taken into account sales of comparable fans at auction, it considered the offer valuation too low and suggested it should be increased. The fans have been permanently allocated to the Fitzwilliam Museum.



12. Sir Edwin Landseer: *A Newfoundland with a Rabbit*



The Champion; Venus, a Landseer Newfoundland with a Rabbit, oil on canvas, 116cm by 141cm, is an early work by Sir Edwin Henry Landseer, RA (1802-73). The painting was exhibited at the British Institution in 1819 when the artist was only 17, and is the first example of many images of Newfoundland dogs that he painted. The artist became so associated with the breed that the black and white Newfoundland became known as a Landseer.

Landseer appears to have received little formal education but his father, the engraver John Landseer, noted his precocious artistic ability. His early drawings are mostly of animals and the annotations of his father record his son beginning to draw at the age of four. By 1815 he was making his first contribution to the Royal Academy in the form of drawings of a mule and dogs. In the same year he began studies with painter Benjamin Haydon who encouraged his pupil to study anatomy. Haydon records that Landseer, 'dissected animals under my eye, copied my anatomical drawings, and carried my principles of study into animal painting'. Landseer also had a brief period of study with the leading anatomist Sir Charles Bell and his anatomical sketches are close in style to those of Bell's. Further animal studies were pursued at the Exeter Exchange menagerie on the Strand and at the menagerie at The Tower of London. When George Stubbs' original drawings for *The Anatomy of the Horse* appeared on the London market in 1817, Landseer acquired the complete set.

This major animal portrait was bought for 35 guineas at the 1819 RA exhibition by an equally youthful patron, Henry Dymoke, who held the hereditary position of King's Champion. Although his father was still alive, as a clergyman, he did not consider it appropriate for him to perform an essentially martial role. It was therefore Dymoke who, at the 1821 coronation banquet of George IV, threw down the gauntlet to any who challenged the king's right to rule – the last time this occurred as part of the coronation ritual.

The Panel considered the painting to be pre-eminent under the third criterion, in acceptable condition and fairly valued. The painting has been permanently allocated to the Russell-Cotes Art Gallery & Museum, Bournemouth. This is the first work to enter this important collection of primarily 19th-century English painting through the AIL Scheme.

Left: *A Newfoundland with a Rabbit* by Sir Edwin Henry Landseer.
Photo: Sotheby's

13. John Constable: *The Valley Farm*

John Constable's (1776-1837) *Willy Lott's House from the Stour (The Valley Farm)*, oil on canvas, 60.1cm by 76.2cm, is a quintessential work of the leading English landscape painter of the early 19th century, whose works have come to define the English countryside.

The subject of this painting is the cottage on the river Stour close to Flatford Mill which was rented by Willy Lott who was to spend the whole of his life in the property. Constable had first shown a passing interest in the scene in 1802 (Sterling and Francine Clark Art Institute, Massachusetts). A drawing dated to 1812-13 and now in the Courtauld Institute provides the artist's first mature composition of the scene. He was to return to the view of the cottage, which is only a few yards to the west of Flatford Mill, in one of his late paintings of the mid 1830s. It was this last version of the scene, now in the Tate, to which Constable gave the title *The Valley Farm* when it was exhibited at the Royal Academy in 1835. The same cottage scene from further to the west was also to be a key compositional element in several of the artist's later greatest works such as *The White Horse* (1819, Frick Collection) and *The Hay Wain* (1820-21, The National Gallery). The composition with the additional element of a small boat and occupant had already been exhibited at the Academy in 1814 with the title *Landscape: The Ferry*. Both the RA painting and the painting accepted in lieu employ an upright format which was unusual for Constable's larger landscapes.

The painting has a particularly interesting early provenance. It was owned by Jonathan Peel, younger brother of Prime Minister Sir Robert Peel, whose fine collection of paintings was sold to The National Gallery in 1871. In 1848 the painting was sold in London and acquired by the New York philanthropist and collector James Lenox, and is believed to be the first work by Constable to enter an American collection. It was then sold by the New York Public Library and returned to the UK in 1956.

The Panel considered the painting to be pre-eminent under the second, third and fourth criteria, to be in acceptable condition and to be fairly valued. The painting has been permanently allocated to the Ashmolean Museum, in accordance with the condition attached to the offer. It is the first realised oil by Constable to enter the museum's collection.

Right: *The Valley Farm*
by John Constable.
Photo: Ashmolean
Museum



14. Lawrence Alma-Tadema: *A Votive Offering*

This watercolour by Sir Lawrence Alma-Tadema (1836-1912), *A Votive Offering*, watercolour on paper, in its original gilded frame, 47.3cm by 39.4cm, was collected by William Hesketh Lever, 1st Lord Leverhulme (1851-1925). Lever epitomised the public spiritedness and philanthropic attitude of many of the wealthiest Victorian manufacturers who saw the sharing of their great collections with the public as part of their public duty. Born into a Lancashire middle-class family – his father was a grocer and later a wholesaler; his mother the daughter of a mill manager – Lever joined his father’s business at 16 and married at 23. With his brother James, he founded the soap and cleaning products firm Lever Brothers in 1885, makers of Sunlight Soap, and he soon set about buying the works of the leading contemporary painters of the day. Beyond commerce, production and the supply of raw materials, he created the village of Port Sunlight and the Lady Lever Gallery alongside his factory on the Wirral.

Lever acquired two oils by Alma-Tadema in 1914 when his company bought out its commercial rivals A & F Pears. The latter had acquired paintings that they considered had the potential to assist in the marketing of their soap products, the most notorious of these purchases being Sir John Everett Millais’ *Bubbles*. For purists, the adulteration of art by advertising was troubling and led to Millais being disparaged for allowing his painting to be altered in reproduction to include a bar of soap.

Although Lord Leverhulme’s first acquisition of works by Alma-Tadema was part of a business venture, the watercolour accepted in lieu was acquired for his personal enjoyment. Bought in 1920, it had been painted in 1873 as part of the arrangement the artist had with the London dealer Ernest Gambart and then acquired by Agnew’s. The Netherlands-born artist had settled in London following the death of his first wife. His sensuous recreations of life in ancient Rome and Greece led to considerable public success and by the end of his career he had been knighted and on his death he was buried in St Paul’s Cathedral.

A Votive Offering was considered of sufficient importance by the artist to give it an Opus number (CXVIII), which he used for only 51 of his 400 watercolours, and the work remains in unusually good condition.

The Panel considered the watercolour to be pre-eminent under the second and third criteria, in acceptable condition and fairly valued. It has been permanently allocated to the Lady Lever Gallery, in accordance with the condition attached to the offer, where it will join the two Alma-Tadema oils that Lord Leverhulme acquired in 1914 and which he gave in 1922 as part of the founding gift for the newly built gallery.

Right: *A Votive Offering* by
Lawrence Alma-Tadema.
Photo: Robert Holden Fine
Art Agents





15. William Holman Hunt: *Tuscan Girl Plaiting Straw*

William Holman Hunt's (1827-1910) *An Italian Girl (Tuscan Girl Plaiting Straw)*, oil on canvas, 52.1cm by 41.9cm, initials in monogram lower left, in original frame designed by the artist, was painted in Italy in late 1868 and early 1869 in the aftermath of a devastating time for the artist. In 1865 his exhibition at the Hanover Street Gallery had resulted in serious debts and he was about to marry Fanny Waugh. The following year the bank in which Hunt was a major shareholder collapsed and he left England with his pregnant wife bound for Jerusalem only to find at Marseilles that an outbreak of cholera prevented his taking ship for the eastern Mediterranean. The couple went overland to Italy and Fanny gave birth to their son in Florence but she died of a fever in late December. After a brief visit back to England to leave his infant son with his wife's family, he returned to Italy and was invited to stay at the Villa Medici in Fiesole by its owner, the Anglo-Italian painter and art dealer William Blundell Spence. He set up his studio in the stables and, stimulated by his developing interest in High Renaissance painting from visiting the galleries of Florence, he set about producing two paintings which would provide income. At the same time he had the doleful task of creating an appropriate monument for his late wife, who had been buried in the English Protestant cemetery in Florence. The innovative design of an ark on water carved in marble was begun by Italian masons but the finishing of the tomb was carried out by Hunt himself.

At the Villa Medici he chose Spence's gardener's children as his subjects. *Tuscan Girl Plaiting Straw* and *Caught* (Private Collection) were painted simultaneously and there is a distinct family resemblance between the girl and the young boy who forms the subject of *Caught*. Hunt records in his memoirs the affinity to the works of Pietro Perugino. The Renaissance artist's *Portrait of Francesco delle Opere* (pictured) which, in the 19th century was thought to be a self-portrait, was in the Uffizi and, like *Tuscan Girl*, sets a half-length figure against a panoramic Tuscan landscape. Hunt wrote in his memoirs of painting 'a damsel as a Tuscan straw-plaiter of the type of gently features particular to the Apennines, such as Perugino loved to picture'.

Hunt negotiated a price of £600 for the two paintings with his dealer Ernest Gambart and sent instructions on how the painting was to be framed. Gambart found a buyer for *Tuscan Girl* and the painting passed through various English collections before being acquired in 1931 by the 2nd Lord Leverhulme who continued the collecting taste, albeit in more modest fashion, that had been established by his father (Cf. case 14).

Left: *Tuscan Girl Plaiting Straw* by William Holman Hunt.
Photo: Robert Holden
Fine Art Agents



Left: *Portrait of Francesco delle Opere* by Pietro Perugino

The Panel considered the painting to be pre-eminent under the second and third criteria, in acceptable condition and, after negotiation, fairly valued. It has been permanently allocated to the Lady Lever Gallery in accordance with the condition attached to the offer.

