

THE FITZWILLIAM MUSEUM SYNDICATE'S ONE HUNDRED AND SIXTY NINTH ANNUAL REPORT TO THE GENERAL BOARD

The Fitzwilliam Museum and Hamilton Kerr Institute

1. BACKGROUND

The Fitzwilliam Museum is the principal museum of the University of Cambridge and leads the University of Cambridge Museums (UCM) National Portfolio Organisation (NPO), one of only 48 Band 3 Arts Council funded NPOs in England, and one of only 72 Museum NPOs. The Fitzwilliam is a Non-School Institution (NSI) of the University, overseen by the University's General Board and governed by the Fitzwilliam Museum Syndicate, a General Board committee. It is one of eight accredited museums in the University of Cambridge, of which five are formally Designated by Arts Council England as being of national or international importance and all eight of which are now under the oversight of the General Board, along with the University's Botanic Garden. The Fitzwilliam Museum and its fellow UCM partners represent the single biggest concentration of accredited and Designated collections in the UK, and they are the principal cultural provider for Cambridge and surrounding areas, with an extensive public, educational and outreach programme which engages close to a million people of all ages and backgrounds every year.

The Fitzwilliam Museum is located in the original museum building on Trumpington Street, Cambridge, which first opened in 1848 following Richard, 7th Viscount Fitzwilliam of Merrion's bequest in 1816 of his collections and an endowment. The building has been added to significantly over the last 165 years, with four major phases of extension and alterations in the 1920s, 1960s, 1970s and early 2000s. Since the early 2000s the Museum has also occupied offsite storage and office buildings within Cambridge.

The Museum now has over 550,000 objects in five collections departments. As it enters its third century, the Museum is developing a major Master Plan for the future.

In the 1970s, the gift of a building and endowment by the late Sir Hamilton Kerr resulted in the establishment of the Hamilton Kerr Institute (HKI), at Whittlesford outside Cambridge. The HKI was established as the Museum's paintings conservation department, to provide postgraduate training for paintings conservators and to pursue research into the conservation of easel paintings, painting techniques and materials and related fields. It is funded by endowment funds, income from studio work and tuition fees. It also raises research and other funding for specific projects and holds restricted funds for studentships and research.

2. UPDATE ON ACTIVITIES

Over the year 2017–18, the Fitzwilliam Museum has:

- Planned and presented a programme of exhibitions, events and special acquisitions. 21 research-based exhibitions and special displays were staged (see below).
- Opened to the public for 2,085 hours, and been operational for 359 days of the year.
- Attracted 377,573 visits (377,528 in 2016–17).
- Played a key role in supporting the UCM to attract 1,059,355 visits across all 9 sites.
- Welcomed 15,251 young people on organised school visits (of whom 2,800 were from foreign schools).
- Attracted 364,026 unique virtual visitors to the Museum website (of which 63,706 were to 'Collections Explorer'.

- Hosted 179 public events.
- Made significant acquisitions for the collections, through gift, bequest, purchase and acceptances in lieu of inheritance tax.
- Raised £4.398m in earned income, charitable donations, external grants, sponsorship and membership schemes.

COLLECTIONS

The Museum's curators and conservators continued to deliver a wide range of exhibitions, publications, research, teaching, online resources, and public events. All of these strengthened the University's cross-disciplinary research, contributed to HE teaching in Cambridge, across the UK and overseas, and shared new discoveries on the Museum's world-class collections with national and international audiences.

Curators have been successful in attracting research funding for a number of major projects; departments have also facilitated research by record numbers of scholars and visitors.

Antiquities

The *Codebreakers and Groundbreakers* exhibition (24 October 2017–4 February 2018) received 44,568 visitors in total and its accompanying edited volume was sold out and received two very positive reviews. The exhibition attracted a great deal of press attention, including in national media. In Gallery 22, a display on early writing systems (January-June) was a collaboration with the Faculty of Classics (CREWS project) and the British Museum. Three special viewings of the Ramose papyrus attracted visitors from across the UK. Professor Dr Jan Assmann gave the Glanville Lecture 2018, preceded by a day school on Religion in the Ancient World. New lighting in the Founder's building highlights the Museum's outstanding collection of Assyrian reliefs.

Applied Arts

Applied Arts assisted with many exhibitions: *Degas; Things of Beauty Growing* and *Flux: Parian unpacked*; and undertook preparation for *Designers & Jewellery 1850–1940: Jewellery & Metalwork from The Fitzwilliam Museum* (31 July–11 November 2018) and *Fans and Eat, Feast, Fast* (both for 2019). James Lin was guest-curator of the *Terracotta Warriors* exhibition (National Museums Liverpool); Helen Ritchie co-curated a Crafts Council Studio Pottery display (COLLECT 2018). The Applied Arts team also redisplayed the Founder's Landing and assisted with the redisplay of the Twentieth-Century Gallery. They installed new displays including a knight's horse barding in the Armoury, Alfred Gilbert's *Queen Victoria* bust (Lower Marlay) and the Salisbury loans (Glaisher). Several key publications appeared including James Lin's Liverpool catalogue; Victoria Avery continued work on *Michelangelo: Sculptor in Bronze* (published in November 2018). James Lin acted as Asian Art Week 2017 judge.

