Government Art Collection

Annual Report and Acquisitions 2004 – 2005
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Foreword

This year saw real and visible progress in one of our major preoccupations: the exciting art projects at the new Home Office building in Westminster.

The works on the façade by Liam Gillick were completed, allowing the public to see the effects as they walked past. Work continues apace both inside and out on the other projects by the ten artists. We on the Advisory Committee have been actively involved in the approval and monitoring of these art installations – the first time the Government Art Collection (GAC) has been involved in a building this way.

The Advisory Committee, which includes the Directors of Tate, the National Gallery, and the National Portrait Gallery among its distinguished members, has no direct line or management responsibility for the GAC. However, as Chairman, I can attest to the enthusiasm and active spirit of involvement in which the Committee meetings are held. Beyond that, the members’ expertise and connections with the art world mean that the Director is able at any one time to consult individual members for their views.

As Chairman, and on behalf of the Advisory Committee, I should like to publicly commend the work that the GAC does, and to hope that it continues to receive the funding necessary to do its job. To quote my distinguished predecessor Sir John Tusa: ‘It represents cultural diplomacy at its best.’

Julia Somerville
Chairman
Advisory Committee on the Government Art Collection
Introductory Report

The Home Office building, designed by Terry Farrell and Partners, for which the Government Art Collection (GAC) has been commissioning art since 2002, opened in February 2005. The lead artist was Liam Gillick, whose designs have been integrated into several aspects of the façade: a multi-coloured glass canopy; an “entrance icon”, with a design based on rural and urban street plans; semi-concealed patterned text on recessed windows; coloured glass fins in the vitrines; and two sculptural groups on the grass in front of the building, which also act as signage. Gillick’s work has significantly contributed to the character of the building, particularly in the way that the coloured light from the canopy reflects onto the pavement below. Not only was this building the GAC’s first commissioning project in the UK, but it was a first for the GAC to have supported such a direct collaboration between artist and architect, along with the project developer, Anne’s Gate Property (AGP).

Gillick also worked with the GAC, Terry Farrell and AGP on the Public Art Strategy, a component of the planning application to Westminster City Council. Six artists (Roger Hiorns, Georgie Hopton, Runa Islam, Emma Kay, Simon Periton and Gary Webb) were selected by Gillick and the GAC to make works of art for external areas of the building. Of these, works by Georgie Hopton and Simon Periton have already been installed. Hopton took the name and idea of the Home Office literally with her piece Keep the Home Fires Burning, by incorporating a number of bronze relief log fires to the planters in one of the site’s two internal streets. She also introduced patterns in the paving stones that resemble parquet flooring, and into which are inlaid a series of glass mosaics derived from designs of Art Deco rugs. Simon Periton’s chain, made up of linked neon lights and positioned under one of the bridges spanning the streets, eloquently transforms a threatening image into a work of unexpected beauty.

Inside the building, the GAC was responsible, on behalf of the Home Office, for commissioning two further works: mixed media murals by Toby Paterson on either side of the main entrance; and a dramatic suspended sculpture by Eva Rothschild. A further artists’ project by Jeremy Deller and Alan Kane, The Home Office Collection of Art from Prisons, was commissioned by the Home Office. All three interior art projects are due for completion in the next year.

Our own Collection continues to grow through the annual programme of acquisitions bought at auction, from artists, dealers or individuals. This year we have bought mainly modern and contemporary works with the exception of a small number of prints depicting eighteenth-century St Salvador and nineteenth-century Rio de Janeiro, all intended for display at the British Ambassador’s Residence in Brasilia. An important addition has been a distinctive spot painting by Damien Hirst entitled Pardaxin (2004), which refers to the shark repellent effect of a toxic protein found in the Red Sea flatfish (Pardachirus marmoratus). Hirst’s spot paintings are based on a system whereby the spaces between each spot are of equal size to the spots themselves and no one colour is ever repeated.

Text pieces by Mark Titchner and Sonia Boyce were added to the Collection. Titchner’s piece Everything Beautiful is Far Away (2003-2005) is a text borrowed from a song by the Californian group Grandaddy. Devotional (1999-2004), made by Boyce, is a colourful totem-like object listing vertically by decade the names of 84 black British female singers. The artist accumulated names over a number of years through conversations with different people about their favourite singers. Ranging from the jazz singer Elisabeth Welch presented in the pre-sixties section, to Lisa Mafia in the ‘noughties’, Boyce’s work forms an alternative history of popular music. In November we were successful in bidding at auction for an early painting by Kenneth Martin, Chance and Order 4 (Green) (1970), from a series of paintings that he began in 1969 and continued for fifteen years.

We continue to review and refresh our displays at 10 Downing Street. In summer 2004 work by two recent art graduates was featured in the Ante Room, an area of the building dedicated to the display of
contemporary art: a large abstract painting by Juan Bolivar, and a series of photographs showing reconstructions of famous international landmarks in a Chinese theme park by Mandy Lee Jandrell. The next display in this area featured two paintings by John Virtue from his recent series of London views, executed while he was Associate Artist working at the National Gallery. In these striking monochromatic canvases, the dome of St Paul’s emerges from paintings that trace a route along the Thames from Somerset House to Blackfriars Bridge.

This year the National Museums and Galleries of Wales lent eight works to Downing Street from paintings in their Collection that were not required for display. Among these were Welsh Collier, a portrait of a miner by Evan Walters, and Dog Rock (1975-76), a dramatic and fiery view of a coal pit by Graham Sutherland.

We always try to make connections between works of art and their display locations. This year Portrait of the Broke and Bowes Families (1740) by Thomas Bardwell, with its original mid eighteenth century ‘Kentian’ frame, was placed in the White Room of Downing Street to complement an association with William Kent, who designed this part of the building. In the Pillared Room, we introduced a new set of portraits of notable women to accompany the GAC’s painting of Ada Lovelace (Lord Byron’s daughter and a mathematician): a portrait of Elizabeth I from the GAC; and portraits of Marie Stopes, Doris Lessing, Peggy Ashcroft and Vanessa Bell, loaned from the National Portrait Gallery.

Responding to international events, we reviewed and re-displayed works of art at the British Ambassador’s Residence in Athens to coincide with the Olympic Games. New displays were arranged to illustrate cultural and historical connections between the UK and Greece. Central to this display was a major GAC painting, Thomas Phillips’ portrait of George Gordon Byron, 6th Baron, Poet (1814), a figure long-revered by the Greeks for his role in the War of Independence. This was joined by a painting of Lord Byron’s ancestral home, Newstead Abbey (1825) by Cornelius Varley, transferred from the British High Commissioner’s Residence in New Delhi. Similar cultural connections were made for the selection of art for the British Ambassador’s Residence in Dublin, where we placed literary, equestrian and thematic Victorian works of art. In February we installed over sixty paintings, prints and sculptures in Pera House, the British Consulate-General in Istanbul, an imposing 1840s building designed by Charles Barry, now fully restored after the devastating terrorist attack.

