

Cultural Gifts Scheme & Acceptance in Lieu

Report 2025





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Preface



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

Sir Nicholas Serota CH

At the heart of every museum, gallery, library, archive and record office lies a collection. At a time when public funding is limited and budgets for acquisitions are under considerable pressure, Acceptance in Lieu (AIL) and the Cultural Gifts Scheme (CGS) are crucial routes by which public collections can acquire culturally significant objects. These schemes stimulate cultural growth and bring additional strength to collections across the UK, ensuring that heritage is not only preserved but shared more widely.

Encouragingly, many allocations this year have gone to regional institutions, usually at no cost to the recipients. This reflects the Arts Council's commitment to *Let's Create*, our 10-year strategy that champions the ambition that everyone, regardless of location, should have access to outstanding cultural experiences. Each new acquisition adds depth and diversity to public collections, empowering communities to engage more fully with the stories and histories they tell.

This year's allocations span an impressive range, including: Irish painter William Orpen's arresting work *German Bombfire at Picardy*; a collection of 73 photographs by photojournalist Bill Brandt; a group of 18th-century English porcelain which illustrates the development of the porcelain-manufacturing industry in Britain; and the Rose Papers, comprising the personal papers and correspondence of the evangelical philanthropist Anna Courthope. These items have been placed in public institutions ranging from Belfast to Brighton, where they are being used to inspire, educate and connect with local and national audiences.

The impact an allocation has can be seen in our 'impact case studies', which revisit previous allocations in their new homes. Curators, and museum and library professionals from Liverpool, Swindon, Cambridge, Edinburgh and Wakefield reflect on the exciting ways in which these gifts have been integrated into their collections and programming. Their experience highlights the enduring value of the AIL and CGS schemes in preserving important works and bringing them into the public realm.

I am deeply grateful to the Acceptance in Lieu Panel and the many expert advisers who continue to give generously of their time and knowledge. I would also like to thank our Chair, Michael Clarke CBE, for his leadership during another busy and rewarding year and for his commitment to making the AIL and CGS schemes better known.

Sir Nicholas Serota CH

Chair, Arts Council England

Introduction



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

Michael Clarke CBE

As Chair of the Acceptance in Lieu Panel, I am pleased to present this report, which showcases a selection of the remarkable items that have entered public ownership through Acceptance in Lieu (AIL) and the Cultural Gifts Scheme (CGS) over the past year. The breadth and significance of material accepted continue to reflect the richness of the UK's cultural heritage. Notable examples this year include: an outstanding Neoclassical marble relief by the British sculptor John Deare; the Wright collection of c.1,400 examples of Japanese porcelain with comparative Chinese, Persian, British and Delft ceramics; and a masterpiece of British portraiture, Sir Joshua Reynolds's full-length *Portrait of Joanna Leigh*. I am especially delighted that the allocation of Guercino's painting *King David* to the National Gallery, London, coincided with that institution's 200th anniversary, where it went on immediate display as part of the highly praised rehang of the collection launched in May 2025.

Ensuring that the impact of the schemes is felt across the UK remains a central priority. This year we were particularly pleased to see allocations made to a diverse range of institutions: Pallant House Gallery, Chichester, received a painting by Ben Nicholson; South West Heritage Trust, Taunton, received four deeds related to the murderers of St Thomas Becket; the Laing Art Gallery, Newcastle upon Tyne, was allocated Pompeo Batoni's *Portrait of Mrs Martha Swinburne* where she was reunited with Batoni's portrait of her husband Henry Swinburne.

We were also delighted that the archive of the novelist Richard Adams has been secured through AIL. The archive provides a rich resource for the study of the author and highlights his lifelong commitment to conservation and animal rights. This year has proven a fruitful year for archives, with acceptance of the political archive of Geoffrey Howe, Baron Howe of Aberavon, the Medlycott family archive, the Sandford Orcas archive, the Courthope family archive, the Rose Papers, and the Hare family archive. The growth of archives being offered further illustrates the schemes' part in safeguarding the documented heritage of individuals and families who have played significant roles and contributed to our understanding of our national history.

Number and value of objects accepted 2015-2025			
Year to 31 March	Number of cases	Value of objects accepted/gifted (£million)	Tax settled (£million)
2015	29	37.4	25.8
2016	36	47.2	26.6
2017	44	39.4	25
2018	42	26.9	17.4
2019	46	58.6	33.6
2020	52	64.5	40
2021	36	53.9	30.7
2022	51	57.4	27.5
2023	49	52.9	34.2
2024	44	45.1	30.8
2025	32	59.7	39.3
Totals	461	543	330.9

Introduction (continued)

The AIL Panel takes particular satisfaction in recommending the allocation of items to new allocatees. In the year under review, Charlton House, Royal Borough of Greenwich, has received a *Portrait of Lady Minnie Elisabeth Maryon-Wilson* by Sir John Lavery. Whereas Edinburgh University had already benefited from allocations in previous years, the St Cecilia's Hall and Museum, under the university's governance, is a first-time allocatee and received the outstanding Shaw-Hellier collection of 54 musical instruments, mainly woodwind, brass and percussion, dating from the 18th and early 19th centuries.

During the 12 months to 31 March 2025, a total of 32 cases were completed for both AIL and CGS. As a result, objects with a value of over £59.7 million were accepted on behalf of the nation and tax of £39.3 million was settled. The table on page 5 shows the amount of tax settled and the value of the objects that have been acquired for the nation over the last decade. In terms of both the value of objects accepted and tax settled through the schemes, this has been the second most successful year of recent times, narrowly beaten by 2020 when the full maximum of £40 million for tax settled was achieved.

Changes to the Panel

In September 2024 we said farewell to Joan Winterkorn MBE. During her nine years of distinguished service, a total of 62 allocations were made to libraries, archives and record offices across the UK, testimony to the range of her expertise and her enormous commitment to the cause. Many of these allocations came about as a result of her direct encouragement, a memorable recent example being the *Spitting Image* archive that went to Cambridge University Library.

We welcomed Professor David Ekserdjian, Emeritus Professor of History of Art and Film at the University of Leicester, who joined the Panel in October 2024. A scholar of international repute with a particular specialism in the Italian Renaissance, he brings a wide range of experience from the academic, curatorial and commercial worlds.

Impact case studies

This year we continue to explore the impact of AIL and CGS allocations through a series of case studies. These acquisitions do more than enrich collections, they spark public engagement, support research and raise the profile of recipient institutions. The cases featured demonstrate how museums, galleries and libraries have actively used these objects to connect with audiences and deliver lasting cultural value.

Acknowledgements and thanks

I would like to thank our colleagues at the Department for Culture, Media & Sport and HM Revenue & Customs for their continuing and invaluable support of the schemes. The Panel continues to depend greatly on the considered advice of its appointed advisers, whose wide range of expertise is instrumental in informing its deliberations. I would, as always, like to acknowledge the great dedication of the Panel members, whose generous contribution of time and specialist knowledge plays such a vital role in enriching the nation's cultural heritage. Finally, my thanks go to the Museums & Cultural Property team at the Arts Council, whose ongoing commitment and support is greatly appreciated.

Michael Clarke CBE

Chair, Acceptance in Lieu Panel

Impact case studies



1. Walker Art Gallery, Liverpool: Claude Monet: *L'Epte à Giverny*

'Acceptance in Lieu (AIL) has been hugely important for us and we are very grateful to have benefitted from it over the years. Really, for works of this [Monet's] calibre and rarity, we couldn't obtain them on the open market. Getting them via AIL has proven to be the springboard for us in cultivating and growing our collection.'

Kate O'Donoghue, Curator (International Fine Art), National Museums Liverpool

L'Epte à Giverny (1884) is one of Claude Monet's first depictions of the village he would call home for 43 years, Giverny, France. This important piece by one of the founders of the French Impressionist movement was allocated to Liverpool's largest art gallery, the Walker Art Gallery, through the AIL scheme in 2023 and has been on public display in their French and British Impressionist gallery since acquisition. Visitor experience staff at the Walker Art Gallery have remarked on the strong audience interest and engagement upon learning of the gallery's newest Monet acquisition.

The painting, completed by Monet after an extensive period away painting Franco-Italian border landscapes, is a vivid portrayal of Monet's shifting artistic interests towards subjects closer to home and more familiar. The whirling rapids, tangled undergrowth and bright greenery all add to the painting's allure.

The acquisition of *L'Epte à Giverny* through AIL has functioned as a catalyst for further development of the gallery's impressive British and French Impressionist collection and funder support. This, and the audience engagement, was the launchpad for the Walker Art Gallery's recent acquisition of Marie Bracquemond's (1840-1916) *La pêche aux écrevisses* (c.1870-1880), which represents the first of this French Impressionist's paintings to enter a public collection in the UK. Both paintings sit alongside other recent acquisitions by Edgar Degas (1834-1917) and another by Monet to tell the story of Impressionism and Post-Impressionism and inspire visitors for years to come. Further to this, the Walker Art Gallery is preparing to celebrate its 150th anniversary in 2027, for which they anticipate *L'Epte à Giverny* playing a starring role in the celebrations.



L'Epte à Giverny by Claude Monet (1840-1926), painted in 1884. From the collection of Mary Elliot-Blake. Accepted in lieu of Inheritance Tax by HM Government and allocated to the Walker Art Gallery in 2023. Photo: Courtesy of National Museums Liverpool, Walker Art Gallery.

2. Museum & Art Swindon: Lucian Freud material: 15 copper plates and 4 prints

‘The Acceptance in Lieu (AIL) scheme is a vital way to acquire art from big name artists. As a local authority museum, our purchasing budgets are very limited, and usually focused around trying to acquire works by up-and-coming artists. We would rely on donations for more well-established artists, but the higher value artists are not likely to be donated as the market value is too great. AIL is an opportunity to bring great art by well-established and high-value artists into public ownership and preservation.’

John Wood, Collections & Exhibitions Manager, Museum & Art Swindon

In 2024, Museum & Art Swindon were allocated through AIL a collection of 15 copper plates and four prints by renowned British artist Lucian Freud (1922-2011). The allocation of these works by one of Britain’s most acclaimed 20th-century artists has strengthened the museum’s collection of modern British art. The Freud works sit alongside a significant number of other etchings in the collection, including a set of portraits of famous artists by Frank Auerbach (1931-2024).

The copper plate etchings (dated between 2004 and 2007), including the final six that Freud produced in his lifetime, portray close friends and family members. These works offer a rare insight into Freud’s late practice and expand public engagement with his work beyond painting.

The four prints date from Freud’s engagement with an invitation from the National Gallery, London, for artists to make a work in response to a painting in their collection, for which an exhibition, *Encounters*, was held in 2000. Freud worked in the gallery late at night, responding to Jean-Siméon Chardin’s (1699-1779) *The Young Schoolmistress* (1737).

This allocation was prominently featured in the 2025 redisplay of Museum & Art Swindon’s collection in the exhibition *Origins*, which explores the history of the museum, the evolution of the collection and the wider considerations involved in running a museum. The Freud works have been used by gallery staff to deepen conversations around acquisitions and public access, particularly through the lens of the AIL scheme, through a set of closed viewings and workshops with students at local schools and colleges. The Freud prints will also anchor an upcoming exhibition on printmaking, accompanied by outreach and engagement initiatives bringing these works directly to the local community.



Visitor interacting with Lucian Freud artworks at Museum & Art Swindon. Photo: Museum & Art Swindon.

3. Cambridge University Library: The archive of Professor Stephen Hawking CH CBE FRS FRSA (1942–2018)

'The Acceptance in Lieu (AIL) and Cultural Gifts Schemes (CGS) are critically important to libraries and archives across the UK. They are the single most important route we have to ensure that national treasures which might otherwise be scattered or sold abroad are transferred into public ownership, to be enjoyed and explored by everyone.'

'As one of the nation's great memory institutions, we are delighted that because of the AIL scheme, Professor Stephen Hawking's archive is now preserved forever in Cambridge, alongside the archives of Newton and Darwin.'

Dr Jessica Gardner, University Librarian, University of Cambridge

Professor Stephen Hawking (1942–2018) was one of the 20th century's most prominent scientists. Hawking's unique career and life is well known: his pioneering academic achievements in theoretical physics, his success in making scientific ideas popular and accessible, and his decades-long battle with amyotrophic lateral sclerosis (ALS). This unique archive, now accessible following the AIL allocation in 2021 to Cambridge University Library, shines further light on Hawking's personal and professional life.

Highlights of the archive are manuscripts for some of Hawking's most important works, including: notes and a typescript for his Adams Prize essay *Singularities and the Geometry of Spacetime* (1966); the draft of a paper partly in Hawking's hand on *The Event Horizon* (1972) for a conference on black holes; the paper *Black Hole Explosions* (1974) on Hawking radiation including a covering letter to the editor of *Nature*; and various versions of his bestselling *A Brief History of Time* (1988). Other documents include letters to and from career-long colleagues and notable public figures such as Hillary Clinton. There are also ad-hoc calculations attacking algebraic problems, scripts for television series featuring Hawking at the height of his fame, and even a letter from the then six-year-old Stephen to his father telling a story about pirates.