16. Pair of Louis XVI console tables attributed to Weisweiler

This pair of tables is of a design known in French as *consoles dessertes*. They stand 89cm high and 76.2cm wide. The back panel visible in the photograph is a later addition. On stylistic grounds, they are attributed to Adam Weisweiler (circa 1744-1820), one of the greatest cabinetmakers (*ébénistes*) working in Paris at the end of the 18th century. German by birth, he is said to have been apprenticed to one of the greatest of all German cabinetmakers, David Roentgen. By 1777 Roentgen was established in the Rue du Fauberg Saint Antoine in Paris. He worked almost exclusively for Parisian *marchands-merciers* and is particularly associated in the earlier part of his career with Dominique Daguerre, who influenced the designs for many of Weisweiler's most important commissions and supplied Weisweiler's furniture to an international clientele. The strict lines and refined elegance of Weisweiler's furniture was widely admired and, through Daguerre's marketing skills, his customers included Louis XVI, Marie Antoinette, George, Prince of Wales, Grand Duchess Maria Feodorovna and Grand Duke Paul of Russia. Weisweiler was able to weather the upheaval of the Revolution and his furniture, which evolved as taste moved on from the age of Louis XVI to that of *le style Empire*, continued to find eager buyers during the early years of the Republic, including Napoleon and the Empress Josephine.

This pair of tables accepted in lieu is recorded in the Great Drawing Room of Ashburnham Place in Sussex in photographs taken to accompany an article in *Country Life* in January 1916. The Earls of Ashburnham amassed a remarkable collection of French furniture, especially of Louis XIV and Louis XVI Boulle furniture, much of which was dispersed at auction in the 1950s. Following the death of the last member of the main line of the Ashburnham family in 1959, the house has been altered and enlarged with an adjoining new build at the back for use as a Christian centre.

No documentary evidence has been discovered as to when the tables first entered the Ashburnham collection but various members of the family were notable collectors and could have been responsible for their acquisition. In the early 1780s, the 2nd Earl's son and heir, Viscount St Asaph, was actively buying in Europe. His father's bank records show regular payments to the Parisian banker Jean-Frédéric Perregaux. When he succeeded his father in 1812, his accounts show payments to Vulliamy, Argand and to Morel & Co, who undertook much of the refurnishing of Ashburnham House in London's Dover Street. Viscount St Asaph may have purchased the consoles from Daguerre in Paris.

The Panel considered the tables to be pre-eminent under the second criterion, to be in acceptable condition and to be fairly valued. The tables have been temporarily allocated to the Wallace Collection pending a decision on permanent allocation.

Right: One of a pair of Louis XVI console tables attributed to Weisweiler.
Photo: Sotheby's



17. East Coker archive

East Coker in south Somerset is best recognised today as the title of the second of T S Eliot's *Four Quartets*. For Eliot, it was the point of departure and of return. It was from East Coker that his ancestors in the 1660s had left for America and it was where Eliot's ashes were to be interred.

The archive accepted in lieu is made up of two sections: firstly, the muniments of the Helyar family of Coker Court, East Coker, and secondly, the family and estate papers of the Walker Heneage and Button families of Compton Bassett and Alton Priors, Wiltshire. The families were united in marriage in the early 20th century.

The Helyars were lords of the Manor of East Coker from 1616 to the 20th century but the papers predate their ownership and include deeds and manorial records for East Coker dating back to the 13th century. The families' interests also extended out into other parts of Somerset and include papers from the 1216-72 reign of Henry III as well as material relating to lands in Hampshire, Dorset, Devon and Cornwall. The records go beyond estate papers to include an exceptional run of manorial material, including manorial court rolls, rentals, surveys and estate maps. As such, these papers are fundamental to an understanding of the history of the areas they cover. The documents are particularly rich in intact seals including those for Sherborne Abbey, Glastonbury Abbey, Bishams Montagu Priory, the city of Wells and the town of Yeovil as well as royal seals.

The Walker Heneage and Button muniments comprise three sets of interlinking family papers totalling some 3,000 documents. The Button papers, which take their name from the family's residence in the parish of Bitton near Bristol, show they acquired extensive lands in Somerset and Wiltshire. The Buttons were allied to the Walkers in 1643 when Mary Button married Clement Walker. The latter family held the hereditary post of Chief Ushers of the Exchequer. Clement Walker's son married the heiress of the Somerset branch of the Heneage family. Their papers include an unusual pre-Restoration seal of Charles II.

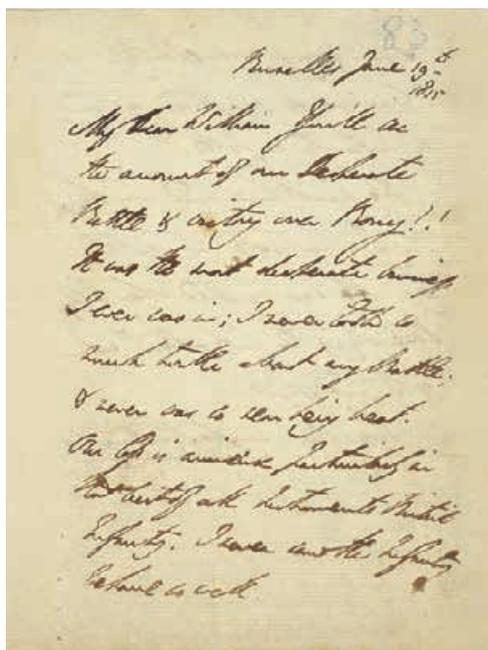
Other important documents in the archive relate to the Jamaican interests of the Helyar family in the late 17th and early 18th centuries. Cary Helyar (1633-72) arrived in Jamaica in 1664 and acquired land in the south east region. Buying slavers and hiring indentured servants, he began planting cacao but blight decimated the crop in 1670 and Cary died two years later. His brother in England hired a manager to run the estate and the archive contains extensive correspondence between owner and manager, providing a vivid picture of the economic and social results of absentee landlords attempting to run an agriculture business from the other side of the Atlantic.

The Panel considered the papers to be pre-eminent under the third criterion, to be in acceptable condition and to be fairly valued. The papers have been permanently allocated to Somerset Record Office which contributed £58,290 towards the acquisition as the value exceeded the tax due.



Left: Elizabeth I Great Seal.
Photo: Somerset Heritage
and Libraries Service

18. Archive of the Earls of Raglan



Above: Letter of 1819 from 1st Duke of Wellington to his brother William.
Photo: Christie's

The archive of the Earls of Raglan comprises the military and personal correspondence of FitzRoy Somerset, 1st Baron Raglan (1788-1855); an important series of letters by Arthur Wellesley, 1st Duke of Wellington (1769-1852), to his brother William (1763-1845), later 3rd Earl of Mornington and FitzRoy Somerset's father-in-law from 1814 when he married Lady Emily Harriet Wellesley-Pole; correspondence and papers of FitzRoy Somerset, 4th Baron Raglan (1885-1964), including literary drafts and research materials (photographic slides, press cuttings and other ephemera); correspondence relating to the anthropologist Arthur Maurice Hocart (1883-1939), and a box of glass slides taken by Hocart in Polynesia; official papers of the 4th Baron and of the liberal politician and High Court judge Sir Henry Mather Jackson (1831-81) as Lord Lieutenant of Monmouthshire; miscellaneous family correspondence and papers, including those of the 3rd and 5th Barons, and of Julia, Lady Raglan (1901-71), wife of the 4th Baron, as well as 20th-century financial and legal records.

The collection in total comprises almost two cubic metres. Of these, the papers of the 1st Baron and his immediate family, and of the Duke of Wellington, comprise approximately 1,500 items in four

boxes. The later papers comprise several thousand further letters with an equal quantity of financial documents, in approximately 49 large filing boxes.

The greatest historical interest of the archive lies in the correspondence and papers of FitzRoy Somerset, 1st Baron Raglan, relating to official roles between 1808 and 1845 which form an important source for military history across a long time span. It includes a lengthy series of approximately 245 autograph letters signed by the 1st Duke of Wellington. FitzRoy Somerset was born the ninth and youngest son of the Duke of Beaufort and joined the army in 1804. In 1808 he was posted to Portugal as aide-de-camp to the future Duke of Wellington and was at the battles of Rolica and Vimeiro. He remained with Wellesley from 1809 until the end of the Peninsular War, serving latterly as his military secretary. He remained with Wellington in Paris after Napoleon's first abdication and joined Wellington in the Netherlands on Napoleon's return. At Waterloo he was shot and had to have his arm amputated. There are also extensive papers relating to his later career in administrative posts at the Ordnance and Horse Guards from 1819 to 1852. Family letters take his career through to its end in the Crimea where he died in 1855 having been blamed by many for the military setbacks that the British army had suffered.

The 89 autograph letters by Wellington to his brother William cover the decade from September 1807 to February 1817 and trace Wellington's six years in Spain and Portugal, giving his unguarded insight into the military and diplomatic progress of the war. The series culminates in the letter of 19 June 1815 describing the Battle of Waterloo: 'You'll see the account of our Desperate Battle & victory over Boney!! It was the most desperate business I ever was in; I never took so much trouble about any Battle; & never was so near being beat.'

The Panel considered the papers to be pre-eminent under the first and third criteria, to be in acceptable condition and to be fairly valued. The papers have been temporarily allocated to Gwent Archives Centre pending a decision on their permanent allocation.



HOUSE OF COMMONS
LONDON SW1A 0AA

- Have been invited by H.M. the Queen to join gov.
- have accepted.

- know the great responsibilities that await me
as I enter this door

- Will strive to justify the trust that has been
placed in me and the things which
we believe.

Some lines from the song "Beautiful" 22-7-77

Or Francis

Richard - Harmony

Error - Truth

Peace - Faith

Dispair - Hope

And let us

Not be people - however they are.

Let us come together in the good battle of things

- strengthening our country. If that we are
to prosper.

And now, - My Name - "What is worth to be done"

19. Papers of Margaret Thatcher

Margaret Thatcher, Baroness Thatcher of Kesteven (1925-2013), was Prime Minister from 1979 until 1990. She was the longest serving holder of the office in the 20th century and the first woman to take up the position. She became an MP in 1959 and led the Conservative Party from 1975 until the end of her premiership.