Our display projects with the Foreign and Commonwealth Office (FCO) involve us in world-wide operations. This year works of art were despatched to, and received from, a range of cities including New York, Tbilisi, Abuja, Karachi and Copenhagen, while work was undertaken in Prague, Paris and Gibraltar. Among the locations we reviewed were Brasilia, Moscow, Ankara (the first time in twenty years), New Delhi, Wellington and, for the very first time, Seoul. We began commissioning work for the new Deputy High Commission in Chennai, formerly Madras, on behalf of the FCO, a project which is due to be completed in summer 2005.

When providing new selections of art, we continually monitor their condition as they are received and despatched from our premises. Over 200 oil paintings, works on paper, sculptures and historical frames received conservation treatment during the year. Among the most notable were three oil paintings made by Edward Lear while he was touring Ceylon during the 1860s to 1880s: Ceylon, Scenery; Road near Galle, Ceylon; and A View of Adam’s Peak, Ceylon. These are normally displayed at the British High Commissioner’s Residence in Colombo. Conservation work was also carried out on the striking portrait of Lady Arabella Stuart, Cousin of King James I and VI (circa 1605) by Marcus Gheeraerts the Younger; View of Windsor Castle with Sailing Barges by Jacob Kniff; and Mrs Fontana reading Bernard Shaw by Carel Weight. Additionally, essential re-organisation of the receipt and despatch area occurred over six weeks in autumn 2004 which has resulted in a more effective layout of space and storage facilities for works of art, thus greatly improving their care.
Our premises were again open to the public for our increasingly popular guided tours during London Open House Weekend in September. The journalist, Mark Whittaker, interviewed some of these visitors for a programme about the GAC for broadcast on Radio 4 in late summer 2005. Access to the Collection continues to increase as more images and texts are placed on our web site. The site has developed in a number of ways over the past twelve months: it now includes a Frequently Asked Questions section and explanatory texts on all original works of art purchased during the financial year 2003 to 2004. Images and basic information on approximately 7000 works of art are on view, along with almost all modern prints and photographs. Work has started on providing details of the 4000 historical prints in the Collection on the web site.

We are continuing to research works in our Collection. We were particularly pleased to have identified the subject of a portrait by Sir Henry Raeburn acquired in 2001: he turns out to have been Dr James Hamilton, an Edinburgh physician (GAC 17618). Research is still continuing on this portrait and on the fascinating eighteenth-century view of Deptford Dockyard: Les Trois Amis by John Cleveley the Elder.

We provide comprehensive information to accompany major displays of art. This year information was supplied for displays at a number of locations in London including the Office of the Chief Secretary to the Treasury; Downing Street; and the Women and Equality Unit. Abroad, information was provided for the Residences of the British Ambassadors in Athens, Dublin, Zagreb, Skopje and Tripoli. A publication, The British Ambassador’s Residence Washington DC: Works of Art from the UK Government Art Collection, designed by Peter Willberg, was published in December. Along with forewords by Tessa Jowell, the Secretary of State for DCMS and Sir David Manning, British Ambassador to the USA, it included an essay by the architectural historian, Gavin Stamp, on the Residence, a grand building designed by Sir Edwin Lutyens. Information was also provided on the works of art and the rationale behind the displays at the Residence. Launches of the publication were held in London and Washington in the spring.

Our remit is to place works of art on display in major government buildings in the UK and around the world, where many thousands of visitors to these locations can see them, in order to promote British art, history and culture. Works of art are also loaned to public exhibitions, whenever possible. The painting View of a Mosque at Raj Mahal, India by William Hodges, which is usually on display in the British High Commissioner’s Residence in New Delhi, was lent to the exhibition William Hodges 1744–1797: the Art of Exploration. Organised and presented by the National Maritime Museum during summer and autumn 2004, the exhibition then toured to the Yale Center for British Art in New Haven, Connecticut, where an image of the GAC’s painting was chosen to advertise the exhibition in New Haven on the bonnets of a fleet of cars. In summer 2005 the exhibition continues at Auckland Art Gallery, New Zealand, a most appropriate location as Hodges had accompanied Cook on his second South Pacific voyage. Amongst other loans to exhibitions was a marble bust of Warren Hastings, Governor General to India, to an exhibition of Thomas Banks’ work at Sir John Soane’s Museum, London. We also lent La Giuseppina by W.R Sickert to Drawing is the Thing: Walter Sickert at Southampton City Art Gallery; and the drawing, Blue Drop 2 by Wilhelmina Barns-Graham, to a monograph exhibition at Tate St Ives. Probably the best-known twentieth century painting in our Collection, Event on the Downs (1934) by Paul Nash, was included in an exhibition conceived and curated by the artist Tacita Dean, entitled An Aside. This is an Arts Council touring exhibition, which opened at Camden Arts Centre, London in February and toured to the Fruitmarket Gallery, Edinburgh and other venues.

Internal administrative changes this year have improved our service. An online payment system with credit card facility was introduced on the web site for reproduction requests that allows for more efficient transactions and enables us to handle orders from abroad, previously a very time-consuming process. A new web page devoted to copyright research has also proved fruitful in enabling us to seek
permission from several artists with whom we had no previous contact to reproduce their work on the site.

All the display and commissioning projects during this busy year would not have been possible without the strong support of the GAC staff, from administrative to technical and financial to curatorial. I most warmly thank all the members of the team for their expertise, enthusiasm and sheer hard work. Sadly, for the GAC, Alistair Hudson, Curator: Projects since 2000, took up another post at Grizedale Arts. In September 2004 Adrian George joined us from Tate Liverpool. Initially, his main responsibility as Curator: Collection Projects has been overseeing the commissions for the Home Office during this year.

We are truly fortunate to have such a supportive Advisory Committee, chaired by Julia Somerville, who provide guidance on matters regarding the stewardship of the Collection and the acquisition policy, as well as approving purchases and artists for commission. I am most grateful to them for the time they give, their range of experience and their wise counsel. They, together with the GAC team, have allowed us to successfully realise the achievements of this year and to plan further challenging developments.

Penny Johnson

Director

Government Art Collection
As at 31 March 2005

Members of the Advisory Committee on the Government Art Collection

Julia Somerville  
Chairman

Dr Penelope Curtis  
Independent

Richard Dorment  
Independent

Margot Heller  
Independent

Sarah Shalgosky  
Independent

Penny Johnson  
Ex Officio – Director, Government Art Collection

Charles Saumarez Smith  
Ex Officio – Director, National Gallery

Sandy Nairne  
Ex Officio – Director, National Portrait Gallery

Sir Nicholas Serota  
Ex Officio – Director, Tate

Alan Davey  
Ex Officio – Director, Arts and Culture Directorate, DCMS

Staff of the Government Art Collection

Charlotte Baber  
Assistant Registrar

Christopher Christophorou  
Collection Technician

Chantal Condron  
Curator: Research and Information

Kate Conroy  
Director’s Assistant and Administrator

Colin Dyer  
Finance Officer

Martin Few  
Collection Technician

Alison Fuller  
Assistant Curator: Research and Information

Adrian George  
Curator: Collection Projects (from September 2004)

Roger Golding  
Curator: Documentation

Tony Harris  
New Media Officer

Alistair Hudson  
Curator: Projects (left July 2004)

Penny Johnson  
Director

Robert Jones  
Collection Officer

Tung Tsin Lam  
New Media Officer

Johanna Mannerfelt-Empson  
Research and Information Assistant (from November 2004)

Andrew Parratt  
Technical Operations Manager

Malcolm Steer  
Senior Administrator

Julia Toffolo  
Registrar and Deputy Director

Emma Underhill  
Art Consultant, Home Office Project (July to September 2004)

Government Art Collection Programme Vote

The GAC has an annual programme vote of £551,000, which includes an acquisitions budget of £200,000. The remaining £351,000 is largely for conservation, framing, transport, photography, publications, workshop equipment and some acquisitions. In 2004-5 a total of £295,500 was spent on purchasing works of art.
Acquisitions

Catalogue details: measurements are in centimetres, height precedes width. The inventory number of each work is listed in the left margin.

