

An abstract painting with thick, expressive brushstrokes in various colors including red, orange, yellow, green, blue, and black. The composition is dense and layered, with some areas appearing more textured than others.

Cultural Gifts Scheme & Acceptance in Lieu

Report 2014



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Front cover: *Winter Morning, Mornington Crescent* by Frank Auerbach.
Photo: Freud Estate.
Copyright Frank Auerbach

Left: *A Devil* by Bartolommeo Passarotti.
Photo: British Museum

Preface



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

Sir Peter Bazalgette

In an era which puts so many demands upon Arts Council England’s investment – but which is nonetheless also an era of great advances in the popularity and importance of the arts – we have to look to imaginative forms of partnership. Our mission is to bring great art to everyone; that can only be done through sharing resources and finding common goals with national and local government, with businesses, charities, the education sector – and with the public.

At times like these, we risk seeing important, privately held works of art and objects of great significance go to market and be lost to the nation. But this report highlights two important and far-seeing ways of increasing public collections in ways that benefit both individuals and the nation.

The Cultural Gifts Scheme and Acceptance in Lieu Scheme provide a route for works by important artists and creators to come into public ownership, so that they can delight and inspire the many millions who visit our museums and collections. Both schemes are underpinned by imaginative tax incentives that make the transfer of these works into public collections beneficial for their former owners, as well as being a cost-free way to augment museums and collections.

The Cultural Gifts Scheme has just completed its first full year of operation, and leads this report. Here we highlight four gifts of aesthetic and historical significance. The inaugural gift last year featured lyrics and letters by John Lennon; to this we can add paintings and posters from the 18th century to the 1980s, now on display in public collections in Bath, Bristol, Liverpool and London.

The highlight among the examples of Acceptance in Lieu is the extraordinary collection of paintings, drawings and cards by Frank Auerbach, assembled by his friend Lucian Freud, and offered to the nation in lieu of £16 million of tax. There is something of special significance in the perception that one great artist has of another. It was this group of paintings and drawings, rather than his own works, that Freud chose to surround himself with in his home. The collection has been on display at Tate Britain since the end of August and has drawn a great deal of media and popular attention and discussion. While there have been understandable calls for the collection to stay together, the conclusion has been that with such a large group of works, the widest public benefit will be given by allowing them to be seen throughout the nation in a spread of museums and galleries. There will always be the opportunity for them to be brought together again for exhibition in the future.

Each and every gift and offer reported here has required careful consideration and negotiation. The Arts Council could not do this without the unstinting work of 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

It is my pleasure to be able to report another productive and rewarding year for both the Cultural Gifts Scheme and Acceptance in Lieu Scheme. It has been a year crowned with the announcement by the Rt Hon George Osborne MP, Chancellor of the Exchequer, in his Budget Statement on 19 March 2014 that the amount of tax that could be written off each year for both the new Cultural Gifts Scheme (CGS) and Acceptance in Lieu (AIL) would increase by £10 million from the next financial year to £40 million.

This hugely encouraging development was most welcome and one that came with impeccable timing as the AIL Panel had, only a few weeks before, recommended the acceptance of an exceptional collection of works by Frank Auerbach that had been offered from the estate of his friend and fellow artist Lucian Freud.

The Panel had given much thought to whether it could recommend this collection in its entirety given its fixed budget. While it had no doubt as to the importance of the collection and the fairness of the valuation, it did debate whether it was advisable to commit a high percentage of available funds to a single offer and so potentially limit its capacity in future years. However, this was an opportunity that would not be repeated and the Panel committed all of the remaining funds for 2013/14 and has pledged almost a fifth of the following year’s budget. While no one can know what gifts and offers might arise in future years, the importance of the Auerbach collection justified the calculated risk involved.

The Chancellor’s announcement of the increase in budget means that where material of suitable importance is gifted or offered and the price is fair, we are confident that we will be in a position to make a positive recommendation to ministers. It is perhaps worth pointing out that although offers are sometimes turned down, no offer in lieu has been rejected solely on the basis of lack of sufficient funding for over three decades. Similarly, all Cultural Gifts made in the first full year of the scheme which have been of pre-eminent importance have proceeded to a successful conclusion.

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 2004-14

Year to 31 March	Number of cases	Value of objects accepted (£million)	Tax settled (£million)
2004	23	21.7	15
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*
Totals	330*	269.2*	167.8*

* Includes Cultural Gifts

Cultural Gifts Scheme

The Cultural Gifts Scheme is still in its early days and we are delighted that this year there has been a fourfold increase compared with the single case reported in our previous annual report. We have deliberately chosen to begin the case reports with these four gifts as we wish to give them particular prominence and to acknowledge the generosity of the donors, even where, for understandable reasons, they have chosen to maintain anonymity. CGS is sure to become a major factor in enriching museum collections, and the financial support of Government, especially at a time when public spending remains under very careful control, is crucial in building the confidence of future users of the scheme.

We have been working with the Department for Culture, Media & Sport and HM Revenue & Customs to produce a complete version of the Guidance on Cultural Gifts and a user-friendly summary of the main principles and advantages of the scheme. Both of these should be available later in the year, when we will circulate them to museums and galleries to pass on to potential donors. Once the complete guidance is approved, as necessary, we will be in a position to promote the scheme more widely.

Acceptance In Lieu

In 2013/14, the 23 cases completed demonstrated the eclectic mix that is typical of the AIL Panel's work. From a masterpiece of Flemish 15th-century illumination, the *Mystère de la Vengeance*, to the works of Richard Hamilton and Frank Auerbach, the range has been wide. For the first time in a number of years, land has been accepted into public ownership. As the Panel's expertise lies in areas related to art and archives, it has no role in the evaluation of whether the land being offered is of the necessary level of significance and acceptably valued but, for convenience, it is appropriate that all offers in lieu whether of moveable or fixed property are recorded in one place in this annual report. Although, in recent decades, most offers in lieu have consisted of moveable property (chattels), the AIL scheme was originally intended to accept land and buildings, and it was not until 1954 that offers of chattels were permitted. In 2009, Seaton Delaval Hall, one of Sir John Vanbrugh's great baroque mansions in Northumberland, was accepted in lieu as, in 2004, was part of the grounds of Wentworth Castle, near Barnsley in South Yorkshire.

Allocations

There has been particular satisfaction this year in seeing objects permanently allocated to places which have not previously benefited from the scheme. Two houses which came into the ownership of the National Trust in 2002, Tyntesfield in Somerset and Red House in Bexleyheath, have received their first allocations. A beautiful *Madonna and Child* by Giovanni Bellini bought by William Gibbs who had Tyntesfield rebuilt in spectacular fashion is now back on display in the house. Red House has been allocated a group of objects once owned by Philip Webb who designed this ground-breaking Arts and Crafts house for William Morris. These Webb items come from the collection of Arts and Crafts material formed by John Brandon-Jones, whose interest in the period was sparked by a wartime posting to the Orkney Isles where he was able to study Melsetter House, one of William Lethaby's finest houses. It could hardly be more appropriate, therefore, that three items of furniture designed by Lethaby for Melsetter should return via the scheme to their original home and be the first AIL items allocated to a museum in the Northern Isles.

Northern Ireland has also been a major recipient of AIL material for a second year. In 2012/13 we reported the acceptance and allocation of a large part of the contents of Mount Stewart involving over 700 objects that were not already in

the National Trust's ownership. Now, in addition to the land mentioned above, which will ensure that the rural setting of Mount Stewart is preserved, a pair of landscape paintings by a little known 18th-century Irish painter, Solomon Delane, have been accepted and allocated to the National Trust for display at Mount Stewart. These show the landscape in the 1780s before the early 19th-century house was built.

Hybrid offers

The arrangement known as a 'hybrid' offer in lieu was devised in the 1980s to address the particular circumstances of the offer in lieu of Picasso's iconic painting *Weeping Woman*, which is now one of the greatest treasures of Tate's collection. The offering estate had a tax liability less than the amount of tax that could have been settled by the acceptance of *Weeping Woman*. As the Revenue is not able to repay any excess, it was agreed that, as the painting was being offered with a condition that it should be allocated to Tate, the gallery would make good the difference to the estate.

The hybrid arrangement has worked well during the last 30 years and, as a result, 44 hybrid cases have been completed, bringing many treasures into public museums and archival offices that would otherwise have been in danger of sale on the open market and could potentially have been exported outside the UK. The list includes the Sherborne Missal now in the British Library, El Greco's *Fábula* in the Scottish National Gallery, the Viotti ex-Bruce Stradivari violin in the York Gate Collection of the Royal Academy of Music and the papers of Earl Mountbatten now in Southampton University Library. Last year the acceptance of Poussin's *Extreme Unction* was another example of the importance of the hybrid arrangement. The current report includes two hybrid cases: the five works by Stanley Spencer (case 9) and the *Mystère de la Vengeance* (case 20).

The Panel had hoped that there would be a third hybrid case to report. Although the offering estate had secured the agreement of the museum to participate in a hybrid arrangement subject to it raising the necessary funds, unfortunately, the museum subsequently withdrew due to other fundraising commitments. While one withdrawal in 30 years is far from a poor record, even one has to be regretted.

Additional funding

Where hybrid offers do proceed to a successful completion it is nearly always due to the support given to the museum or library by external funding bodies, charities and philanthropic bodies. The Panel wishes to put on record its appreciation and thanks to the Art Fund (£150,000), the ACE/V&A Purchase Grant Fund (£30,000), the Fairhaven Fund and the Friends of the Fitzwilliam Museum, who all contributed to the five Stanley Spencers. The Flemish illuminated manuscript benefited from the Art Fund (£175,000), the Friends of the British Library (£50,000), International Partners in Memory of Melvin R Seiden (£120,000) and the Breslauer Bequest (\$50,000), as well as donations from other anonymous donors.

In situ arrangements

Aside from hybrid offers, the other variant on a standard offer in lieu is the in situ arrangement. In these cases, the ownership of the item accepted in lieu passes to the public museum which agrees to lend the object back to the house in which it has previously been situated. This arrangement, as with hybrid offers created in the 1980s, is an elegant solution to the particular problem of maintaining historic properties and ensuring that the integrity of house and contents can be preserved for future generations.

The worth of such an arrangement was very clear to the thousands who flocked to Houghton Hall in Norfolk in 2013 for what many would agree was the most exciting and illuminating exhibition of the year, *Houghton Revisited*. For seven memorable months, the home of Britain's first Prime Minister, Sir Robert Walpole, displayed much of the collection that had been sold in 1779 to the Empress Catherine the Great by Sir Robert's heirs. That the generous loan of the paintings back to Houghton could be so effective was in large part due to the preservation of the house and much of the contents, aside from the Walpole paintings. An in situ offer completed in 2002 and a further smaller acceptance in 2011 have been crucial in ensuring that Houghton remains one of the finest examples of a mid 18th-century interior. The care that the present Lord Cholmondeley has taken of Houghton and the fruitful co-operation with the Victoria and Albert Museum which owns the material accepted in lieu has produced a striking example of what in situ arrangements can achieve.

In situ arrangements are built on the premise that there is an added value for the visitor in seeing the objects that have been accepted in the context of the house for which they were created or in which they have long resided. It also assumes a dual responsibility: that the owning museum will take on the burden of maintaining an object which is displayed outside its premises and that the borrower will ensure that the property where the object is kept remains accessible to the public so that this added value for the visitor continues to justify the loan back to the house in private ownership.

Thanks and acknowledgments

The achievements recorded in this report are the result of the efforts of many individuals. First and foremost, the expert advisers listed in Appendix 3 well deserve the Panel's thanks and appreciation. Repeatedly, they respond to requests for their time and expertise with very carefully prepared assessments of the objects under consideration. While it is invidious to single out individuals, the burden that falls on archival advisers is particularly onerous given the amount of material that most archives contain and the fact that they are often on deposit in record offices the length and breadth of the land.

The help of the many agents, particularly Christie's and Sotheby's, and the organisations to which objects are allocated, in providing Arts Council England with the illustrations that enliven the report is very much appreciated.

The staff of the Heritage Section at HM Revenue & Customs do a vital job in ensuring that offers are technically competent and in taking offers to completion once ministerial approval has been given.

Arts Council England provides the resources that allow the Panel to conduct its business and make its recommendations. Not least, it produces this report, which we hope is a useful record of the worth of both the Cultural Gifts Scheme and the Acceptance in Lieu Scheme and will encourage offerors and donors to make use of these tax-efficient ways of enriching the UK's museums, galleries and archival repositories.

Finally, I would like to thank the Panel members for their large commitment in regular meetings and frequent correspondence. Above all, thanks are due to the Secretariat, so ably led by Gerry McQuillan, whose knowledge and versatility never cease to amaze me.

Edward Harley
Chairman, Acceptance in Lieu Panel

Cultural Gifts Scheme: Cases 1–4

Acceptance in Lieu: Cases 5–27

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?



1. Vincent van Gogh: *Tête de Paysanne*

Tête de Paysanne (Head of a Peasant Woman) by Vincent van Gogh (1853-90), probably late 1884–early 1885, oil on canvas, 40.3cm by 30.5cm, is an important example of the portraits he painted between December 1884 and May 1885 in the village of Nuenen, near Eindhoven, in Van Gogh's native Holland. The series, of which *Tête de Paysanne* is one of the finest and most successful, consists of around 40 mainly female portraits of farm workers and labourers, and marks a key turning point in Van Gogh's artistic development.

Executed before Van Gogh received any formal training, *Tête de Paysanne* is painted in a bold and fluid style. It illustrates the artist's ability to capture character and expression through facial features, and conveys elements of Van Gogh's own ideas on the integrity of peasant life. Sombre and brooding in mood, the Nuenen works are profound and honest portrayals inspired by the realism of Millet and Courbet. The success of such works as *Tête de Paysanne* served as an important step towards Van Gogh's first large-scale composition and inaugural masterpiece *The Potato Eaters* of 1885 (Van Gogh Museum, Amsterdam).