The majority of Baroness Thatcher's papers were donated during her lifetime to the Margaret Thatcher Archive Trust, in fulfilment of her wish for her archive to stay in the United Kingdom in order to provide a permanent resource for students and scholars. That collection was deposited at Churchill Archives Centre in Cambridge and contains material from her early life to her time in Parliament, and beyond.

The papers accepted in lieu include previously unpublished memoirs. The most important is a 128-page/17,000-word handwritten memoir of the Falklands War, written over Easter 1983, almost exactly a year after the Argentine invasion. This memoir gives profound insight into her handling of the war, particularly her relationships with colleagues like Foreign Secretary Francis Pym, and allies, notably the United States. Her emotional reaction to events is also powerfully present. A second previously unpublished memoir gives her personal account of the Fontainebleau European summit in June 1984 which finally settled the five-year battle to reform the EC budget and 'get her money back'. A third tells of her visit to Moscow for the funeral of Soviet President Chernenko in March 1985, where she renewed her acquaintance with his successor – Mikhail Gorbachev.

Other significant items include the final draft of her remarks in Downing Street when she became Prime Minister in May 1979 – it seems she had planned to talk of the 'song' of St Francis, perhaps because she herself was uneasy with the idea of a prayer – and the text from which she delivered her 'Not for turning' speech at the October 1980 Conservative Party Conference.

Also included are many other personal papers on the Falklands, most of which have already been released within the archive – including Lord Carrington's letter explaining his decision to resign as Foreign Secretary; her handwritten notes on conversations with Harold Macmillan and US Secretary of State Al Haig; reports from the Chief Whip on Conservative backbench doubts about the war. Lady Thatcher's engagement diaries for 1952-59, 1961-62 and 1964, and a quantity of personal and political papers she collected between 1979 and 1990 are also of note.

The Panel considered the papers to be pre-eminent under the first and third criteria, to be in acceptable condition and to be fairly valued. The papers have been permanently allocated to the Churchill Archives Centre, in accordance with the condition attached to the offer. Key extracts, including the three handwritten memoirs, are available online on the Margaret Thatcher Foundation website.

Left: Draft of Margaret Thatcher's remarks when she became Prime Minister in May 1979 which refers to the 'song' of St Francis. Photo: Churchill Archives Centre

20. George Romney: *Edward Witts*

This sensitive portrait by George Romney (1734-1802) of Edward Witts (1746-1816), half-length, in a brown coat, with inscription and date 'Romney pinxt./ 1779', oil on canvas, 76.2cm by 63.5cm, was painted in the years following Romney's trip to Italy in 1773-75. He had rented 24 Cavendish Square, the lavish London house of Francis Cotes, and was soon to become a serious rival to Thomas Gainsborough and Joshua Reynolds although he was never able to charge the high fees that they were able to command. A three-quarter length portrait from Romney would cost 20 guineas whereas Gainsborough charged 30 and Reynolds 50 guineas. In the 20 years from 1776 to 1795 (leaving aside 1785, for when the documentation is missing), 1,500 individuals are recorded in his sitter books. Horace Walpole reports in 1780 that Romney's portraits were 'in great vogue'.

The sitter in this portrait is Edward Witts, who in 1775 married Agnes Travell. He had inherited the family wool-stapling business in Chipping Norton but his principal interest was in travel. He was a man, however, who took his civic responsibilities seriously and was a Deputy Lieutenant for Oxfordshire and in the year that the portrait was painted, High Sheriff of the County. Agnes, who had her portrait painted by Joseph Wright of Derby when she was in Bath in September 1776, had by 1788 begun to write a diary that was edited and published in 2008 under the title *The Complete Diary of a Cotswold Lady*. Their eldest son, Francis, who was ordained in the Church of England and occupied the rectory of Upper Slaughter for most of the first half of the 19th century, was also a voluminous diarist and his diary is published as *The Complete Diary of a Cotswold Parson*.

While the sitter in this portrait is to some extent overshadowed by the writings of his wife and son, he typifies the fortunes of his class. Having inherited the family wealth which had been earned through wool, he lived in the style of the upper gentry, enjoying travel both within England and on the Continent. As the portraits of him and his wife show, he commissioned the leading painters of the day and bought a handsome property, Swerford Park in Oxfordshire, and took the waters at Cheltenham. When the family business failed, however, Witts was declared bankrupt and was reduced to renting a property near Stroud. He died in Cheltenham.

The Panel considered the portrait to be pre-eminent under the third criterion, within the regional context of Gloucestershire, to be in acceptable condition and, following negotiation, to be fairly valued. It has been temporarily allocated to Cheltenham Art Gallery & Museum: The Wilson pending a decision on permanent allocation. The gallery already has on loan the Wright of Derby portrait of Agnes Witts from 1776 as well as an earlier triple portrait by John Hamilton Mortimer of Edward Witts alongside his brothers and sister.

Right: *Edward Witts*
by George Romney.
Photo: Christie's



21. A 19th-century steam traction engine

This six horsepower steam traction engine was built by the Ipswich firm of Ransomes, Head & Jefferies, as the plate solidly bolted to the top of the engine proudly proclaims. The same plate also gives the engine number: No 5137. The firm was founded in 1789 by the Quaker iron founder Robert Ransome (1753-1830) who had moved from Norwich to Ipswich. He manufactured agricultural implements, patenting in 1803 a particularly durable cast iron ploughshare. With the agricultural depression following the end of the Napoleonic War, the firm diversified into iron bridge manufacture and in the 1830s pioneered the production of lawnmowers. The firm's first steam engines were made in the early 1840s. At that time the firm moved to the new Orwell Works base which went on to become the centre of its manufacture for well over a century and the largest employer in Ipswich for many years. The firm started with stationary or 'portable' engines before developing self-propelled traction engines in the 1860s.

The firm's Engine Register for June 1877 to March 1883 records engine numbers 2758 to 5265: over 2,500 engines in 69 months. With an average monthly rate of 36 engines, it suggests that engine No. 5137 was built in late 1882. As such it is one of the earliest steam traction engines to have survived. The engine incorporates many typical features of early traction engine design from the mid-Victorian period such as the elegant curved spoke flywheel, exposed gear wheels, bolted horn plates and Salter-type safety valves.

As the archives of Ransomes, Sims & Jefferies Ltd (the firm's final name) are preserved by the Museum of English Rural Life at the University of Reading, there will be considerable scope for further research being carried out on this engine. The early history of the engine is incomplete but it is known to have been in Ireland in the first half of the 20th century. The University holds photographs of the engine (Deposit TR RAN/SP3/115), which are accompanied by a letter of 1961 saying that the photographs were taken at the Salenian (sic) Agricultural College, Ireland. There are two agricultural colleges run by the Salesian Fathers in Ireland, one in County Limerick and the other in Warrenstown College, County Meath. Both were founded in the early 1920s. The engine returned in poor condition to England in the 1960s where it was restored to working condition in the 1970s. It attended various steam rallies before retiring to a steam museum in Cumbria, from where it has been on loan to the Museum of East Anglian Life in Stowmarket, Suffolk, since the 1990s.

The Panel considered the engine to be pre-eminent under the third criterion, to be in acceptable condition and to be fairly valued. It has been temporarily allocated to the Museum of East Anglian Life pending a decision on permanent allocation.



Left: Steam traction engine. Photo: Museum of East Anglian Life

22. Archive of the Earls of Dudley

The archive of the Earls of Dudley consists of approximately 12,000 documents, 250 volumes and 2,187 rolled maps and plans, and includes deeds, legal records, manorial and estate papers and a few household papers. From 12th-century land grants to 20th-century coal-mining statistics, the collection demonstrates the administrative foundations of a large landed estate heavily involved in industry. Due to the extent of the family's industrial interests, the collection is the primary source for understanding the changing landscape and industrial development of the estates which are clustered around Dudley on either side of the historic Worcestershire-Staffordshire county border.



Although the earldom of Dudley, in both its creations, was inaugurated in the 19th century, the landed interests of the Ward family's Sutton and de Somery ancestors dates back to the late 12th century. The Barony of Dudley was held successively by the families of Fitz Ansculph, Paganel, de Somery, Sutton and Ward. Their first stronghold was Dudley Castle which, although ruined in the Civil War, still stands on its hill above the town of Dudley. John Sutton (1400-87) was created 1st Baron Dudley in the early 1440s and the title remained in the Sutton family until the death of Edward Sutton, 5th Baron Dudley (1567-1643). His only son Ferdinando died before his father and the Barony passed after Edward's death to Ferdinando's only child and daughter Frances Sutton, Baroness Dudley (1611-97), who married Humble Ward (circa 1614-70), a wealthy London goldsmith, in order to restore the family's fortunes. Humble was created 1st Baron Ward in 1644. In 1646 Lord Ward was ordered by 'the Parliament... to demolish the Castle of Dudley'. The castle was rendered uninhabitable and was never restored. Thereafter, the family established their base at Himley, around five miles from Dudley, which was to be transformed in the 18th century by the landscape artist Lancelot 'Capability' Brown. Both titles passed to Frances and Humble's son, Edward Ward, 7th Baron Dudley and 2nd Baron Ward (1631-1701). Although the family was always centred on its local interests, in the 18th century there were also estates in Jamaica.

The Dudley estate was at its height in the 19th century when, as well as the traditional agricultural enterprises, it had developed large-scale iron and mineral enterprises to the extent that it had a separate Mines Department from around 1804. By the 1880s, the estate contained over 25,500 acres and had an income of £123,000, making it one of the most valuable landed estates in England.

The Panel considered the archive to be pre-eminent under the third criterion, to be in acceptable condition and to be fairly valued. The papers have been temporarily allocated to Dudley Archives and Local History Centre with a small section at The Hive, Worcester, where they were previously on deposit.

Above: Detail of a map from 1745 showing the Castle and Manor of Holt by the Worcester surveyor John Doharty. Photo: Worcestershire Archive and Archaeology Service

23. David Jones: *Landscape in Kent*

David Jones' (1895-1974) *Landscape in Kent*, signed with monogram and dated '21' (lower right), oil on canvas, 71.8cm by 91.7cm, was a gift from the artist to a fellow pupil at the Westminster School of Art, Doris Travis, who later became a pupil of Walter Sickert. Jones was briefly engaged to her, and their friendship continued for the rest of his life. The painting was last publicly exhibited in the Tate's 1981 monographic exhibition and remained in the family's ownership until offered in lieu.