17864  Zarina BHIMJI
_Howling like dogs, I swallowed solid air_ 1998-2003
Colour transparency in light-box, 1/3, 127 x 170
purchased from Lisson Gallery, London

18002  Peter BLAKE
_F is for Football_
from the portfolio _The Alphabet Set_ 1991, screenprint, 29/95, 103 x 77
purchased from JHW Fine Art, London

17999/1-10  Christine BORLAND
_The History of Plants According to Women, Children and Students_ 2002
portfolio of 10 hand-coloured etchings, each 61 x 47
purchased from Edinburgh Printmakers

17869  George BOUCAS
_King Edward VIII (1894-1972) reigned 1936; Duke of Windsor_ c1936
oil painting, 85 x 62
in British Embassy, Athens, Greece, taken on to GAC inventory

17998  Sonia BOYCE
_Devotional_ 1999–2004
screenprint on laminated paper, mounted on aluminium, 239.7 x 60.4
purchased from The Agency Gallery, London

17885/1-12 & 17892/1-12  Michael CRAIG-MARTIN
_Folio_ 2004
two portfolios of 12 screenprints each, 5/40 and 15/40, each 32.8 x 100
purchased from Alan Cristea Gallery, London

18000  Katy DOVE
_Mirador_ undated
screenprint, 2/30, 77 x 105.5
purchased from Edinburgh Printmakers

17894  Mario DUBSKY
_La Java_ circa 1966-1969
oil on canvas, 183.5 x 183.5
presented by the artist’s family

17877  Mark EDWARDS
_Burgh Castle, Norfolk_ 2002
colour photograph on aluminium, 130 x 164
joint commission by GAC, Commissions East and the Government Office for the East of England (GO-East), for the GO-East Offices, Cambridge

17878  Ian Hamilton FINLAY
_Water-cooled Watercress_ 1990
screenprint, 41.4 x 109.5
purchased from Ingleby Gallery, Edinburgh
18235  Ernesto FONTANA
*Portrait of an Unknown Lady* c.1880-1890
oil painting, 177 x 91
in British Embassy, Moscow, Russia, taken on to GAC inventory

Anyá GALLACCIO

17880/1  *White Ice* 2002
screenprint on mirror acrylic with glitter, 21/30, 60 x 83.5

17880/2  *Black Ice* 2002
photomechanical etching, 21/30, 60 x 83.5
purchased from Dundee Contemporary Art Print Studio

18003/1-6  Liam GILLICK
*Text enhancements to glass façade of Home Office building, Marsham Street, London* 2003-2005
ceramic frit coated glass panels
*Coloured glass vitrines, set in wall of Home Office building, Marsham Street, London* 2003-2005
coloured acrylic film, bonded between layers of glass, installed at right angles to inner and outer
glass walls of building
*Coloured glass canopy for the Home Office building, Marsham Street, London* 2003-2005
coloured acrylic film bonded between layers of glass, installed in metal frames on roof of building
*Entrance icon above main door of Home Office building, Marsham Street, London* 2003-2005
four powder-coated aluminium panels
*Signature sculpture to left of entrance of Home Office building, Marsham Street, London*
2003-2005
stainless steel
*Signature sculpture to right of entrance of Home Office building, Marsham Street, London*
2003-2005
stainless steel
commissioned by the GAC on behalf of Bouygues UK Ltd for the Home Office

17891  Claude HEATH
*Ben Nevis on Blue* 2004
acrylic on polyester, 180 x 186
purchased from the artist

18006  Damien HIRST
*Pardaxin* 2004
household gloss paint on canvas, 111.8 x 132.1
purchased from White Cube, London

Howard HODGKIN

16858  *Monsoon* 1987-1988
hand-coloured lithograph with pochoir, 44/85, 108 x 135

16859  *Night Palm* 1990-1991
hand-coloured etching, 44/55, 149.5 x 120.5
transferred from the Department for International Development

18004  Georgie HOPTON
*Keep the Home Fires Burning* 2005
Installation for exterior of Home Office building, Marsham Street, London mosaic tiles set in the
ground and bronze sculptures set in walls of path between buildings
commissioned by the GAC on behalf of Bouygues UK Ltd for the Home Office

17887  Charles Joseph HULLMANDEL & W. L. WALTON after Robert ELWES
*Rio de Janeiro* published 1854
lithograph from *A Sketcher’s Tour Round the World*, 15.1 x 23.6
purchased from Grosvenor Prints, London
17889  James IRELAND  
*Untitled* undated  
etching, 12/100, 57 x 57  
purchased from Spike Island Printmakers, Bristol

17870–4  Mandy Lee JANDRELL  
*The Great Wall of China, Splendid China, Shenzhen, China* 2003  
*The Pyramids and the Sphinx, Window of the World, Shenzhen, China* 2003  
*The Taj Mahal, Window of the World, Shenzhen, China* 2003  
*Westminster, Window of the World, Shenzhen, China* 2003  
*The Arc de Triomphe, Window of the World, Shenzhen, China* 2003  
digital C-type photographic prints, 1/5, each 20.8 x 66.2  
purchased from the artist

17890  Kenneth MARTIN  
*Chance and Order 4 (Green)* 1970  
oil on canvas, 122 x 122  
purchased from Sotheby’s

18001  Henry MEYER after James RAMSAY  
*Sir Charles Cotton, 5th Baronet (1753-1812) Admiral* published 1812  
aquatint  
origin uncertain, accessioned into GAC holdings, March 2003

17876/1–12  Paul MORRISON  
*Black Dahlias* 2002  
portfolio of 12 screenprints, 37/45, each 73.2 x 97.5  
purchased from The Paragon Press

18008  Henna NADEEM  
*Grey Mountain* 2000  
collage, 29 x 23.3  
purchased from the artist

18009  Henna NADEEM  
*Clouds* 2001  
collage of black and white photographs, 28.5 x 52  
purchased from the artist

18005  Simon PERITON  
*Untitled* 2005  
Installation for exterior of Home Office building, Marsham Street, London  
neon links forming chain, with mirrors at either end, installed inside soffit under bridge between Fry and Peel buildings  
commissioned by the GAC on behalf of Bouygues UK Ltd for the Home Office

17893  Grayson PERRY  
*Map of an Englishman* 2004  
etching, from four plates, 39/50, 112.5 x 150  
purchased from Contemporary Editions, London

17886  Albert Henry PAYNE after L. SCOTT  
*Rio de Janeiro* published 1847  
coloured engraving from *Payne's Universum or Pictorial World*, 18.1 x 26.5  
purchased from Robert Frew Ltd, London
17879 George SHAW
*Scenes from the Passion: Valentine’s Day* 2004
Humbrol enamel on board, 125 x 91
purchased from Anthony Wilkinson Gallery, London