The identity of the arresting sitter is presently unknown yet she bears a strong resemblance to other portraits from the period including *The Head of a Peasant Woman* of 1885 (Scottish National Gallery). The latter, along with the genre painting *A Peasant Woman Digging* of the same year (Barber Institute of Fine Arts), are the only examples of Van Gogh's early Nuenen works in UK public collections. The donor expressed a wish that *Tête de Paysanne* be allocated to The National Gallery which houses several significant works by Van Gogh but had no example of the artist's early works or portraiture. The allocation of *Tête de Paysanne* has enabled The National Gallery to illustrate more fully Van Gogh's artistic development and create a broader context within which to display the major works from the artist's later career.

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

Left: *Tête de Paysanne*
by Vincent van Gogh.
Photo: National Gallery

2. Sam Walsh: *The Dinner Party*

Sam Walsh's (1934-89) *The Dinner Party*, 1980, oil on canvas, 152cm by 152.5cm, is one of Liverpool's best-known and much loved paintings. Born in Dublin, Walsh moved to Liverpool in 1960 and stayed there for the rest of his life. He is considered to be one of Liverpool's foremost painters of the post-war period and a driving force of the Liverpool art scene in the 1960s. Walsh lived in Liverpool for nearly 30 years, at the heart of its cultural life, and his art has a resonance that relates directly to the city.

Painted in the last decade of Walsh's life, *The Dinner Party* is among his most complex works and pays homage to the Walker Art Gallery's celebrated masterpiece, *Isabella* by pre-Raphaelite John Everett Millais (1829-96). Walsh was accorded a retrospective exhibition at the Walker in 1995, which included *The Dinner Party*. The sitters in the painting are all from the artist's life, and several are of local and cultural significance: they include fellow artists, poets, musicians, his neighbour, solicitor, ex-wife, partner, bank manager and friends. Walsh appears twice in the painting; wagging a finger at himself seated opposite: an ironic gesture by the artist who was known to have particularly disliked the mannerism.

The painting was offered to the nation by John Entwistle (a former Trustee of National Museums Liverpool and founder-Chairman of its Development Trust), who expressed a wish that the painting be allocated to the Walker Art Gallery. The Entwistle family were the principal benefactors of the Walker's European sculpture gallery.

Following acceptance and allocation of the gift, John Entwistle said: 'I am delighted that the new Cultural Gifts Scheme has enabled me to gift this painting to the Walker in Liverpool during my lifetime rather than on death. The Walker is absolutely the right place for it to be seen by the public as Walsh was an important Liverpool artist and the painting depicts several of the leading poets and artists working in Liverpool in the 1970s, including the artist – twice.'

The Panel considered the painting to be pre-eminent under the first, second and third criteria, in acceptable condition and fairly valued. The painting has been permanently allocated to National Museums Liverpool for display at the Walker Art Gallery in accordance with the wish attached to the gift.



Right: *The Dinner Party*
by Sam Walsh.
Photo: National Museums
Liverpool.
Copyright Ros McAlister/
Estate of Sam Walsh

3. Joseph Wright of Derby: *Portrait of Elizabeth Balguy*

Joseph Wright of Derby's (1734-97) *Portrait of Elizabeth Balguy*, circa 1783, oil on canvas, 76.2cm by 63.5cm, was painted when Wright was at the height of his artistic powers and is an elegant portrait of the sitter, Elizabeth Balguy (1756-1821).

In 1781, Elizabeth Gould married John Balguy, a lawyer and member of a long-established Derbyshire family. Wright lived near to the Balguys in Derby, and as the artist's father and brother were also lawyers, it is highly likely Wright would have known the family well. Two years following the marriage, Wright was presumably commissioned to paint the couple's portraits: his account books around that time note 'A 3 qrs. wth. a hand of Mr Balguy, £15.15; Do. [ditto] of Mrs Balguy wth. Do., £15.15' (i.e. a three-quarter-length portrait with a hand). Wright's fees for half-length portraits without hands at this date was £12.12, presumably as these involved less work. Between 1780 and 1783, Wright painted a number of portraits and narrative paintings in a similar pose where the sitter's hand touches her face. Pure profile portraits such as this, however, were generally reserved for sovereigns, famous men or the deceased. For Wright to paint a woman in this way was, therefore, unusual and is the only known instance in Wright's oeuvre.

The painting was passed by descent in the family of the sitter until it was acquired by David Posnett OBE, who subsequently offered it to the nation with the wish that it be allocated to the Holburne Museum where he served as Chairman between 2000 and 2013. The Holburne Museum in Bath, the city where Wright lived and worked between 1775 and 1777, houses one of the finest collections of British portraiture outside London, but had no work by Wright in its permanent holdings.

Following acceptance and allocation of the gift, David Posnett said: 'It was a travesty that the Holburne did not possess any example by one of England's most beautiful painters, Joseph Wright of Derby... so here, under the new Cultural Gifts Scheme, was an opportunity for me to rectify this absence and at the same time commemorate my chairmanship of the Holburne – one of the most rewarding times of my life – and in doing so I hope to encourage others to make similar gifts under the scheme.'

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



Right: *Portrait of Elizabeth Balguy* by Joseph Wright of Derby.
Photo: Holburne Museum

4. Geoffrey Ford political poster collection

This collection of 99 political posters primarily from the years 1900 to 1924, with a number from 1975, was put together by Geoffrey Ford (1942–2011), who was Librarian at Bristol University from 1990 to 2002. The collection, particularly those posters from the 1906, 1910 and 1924 General Elections, address the major political themes of free trade, tariff reform, unemployment and the old age pension. They provide a vivid insight into the campaign tactics of and poster wars between the major parties in Britain in the first half of the 20th century. The later group of posters provides another snapshot of political campaigning from the European Economic Community referendum in 1975.

Large colour pictorial posters were a relatively new phenomenon in the early 1900s and the election posters in the Ford collection from 1906 and 1910 capture a moment when posters first moved from selling commodities and entertainment to selling political ideas: the development of the propaganda poster as a key means of political communication. Unlike other known examples, a number of the posters in this collection have had political leaflets pasted over the top of them, adding to their interest in terms of understanding how the posters were used and experienced.

The collection shows poster designers exploring a range of different aesthetic approaches to communicating a variety of political messages; from typographic posters to those that rely on photography and advertising copy. Particularly striking in the early posters is a distinctively British style of political cartooning that has been adapted for a poster format. Later posters from the 1920s reveal a more developed poster style of bold outlines and flat planes of colour. There are also expressive lithographs that realise the artistic potential of the printing technology of the time. Collectively, they document the range of early poster design. The Ford collection brings together posters from across the political spectrum and shows aesthetically sophisticated examples, such as *Yesterday the Trenches* and *Workless* by Gerald Spencer Pryse (1882–1956) – a leading lithographer and poster designer of his day – alongside more typical, everyday poster designs.



Above: Liberal Party poster, General Election 1910.
Photo: Courtesy of University of Bristol Library, Special Collections

Following acceptance and allocation of the gift, Jill Ford, Geoffrey Ford's widow, said: 'I am delighted that my late husband Geoffrey Ford's collection of political posters has been accepted as a gift to the nation under the very laudable Cultural Gifts Scheme. I am very pleased that they are going to the University of Bristol Library, where they will strengthen the Library's already considerable political holdings. The posters will be kept together as a collection and will be conserved and made available for viewing and research. I am a graduate of the University and Geoffrey was the University Librarian, so Bristol University seems like the perfect home for them.'

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 the University of Bristol in accordance with the wish attached to the gift.

5. Solomon Delane: *Views of Mount Stewart*

This pair of landscapes *The Temple of the Winds at Mount Stewart, County Down* and *View of the Mountains of Mourne from the Temple of the Winds at Mount Stewart* are by the Irish artist Solomon Delane (circa 1727–1812). Both canvases measure 94cm by 127cm and one is signed 'Delane 178[6?/8?]'. The last digit is difficult to read and may be 6 or 8. On the death of his father, a Tipperary clergyman, he inherited a sufficient sum of money to take up an artistic career. Delane was likely to have been born in Dublin where he studied before embarking on a Grand Tour. By 1755 he was established in Rome among a group of Irish landscape artists and for the next 20 years remained in Italy supplying British tourists with landscape views inspired by the Roman campagna. When he left Italy, he stayed in London before returning to Dublin in the early 1780s.

These two views were probably commissioned by Robert Stewart (1739–1821) whose father, Alexander, had bought the land in County Down that was later to be named Mount Stewart. Robert's second wife was Lady Frances, daughter of Charles Pratt, 1st Earl Camden and Lord Chancellor of England. When Alexander died in 1781, Robert began improving the property, commissioning James 'Athenian' Stuart to build the celebrated Temple of the Winds, which was based on the similarly named building in Athens. Payments to the chief mason ended in December 1785, suggesting the Temple's completion by this date. Both paintings show the 'snug cabin upon the shore', as described by Lord Camden, that was the temporary dwelling that Robert had built between 1776 and 1783. Although the cabin was added to at the turn of the century, it was not until the 1840s that work began on the present Mount Stewart on the hill above the sea.

These paintings are rare views of the landscape of Mount Stewart in the 18th century and by an artist whose works have largely been unidentified.



The Panel considered the paintings to be pre-eminent under the fourth criterion due to their close association with the historic setting of Mount Stewart and to be in acceptable condition. Following negotiation, it was agreed that the offer price was fair. The paintings have been allocated to the National Trust for display at Mount Stewart and should be on view from 2015 when the current refurbishment work to the house is due to be completed.



Left top: *View of the Mountains of Mourne from the Temple of the Winds at Mount Stewart* by Solomon Delane. Photo: National Trust Images. Copyright National Trust Images/Todd-White Art Photography

Left bottom: *The Temple of the Winds at Mount Stewart, County Down* by Solomon Delane. Photo: National Trust Images. Copyright National Trust Images/Todd-White Art Photography

6. Francesco Guardi: *Venice: Fondamenta Nuove*

Venice: the Fondamenta Nuove with the Lagoon and the Island of San Michele, signed 'Franco/Guardi' on the gondola (lower centre), oil on canvas, 72cm by 120cm, is a major addition to the early output of one of the greatest 18th-century Venetian view painters. Francesco Guardi (1712-93) began his artistic career in the workshop of his brother, Giovanni Antonio (1699-1760), which specialised in figure paintings for other artists' works and in providing copies of notable paintings. His work as an independent view painter seems to have begun in the 1750s when he produced copies after Canaletto while the latter was still in England from 1746 to 1755. Guardi's marriage in 1757 and the need to support a family may have led to his artistic independence.

This painting, which is closely related to a drawing which appeared on the art market in 1974, is one of three versions of this view and is likely to be the earliest given how closely it follows the drawing. Along with several others which are distinctive in composition, colouration, technique and atmosphere, it shows Guardi moving away from the topographical concerns of earlier view painters and giving much greater emphasis to a more poetic rendering of sea, sky and atmosphere while the architecture is reduced to a supporting role. The paintings have been convincingly linked to English Grand Tourists who are all known to have been in Italy in the late 1750s, namely Sir Brook Bridges (1733-91) and John Montagu, Lord Brudenell (1735-70), who acquired six Guardis, four of which remain in the Buccleuch Collection at Bowhill.

Research has not yet discovered who brought this painting to England, but it is significant that it remains in a contemporary English carved and gilded frame. Along with two smaller works in the Fitzwilliam Museum, it is the only representation of this vital early element of Guardi's career in UK public collections.

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 the Ashmolean Museum, Oxford, in accordance with the condition attached to the offer.



Above: *Venice: the Fondamenta Nuove with the Lagoon and the Island of San Michele* by Francesco Guardi.
Photo: Ashmolean Museum

7. Anthony van Dyck: *The Earl of Haddington*

Sir Anthony van Dyck's (1599-1641) *Portrait of Thomas Hamilton, 2nd Earl of Haddington* (1600-1640), oil on canvas, 224.8cm by 137.8cm, is one of a small group of Scottish noblemen that Van Dyck painted in the late 1630s when the sitters came south to London. Thomas Hamilton is recorded as having been in London for several months from November 1637, six months after his father's death. Hamilton had inherited the earldom of Haddington along with considerable estates, which made him one of the richest of the Scottish nobles. Van Dyck has depicted Hamilton in an unusual manner, wearing both the full armour of a military commander and the rich red velvet and ermine robes appropriate to his new position as a Scottish earl.

Hamilton's father had been a lawyer whose position had risen steadily during a long career in the judiciary and public administration, earning him royal favour until the early years of Charles I's reign. Thomas had been educated abroad and, on his return, married a daughter of the Earl of Mar. He was sworn of the Privy Council in 1633. In the religious disputes that arose later that decade when Charles attempted to impose an episcopal hierarchy on the Presbyterian church in Scotland, Haddington, like the rest of the Privy Council, allied himself to the King. His allegiance waivered, however, as the reaction throughout much of Scotland became more opposed to Charles' plans.

In 1640 when the opponents of the reform marched into England, Haddington took command of the forces defending the south east of Scotland. It was while celebrating news of the victory of the Scottish forces at the Battle of Newburn (which led to the occupation of Newcastle) that he and 70 others were blown up and killed when a munitions store at Haddington's headquarters, Dunglass Castle, exploded. It was alleged that the explosion was set off by a disgruntled and suicidal English servant who wished to take revenge for the defeat of his compatriots.

The Panel considered the painting to be pre-eminent under the second and third criteria, to be in acceptable condition and fairly valued. The painting has been permanently allocated to the Scottish National Portrait Gallery for display at Mellerstain House in Berwickshire, the seat of the Earls of Haddington.