The acquisition of the Hawking archive is critically important for Cambridge University Library, for students, researchers and visitors alike. The archive joined those of Isaac Newton (1642–1727) and Charles Darwin (1809–1882), all preserved and made accessible forever by the University Library. Since 2021, the archive has been used to inform biographies on Hawking, to continue scientific research, and in public seminars on his work. The archive is fully accessible online on Cambridge University's [ArchiveSearch](#) platform and was the subject of their [Treasures of the Stephen Hawking Archive](#) video presentation, also available online. The archive will feature prominently in an upcoming history of science exhibition at the University Library.



Family photos and letters from the Professor Stephen Hawking Archive at Cambridge University Library. Accepted in lieu of Inheritance Tax by HM Government from the Estate of Stephen Hawking and allocated to the Cambridge University Library in 2021.
Photo: Hawking Family/Cambridge University Library.

4. National Museums Scotland, Edinburgh: A collection of Carboniferous fossils from East Kirkton

‘Scotland’s unique contribution to the study of fossil fishes is well known. The new acquisition of the East Kirkton fossils will be key to our understanding of the transition from life in the water to a complete existence on land.’

Nick Fraser, Keeper of Natural Sciences, National Museums Scotland

In 2020, a collection of 50 Carboniferous fossils from East Kirkton in West Lothian, dated between 300 and 360 million years old, was allocated to National Museums Scotland through the Cultural Gifts Scheme (CGS). Discovered by fossil hunter Stan Wood (1939-2012) in 1984, National Museums Scotland is a fitting home owing to both the location of their discovery and their importance to Scotland as a centre of vertebrate palaeontology, holding key information on a critical period in the evolution of life on land.

Found in a now-disused limestone quarry that was also the site of the world’s oldest known terrestrial vertebrate fauna, Wood nicknamed the first tetrapod fossil discovered at the site ‘Lizzie the Lizard’. The quarry was soon excavated, becoming a rich source of specimens for study. This collection includes 26 tetrapods, four scorpions, five eurypterids, six plant specimens and three coprolites.

Despite challenges posed after the initial allocation by the Covid-19 pandemic, National Museums Scotland are currently using the collection in a set of ambitious, international partnerships with researchers from around the world. Currently two experts from the UK are studying the *Westlothiana* specimen and another expert from the University of Chicago is investigating other parts of the collection. Palaeontological experts recognise that the early origin and radiation of reptiles is only partially understood, and as this collection of fossils will likely shed further key insights into the evolution of life on land, this allocation continues to serve as a beacon to the research community.



A selection of the newly catalogued fossil vertebrates in the storage cabinets at the National Museums Collection Centre in Granton, Edinburgh. Photo: National Museums Scotland.

5. The Hepworth Wakefield: Dame Barbara Hepworth: *Orpheus (Maquette 1)*

'The Acceptance in Lieu (AIL) and Cultural Gift Schemes (CGS) have had a significant impact on our ability to acquire high-quality work by major modern artists for the collection. With no dedicated acquisition fund, the museum relies on philanthropy to enhance Wakefield's collection. The schemes have allowed us to better represent a wider range of artists and deliver world-class exhibitions and displays to local, national and international audiences.'

Eleanor Clayton, Head of Collections & Exhibitions, The Hepworth Wakefield

Dame Barbara Hepworth (1903-1975) was one of the most important 20th-century British artists, pioneering a modernist abstract sculptural aesthetic. The work *Orpheus (Maquette 1)* (1956) represents an important divergence in Hepworth's practice, incorporating new motifs and new materials of thin sheet metal and string. With this sculpture, the title *Orpheus*, a figure in Greek myth renowned for his musicality, evokes music and creativity alongside the tense rows of strings.

The importance of the allocation of *Orpheus (Maquette 1)* in 2020 through the CGS to The Hepworth Wakefield is clear, being both Hepworth's namesake and hometown. However, this work is also the first stringed sculpture by Hepworth held in Wakefield's collection adding to their already wide-ranging collection and enabling visitors to further explore Hepworth's investigations of the boundaries between music, sculpture and dance.

The work has featured in several major exhibitions already, including *Barbara Hepworth: Art & Life* (2021) and *Resonant Forms* (2025), charting the links between music and sculpture. It was also a highlight in engagement activities for schools, families and community programmes, including 'Toddler Tuesday' and the 'Creative Café'. The work is currently on international loan to the Fondation Maeght in France and will soon travel to the Kunstmuseum Pablo Picasso in Germany as part of the *Barbara Hepworth: Art & Life* exhibition – bringing Hepworth's work to international audiences and acting as a catalyst to expanding the gallery's international partnerships.



Barbara Hepworth, *Orpheus (Maquette 1)*, 1956. Brass and strings, mounted on a hardwood base. Wakefield Permanent Art Collection. Photo: Lewis Ronald. © Bowness.

Cultural Gifts Scheme: Cases 1–7 Acceptance in Lieu Cases 8–32

Pre-eminence criteria

The pre-eminence criteria used in assessing objects offered under both schemes and referred to in the following case reports are as follows:

1. Does the object have an especially close association with our history and national life?
2. Is the object of especial artistic or art-historical interest?
3. Is the object of especial importance for the study of some particular form of art, learning or history?
4. Does the object have an especially close association with a particular historic setting?

Association

Objects which are or have been kept in a building that is in the ownership of a public body or a few named heritage organisations, principally the National Trust, can also qualify for acceptance under both schemes.

Summary details of the cases which have been concluded and the offers accepted in the year to 31 March 2025 can be found in the following section. We also considered a number of objects that did not meet our standards of pre-eminence and were, therefore, rejected. In other cases, the offers were withdrawn before the case was completed. For reasons of commercial confidentiality, we have not reported on those cases.

1.

Collection of Bill Brandt photographs

A collection of 73 photographs by the photographer Bill Brandt (1904-1983), created from the 1930s to 1979.

The photographer and photojournalist Bill Brandt was one of many emigrants from Nazi Germany to Britain who made huge contributions to the cultural life of their adopted homeland. Among the most important photographers working in Britain in the 20th century, Brandt is particularly well known for his documentation of societal disparities across Britain, and for his powerful landscape and portrait photographs. In his work, social commentary is tempered by an often dark and poetic beauty. This collection is a careful selection of rare tonal vintage prints (made at or close to the time of the negatives) covering the range of Brandt's career, but it is especially rich in wartime photographs and landscapes. Significantly, within the collection are some of the actual prints used by Brandt for his publications and these prints carry his annotations. The allocation of the Brandt photographs will transform Tate and the nation's holdings of this key figure in modern British photography.

The collection of photographs was donated by John-Paul Kernot.

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



Tree in Autumn with crescent moon, 1942 by Bill Brandt.
Photo: © Bill Brandt Archive Ltd.



Barmaid at The Crooked Billet, Tower Hill, 1939 by Bill Brandt
Photo: © Bill Brandt Archive Ltd.

2.

The Wright porcelain and pottery collection

A collection of around 1,400 pieces of Japanese porcelain dating mainly from c.1620 to 1920, along with comparative Chinese, Persian, British and Delft ceramics in pottery and porcelain.

This remarkable collection is an extraordinary demonstration of how significant collections can be formed even in the present day, and a tribute to donor Roderick Wright's knowledge, determination and keen eye over two decades of collecting.

The Wright collection documents the development of Japanese and other Asian ceramics from the 17th to 19th centuries, in particular wares for export, much of it to Europe. Comparative pieces from Asia and Europe broaden the scope of the collection, which contains numerous individual pieces of great beauty and rarity. One of the AIL Panel's expert advisers suggested that it may now be impossible to create a similar collection. The Wright collection will feature in both teaching and research at Durham University, its arrival providing a significant boost to the university's ambition to establish a centre for research in Asian ceramics.

The donor, Roderick Wright, said: 'I am delighted that my porcelain collection is destined to find a new home at Durham University's Oriental Museum. This seems to me to be an ideal "fit", as the museum is already home to internationally significant ceramic collections from China, Japan, Korea and West Asia.

'As part of a globally-renowned university, the Oriental Museum enjoys excellent research partnerships with leading museums and academic institutions across East and South East Asia and is increasingly recognised as an important centre for ceramic research. My collection, and its accompanying archive, will augment the museum's outstanding pre-existing ceramic collections (created by distinguished collectors such as Malcolm MacDonald and Anne and David Hyatt-King) and greatly enhance the scope for telling important stories relating to international trade, cultural exchange and artistic cross-fertilisation.

'I look forward to the collection being made available not only to underpin university-level teaching, but also to support the museum's busy programmes of schools and community engagement. Increasing public awareness and appreciation of the interconnectivity of cultures is, I feel, a vital role for collectors and museums in our ever-more fragmented world.'

The Panel considered the collection pre-eminent under the second and third criteria, in acceptable condition and fairly valued. It has been permanently allocated to Durham University for display at the Oriental Museum in accordance with the donor's wishes.



Selection of pieces from the Roderick Wright Collection,
Top left: DUROM.2025.900 – Japanese Arita ware dish.
Top right: DUROM.2025.986 – Meiji Era Japanese polychrome charger, c.1880-1900.
Bottom left: DUROM.2025.1025 – A rare Safavid fritware dish imitating late Ming dynasty Kraak ware, c.1620-1640.
Middle right: DUROM.2025.773 – Japanese Arita ware dish, c.1680-1710.
Bottom right: DUROM.2025.1278 – Japanese Kakiemon plate, c.1670-1690.
Photo: Oriental Museum, Durham University.

3.

A standing desk used by two prime ministers of the United Kingdom

A Regency mahogany 'whatnot' standing desk, used by Benjamin Disraeli (1804-1881) and Sir Winston Churchill (1874-1965), c.1820-1830, 55cm by 132cm.

The significance of this early 19th-century standing desk, at which you would stand to read or write, lies in its historical associations, as an object used by two of the country's greatest political leaders. Benjamin Disraeli, 1st Earl of Beaconsfield, twice served as Prime Minister of the United Kingdom (1868 and 1874-1880) and was instrumental in the founding of the modern Conservative party. He was also a successful novelist and is known to have used the desk in the study at his country house Hughenden Manor. After Disraeli's death, the desk seems to have been owned by yet another Prime Minister, Lord Salisbury (1830-1903), before it was presented in 1942 to Sir Winston Churchill, who is thought to have used it when working on wartime speeches. The desk is visible in photographs from 1943 of Churchill's bedroom in the Downing Street Annex.

The standing desk was donated by Randolph Churchill.

The Panel considered the standing desk pre-eminent under the first and fourth criteria, in acceptable condition and, after negotiations, fairly valued. It has been permanently allocated to the National Trust for retention and display at Hughenden Manor, in accordance with the donor's wishes.



A Regency mahogany 'whatnot' standing desk, used by Benjamin Disraeli and Sir Winston Churchill, c.1820-1830. Photo: Courtesy of Cochrane Adams Fine Art Agents.

4.

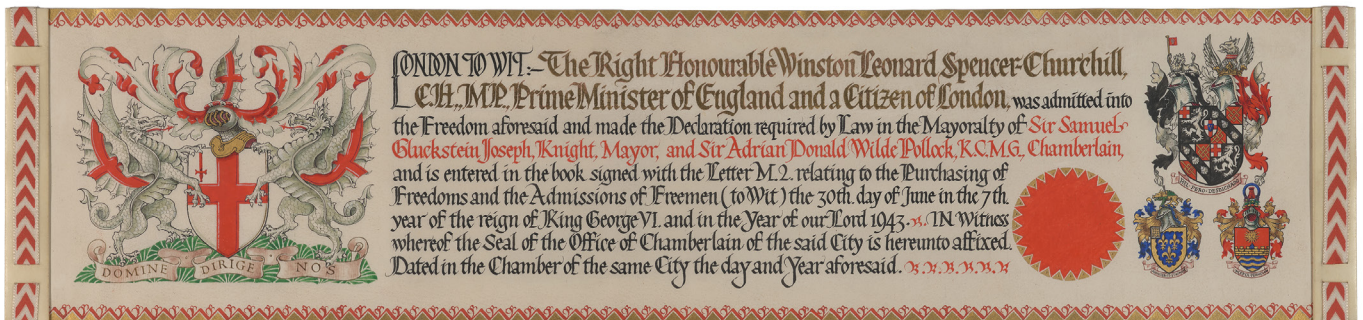
Sir Winston Churchill's City of London Freedom Award

A box made from English oak salvaged from the roof of Guildhall (London) after damage by enemy action, 29 December 1940. The lid inlaid with a London monogram, with an inscription, the sides with arms of Winston Spencer Churchill and the Corporation of London, the inside of the lid engraved 'Freedom of the city MCMXLIII'. Lined for use as a cigar box. Designed and made by 'ES' with a printed description of the box June 1943, and with an illuminated scroll, the *City of London Freedom Award*, stored inside.