17888 John Keyse SHERWIN
*View of St. Salvador, a City of South America* published 1782
coloured engraving from *Millar’s New Complete & Universal System of Geography*, 23 x 33.6
purchased from Grosvenor Prints, London

17881/1-5 Simon STARLING
*Rescued Rhododendrons 1*
*Rescued Rhododendrons 2*
*Rescued Rhododendrons 3*
*Rescued Rhododendrons 4*
*Rescued Rhododendrons 5*
undated
C-type photographic prints on aluminium, each 77 x 100
purchased from The Modern Institute, Glasgow

17991-7 Robert TAVENER
*Downs and Watermeadows*
linocut, artist’s proof, 53 x 64.7
*Horseguards and St. James's Palace*
linocut, 11/50, 50.5 x 69.1
*Flint Barn*
linocut, 47/50, 47.5 x 65.5
*Salisbury Cathedral*
linocut, 54.5 x 71.7
*London Park*
linocut, 56.1 x 76.2
*Oast Houses*
screenprint, 55.8 x 76.5
*Old Barn and Farm, Tenterden*
undated
screenprint, 59.3 x 84
purchased from Emma Mason British Prints, Eastbourne

18007 Mark TITCHNER
*Everything Beautiful is Far Away* 2003-2005
unique archival print on Diabond (aluminium and acrylic sheet), 150 x 100
purchased from Vilma Gold Gallery, London

18233 UNKNOWN BRITISH 19C
*Queen Victoria (1819-1901) Reigned 1837-1901*
oil painting, 116 x 94
in British Embassy, Moscow, Russia, taken on to GAC inventory

18234 UNKNOWN RUSSIAN 19C
*Portrait of an Unknown Lady*
oil painting, 78 x 61.3
in British Embassy, Moscow, Russia, taken on to GAC inventory

17875 Ian WHITTLESEA
*Studio Painting – Samuel Palmer* 1996-2004
acrylic on canvas, 36 x 86.5
purchased from the artist
The following works in possession of the Governor’s Residence, Gibraltar, were added to the GAC inventory in 2005:

17932 Francesco BARTOLOZZI after John FABER I
   Sir George Rooke (1650-1709) Admiral 1794 engraving

17928 Francesco BARTOLOZZI after John SMART I
   General Sir Henry Clinton, Governor of Gibraltar 1794 1780 engraving

17971 William BOXALL
   General Sir William John Codrington KCB (1804-1884), Governor of Gibraltar 1859-65 oil painting, 76 x 63

17897 Frederick BROMLEY after John Prescott KNIGHT
   The Peninsular Heroes Assembled at the United Services Club 1847 Mezzotint

17940/1 Hugh CECIL
   King George VI (1895-1952) Reigned 1936-52 photograph

17899 John COUSEN after Clarkson STANFIELD
   The "Victory" Towed into Gibraltar after the Battle of Trafalgar engraving

17986 Michael DAHL
   George Cooke (1650-1709) Admiral 1704 Mezzotint

17955 Michael DAHL (after)
   Sir George Cooke (1650-1709) Admiral oil painting, 124 x 100

17962 Lowes Cato DICKINSON
   General the Rt. Hon. Robert Cornwallis, Baron the Lord Napier of Magdala GCB, GCSI, Governor of Gibraltar 1876-83 1889 oil painting, 142 x 111

17985 Richard EARLOM after Joshua REYNOLDS
   Lt. General George Augustus Elliott, 1st Baron Heathfield (1717-90) General and Defender of Gibraltar, Governor of Gibraltar 1777-90 engraving

17946 John FABER I after Joseph HIGHMORE
   General Columbine, Governor of Gibraltar 1739-49 and his Wife mezzotint

17916 John FABER II
   King George II (1683-1760) Reigned 1727-1760 mezzotint

17925 John FABER II after Godfrey KNELLER
   Lt. General Joseph Sabine, Governor of Gibraltar 1730-1739 1742 engraving and mezzotint
17953  Aniello FALCONE  
*Battle Scene*  
oil painting, 104 x 131

17954  James FITTLER after George Henry HARLOW  
*Benjamin West (1738-1820) Artist* 1817  
engraving

17900-2  James FITTLER after Richard PATON  
*The Brave and Gallant Defence of Gibraltar against the United Forces of Spain and France, in the Afternoon of 13 September 1782* 1787  
*The Brave and Gallant Defence of Gibraltar against the United Forces of Spain and France, the Night of 13-14 September 1782* 1786  
*The Brave and Gallant Defence of Gibraltar against the United Forces of Spain and France, 14 September 1782* 1784  
engravings

17958  Bernard Finegan GRIBBLE  
*The Scene on Deck of HMS "Victory" during the Battle of Trafalgar*  
oil painting

17949  Meindert HOBBEMA  
*The Avenue at Middelharnis*  
oil painting, 97 x 140.5

17919  Thomas HODGETTS after Sir Thomas LAWRENCE  
*King George IV (1762-1830) Reigned 1820-1830* 1829  
mezzotint

17927  John HOUSTON after William HOARE  
*General Sir John Pitt, Earl of Chatham, Governor of Gibraltar* 1820-36  
mezzotint

17983  F HUBERT, Joseph Constantine STADLER after Jahleel BRENTON  
*The Ships Returning from the Attack of the French Squadron*  
& 17990  
*The British Squadron Preparing to Pursue the Combined Squadrons of France and Spain, on the Afternoon of 12 July 1801* 1802  
coloured aquatints

17948  George JONES  
*The Battle of Waterloo*  
oil painting, 45 x 132

17979  Francis JUKES after Dominic SERRES  
*The Destruction of the Floating Batteries before Gibraltar, 14 September 1782* 1783  
mezzotint

17896  Charles George LEWIS after John Prescott KNIGHT  
*The Waterloo Heroes Assembled at Apsley House, 18 June 1845*  
mezzotint

17930  James MACARDELL after Thomas HUDSON  
*John, Duke of Montagu*  
mezzotint
17905  Thomas MALTON (Jnr) after George Frederick KOEHLER
  General Eliott on the King's Bastion, Gibraltar, 13 September 1782 1788
  etching

17904  Antonio de POGGI
  Key to the Print of the Sortie made by the Garrison of Gibraltar in the Morning of
  27 November 1781 1792
  etching

17909  ROBERTS after John DRINKWATER
  A View from Gibraltar of the Spanish Batteries [facsimile engraving] from A History of the
  Late Siege of Gibraltar 1785

17910  A History of the Late Siege of Gibraltar [facsimile engraving] from An East View of
  Gibraltar 1785

17911  ROBERTS after Lieutenant William SANDBY
  An View of the Grand Attack upon Gibraltar, 13 September 1782 [facsimile engraving] from
  A History of the Late Siege of Gibraltar 1785
  engraving

17915  Henry Thomas RYALL after Henry Perronet BRIGGS
  Arthur Wellesley, 1st Duke of Wellington (1769-1852) Field Marshal & Prime Minister
  engraving