Coins and Medals

In addition to a heavy schedule of teaching in connection with courses at the University of Cambridge and other HEIs, the department continued to focus its efforts on work related to forthcoming volumes of Medieval European Coinage. This included, in October 2017, a one-day conference, 'Finding the Past: Twenty Years of MEC', and a book launch. Staff organised three thematic temporary displays. Excellent progress was made with retrospective accessioning and production of higher quality images of medals, tokens, banknotes, recent acquisitions etc. The department welcomed Nia Griffiths, an undergraduate from the Department of Anglo-Saxon, Norse & Celtic, as a volunteer in the department.

MSSPB

The *Cambridge Illuminations* and MINIARE projects reached important milestones with the 2017 publication of *A Catalogue of Western Book Illumination in the Fitzwilliam Museum and the Cambridge Colleges, Part 5: Incunabula. Vol. 1: Books Printed in Italy before 1501*, by Suzanne Reynolds with A.E. Andriolo (London and Turnhout: Harvey Miller/Brepols. 288 pp.), the 2016 conference proceedings *Manuscripts in the Making: Art and Science* (vol. 1), and the Breslau Psalter facsimile. An AHRC project with Durham University began in January 2018; a collaboration with Padua University in June; the planning of the UL's Polonsky project; and a Leverhulme project with the Department of Applied Mathematics and Theoretical Physics, the Classics Faculty and the HKI in July.

Paintings, Drawings and Prints

Departmental staff researched and curated nine exhibitions and displays: the most significant of these, *Degas: A Passion for Perfection*, transferred to Denver Art Museum in mid-January. Most were accompanied by a printed or online publication. Research was further disseminated through redisplay in the permanent collection galleries, and related blogs and podcasts. The closure of Gallery 3 generated intense activity around temporary storage and redisplay. Teaching, examining, gallery talks, providing expertise to external organisations and HEIs, acquisitions, conservation, press interviews, filming and preparations of loans to external exhibitions, including the extensive picture loan scheme, continued to dominate departmental activities.

EXHIBITIONS

In 2017-18, the Museum staged 21 exhibitions and displays, all of which brought to public attention in imaginative ways the astonishing wealth and variety of its collections. These ranged from a major exhibition, *Degas: A Passion for Perfection*, which subsequently travelled to Denver Art Museum, to a display of coinage, banknotes and medals from 1918.

The Degas exhibition, praised in the national press as 'stunning', 'ingenious' and 'compelling' was the second most highly attended in the museum's history. It was complemented by three displays, each of which highlighted the museum's remarkable collection of prints: portrait prints by Degas' friend Marcellin Desboutin; an exhibition highlighting Degas' taste in caricature and its relationship to modernity; and a display exploring parallels between the prints of Degas, Desboutin and Rembrandt.

Codebreakers and Groundbreakers gave intriguing insights into the process of decipherment, of both enemy codes during the Second World War (an Enigma machine was among the exhibits) and the Linear B script used in prehistoric Greece. It was accompanied by *Terra Firma*, a textile installation, and by a display on writing in Cyprus and the eastern Mediterranean.

Curated by the Yale Center of British Art in association with the Fitzwilliam, *Things of Beauty Growing: British Studio Pottery*, exhibited a range of ceramic works from the last 100 years, and included pieces by Bernard Leach, Lucie Rie, Hans Coper, Edmund de Waal, Alison Britton, Grayson Perry and Julian Stair. A highlight was the installation *Made in China* by Clare Twomey, which consisted of 80 large Chinese vases placed in the different galleries of the Museum.

Flux: Parian unpacked, curated by the ceramicist and teacher Matt Smith, took over 100 sculptural busts from the Glynn collection of Parian ware recently bequeathed to the Museum, placing them in

thought-provoking historical contexts, while his own intriguing Parian pieces appeared in other galleries as complements or challenges to more conventional items on display.

The Museum commemorated the 250th anniversary of the Royal Academy with a selection of our collection made by seven Royal Academicians who have connections with Cambridge and the Fitz: Eileen Cooper, Stephen Chambers, Anne Desmet, Antony Gormley, Nigel Hall, Mali Morris and Eric Parry.

Following one of the themes of the BBC TV series *Civilisations*, a display of two Greek vases and encaustic portraits, taken from their original context in ancient Egyptian coffins, suggested ways in which this theme could be further explored throughout the Antiquity galleries in the Museum.

Works on paper continued to feature prominently in thematic exhibitions; highlights included a selection from the museum's outstanding collection of botanical drawings and watercolours, with an emphasis on decorative floral painting; a stunning display of masterworks from the print collection, and an exhibition of Valentine cards that drew on research into this important and under-studied by-way of the museum's collection.