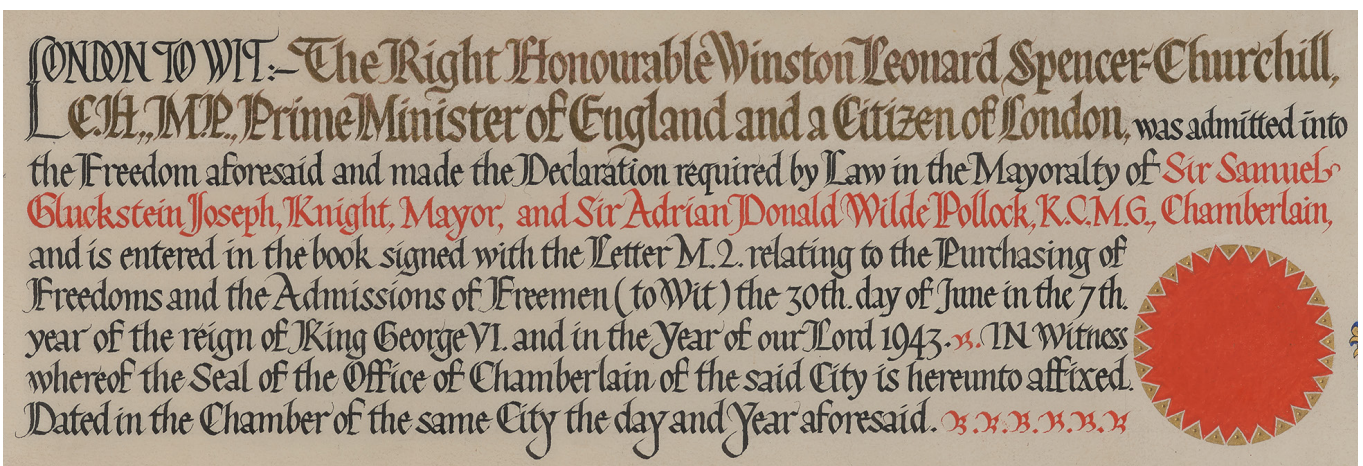
The City of London Freedom Award is a vivid reminder of Sir Winston Churchill's leadership and defence of the City of London, Britain and the free world during the darkest hours of the Second World War. Churchill was presented with the Freedom of the City of London in June 1943, at a ceremony which he used as the occasion for his famous 'Marching to Victory' speech which paid tribute to the resolve of the British people and the allies. The Prime Minister was presented with a parchment roll recording the honour, kept within a beautifully constructed and decorated box made from English oak salvaged from the roof of Guildhall, badly damaged by bombing in December 1940. The Freedom Award is of outstanding historic value as a document that illuminates the contribution of Churchill to London, British and global history.

The Freedom Award and presentation box was donated by Randolph Churchill.

The Panel considered the Freedom Award and presentation box pre-eminent under the first and fourth criteria, in acceptable condition and, after negotiations, fairly valued. It has been permanently allocated to The London Archives for retention and display at the Chamberlain's Court, Guildhall, in accordance with the donor's wishes.



City of London Freedom Award. Photo: The London Archives (City of London Corporation). Courtesy of Cochrane Adams Fine Art Agents.



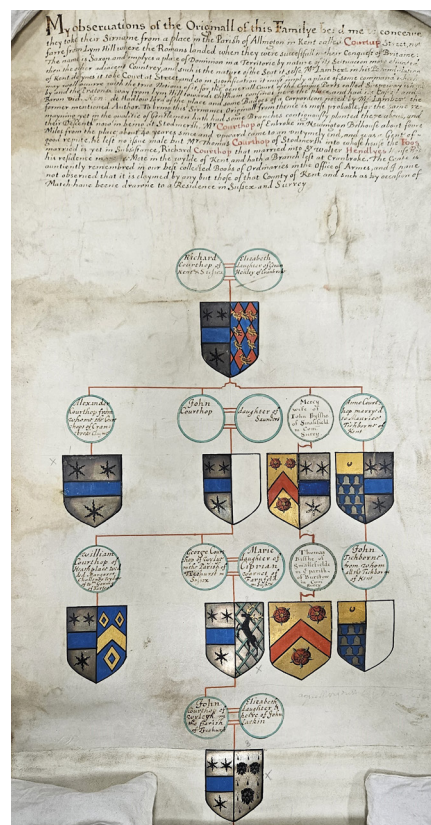
Detail of the City of London Freedom Award. Photo: The London Archives (City of London Corporation). Courtesy of Cochrane Adams Fine Art Agents.

The Rose Papers, from the Courthope archive

Papers of Anna Courthope (1817-1897) including diaries, correspondence and photographs, with other papers of the Courthope, Deacon, Loyd and Hardcastle families, estate papers, account books and pedigree, c.1630-2012.

It is by no means always the case that historic archives accepted in lieu of Inheritance Tax arrive completely intact. For various reasons, individual items or whole sections are sometimes sold or given away, inevitably compromising the integrity of the whole. It was therefore exciting that in the same year that the Courthope archive was accepted in lieu (case 15), it could be, thanks to the generosity of the donor Michael Hardcastle, reunited with a significant group of strayed material known as the 'Rose Papers' through this cultural gift. While the gift includes some earlier documents, their addition especially enriches the 19th- and 20th-century elements of the Courthope archive. The Rose Papers include the personal papers and correspondence of the evangelical philanthropist Anna Courthope, as well as several series of diaries kept by other members of the family.

The donor, Michael Hardcastle, said: 'This collection of papers had become dispersed following the death of Robert Courthope in 1966. Some years later, Richard Rose came across a few of the diaries for sale at a London bookseller, leading to his very keen interest in the family. He spent many years gathering the original collection together again, until his death in 2014 when the papers were passed to me. I know it was Richard's intention that this material should eventually be made available to the East Sussex Record Office so I am delighted that this has now been achieved. I hope the collection will be enjoyed by the public and stand as a permanent tribute to both the Courthope family and to Richard Rose.'



The Panel considered the archive pre-eminent under the first, third and fourth criteria, in acceptable condition and fairly valued. It has been permanently allocated to East Sussex County Council for retention at East Sussex Record Office, Brighton, in accordance with the donor's wishes.

Above: Pedigree of the Courthope family of Whiligh in Ticehurst, c.1630, augmented c.1720 (ACC 12833/3/1). Photo: Courtesy of East Sussex and Brighton and Hove Record Office at The Keep.

Right: The Courthope family (George Campion Courthope, Anna Courthope, Frances Albinia Courthope, George John Courthope and Emily Mary Courthope) at Whiligh, c.1870 (ACC 12833). Photo: Courtesy of East Sussex and Brighton and Hove Record Office at The Keep.



6.

Vanessa Bell: *Vase, Flowers and Bowl*

Vase, Flowers and Bowl by Vanessa Bell (1879-1961), c.1918-1920, oil on canvas, 46cm by 56cm.

Vanessa Bell, sister of the writer Virginia Woolf (1882-1941), was a key figure in the group of artists who from 1916 made Charleston Farmhouse in East Sussex their home and a centre of artistic creativity, accompanied by often radical debate and thought. This still life painting is especially interesting as it seems to mark a mid-point between her earlier abstract phase and the more realistic style adopted by Bell in the 1920s. The painting was formerly in the collection of Mattei Radev (1927-2009), whose framing business boasted among its clients both Vanessa Bell and her fellow Charleston artist and sometime lover Duncan Grant (1885-1978). The donor of Bell's striking painting, The Radev Collection, had already in 2021 given to the Charleston Trust through the Cultural Gifts Scheme a group of erotic drawings by Grant.

The donor said: 'The Radev Collection is delighted that Vanessa Bell's painting *Vase, Flowers and Bowl*, through the Cultural Gifts Scheme, has been accepted to the Charleston Trust. The painting being at Charleston will be a coming home for the painting.'

The Panel considered the painting pre-eminent under the second and fourth criteria, in acceptable condition and, after negotiation, fairly valued. It has been permanently allocated to the Charleston Trust for retention and display at Charleston House, Firle, in accordance with the donor's wishes.



Vase, Flowers and Bowl by Vanessa Bell. Photo: Courtesy of The Radev Collection.
© 2025 Estate of Vanessa Bell. All rights reserved, DACS.

7.

A maiolica pharmacy jar

Large pharmacy jar (*orciolo*), c.1410-1440, Italy, Florence, probably Montelupo, tin-glazed earthenware, 27cm high.

This large bulbous jar is an excellent example of a type of pottery known as oak-leaf jars, long valued for their splendid beauty and their pivotal role in the early development in Italy of tin-glazed earthenware, 'maiolica'. The boldly-painted decoration, reflecting Islamic influence and contemporary Italian textiles, features stylised leaves and a large pacing animal, probably a leopard or panther, while the ladders painted beneath the handles are thought to be the mark of a workshop based either in Florence or nearby Montelupo. Oak-leaf jars were used for storage in pharmacies and in homes. The lack of a good example of an oak-leaf jar has long been the most glaring gap in the Ashmolean Museum's internationally significant collection of Italian maiolica, making this Cultural Gift, from Sam Fogg Ltd, a particularly important acquisition for the museum.

The Panel considered the pharmacy jar pre-eminent under the second and third criteria, in acceptable condition and, after negotiation, fairly valued. It has been permanently allocated to the Ashmolean Museum, University of Oxford, in accordance with the donor's wishes.



Maiolica pharmacy jar, c.1420-1440.
Photo: Courtesy of Sam Fogg, London.

8.

Anthony du Boulay collection of 18th-century English porcelain

A group of seven pieces of 18th-century English porcelain from the Chelsea, St James' and Worcester factories.

In 2024, a series of items were accepted in lieu from the estate of the ceramic specialist and collector Anthony du Boulay FSA (1929-2022) and allocated to the Huguenot Museum in Rochester. This included three 18th-century silver tea caddies by Huguenot silversmiths, which tell the remarkable story of the Huguenots – French Protestants who fled religious persecution to make new lives in Britain.

This further offer from the collection of du Boulay, who was immensely proud of his Huguenot heritage, brings to the museum seven pieces of English porcelain, carefully selected to show the fundamental contribution played by Huguenot craftsmen and craftswomen in the development of the porcelain-manufacturing industry in Britain. The pieces from the Chelsea factory illustrate the influence of Japanese ceramics and other contemporary European manufactories, while a rare model depicting two boys wrestling with a fish demonstrates the importance of sculptural form in Chelsea porcelain.

The Panel considered the collection, accepted from the estate of Anthony du Boulay, pre-eminent under the third criterion, in acceptable condition and, after negotiation, fairly valued. It has been permanently allocated to the Huguenot Museum, Rochester, in accordance with the condition attached to its offer.



Above: A rare Chelsea porcelain group, c.1755-1760. Photo: Courtesy of Duke's Auctioneers and Guy Schwinge of Hanover Forbes.

Left: A Chelsea hexagonal jar and cover, 'Hampton Court', c.1752-1755. Photo: Courtesy of Duke's Auctioneers and Guy Schwinge of Hanover Forbes.

9.

The Shaw-Hellier collection of musical instruments, musical manuscripts and letters

- a) A collection of 54 musical instruments, mainly dating from the 18th and early 19th centuries.
- b) A collection of musical manuscripts, consisting of 860 individual physical items and folios; correspondence between Shaw-Hellier and various benefactors and patrons, a collection of some 260 letters.

The Shaw-Hellier collection is an astonishing survival as a collection of musical instruments, manuscripts and printed music that has remained intact since it was assembled, mainly in the 1750s and 1760s, by the wealthy Staffordshire landowner Sir Samuel Hellier (1736-1784). The collection, with a few later additions, has been cared for by successive generations of the Shaw-Hellier family at their home the Wodehouse, near Wolverhampton.

The 54 musical instruments, mainly woodwind, brass and percussion, are of exceptional historical significance as an historic collection in largely original condition and include exquisite examples by well-known makers. They are a remarkable source of evidence for historical performance practice and instrument design. The no less significant musical manuscripts and printed books are likewise in exceptional condition, retaining their original contemporary bindings. Illuminating English taste around the middle of the 18th century, they range from important material relating to George Frideric Handel (1685-1759) to scores for more domestic types of music. The rich correspondence includes some 165 letters from Hellier to John Rogers, his agent and manager at the Wodehouse, containing numerous references to music as well as insights into the running of a country estate.

The collection of musical instruments, musical manuscripts and letters was accepted from the estate of John William Phillips. The Panel considered the instruments pre-eminent under the first, second and third criteria, and the manuscripts and letters pre-eminent under all four criteria. All were in acceptable condition, the instruments were fairly valued and, following negotiations, the manuscripts and letters were fairly valued. In accordance with the condition attached to their offer, the instruments have been permanently allocated to the University of Edinburgh for retention and display at St Cecilia's Hall and Music Museum, and the manuscripts have been permanently allocated to the University of Birmingham, Cadbury Research Library. The letters have been temporarily allocated to the University of Birmingham, Cadbury Research Library, pending a decision on their permanent allocation.



Pair of kettle drums, anonymous, probably England, early to mid-18th century, Shaw-Hellier Collection, MIMed 3327 & 3328.
Photo: © The University of Edinburgh.

9. (continued)



Orchestral hand horn, John Hofmaster, London, c.1760, Shaw-Hellier Collection, MIMEd 3296.
Photo: © The University of Edinburgh.