17921  James SCOTT after Agostino AGLIO
  Queen Victoria (1819-1901) Reigned 1837-1901 1838
  etching and mezzotint

17936  William SHARP
  Admiral Sir Charles Vinicombe Penrose (1759-1830)
  lithograph

17907  William SHARP after John Singleton COPLEY
  The Siege and Relief of Gibraltar
  engraving
17906  William SHARP after John TRUMBULL
*The Sortie made by the Garrison of Gibraltar in the Morning of 27 November 1781* 1799 engraving

17926  John Raphael SMITH after William CUMING
*James, Baron Tyrawly, Barrack-Master General & 1st Commissioner of the Board of Works in Ireland* 1802

17915  John SMITH I after Godfrey KNELLER
*King George I (1660-1727) Reigned 1714-1727* mezzotint

17917  *Queen Anne (1665-1714) Reigned 1702-1714* mezzotint

17987  John SMITH I after Thomas MURRAY
*George, Landgrave of Hesse Darmstadt (1669-1705) Governor of Gibraltar 1704* 1703 mezzotint

17941-5  SPY:Leslie Matthew WARD
*Major-General Sir Archibald Hunter KCB, DSO, Governor of Gibraltar 1910-1913* 1913
*Lieutenant General Sir George Stuart White VC, Governor of Gibraltar 1900-1905* 1900
*General the Rt. Hon. Robert Cornells, Baron the Lord Napier of Magdala GCB, GCSI, Governor of Gibraltar 1876-83* 1876
*General Sir Horace L. Smith-Dorien GCB, GCMG, DSO, Governor of Gibraltar 1918-23* 1918
*Lieutenant General Sir Richard Airey GCB, Governor of Gibraltar 1865-70* 1865-70 lithographs, from the Vanity Fair series

17937  Charles TURNER after John JACKSON
*General Sir Hew Whitefoord Dalrymple, 1st Baronet (1750-1830) Governor of Gibraltar 1831* mezzotint

17920  Charles TURNER after Martin Archer SHEE
*King William IV (1765-1837) Reigned 1830-1837* 1836 mezzotint

17988  UNKNOWN 17C-18C
*Battle Scene* oil painting, 109 x 167

17903  UNKNOWN 18C
*The Sortie made by the Garrison of Gibraltar on 27 November 1781 to destroy the works erected by the Spaniards against that Fortress* engraving

17924  *Lt. General Sir Robert Boyd, Governor of Gibraltar 1790-1794* engraving

17957  The Rev. John Chalmers c1790
*oil painting, 61 x 48*

17967  *General Simon, possibly General Simon Fraser of Balnain (1729-1777) c1790* oil painting, 61 x 48

17978  *A Plan of the Town and Fortifications of Gibraltar with the Spanish Lines etc* 1779 engraving

17980  *Lt. General George Augustus Eliott, 1st Baron Heathfield (1717-90) General and Defender of Gibraltar, Governor of Gibraltar 1777-90* 1779-1783 watercolour
UNKNOWN 19C

General Sir Fenwick Williams at the Siege of Kars, 1855 - A Scene in the Crimean War 1859 mezzotint

Major-General Sir Alexander Woodford GCMG, KCB, Governor of Gibraltar 1836-42 oil painting

Major General Sir Robert Gardiner KCB, KCH, Governor of Gibraltar 1848-55 engraving

The Ballroom at the Convent, Gibraltar, prepared for His Majesty's Birthday, 1836 1836 pencil drawing, 22.4 x 19

A House by a River c1850 oil painting, 49 x 59

The Neutral Ground at Gibraltar, from The Illustrated London News 1840-1860 engraving

Lt. General George Augustus Eliott, 1st Baron Heathfield (1717-90) General and Defender of Gibraltar, Governor of Gibraltar 1777-90 sculpture

General Sir William Fenwick Williams of Kars Bt GCB (1800-1883) Governor of Gibraltar 1870-6 oil painting

UNKNOWN BRITISH 18C

Lieutenant Skinner, Royal Engineers c1790 oil painting, 61 x 48

Major-General Sir William Green, Royal Engineers (Chief Engineer during the Siege of Gibraltar 1779-83) c1785 oil painting, 62 x 48

Captain Innes, Royal Artillery c1790 oil painting, 61 x 48

Captain Townshend, Colonel in 19th Regiment 1780-1790 oil painting, 61 x 48

Lt. General Humphrey Bland, Governor of Gibraltar 1749-52 c1750 oil painting, 120 x 92

Colonel Phipps, Royal Artillery c1790 oil painting, 61 x 48

Mr. Sentence, Ordnance Store Keeper c1790 oil painting, 61 x 48

Captain Robert Carr, 24th Regiment 1765-1770 oil painting, 61 x 48

Captain Cunningham, Town Major of Gibraltar 1757 c1800 oil painting, 61 x 48

Captain Dacres, Agent Victualler c1790 oil painting, 61 x 48

Lt. General George Augustus Eliott, 1st Baron Heathfield (1717-90) General and Defender of Gibraltar, Governor of Gibraltar 1777-90 1783 coloured mezzotint

UNKNOWN BRITISH 19C

The Fortress and Field Defences of Kars, 1855 colour lithograph

Edward Augustus, Duke of Kent and Strathearn (1767-1820), Son of King George III, Governor of Gibraltar 1802-20 mezzotint

Lieutenant-General Sir Richard Airey GCB (1803-1881), Governor of Gibraltar 1865-70 c1870 oil painting, 79 x 64