RESEARCH AND TEACHING

In 2017-18, Fitzwilliam Museum and HKI staff:

- Published 13 books and 50 articles or chapters
- Delivered 62 research papers at conferences and workshops (c.3277 attendees)
- Taught 47 postgraduate sessions to c.338 students and 46 undergraduate sessions to c.618 students
- Gave 108 talks to special interest groups both inside and outside the Museum (c.3732 attendees)
- Contributed to at least 15 courses in other Higher Education Institutions (HEIs), all drawing from the collections
- Hosted at least 3452 visits from HE students to study the collections, the Museum building or areas of museum practice
- Hosted 13 postgraduate trainees, visiting students and interns at the HKI and in Museum conservation, and 188 volunteers or micro-volunteers.
- Hosted three Study Days. A study day in connection with *Degas: A Passion for Perfection* drew to the museum a group of distinguished international scholars, conservators, curators, academics and dance specialists and provided an exceptional forum to explore and expand on the themes of the exhibition. *The Museum is not Neutral* explored how cultural organisations are shifting their focus and questioning our histories. Feedback described organisers' 'forward looking views on how to make museums reflect a more diverse community'. *The Science of Art* showcased the technical art history and conservation science research undertaken by Fitzwilliam and HKI staff. Audience members were made up principally of colleagues from University of Cambridge, Anglia Ruskin University and other UK-based universities.
- Started working with the Universities of Durham and Northumbria on a major AHRC-funded project, *The Pigments of British Illuminators: A Scientific and Cultural Investigation*, which builds on the Museum's world-leading expertise in the study of manuscripts, established by two major, ongoing research projects, *Cambridge Illuminations* and MINIARE. Our first Schindler/MINIARE fellow started in January 2018, supported by a 3-year grant from the ZK Schindler Foundation. Together with the Museum's Research Scientist and Keeper of

Manuscripts and Printed Books, this Fellow is analysing a larger group of Cambridge College MSS.

- Invited creative practitioners and our Museum Ambassadors to interpret creatively six of our medieval polychrome sculptures, scanned in collaboration with *Scan the World* – an organisation aiming to archive objects of cultural significance using 3D scanning technologies – as part of an Arts and Humanities Impact Fund project. As part of this project staff also established new collaborative partnerships with industrial and museum partners interested in 3D modelling and making.
- Major publications in this period include: *Medieval European Coinage* volume 8, the latest in the major international reference series for medieval historians, numismatists and archaeologists; *Manuscripts in the Making: Art and Science, volume 1*, which brought to publication presentations given during the 2016 conference that accompanied the Museum's major exhibition, *COLOUR; A Catalogue of Western Book Illumination in the Fitzwilliam Museum and Cambridge Colleges, part 5, vol. 1* brought to the study of early printed books the methodology traditionally reserved for manuscripts with ground-breaking results for our understanding of fifteenth-century book culture. A key output for the *Degas* exhibition was the meticulously-researched catalogue, *Degas: A Passion for Perfection*. The *Codebreakers and Groundbreakers* publication that accompanied the exhibition of the same name brought together experts in the fields of Mycenaean epigraphy and the study of the Aegean.

ACQUISITIONS

The Museum's collections continued to grow with the notable support of HM Government's Acceptance in Lieu (AIL) and Cultural Gift Schemes, the V&A Purchase Grant Fund, the Art Fund, the National Heritage Memorial Fund, the Aldama Foundation, the Henry Moore Foundation and numerous charitable trusts and benefactors.

Significant acquisitions included a bust of Queen Victoria (c. 1887-9) by Alfred Gilbert (1854-1934), purchased with funds from the Hartley Johnson Bequest, the National Heritage Memorial Fund, and individual donors. The bequest of Sir Peter Shaffer included a painting by Keith Vaughan, two stunning watercolours by Natalia Gontcharova (1881-1962) and two drawings by Dame Elisabeth Frink (1930-93), one a portrait of the donor. Funds raised in honour of Craig Hartley, retired Senior Assistant Keeper in the Department of Paintings, Drawings and Prints, enabled the purchase of a print by Utagawa Kunisada (1786-1865) and a volume of eleven etchings by Alexander Runciman (1736-85). The Coins and Medals department benefited, among other acquisitions, from a gift of 74 ancient coins from the late Professor Ted Buttrey, Honorary Keeper of Ancient Coins.

See appendix II for a comprehensive list of acquisitions.

LOANS

The Director and Syndicate sent on loan in the period between 1 August 2017 and 31 July 2018 a total of 189 objects, to 97 venues, both UK and international: a 12% increase in objects but a 45% increase in venues, reflecting a growth in multi-venue projects. In addition, 46 Fitzwilliam Museum objects were lent to Denver Art Museum as the second venue for *Degas: A Passion for Perfection*. This period saw loans to Guangzhou, and significant contributions to major exhibitions on William Morris in Madrid and Barcelona, and the Tate exhibition on Burne-Jones. The Museum facilitated the release of long-term loans to a major survey of the work of Nicolas de Stael in Aix-en-Provence, and entered new territory with the long loan of Radziwill armour to Niasvizh in Belarus, and a group of pictures to the

Leventis Gallery in Nicosia. Our long and fruitful relationship with the Yale Center for British Art continued with loans to two exhibitions, including *Things of Beauty Growing: British Studio Pottery*.

Loans in to the Museum in this period encompassed 85 high-profile and delicate objects secured from some 46 lenders for *Degas*, 38 objects for *Codebreakers* (including a loan from GCHQ), and 106 objects for *Things of Beauty Growing*, as well as Clare Twomey's monumental installation piece. The Museum continues to maintain its long loan holdings of over 1,250 objects.

COLLECTION CARE AND CONSERVATION

The Egyptian coffins project continued with analytical work aimed at answering specific questions on particular pigments and on the composition of complex surfaces. There was a focus also on the technical investigation and treatment of severely deteriorated Middle Kingdom coffins.