Left: *Portrait of Thomas Hamilton, 2nd Earl of Haddington* by Sir Anthony van Dyck. Photo: Scottish National Portrait Gallery

8. A 17th-century buff coat

The buff coat was an increasingly common feature of male military dress in the 17th century as armour, which was becoming heavier and more cumbersome, gave way to lighter garments to allow greater mobility. The name comes from the use of buffalo leather but it also became a generic term for this garment irrespective of the source of the leather.

The buff coat offered in lieu is lined in leather and decorated with double lines of linen thread stitching around the neck, armholes, waist and hem. Tradition relates that the coat was given to Sir Edward Acton when King Charles I visited his home at Aldenham in Shropshire following the King's defeat at the Battle of Naseby in June 1645. There is, however, no documentary evidence of the link to Charles I until, in 1848, the future historian, Lord Acton, describes seeing 'King Charles' coat' during a visit to Aldenham. While any buff coat was an expensive object and would have been out of the financial reach of most infantrymen, one made for the King – and especially so in the case of Charles I, who was particularly conscious of his status as monarch – is likely to have been appropriately decorated to ensure the elevated status of its wearer was easily recognised. The double portrait (circa 1650) of Charles I with his Secretary of War, Sir Edward Walker, now in the National Portrait Gallery, shows both figures in buff coats – the King's edged in embroidery of gold thread; Walker's plainer garment is comparable to the coat offered in lieu.

The dimensions of the coat suggest that it was made for a wearer of small stature. The coat also has a narrow cut to the skirt panels which indicates that it was intended for someone on foot rather than horseback. Whoever the first owner of the coat was, it is a fine example of an important piece of male dress from the first part of the 17th century.



The Panel considered the coat to be pre-eminent under the third criterion, to be in acceptable condition and, following negotiation, to be fairly valued. The coat has been temporarily allocated to Historic Royal Palaces (Hampton Court) pending a decision on permanent allocation. The coat was lent to The Queen's Gallery, Buckingham Palace, in 2013 and was included in the major exhibition, *In Fine Style: The Art of Tudor and Stuart Fashion*.

Left: 17th-century buff coat. Photo: Historic Royal Palaces

9. Stanley Spencer: five works

The offer in lieu consisted of the following five works by Sir Stanley Spencer (1891-1959):

- a) *John Donne Arriving in Heaven*, inscribed on reverse: 'S. Spencer 1911. Cookham', oil on canvas, 37cm by 40.5cm
- b) *Scrubbing Clothes*, 1919, oil on panel, 18cm by 23cm
- c) *Making a Red Cross*, 1919, oil on panel, 18cm by 23cm
- d) *Making Columns for the Tower of Babel*, 1933, oil on canvas, 54cm by 49cm
- e) *Builders of the Tower of Babel*, 1933, pencil, wash and oils on paper, arched top, 30.5cm by 53cm

All of the works were acquired from the artist by Jacques and Gwen Raverat, née Darwin. Gwen Darwin and Spencer both joined the Slade School of Art in 1908, with Jacques enrolling in 1910.

John Donne Arriving in Heaven was painted when Spencer was in his early twenties. It was shown at the hugely influential Second Post-Impressionist Exhibition in the Grafton Galleries in London in 1912 which played a major role in introducing the British public to avant-garde British artists including Eric Gill, Duncan Grant, Wyndham Lewis, Roger Fry, the organiser of the show, and Stanley Spencer. These British artists were shown alongside Matisse, Picasso, Braque and Cézanne. *John Donne* is one of the key works in Spencer's development and the first to display the sense of domestic religiosity that was to become the hallmark of his great later works such as the cycle of paintings at Burghclere and *The Resurrection, Cookham*. It was bought directly from the artist by Jacques Raverat as a wedding present for Gwen on their marriage in 1911.

Making Columns and *Builders of the Tower of Babel* have a particular significance for Cambridge, where they are now located, as they are preliminary studies for decorative schemes for lunettes in Cambridge University Library. Sadly, they were never executed. *Scrubbing Clothes* and *Making a Red Cross* reflect Spencer's experience in Macedonia during the First World War and both images became incorporated into the great decorative cycle of the Sandham Memorial Chapel at Burghclere.



The Panel considered the five paintings to be a pre-eminent collection under the third criterion, to be in acceptable condition and fairly valued. The paintings have been permanently allocated to the Fitzwilliam Museum, Cambridge, which contributed £313,658 towards the acquisition as the value exceeded the tax due.

Above: *John Donne Arriving in Heaven*
by Stanley Spencer.
Photo: Fitzwilliam Museum

Above: *Builders of the Tower of Babel*
by Stanley Spencer.
Photo: Fitzwilliam Museum

10. John Constable: *Portrait of Laura Moubray*

Portrait of Laura Moubray, 1808, oil on canvas, inscribed on the reverse: 'Laura Moubray 1808 by J. Constable London', 44.5cm by 35.5cm, is a particularly attractive example of an early portrait by the renowned English landscape painter John Constable (1776-1837).

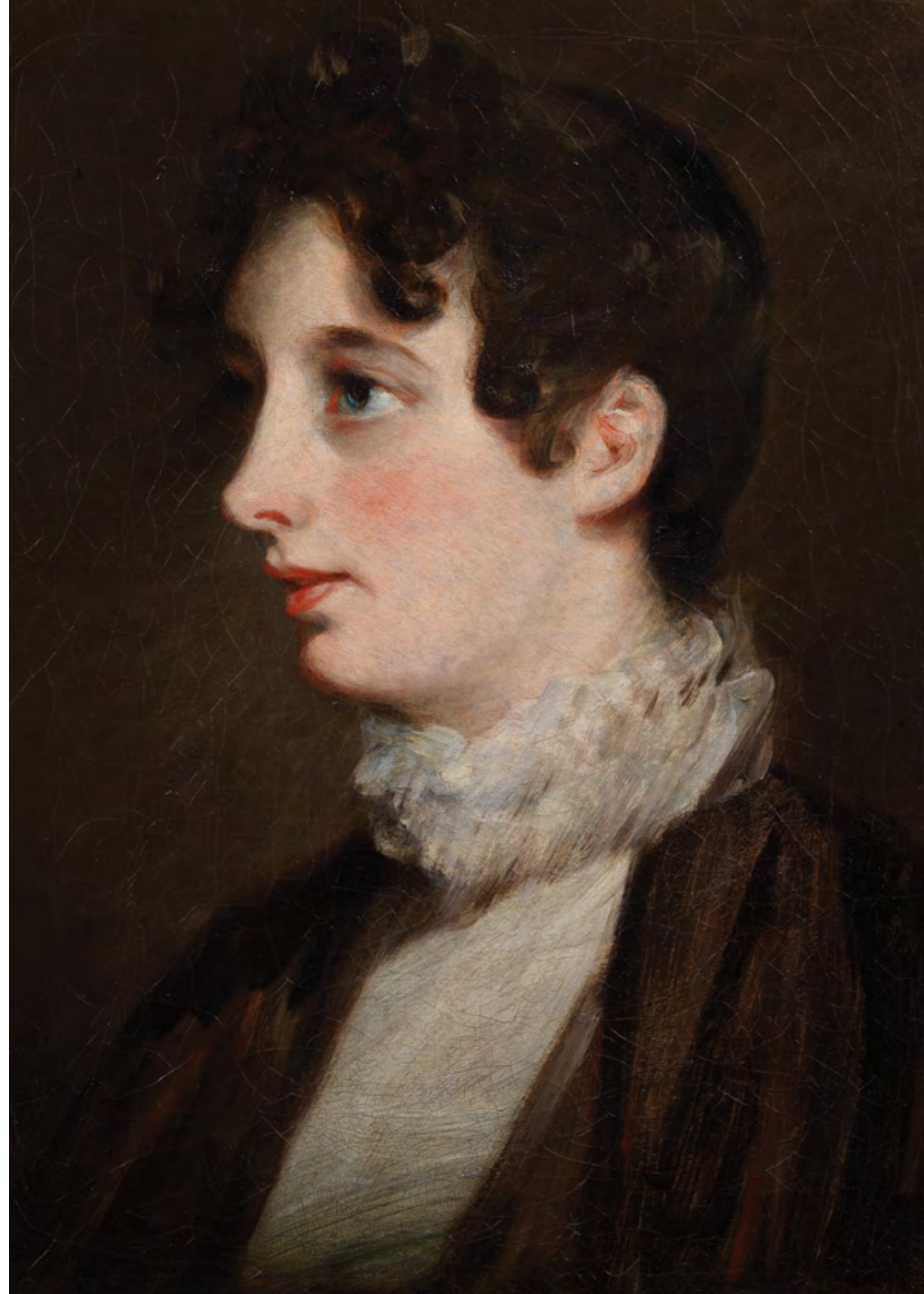
The sitter was the fourth daughter of William Hobson, a prosperous building contractor of Markfield House near Tottenham, responsible for constructing a number of the coastal defences in Essex against Napoleon and parts of the London Docks. In 1807, Laura Hobson married Robert Moubray (1774-1848) of Cockairny and Otterson in Fife. Moubray had a distinguished military career, latterly in India, before returning to Scotland where he became Deputy Lieutenant of Fifeshire and was knighted in 1825.

The painting was passed by descent in the family of the sitter until it was sold at Christie's in 1992. It was later acquired by Lucian Freud (1922-2011), who had championed interest in Constable's portraits and raised the status of this often overlooked aspect of the artist's oeuvre by selecting a large number of portraits for inclusion in the Constable exhibition, *Le Choix de Lucian Freud*, at the Grand Palais, Paris, in 2002. Freud said that he had 'always thought that it was completely loopy for people to go on about portrait painters, English portrait painters, and not to have Constable among them!'

Constable initially began painting portraits to generate income but soon acquired considerable skill in the genre, specifically in his ability to convey character through expressive brushwork, which is particularly evident in the individual portraits he painted of his family, friends and peers. Often compositionally awkward and relatively lacking in sophistication, these portrayals are refreshingly honest and raw in execution. Furthermore, they serve as intimate documents of the artist's personal life, revealing not only a sense of the various people they depict but also the artist's relationship to them. It is doubtless that these qualities in particular appealed to Lucian Freud.

The Panel considered *Portrait of Laura Moubray* to be pre-eminent under the third criterion, in acceptable condition and offered at a fair market value. The painting has been permanently allocated to the Scottish National Gallery in accordance with the condition attached to the offer, where it will be the first Constable portrait to enter a Scottish collection.

Right: *Portrait of Laura Moubray* by John Constable.
Photo: Freud Estate



11. Richard Hamilton: Ulysses graphic works

The offer consisted of a major collection of graphic works by Richard Hamilton (1922-2011), one of the most influential British artists of the 20th century. Hamilton, who was the subject of a major retrospective at Tate Britain in the spring of 2014, spent 50 years giving visual expression to his love of James Joyce's great Modernist masterpiece, *Ulysses*, which recounts the progress of Leopold Bloom around Dublin on 16 June 1904. *Ulysses* was published in the year of Hamilton's birth.



Hamilton first read *Ulysses* while on National Service in 1947. He wrote: 'The only benefit I gained from eighteen months of enforced detention in our post-war army was time to read. An excellent regimental library of English classics from Chaucer to Hardy offered a staple diet. I also spent time reading and rereading my own two-volume Odyssey Press paperback edition of *Ulysses*. It was then, in 1947, that I first began to think about the possibility of illustrating James Joyce's great novel. It may be that an exhibition of French book illustrations at the National Gallery in 1945 had fired me with enthusiasm to emulate the printmaking achievements of Picasso, Matisse, Braque, Rouault and others.

Above: *Going to Dark Bed* by Richard Hamilton, an illustration for James Joyce's *Ulysses*, 1949. Photo: British Museum. Copyright Estate of Richard Hamilton

'With illustrations in mind my examination of *Ulysses* was more intensive than that of any book I had read. The process of studying Joyce did more than provide me with subject matter. It made me aware of a stylistic and technical freedom that might be applied to painting in general. Joyce commands all manner of literary styles and combines them into an unprecedented display of linguistic pyrotechnics, and presents an example that later fired me to try some implausible associations in paint.'

The collection consists of over 90 works on paper, the earliest of which date from 1948. Hamilton returned to the subject in the early 1980s and in the next two decades produced over 60 drawings, studies and preparatory states before the final etchings. Eight of the final etchings had already been donated to the British Museum in 2002 by the artist following their display in the exhibition *Imaging Ulysses – Richard Hamilton: Illustrations to James Joyce's Ulysses 1948-1998*.

The collection is in many ways the odyssey of Richard Hamilton's own artistic career and reflects his life-long interest in Irish culture and politics and his unique artistic experimentation. Its stylistic variety provides visual paraphrases of Joyce's own linguistic inventiveness, and demonstrates Hamilton's extraordinary skills as a draughtsman and printmaker.

The Panel considered the collection to be pre-eminent under the third criterion, in acceptable condition and offered at a fair market value. It has been permanently allocated to the British Museum, in accordance with the condition attached to the offer.



Above: *In Horne's House - Study II* by Richard Hamilton, an illustration for James Joyce's *Ulysses*, 1949, reworked 1981. Photo: British Museum. Copyright Estate of Richard Hamilton

12. Bartolommeo Passarotti: *A Devil*

The drawing *A Devil*, pen and brown ink over black chalk, 34.6cm by 18.1cm, is a most striking example of the fine draughtsmanship of the Bolognese painter, engraver and collector Bartolommeo Passarotti (1529-92). While born in Bologna, he spent part of the 1550s in Rome and continued to maintain links with the city as his portraits of popes and cardinals attest. Back in Bologna, he was a member of the city's confraternity of artists, and established a workshop in which he was later joined by many of his numerous sons and even grandsons. His first biographer in the later 16th century notes his interest in antiquities. He established a museum in Bologna, which was to become a magnet for visitors to the city, in which he displayed fragments of ancient statues, drawings and engravings, paintings, coins and medals, cameos and precious stones.