Major-General Sir Robert Gardiner KCB, KCH (1781-1864), Governor of Gibraltar 1848-55 c1860 oil painting, 76 x 63
<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
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</thead>
</table>
| 17956 | John Sweetland, Registrar General and Collector  
*oil painting, 61 x 48* |
| 17975 | Major General William Home (died 1761), 8th Earl of Home, Governor of Gibraltar 1758-61  
*oil painting, 31 x 26* |
| 17950 | UNKNOWN DUTCH 17C  
*Sea Battle*  
*oil painting, 115 x 168* |
| 17929 | UNKNOWN GERMAN 18C  
*George Augustus Eliott, 1st Baron Heathfield (1717-90) General & Defender of Gibraltar, Governor of Gibraltar 1777-90*  
*1782 engraving* |
| 17939/19 | UNKNOWN PHOTOGRAPHER  
*General Sir Robert Biddulph GCMG, CB, RA, Governor of Gibraltar 1893-1900*  
*photograph* |
| 17939/14 | UNKNOWN PHOTOGRAPHER, 19C  
*Lt. General Sir James Fergusson KCB, Governor of Gibraltar 1855-9*  
*photograph* |
| 17939/15 | UNKNOWN PHOTOGRAPHER, 19C  
*General Sir John Adye GCB, Governor of Gibraltar 1883-6*  
*photograph* |
| 17939/16 | UNKNOWN PHOTOGRAPHER, 19C  
*General The Hon. Sir Arthur Hardinge KCB, CIE, Governor of Gibraltar 1886-90*  
*photograph* |
| 17939/17 | UNKNOWN PHOTOGRAPHER, 19C  
*General The Hon Sir Leicester Smyth KCB, KCMG, Governor of Gibraltar 1890-1*  
*photograph* |
| 17939/18 | UNKNOWN PHOTOGRAPHER, 19C  
*General Sir Lothian Nicholson KCB, RE, Governor of Gibraltar 1891-1893*  
*photograph* |
| 17939/1 | UNKNOWN PHOTOGRAPHER, 20C  
*General Sir Charles H. Harington GCB, GBE, DSO, DCL Governor of Gibraltar 1933-8*  
*photograph* |
| 17939/2 | UNKNOWN PHOTOGRAPHER, 20C  
*General Sir Edmond Ironside GCB, CMG, DSO, ADC, Governor of Gibraltar 1938-9*  
*photograph* |
| 17939/3 | UNKNOWN PHOTOGRAPHER, 20C  
*Lt. General Sir Clive Liddell KCB, CMG, CBE, DSO, Governor of Gibraltar 1939-41*  
*photograph* |
| 17939/4 | UNKNOWN PHOTOGRAPHER, 20C  
*General the Viscount Gort VC, GCB, CBE, DSO, MVO, MC, Governor of Gibraltar 1941-2*  
*photograph* |
| 17939/5 | UNKNOWN PHOTOGRAPHER, 20C  
*Major-General Sir F. Noel Mason-MacFarlane KCB, DSO, MC, Governor of Gibraltar 1942-4*  
*photograph* |
| 17939/6 | UNKNOWN PHOTOGRAPHER, 20C  
*Lt. General Sir T. Ralph Eastwood KCB, DSO, MC, Governor of Gibraltar 1944-7*  
*photograph* |
| 17939/7 | UNKNOWN PHOTOGRAPHER, 20C  
*Lt. General Sir Kenneth Anderson KCB, MC, Governor of Gibraltar 1947-52*  
*photograph* |
| 17939/8 | UNKNOWN PHOTOGRAPHER, 20C  
*Lt. General Sir Gordon Macmillan KCB, KCVO, CBE, DSO, MC, Governor of Gibraltar 1952-5*  
*photograph* |
| 17939/9 | UNKNOWN PHOTOGRAPHER, 20C  
*Lt. General Sir Harold Redman KCB, CBE, Governor of Gibraltar 1955-8*  
*photograph* |
| 17939/10 | UNKNOWN PHOTOGRAPHER, 20C  
*General Sir Charles Keightley GCB, CBE, DSO, Governor of Gibraltar 1958-62*  
*photograph* |
| 17939/11 | UNKNOWN PHOTOGRAPHER, 20C  
*General Sir Dudley Ward GCB, KBE, DSO, Governor of Gibraltar 1962-5*  
*photograph* |
| 17939/12 | UNKNOWN PHOTOGRAPHER, 20C  
*General Sir Gerald Lathbury GCB, DSO, MBE, Governor of Gibraltar 1965-9*  
*photograph* |
| 17939/13 | UNKNOWN PHOTOGRAPHER, 20C  
*Admiral of the Fleet Sir Varyl Begg GCB, DSO, DSC, Governor of Gibraltar 1969-73*  
*photograph* |
17939/20  Lt. General (later Field Marshal) Sir George White VC, GCB, OM, GCSI, GCMG, GCIE, GCVO, Governor of Gibraltar 1900-05 photograph

17939/21  General Sir Frederick W.E.F. Forrestier-Walker GCMG, KCB, Governor of Gibraltar 1905-10 photograph

17939/22  General Sir Archibald Hunter KCB, DSO, Governor of Gibraltar 1910-13 photograph

17939/23  Lt. General Sir Herbert Miles GCB, GCMG, CVO, Governor of Gibraltar 1913-18 photograph

17939/24  General Sir Horace L. Smith-Dorrien GCB, GCMG, DSO, Governor of Gibraltar 1918-23 photograph

17939/25  General Sir Charles C. Munro Bt. GCB, GCSI, GCMG, Governor of Gibraltar 1923-8 photograph

17939/26  General Sir Alexander Godley GCB, KCMG, Governor of Gibraltar 1928-33 photograph

17923  George VERTUE & Godfrey KNELLER
  Thomas Wentworth, Baron Raby & 3rd Earl of Strafford (1672-1739) Diplomat 1714 engraving

17933  William WARD & Henry William PICKERSGILL
  General Sir Robert Thomas Wilson (1777-1849) Governor of Gibraltar 1842-48 mezzotint

17940/2  Dorothy WILDING
  Elizabeth, Queen of King George VI, The Queen Mother (1900-2002) photograph

17931  Robert WILLIAMS & Michael DAHL
  Sir George Rooke (1650-1709) Admiral 1704 mezzotint

17922  Franz Xaver WINTERHALTER
  King Edward VII (1841-1910) Reigned 1901-1910 as Prince of Wales 1859 lithograph

17951  Franz Xaver WINTERHALTER (After)
  Queen Victoria (1819-1901) Reigned 1837-1901 1865 oil painting, 225 x 142

17918  Johann ZOFFANY
  King George III (1738-1820) Reigned 1760-1820 mezzotint

The following works in possession of the Privy Council were added to the GAC inventory in 2005:

DM13  Francis GARTHORNE
  Silver James II Casket 1685-1686 sterling silver casket, 11.5 x 28.4 x 20.3

DM21  Francis GARTHORNE & Philip ROLLOS
  Queen Anne Treasury Inkstand 1702-1703 britannia silver inkstand, 6.5 x 30 x 19.5

DM16  Queen Anne Treasury Inkstand 1702-1703 britannia silver inkstand, 6.5 x 29.8 x 19.5
DM22  Queen Anne Treasury Inkstand 1702-1703
britannia silver inkstand, 6.5 x 30 x 20

DM44  Queen Anne Treasury Inkstand 1702-1703
britannia silver inkstand, 6.6 x 30.3 x 20.1

DM45  Queen Anne Treasury Inkstand 1702-1703
britannia silver inkstand, 6.6 x 30.1 x 19.6

DM46  Queen Anne Treasury Inkstand 1702-1703
britannia silver inkstand, 6.8 x 30.3 x 19.8

DM33  Silver Queen Anne Candlestick 1702-1703
britannia silver candlestick with detachable Sheffield plate nozzle, 24.8 x 15.5 x 15.5

DM34  Silver Queen Anne Candlestick 1702-1703
britannia silver candlestick with detachable Sheffield plate nozzle, 24.5 x 15.3 x 15.2

DM35  Silver Queen Anne Candlestick 1702-1703
britannia silver candlestick with detachable Sheffield plate nozzle, 25.4 x 15.2 x 15.4

DM36  Silver Queen Anne Candlestick 1702-1703
britannia silver candlestick with detachable Sheffield plate nozzle, 40.5 x 18.2 x 18

DM37  Silver Queen Anne Candlestick 1702-1703
britannia silver candlestick with detachable Sheffield plate nozzle, 40.5 x 18.2 x 18.3

DM12  Silver Queen Anne Casket 1702-1703
britannia silver casket, 12.5 x 25.5 x 20

DM25  Robert SMYTHIER & Francis GARTHORNE
James II Treasury Inkstand 1685-1686
sterling silver inkstand, 6.5 x 31.5 x 21.4

Robert SMYTHIER

DM20  James II Treasury Inkstand 1685-1686
sterling silver inkstand, 6.5 x 31 x 21

DM24  James II Treasury Inkstand 1685-1686
sterling silver inkstand, 6.5 x 31.5 x 21.5