Although his father was Welsh, David Jones was born in Brockley, south London, which in 1895 was within the county of Kent. In his late teens, he trained at the Camberwell School of Arts, studying under A S Hartrick who had spent a summer in Pont-Aven with Gauguin and later moved to Paris where he was friends with Van Gogh. Jones' artistic training was interrupted by the First World War in which he served in the London Welsh Battalion of the Royal Welch Fusiliers and was injured in the Battle of the Somme. His wartime experiences were one of the great formative events of his life and he explored them in his epic poem *In Parenthesis*, published to critical acclaim in 1937 and winning the Hawthornden Prize in 1938. He subsequently wrote, 'Part of me, the artist within me, has never left the trenches.'

After demobilisation in 1919, he returned home and for the next three years attended Westminster School of Art which was situated in Vincent Square close to Westminster Cathedral. The 14 relief sculptures of the *Stations of the Cross* by the then relatively unknown artist Eric Gill had been completed and dedicated in the previous year and it is known that Jones admired these sculptures. Gill, who was a devout, if unorthodox, Roman Catholic, was then based at Ditchling, Sussex, where he had formed a community known as The Guild of St Joseph and St Dominic, which melded the Arts and Crafts Movement's traditions of artists and craftsmen working and living together with the earlier seam of medieval piety and traditional Catholic belief. David Jones visited Ditchling in early 1921. He had been deeply moved when, during the War, he had caught sight of a Catholic priest saying Mass by candlelight in a barn near to the Western Front. With Eric Gill's encouragement, he converted to Catholicism and joined the Ditchling community which was to move to Capel-y-ffin in Powys, near Hay-on-Wye.

David Jones' artistic output was wide ranging and included drawings, oil paintings, wood engravings, copper engravings, drypoints, carvings and inscriptions. Arguably, his most important creations are his large, complex watercolours which are as unique in their style and subject matter as the creations of another English writer-artist, William Blake.

Landscape in Kent is a rare, large-scale, early work in oil by Jones, whose works in oil are poorly represented in UK museums. It reveals an early modernist style, developing a strong sense of pattern, light and depth combined with a primitivism of form.

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





Above: *Landscape in Kent* by David Jones.
Photo: Christie's

24. Breguet 'Napoleon' clock

This clock by Abraham-Louis Breguet (1747-1823), one of the greatest horological artists in history, is one of only a small number known to survive from this period and represents the 'state of the art' in terms of Breguet's artistic and technological output.

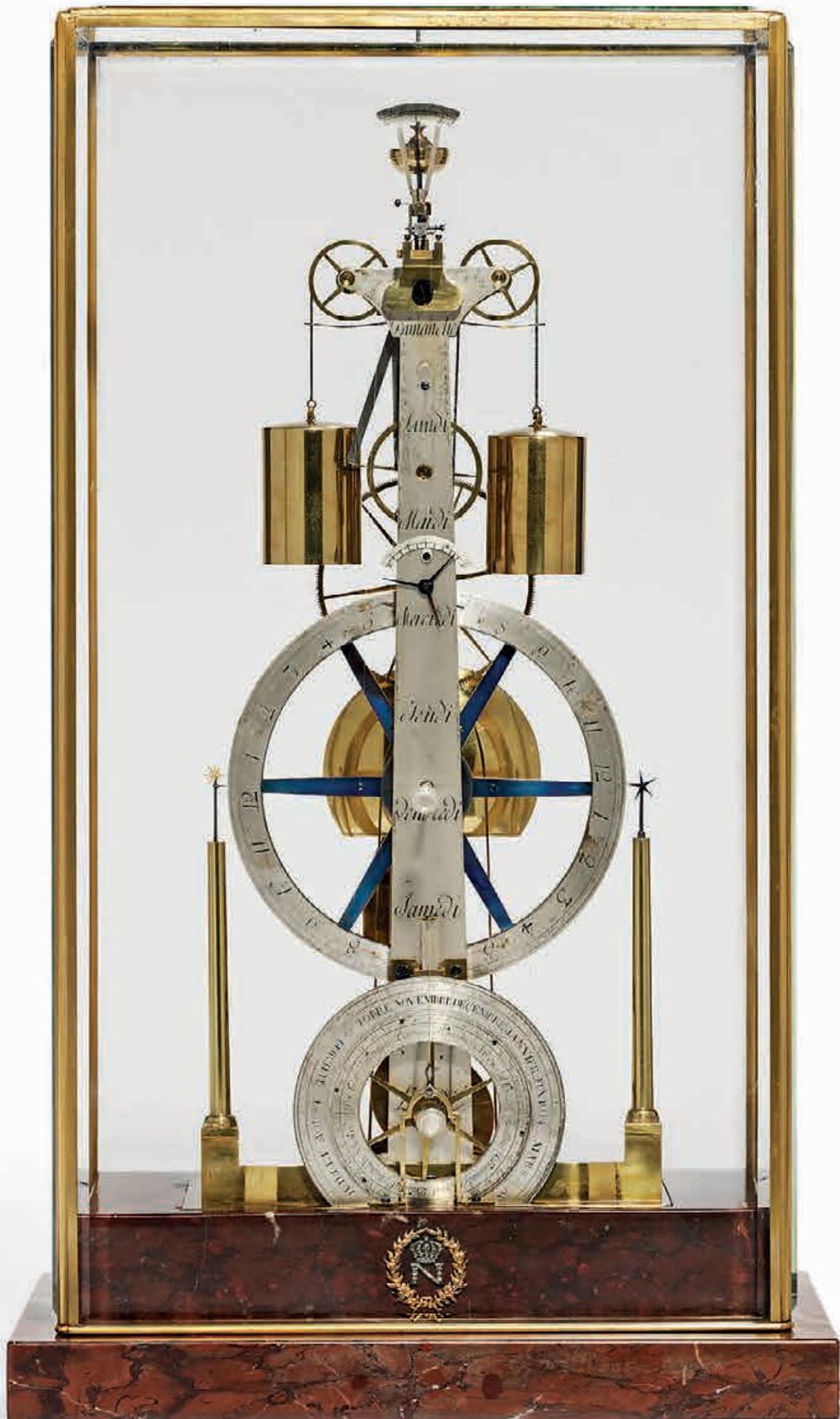
Signed and numbered 'Breguet-No. 111', the clock is a three-wheel skeleton regulator table clock, a *Pendula à Trois Roues*. Running for eight days, it has a pin-wheel escapement, maintaining power, and compensated half seconds pendulum on knife-edge suspension. The days of the week are displayed as the top of the brass-cased weights descend beside the engraved clock frame. Mean and solar time are displayed on either side of a silvered chapter ring mounted on the first wheel of the train. The clock also displays Gregorian and Revolutionary annual calendars on silvered annular rings.

Decimal or Revolutionary time was adopted by decree of the National Convention on 24 November 1793. It stipulated that the Gregorian calendar should be abandoned and replaced by the French Revolutionary or Republican calendar, which divided the day into 10 hours, each with 100 minutes which were then further subdivided into 100 seconds. It remained in use until 1 January 1806 when Napoleon, whose domination over Europe was increasing, decided to realign French time with that of the kingdoms he was slowly putting under his authority. This reorganisation of time required new clocks and adapted mechanisms, but the proposal was never really adopted and clockmakers had no reason to support it because their Revolutionary clocks were useless outside France and ruined their export trade.

By 1795, it was no longer compulsory to use Decimal time and even before then clocks were being made with both systems, like this one, which is a rare documented example of the circumvention of trade with France during this period. Breguet conceived the design in 1787 and executed it during his exile from Paris in his native Switzerland. He sold it to his London agent, Louis Recordon, in 1795. By tradition it was thought to have belonged to Napoleon (1769-1821), possibly while Emperor (1804-14), or Napoleon III (1808-73); this due to a later applied gold and diamond crowned 'N' monogram with laurel wreath on the marble veneered plinth. It was part of the collection of Courtenay Adrian Ilbert, the greatest 20th-century horological collector, who is thought to have acquired it in 1935.

The Panel considered the clock to be pre-eminent under the second and third criteria, to be in acceptable condition and, following negotiation, to be fairly valued. It has been permanently allocated to the British Museum where it is on display in gallery 39 alongside other Ilbert precision timekeepers which the museum purchased in 1958 following Ilbert's death in 1956.

Right: Breguet
'Napoleon' clock.
Photo: Christie's



Jegals



25. Edgar Degas: *Femme se Peignant*

Edgar Degas' (1834-1917) *Femme se Peignant*, circa 1887-90, charcoal and red and brown chalk on tracing paper laid down on board, signed (upper right), is one of the artist's finest late drawings. It belongs to a group of works portraying women engaged in everyday private acts of personal care such as bathing and grooming.

The woman *à sa toilette* appealed as a subject to Degas because it presented a further opportunity to study the female figure and bodily movements in a variety of unconventional poses. Within these briefly glimpsed moments of domesticity, Degas was able to capture a far greater understanding of his subject than he could achieve through the artifice of more traditional rigorous poses. In 1886 art critic Théodore Duret wrote that Degas 'has found new situations for the nude, in interiors, among rich fabrics and cushioned furniture. He has no goddesses to offer, none of the legendary heroines of tradition, but the woman as she is, occupied with her ordinary habits of life or of the Toilette...' (quoted in R. Kendall, *Degas: Beyond Impressionism*, exh. cat., The Art Institute of Chicago, 1996, p150).

Femme se Peignant is an impressively large, highly attractive drawing in very good condition. Degas has subtly captured the movement and tension of the model's muscles, caught in the act of combing her hair, with expert draughtsmanship. The subject is depicted cross-legged, her weight transferred onto one leg, wearing brightly coloured red slippers, all of which combine to bring further interplay of balance and tension to the composition. Like many of Degas' late drawings the work was executed on a large sheet of tracing paper which could then be mounted onto a more rigid surface. Tracing paper enabled Degas to transfer successful images from one sheet to another and provided a surface that encouraged a smooth unbroken line when using charcoals or chalks.