In Applied Arts, additional to the preparation of numerous objects for exhibition and loan, the mammoth project to clean, conserve and label the Glynn Parian-ware (370 pieces) was undertaken. Technical investigation and conservation work for *Polychromy Revealed*, the pilot project on medieval wooden sculpture, was completed, an international experts meeting convened to discuss further steps and innovative public engagement undertaken (see Research and Teaching). Another pilot, in collaboration with the PDP paper conservators, comprised a survey of condition together with storage and conservation needs of a representative sample (110 items) from the Lennox-Boyd bequest of 650 fans, which came to the Museum in 2015. A specialist workshop for staff on the materials, techniques and conservation of portrait miniatures on vellum and ivory launched a further, new cross-departmental and HKI project.

The Works of Art on Paper conservators also undertook a major review of storage needs. Work to rehouse some particularly vulnerable parts of the collection, such as over-sized prints, ran alongside the usual heavy commitment to preparation of material for exhibition and loan.

Against a background of work on incunabula, a survey and rehousing of the Henderson collection of more than 270 charters, and repair work on the most fragile architectural drawings of the Founder's Building, a major milestone for MSSPB was treatment of one of the most significant books in the collections, the 1540 Apianus *Astronomicum Caesarium*. A highlight of work undertaken for Trinity College was conservation of the eighth-century Pauline Epistles.

A Museum-wide collections care research project 'Do Not Touch' got underway, examining why and how frequently visitors touch objects on open display and how the risks can be mitigated, and Hamilton Kerr Institute students have undertaken environmental monitoring in the galleries as part of their postgraduate Diploma, utilising newly developed logging equipment. The HKI also checked or gave minor treatment to numerous pictures for loan, and all the paintings from Gallery III have been condition checked.

The HKI's work for external collections has been extensive and wide-ranging. The allegorical *Omnia Vanitas* from Kingston Lacy (National Trust) has proved to be a fascinating research project, as well as a complex but rewarding treatment, and although the exact status of the picture remains unclear, its complicated genesis indicates it must stem from Titian's workshop. Another National Trust work, the Isaac Oliver miniature of *Lord Herbert of Cherbury* (Powys Castle), was examined in depth, and has prompted and informed further ongoing research into English miniatures of that period.

The HKI has continued to work on the Wallace Collection's eighteenth-century Venetian *vedute* by Canaletto, Guardi and their followers; nine more paintings have been examined technically this year, of which five have been fully treated, revealing new insights on the creation and diffusion of copies.

A large Heritage Lottery funded project to conserve three paintings from Lewes Town Hall was completed, and the very complex treatment of Franceschini's *Hagar and Ishmael* (private collection) was also concluded. For English Heritage, a *Portrait of a Young Man* (Apsley House), possibly by Murillo, has been fully cleaned, and technical examination has revealed doubts about its authorship that prompts further research.

An early townscape by Jan Van der Heyden (from a private collection) proved revelatory in its technique, as research has revealed that the artist had developed a method based on glass painting to allow the execution of extremely fine details of the building and trees, hitherto suspected but not understood until now.

The Institute undertook on-site work in Oxford, Weston Park and Eton College, amongst other locations, as well as a detailed survey of a major holding of medieval panel paintings at Hexham Abbey.

FUNDRAISING, DEVELOPMENT AND TRADING

In 2017–18, the Museum received a total income of £10,042,000, as follows:

- the Research England (formerly HEFCE) Higher Education Museums and Galleries Fund (HEMG): £1,420,000
- the Arts Council Major Partnership Museum (MPM)/NPO Funding: £564,273
- the University's direct contribution: £2,209,000
- other grants, donations and sponsorship: £1,061,000
- legacies: £984,000
- earned income from Fitzwilliam Museum Enterprises, Image Library and hire of galleries, service agreements, exhibition fees, royalties, publications etc.: £604,000
- museums and galleries tax relief: £59,000
- membership income: £235,000
- investment income: £2,015,000

COMMUNICATIONS

Press and media coverage continues to be an important means of raising the profile of the Museum. Our most successful campaigns during this period focused on major exhibitions, Octagon gallery shows, a major acquisition and the refurbishment of the Main Entrance Hall ceiling lantern. This was achieved in house and without the support of press agencies.

Degas – October - Applied Arts research into the lifetime waxes was the news story which announced the exhibition resulting in widespread national, regional and broadcast coverage.

Codebreakers – October - The news announcement for 'Codebreakers and Groundbreakers' was Alan Turing's school report, and archives from King's College. This obtained blanket national broadcast and print coverage.

Flux: Parian unpacked – March - was profiled with a feature of Matt Smith in *Crafts Magazine*. There was no news story, so a photo call was staged which was published nationally in the *i* and *The Times*, with widespread nationwide regional coverage.

Things of Beauty Growing: British studio pottery – March - was profiled in *Ceramic Review* with a feature, with pictures in *The Times* and the *Daily Telegraph* resulting from a photocall. The show also achieved good local coverages and reviews.

Opening of Founders Entrance and ceiling lantern – June. Our photo call resulted in widespread national print and broadcast coverage.

Acquisition of Alfred Gilbert's marble bust of Queen Victoria – June. After on-going negotiation with the HLF and NHMF it was agreed that the Fitzwilliam Museum would announce this acquisition, and again our publicity received widespread national print and broadcast coverage.

Designers and Jewellery – July. The news story was the 'Queer Art Jewellery' which yielded widespread national coverage alongside substantial regional feature press.