UNKNOWN MAKER

DM42  Inkpot
glass inkpot with silver plate mount, 4.2 x 5 x 5.1

DM43  Inkpot
glass inkpot with silver plate mount, 4.2 x 5 x 5.1

DM1  James II Snuffer Tray 1685-1686
sterling silver snuffer tray, 5 x 21.5 x 20

DM2  James II Snuffer Tray 1690-1691
sterling silver snuffer tray, 4 x 21.7 x 21

DM3  James II Snuffer Tray 1685-1686
sterling silver snuffer tray, 6 x 21.9 x 20

DM4  James II Snuffer Tray 1685-1686
sterling silver snuffer tray, 5.8 x 21.8 x 19.7

DM5  James II Snuffer Tray 1685-1686
sterling silver snuffer tray, 3.7 x 21.7 x 20.8

DM6  James II Snuffer Tray 1685-1686
sterling silver snuffer tray, 4.4 x 21.8 x 20.2

DM7  James II Snuffer Tray 1685-1686
sterling silver snuffer tray, 4.3 x 21.7 x 20.5

DM14  James II Snuffer Tray 1685-1686
sterling silver snuffer tray, 6.5 x 31.4 x 21.2

DM15  James II Snuffer Tray 1685-1686
sterling silver inkstand, 6.5 x 31.5 x 21

DM17  James II Snuffer Tray 1685-1686
sterling silver inkstand, 6.5 x 31 x 21.3
DM18  
*James II Treasury Inkstand* 1685-1686
sterling silver inkstand, 6.5 x 31.5 x 21.5

DM19  
*James II Treasury Inkstand* 1685-1686
sterling silver inkstand, 6.5 x 31.5 x 21.5

DM23  
*James II Treasury Inkstand* 1685-1686
sterling silver inkstand, 6.5 x 31.2 x 21.4

DM41  
*Meat Dish* late 19th c
silver plate meat dish, 2.5 x 40.5 x 30

DM8  
*Pair of Candle Snuffers* c1683-1690
pair of Sterling silver candle snuffers (scissor action), 4.5 x 17.8 x 6

DM9  
*Pair of Candle Snuffers* c1683-1690
pair of Sterling silver candle snuffers (scissor action), 4.6 x 18.4 x 6

DM10  
*Pair of Candle Snuffers* c1683-1690
pair of Sterling silver candle snuffers (scissor action), 4.4 x 18 x 6.4

DM11  
*Pair of Candle Snuffers* 1685-1686
pair of Sterling silver candle snuffers (scissor action), 4.5 x 18 x 6

DM26  
*Silver James II Candlestick* 1685-1686
sterling silver candlestick with detachable Sheffield plate nozzle, 28 x 18.2 x 18.2

DM27  
*Silver James II Candlestick* 1685-1686
sterling silver candlestick with detachable Sheffield plate nozzle, 27 x 18.4 x 18.4

DM28  
*Silver James II Candlestick* 1685-1686
sterling silver candlestick with detachable Sheffield plate nozzle, 26.6 x 18.4 x 18.3

DM29  
*Silver James II Candlestick* 1685-1686
sterling silver candlestick with detachable Sheffield plate nozzle, 27.2 x 18.4 x 18.2

DM30  
*Silver James II Candlestick* 1685-1686
sterling silver candlestick with detachable Sheffield plate nozzle, 41 x 18.2 x 18.3

DM31  
*Silver James II Candlestick* 1685-1686
sterling silver candlestick with detachable Sheffield plate nozzle, 41.5 x 17.8 x 18.2

DM32  
*Silver James II Candlestick* 1685-1686
sterling silver candlestick with detachable Sheffield plate nozzle, 24.7 x 16.4 x 16.2

DM38  
*Water Jug*
water jug with hobnail cut glass body, silver plated mount, thumbpiece and cover

WATERHOUSE, HATFIELD and Co.

DM39  
*Chamber Candlestick* c1840
sheffield plate chamber candlestick, 11 x 18.2 x 17.1

DM40  
*Chamber Candlestick* c1840
sheffield plate chamber candlestick, 10.5 x 17.7 x 17
Annex 1

List of works lent to public exhibitions between 1 April 2004 and 31 March 2005

William Hodges: The Art of Exploration
National Maritime Museum (Queen’s House), London, 5 July – 21 November 2004
Yale Center for British Art, CT, USA, 27 January – 24 April 2005
Auckland Art Gallery, New Zealand, 3 June – 21 August 2005

16592  View of a Mosque at Raj Mahal, India  undated
        oil on canvas by William Hodges

Alan Davie
Callander House, Falkirk, 4 September – 10 October 2004

7917   Zurich Improvisation XVIII, 13/25 1965
        lithograph by Alan Davie

7919   Zurich Improvisation XXXIV, 25/25 1965
        lithograph by Alan Davie

Wilkommen
Metropole Galleries, Folkestone, 11 September – 2 October 2004

17654  Compulsory Obsolescence 2002
        pen and ink drawing by Michael Landy

Walter Sickert: “Drawing is the Thing”
Whitworth Art Gallery, Manchester, 1 October – 5 December 2004
Southampton City Art Gallery, 20 January – 20 March 2005
Ulster Museum, Belfast, 7 April – 5 June 2005

16511  La Giuseppina 1903–4
        oil on canvas by W.R. Sickert

Wilhelmina Barns-Graham
Tate St Ives, 22 January – 8 May 2005

14294  Blue Drop 2 1978
        gouache on paper by Wilhelmina Barns-Graham

Thomas Banks

2680   Warren Hastings 1796
        marble sculpture by Thomas Banks

An Aside (Arts Council Touring Exhibition)
Camden Art Centre, London, 18 February – 1 May 2005
Fruitmarket Gallery, Edinburgh, 14 May – 17 July 2005
Glyn Vivian Art Gallery, Swansea, 1 October – 27 November 2005

8536  
*Event on the Downs* 1934
oil on canvas by Paul Nash

**Louis Beroud: Au Salon Carre du Louvre**
Musée Fabre, Montpellier, France, 24 February – 15 May 2005

14296  
*The Main Gallery of the Louvre* 1831
oil on canvas by John Scarlett Davis

**Making Waves**
Nature in Art, Gloucester, 15 March – 24 April 2005

17262  
*Staithes Harbour Mouth, Very Heavy Seas, February 1988 (1)* 1988
watercolour and pastel on paper by Len Tabner

6141  
*The Sea No. III* 1963
oil on hardboard by Joan Eardley

L264  
*Seashore*, 8/75 undated
block print by Tadek Beutlich

11168  
*Yellow Seascape*, 37/50
colour etching by Charles Bartlett

**Tate Britain Displays 2005: Edward Wadsworth**
Tate Britain, London, April 2005 – March 2006

7971  
*Marseilles Harbour, Quai du Port* 1924
tempera on canvas by Edward Wadsworth
Annex 2