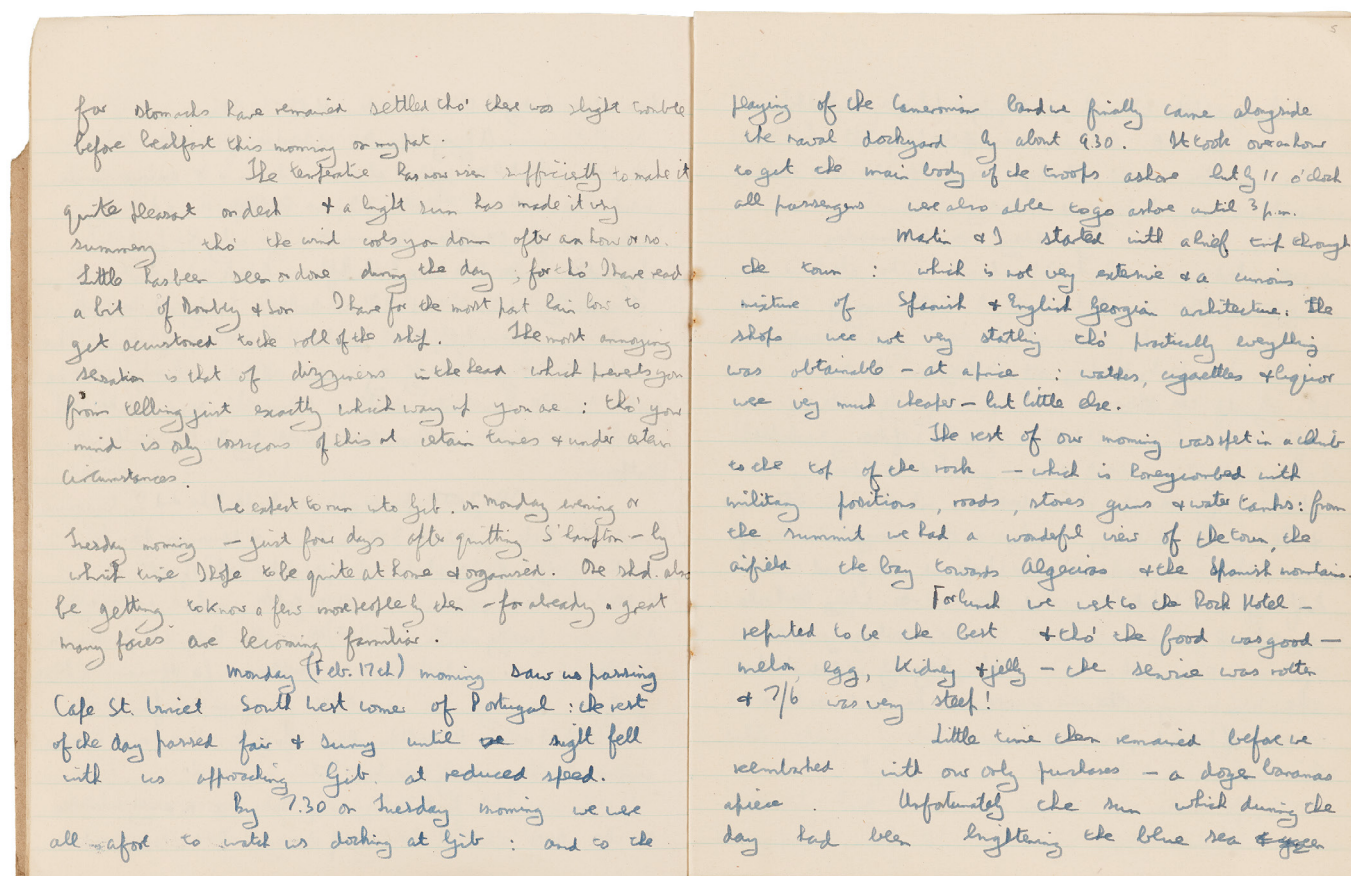
Letters from Sir Samuel Hellier to John Rogers, 1760s.
Photo: Courtesy of the Cadbury Research Library, University of Birmingham.

The political archive of Geoffrey Howe, Baron Howe of Aberavon

The political archive of Geoffrey Howe, Baron Howe of Aberavon, CH, PC, QC (1926-2015), former Cabinet minister in the Conservative governments that reshaped the British economic and political landscape in the 1980s.

Lord Geoffrey Howe of Aberavon was one of the leading political figures in the post-war decades and a key government minister during the premiership of Baroness Margaret Thatcher (1979-1990). Despite his softly-spoken public image, Howe proved an effective and influential political operator, a 'one-nation' Conservative who played a key role in the creation of many of the economic policies subsequently associated with Thatcher. In her first government, Howe served as Chancellor of the Exchequer (1979-1983) and subsequently as Foreign Secretary (1983-1989) and Deputy Prime Minister, Leader of the House of Commons and Lord President of the Council (1989-1990). His devastating resignation speech in 1990, after disagreements over Europe, is widely seen as having set in motion the eventual departure from office of Thatcher. The Howe archive will form an indispensable resource for study of the history of Britain's domestic and foreign policy over the second half of the 20th century.

The Panel considered the archive, accepted from the executors of the late Baroness Howe of Idlicote, pre-eminent under the first and third criteria, in acceptable condition and fairly valued, subject to a 20.2% decrease as advised by the Cabinet Office, to take account of those papers assessed as state papers, not in private ownership. It has been permanently allocated to the Bodleian Library, University of Oxford, in accordance with the condition attached to its offer.



Journal from Geoffrey Howe's national service in Thirsk, and his subsequent transfer to Kenya, 1947 (MS. Howe 1). Photo: Bodleian Libraries, University of Oxford. © Estate of Geoffrey Howe.

Sir Godfrey Kneller: *The Crucifixion*

The Crucifixion, with the Virgin Mary, Mary Magdalene and Saint John by Sir Godfrey Kneller (1646-1723), signed and dated lower centre 'G. Kneller/1686', oil on copper, 33.7cm by 25.3cm.

The German-born painter Sir Godfrey Kneller arrived in Britain in 1676, where he remained for the rest of his life. After the death of the prominent court painter Sir Peter Lely (1618-1680), Kneller became the leading society portrait painter, working for no fewer than five monarchs from King Charles II (1660-1685) to King George I (1713-1727), his portraits defining our image of this crucial period in British history. This jewel-like work, painted on copper, is one of only four pictures of religious subjects that Kneller is known to have produced. Overtly devotional in subject and mood, it was painted in 1686, shortly after the accession of King James VII and II (1633-1701) who, during his brief reign, sought greater tolerance for the Catholic faith. The painting's first owner seems likely to have been a Catholic sympathiser. The painting comes from the collection of Urban Huttleston Broughton, 1st Baron Fairhaven (1896-1966), a great benefactor of the Fitzwilliam Museum.

The Panel considered the painting, accepted from the estate of Lord and Lady Fairhaven, pre-eminent under the second and third criteria, in acceptable condition and fairly valued. It has been permanently allocated to the Fitzwilliam Museum, University of Cambridge, in accordance with the condition attached to its offer.



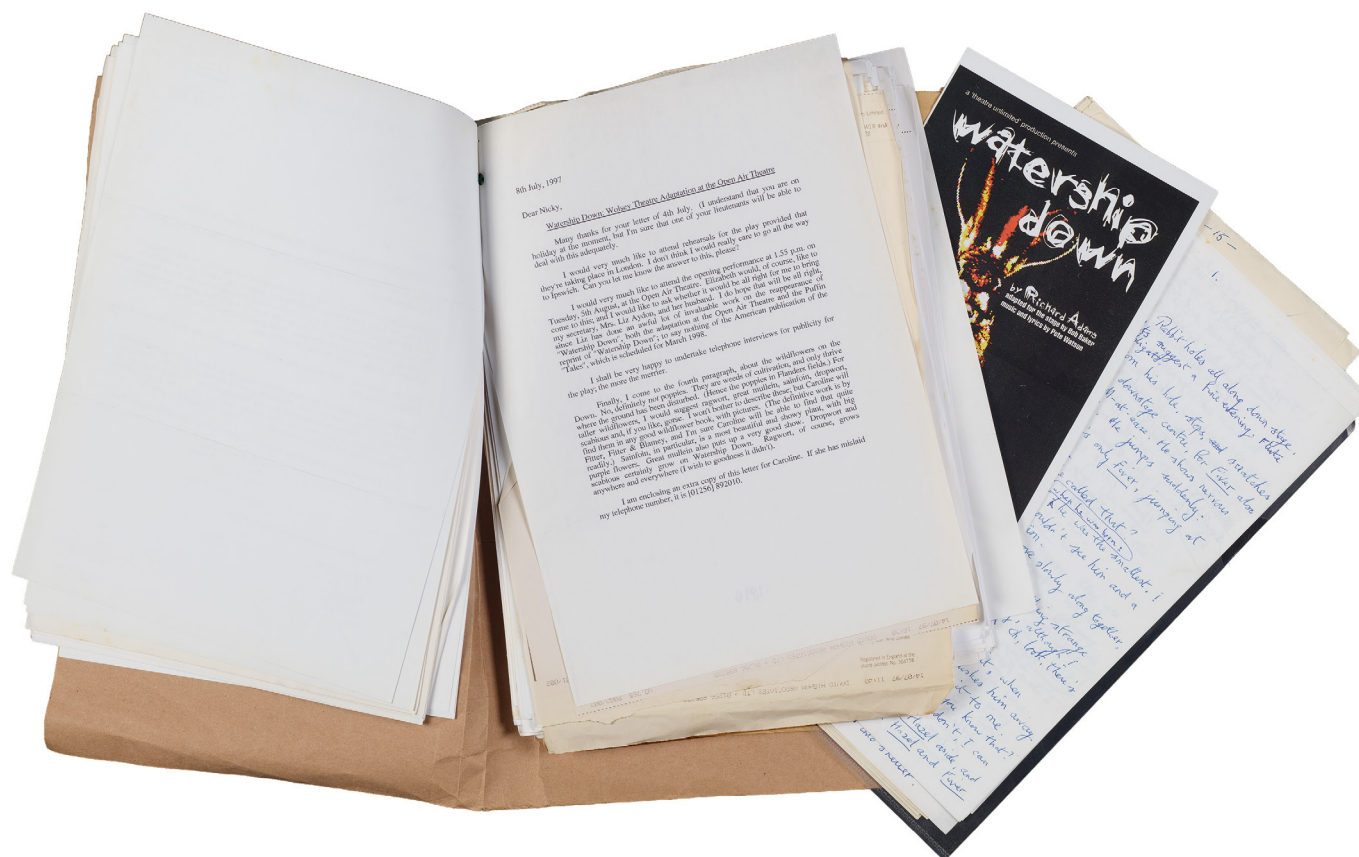
The Crucifixion, with the Virgin Mary, Mary Magdalene, and Saint John by Sir Godfrey Kneller.
Photo: Courtesy of Sotheby's.

Richard Adams archive

The archive of the novelist Richard Adams (1920-2016), consisting of 38 bankers' boxes of typescripts, correspondence and papers.

Countless children, but also many adults, have enjoyed the novels of Richard Adams, especially his debut novel *Watership Down* (1972) concerning a community of rabbits, which emerged from stories the author told to his daughters during car journeys. While essentially an adventure story, *Watership Down* also tackled subjects such as social displacement and environmental destruction that have become even more important in the years since its publication. As well as *Watership Down*, Adams published several other successful works, among them *Plague Dogs* (1977), *Shardik* (1974) and *The Girl in a Swing* (1980). Although it does not include the original handwritten manuscripts, the archive is a rich resource for the study of the author and the late 20th-century novel more broadly, with material including subsequent drafts, papers relating to film and stage adaptations and correspondence with publishers. It also casts fascinating light on Adams the man, his lifelong commitment to conservation and animal rights and his rich capacity for friendship.

The Panel considered the archive, accepted from the estate of Barbara Elizabeth Adams, pre-eminent under the third criterion, in acceptable condition and fairly valued. The amount of tax that could have been settled by its acceptance exceeded the actual tax liability payable by the offerors. The offer settled £17,734 of tax and the Bodleian Library, University of Oxford, to which it has been permanently allocated in accordance with the condition attached to the offer, made good the difference of £46,433 with additional funding from trust fund income.



Richard Adams' file on theatre productions of *Watership Down*.

Photo: Bodleian Libraries, University of Oxford. © Richard Adams Estate & Watership Down Enterprises Limited.

Isaac Ouwater: *Amsterdam, A View of the Muntoren (Mint Tower)*

Amsterdam, A View of the Muntoren (Mint Tower) by Isaac Ouwater (1748-1793), signed and dated 'I Ouwater fecit 1778', oil on canvas, 41cm by 52cm.

Isaac Ouwater was one of the finest 18th-century Dutch painters of townscapes; an artist whose work built on the rich tradition of the painting of views within towns begun by Dutch Golden Age artists such as Jan van der Heyden (1637-1712) and Gerrit Berckheyde (1638-1698). Ouwater is best known for his views of his native Amsterdam, but he also painted views of some other Dutch cities. His attractive paintings are characterised by precise rendering of architecture and carefully structured compositions, enlivened by fashionably dressed figures. At the centre of this painting is the 17th-century Mint Tower, still today one of Amsterdam's historic landmarks. This fine view, only the second painting by Ouwater to enter a British public collection, will join at Kenwood a small but choice collection of Dutch paintings that includes famous works by Rembrandt (1606-1669) and Johannes Vermeer (1632-1675) and a masterpiece of Dutch townscape painting, Claude de Jongh's (c.1603-1663) *Old London Bridge* (1630).