The drawing does not appear to have been reframed or mounted since it was recorded in the collection of the eminent Parisian art dealer Ambroise Vollard who had acquired it directly from the artist by 1914. The drawing subsequently entered the collection of American socialite Gladys Marie Spencer-Churchill, Duchess of Marlborough, who was renowned for her beauty. The photograph shows the drawing hanging in the Marlboroughs' London house at 7 Carlton Terrace in the 1930s.

The Panel considered the drawing to be pre-eminent under the second criterion, to be in acceptable condition and fairly valued. The painting has been temporarily allocated to Pallant House Gallery, Chichester, pending a decision on its permanent allocation.

Left: *Femme se Peignant* by Edgar Degas.
Photo: Sotheby's



Left: Photograph of the drawing hanging in the Marlboroughs' house in the 1930s.
Photo: Hugo Vickers courtesy of Sotheby's.
Copyright Hugo Vickers

26. Paintings by Sir Winston Churchill and other Churchill items

The position of Winston Churchill (1874-1965) as one of Britain's greatest political leaders is beyond dispute and his vast archive of papers will always remain a prime focus of historical interest. A figure of such stature, however, is of interest not just as a politician. Almost every aspect of Churchill's character and activities has been written about and attracted sustained scrutiny.

It is well known that the stresses of political life and his own personal rises and falls led to the depressions which Churchill described as his 'black dog'; a term first used by Samuel Johnson. If Churchill's enormous journalistic and literary output was a form of relaxation, it was also a highly important source of income. Despite being the grandson of the Duke of Marlborough, his tastes and the circles in which he moved meant that expenditure and income were finely balanced. Churchill's literary activities were also primarily a nocturnal practice usually undertaken late at night after a good dinner.

The one form of pure relaxation that sustained Churchill's interest for four decades was painting. His first major political setback had been the Dardanelles campaign at Gallipoli in 1915 with which he was much involved as First Lord of the Admiralty. It had resulted in enormous casualties and losses with no compensating capture of Ottoman territory. When Asquith's Liberal government, in which Churchill had served, was replaced by a coalition with the Conservatives, Churchill lost his position and soon withdrew altogether from active politics in order to fight on the Western Front. It was in this period, when he felt that a near fatal blow had been dealt to his political ambitions, that he first turned to painting.

Winston and his wife, Clementine, took Hoe Farm near Godalming in Surrey for the summer of 1915 with his brother Jack, his wife and children, with whom they also shared a house in Cromwell Road, close to the Cromwell Place studio of the fashionable painter John Lavery, who was knighted in 1918. Churchill's sister-in-law, Gwendoline, was an amateur watercolourist and it was seeing her sketching at Hoe Farm that led Winston to make his own first attempts to paint a landscape. Encouraged by his wife and given advice by Lavery, he set to with typical gusto and over the next four decades produced over 500 works. He was later to receive encouragement from Walter Sickert.

The 37 paintings accepted in lieu from the estate of Lady Mary Soames range over 30 years according to the dating of David Coombs, the principle writer on Churchill's art, who has produced the standard catalogue of Churchill's paintings. The earliest is from Churchill's first period of painting and depicts Hoe Farm (Coombs 149; hereafter C149 etc). The Tudor farmhouse had been extended by the great architect Edwin Lutyens for its owner Joseph Godman in 1890 and the idyllic setting in a Surrey valley caused Churchill to write to his brother Jack: 'It really is a delightful valley, and the garden gleams with summer jewellery. We live very simply – but with all the essentials of life well understood & well provided for – hot baths, cold champagne, new peas & old brandy.'

Another early work, *Studio Sketch (Sir John Lavery's)* (C27), shows a corner of Lavery's studio with canvases piled in the corner and others on easels awaiting the finishing touches of the artist. In the same year (1915), Lavery returned the compliment – also accepted is a painting by Sir John Lavery *Sir Winston Churchill, standing before an easel in the garden of Lady Paget's House at Kingston Hill*. Lavery shows Churchill in the grounds of Warren House, Kingston-upon-Thames, which was the home of Sir Arthur Paget and his wife Mary (Minnie), who had been known as the 'Great Heiress' when she first came to Europe and had attracted numerous proposals from impoverished English aristocrats.

Right: *Sir Winston Churchill, standing before an easel in the garden of Lady Paget's House at Kingston Hill* by Sir John Lavery.
Photo: Sotheby's





Above: *Mary's First Speech*
by Sir Winston Churchill.
Photo: Sotheby's



The paintings accepted include five from the 1920s, two of which are of the interior and exterior of Sir Philip Sassoon's Kent country house, Port Lymgne near Hythe. Sassoon had been elected Liberal MP for Hythe in 1912 and the house had been begun just before the First World War to a design by Herbert Baker and extended after the war by Philip Tilden who was to play a significant role in Churchill's life when he came to own his own country estate. Another interior view, *Rooms at Breccles, Norfolk, Whitsuntide* (C186), was painted in 1920 at the Norfolk country home since 1917 of the Liberal politician Edwin Montagu, Minister for Munitions and later Secretary of State for India. He had married in 1916 the society hostess Venetia Stanley, a cousin of Clementine Churchill, and had employed Lutyens to update the house and create new garden areas within the 16th-century walls.

Churchill was soon to have his own country residence, Chartwell, built on a hillside near Westerham that commanded sweeping views south across the Weald of Kent. The purchase was completed on 11 November 1922 at a cost of £5,000. Four days later, Churchill failed to hold his Dundee parliamentary constituency in the General Election and as he subsequently wrote, 'I found myself without an office, without a seat, without a party and without an appendix.' He did, however, have a property which he and Clementine and their four children, including Mary, born two months earlier, were to make into their true home. The house, built in the Victorian era, had little or no architectural distinction and was dark and dank. It needed extensive alteration and modernisation to become a comfortable family home and Churchill called in Philip Tilden, who over the next two years transformed and extended Chartwell. Churchill then set about transforming the grounds. *Mary's First Speech* (C47), from the end of the 1920s, shows Mary Churchill, later Lady Soames, as a young child laying the foundation stone of the summer house built for her by her father in the gardens. To the left stands her brother Randolph and on her right her proud father, Winston. Although Churchill would normally paint with his subject directly in front of him, this subject was taken from a photograph which remains in the archive at Chartwell.

Seventeen of the 35 paintings date from the 1930s when Churchill had considerable leisure time. Although he had returned as an MP in 1924 and was appointed Chancellor of the Exchequer, with the defeat of the Conservatives in 1929, his position in the party became increasingly marginal. The 1930s, up until the outbreak of the Second World War, were Churchill's 'Wilderness Years'. Paintings from this decade record the various travels taken during this period and include: Hever Castle (C254 and C258); Lymgne, Kent (C289 and C293); Coombe Place, Surrey (C346); Norfolk (C369); Loch More, Sutherland in Scotland (C195), where Churchill's friend the Duke of Westminster had a country lodge; the River Var in southern France (C343 and C332); the River Loup (C360) and the French Riviera (C265 and C325); Monte Carlo (C280); Florence (C262); Schloss Schleissheim, the former Wittlesbach summer palace near Munich (C139), which Churchill visited in 1932 and where he almost dined with Adolf Hitler who was in the German city at the same time; and an unidentified Greek temple (C113 and C114). Mary Soames remembers that her father's painting paraphernalia was always a significant part of the family's luggage assembled in the hall at Chartwell as the prelude to departure on holiday.

It was the 1930s that saw the building of the studio on the slope south of the main house at Chartwell. This provided Churchill with a large space in which he could paint undisturbed and provided a gallery for his increasingly substantial output of canvases.

With the outbreak of War in 1939, Chartwell was shut up for the duration and the family moved back to London. It was not until 1945, with Hitler defeated and the new Labour Government elected, that Churchill had much opportunity to return to painting.

Five paintings from the late 1940s are the results of visits to Belgium (C401), where Churchill was the guest of Prince Baudouin, heir to the Belgian throne; the south of France (C108), and Lake Carezza in the Italian Dolomites (C409 and C412) following a stay on Lake Garda. These Italian scenes are based on photographs

which are retained in the archive at Chartwell. Churchill also spent the winter of 1946 in the southern United States, where he painted *View from a Bathing Hut at the Miami Surf Club* (C345). The eight paintings from the 1950s again reflect Churchill's travels, primarily to the Mediterranean coasts of France (C481) and Italy (C479, C487 and C490), but also further afield to Jamaica (C484), where he went on holiday following a visit to President Eisenhower in 1953, and to Marrakech in Morocco (C458, C463 and C468), to which he was a regular visitor in the late 1940s and 1950s.

Churchill, while pleased when his paintings were praised, and delighted to be made Honorary Academician Extraordinary by the Royal Academy in 1948, was always reticent regarding his talents. His 1921 article, 'Painting as a Pastime' for *The Strand Magazine* begins, 'I do not submit these sketches to public gaze because I am under any illusion about their merit. They are the productions of a weekend and holiday amateur who during the last few years has found a new pleasure and who wishes to tell others of his luck.'



Above: *Coast Scene near Cannes* by Sir Winston Churchill.
Photo: Sotheby's

The offer in lieu also included a small collection of books belonging to Clementine as well as a group of her medals and her robes as a Life Peer which she was awarded in 1965. Additionally there was a 14ct gold cup and cover presented to Churchill as the owner of the colt High Hat, which won the Aly Khan International Memorial Cup. The cup was created by the distinguished goldsmith Leslie Durbin (1913-2005) but raced only once, in 1961, the year following the tragic death of Prince Aly Khan in a car accident in Paris.

The Panel considered that 35 of the 37 paintings by Churchill, together with Clementine Churchill's books, medals, robes and photographs, were associated with Chartwell. One painting was associated with the Houses of Parliament, having been on loan there for many years, and another was associated with the Churchill War Rooms. It was appropriate that the material should remain in these three buildings with which Winston Churchill was so closely associated. The painting by Lavery and the gold cup were deemed to be of pre-eminent importance under the first and third criteria.