List of long-term loans outside Government

British Library: India Office Library

14528  Mrs Johnson, the Begum Johnson  undated
       painting by Thomas Hickey

17516  Loose Ends  1998
       painting by Basil Beattie

Churchill College, Cambridge

9695   Untitled No. 94  1971
       oil on canvas by Margot Perryman

Historic Royal Palaces Agency: Banqueting House

11493  Inigo Jones (1573-1652)
6439   Sir Peter Paul Rubens (1577-1640)  1743
       sculptures by John Michael Rysbrack

12974  Whitehall, showing the Banqueting House  undated
       print by John Bluck after T Rowlandson and A C Pugin

15537  His Majesty's Royal Banqueting House of Whitehall  1713
       engraving by H Terasson

382    Drawing of 1680 Plan of the Old Palace of Whitehall  1747
       drawing by George Vertue

4594   King Charles I (1600-1649)  1629
       painting by Daniel Mytens

Historic Royal Palaces Agency: Hampton Court

14928  The Chapel Royal, Hampton Court  1849
       painting by James Digman Wingfield

4987   King William III (1650-1702) as Solomon  undated
       painting by Jan van Orley

Historic Royal Palaces Agency: Kensington Palace (Royal Dress Collection)

0/791  Mary, Princess of Teck (1867-1953) Queen of King George V  undated
       painting by John Houston after William Llewellyn

Historic Royal Palaces Agency: Tower of London (Bloody Tower)

0/299  Sir Walter Raleigh (circa 1552-1618) circa 1590
       painting by unknown artist
Historic Royal Palaces Agency: Tower of London (Crown Jewels Display)

12674  **HM Queen Elizabeth II** undated
painted after James Gunn

Historic Royal Palaces Agency: Tower of London (Queen's House)

5690  *The Tower of London: The South View*
5691  *The Tower of London: The West View*
7129  *The Tower of London: The North View* undated
prints by Samuel & Nathaniel Buck

5692  *A North West View of the Tower of London* undated
print by John Maurer

5693  *Draught of the Tower of Liberties, Survey'd... 1597* undated
print by G Haiward & J Gascoyne

7123  *View of the Bloody Tower*
7124  *Gateway of the Bloody Tower* undated
prints by Frederick Nash

7127  *Tower of London and Tower Bridge* 1891
drawing by P. R. Perry

11692  *Chapel in the White Tower*
11693  *View under Bloody Tower*
11694  *Plan of the White Tower, Dungeon Floor*
11695  *Dungeon or Prison Room in White Tower*
11696  *Inscriptions in the Prison Room of the White Tower*
11697  *Plan of the White Tower, Chapel Floor*
11698  *State Room in the Upper Storey of White Tower*
11699  *Inside of the Chapel*
11700  *Tomb in the Chapel*
11701  *Plan of Prison Room in Beauchamp Tower* 1832
11702  *Prison Room in Beauchamp Tower*
11703  *Inscription in Prison Room, Beauchamp Tower*
11704  *Inscriptions in Prison Room Beauchamp Tower*
11705  *Inscriptions in Prison Room Beauchamp Tower*
11706  *Inscriptions in Prison Room Beauchamp Tower*
11707  *Inscriptions in Prison Room Beauchamp Tower*
11708  *In the Upper Prison Room, Beauchamp Tower*
11709  *Inscriptions in Prison Room, Beauchamp Tower*
11711  *Inscription in Salt Tower*
11712  *Inside of Bowyers Tower*
11713  *Bloody Tower*
11714  *Entrance under Bloody Tower*
11715  *Inside of Well Tower*
11716  *Byward Tower*
11717  *Inside of Byward Tower* undated
drawings by Frederick Nash

7125  *View of the Tower of London* undated
print by Daniel Havell after John Glendall

7126  *View of the Tower* undated
print by Thomas Sutherland after T Rowlandson & A C Pugin
7128  
*Tower of London* undated  
print by James Tibbitts Willmore after William Henry Bartlett

9571  
*Robert Carr, Earl of Somerset (1587-1645)*

9577  
*Henry Howard, Earl of Surrey (1517?-1547)*

11951  
*Sir Walter Raleigh (1552-1618)* undated  
prints by Jacobus Houbraken

9572  
*Thomas Cromwell, Earl of Essex (1485?-1540)*

9574  
*John Fisher (1459-1535) Bishop of Rochester*

9575  
*Henry VIII (1491-1547, Reigned 1509-1547)*

9576  
*Catherine Howard (died 1542) 5th Wife of Henry VIII* undated

9578  
*Sir Thomas More (1478-1535) Lord Chancellor & Author* 1740  
prints by Jacobus Houbraken after Hans Holbein

9573  
*Robert Devereux, 2nd Earl of Essex (1566-1601)* undated  
print by Jacobus Houbraken after Isaac Oliver

11978  
*Tower of London and Customs House* 1853  
painting by Henry Pether

1205  
*Tower of London* circa 1689  
painting by Johann Spilberg II

5688  
*The Tower* 1799

5689  
*The Great Court of the Tower*  
prints by Thomas Malton (Jnr)

7130  
*Castrum Royale Londinese Vulgo The Tower* undated  
print by Wenzel Hollar

7131  
*Tower of London* undated  
print by Maclure & Macdonald

14789  
*The Tower and Moat from the West* undated  
print by Lawrence Barnett Phillips

16260  
*Byward Tower with the Moat Flooded* circa 1846  
drawing by Emily Cathcart

14790  
*Yeoman Warder and Schoolboy* undated  
drawing by Henry A Payne

14791  
*Yeoman Warders* undated  
reproduction by Renniard

**The Honorable Society of King’s Inns, Dublin**

0/128  
*High Treason, Court of Criminal Appeal: the Trial of Sir Roger Casement* 1916  
National Gallery, London

**National Gallery, London**

14990  
*Room 32 in the National Gallery, London* 1886  
painting by Giuseppe Gabrielli
National Gallery of Iceland, Reykjavik (Loan Terminated September 2004)

15789  *Milkmaid (Mjaltastúlka)* 1921  
15790  *Woman wearing National Costume (Kona á Peysfötum)* 1921  
15791  *Shepherd (Smaladrengur)* 1921  
15792  *Elderly Woman (Gömni Kona)* 1921  

paintings by Jón Stefánsson

National Museum of Photography, Bradford

15529  *Captain Speedy and Dejatch Alamayou* circa 1868

photograph by Julia Margaret Cameron

National Trust: Morville Hall and Attingham Park respectively

11040  *Morville Hall, Shropshire* 1794

11043  *View of Attingham Hall Shropshire* 1792

drawings by Moses Griffith

Royal Armouries: Tower of London

10862  *North Bank of the Thames from the Tower to London Bridge* circa 1750

painting by 18th century English School

45  *Elevation of the Storehouse at the Tower* circa 1710

painting by Jan Wyck

2176  *King Charles (I (1600-49) as Prince of Wales* undated

painting by Paul van Somer

Royal Armouries: Leeds

2622  *Charles Powlett, 8th Marquess of Winchester (1685-1754)* undated

painting by James Seymour

Victoria and Albert Museum, London: The British Galleries

4959  *View of Longleat* 1678

painting by Jan Siberechts

273  *Francis Hastings, 10th Earl of Huntingdon* 1761

sculpture by Joseph Wilton

15470  *Queen Victoria (1819-1901)* undated

painting by Heinrich von Angeli

The White House, Washington D.C.

16203  *Sir Winston Churchill (1874-1965)* 1946

sculpture by Jacob Epstein