We continue to subscribe to a media database supplied by Gorkana and have now invested in their media monitoring service too.

Our marketing spend consists of a core marketing budget, and then some additional marketing budgets attached to major temporary exhibitions. The core marketing budget covers the production and circulation of our *What's On* brochure (35,000 copies, three times a year), and also the floor plans which are given out to visitors on arrival and which are available in several other languages. The core budget also covers our contributions to the eastern region's Great Days Out consortium and to Visit Cambridge. For our Degas exhibition we were able to run a high visibility campaign with key sites booked on the London Underground. However for subsequent major exhibitions such as *Things of Beauty Growing* we have worked with reduced budget concentrating on reaching the city and suburbs through advertising on lamppost banners, city-wide poster sites, flyer distribution in the region, and utilising our own flagpole banners and space for hoarding on the railings.

We find that our social media platforms are an increasingly important way for us to raise the profile of our temporary exhibitions, permanent collections and collections care stories. Our followers at the time of writing are Instagram 12,200, Twitter 30,300 and Facebook 19,900.

Our in-house Designer is responsible for creation the visual brand for these exhibition marketing campaigns. She also designs *What's On*, the floor plans, and some internal publications such as the best-selling book to accompany the *Sampled Lives* exhibition. Increasingly she is working on aspects of exhibition design, and has taken on the designing of the object labels for exhibitions, thereby saving on the expense of using an external designer for these.

Our Events Coordinator facilitates a wide range of out-of-hours events from private views, events to support our public programme and also corporate and private hire of the galleries which generate income for the Museum. During 2017-18 we held a total of 56 out-of-hours events, with 10,835 people attending. Part of the challenge during this period was the closure of the Main Entrance Hall for the lantern project. This did affect some corporate event bookings, but also led to us looking at other spaces and how to use them imaginatively. The best example of this was the ADC Theatre on Tour production of *His Dark Materials*, which was held in the Adeane and Mellon exhibition galleries while they were empty during the summer. This production from 27 July to 4 August attracted a younger audience into the Museum, and coincided with the Family Art Week run on the front lawn

by our Learning department. We also promoted an event at West Road Concert Hall for which we correctly anticipated a larger audience (500 people) than we could accommodate at the Museum: the mathematician James Grime demonstrated a working Enigma machine in connection with our *Codebreakers* exhibition.

Student audiences from the Universities and Colleges within Cambridge are of course crucial to us. As well as hosting the students involved in the ADC Theatre on Tour production, we also supported the Fitzwilliam Museum Society's running a stall at the Freshers' Fair, and other events throughout the year from an introductory session to the summer garden party. Our annual 'Love Art After Dark' event for students was held on the evening of 22 February attracting 518 students.

The Head of Communications and Engagement works closely with the Learning Department in the creation of public programmes for both our permanent collection and temporary exhibitions. In particular she is involved in collaborating with other arts organisations to deliver high-profile events attracting a wide-ranging adult audience. During 2017–18 this has involved several collaborations: with the Britten Sinfonia Academy to devise a series of pop-up concerts at the Fitzwilliam; with the BBC Civilisations Festival (hosting a sell-out panel discussion with Mary Beard and Matt Smith, in which part of the audience comprised sixth-form students); with Royal Academicians in the delivery of our 'RA250 at the Fitz'; and with a talk by Jenny Uglow on Edward Lear as part of the Cambridge Literary Festival.

IMMUNITY FROM SEIZURE

The Fitzwilliam Museum has approved status under Section 136 of the Tribunals, Courts and Enforcement Act 2007, Part 6 of which provides immunity from seizure for cultural objects on loan from abroad in temporary exhibitions in museums. During 2017–18 the Museum sought immunity from seizure for one object only, a painting for inclusion in *Degas: A Passion for Perfection* (3 October 2017 to 14 January 2018). In the event, this painting did not travel, as the terms of its bequest to the lending institution precluded its loan. (This issue was uncovered during the borrowing institution's background check of the work.) Further information is available on the Museum's website at: <https://www.fitzmuseum.cam.ac.uk/aboutus/ifs>

It is worth noting that one anticipated effect of the UK's departure from the European Union is an increase in requests for immunity from seizure from both institutions and private lenders in EU member states when lending to the UK.

No enquiries or claims have been received in the period of the report, although a Freedom of Information request is in train concerning objects stolen from the Museum and objects in the Fitzwilliam Museum collection whose provenance is disputed in some way.

LEARNING AND WIDENING PARTICIPATION

Widening participation

The Fitzwilliam Museum, as part of the UCM consortium, continues to promote the widest possible student access to the University through widening participation projects and programmes. We are developing rigorous evaluation approaches around these activities to understand what works, and are contributing to the University's evidence base through the Higher Education Access Tracker. During 2017–18 the UCM secured funding from the Widening Participation Project Fund to develop this work, particularly through our strategic schools work, work experience offer, targeted projects with priority groups and super-curricular offer. These projects are focused on raising aspiration and

attainment, and the acquisition of transferable skills such as teamwork and problem-solving, for pupils from low-income backgrounds, recognising the power of museum learning experiences to build confidence and inspire enquiry.