His paintings show an awareness of the artistic traditions of his home region of Emilia, particularly the work of Correggio and the Parma School as well as some familiarity with Flemish styles, which he could have encountered while in Rome. Passarotti's interest in the natural world may have been stimulated by his friendship with the famous Bolognese naturalist Ulisse Aldrovandi. His output includes a number of drawings of animals and these may have had an influence on the mix of leonine and goat-like features of the drawing under consideration. It also displays his vigorous style of cross-hatching akin to the manner of an engraving, which is used to produce an arresting three-dimensional image. The drawing cannot be related to any known work of the artist and may well have been intended as an independent work in its own right.

The drawing was previously owned by AE Popham (1889-1970) who was one of the greatest of 20th-century scholars of Italian drawings. He worked for over 40 years in the Department of Prints and Drawings of the British Museum and, among many works of impeccable scholarship, he produced the catalogue of the Museum's Emilian drawings which includes the artists of Bologna.

The Panel considered the drawing to be pre-eminent under the third criterion, in acceptable condition and offered at a fair market value. It has been permanently allocated to the British Museum, in accordance with the condition attached to the offer.

Right: *A Devil*
by Bartolommeo Passarotti.
Photo: British Museum



13. John Ferneley: *The Meet of the Keith Hall Foxhounds*

John Ferneley's (1782-1860) *The Meet of the Keith Hall Foxhounds with Anthony Keith, 7th Earl of Kintore (1794-1844) and his brother Captain William Keith and the Rev Dowbiggin and William Maule, later 1st Lord Panmure*, signed and dated 'J E Ferneley/1824', oil on canvas, 144.8cm by 236.2cm, is one of the artist's most ambitious paintings of a hunting scene.

John Ferneley was the leading sporting artist in the first half of the 19th century when the turf and the hunt were at the centre of life for many of the leisured classes. His talent was first spotted by the young John Manners, 5th Duke of Rutland, himself a keen huntsman, who noted Ferneley's naive efforts at decorating farm carts with sporting scenes. The Duke persuaded Ferneley's wheelwright father to send his son to London to study under Benjamin Marshall, the leading sporting painter of the day. The relationship of master and pupil developed into a lasting friendship, and Ferneley's artistic talents, along with introductions by the Duke of Rutland, soon brought him commissions in England, Ireland and Scotland.



When Anthony Adrian Keith-Falconer, 7th Earl of Kintore (1794-1844), who had succeeded his father in the Scottish earldom in 1812, wanted to immortalise his own hounds and his hunting exploits, it was to the leading sporting artist of the day that he turned. Ferneley travelled north to Lord Kintore's property, Keith Hall, near Inverurie in Aberdeenshire in the summer of 1824, reporting in a letter that demonstrates his eccentric spelling and erratic punctuation: 'Keith Hall has a pleasant place an exilent house & well furnished... last Monday I began the groups and have made a good week at it.' As well as his artistic talent, an

element of his success was his sociability. Accepted as an agreeable companion as well as a fine painter by the sporting grandees who were his patrons, he enthusiastically joined in with the hunting and shooting which he would then immortalise in paint. *The Meet of the Keith Hall Foxhounds*, one of several commissions Ferneley accepted from Kintore, is among his most compositionally complex works.

The Panel considered the painting to be pre-eminent under the third criterion, in acceptable condition and, following negotiation, to be fairly valued. The painting has been permanently allocated to the Scottish National Portrait Gallery, in accordance with the condition attached to the offer.

Above: *The Meet of the Keith Hall Foxhounds* by John Ferneley.
Photo: Scottish National Portrait Gallery

14. Chester of Chicheley archive

The Chester family has been associated with Chicheley in Buckinghamshire since 1558 when William Chester, son of the Lord Mayor of London, Sir William Chester, married his cousin, Judith Cave. Her father, Anthony Cave, a London wool merchant, had acquired Chicheley, formerly part of the Cluniac Priory of Tickford, from Henry VIII, in 1545. In the 17th century the Chesters acquired land in Bedfordshire.

In the early 18th century John Chester (1666-1726) set about improving the park at Chicheley. The old manor house of 1550, however, remained in poor condition, having been bombarded by the Parliamentary garrison from Newport Pagnell. Repairing the old building was no longer appropriate so Chester commissioned Francis Smith of Warwick to rebuild Chicheley Hall in 1719 and this was completed within four years. The result was an outstanding example of early Georgian domestic architecture which may have been influenced by the young William Kent who was in Italy in the 1710s and receiving financial support from Chester among other patrons. Elements of the furniture for this new house were accepted in lieu in 2012 (see case 15 of the 2013 AIL Report).

The archive comprises account books, rentals, wills, property deeds, estate surveys and maps, architectural drawings of the Hall and a rich range of miscellaneous items. Also included are a 1557 survey volume of Chicheley and an inventory of a year later, a survey of the manors and lands of 1577, and a list of goods and chattels inherited in 1698 by John Chester. There are extensive plans and accounts for the new Hall. In addition there are papers relating to the gunpowder trade and mills on Hounslow Heath in the period 1766-1815.

The section of the archive previously on deposit at the Bedfordshire Record Office includes deeds and documents relating to the Chesters' estates at Tilsforth and Lidlington as well as medieval charters deriving from Rippingale in Lincolnshire and Sempringham Priory, along with the 1477 will of Sir Richard Fowler, Chancellor of the Duchy of Lancaster.



The Panel considered the archive to be pre-eminent under the third criterion, in acceptable condition and offered at a fair market value. It has been temporarily allocated to the archival offices where it was previously on deposit pending a decision on its permanent allocation.

Left: Design for the front elevation of Chicheley Hall built for Sir John Chester in 1719-24 by Francis Smith of Warwick.
Photo: Centre for Buckinghamshire Studies



Left: Design of a gate for Chicheley Hall built for Sir John Chester in 1719-24 by Francis Smith of Warwick.
Photo: Centre for Buckinghamshire Studies

15. Thomas Girtin: *Wetherby Bridge*

Women Washing Clothes under Wetherby Bridge, Yorkshire, Looking through the Bridge to the Mills, pencil, pen and ink and watercolour on laid paper, 32.6cm by 52.8cm, by Thomas Girtin (1775-1802) comes from the final two years of this tragically short-lived artist when he had reached his full creative maturity.

The watercolour belongs to a small group of Yorkshire subjects which were ambitious in their design and execution. Girtin visited Yorkshire several times: in 1796, 1799, 1800 – when he stopped at Wetherby and sketched along the banks of the River Wharfe – and finally in 1801. By 1800, Wetherby was an important market and posting town, and the bridge served as the crossing over the river for the Great North Road. The watercolour is derived from a pencil sketch of 1800, formerly in the collection of the Lascelles family, later Earls of Harewood. His most important patron was Edward Lascelles, eldest son of the future 1st Earl of Harewood and one of the leading collectors of modern art in Britain at the beginning of the 19th century. Girtin is known to have stayed on many occasions at Harewood House, six miles west of Wetherby. It is likely he would have based himself there again in 1800 when it is believed he painted the present watercolour.

Another autograph version of the scene is in the British Museum. It can only be assumed that having produced one version, another collector saw it and asked Girtin to repeat the design. There are, however, differences in mood between the two: this watercolour is a little darker in tone and in atmosphere, and is arguably more schematic in handling, possibly indicating that it was the first to be produced. Another watercolour of the same size depicts the bridge from the opposite side (private collection) – this may have been intended as the companion piece to *Women Washing Clothes under Wetherby Bridge*.

Girtin's creative use of geometric lines which form the architectural space bathed in light and shadow, combined with the tranquillity of the river dotted with timeless figures carrying out everyday tasks, lends a distinctly classical atmosphere to the north England scene. The viewpoint through the arches and beyond echoes Canaletto's celebrated painting *St Paul's Seen through the Arch of Westminster Bridge* (private collection). Both Girtin and his contemporary JMW Turner were known to have studied drawings and prints by the Italian Old Master, as well as scenes by Marco Ricci and the architectural draughtsman Thomas Malton, which the collector Dr Thomas Monro made available to students at his home in London's Adelphi Terrace. Following his close friend's early death, Turner is reputed to have said: 'If Tom Girtin had lived, I should have starved.'

The Panel considered the watercolour to be pre-eminent under the second and third criteria, in acceptable condition and offered at fair market value. The watercolour has been temporarily allocated to Leeds Art Gallery pending a decision on its permanent allocation.



Above: *Women Washing Clothes under Wetherby Bridge, Yorkshire* by Thomas Girtin.
Photo: Christie's

16. Pierre Patel: *A Classical Landscape with Judah and Tamar*



This painting by Pierre Patel (1605-76), *A Classical Landscape with Judah and Tamar*, oil on panel, 51.1cm by 66.4cm, is a rare example of the work of this outstanding French landscape painter. Unlike the other great French 17th-century painter of classical and biblical scenes, Claude Lorrain, Patel spent his artistic life in Paris and never moved to Italy. He was the leading French landscape painter working in Paris in the 17th century. A mere 46 works, all landscapes, are fully attributed to Patel in the most recent scholarly study of his output and this painting has been exhibited in public only once previously. Four other examples of his work are in UK public collections: a painting in The National Gallery and an autograph replica of it in Sheffield, plus single works in the Ashmolean and Fitzwilliam museums.

Despite the artist never having crossed the Alps, *A Classical Landscape*, as with all Patel's work, is infused with the light of Italy and the sweeping vistas and noble architectural ruins of its imperial past. Within this setting, a male and a female figure touch. They have been identified as Judah and Tamar, whose story is told in the Book of Genesis and who are recorded in St Matthew's Gospel as among the ancestors of Christ. The ruined temple on the left of the painting with its fine columns and entablature is painted with a precision and sharpness that is a particular mark of the artist's style.

Patel, like Claude, was much admired in Britain in the 18th and early 19th centuries, and this work is known to have been in a Scottish collection since at least the mid-19th century. The catalogue raisonné of the artist dates it to the early 1650s, and notes that the directness of the composition gives the painting a particular sense of calm. The fact that it is painted on panel has allowed an extra refinement to the painting.

The Panel considered the painting to be pre-eminent under the second and third criteria, in acceptable condition and offered at a fair market value. The painting has been temporarily allocated to the Scottish National Gallery, pending a decision on its permanent allocation.

Left: *A Classical Landscape with Judah and Tamar*
by Pierre Patel.
Photo: Christie's

17. Thomas Lawrence: *Francis Osborne, 5th Duke of Leeds*

Portrait of Francis Godolphin Osborne, 5th Duke of Leeds, oil on canvas, 233.7cm by 142.2cm, by Sir Thomas Lawrence (1769-1830), was exhibited at the Royal Academy (RA) in 1796, but was likely to have been started earlier in the decade when the artist was still in his early twenties. The satirist John Williams, writing under his pseudonym Anthony Pasquin in *A Critical Guide to the Exhibition of the Royal Academy for 1796*, states: 'It was painted at the request of the Gentlemen who belonged to the Secretary of State's Office for Foreign Affairs, at the time of his resignation, and is a present from them to the Duchess, in token of their respect and admiration of his tolerating but amiable character while he was in office.' An engraving of the portrait by RM Meadows similarly records the work as '...presented to Her Grace the Duchess of Leeds / by the Gentlemen of the Foreign Department in 1792.'

Lawrence, despite a few months at the Royal Academy Schools in 1787, was largely self-taught. He settled in London and exhibited his first full-length portrait at the RA in 1789. In 1790, his portrait of Queen Charlotte was exhibited and, although it did not enter the Royal Collection until after the artist's death, it, and the other 10 paintings he exhibited, assured his reputation. Joshua Reynolds, the President of the Royal Academy, said to him at this time: 'In you sir, the world will expect to see accomplished what I have failed to achieve.'

Francis Osborne (1751-99) was first elected to the House of Commons in 1774 but in 1776 was elevated to the Lords. On coming to office, William Pitt the Younger appointed Osborne as Foreign Secretary in 1783 and he remained in the post until his resignation in 1791, by which time he had succeeded his father as Duke of Leeds and been elected a Knight of the Garter. His resignation was due to Pitt's climbdown from his opposition to Russia's seizure of the Black Sea port of Ochakov in what is now Ukraine.

The Panel considered the painting to be pre-eminent under the third criterion, in acceptable condition and, after negotiation, to be fairly valued. The painting has been permanently allocated to the Ashmolean Museum, Oxford, in accordance with the condition attached to the offer.

Right: *Portrait of Francis Godolphin Osborne, 5th Duke of Leeds* by Sir Thomas Lawrence.
Photo: Ashmolean



18. Thomas Lawrence: *Lady Londonderry & Son*

Sir Thomas Lawrence's (1769-1830) full-length double portrait of Frances Anne, Marchioness of Londonderry (1800-1865), wife of Charles, 3rd Marquess of Londonderry, with her son George, Viscount Seaham, later 5th Marquess of Londonderry (1821-1884), on the steps of Wynyard Park, oil on canvas, 254cm by 152cm, is the largest in scale and among the most flamboyant of all the artist's female portraits.

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 1854. She married Lord Castlereagh's half-brother, Charles William Stewart, in 1819. Stewart was a key patron and friend of Sir Thomas Lawrence and commissioned the present portrait, which was executed in 1827-28 shortly before the artist's death in 1830.