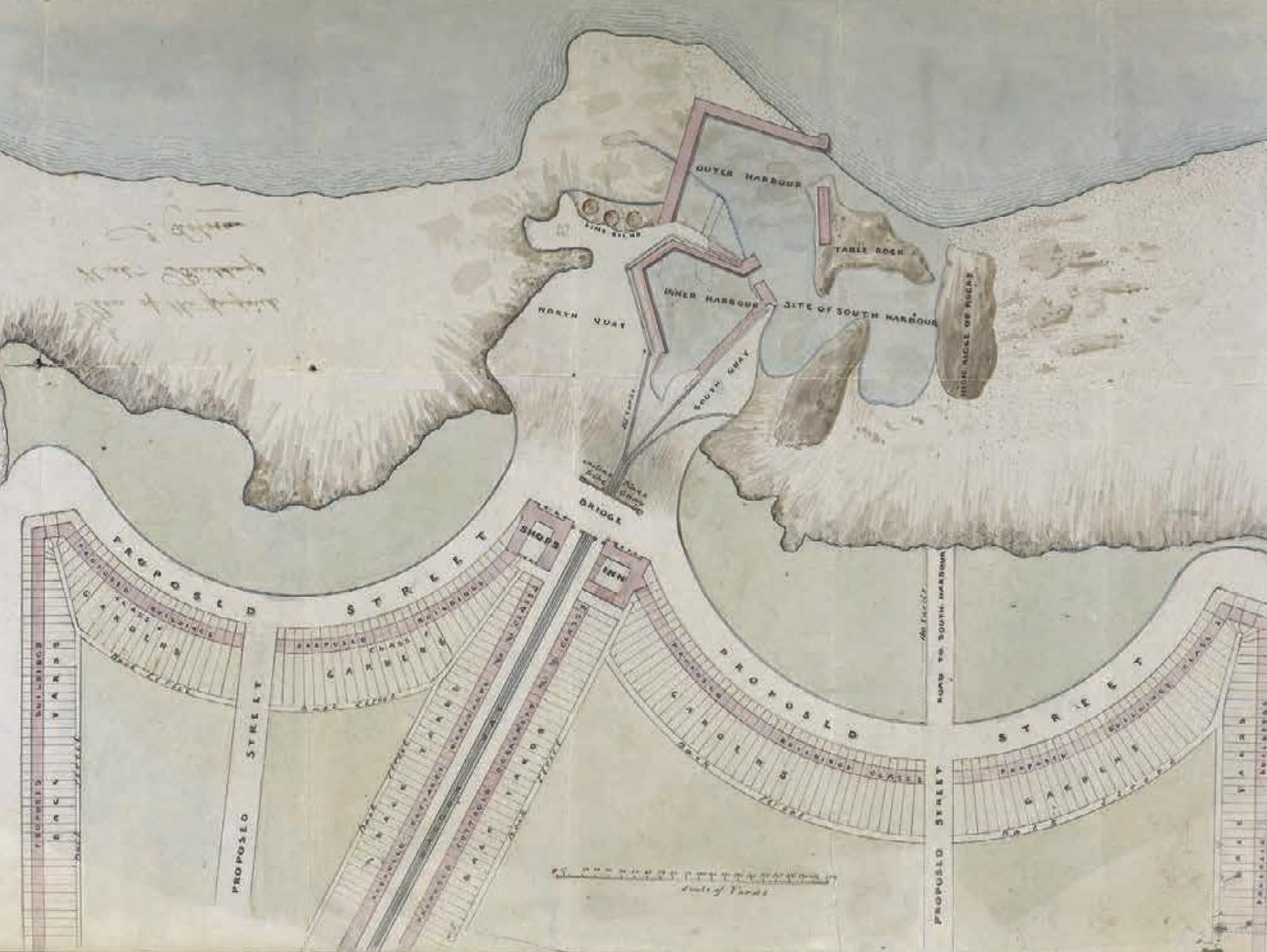
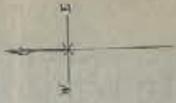
The Panel is required to advise a value that is fair to both offering estate and to the nation and where there is clear evidence and unanimous support from the expert advisers, it does suggest higher values. In the same way it will advise that an offer price is too high where the evidence leads to this conclusion. In the light of the sale at Sotheby's in December 2014 at which paintings by Churchill made record prices, as did many other items from the estate of Lady Soames, Churchill's youngest daughter who had died in 2014, the Panel advised that the value it could recommend for the paintings and the gold cup was higher than that originally proposed by the offerors.

In accordance with the condition attached to the offer, all but two of the paintings have been permanently allocated to the National Trust for retention at Chartwell, where they join three other groups of 52 paintings by Churchill accepted in lieu in 1969, 1980 and 1984. The other two have been permanently allocated to the Imperial War Museum for display at the Cabinet War Rooms and to the House of Commons, where it will be displayed in the 'No' Division Lobby. Clementine Churchill's books, medals, robes and photographs will remain at Chartwell and the Aly Khan Cup has been permanently allocated to the National Horseracing Museum, Newmarket. The permanent allocation of the Lavery will be decided at a later date. The value of this offer exceeded the tax. The executors of Lady Mary Soames generously waived the hybrid element and also gifted another painting by Churchill, *Water, Vaucluse*, 1948, to the National Trust. These generous gestures are gratefully acknowledged.



Above: *View from a Bathing Hut at the Miami Surf Club* by Sir Winston Churchill.
Photo: Sotheby's

PLAN OF THE PROPOSED HARBOUR
AND
BUILDINGS AT SEAHAM



27. Londonderry archive

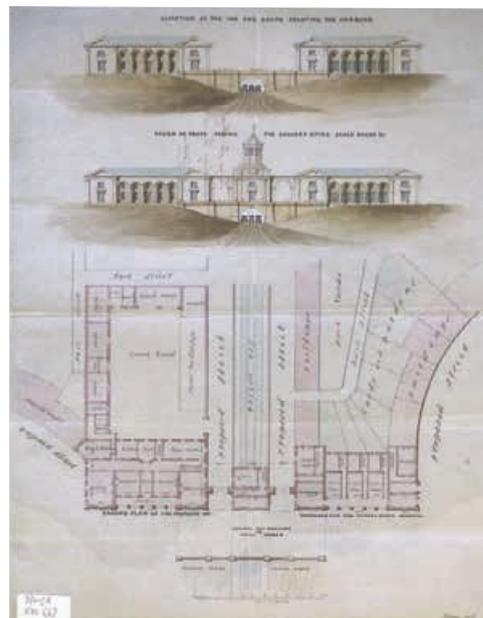
The archive of the Vane-Tempest-Stewart family, Marquesses of Londonderry, spans eight centuries and comprises documents of title, manorial papers, estate papers, maps, political and diplomatic papers, correspondence and papers relating to industrial concerns, in particular coal mining and railways in County Durham. The majority of papers relate to the 19th century with a significant addition of 20th-century papers.

A particular highlight of the archive are the diplomatic papers and political correspondence of Charles Vane, Lord Stewart, 3rd Marquess of Londonderry (1778-1854), which provide a key source for the conduct of the Peninsular War under Wellington and for British policy generally in the Napoleonic and post-Napoleonic periods. Charles initially pursued a military career, most notably as Adjutant-General to Wellington in the Peninsular War between 1809 and 1813. Included is a highly descriptive series of despatches from Charles to his half-brother, Viscount Castlereagh, 2nd Marquess of Londonderry (1769-1822), a key political figure during and immediately after the Napoleonic wars. In 1813, Charles was appointed British Envoy to Prussia, and he served from 1814 as Minister in Vienna, a position in which he played an important role, alongside Castlereagh, at the Congress of Vienna. Charles was a master of diplomacy and the retained drafts of his official and secret despatches are a key source for one of the most important British diplomatic postings of the period.

Following Castlereagh's death in 1822, Charles returned to England and concentrated on the development and administration of the vast estates which had come to him through his marriage in 1819 to Frances Anne Vane-Tempest (1800-65). This union was an important event in the creation of the archive. Frances Anne, Marchioness of Londonderry, was one of the greatest heiresses of her generation, a grande dame of the Conservative Party and an industrial titan. She was highly intelligent and immensely capable, overseeing extensive mining and shipping interests following her husband's death in 1822.

Following the marriage, Charles appointed one of the leading colliery viewers, John Buddle (1773-1843), as administrator of the Vane-Tempest collieries. Buddle's papers form a significant part of the Londonderry archive and provide an unrivalled source of information for the management and development of coal mining in Britain. Shortly before he died, Charles purchased the Seaham estate in County Durham, which included a limestone headland and, in 1828, construction began on the harbour which opened to shipping in 1831. In addition, a railway line was built to transport coal from Rainton to Seaham. A town at Seaham Harbour was built, with 133 houses completed by 1831. The papers documenting the creation and development of the town and port of Seaham and its associated industries comprise an extraordinary record.

The Panel considered the archive to be pre-eminent under the third criterion, in acceptable condition and fairly valued. It has been temporarily allocated to Durham County Record Office, where it was previously on deposit, pending a decision on its permanent allocation.