Inspiring students and enhancing their learning

The Learning Department inspires and enriches the learning of undergraduate and postgraduate students in the field of education both from the University and from HEIs across the wider region. We have welcomed trainee teachers, and the children they are working with, as part of their teaching placements, through our long-standing partnership with the Faculty of Education and the National Gallery. Feedback included: 'I [now] feel very confident about teaching in a museum or gallery setting, and very excited to do so [...] this has been one of the biggest highlights of the PGCE course and I just feel so grateful to have taken part in it.'

Research impact through public engagement

The Museum has supported the contribution which the University can make to society through the dissemination, and application of knowledge, through our participation in the wider University Public Engagement initiatives, and through a year-round programme of practical workshops, demonstrations, behind-the-scenes experiences, and talks sharing current research by Museum staff and colleagues across departments.

Powerful links between the university and its communities

The Museum's learning and engagement work contributes to the place of the University within the local community, particularly in relation to education, social inclusion, health and well-being.

Our schools programme continues to thrive, with over 16,000 incidents of participation by pupils across all key stages. To help ensure transport is not a barrier for schools across the region in rural localities or in areas of deprivation, we are offering transport bursaries and priority booking to schools meeting priority criteria. Innovative school projects this year included working with a digital maker in residence to engage pupils with our collections in new ways while developing digital problem solving skills.

We have continued to play a key role in the strategic development and delivery of cultural education for children and young people in Cambridge and beyond through our involvement in Local Cultural Education Partnerships including My Cambridge, Young Fenland Cultural Consortium and Heart of Anglia. Targeted projects supported young people to experience the collections and achieve Arts Awards.

DIGITAL ENGAGEMENT

The Museum's digital engagement activities in this reporting period are undergoing a transformative shift in focus and approach. In April 2018, a new Head of Digital and IT was appointed with an active interest in changing working methodologies, pressing ahead with Digital Humanities academic work and raising research funding in collaboration with colleagues across the Museum and the UCM network.

Within the Museum complex

In the reporting period, work has been implemented to make the museum's IT infrastructure more robust - network upgrades have been specified, a robust backup system has been tried and tested by the IT staff and work has begun to replace core pieces of daily working tools (for example staff intranet replacement, migration of staff from Hermes to Microsoft Exchange, replacement of end-of-life desktops). New tools have been introduced to aid productivity within the Museum space, using free and open source software (FOSS) technology (a principle to be maintained), instant messaging, IT help-desk ticketing solution, and collaborative Kanban boards. A security audit of Museum internet properties was conducted, which has caused several sites to be rebuilt or migrated to more effective software systems.

New infrastructure has been procured and deployed for the Photographic and Imaging staff, reducing network traffic considerably and increasing the security of assets within the compound. The IT team have begun to use version control for the deployment of code and software solutions for internal and external staff, with a collaborative ethos behind the move.

Our Image Library and Photographic team are now fully integrated into the new departmental structure, and continue to produce high-quality outputs. Our imagery consistently features in top-end publications and academic works, whilst underpinning our communications and curatorial staff daily business.

Engagement with the outside world

The Museum's web portfolio is considerable, with over 30 distinct sites existing on a wide variety of technologies. We are now beginning a programme to harmonise and consolidate these into a more coherent and maintainable structure (while maintaining digital legacy). Our digital portfolio maintains steady usage with the following statistics of note, which we should be able to improve upon with new and innovative projects and tools to employ in the coming year:

Website unique visitors: 346,026

Collection online visitors: 63,706

Work progressed to procure a Customer Relationship Management system for the Museum's community to track and maintain interactions with donors, visitors and ticketing processes. This is likely to be delivered in the period of the next report, if a supplier can meet our needs.

Collaboration with the Museum and academic community

Our team is now starting to work across more themes and strands of digital activity, in close collaboration with the Museum's Research Facilitator. Two bids were submitted between April and July, with an emphasis on 3D technologies. Both were successful and will be reported on in the next period. The Head of Digital maintains an active profile of digital engagement, speaking at a wide variety of conferences and working with national museums such as the V&A at their ReACH dialogue convention in Abu Dhabi. The Digital and IT team have provided support to the UCM network, with work to assist with the development of their new website and their digital strategy documents.

UNIVERSITY OF CAMBRIDGE MUSEUMS

The Fitzwilliam Museum is the lead partner for the University of Cambridge Museums (UCM) consortium. We host the central UCM team and manage the UCM's National Portfolio Organisation (NPO) grant on behalf of the consortium, along with other UCM grants and commissioned funds from Cambridge City and Cambridgeshire County Councils. This funding supports learning,

collections access, communications and conservation programmes across the UCM. Fitzwilliam Museum staff provide leadership, advice and practical support to colleagues across the UCM in conservation and collections care (UCM 4C Project); public engagement, widening participation and outreach; marketing and communications; workforce development, and the recruitment and coordination of volunteers, work experience and internships.

2017–18 was UCM’s sixth year as a consortium. In March 2018 we became an Arts Council England National Portfolio Organisation, resulting in an award of more than £4.8m for 2018–22. We continue to work together to develop new, exciting and sustainable ways to reach and engage people with our collections: stimulating learning; enhancing and enabling research; addressing barriers to participation; and making a substantial contribution to the rich cultural life of the City and region. The UCM’s work is recognised nationally and internationally.