The portrait depicts Frances Anne clothed in a luxurious and fashionable rich red velvet dress ornamented by some of the magnificent collection of jewels for which she was renowned. The enormous amethyst sleeve clasps she wears across her shoulders (which are currently on long-term loan to the V&A) were among several gifts of jewels from Tsar Alexander I of Russia. They had met in 1820 and again in 1822 when her husband was attending the Congress of Verona. The landscape in the background is that of Wynyard Park in County Durham, one of three vast Londonderry estates, the others being Mount Stewart in County Down and Seaham Hall in County Durham on which the couple lavished vast amounts.

The inclusion of Frances Anne and Charles' son George in the portrait dressed in a military jacket – no doubt in reference to his father's military career and diplomatic work – points to the family's secured aristocratic and dynastic succession. Frances Anne, an only child, recalled in 1848 how she had been much neglected by her parents, who had hoped for a boy. Frances Anne described the moment she found herself the mother of a boy as: 'The happiest I have experienced before or since.'

The Panel considered the portrait to be pre-eminent under the second and third criteria, in acceptable condition and, following negotiation, fairly valued. The portrait has been temporarily allocated to the National Trust for display at Mount Stewart, County Down, pending a decision on its permanent allocation.

Left: *Portrait of Frances Anne, Marchioness of Londonderry, with her son George, Viscount Seaham, later 5th Marquess of Londonderry* by Sir Thomas Lawrence. Photo: Christie's

19. Thomas Gainsborough: *Wooded Landscape*

Wooded Landscape with Old Peasant and Donkeys outside a Barn, Ploughshare and Distant Church, oil on canvas, 49.5cm by 59.7cm, was painted circa 1755-57 in the years immediately before Thomas Gainsborough (1727-88) moved to Bath. He and his family had been based in Ipswich since 1752 where he had been able to sustain an artistic practice by producing portraits and landscapes for a local clientele.

The painting was acquired from the artist by Jervoise Clarke (circa 1733-1808), who later in life became a Whig Member of Parliament for 40 years. It had remained in the family, passing by descent until being offered in lieu.

As is typical of Gainsborough's canvases of this period, it was primed with a layer of dark brown and red paint. In many cases this priming has begun to show through as the overlying paint surface has become increasingly transparent with age and due to overcleaning, thereby disturbing the careful balance that the artist had achieved. In this picture, however, there has been no such thinning of the paint and although there has been a slight flattening of the surface as a result of a relining in the early part of the 20th century, overall the condition is remarkably good. As a result, the colour harmonies are much as the artist intended and the details of the composition are still fully legible.

At the centre of the painting Gainsborough depicts an old, toothless and ragged peasant in the rural landscape within which he is as firmly rooted as the aged pollarded tree on the left. The weary donkeys have lain down to rest having finished their work with the plough which Gainsborough has depicted in the middle distance and which leads the eye to the church tower in the far distance. The scene is bathed in the warm light of evening, giving the clouds a pink blush. The central figure prefigures Gainsborough's later interest in what Joshua Reynolds termed 'fancy pictures', in which figures far from the fashionable world of contemporary portraiture are set within a poetic and innocent landscape.

The Panel considered the painting to be pre-eminent under the second and third criteria and to be in acceptable condition. The Panel's remit is to recommend a fair price and having noted that the offer value was based on a 2006 valuation, it considered this too low to reflect its value in 2013, and suggested it should be increased by 15 per cent. The painting has been allocated to Gainsborough's House, Sudbury, pending a decision on its permanent allocation.



Right: *Wooded Landscape with Old Peasant and Donkeys outside a Barn* by Thomas Gainsborough.
Photo: Courtesy of the offerors

20. Philip the Good's copy of the *Mystère de la Vengeance*

This manuscript was commissioned in 1465 by Philip the Good, Duke of Burgundy (1396-1467), who was one of the greatest book collectors and art patrons of his time. It contains the only extant complete text for the play the *Mystère de la Vengeance* by Eustache Marcadé. The play, written in French, was intended for performance over four days and was a development of the traditional Christian Mystery play. Duke Philip is thought to have attended a performance in Burgundy in 1463 and this manuscript is the luxurious and extravagant record of that event. The manuscript, which is in exceptionally fine condition, contains 20 superb large miniatures by Loyset Liédet (circa 1420-79).

Since its creation, it has passed through the libraries of some of the greatest of bibliophiles and when auctioned in 1812 from the collection of the Duke of Roxburghe it sold for £493 10s (470 guineas), which was the most expensive manuscript ever sold, more than doubling the previous record. For the last 200 years it has been one of the treasures of Chatsworth in Derbyshire, but accessible only to a few specialists and never publically exhibited.

The *Mystère de la Vengeance* is the finest surviving illuminated manuscript of any medieval drama and is of particular importance both for the study of the theatre in the 15th century (for which few documents survive) and for the beauty of its illuminations, which are as fresh today as on the day they were painted over 500 years ago.

Left: The Emperor Vespasian stricken by leprosy receiving medical attention. Page from the illuminated manuscript of the play the *Mystère de la Vengeance* by Eustache Marcadé. Photo: Sotheby's



E leur donray tresgrant finance
 Silz en scauent venir a chief.
 Maistre alphonse pmer medecin.
 Se vostre mal nest par trop gief.
 Incontment vous guarirons.
 Vaspasien.
 Approuchiez si vous monstierons.
 Le mal qui si fort nous trauaille.
 Le .ij. medecin en
 regardant son visage.
 Ha maistre alphonse dcy merueille.

This manuscript is widely considered to be the most important item from Duke Philip's library to have remained in private hands. It is now publicly accessible online and at the British Library, which holds one of the world's finest collections of illuminated manuscripts including several other volumes that were once part of Philip the Good's library.

The Panel considered the manuscript to be pre-eminent under the second and third criteria, to be in acceptable condition and fairly valued. The amount of tax that acceptance of the manuscript could satisfy exceeded the actual liability payable by the offerors and the British Library made good the difference of £568,332 with the help of grants of £175,000 from the Art Fund and £50,000 from the Friends of the British Library.



Left: Citizens of Jerusalem gaze at a premonition of city's destruction. Page from the illuminated manuscript of the play the *Mystère de la Vengeance* by Eustache Marcadé. Photo: Sotheby's

21. Lyme Park chattels

This offer consisted of six major limewood carvings and a further three smaller carvings. In addition, eight late 17th-century tapestries were included. Seven of these are of Flemish manufacture and the eighth is likely to be English.

Lyme Park is an important Grade I listed house six and a half miles from Stockport in Cheshire, which was given to the Legh family at the end of the 14th century. The house has developed gradually since the Middle Ages and it remained in family ownership until passing to the National Trust in 1947. The house has undergone many developments and alterations, most notably in the early 18th century when Peter Legh XII (1669-1744) employed the Venetian architect Giacomo Leoni to transform the Elizabethan house into an Italianate palazzo, adding an Ionic portico and creating many new internal spaces. Further reordering was carried out in the early 19th and 20th centuries.

The limewood carvings represent the Four Seasons along with Music and Art and the Sciences. All of these are traditionally attributed to the great Anglo-Dutch sculptor and carver Grinling Gibbons (1648-1721) but the AIL Panel and its experts felt that they are more likely to be from his school, rather than his own carvings. Stylistically similar carvings are known at Chatsworth, which is only 25 miles away, and the carver may have been a local craftsman who was familiar with Gibbons' work and design technique but who retained his own distinctive style of composition. All the carvings are now located in the Saloon which is on the main floor centrally placed behind Leoni's portico. This room owes its current arrangement to Lewis Wyatt's reordering in the early 19th century.

Three of the tapestries depict scenes from Ovid's *Metamorphosis* and tell the tale of Cadmus, son of a Phoenician king, who was believed to have founded the Greek city of Thebes. They are of particular significance as they are the only set in the UK to show the original Flemish design which was to be adapted and much used by later English weavers. The other tapestries depict Eurydice, Flora and *The Continence of Scipio* (after designs by Giulio Romano). Two Flemish Allegorical Wild Park tapestries depict an ostrich and lion, and a horse and leopard.



The Panel considered the carvings and tapestries to be associated with a building in National Trust ownership and that it was appropriate that they should remain so. All were in acceptable condition and fairly valued. They have all been permanently allocated to the National Trust for retention at Lyme Park in accordance with the condition attached to the offer.

Left: Ostrich and the lion tapestry in the Yellow Bedroom at Lyme Park. Photo: National Trust Images. Copyright National Trust Images

Above: Detail of limewood carving in the Saloon at Lyme Park. Photo: National Trust Images. Copyright National Trust Images



22. Chelsea Porcelain

The Chelsea Porcelain factory was one of the earliest and arguably the finest of English producers of hard-paste porcelain. Lack of documentary evidence makes it impossible to say exactly when it was founded, but in the mid-1740s the Huguenot silversmith Nicholas Sprimont (1716-71) went into partnership with the French jeweller Charles Gouyn. The very earliest works of the factory show the influence of silver design, but it seems likely that Sprimont also had access to a collection of Meissen porcelain as many of the early Chelsea designs are clearly inspired, if not copied, from the Saxon factory's output.

The partnership split in 1749 when Gouyn set up a rival business, with Sprimont becoming sole director of Chelsea. He brought in the modeller Joseph Willems, who had previously worked in the Tournai factory and who was to design many of the Rococo figures for which Chelsea became so famous.

The two large Chelsea plates, each 37cm in diameter, which were accepted in lieu bear the gold anchor mark and date from circa 1755. The decoration combines India Plants, as they were termed in the Chelsea sale catalogues of the 1750s, with three cartouches on the rim of each plate containing superbly animated fable paintings by Jefferyes Hammett O'Neale. O'Neale, having established himself as one of the leading decorators at Chelsea, later moved to Worcester where he continued to produce porcelain painting of the highest quality. The plates are rare and of great interest given their exceptional size for works of this type of decoration, the very high quality of their botanical decoration, the fine fable painting and their early date. The glaze has been made opaque by the use of tin oxide, indicating a date of circa 1755.

The Panel considered the plates to be pre-eminent under the third criterion, in acceptable condition and, after negotiation, fairly valued. The plates have been temporarily allocated to the Ashmolean Museum pending a decision on their permanent allocation.



Above: A large Chelsea botanical circular dish, circa 1755. Photo: Christie's



Above: A large Chelsea botanical circular dish, circa 1755. Photo: Christie's

23. Wimpole Hall busts

The two 17th-century Italian busts offered in lieu each consist of a white marble head set into onyx shoulders, on a circular grey marble socle. The bust of the Roman emperor Caracalla is 56cm high and 72cm wide. The second bust – of an unidentified figure, but termed ‘a philosopher’ on account of his beard – is very slightly larger. The busts were sold some time in the early 1950s by the then owners of Wimpole Hall, Captain George and Elsie Bambridge, prior to the Hall and its extensive grounds being bequeathed to the National Trust on Mrs Bambridge’s death in 1976.

The present hall was begun circa 1640 for Sir Thomas Chicheley and passed through the hands of various owners in the 18th and 19th centuries, including the 1st Duke of Newcastle-upon-Tyne and Edward Harley, 2nd Earl of Oxford and Mortimer, Philip Yorke, Lord Chancellor and 1st Earl of Hardwicke, and the 6th and 7th Viscounts Clifden. Several leading architects were involved in developing the house, including James Gibbs, James Thornhill, Henry Flitcroft and, most notably, Sir John Soane at the end of the 18th century.

The busts can be identified from an inventory prepared for the Earl of Hardwicke in 1835 where, in the Entrance Hall, are listed ‘6 Antique statuary marble Busts the draperies etc. of Variegated Marbles’. A bust of Marcus Aurelius, which was part of the 1976 bequest, remains at Wimpole. The sculptures were photographed at Wimpole for an article in *Country Life* published in 1908. It has been suggested that they may have been at Wimpole since the early 18th century as the then owner, Edward Harley, 2nd Earl of Oxford and Mortimer (1689-1741), was a notable collector. To date, however, no documentary evidence to confirm this claim has been found. A notebook from the last quarter of the 18th century by the librarian, antiquary and artist Thomas Kerrich (1748-1828) refers to ‘4 Antique Busts – one is Caracalla’ in the Gallery at Wimpole, though his description of the contents of the house is selective which may explain why he mentions four busts rather than six.

The Panel considered the busts to be associated with a building in Schedule 3 ownership and that it was desirable that the association should continue. The busts are in acceptable condition and, after negotiation, were considered to be fairly valued. The busts have been permanently allocated to the National Trust for display at Wimpole Hall and, along with another two from the set of six bought by the Trust, now return to the house they left 60 years ago.

Far right: 17th-century Italian carved polychrome marble bust of ‘a philosopher’.
Photo: Christie’s

Right: 17th-century Italian carved polychrome marble bust of Caracalla.
Photo: Christie’s



24. Architectural model of the Theatre of Herculaneum

This plaster of Paris architectural model of the Theatre of Herculaneum, attributed to Jean-Pierre and François Fouquet, circa 1830, with original mahogany base and brass mounted glass shade, 20cm high by 57cm wide by 47.5cm deep including plinth, is a fine example of a small group of early 19th-century plaster models representing celebrated buildings of antiquity which comes from the collection of Professor Sir Albert Richardson (1880-1964).



Richardson was a notable architect in the first half of the 20th century and a pillar of the architectural establishment. His work was strongly influenced by his enthusiasm for the buildings of the past, in particular Georgian design, and he spent a great deal of his career restoring churches such as St James’s Piccadilly in central London. Although during his lifetime Richardson was open in his distaste of modern art and architecture, several of his architectural designs have ironically come to be considered as key examples of 20th-century modern design, such as Bracken House, formerly the *Financial Times* headquarters and the first post-war building to be listed.