Left and right: Designs for Seaham Harbour.
Photos: Christie's

28. Two portraits by Sir Thomas Lawrence

Two portraits by Sir Thomas Lawrence (1769-1830) accepted in lieu are:

- a) *Double portrait of Lady Catherine Stewart (1775-1812), first wife of Lord Charles Stewart, later 3rd Marquess of Londonderry (1778-1854), with her son Frederick, later 4th Marquess of Londonderry (1805-72), oil on canvas, 233.7cm by 137.2cm*
 - b) *Portrait of Robert Stewart, Viscount Castlereagh, 2nd Marquess of Londonderry, KG, GCH, MP (1769-1822), full-length, in peer's robes with the Garter and Garter collar, oil on canvas, 287cm by 195.6cm*
-

These portraits are evidence of the significant role that the Stewart family, marquesses of Londonderry, played in the career of Lawrence, the leading English portraitist of his day. The double portrait of Lady Catherine Stewart (née Bligh), daughter of the 3rd Earl of Darnley, and her son, Frederick, who was to succeed his father as 4th Marquess in 1854, was the first commission the artist received from Lord Charles Stewart. The Stewarts had married in 1804 and their only child was born the following year. Lady Catherine is depicted by Lawrence in the guise of Saint Cecilia and plays a small organ while her naked son looks on as he leans on a bronze helmet which symbolises perhaps both his father's military achievements and the expectations for his own future. The portrait dates to circa 1807 when Stewart first became involved with Lawrence. By 1810, Lawrence had painted his first portrait of Lord Charles Stewart. The two men were to remain friends for the rest of Lawrence's life and it was Stewart who was to encourage the interest of the Prince of Wales in Lawrence, which led to the great series of portraits of the leaders of Europe that were commissioned for the Waterloo Chamber at Windsor Castle. Lawrence, himself a notable collector, especially in the field of Old Master drawings, was to advise Lord Charles as he accumulated his own picture collection and their friendship endured throughout Lawrence's life.

Lady Catherine died in 1812 while her husband was fighting in Spain and he subsequently remarried Frances Anne Emily Vane-Tempest. Lawrence's monumental portrait of her and her son was accepted in lieu in 2013 (see 2013/14 Report, pp38-39).

The second portrait of Lord Charles Stewart's half-brother, Lord Castlereagh, was painted in 1821 and depicts Robert Stewart as 2nd Marquess of Londonderry in peer's robes with the Garter and Garter collar as worn at the coronation of George IV on 19 July 1821, a ceremony of unprecedented magnificence and extravagance. Lawrence also painted the official portrait of the newly crowned king in the coronation robes which George IV had designed himself (Royal Collection).

Castlereagh had succeeded to the marquissate on the death of his father on 6 April 1821 after a long career of political activity. He was elected to both the Irish and then Westminster parliaments in 1790 and 1794 respectively and – as Chief Secretary to his step-uncle, Earl Camden, Lord-Lieutenant of Ireland – was the main player in bringing about William Pitt the Younger's goal of the union of the two parliaments.

Castlereagh served Addington on his assumption of the premiership in 1801 and continued in office when Pitt returned in 1804. By 1812, he had succeeded Lord Wellesley as Foreign Secretary and it was his skills as a diplomat on which his lasting reputation was built. This, along with the fact that he was the dominant figure at the Congress following the defeat of Napoleon at Waterloo which laid out the political settlement that pertained in Europe for much of the 19th century. His political fortunes in peacetime were more controversial and he was a focus of resentment for the more radical movements of the time. He was Leader of the House as well as Foreign Secretary for over a decade and the strains of office began to take their toll in 1822 and he suffered a breakdown which led to him taking his own life in August of that year.

The Panel considered both portraits to be pre-eminent under the third criterion, to be in acceptable condition and fairly valued. The portraits have been permanently allocated to the National Trust for display at Mount Stewart in Northern Ireland in accordance with the condition attached to the offer.



Lady Catherine Stewart and Frederick Stewart

Above: *Lady Catherine Stewart with her son* by Sir Thomas Lawrence.
Photo: Mark Asher Photography



Above: *Portrait of Robert Stewart, Viscount Castlereagh* by Sir Thomas Lawrence.
Photo: Rutledge Photography

29. Mossymere Woods

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.

The most recent land case is of 50 hectares (125 acres) made up of two contiguous parcels of land in the parish of Corpus and Itteringham in North Norfolk, lying between the villages of Saxthorpe and Itteringham, west of the National Trust's property of Blickling Hall. The larger northern section (48 hectares/119 acres) comprises Mossymere Woods. To the south lies a small area of scrubland through which flows the river Bure.

The land was acquired in 1736 as part of the Mannington estate from the impoverished Potts family by Horatio, 1st Lord Walpole, the brother of Sir Robert Walpole, Britain's first Prime Minister. He had acquired nearby Wolterton Hall in 1722 and set about enlarging his land-ownings in the area by a series of piecemeal acquisitions. Mossymere Woods is situated within gently undulating surrounding arable lands and slopes to the south east towards the river Bure. It comprises largely semi-natural, high forest broad-leaved woodland with some coppiced elements, along with areas of marshy grassland to the south.

The southern area adjoining the river Bure is part of the Broad Environmentally Sensitive Area, a rare area of lowland river grazing and part of the ecologically unique Broad complex which supports many rare species of plants, animals and birds.

Natural England's predecessor body, the Countryside Agency, advised that the land being offered was of outstanding scenic and scientific interest. The land has been accepted and has passed into the ownership of the National Trust.

Right: Mossymere Woods.
Photo: Courtesy of
Fenland Ramblers.
Copyright Brian Foster





Appendices

Left: Detail of *Satan* by
Jean-Jacques Feuchère.
Photo: Ashmolean Museum

Appendix 1

CGS and AIL cases completed 2014/15

	Description	Allocatee	Tax ¹
Cultural Gifts			
1	Italian photography collection	Tate	£82,496
2	Caiger-Smith 20th-century and contemporary ceramics	Great Dixter House & Gardens	To be applied in future years
3	Sir Cedric Morris: <i>Cabbage</i>	Garden Museum	£2,400
4	Joan Eardley: <i>Seated Boy</i>	Hunterian Museum	£3,300
5	Lumley missal	British Library	£975
6	Jean-Jacques Feuchère: <i>Satan</i>	Ashmolean Museum	£48,000
Acceptance in Lieu			
7	Luca Signorelli: <i>A Man on a Ladder</i>	To be confirmed	£630,000
8	Maria Helena Vieira da Silva: <i>The Tiled Room</i>	Tate	£243,598
9	Ben Nicholson: <i>Cyclades</i>	To be confirmed	£315,000
10	Dominic Serres: Two Paintings of the Siege of Havana	National Maritime Museum	£343,000
11	Christopher Lennox-Boyd collections	Various	£1,033,171
12	Sir Edwin Landseer: <i>A Newfoundland with a Rabbit</i>	Russell-Cotes Art Gallery & Museum	£192,500
13	John Constable: <i>The Valley Farm</i>	Ashmolean Museum	£1,012,200
14	Lawrence Alma-Tadema: <i>A Votive Offering</i>	Lady Lever Gallery	£280,000
15	William Holman Hunt: <i>Tuscan Girl Plaiting Straw</i>	Lady Lever Gallery	£1,750,000
16	Pair of Louis XVI console tables attributed to Weisweiler	To be confirmed	£315,000
17	East Coker archive	Somerset Record Office	£401,710
18	Archive of the Earls of Raglan	To be confirmed	£199,500
19	Papers of Margaret Thatcher	Churchill Archives Centre	£1,013,250
20	George Romney: <i>Edward Witts</i>	To be confirmed	£17,375
21	A 19th-century steam traction engine	To be confirmed	£49,000
22	Archive of the Earls of Dudley	To be confirmed	£238,000
23	David Jones: <i>Landscape in Kent</i>	To be confirmed	£42,000
24	Breguet 'Napoleon' clock	British Museum	£420,000
25	Edgar Degas: <i>Femme se Peignant</i>	To be confirmed	£490,000
26	Paintings by Sir Winston Churchill and other Churchill items	National Trust for Chartwell and various	£9,179,174
27	Londonderry archive	To be confirmed	£752,500
28	Two portraits by Sir Thomas Lawrence	National Trust for Mount Stewart	£665,000
29	Mossymere Woods	National Trust	£188,188
	Works by Frank Auerbach and four other artists		£5,817,363 ²
	Tax reduction applied in 2014-15 for gifts agreed in earlier years		£45,000
	Total		£25,769,700

Appendix 2

Members of the Acceptance in Lieu Panel 2014/15

Edward Harley	Chairman of AIL Panel. Director (Charities) at Cazenove Capital Management for over a decade. Previously President of the Historic Houses Association. Member of Tate Britain Council. Trustee of Samuel Courtauld Trust and President of Friends of Herefordshire Record Office.
Brian Allen	Chairman, Hazlitt, Gooden & Fox. Specialist in British portraiture and a Trustee of the National Portrait Gallery. Formerly Director of The Paul Mellon Centre for Studies in British Art, previously Professor of Art History at Yale University.
Lucinda Compton	Conservator, member of the Historic Houses Association, former committee member of the British Antique Restorers' Association.
Patrick Elliott	Senior Curator, Scottish National Gallery of Modern Art, Edinburgh.
Katharine Eustace	Formerly Curator 20th Century Collections, National Portrait Gallery, and previously Curator Sculpture (1540 to the Present Day) and 20th Century Collections, Ashmolean Museum, Oxford. Editor, <i>Sculpture Journal</i> (2004-14).
Jonathan Harris	Dealer and collector. Formerly Director Harris Lindsay Gallery, London. Specialist in English and Continental furniture.
Pilar Ordovas	Owner, Ordovas Gallery. Formerly Director at Gagolian Gallery and previously International Director and Deputy Chairman, Post-War and Contemporary Art, Europe, at Christie's.
David Scrase	Formerly Assistant Director Collections, Fitzwilliam Museum, Cambridge.
James Stourton	Formerly Chairman of Sotheby's UK. Author: <i>Great Collectors of our Time: Art Collecting since 1945</i> (2007), <i>The British as Art Collectors: From the Tudors to the Present</i> (2012) and <i>Great Houses of London</i> (2012).
Robert Upstone	Director, Modern British Art, the Fine Art Society. Formerly Curator of Modern British Art at Tate Britain.
Barnaby Wright	Daniel Katz Curator of 20th Century Art at The Courtauld Gallery, London.
Christopher Wright OBE	Formerly Keeper of Manuscripts, British Library. Member of RCEWA (Reviewing Committee on the Export of Works of Art).