In 2017–18, the University of Cambridge Museums and Botanic Garden welcomed 1,059,355 visitors (up 8.6% on 2017-18), and 31,853 adults and children through outreach activities. The UCM engaged 34,217 school children and 10,530 higher education visitors. We welcomed back the Museum of Zoology and Kettle’s Yard, which both reopened after stunning capital development projects.

Through the 4Cs programme, staff working in conservation and collections care continue to cooperate to ensure the highest standards of care within our own museums and to support museums across the East of England. As last year, UCM staff programmed and hosted the East of England SHARE Collections Care conference in January 2018, and continue to deliver specialist collections care courses that draw attendees from across Europe.

Research continues to lie at the heart of the UCM’s work: in 2017-18, we responded to 8,116 research enquiries and hosted more than 6,800 research visitors. Research lay at the heart of 41 temporary exhibitions, which attracted more than 650,000 visitors, and we loaned more than 571 objects nationally and internationally.

2017 saw the UCM mark the British Council’s UK-India Year of Culture with India Unboxed, a shared season on the theme of India. This programme of exhibitions, events, digital encounters, discussions, and installations was rooted in our collections, and explored themes of identity and connectivity for audiences in both the UK and India. 73 partners delivered 83 events, displays and exhibitions, with over 290,000 exhibition visits and 9,590 event visits. The season culminated in a free Festival of Light at the Botanic Garden, which drew over 1,000 attendees. The Festival of Light showcased spectacular light installations by London and Bangalore-based designers Studio Carrom, Indian electronic beats by Talvin Singh, interactive art and family activities.

In 2017–18, our cross-disciplinary schools offer enabled more than 34,000 pupils to explore the collections on school visits. During the school summer holidays, we partnered with Cambridge City Council’s Children and Young People’s Participation Service (ChYpPs) to deliver the Summerdaze programme of activities in park and recreation grounds across Cambridge. We prioritised areas of low engagement in the City, delivering 10 sessions and engaging 795 children and adults. We continue to use Arts Awards to structure young people’s engagement in an imaginative way, with 239 young people completing awards across all levels. In all, our off-site outreach programme reached more than 30,000 young people and their families, and is complemented by our busy family learning programme. Public programming such as Twilight at the Museums and Summer at the Museums are instrumental in encouraging first time visitors into the collections. Welcoming over 26,000 visitors between them, both programmes attracted high first time participation rates (36% for Summer and 72% for Twilight at the Museums). 2017-18 also saw the UCM’s Cam Lates programme, offering a curated series of evening events for a young adult audience, go from strength

to strength. The programme enables us to work with creative partners to inspire curiosity and showcase research. 9 events welcomed 947 visitors.

The UCM continues to contribute to developing skills across the museums and cultural sector through our integrated Opening Doors project, which provides a varied range of structured and meaningful volunteering, work experience, internship and apprenticeship opportunities for people at all stages in their careers. In 2017-18, 126 students took part in work experience, and we reduced the minimum age of volunteering to 16 to provide a structured progression route for young people into a museum environment: they may now progress directly from work experience into volunteering.

The work of the UCM is enabled by 300 museum staff, and 684 volunteers (an increase of 45% on last year) who gave 38,631 hours of their time in 2017-18.

3. PROGRAMME BUDGET AND SPEND

The Museum's total income for the year ending 31 July 2018 was £10.042m (compared to £14.922m for 2016–17 and £10.395m for 2015-16). The prior year income had been exceptionally high due to grants received for the Masterplan, a future Capital project. Expenditure in the year ending 31 July 2018 was £9.707m, leaving a net income of £335k. The net income was principally due to the receipt of a legacy restricted to object acquisitions and savings as a result of several staff vacancies. However, once all posts are filled, salaries are generally underfunded and several key posts have fixed end dates due to lack of ongoing funding.

4. CURRENT WORK AND KEY CHALLENGES

As we entered 2017–18, the Museum identified as a key objective the securing of funding to enhance our resilience and capabilities in every area

As a Non-Schools Institution of the University of Cambridge, the Fitzwilliam Museum operates on a devolved budget for direct costs, supplemented by indirect costs which are met by other University departments. In the University financial year to 31 July 2018, the total direct income for the Museum was £10.042 million, of which £1.420 million was provided by Research England's Higher Education Museum and Gallery fund (formerly administered by HEFCE), £2.209 million was provided by the University, £1.455 million was provided by the Arts Council for the University of Cambridge Museums' Major Partner Museum/NPO Programme, and the remaining £4.958 million (63%) was generated from commercial activities, fundraising, membership and endowment income.

5. RISKS/MITIGATIONS

The Museum's Risk Register is attached as Appendix I. This sets out in detail the main risks facing the Museum and how these are mitigated. The main risks are as follows:

- **Government Policy, particularly in relation to public funding and public policy** - specific risks arise from the 2019 Comprehensive Spending Review (CSR) settlements for HE and the Arts and Cultural sectors, the impact of the review of student fees, Brexit and REF 2020 on University finances and the knock-on impact to the Museum's grants and allocations from ACE, Research England and the University. The Museum will seek to mitigate risks through advocacy, diversifying income streams and ensuring that funding outcomes are delivered/exceeded.