Richardson amassed a large collection of furniture and works of art in his late 18th-century townhouse in Ampthill, which he acquired in 1919. Like many architects, one of Richardson’s passions lay in collecting architectural models and drawings, and he collected works by both his predecessors and peers. Richardson also obsessively recorded the buildings he saw on his extensive travels.

In the early 19th century, Parisian architectural model-makers Jean-Pierre Fouquet and his son François specialised in the production of plaster of Paris models of ancient buildings of classical antiquity. Such models were highly prized among leading architects of the time, including Sir John Soane, who acquired a group of 20 from the architect Edward Cressy in 1834 (now in Sir John Soane’s Museum), and John Nash, who acquired a group in 1820. Few models by Fouquet exist in private hands today.

Richardson mentioned the model in his article ‘Architectural Causerie: Architectural Models’ for *Architects’ Journal* in May 1920, where he suggested it too had once belonged to Edward Cressy. The ancient theatre of Herculaneum, which was buried by ash in the volcanic eruption of 79 AD and not rediscovered until 1709, was one of the highlights of the Grand Tour.

The Panel considered the model to be pre-eminent under the third criterion, in acceptable condition and, after negotiation, fairly valued. The model has been temporarily allocated to the Royal Institute of British Architects pending a decision on permanent allocation.

Above: Architectural model of the Theatre of Herculaneum.
Photo: Christie’s

25. Mount Stewart land

Mount Stewart is among the most important country houses in Northern Ireland and has been the beneficiary of two recent offers in lieu: the large group of chattels described in the 2013 Report (case 5) and the Solomon Delane landscape paintings in this Report (case 5).

The offer in lieu of land that has now been accepted consists of part of the historic demesne to the north of the house. The Stewarts had acquired land on the east shore of Strangford Lough in the mid-18th century and, as the family's influence increased, it built up what in England might be termed the 'home park'. This consisted of garden, park and productive land associated with the great house, bounded by a demesne wall and shelter belts of trees to provide the setting for the house. It has survived virtually intact since the 18th century. The demesne remained in family control and was not leased out to tenants, so providing a stable economic and social environment for the great house.

In conjunction with the offer in lieu, the National Trust has purchased the southern half of Mount Stewart's demesne to ensure that the whole will remain intact as a part of the protected historic environment. The entire property is within the Strangford and Lecale Area of Outstanding Natural Beauty. Most of the land accepted is wooded with some intervening areas given over to agriculture. The farmland has wide field margins and much of the rest is non-intensively farmed to encourage wildlife and maintain biodiversity. The land accepted in lieu includes the principal farmyard range and the enclosed walled garden dating back to the 1780s, within which is a vinery planted in the 18th century.

The woodland is currently sublet to the Northern Ireland Forest Service. Much was planted in the 18th century, although there was extension and renewal in the 19th century. Mature beech predominates. The land accepted in lieu has been passed to the National Trust which will seek ways of opening up the largely unexplored and undiscovered woodland and parkland at Mount Stewart as it has recently done at Castle Ward.

Below: Mount Stewart Land.
Photo: National Trust Images



Above: Mount Stewart House.
Photo: National Trust Images.
Copyright National Trust
Images / Megan Taylor

26. Nicolas Poussin: *Death of the Virgin*



Death of the Virgin, red chalk, pen and brown ink and watercolour, 39cm by 31.4cm, is now accepted as the first extant drawing by the greatest of French 17th-century artists, Nicolas Poussin (1594-1665). When the drawing was first published in the 1960s, scholars were divided as to whether it was a work by Poussin or a copy after a painting which was believed lost. The debate has now settled in favour of it being an autograph work.

Although Poussin is celebrated for the paintings and drawings that he produced in Rome, his early career was in Paris. In the first half of 1623, prior to his leaving for Italy, he had been commissioned by the first Archbishop of Paris, Jean-François de Gondi (1584-1654), to provide a painting for the cathedral of Notre-Dame, most probably for the Gondi Chapel, after Paris was raised to an archiepiscopal see in the previous year. The previous two bishops of Paris had also been members of the De Gondi family and Jean-François was succeeded by his great-nephew Jean François Paul de Gondi, cardinal de Retz. Poussin's painting remained in Notre-Dame until the Revolution and a small sketch of 1777 by Gabriel de Saint-Aubin records the composition. After three years in the Louvre, it was transferred in 1803 to the Musée de Bruxelles and, having been subject to damaging restoration, it disappeared without trace in 1815. In 2000, however, it was rediscovered in a church in a suburb of Brussels and has undergone conservation.

The work under consideration is the modello possibly prepared for the approval of Archbishop de Gondi and is the only known example of such a presentation sketch in Poussin's output. The unique purpose of the drawing explains its differences – the relatively large scale, the elegantly calligraphic pen and brush lines and the careful individualisation of facial types and expressions – when compared with other later examples of Poussin's graphic art.

The earliest known composition by the artist, it already announces what was to be the single most innovative and influential theme of his entire career – the heroic deathbed scene. This theme culminated in his first great masterpiece in Rome, *The Death of Germanicus* (Minneapolis Institute of Arts) of 1627-28, in the scenes of *Extreme Unction* included in his two sets of Sacraments of the 1630s and 1640s, and in *The Testament of Eudamidas* of 1644-45, now in Copenhagen. Poussin's own interest in the theme has recently been confirmed by the discovery of his watercolour copy of Caravaggio's *Death of the Virgin*, presumably made circa 1624 in Mantua on his way to Rome.

The many differences of detail between the drawing and the painting, only apparent since the recent rediscovery of the painting, include the position of the hands and faces, the relative positioning of the figures, and the background architecture. While some could possibly arise from a careless copyist, others such as a standing apostle at the far left edge of the sheet, who does not appear in the painting, must reflect the artist's development of the composition as he painted the canvas.

The drawing carries two sets of partial squaring: one in white chalk; another in black chalk. These do not line up and it is inconceivable that a copy of the finished oil painting would have anything other than a single grid completely covering the sheet.

The Panel considered the drawing to be pre-eminent under the second and third criteria, in acceptable condition and, after negotiation, fairly valued. It has been temporarily allocated to the British Museum pending a decision on its permanent allocation.

Left: *Death of the Virgin*
by Nicolas Poussin.
Photo: Christie's

27. Works by Frank Auerbach

This collection of works by Frank Auerbach (b. 1931) offered in lieu from the estate of the painter Lucian Freud (1922-2011) consists of 14 works in oil and one in acrylic, along with 22 works in pen, ink, pencil or charcoal on paper, two prints and five small hand-drawn birthday cards and notes to Freud from Auerbach.

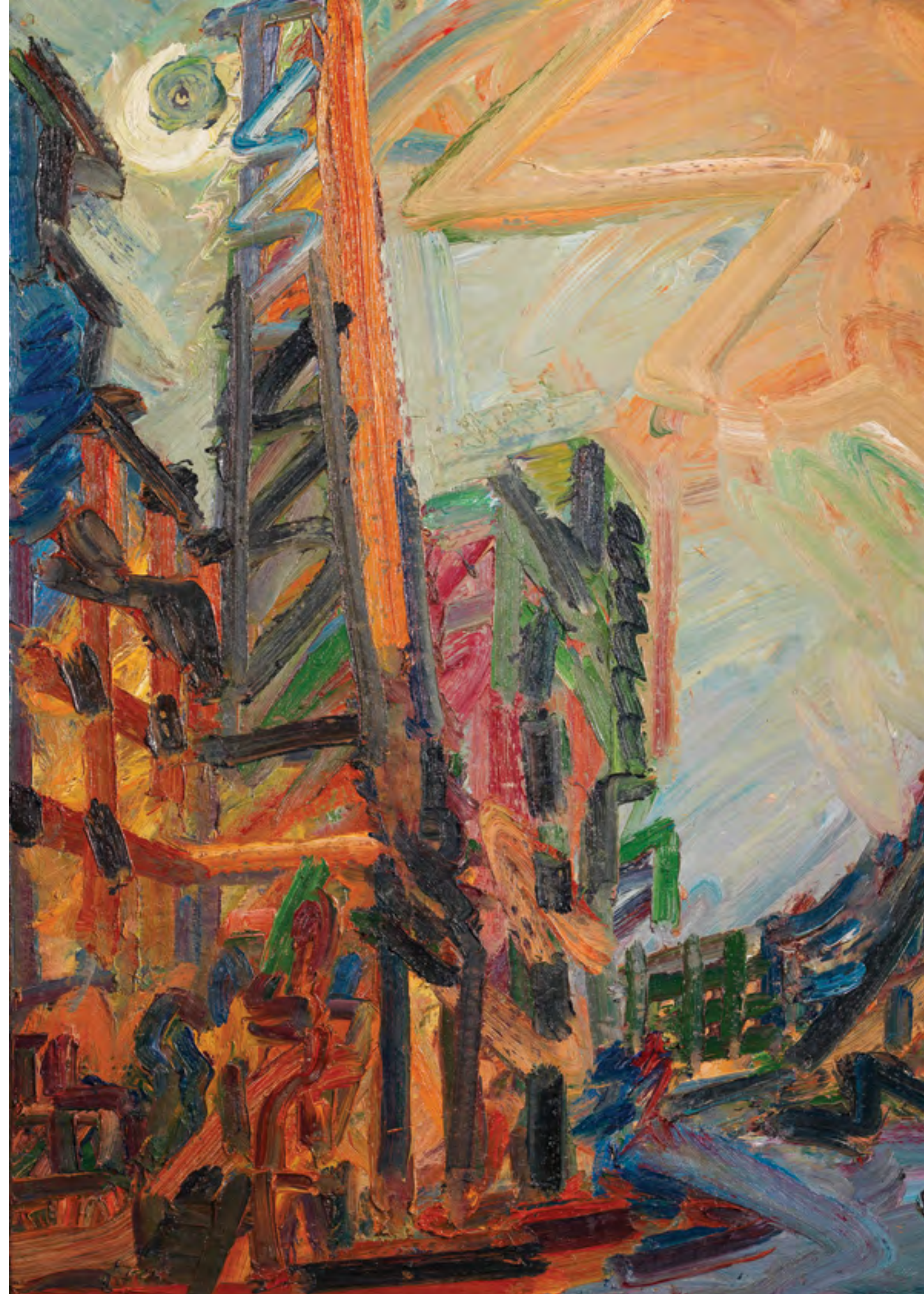
As well as the works by Auerbach, there are paintings by Michael Andrews and John Lessore, and works on paper by Pablo Picasso and JB Yeats.

The offer consisted of the following works by Auerbach:

Oils and Acrylic:

- 1) *Head of EOW*, 1955, oil on board, 20.9cm by 16.7cm
- 2) *Head of EOW*, 1955, oil on board, 78.7cm by 66cm
- 3) *EOW Looking into the Fire II*, 1962, oil on canvas, 45.7cm by 40.6cm
[cf. no. 27 related drawing]
- 4) *Rebuilding the Empire Cinema, Leicester Square*, 1962, oil on board, 152.4cm by 152.4cm
- 5) *Head of EOW III*, 1963-64, oil on board, 68.6cm by 57.8cm
- 6) *Head of Gerda Boehm*, 1964, oil on board, 61cm by 61cm
- 7) *EOW's Head on her Pillow*, 1965, oil on board, 40.6cm by 58.4cm
- 8) *Primrose Hill - Winter*, 1981-82, oil on board, 121.9cm by 152.4cm
- 9) *To the Studios*, 1983, oil on canvas, 137.2cm by 121.3cm
[cf. no. 31 related drawing]
- 10) *Tree on Primrose Hill*, 1985-89, oil on canvas, 114.3cm by 169.7cm
[cf. no. 32 related drawing]
- 11) *The Chimney - Mornington Crescent*, 1987-88, oil on canvas, 135cm by 112cm
- 12) *Winter Morning, Mornington Crescent*, 1989, oil on canvas, 135cm by 112cm
- 13) *Mornington Place*, 1994, oil on board, 40.9cm by 50.8cm
- 14) *Head of Julia III*, 2002, acrylic on board, 66cm by 61cm
- 15) *Mornington Crescent - Summer Morning*, 2004, oil on canvas, 132.7cm by 132.3cm

Right: *The Chimney - Mornington Crescent* by Frank Auerbach.
Photo: Freud Estate.
Copyright Frank Auerbach



Graphic Works on Papers:

- 16) *Seated Nude*, circa 1949-50, pencil on paper, 31.5cm by 17.5cm
- 17) *Seated Man with Walking Stick*, circa 1950, charcoal on paper, 52.5cm by 30cm
- 18) *Seated Nude (torso and legs)* (two sketches on back), circa 1950, pencil on paper, 36.8cm by 24.7cm
- 19) *Nude Torso Face Down*, October 1952, charcoal on paper, 50.5cm by 36.3cm
- 20) *Reclining Figure*, 1955, chalk and charcoal on paper, 36.8cm by 59.7cm
- 21) *Seated Female Nude* (with reject on back), circa 1955, pencil on paper, 54.5cm by 32.7cm
- 22) *Standing Female Nude*, 1955, Conté on paper, 55cm by 47.3cm
- 23) *St Paul's*, 1956, pencil on paper, 31cm by 35cm
- 24) *Head of EOW*, 1956, signed 'Frank Auerbach', dated 'August Sept 1956', charcoal and chalk on paper, 76.2cm by 55.9cm
- 25) *Study for Shell Building Site*, 1958, pencil on paper, 19cm by 22cm
- 26) *Primrose Hill*, 1959, oil and pencil on paper, 29cm by 38cm
- 27) *EOW Looking into the Fire II*, 1962, ink on paper, 11.4cm by 9.2cm [cf. no 3. related oil painting]
- 28) *Summer, Tretire*, 1975, charcoal on paper, 76.2cm by 74.9cm
- 29) *Head of Julia (Weeping)*, 1982, charcoal and chalk on paper, 76.2cm by 57.1cm
- 30) *Julia* (inscribed 'To Lucian with love from Frank') circa 1982-83, felt pen on paper, 21.4cm by 12cm
- 31) *To the Studios*, circa 1983, ink on white paper, 25cm by 22.5cm [cf. no. 9 related oil painting]
- 32) *Tree (Primrose Hill)*, circa 1985, felt pen on paper, 29.5cm by 35.6cm [cf. no. 10 related oil painting]
- 33) *Head of Julia*, 1985-86, charcoal and chalk on paper, 92.7cm by 76.2cm
- 34) *Head of Julia*, 1991-92, charcoal and chalk on paper, 76.5cm by 57.5cm
- 35) *Reclining Head of Julia*, 1994, pencil, graphite and chalk on paper, 57.1cm by 76.2cm
- 36) *Reclining Head of Julia*, 1998, pencil and graphite on paper, 76.5cm by 57.1cm
- 37) *Tree in Mornington Crescent*, felt tip pen on paper, 17.5cm by 18.5cm
- 38) Five small sketches - birthday cards, etc to Lucian Freud