Appendix 3

Expert advisers 2014/15

David Alexander	Independent Consultant	Nicola Kalinsky	Barber Institute of Fine Arts
Lee Beard	Independent Consultant	William King	Cheffins Auctioneers
Jonathan Betts	Royal Museums Greenwich	Christopher Kingzett	Christopher Kingzett Fine Art
Richard Bishop	Spinks	Alastair Laing	Independent Consultant
Judith Bronkhurst	Independent Consultant	Martin Levy	Blairman & Sons Ltd
Jonathan Brown	University of Reading	Lowell Libson	Lowell Libson Ltd
Laetitia Catoir	Blain Southern	Stuart Lochhead	Daniel Katz Ltd
Emma Chambers	Tate	Anne Lyden	National Galleries of Scotland
Zelda Cheatle	Independent Consultant	Anne Lyles	Independent Consultant
Michael Clarke	Scottish National Gallery	Rupert Maas	Maas Gallery
Nick Curnow	Lyon and Turnbull	Ed Maggs	Maggs Bros Ltd
David Fraser Jenkins	Independent Consultant	Patrick Matthiesen	Matthiesen Gallery
Francesca Galloway	Francesca Galloway Ltd.	James Mayor	Mayor Gallery
Richard Garnier	Independent Consultant	Susan Mayor	Independent Consultant
Hilary Gerrish	Gerrish Fine Art	Timothy McCann	West Sussex Record Office
Philippa Glanville	Independent Consultant	Kenneth McConkey	Northumbria University
Jonathan Green	Richard Green Gallery	Richard Morphet	Independent Consultant
Craig Hartley	Fitzwilliam Museum	Anthony Mould	Anthony Mould Ltd
Tom Henry	Independent Consultant	Peter Nahum	Peter Nahum at the Leicester Galleries
Robert Holden	Robert Holden Ltd	Susan North	Victoria & Albert Museum
James Holland-Hibbert	Hazlitt Holland-Hibbert	Stephen Ongpin	Stephen Ongpin Fine Art
James Holloway	Independent Consultant	Richard Ormond	Independent Consultant
Edward Horswell	Sladmore Gallery	Susannah Pollen	Independent Consultant
Ralph Hyde	Independent Consultant	Elizabeth Prettejohn	University of York
Helen Jacobsen	Wallace Collection	Frances Pritchard	Whitworth

Felix Pryor	Independent Consultant
Michael Simpson	Hazlitt, Gooden & Fox
Claire Skinner	Wiltshire County Archive
Peyton Skipwith	Independent Consultant
Anthony Smith	Independent Consultant
Michael Snodin	Strawberry Hill Trust
Stephen Somerville	Independent Consultant
Lindsay Stewart	Independent Consultant
Michael Tollemache	Michael Tollemache Fine Art
Charles Truman	Charles Truman Works of Art
Philip Ward-Jackson	Independent Consultant
Lara Wardle	Independent Consultant
Offer Waterman	Offer Waterman Ltd
Ben Williams	Phillips Auctioneers
John Wilson	John Wilson Manuscripts Ltd
Sarah Wilson	Courtauld Institute
Timothy Wilson	Ashmolean Museum
Joan Winterkorn	Independent Consultant
Christopher Woolgar	University of Southampton

Permanent allocation of items reported in earlier years but only decided in 2014/15

Battle Abbey Estate Archive which was case 28 in the 2004/05 Report has been permanently allocated to the **East Sussex County Council** for retention at **East Sussex Record Office**.

A George II ebonised and parcel gilt pier-glass designed by Horace Walpole and made by William Hallett which was case 21 in the 2007/08 Report has been permanently allocated to **The Strawberry Hill Trust** for display at **Strawberry Hill, Twickenham**.

Cornelis van Poelenburgh: *Italianate Landscape with Nymphs* which was case 20 in the 2009/10 Report has been permanently allocated to **The Strawberry Hill Trust** for display at **Strawberry Hill, Twickenham**.

The Archive of the Maskelyne and Arnold-Foster families which was case 46 in the 2010/12 Report has been permanently allocated to **Wiltshire Council** for retention at **Wiltshire and Swindon History Centre, Swindon**; the **University of Cambridge** for retention at **Cambridge University Library**, and the **British Library**.

The Archive of the Acton Family of Aldenham, Shropshire which was case 12 in the 2012/13 Report has been permanently allocated to **Shropshire Council** for retention at **Shropshire Archives, Shrewsbury**; **University of Cambridge** for retention at **Cambridge University Library**.

Drawings, watercolours, papers and photographs of Margaret Gatty and her daughter Juliana Horatia Ewing which was case 14 in the 2012/13 Report has been permanently allocated to **Sheffield Council** for retention at **Sheffield Archives**.

A 17th-century buff leather jerkin which was case 8 in the 2013/14 Report has been permanently allocated to **Historic Royal Palaces**.

Thomas Girtin's *Women Washing Clothes under Wetherby Bridge, Yorkshire* which was case 15 in the 2013/14 Report has been permanently allocated to **Leeds City Council** for display at **Leeds Museums & Galleries**.

Pierre Patel's *A Classical Landscape with Judah and Tamar* which was case 16 in the 2013/14 Report has been permanently allocated to the **National Galleries of Scotland** for display at the **Scottish National Gallery**.

Sir Thomas Lawrence's *Double portrait of Frances Anne, Marchioness of Londonderry with her son George* which was case 18 in the 2013/14 Report has been permanently allocated to the **National Trust** for display at **Mount Stewart, Northern Ireland**.

Thomas Gainsborough's *Wooded Landscape with Old Peasant and Donkeys outside a Barn* which was case 19 in the 2013/14 Report has been permanently allocated to **Gainsborough's House Society** for display at **Gainsborough's House Museum, Suffolk**.

Two large mid-18th century Chelsea porcelain botanical dishes which was case 22 in the 2013/14 Report have been permanently allocated to the **University of Oxford** for display at the **Ashmolean Museum**.

A plaster of Paris architectural model of the Theatre of Herculaneum which was case 24 in the 2013/14 Report has been permanently allocated to the **Royal Institute of British Architects**.

Nicolas Poussin's *The Death of the Virgin* which was case 26 in the 2013/14 Report has been permanently allocated to the **British Museum**.

Works by Frank Auerbach and four other artists which was case 27 in the 2013/14 Report have been permanently allocated as follows:

Works by Frank Auerbach

- *Reclining Head of Julia*, 1998, and *Reclining Head of Julia*, 1994, to Lakeland Arts Trust for display at **Abbot Hall Art Gallery, Cumbria**.
- Two etchings, *David Landau*, 2007, and *Michael*, 1990, to **Birmingham City Council** for display at **Birmingham Museum and Art Gallery**.
- *Head of EOW III*, 1963-64, to **Manchester City Council** for display at **Manchester Art Gallery**.
- *Head of Julia*, 1991-92, to **National Museums and Galleries of Northern Ireland** for display at **Ulster Gallery**.
- 12 works on paper: *Seated Nude*, circa 1949-50, *Seated Man with Walking Stick*, 1949-1950, *Seated Nude (torso and legs)*, circa 1950, *Nude Torso Face Down*, October 1952, *Seated Female Nude*, circa 1955, *Standing Female Nude*, 1955, *Reclining Figure*, 1955, *Head of EOW*, 1956, *St Paul's*, 1956, *Primrose Hill*, 1959, *Julia*, circa 1982-83, *drawing for Tree in Mornington Crescent*, circa 1991-92, to the **British Museum**.
- *Study for Shell Building Site*, 1958, to **Hartlepool Borough Council** for display at **Hartlepool Art Gallery**.
- *EOW's Head on her Pillow II*, 1965, and *Mornington Place*, 1994, to the **Council of the City of Newcastle upon Tyne** for display at the **Laing Art Gallery** and **Hatton Gallery**.
- *Primrose Hill – Winter*, 1981-82, to the **Henry Barber Trust** for display at **The Barber Institute of Fine Arts, University of Birmingham**.
- *The Chimney – Mornington Crescent*, 1987-88, to **Bristol City Council** for display at **Bristol Museum and Art Gallery**.
- *Head of Julia III*, 2002, to **Norfolk County Council** for display at **Norwich Castle Museum & Art Gallery**.

- *Rebuilding the Empire Cinema, Leicester Square, 1962*, and *Summer, Tretire, 1975*, to the Samuel Courtauld Trust for display at the Courtauld Gallery, London.
- Five small sketches – birthday cards and notes from Lucian Freud to the University of Cambridge for display at the Fitzwilliam Museum.
- *To the Studios, circa 1983, (drawing)* and *To the Studios, 1983, (oil painting)* to Walsall Council for display at The New Art Gallery.
- *EOW Looking into the Fire II, 1962, (oil painting)* and *EOW Looking into the Fire II, circa 1970, (drawing)* to Wakefield Council for display at The Hepworth.
- *Head of Julia, 1985-86*, to University of Oxford for display at the Ashmolean Museum.
- *Head of EOW, 1955, Tree (Primrose Hill), circa 1985, (drawing)* and *Tree on Primrose Hill, 1985-89, (oil painting)* to National Museum Wales.
- *Mornington Crescent – Summer Morning, 2004*, to Tate.
- *Head of Gerda Boehm, 1964*, to University of East Anglia for display at the Sainsbury Centre for Visual Arts.
- *Winter Morning, Mornington Crescent, 1989; Head of EOW, 1955*, to Glasgow City Council for display at Kelvingrove Art Gallery & Museum.
- *Head of Julia (Weeping), 1982*, to Aberdeen City Council for display at Aberdeen Art Gallery.

Four works by other artists

- *The Dancing Stevedores* by Jack B Yeats to Leeds City Council for display at Leeds Museums & Galleries.
 - *Study of a Girl Getting into Bed, 1961*, by Michael Andrews to Lakeland Arts Trust for display at Abbot Hall Art Gallery, Cumbria.
 - *Study for Temptation of St Anthony, 1909*, by Pablo Picasso to National Museums Liverpool for display at the Walker Art Gallery.
 - *Kossoff painting in his Studio, circa 1985*, by John Lessore to Norfolk County Council for display at Norwich Castle Museum & Art Gallery.
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