The Panel considered the painting, accepted from the estate of Sir Ralph and Lady Kohn, pre-eminent under the second criterion, in acceptable condition and, after negotiation, fairly valued. It has been permanently allocated to Historic England for display at Kenwood, London, in accordance with the condition attached to its offer.



Amsterdam, A View of the Muntoren (Minute Tower) by Isaac Ouwater. Photo: Courtesy of Sotheby's.

The Medlycott family archive and the Sandford Orcas archive

a) Archive of the Medlycott family relating to its estates in Somerset, including Ven House, Milborne Port (see inside back cover).

b) Archival material relating to Sandford Orcas Manor, Dorset.

Two archives document the lives of members of the Medlycott family over four centuries and the management of two estates, the first Ven House near Milborne Port, Somerset, and the second Sandford Orcas Manor, Dorset. As well as estate papers, the Somerset archive includes extensive material relating to the Medlycott family, including the naval career of Rear Admiral Sir Mervyn Bradford (1837-1908), and an important series of early photographic albums. The Sandford Orcas archive, on the other hand, is centred around the manorial and estate records for this Tudor house, with material ranging from the 16th through to the late 20th centuries. Both archives provide rich insights into the lives and histories of English families and their estates, within the context of the tapestry of county life.

The Panel considered the Medlycott family and Sandford Orcas archives pre-eminent under the first, third and fourth criteria. Both were in acceptable condition and fairly valued. Following the recommendation of the Historical Manuscripts Commissioner, the Medlycott family archive has been permanently allocated to Somerset Heritage Centre, Taunton, and the Sandford Orcas archive has been permanently allocated to Dorset History Centre, Dorchester, in accordance with the conditions attached to the offers.

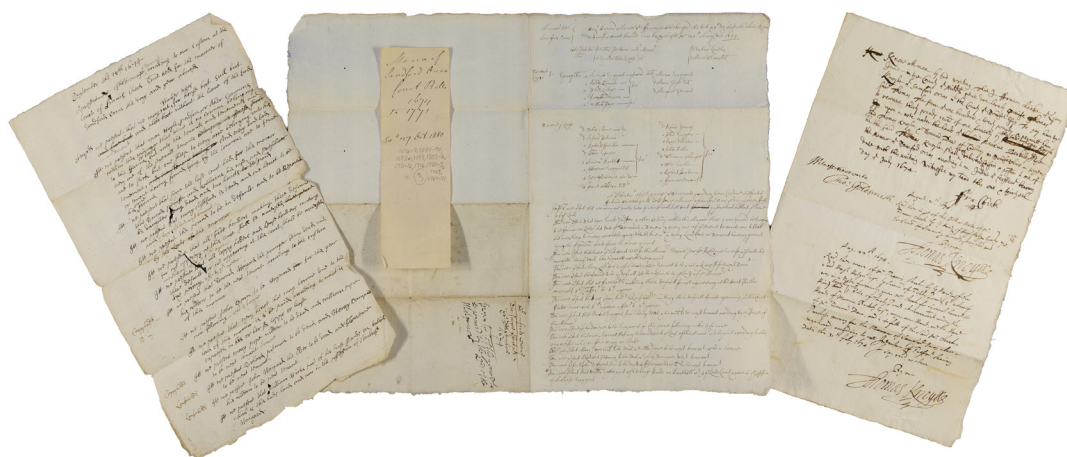


Estate map of Sandford Orcas, 1701.

Photo: From the archive of Sandford Orcas Manor (D-SFO) courtesy of Dorset History Centre and Guy Schwinge of Hanover Forbes.



Watercolour of Ven, Milborne Port, Somerset, taken from the gardens, painted by Edward Medlycott in 1865. DD.MDL.ven. Photo: South West Heritage Trust (Somerset Archives and Local Studies) and Guy Schwinge of Hanover Forbes.



Court rolls, Sandford Orcas, 1674.

Photo: From the archive of Sandford Orcas Manor (D-SFO) courtesy of Dorset History Centre and Guy Schwinge of Hanover Forbes.

15.

The Courthope family archive

The archive of the Courthope family of Whiligh in Ticehurst, 1266-2012.

Dating from the 13th century and remarkably complete and comprehensive, the Courthope family archive is a rare example of a major archive of a Wealden estate. Documenting the estate's life over more than 500 years, the archive contains a fine series of manorial records and beautiful early estate maps, as well as personal papers of the Courthope family, among them the memoirs of Sir George Courthope III (1616-1685), who wrote vividly of his travels across Europe and as far as Constantinople (Istanbul). There are also significant papers for the iron industry in Sussex and Kent in the 17th century, including a detailed account book naming forges and individuals, and correspondence on gun founding. Happily, at the same time as the acceptance of the main archive, a missing section, the Rose Papers, was reunited with it this year, through a gift under the Cultural Gifts Scheme (Case 5).

The Panel considered the archive, accepted from the estate of Elizabeth Ann Dodds Hardcastle, pre-eminent under the first, third and fourth criteria, in acceptable condition and, after negotiation, fairly valued. It has been permanently allocated to East Sussex County Council for retention at East Sussex Record Office, Brighton, in accordance with the condition attached to its offer.



Map of the lands of the manor of Hammerden in Ticehurst by William Gier, 1614.
Photo: Courtesy of East Sussex and Brighton and Hove Record Office at The Keep.

16.

Allan Ramsay: *Portrait of a Lady*

Portrait of a Lady by Allan Ramsay (1713-1784), signed and dated 'A. Ramsay/1750' (lower right), oil on canvas, 124.5cm by 99.1cm.

Depicting an elegant lady seated in front of a landscape and wearing a white satin dress with a blue bow and blue wrap, a blue choker tied in a bow and flowers in her hair, the portrait is a fine and characteristic work of Allan Ramsay, the most important portraitist of the 18th-century Scottish Enlightenment. Unusually for Ramsay, the sitter's identity remains at present unknown. Born in Edinburgh, the son of the poet of the same name, Ramsay worked in London for much of his career, but also travelled extensively, especially to Italy. His paintings show his awareness of contemporary trends in French and other European portrait painting. The portrait's acceptance and allocation to the National Trust of Scotland means that it will continue to be a key and much-loved work within the displays at the Georgian House in Edinburgh, where it had previously been on loan for almost half a century.

The Panel considered the painting, accepted from the estate of the late Rt. Hon. Sir Shane Hugh Maryon Gough, 5th Viscount Gough, pre-eminent under the third criterion, in acceptable condition and fairly valued. It has been permanently allocated to the National Trust of Scotland, to be displayed at The Georgian House, Edinburgh, in accordance with the condition attached to its offer.



Portrait of a Lady by Allan Ramsay. Photo: Courtesy of Christie's.

Four paintings by Ben Nicholson

- a) *Kingwater Valley, Cumberland* by Ben Nicholson (1894-1982), 1929, pencil and oil on canvas in artist's frame, 54.5cm by 67cm.
- b) *1965 (Kos) – Project for freestanding relief wall* by Ben Nicholson, 1965, oil on carved board in artist's frame, 34.5cm by 49cm.
- c) *Sept '55 (Monte Oliveto)* by Ben Nicholson, 1955, pencil, oil and collage on carved relief board in artist's frame, 27cm by 27cm.
- d) *1974 (Moonrise)* by Ben Nicholson, 1974, oil on carved board, 77cm by 65.5cm.

Ben Nicholson is considered one of the most significant 20th-century British painters, a pioneer of modernism in Britain. The four paintings in the offer cover the range of Nicholson's career, *Kingwater Valley, Cumberland* being especially significant as a painting from the key period in the late 1920s, when the artist began his turn towards modernism. The other three paintings from later in his career bear witness to Nicholson's constant experimentation with light and form. The paintings were bequeathed by the artist to his fellow artist Angela Verren Taunt (1930-2023), who became a close friend of Nicholson in his later years, providing both encouragement and practical support to help the by then ageing artist to continue his work. Verren Taunt was also an active supporter of Kettle's Yard, University of Cambridge, the home of the remarkable collections assembled by the curator Jim Ede (1895-1990), an important lifelong friend to Nicholson.

The four paintings were accepted from the estate of Angela Verren Taunt. The Panel considered *Kingwater Valley, Cumberland* pre-eminent under the second and third criteria, and the other three paintings pre-eminent under the second criterion. All paintings were in acceptable condition and fairly valued. Three paintings, *Kingwater Valley, Cumberland*; *1965 (Kos)*; and *Sept '55 (Monte Oliveto)* have been permanently allocated to Kettle's Yard, University of Cambridge, and *1974 (Moonrise)* to Pallant House Gallery, Chichester, in accordance with the conditions attached to their offer.



Kingwater Valley, Cumberland by Ben Nicholson.
Photo: Courtesy of Sotheby's. © 2025 All rights reserved, DACS.

Edgar Degas: *Danseuses roses*

Danseuses roses by Hilaire-Germain-Edgar [Edgar] Degas (1834-1917), signed 'Degas' lower left, c.1897-1901, pastel on paper laid down on board, 62cm by 70cm.

This vivid depiction of four young dancers resting is in pastel, a very fragile medium much valued by artists for its tonal qualities and colour effects. From the 1880s it became the preferred medium for the French painter Edgar Degas, one of the greatest artists of modern life in the late 19th century, because of his interest in recording the lives of working women from poorer backgrounds – milliners, laundresses and, especially, dancers. Sometimes shown performing, Degas' dancers are more often seen in the midst of rehearsal or, as here, resting and waiting to return on to the stage. Exhausted by the physical demands of their performance, each woman seems isolated in her own thoughts, unaware of her fellow dancers and, it seems, the artist's gaze. The dancers' limbs create a daring composition which, in its asymmetry, also shows the influence of Japanese prints. The richness of the pastel in this complex drawing is beautifully preserved.

The Panel considered the pastel, accepted from the estate of Mrs Ann Marks, to be pre-eminent under the second criterion, in acceptable condition and, after negotiation, fairly valued. The amount of tax that could have been settled by its acceptance exceeded the actual tax liability payable by the offerors. The offer settled £7,891,241 of tax and the National Gallery, London, to which the painting has been permanently allocated in accordance with the condition attached to the offer, has made good the difference of £1,558,759.



Danseuses roses by Edgar Degas. Photo: The National Gallery, London.

Two paintings by Sue Dunkley

a) *Gilbert and George (Pink)* by Sue Dunkley (1942-2022), 1969, oil on canvas, 107cm by 127cm.

b) *Untitled (Grief)* by Sue Dunkley, 1969, oil on canvas, 102cm by 122cm.

Part of the generation of young artists who came to prominence during the British Pop Art movement of the 1960s, Sue Dunkley became something of a forgotten figure during her latter years, her paintings hardly represented in public collections and only rarely on the market. A series of recent exhibitions have, however, reawakened interest in her distinctive work from the 1960s and 1970s, meaning she is increasingly acknowledged as a significant figure in the art of the period. *Gilbert and George (Pink)* and *Untitled (Grief)* are excellent examples of Dunkley's figurative painting style, based on photographic mass-media sources and with saturated colours applied in flat layers. She portrayed her fellow artists Gilbert (b.1943) and George (b.1942) on several occasions. *Untitled (Grief)* is thought to have been produced in response to the assassination in 1968 of the American politician Robert F Kennedy (1925-1968). It reflects the deep impact this violent act had on the artist and society more broadly.

The Panel considered the paintings, accepted from the estate of Sue Dunkley, pre-eminent under the second and third criteria, in acceptable condition and, after negotiations, fairly valued. *Gilbert and George (Pink)* has been temporarily allocated to Pallant House Gallery, Chichester, and *Untitled (Grief)* has been temporarily allocated to Tate, London, pending a decision on their permanent allocation.



Above: *Gilbert and George (Pink)* by Sue Dunkley.
Photo: Estate of Sue Dunkley.

Left: *Untitled (Grief)* by Sue Dunkley.
Photo: Estate of Sue Dunkley.

Paintings by Max Liebermann and Max Pechstein

a) *Frau mit einem Säugling im Interieur – Mutter mit Kind* [Interior with woman with an infant – mother and child] by Max Liebermann (1847-1935), 1890, signed 'M. Liebermann' upper right, oil on board, 77cm by 56cm.

b) *Stilleben mit Figuren und Blumentopf* [Still life with figures and vase of flowers] by Max Pechstein (1881-1955), signed with initials and dated 'HMP 1918' lower right, oil on canvas, 100cm by 75cm.

The acceptance of two paintings by Max Liebermann and Max Pechstein from the Kauffmann collection will help strengthen the patchy representation in British public collections of these two very interesting German painters. Liebermann's *Frau mit einem Säugling im Interieur – Mutter mit Kind* is rooted in the 19th-century world. Reflecting the artist's engagement with the French Barbizon school and contemporary Dutch naturalism, the intimate bond between mother and child is a theme to which the artist returned throughout his career. Pechstein, on the other hand, was a leading German expressionist and member of modernist groups including *Die Brücke* (The Bridge) and the Berlin Secession. *Stilleben mit Figuren und Blumentopf* is a powerful composition in the artist's mature style. Painted a few years after a visit in 1914 by Pechstein to Asia and the Pacific, the work shows his strong interest in the arts of Africa and Oceania and the cultures of the places he had visited on his travels.