Etchings:

- 39) *Michael*, 1990, plate proof, 17.5cm by 15cm
- 40) *David Landau*, 2007, AP2/10, 40.5cm by 29.6cm, unsigned, inscribed 'Lucian love from Frank'



Left top: *Head of EOW III* by Frank Auerbach.
Photo: Freud Estate.
Copyright Frank Auerbach

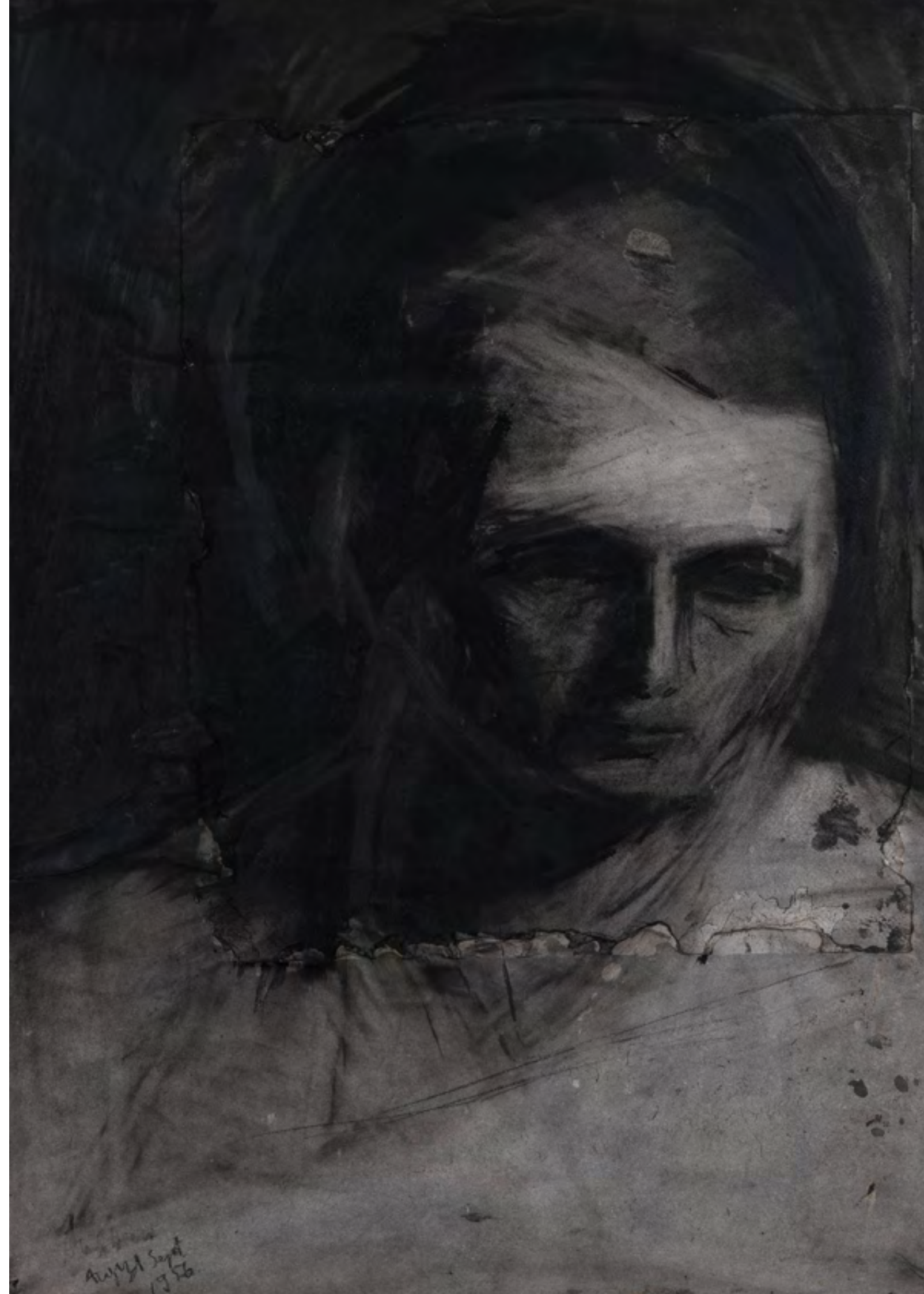
Left bottom: *Head of Gerda Boehm* by Frank Auerbach.
Photo: Freud Estate.
Copyright Frank Auerbach

These works provide a survey of Frank Auerbach's artistic output over a period of more than 50 years. Auerbach was born into a Jewish family in Berlin. He came to England in 1939 to escape Nazi persecution but his parents remained in Germany and later died in concentration camps. Auerbach studied at St Martin's School of Art from 1948 to 1952 and took evening classes with David Bomberg at the Borough Polytechnic. He then went on to study at the Royal College of Art from 1952 to 1955.

Auerbach has concentrated his work on depictions of those people and places he knows well. Three models have been at the centre of his exploration of the human figure: EOW, Gerda Boehm and Julia. Estella (Stella) Olive West (EOW) was Auerbach's principal model for his nudes and heads until 1973. He first met her in 1948 when they were both part of a theatre group. Stella recalled that 'in those days, I kept my hair up in an enormous bun - it took about 40 hairpins to keep it in place'. At a party to celebrate the last night of a play, she said: 'I was sitting on the sofa beside Frank, talking to various people and I became aware after a time that the hairpins were being pulled out by somebody. Out they all came and my hair fell down. I suppose that is the way it all started.' Soon after, Auerbach rented a basement flat from her in Earls Court. Six of the works in oil and two of the drawings depict this intimate friend. The final images are the result of many hours of concentration, and represent the culmination of an extended process of painting and repainting sometimes over several years. The small and large *Head of EOW* from 1955 (nos. 1 & 2), along with the drawing of the following year (no. 24), show Auerbach in his mid-twenties as both deeply rooted in the tradition of Western portraiture and entirely radical in his use of paint and in his intensity of perception. Robert Hughes in his 1990 monograph on Auerbach records that the large *Head of EOW*, 1955, took two years and 300 sittings to reach completion.

Auerbach has avoided the role of artist as international celebrity, rarely travelling out of the UK or even beyond his corner of north London, where he has maintained a strict discipline of working for 10 hours a day, seven days a week, disturbed only by weekly visits to The National Gallery. In these portraits of EOW, the influence of Rembrandt cannot be doubted. When asked in 1986 which artists had influenced him he immediately recited over 50, the majority from before 1900 and only three then living. The charcoal and chalk drawing, *Head of EOW*, from 1956 (no. 24 and illustrated opposite), is arguably one of Auerbach's greatest works on paper. The product of endless re-workings, it is saturated with the artist's total absorption in his encounters with the sitter and illustrates Auerbach's technique in the medium. Having begun with a smaller piece of paper, as the artist has worked on it and developed his ideas, the image has expanded beyond the original confines of the sheet and the paper has been eaten into and overlain with additions on all sides. The result is a work of enormous subtlety of shading and tonal depth that defies reproduction. The head is rendered with intense feeling, radiating sombre dignity, while the pose recalls that of a Renaissance Madonna. The drawing serves as both a testament to the artist's extraordinary ability as a portraitist and his ambition 'to invest charcoal on paper with the density and "presence" of paint'.

Left: *Head of EOW*
by Frank Auerbach.
Photo: Freud Estate.
Copyright Frank Auerbach



In 1960, Auerbach began to increase his range of colours from browns and greys to brighter and more costly colours which were now within his reach following a contract with the Beaux-Arts Gallery. By this time, Stella had moved from Earls Court to Brentford and Auerbach would take the train out there three nights a week. At weekends he would sometimes be accompanied by Lucian Freud. A family meal was enjoyed with Stella's children and their friends, and she remembers it as a time of particular happiness. *EOW Looking into the Fire II*, 1962 (no. 3 and the related drawing no. 27), are prime examples from this period. The final EOW painting in the collection, *EOW's Head on her Pillow*, 1965 (no. 7), is one of the extraordinary series of images of Stella from 1963-65 on which Hughes commented: 'Everything is curdled, air no less than substance. Sometimes the grain of the surface is so deep and cryptic that one can hardly decode the body at all.' He adds of these 1965 paintings of EOW: 'The paint is peculiarly fresh. Its texture moves from deep parallel grooves to seemingly arbitrary channelling, from bosses or knots of pigment standing proud of the surface to the most delicate tufts and hairs of drawn-out, toffee-like colour left overhanging the deeper strokes below. You know that a few extra runs of the brush through this sticky, vulnerable stuff would mash the colour and turn it into amateurish mud. The distinctness and vibrancy of colour declares the restraint of Auerbach's apparently violent touch. For all the labour that went into them, these thick paintings, at their best, have an immediacy of an oil sketch, even a watercolour...'

Also from this period is Auerbach's *Head of Gerda Boehm*, 1964 (no. 6 and illustrated on page 55), which is a portrait of the artist's cousin, one of the few members of his family to survive the atrocities of the Nazi era. He was to paint her repeatedly from the 1960s over the next two decades. The reductive palette of whites and earthen colours emphasises the artist's remarkable understanding of tone and contrasts with the primary colours of the EOW portraits from the same period. Once again, Auerbach's interrogation and response to the sitter before him is rendered in the palpable layers of paint, which make up this distinctly statuesque portrait of his cousin. The paint is used to create as much a sculptural as a two-dimensional representation, and both the sitter and the artist in his act of painting cohere into a single mass of dynamic and viscous paint.

Auerbach's longest serving sitter is his wife, Julia Wolstenholme, who he met during his student days at the Royal College of Art and married in 1958. The seven images of Julia in the collection (nos. 14, 29, 30 and 33-36) cover two decades from 1982 to 2002. The tender felt-tip drawing (no. 30) is one of the studies for *Interior Vincent Terrace*, 1982-84 (UK private collection), and is inscribed by the artist to Freud. *Head of Julia III*, 2002 (no. 14), is one of Auerbach's most successful works in acrylic and glows with intense and saturated colour.



Right: *EOW Looking into the Fire II* by Frank Auerbach.
Photo: Freud Estate.
Copyright Frank Auerbach



Left: *Rebuilding the Empire Cinema, Leicester Square* by Frank Auerbach.
Photo: Freud Estate.
Copyright Frank Auerbach

Right: *St Paul's* by Frank Auerbach.
Photo: Freud Estate.
Copyright Frank Auerbach

Just as Auerbach has chosen to portray people whom he knows very well or even intimately, his landscape subjects are of those places with which he has become familiar over many years. This approach forms an integral part of the artist's drive to represent the truth of his subject whether it be a person or a place. The 14 landscape works (seven works in oil and seven drawings) range from a group of drawings from the 1950s when the artist's interest was focused on the rebuilding of post-war London to a vibrant oil of Mornington Crescent in the summer of 2004.

The earliest landscape drawing (no. 23) is an unusually detailed sketch of the reconstruction taking place in August 1956 of the bomb-damaged area north east of St Paul's. The most significant of the early landscapes is the monumental 1962 painting, *Rebuilding the Empire Cinema, Leicester Square* (no. 4 and illustrated opposite), which was the last and arguably the greatest of the 14 major oils that the artist produced in the decade he spent focusing on London building sites. The rebuilding of the cinema was not actually a result of damage during the war but due to a major refurbishment. Auerbach had slipped into the building site and made rapid sketches before being asked to leave. Rather than paint the cinema, Auerbach chose to focus on the construction site itself, framing great chasms and expanses of earth with lines from the skeletal components of the scene: cranes, steel girders, ladders, planks and scaffolding. The painting appears almost to be created out of the red-brown London clay and mud from which the rebuilt cinema is emerging. The tones and textures are homogenous, making the image particularly difficult to read, yet there is a sense of compositional rigour and order which the artist has bestowed upon the muddy chaotic scene of this building site. The result is a skilful balance between the forces of destruction and creation; representation and abstraction. It is as much a view into the abyss as it is the birth of a new Utopia.



The later landscape works – with the exception of one large charcoal drawing of Tretire in Herefordshire – relate to the artist's surroundings of north-west London (Primrose Hill and Camden) and the cityscape surrounding his home and studio where he has worked for the last 50 years. The earliest, *Primrose Hill – Winter*, 1981-82 (no. 8 and illustrated on page 65), captures the moment when the landscape receives either the first or the last rays of daylight with the streetlamps along the footpaths having just been lit or about to be turned off. Three sweeping diagonals add movement and depth to the composition. Both *To the Studios*, 1983 (no. 9), and *Tree on Primrose Hill*, 1985-89 (no. 10), are accompanied by related drawings (nos. 31 & 32), which make clear that the oil paintings, despite being the products of repainting and revisions over a prolonged period of time, are also very much an immediate expression of a momentary insight into the nature of a daily scene. In an interview in 2001, Auerbach said: 'If you pass something every day and it has a little character, it begins to intrigue you... Picasso said that we painters make paintings the way princes make their children - with dairy maids. That is to say that we make them with the ordinary, everyday things, whatever greets us when we wake up in the morning, whatever we're hoping for. I am just recording what I see on my daily round.'