The Panel considered the paintings, accepted from the collection of Professor C M Kauffmann and Dorothy Kauffmann, pre-eminent under the second and third criteria, in acceptable condition and fairly valued. They have been temporarily allocated to the Ashmolean Museum, University of Oxford, pending a decision on their permanent allocation.



Frau mit einem Säugling im Interieur – Mutter mit Kind by Max Liebermann. Photo: Courtesy of Christie's.



Stilleben mit Figuren und Blumentopf by Max Pechstein. Photo: Courtesy of Christie's. © 2025 Pechstein Hamburg/Tökendorf/DACS.

Domenico Fetti: *A Bacchanal*

A Bacchanal by Domenico Fetti (1589-1624), c.1618-1622, oil on panel, 68.6cm by 45.7cm.

Domenico Fetti was a highly gifted but short-lived painter who, after early training in his native Rome moved to Mantua where, between 1614 and 1622, he served as court painter to Ferdinando Gonzaga (1587-1626), 6th Duke of Mantua. For the last two years of his life he worked in Venice, where he helped to introduce a fresh Baroque spirit into Venetian painting. *A Bacchanal* is an outstanding example of the artist's work, the finest of a group of six panel paintings recorded in the 1627 inventory of the Gonzaga collections and which later came onto the Venetian art market. It has been in Britain since around 1760. The painting fully demonstrates the artist's gifts, with the warm flesh colours of the three figures silhouetted against the cool blue sky and the characteristic freely painted feathery foliage. There are currently very few fully autograph paintings by Fetti in British public collections, so this allocation is particularly welcome.

The Panel considered the painting, accepted from the estate of Lavinia Davies, pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The painting has been permanently allocated to the Ashmolean Museum, University of Oxford, in accordance with the condition attached to the offer.



A Bacchanal by Domenico Fetti. Photo: Courtesy of Christie's.

Four Deeds related to the murderers of St Thomas Becket

Four documents from the Luttrell archive relating to the murderers of Saint Thomas of Canterbury (Thomas Becket, 1118-1170).

The cold-blooded murder of the Archbishop of Canterbury, St Thomas Becket, by four knights of King Henry II (1133-1189) of England in Canterbury Cathedral on 29 December 1170, remains one of the most notorious events in medieval history and one that sent shock waves across Europe. The conflict between Henry II's vision of absolute monarchy and his former Chancellor's immovable religious principles became central to the development of English identity. The four documents shed unique light upon the circumstances in which three of Becket's four murderers were treated following the assassination. The first document is a deed, witnessed by two of his fellow murderers, in which Reginald Fitzurse, the knight said to have struck the first blow, sought to avoid their forfeiture to the Crown by transferring ownership of some of his lands to his brother. The second deed records Henry II's assent to the transfer, while the final two documents relate to Fitzurse's heirs.

The Panel considered the four documents, accepted from the Trustees of The Sir Geoffrey Walter Fownes Luttrell's Residuary Will Trust, pre-eminent under the first, third and fourth criteria, in acceptable condition and, after negotiation, fairly valued. The documents have been permanently allocated to South West Heritage Trust, Taunton, in accordance with the condition attached to the offer.



Letters patent under the Second Great Seal of Henry II confirming the grant. c.1170-1172 (DD/L P 33/1/2). Photo: Reproduced with kind permission of the South West Heritage Trust.

The Hare family archive

The archive of the Hare family of Stow Bardolph, Norfolk, approximately 7,570 items held in some 422 archive boxes and rolls, covering the period c.1100-1985. The archive includes manorial records, court rolls, court books and papers, estate maps, rentals and deeds, estate and building plans, accounts, and family papers including pedigrees, wills and correspondence.

The archive documents a remarkable 800 years of the history of the Hare family of Stow Bardolph, Norfolk, with material dating from the 12th to the late 20th centuries. Over the centuries, the Hares have played a leading role in the life of Norfolk as landowners and merchants, as well as in local government and the administration of justice. It is unusually complete as an archive, providing an invaluable record of the workings of a large country estate and household over generations. In part because it is so comprehensive, the archive goes well beyond the lives of a single family, illuminating the private and public worlds of innumerable individuals and families in East Anglia and beyond. There is a particularly high proportion of early material in the archive, with especially rare 14th- and 15th-century manorial court rolls, account rolls and rentals. Among the many important items in the archive is a beautifully painted Grant of Arms and Letters Patent of King Charles I (1600-1649).

The Panel considered the archive, accepted from the estate of Lady Rose Amanda Hare, pre-eminent under the first, third and fourth criteria, in acceptable condition and, after negotiation, fairly valued. It has been temporarily allocated to Norfolk County Council for retention at Norfolk Record Office, Norwich, pending a decision on its permanent allocation.



Letters Patent of Charles I creating Hugh Hare Baron Coleraine of Coleraine, Ireland, 1625 (HARE 6871). Photo: Norfolk Record Office.

Sir John Lavery: *Portrait of Lady Minnie Elisabeth Maryon-Wilson*

Portrait of Lady Minnie Elisabeth Maryon-Wilson (1863-1947) by Sir John Lavery, RA, RSA, RHA (1856-1941), signed and dated 'J. Lavery 1903' at lower left, oil on canvas, oval, 100.3cm by 64.8cm.

Sir John Lavery was one of the most successful painters working in Britain and Ireland in the late 19th and early 20th centuries. Especially admired as a fine portraitist, his striking three-quarter-length portrait of Lady Maryon-Wilson is a characteristic work and a fine example of Edwardian portraiture. The use of an oval format helps to concentrate the viewer's attention on the sitter, who looks out at us with a confident, slightly amused gaze. The portrait will return to hang at Charlton House, an important Jacobean house in the borough of Greenwich, London, which was for many years the home of Minnie and her husband Sir Spencer Maryon-Wilson (1859-1944). The Maryon-Wilson family once owned extensive estates in south-east London and in 1890 gave land to form today's Maryon Park and Maryon Wilson Park. During the First World War, the Maryon-Wilsons gave over Charlton House for use as a military hospital, with the family moving into the nursery.

The Panel considered the painting, accepted from the estate of the late Rt. Hon. Sir Shane Hugh Maryon Gough, 5th Viscount Gough, pre-eminent under the fourth criterion, in acceptable condition and fairly valued. It has been permanently allocated to the Royal Borough of Greenwich, for retention and display at Charlton House, London, in accordance with the condition attached to the offer.



Portrait of Lady Minnie Elisabeth Maryon-Wilson by Sir John Lavery. Photo: Courtesy of Christie's.

Pompeo Batoni: *Portrait of Mrs. Martha Swinburne*

Portrait of Mrs. Martha Swinburne (1747-1809) by Pompeo Batoni (1708-1787), c.1779, oil on canvas, in a painted oval, 70.6cm by 57.4cm.

The most sought-after portraitist in Rome in the middle decades of the 18th century, Pompeo Batoni's grandiose full-length portraits of British visitors to the city have become emblematic images of the Grand Tour. Most of Batoni's sitters were men, but his rare portraits of women are often more intimate and searching. The wealthy Catholic couple Henry Swinburne (1743-1803) and his wife Martha made several well-documented visits to Europe in the 1770s and 1780s. In Vienna in 1780, Martha even received the Order of the Starry Cross from the empress Maria Theresa (1717-1780), which can be seen as a later addition to Batoni's portrait.

The portrait of Martha Swinburne will very happily be reunited at the Laing Art Gallery, Newcastle upon Tyne, with Batoni's portrait of her husband. The two paintings have been described by a leading scholar of Batoni as 'among his most sympathetic likenesses'.

The Panel considered the painting, accepted from the estate of Sir Brooke Boothby, pre-eminent under the first and third criteria, in acceptable condition and, after negotiation, fairly valued. It has been permanently allocated to Newcastle City Council, for retention and display at the Laing Art Gallery, Newcastle upon Tyne, in accordance with the condition attached to the offer.



Portrait of Mrs. Martha Swinburne by Pompeo Batoni. Photo: Courtesy of Sotheby's.

Aert van der Neer: *Winter landscape*

Winter landscape on a wide frozen river in late afternoon by Aert van der Neer (1603-1677), c.1650-1655, signed with double monogram lower left, oil on canvas, 39.5cm by 50.5cm.

Aert van der Neer was one of the most important and influential Dutch landscape painters of the 17th century, particularly admired for his pioneering nocturnal scenes and his winter landscapes. This outstanding and beautifully painted example shows a frozen river with towns in the distance and men and women skating on the ice, some playing the game known as colf (a stick and ball game). The painting is in particularly good condition, retaining its original patina and delicate colouring and with only minimal retouching. It was painted during the so-called Little Ice Age (c.1300-1850), a period of cooling that saw rivers and lakes frozen over for months on end. Although his painting appears carefree, van der Neer seems to have struggled to make a living as an artist and he died destitute.

The Panel considered the painting, accepted from the estate of Sir Ralph and Lady Kohn, pre-eminent under the second and third criteria, in acceptable condition and fairly valued. It has been permanently allocated to the Fitzwilliam Museum, University of Cambridge, in accordance with the condition attached to the offer.



Winter Landscape On A Wide Frozen River In Late Afternoon by Aert van der Neer. Photo: Courtesy of Sotheby's.

A collection of chattels associated with Sir Hugh Gough, 1st Viscount Gough

A collection of 25 objects, including Orders, Medals and Militaria associated with Sir Hugh Gough, 1st Viscount Gough (1779-1869) and other members of the Gough family.

Field Marshal Sir Hugh Gough, 1st Viscount Gough (1779-1869) was a senior British army officer and a distinguished, but controversial, figure in British military and imperial history. He served in the Peninsular War (1808-1814) and subsequently in India and China, where his leadership and tactical skills helped the British to major victories in the First Opium War (1839-1842) and the First and Second Anglo-Sikh Wars (1845-1846 and 1848-1849). The collection comprises medals, including some awarded to General Sir John Bloomfield Gough and other members of the Gough family, weapons, portraits and objects made to commemorate 1st Viscount Gough's victories, such as centrepieces and boxes in gold and silver. Among the most remarkable items are the Barossa Jewel, a brooch incorporating a gold leaf from the collar of an eagle standard captured from the French at the battle of Barossa in 1811, and an unofficial Gwalior Star awarded in 1843 to Lady Gough.

The Panel considered the collection, accepted from the estate of the late Rt. Hon. Sir Shane Hugh Maryon Gough, 5th Viscount Gough, pre-eminent under the first, second and third criteria, in acceptable condition and fairly valued. It has been permanently allocated to the National Army Museum, London, in accordance with the condition attached to the offer.



Barossa Jewel brooch, held among the medals of FM Sir Hugh Gough, 1st Viscount and Lady Gough (NAM.1966-10-27-14). Photo: Council of the National Army Museum.

A still life by Roelandt Savery

An Iris, tulip, rose, forget-me-nots and other flowers in a roemer with a butterfly, with a frog and lizard on a stone ledge by Roelandt Savery (1576-1639), 1613, signed and dated lower centre, oil on panel, 25.3cm by 18.5cm.

This exquisite still life painting depicts a rich array of flowers, including iris, tulip, rose and forget-me-nots, arranged in a traditional Dutch drinking glass known as a roemer. A dragonfly and a butterfly lurk among the flowers, while on the stone ledge rest a toad and a lizard, perhaps included as reminders of mortality. The painting is one of just 30 or so still life paintings that Savery is known to have painted. Better known for his paintings of animals and birds in landscapes, Savery has in recent years increasingly been acknowledged as a pioneer in the development of flower painting in the Low Countries (Belgium, the Netherlands and Luxembourg). Dating from around the middle of the artist's career, the picture is an excellent example of his still life paintings, with the flowers well-chosen, arranged and meticulously painted, and the toad and lively lizard unusual additions. This is only the fourth still life by Savery to enter British public collections.

The Panel considered the painting, accepted from the estate of the late Rt. Hon. Sir Shane Hugh Maryon Gough, 5th Viscount Gough, pre-eminent under the second and third criteria, in acceptable condition and fairly valued. It has been temporarily allocated to the National Gallery, London, pending a decision on its permanent allocation.



An Iris, tulip, rose, forget-me-nots and other flowers in a roemer with a butterfly, with a frog and lizard on a stone ledge by Roelandt Savery. Photo: Courtesy of Christie's.

Three paintings by John Wootton

a) *Lord Bridgewater's Ashridge Ball* by John Wootton (1686-1764), c.1725, signed lower right, oil on canvas, in original carved wood gilt frame, 99.1cm by 123.8cm.

b) *Lord Harley's Bloody Shouldered Arabian* by John Wootton, c.1725, signed lower right, oil on canvas, in original carved wood gilt frame, 99.1cm by 123.2cm.

c) *The Duke of Devonshire's Flying Childers* by John Wootton, c.1725, signed lower left, oil on canvas, in original carved wood gilt frame, 99.1cm by 124.5cm.

The three large paintings come from a series of seven commissioned from John Wootton by Sir John Dutton, 2nd Baronet of Sherborne (1684-1743), for the Horse Parlour at Sherborne Park, Gloucestershire. Wootton was the leading equine painter in Britain in the first half of the 18th century. From around 1720 he developed a new type of equestrian portrait for a group of very wealthy patrons, with the horse depicted in profile and usually accompanied by a groom, often in exotic eastern dress, referring to the Arab bloodline of these stallions. The three horses in the paintings were all highly successful and enjoyed celebrity status in their lifetimes – pubs were, and still are, named after 'Flying Childers', while the 'Bloody Shouldered Arabian' has a highly important place in the history of equine breeding in Britain. Other versions of these important compositions were produced in Wootton's studio, but the three Dutton paintings are fully autograph works, ranking among the artist's finest.

The Panel considered the three paintings, accepted from the Lord and Lady Fairhaven, pre-eminent under the first and third criteria, in acceptable condition and fairly valued. The paintings have been permanently allocated to the National Horseracing Museum, Newmarket, in accordance with the condition attached to the offer.



Lord Harley's Bloody Shouldered Arabian by John Wootton.
Photo: Courtesy of the Offeror.

A porcelain painter's palette plate and a group of five photographs

A porcelain painter's palette plate, Paris, c.1810-20, hard-paste porcelain, painted in enamel, 35.7cm diameter (see inside front cover).

Five photographs:

- a) *Waterfall IV, Hollywood* by Herb Ritts (1952-2002), 1988, platinum palladium print, 7/25, 50.8cm by 40.6cm.
- b) *Justin Lazard, NYC Studio* by Bruce Weber (b.1946), 1986, gelatin silver print, 2/5, 61cm by 50.8cm.
- c) *Patterns from Nature No. 3* by Horst P. Horst (1906-1999), 1946, platinum palladium print, printed 1980s, 1/15, 63.5cm by 73.7cm.
- d) *Bolus* by Boyd Webb (b.1947), 1987, colour photograph, unique, 154cm by 123cm.
- e) *Orchid* by Robert Mapplethorpe (1946-1989), 1988, signed and numbered in pencil (margin), photogravure, 18/25, 91.4cm by 63.5cm.

The palette plate is a sample dish from an unknown Paris factory, painted with many concentric circles of graduated colours and colours of gilding, all of them listed down the centre and around the rim of the plate. It would have been used by a porcelain decorator to assess how colours would blend at different strengths, as the paintbrush dipped in pigment runs and drains to a weaker tone. This is the largest and most complex of just a very few early examples known to survive.

The photographs are characteristic examples of the work of five internationally recognised late 20th-century photographers, all of whom have significantly influenced the history of photography and its relevance to other arts and popular culture. Horst P. Horst, Herb Ritts and Bruce Weber all made their names as fashion photographers, while in his mature work Boyd Webb, who trained as a sculptor, creates and then photographs complex theatrical constructs. Better known for his portraits, Robert Mapplethorpe is represented in the collection by a beautiful still life.

The palette plate and group of five photographs were accepted from Adrian Sassoon. The Panel considered the palette plate pre-eminent under the third criterion, in acceptable condition and fairly valued. It has been permanently allocated to the Victoria & Albert Museum, London, in accordance with the condition attached to the offer. The Panel considered the photographs pre-eminent under the second and third criteria, in acceptable condition and fairly valued. The group of photographs have been permanently allocated to National Museums Northern Ireland for display at the Ulster Museum, Belfast, in accordance with the condition attached to the offer.



Above: Detail of palette plate used by a porcelain decorator, hard-paste porcelain painted with enamel colours, made in Paris, c.1810-20 (C.3-2025).
Photo: © Victoria & Albert Museum, London.



Right: *Orchid* by Robert Mapplethorpe.
Photo: Courtesy of Christie's.
Orchid, 1987 © Robert Mapplethorpe Foundation.
Used by permission.

Sir John Lavery: *The House of Lords in Session, 15th December 1921*, and a group of works by Sir William Orpen

The House of Lords in Session, 15th December 1921 by Sir John Lavery (1856-1941), 1921, oil on artist's canvas board, 25.5cm by 36cm.

Works by Sir William Orpen (1878-1931):

- a) *German Bombfire at Picardy*, 1918, oil on canvas, 74cm by 63.5cm.
- b) *The Courtyard, Cany*, 1900, oil on canvas, 40cm by 47.6cm.
- c) *Self-portrait*, c.1901, red chalk on paper, 15.2cm by 10.3cm.
- d) *Mr Lane as a Chucker-Out (The Amateur Chucker-out)*, 1907, pen and Indian ink on paper, 20cm by 27cm.
- e) *Lane's Dinner*, 1907, pen and black ink, 20.3cm by 33cm.
- f) *The Cream Tarts*, c.1900, pencil, charcoal, watercolour and chalk on buff paper, 32.4cm by 39cm.

The sketch by the Belfast-born Sir John Lavery, an excellent example of his skills as painter and as observer of historical events, depicts the House of Lords in session on 15 December 1921. In this session the house debated and voted on the Bill to enable the Anglo-Irish Treaty, a key moment in the modern history of Ireland. One of the most important Irish painters of the 20th century, Sir William Orpen was also an outstanding official war artist during the First World War, producing many arresting and memorable images, among them the important work *German Bombfire at Picardy*, in which the influence of the Spanish artist Francisco Goya (1746-1828) is apparent. The four drawings, all dating from before the war, include a perceptive early self-portrait, and illustrations of Orpen's friendships with the Irish art dealer and collector Hugh Lane (1875-1915) and the painter Augustus John (1878-1961), as well as showing his gift for comic sketches.

The works were accepted from the estate of Mary Hobart (The Collection of Alan and Mary Hobart). The Panel considered the Lavery painting pre-eminent under the first criterion, the two Orpen paintings pre-eminent under the second criterion, and the four Orpen works on paper pre-eminent under the first and third criteria; all in acceptable condition and fairly valued. The collection has been permanently allocated to National Museums Northern Ireland for display at the Ulster Museum, Belfast, in accordance with the condition attached to the offer.



The House of Lords in Session, 15th December 1921 by Sir John Lavery. Photo: Courtesy of Christie's.



The Cream Tarts by Sir William Orpen. Photo: Courtesy of Christie's.

Paintings by Guercino and Sir Joshua Reynolds; sculpture by John Deare

a) *King David* by Giovanni Francesco Barbieri, il Guercino (1591-1666), 1651, oil on canvas, 223.5cm by 170.2cm (see cover image).

b) *Queen Eleanor sucking poison from the wound of King Edward* by John Deare (1759-1798), signed and dated 'I DEARE FACIEBAT ROMAE/1790' lower centre, Carrara marble, 86cm by 99cm.

c) *Portrait of Joanna Leigh, Mrs Richard Bennett Lloyd* (1758-1814) by Sir Joshua Reynolds (1723-1792), c.1776, oil on canvas, 236cm by 143cm (see appendices title page).

One of the great Old Testament figures, David rose from shepherd boy to become king of ancient Israel and Judah. His life was believed to have foretold that of Christ. In this late masterpiece by the Bolognese painter Guercino, David is dressed in his regal robes and holds a tablet inscribed with a line from the Psalms, some of which he is said to have written. *King David* was commissioned by an Italian nobleman together with a companion painting depicting the Cumaean Sibyl, one of 12 female prophets of the coming of Christ. However, after a member of the Medici family forced the artist to sell that painting, Guercino found himself obliged to paint a new companion painting, this time of the Samian Sibyl. The two Sibyls were already in the National Gallery's collection, with *The Samian Sibyl with a Putto* accepted in lieu in 2012. The acceptance of the *King David* has now, wonderfully, reunited these magnificent and moving paintings.

John Deare was one of the most brilliant 18th-century British sculptors. His work is rare and not very well known, since he died young and spent most of his career in Rome. The marble relief depicts an episode in which Queen Eleanor of Castile (1241-1290), the beloved wife of King Edward I (1239-1307), is said to have sucked the venom from a wound that her husband had received from a poisoned dagger in Palestine. The signed and dated relief is considered the finest version of this composition that is known from other unsigned versions in marble and plaster. Exquisitely sculpted, and with a beautifully conceived composition, the relief is an outstanding example of Neoclassical sculpture. Deare's work is not well represented in British collections, with only one other marble in the Victoria & Albert Museum, London, so this addition to the national collection is especially welcome.

Sir Joshua Reynolds' full-length *Portrait of Joanna Leigh, Mrs Richard Bennett Lloyd* has long been recognised as one of the artist's greatest works and as one of the absolute masterpieces of British portraiture. Leigh's first husband was the American Richard Bennett Lloyd (1750-1787) who, although a serving officer in the British army, was sympathetic to the revolutionary ideals behind the American War of Independence which was raging in 1776, the year the painting was exhibited at the Royal Academy, London. The portrait, in which the newly married Mrs Lloyd is shown carving her husband's name into a tree trunk within a verdant landscape setting, was one of no fewer than 13 paintings exhibited by Reynolds at the Academy that year, including several of his acknowledged masterpieces. In the later 19th century, members of the Rothschild family pioneered the collecting of the work of the famous British portraitists of the previous century. At Waddesdon Manor, the only great Rothschild house to survive with its collections intact, the portrait of Mrs Lloyd will join an unmatched series of full-length portraits by Reynolds.

The three works were accepted from the estate of Jacob, 4th Baron Rothschild. The Panel considered the Guercino painting and Deare marble relief pre-eminent under the first, second and third criteria, and the Reynolds painting pre-eminent under the second and fourth criteria. All were in acceptable condition, and the Guercino and Reynolds were fairly valued. The Panel's remit is to recommend a fair price; it considered the offer value of the Deare low and recommended it be increased. In accordance with the conditions attached to their offer, the Guercino has been permanently allocated to the National Gallery, London; the Deare has been permanently allocated to the Victoria & Albert Museum, London; and the Reynolds has been permanently allocated to the National Trust for display at Waddesdon Manor, Buckinghamshire.



I DEARE FACIENDI ROMA
1790

Appendices



Appendix 1

CGS and AIL cases completed 2024/25

	Description	Allocatee	Tax ¹
Cultural Gifts			
1	Collection of Bill Brandt photographs	Tate Britain, London	£0
2	The Wright porcelain and pottery collection	Oriental Museum, Durham University	£10,000
3	A standing desk used by two prime ministers of the United Kingdom	National Trust for Hughenden Manor, High Wycombe	£0
4	Sir Winston Churchill's City of London Freedom Award	Chamberlain's Court, Guildhall, London	£0
5	The Rose Papers, from the Courthope archive	East Sussex Record Office, Brighton	£0
6	Vanessa Bell: <i>Vase, Flowers and Bowl</i>	Charleston House, Firle	£30,000
7	A maiolica pharmacy jar	Ashmolean Museum, University of Oxford	£16,000
Tax reduction accounted for in 2024/25 for gifts accepted in earlier years			£383,465

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

Acceptance in Lieu

8	Anthony du Boulay collection of 18th-century English porcelain	Huguenot Museum, Rochester	£19,600
9	The Shaw-Hellier collection of musical instruments	St Cecilia's Hall and Music Museum, University of Edinburgh	£140,000
	The Shaw-Hellier collection of musical manuscripts and letters	Musical manuscripts – University of Birmingham, Cadbury Research Library Letters – to be confirmed	£388,500
10	The political archive of Geoffrey Howe, Baron Howe of Aberavon	Bodleian Library, University of Oxford	£139,650
11	Sir Godfrey Kneller: <i>The Crucifixion</i>	Fitzwilliam Museum, University of Cambridge	£37,750
12	Richard Adams archive	Bodleian Library, University of Oxford	£17,734
13	Isaac Ouwater: <i>Amsterdam, A View of the Muntoren (Mint Tower)</i>	Historic England for Kenwood, London	£109,500
14	The Medlycott family archive	Somerset Heritage Centre, Taunton	£45,500
	Sandford Orcas archive	Dorset History Centre, Dorchester	£19,250
15	The Courthope family archive	East Sussex Record Office, Brighton	£107,450
16	Allan Ramsay: <i>Portrait of a Lady</i>	National Trust for Scotland for the Georgian House, Edinburgh	£13,140
17	Ben Nicholson: <i>1929 (Kingwater Valley Cumberland); 1965 (Kos Project for Freestanding Relief Wall; Sept '55 (Monte Oliveto)</i>	Kettle's Yard, University of Cambridge	£510,232
	Ben Nicholson: <i>1974 (Moonrise)</i>	Pallant House Gallery, Chichester	£131,400
18	Edgar Degas: <i>Danseuses roses</i>	National Gallery, London	£7,891,241
19	Two paintings by Sue Dunkley	To be confirmed	£55,400
20	Paintings by Max Liebermann and Max Pechstein	To be confirmed	£350,000
21	Domenico Fetti: <i>A Bacchanal</i>	Ashmolean Museum, University of Oxford	£420,000
22	Four Deeds related to the murderers of St Thomas Becket	South West Heritage Trust, Taunton	£275,000
23	The Hare family archive	To be confirmed	£227,500
24	Sir John Lavery: <i>Portrait of Lady Minnie Elisabeth Maryon-Wilson</i>	Charlton House, London	£36,500
25	Pompeo Batoni: <i>Portrait of Mrs. Martha Swinburne</i>	Laing Art Gallery, Newcastle upon Tyne	£144,450
26	Aert van der Neer: <i>Winter Landscape</i>	Fitzwilliam Museum, University of Cambridge	£1,460,000