In an earlier interview in 1987, Auerbach said that he paints this area '...simply because I feel London is this raw thing... This extraordinary, marvellously unpainted city where whenever somebody tries to get something going they stop halfway through and next to it something incongruous occurs... this higgledy-piggledy mess of a city.'

As Robert Hughes has pointed out, the landscapes of Camden Town are as much building sites as his earlier works. 'The structures they describe seem spikey, provisional. They are more like scaffolding than finished buildings.'

The five hand-made birthday cards and notes from Auerbach to Lucian Freud give a glimpse into the deep friendship and admiration that each artist held for the other, and the respect they felt for each other's artistic achievements. Among the five is a sketch based on a photograph taken in 2002 by Kevin Davies of the pair having breakfast at the Cock Tavern in East London (illustrated opposite). Another is from 1990 of Freud standing with his portrait of Leigh Bowery based on a photograph taken by Bernard Bruce, and a third, from 1994, shows Freud painting *The Benefit's Supervisor Sleeping*. It is informative that Freud chose to surround himself in his home not with his own works but with these works which will now be distributed to museums and galleries throughout the UK.

Right bottom: Photograph taken by Kevin Davies, 2002, Cock Tavern, East London. Photo: Kevin Davies. Copyright Kevin Davies

Right top: Sketch by Frank Auerbach based on a photograph taken by Kevin Davies in 2002 of Auerbach and Freud having breakfast in the Cock Tavern, East London. Photo: Freud Estate. Copyright Frank Auerbach



The offer also included four works not by Auerbach, as follows:

41) Pablo Picasso (1881-1973), *Study for Temptation of St Anthony*, 1909, ink on paper, 16.3cm by 10cm

42) Michael Andrews (1928-1995), *Study of a Girl Getting into Bed*, 1961, oil on board, 21cm by 20.5cm

43) John Lessor (b. 1939), *Kossoff Painting in his Studio*, circa 1985, oil on canvas, 25cm by 45.5cm

44) Jack B Yeats (1871-1957), *The Dancing Stevedores*, ink on paper, 36cm by 52.5cm

The small Picasso drawing is of particular interest in terms of understanding the artist's working method and his approach to subject matter. The drawing includes elements of a scene specifically based on the *Temptation of St Anthony* but also reveals that the artist was about to change the traditional subject into a *Carnival at a Bistro* with the addition of the café table next to the Harlequin, who rests his arm on the table and holds a glass.

The remaining works are by, or of, artists who Freud respected. As well as being close friends, Auerbach, Freud, Andrews, Lessor and Kossoff were all artists closely associated with the Beaux-Arts Gallery, which was run by Lessor's mother Helen. In 1948, Freud travelled to Dublin to meet Jack B Yeats, who had just enjoyed a retrospective at the Tate and whom Freud declared the greatest living painter.

The Panel considered the collection to be pre-eminent under the second and third criteria, in acceptable condition and, after negotiation, fairly valued. Following the display at Tate Britain of all the works by Auerbach, they will be allocated to museums and galleries throughout the UK.



Right: *Primrose Hill - Winter* by Frank Auerbach.
Photo: Freud Estate.
Copyright Frank Auerbach

Appendices



Left: *Stately plump
Buck Mulligan* by
Richard Hamilton,
an illustration for James
Joyce's *Ulysses*, 1948.
Photo: British Museum.
Copyright Estate of
Richard Hamilton

Appendix 1

CGS and AIL cases completed 2013/14

	Description	Allocatee	Tax
Cultural Gifts			
1	Van Gogh: <i>Tête de Paysanne</i>	National Gallery	£495,000
2	Sam Walsh: <i>The Dinner Party</i>	National Museums Liverpool	£3,000
3	Joseph Wright of Derby: <i>Portrait of Elizabeth Balguy</i>	Holburne Museum, Bath	£36,000
4	Ford Poster Collection	University of Bristol	£3,397
Acceptance in Lieu			
5	Delane: <i>Views of Mt Stewart</i>	National Trust (Mount Stewart)	£69,040
6	Guardi: <i>Venice: Fondamenta Nuove</i>	Ashmolean Museum	£1,946,720
7	Van Dyck: <i>Earl of Haddington</i>	Scottish National Portrait Gallery (in situ at Mellerstain)	£400,000
8	Lord Acton Jerkin	To be confirmed	£21,000
9	Stanley Spencer: 5 works	Fitzwilliam Museum	£167,883
10	Constable: <i>Portrait of Laura Moubray</i>	Scottish National Portrait Gallery	£105,000
11	Richard Hamilton: <i>Ulysses Series</i>	British Museum	£927,500
12	Passarotti: <i>A Devil</i>	British Museum	£49,000
13	Ferneley: <i>Keith Hall Foxhounds</i>	Scottish National Portrait Gallery	£525,000
14	Chester of Chicheley Archive	To be confirmed	£168,000
15	Girtin: <i>Wetherby Bridge</i>	To be confirmed	£105,000
16	Pierre Patel: <i>Classical Landscape</i>	To be confirmed	£420,000
17	Lawrence: <i>5th Duke of Leeds</i>	Ashmolean Museum	£770,000
18	Lawrence: <i>Lady Londonderry & Son</i>	To be confirmed	£2,450,000
19	Gainsborough: <i>Wooded Landscape</i>	To be confirmed	£560,000
20	Illuminated Manuscript: <i>Mystère de la Vengeance</i>	British Library	£2,187,883
21	Lyme Park chattels	National Trust (Lyme Park)	£394,900
22	Chelsea Porcelain	To be confirmed	£44,800
23	Two busts	National Trust (Wimpole Hall)	£139,300
24	Theatre of Herculaneum model	To be confirmed	£6,446
25	Mount Stewart land	National Trust (Mount Stewart)	£1,651,154
26	Poussin: <i>Death of the Virgin</i>	To be confirmed	£396,050
27	Works by Frank Auerbach and four other artists	To be confirmed	£10,435,062 ¹
John Everett Millais: <i>John Ruskin</i>			£5,432,865 ²
Tax reduction applied in 2013/14 for Gifts agreed in earlier years			£90,000
Total			£30,000,000

1) The acceptance of the whole collection satisfied £16,252,425. The remaining £5,817,363 was drawn down in 2014/15.

2) The acceptance of the Millais was completed and reported in 2012/13 (case 27). £1,567,135 of the tax credit was drawn down in 2012/13.

Appendix 2

Members of the Acceptance in Lieu Panel 2013/14

Edward Harley (Chairman)	Chairman of AIL Panel. Director (Charities) at Cazenove Capital Management for over a decade and recently retired from his post as President of the Historic Houses Association. 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 Gagosian 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 for Export of Works of Arts).

Expert advisers 2013/14

William Agnew	W Agnew & Co Ltd
John Austin	Austin/Desmond Fine Art
Ben Bacon	Independent Consultant
Charles Beddington	Charles Beddington Ltd
Katrin Bellinger	Katrin Bellinger at Colnaghi
Hugh Belsey	Independent Adviser
Jonathan Black	Kingston University
Patrick Bourne	Independent Adviser
Ivor Braka	Ivor Braka Ltd
Claire Browne	Victoria and Albert Museum
Dawson Carr	Formerly The National Gallery
Martin Clayton	Royal Collection Trust
Timothy Clifford	Independent Consultant
Adrian Eeles	Independent Consultant
David Ekserdjian	University of Leicester
Catherine Flood	Victoria and Albert Museum
Sam Fogg	Sam Fogg Ltd
Simon Franes	Franes
Anton Gabszewicz	Independent Consultant
Francesca Galloway	Francesca Galloway Ltd
Hugh Gibson	Thomas Gibson Fine Art
Thomas Gibson	Thomas Gibson Fine Art
John Guinness	Independent Adviser
Robert Holden	Robert Holden Ltd
James Holland-Hibbert	Hazlitt Holland-Hibbert
Michael Kauffmann	Bodleian Library

Alex Kidson	Independant Adviser
Tim Knox	Fitzwilliam Museum
Alastair Laing	Independent Adviser
Catherine Lampert	Independent Consultant
John Leighton	National Galleries of Scotland
Lowell Libson	Lowell Libson Ltd
Stuart Lochhead	Daniel Katz Ltd
David Luard	Independent Consultant
Anne Lyles	Independent Consultant
Ed Maggs	Maggs Bros Ltd
Marilyn McCully	Independent Adviser
Charles Miller	Charles Miller Ltd
Andrew Moore	Independent Adviser
Paul Moorhouse	National Portrait Gallery
Anthony Mould	Anthony Mould Ltd
Susan North	Victoria and Albert Museum
Mark Ossowski	Ossowski
Matthew Ossowski	Ossowski
Desmond Page	Desmond Page Gallery
Lucy Peltz	National Portrait Gallery
Nicholas Poole-Wilson	Bernard Quaritch Ltd
James Roundell	Simon Dickinson Ltd
Michael Simpson	Hazlitt, Gooden & Fox Ltd
Peyton Skipwith	Independent Consultant
Anthony Smith	Independent Adviser
John Somerville	Independent Consultant
Lindsay Stainton	Independent Adviser
Chris Stephens	Tate

Simon Stephens	National Maritime Museum
Duncan Thomson	Independent Adviser
Vicente Todoli	Independent Consultant
Michael Tollemache	Michael Tollemache Fine Art
Richard Verdi	Independent Adviser
Offer Waterman	Offer Waterman Ltd
Aidan Weston-Lewis	Scottish National Gallery
David Wilson	David Wilson Fine Art
Joan Winterkorn	Independent Consultant
Hilary Young	Victoria and Albert Museum

Permanent allocation of items reported in earlier years but only decided in 2013/14

The **Archive of the 13th, 14th and 15th Earls of Derby** which was case 32 in the 2000/02 Report has been permanently allocated to **Liverpool City Council for retention at the Central Library**.

Giovanni Bellini's *Madonna and Child* which was case 19 in the 2003/04 Report has been permanently allocated to the **National Trust for display at Tyntesfield**.

The **Wyndham of Orchard Wyndham Archive** which was case 31 in the 2010/12 Report has been permanently allocated to **Somerset County Council for retention at the Somerset Heritage Centre** and to **Wiltshire Council for retention at the Wiltshire and Swindon History Centre**. A single document relating to lead mining in southern Scotland has been allocated to **Glasgow City Council for retention at Glasgow City Archives**.

The drawing ***Ajax and Cassandra* by Raphael** which was case 3 in the 2013 Report has been permanently allocated to the **British Museum**.

The small archive of papers relating to **Captain Robert Falcon Scott RN** which was case 4 in the 2013 Report has been permanently allocated to the **Scott Polar Research Institute, University of Cambridge**.

George Stubbs' *Equestrian Portrait of John Musters* which was case 8 in the 2013 Report has been permanently allocated to **Nottingham City Council for display at Nottingham Castle Museum & Art Gallery**.

Sir Peter Lely's *Double Portrait of John Earle of Heydon and his wife Sarah* which was case 9 in the 2013 Report has been permanently allocated to **Norfolk County Council for display at the Norwich Castle Museum & Art Gallery**.

Sir Henry Raeburn's two portraits of *Sir James Montgomery* and *Lady Montgomery* which was case 10 in the 2013 Report have both been permanently allocated to the **Scottish National Portrait Gallery**.

Mark Rothko's watercolour and gouache *Untitled*, 1941, which was case 16 in the 2013 Report has been permanently allocated to **Tate**.

The **Arts and Crafts Collection** which was case 18 in the 2013 Report has been permanently allocated between seven public institutions as follows:

- three pieces of furniture designed by WH Lethaby for Melssetter House to **Orkney Islands Council for retention by Orkney Arts, Museums and Heritage**;
- three pieces of furniture designed by WH Lethaby for Melssetter House to **National Museums Scotland**;
- CFA Voysey – a perpetual calendar to **Lakeland Arts Trust for retention at Blackwell, Cumbria**;
- CFA Voysey – furniture and other objects, including ***The River Rug***; Philip Webb – sketchbooks and designs and one piece of furniture; and a Sidney Barnsley bed to the **Victoria and Albert Museum**;

- three albumen prints by John R Parsons of Jane Morris to the **London Borough of Waltham Forest for display at the William Morris Gallery**;
- CFA Voysey – designs, scrapbooks and photographs, architectural practice archive of John Brandon-Jones and research and lecture notes; and CC Voysey – architectural plans to the **Royal Institute of British Architects for retention at the RIBA Library**, and
- ten objects associated with Philip Webb and George Jack to the **National Trust for Red House, Bexleyheath**.

The **Chinese Guan-type Hu-shaped Vase** which was part of case 21 in the 2013 Report has been permanently allocated to the **British Museum**.

The pair of **Chinese yellow-glazed 'Lotus' dishes** which was part of case 21 in the 2013 Report has been permanently allocated to the **Ashmolean Museum, Oxford**.

Johan Zoffany's two paintings *David Garrick and Mary Bradshaw in David Garrick's 'The Farmer's Return'* and *David Garrick and Mrs Cibber as Jaffier and Belvidera in 'Venice Preserv'd'* which were case 22 in the 2013 Report have both been permanently allocated to the **Bowes Museum, Barnard Castle, County Durham**.

Raphael Montañez Ortiz's *Duncan Terrace Destruction Pieces I and II* which were case 23 in the 2013 Report have both been permanently allocated to **Tate**.

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