Appendix 1 (continued)

CGS and AIL cases completed 2024/25

27	A collection of chattels associated with Sir Hugh Gough, 1st Viscount Gough	National Army Museum, London	£735,848
28	A still life by Roelandt Savery	To be confirmed	£438,000
29	Three paintings by John Wootton	National Horseracing Museum, Newmarket	£504,814
30	A porcelain painter's palette plate	Victoria & Albert Museum, London	£21,501
	A group of five photographs	National Museums Northern Ireland for Ulster Museum, Belfast	£28,409
31	Sir John Lavery: <i>The House of Lords in Session, 15th December 1921</i> , and group of works by Sir William Orpen	National Museums Northern Ireland for Ulster Museum, Belfast	£388,000
32	Guercino: <i>King David</i>	National Gallery, London	£5,600,000
	John Deare: <i>Queen Eleanor sucking poison from the wound of King Edward</i>	Victoria & Albert Museum, London	£1,120,000
	Sir Joshua Reynolds: <i>Portrait of Joanna Leigh, Mrs Richard Bennett Lloyd</i>	National Trust for Waddesdon Manor, Buckinghamshire	£17,500,000
TOTAL			£39,315,834

Appendix 2

Members of the Acceptance in Lieu Panel 2024/25

Michael Clarke CBE FRSE	Chair of the AIL Panel. Honorary Professor, Edinburgh College of Art, University of Edinburgh. Formerly Director of the Scottish National Gallery. Author of books and exhibition catalogues on paintings and drawings.
Dr Tessa Murdoch FSA	Deputy Chair of the AIL Panel. Curator at Museum of London 1981-1990 and Victoria & Albert Museum 1990-2021. Her book, <i>Europe Divided: Huguenot Refugee Art and Culture</i> , was published by the V&A, November 2021. Advises the National Trust and the National Heritage Memorial Fund, is a Board Member of the Idlewild Trust, and Chair of Trustees of the Huguenot Museum, Rochester.
Thomas Dane	Gallerist and Director of Thomas Dane Gallery.
Professor David Ekserdjian (from 10 October 2024)	Emeritus Professor of History of Art and Film, University of Leicester, where he taught from 2004 to 2024. Formerly a Trustee of the National Gallery (2005-2013), Tate (2008-2013), and Sir John Soane's Museum (2017-2022), he has written various books and organised a number of exhibitions.
Dr Simon Groom	Director of Modern & Contemporary Art, National Galleries of Scotland. Formerly Head of Exhibitions and Displays at Tate Liverpool, and Curator at Kettle's Yard, Cambridge.
Yamini Mehta	Formerly Deputy Chairman and International Head of Department, Indian and South Asian Art, Sotheby's, London. Prior to this, Director and Head of Sale, Modern and Contemporary South Asian Art at Christie's, London, and Specialist, Indian Himalayan and Southeast Asian Antiquities at Christie's, New York. Former member of Tate's South Asian Acquisitions Committee.
Dr Martin Postle FSA	Senior Research Fellow at the Paul Mellon Centre for Studies in British Art. Has published extensively on aspects of 18th-century British art, including publications relating to Joshua Reynolds, George Stubbs, Richard Wilson, Johan Zoffany, the artists' model, and collection and display in the British Country House. Recently embarked upon a catalogue raisonné of the oil paintings of Joseph Wright of Derby.
Meredyth Proby	Curates Elton Hall and Collection. Former Syndic of the Fitzwilliam Museum and Founder Chairman of the Marlay Group, Fitzwilliam Museum. Current Chairman of the Fitzwilliam Museum Development Trust. Formerly a non-executive Director of Christie's and has served as a committee member on the regional committees of Historic Houses, the National Trust and the Attingham Summer School.
Dr Mark Purcell (from 15 May 2024)	Director, Research and Collections, Cambridge University Library, and Bye-Fellow of Pembroke College, Cambridge. Formerly Libraries Curator to the National Trust. Board member of the Consortium of European Research Libraries, Fellow of the Royal Historical Society, and Fellow and former Vice-President, the Society of Antiquaries of London. Author of <i>The Country House Library in Britain and Ireland</i> (Yale, 2017).
Deborah Shaw	Chief Executive of the Marlowe Theatre in Canterbury. Previously Associate Director of the Royal Shakespeare Company and Director of the World Shakespeare Festival 2012, and Head of Creative Programming & Interpretation, then Creative Director at Historic Royal Palaces.
Dr Matt Smith (from 15 May 2024)	Matt is a visual artist, curator, and academic. Solo shows at the Fitzwilliam, Birmingham, and Pitt Rivers Museums. Work held in museum collections internationally. Formerly Professor at Konstfack University, Stockholm. He has also worked at the Science Museum, BFI and V&A. Was trustee at the Ragged School Museum. Currently Honorary Fellow, School of Museum Studies, University of Leicester.
Dr Francesca Vanke FSA	Senior Curator and Keeper of Fine and Decorative Art at Norwich Castle Museum and Art Gallery. Academic specialities include ceramics, the history of collecting and 17th-century material culture.
Lara Wardle	Executive Director and Trustee Jerwood Foundation and Curator Jerwood Collection. Specialist in 20th-century British art, formerly at Christie's and Phillips auction houses.
Dr Jeremy Warren FSA	Specialist in sculpture and works of art, formerly Collections and Academic Director at the Wallace Collection. Honorary Curator of Sculpture, Ashmolean Museum, Oxford, and Sculpture Research Curator for the National Trust.
Joan Winterkorn MBE FSA (until 9 September 2024)	Archives and manuscripts consultant. Formerly a Director of Bernard Quaritch Ltd.
Dr Jonny Yarker	Director of Lowell Libson & Jonny Yarker Ltd. Scholar of British art and the Grand Tour.

Appendix 3

Expert advisers 2024/25

Professor Brian Allen	Hazlitt Ltd
Martin Barnes	Victoria & Albert Museum, London
Charles Beddington	Charles Beddington Ltd
Filippo Benappi	Benappi Fine Art
Emeritus Professor David Bindman	University College London
Tony Bingham	Old Musical Instruments, London
Patrick Bourne	Patrick Bourne & Co
Dr David Boyd Haycock	Independent Consultant
Toby Campbell	Toby Campbell Fine Art
Zelda Cheatle	Independent Consultant
Frances Christie	Frances Christie Ltd
Bart Cornelis	The National Gallery, London
Ned Cowell	Woolley and Wallis
Dr Rachel Durkin	Northumbria University, Newcastle upon Tyne
Joe Earle	Bonhams
Patricia Ferguson	Independent Consultant
Robert Harding	Maggs Bros Ltd, London
Paul Hedge	Hales Gallery
James Holloway	Independent Consultant
Dr James Hyman	James Hyman Gallery
Dr Alice Insley	Tate Britain, London
Hilary Kay	Independent Consultant
Teresa Krasny	Independent Consultant
Dr Hana Leaper	Liverpool John Moores University
Martin Levy	H Blairman & Sons
Jeremy Lewison	Jeremy Lewison Ltd
Lowell Libson	Lowell Libson & Jonny Yarker Ltd
Richard Linenthal	Richard Linenthal Ltd
Stuart Lochhead	Stuart Lochhead Sculpture
Charles Mackay	The Weiss Gallery, London
John Mallet	Independent Consultant
Henry Manners	E&H Manners
Errol Manners	E&H Manners
Felicity Marno	Stockspring Consultants
Marcus Marschall	Daxer & Marschall
Emeritus Professor Kenneth McConkey	University of Northumbria, Newcastle upon Tyne
Carlo Milano	Callisto Fine Arts
James Morton	Morton & Eden
Anthony Mould	Anthony Mould Ltd
Hugo Nathan	Beaumont Nathan
Angela Nevill	Independent Consultant
Carlo Orsi	Trinity Fine Art
Archie Parker	The Parker Gallery
Jonathan Pledge	The British Library, London
Clare Pollard	Ashmolean Museum, University of Oxford
Felix Pryor	Independent Consultant
Philip Pullman	Author
Phil Reed	Independent Consultant
Chris Riopelle	The National Gallery, London
Stephen Roe	Independent Consultant
Alice Rowell	Maggs Bros Ltd, London
Dr Tico Seifert	National Galleries of Scotland, Edinburgh
Joanna Skeels	Stewart & Skeels
Mark Stevens	Royal Berkshire Archives, Reading
Lindsey Stewart	Stewart & Skeels
Jevon Thistlewood	Ashmolean Museum, University of Oxford
Professor Richard Thomson	University of Edinburgh
Katherine Thorn	Bernard Quaritch Ltd
An Van Camp	Ashmolean Museum, University of Oxford

Appendix 3 (continued)

Expert advisers 2024/25

Johnny van Haeften	Johnny Van Heaefte Ltd
Professor Nicholas Vincent	University of East Anglia, Norwich
Wendy Walker	West Sussex Record Office, Chichester
Emily Walsh	The Fine Art Society
John Wells	Cambridge University Library
Lucy Whitaker	Independent Consultant
Christopher Whittick	Independent Consultant
Dr Andrew Wilson	Independent Consultant

Appendix 4

Permanent allocation of items reported in earlier years but only decided in 2024/25

Tyrell-Kenyon family archive, which was Case 17 in the 2022/23 Report, was permanently allocated as follows:

- Documents of title, 1554-1913 (506 items in total), including leases, settlements and wills, for the Tyrell estates in Essex; manorial documents, 1598-1784 (15 items); and family and estate papers, 1680-1831 (15 bundles and volumes) (ref. D/DKe) to **Essex County Council** for **Essex Record Office**.
- The Gredington papers (D/KY) and papers of the Kenyon family trustees (D/KT) to **Flintshire County Council** for **North East Wales Archive**.
- Personal and official correspondence and papers of the Rigby and Kenyon families c.314 archive boxes (DDKE) to **Lancashire County Council** for **Lancashire Record Office**.
- Documents of title, 1717-1837, relating to properties in Conduit Street and St George's Hanover Square, Westminster (20 items) to **The City of London Corporation** for **London Metropolitan Archives**.
- Eight volumes of manuscript medical recipes, 1835-1866 (MS.5296-5303) to the **Wellcome Trust** for the **Wellcome Library**, London.

Ten pictures by Pre-Raphaelite artists, which was Case 22 in the 2022/23 Report, was permanently allocated as follows:

- Frederic Leighton: *Letty* to the **Council of the City of Newcastle upon Tyne** for the **Laing Art Gallery**.
- John Atkinson Grimshaw: *Putney Park Lane* and *The Wagoner* to **Gateshead Council** for the **Shipley Art Gallery**.
- Ford Madox Brown: *Cartoon for the mural painting 'Chetham's Life Dream'* and *Cartoon for the mural painting 'The Proclamation of Weights and Measures, A.D 1556'*; James Collinson: *Italian Image Boys at a Roadside Alehouse*; John Atkinson Grimshaw: *Misty Moonlight*; and Dante Gabriel Rossetti: *Study for the projected painting Aspects Medusa and Lady Lilith* to **Tullie House Museum and Art Gallery**, Carlisle.
- Dante Gabriel Rossetti: *Portrait of Christina Rossetti* to the **National Trust** for **Wightwick Bank**, Wolverhampton.

Walter Hooper collection of personal possessions of CS Lewis, which was Case 38 in the 2022/23 Report, was permanently allocated to **The Story Museum**, Oxford.

Alan Cox prints, which was Case 43 in the 2022/23 Report, was permanently allocated as follows:

- 26 prints to the **Victoria & Albert Museum**, London.
- 114 prints to **Northern Print**, Newcastle upon Tyne.
- 12 prints to **Museum of the Home**, London.

Julie Lawson archive and ephemera, which was Case 44 in the 2022/23 Report, was permanently allocated to **National Galleries of Scotland**, Edinburgh.

Lucian Freud material, which was Case 45 in the 2022/23 Report, was permanently allocated as follows:

- Two items to the **University of Cambridge** for the **Fitzwilliam Museum**.
- 25 items to the **National Portrait Gallery**, London.
- 11 items to **Sheffield City Council** for **Sheffield Museums**.
- 19 items to **Swindon Borough Council** for **Swindon Museum & Art Gallery**.
- Four items to **Sefton Council of Bootle** for **The Atkinson**, Southport.
- Four items to the **University of Liverpool** for **Victoria Gallery & Museum**.
- 13 items to the **Victoria & Albert Museum**, London.
- Three items to **The Young Gallery**, Salisbury.

Inside back cover: Section of a map of the manor of Milborne Port, Somerset, showing the centre of the Borough, with church and house and gardens of Ven the family seat of the Medlycott family, 1782.
DD.MDL.15 [Case 14]. Photo: South West Heritage Trust (Somerset Archives and Local Studies) and Guy Schwinge of Hanover Forbes.



Cover: *King David* by Giovanni Francesco Barbieri, Il Guercino [Case 32].
Photo credit: The National Gallery, London. © Private Collection.

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