- **Financial Health** – in addition to risks of reduction to Research England, ACE NPO and University funding – which is currently at cash standstill, a large number of museum posts are soft-funded and there is also an increasing expectation on the Museum to fund capital/building expenditure from its own resources. Alongside this, unparalleled and unfunded increases in salary and pension costs are expected in the coming year.
- **Disaster** - theft, flood, fire, and terrorism pose risks to the collections, building, staff and visitors, and there are increasing risks in relation to security, terrorism, climate change and the age and condition of building. The Museum is working closely with University Estates on the medium and long term planned maintenance programme for the Museum and on the development of a Masterplan strategy, both of which are key to addressing and mitigating these risks. We are also reviewing, updating and testing our Emergency and Business Continuity Plans, working closely with the other University museums and collections to create shared resources and emergency response teams.
- **Maintenance and Development of the Museum and HKI Buildings** – the condition of the Museum and HKI buildings poses risks to staff, collections and visitors, with specific risks from the condition of roof lights, asbestos/asbestos removal, water ingress to basements, and a historic maintenance backlog. These are being addressed by the planned maintenance programme, by working very closely with Estates Management and by local maintenance.
- **Inadequate and insufficient accommodation** - both the Museum and HKI are at the limits of functional space, and our ability to grow research, teaching, public programmes and income-generating activities is constrained by lack of accommodation and facilities. In the short term, we are addressing this by converting Directors' residential accommodation into office and research space. In the longer term, the planned maintenance programme and the adoption of a Masterplan strategy will address and mitigate these risks.
- **Digital/IT Infrastructure** - there are risks of web/IT systems failure, inability to resource IT upgrades, IT security breaches, GDPR. These are mitigated by working closely with UIS and Central Compliance, and by ring-fencing IT budgets.
- **Staffing/Succession Planning** – retirements and resignations of key staff at all levels pose reputational and operational risks, and together with unplanned absences, they reduce leadership and general organisational capacity, decrease resilience and constrain the museum's and UCM's capacity to deliver. The lack of a permanently appointed Assistant Director for Collections significantly hampers unified management of curatorial activity. Uncertainties around Brexit and cost of living in Cambridge are making it harder to recruit to posts at all levels, and local cost of living and lack of affordable housing impact on museum 'key workers' (facilities, security, keyholders etc) and other emergency responders, with knock-on to emergency and continuity planning. The Museum is working closely with HR to address these risks, but currently an additional risk has arisen from the delays in grading posts in central HR.
- **Health and Safety** - as well as H&S in relation to its workforce, the Museum has responsibilities in relation to the health and safety of visitors, contractors and clients using the Museum for private functions. Commercial enterprises and catering are contracted out, but the Museum must ensure franchise holders are meeting regulatory standards and university requirements. These risks are mitigated by having an experienced and qualified Departmental Safety Officer, an active H&S Committee and support from the University's H&S office.

- **External Reputation** - the Museum and its associated and affiliated bodies are in the public eye and have a high public profile. Events resulting from other risks can cause significant reputational damage, as can visitor complaints made in public fora.
- **Associated and Affiliated Bodies** - Fitzwilliam Museum Enterprises (FME) and the Fitzwilliam Museum Development Trust (FMDT) are subject to separate governance and management structures. FME is an Associated body, FMDT is a separate legal entity. Both play an important role in support of the Museum and carry the Museum and University brand, with potential reputational and financial risk to the Museum and University. There are specific risks around governance, GDPR and financial regulation. A review of current arrangements is required.
- **Governance** - the Museum is part of the University and subject to the University's governance and decision-making structures, the risks of which are highlighted in the University's Key Risk Register. The Museum is also answerable to other key external stakeholders and its activities are subject to national and international standards and codes of practice, including DCMS, HLF, Arts Council, City Council, Museum Accreditation and Designation, Museums Association, ICOM and UNESCO. Those involved in our governance (most immediately the Syndicate, Cambridge Museums Steering Group, General Board Museums Committee, but also the Boards of our associated and affiliated bodies) need to be aware of their responsibilities under the relevant standards, including the priority to ensure that governance reflects the diversity of the UK.

5. LOOKING FORWARD

In 2018/19, the Museum will welcome its 14th Director and Marlay Curator, Luke Syson, who joins the Museum from the Metropolitan Museum in New York, following senior curatorial positions at the National Gallery, V&A and British Museum in London.

With the new Director, we look forward to confirming the Masterplan Strategy, and to a full review of Museum resources and programmes, building on the successes of recent years. We are particularly pleased to have started the new year with the highly successful Virginia Woolf exhibition, a high-profile example of the work we are doing to attract a wider audience. We are also introducing a new series of volunteer-led LGBTQ+ tours, focusing on the histories of our collections and their donors, and aimed at opening up the Museum to a new and more diverse audience.

We are delighted to have become one of only 48 Arts Council funded Band 3 NPOs, receiving over £1million a year, and that both our NPO and Research England HEMG funding is in place to 2022, both endorsements of the outstanding contribution made by our collections, programmes and staff to the wider cultural and HE environments, locally, nationally and internationally.

1 March 2019

The Syndicate and Director of the Fitzwilliam Museum

Professor Geoffrey Ward (Chair)

Professor Martin Millett

Dr Nicolas Bell

Dr Rosalind Polly Blakesley

Professor Cyprian Broodbank

Professor Eilís Ferran
Dr Mary Laven
Professor Martin Millett
Mr Roger Mosey
Lady Proby
Mr Nicholas Ray
Dr David Saunders
Dame Rosalind Savill
Professor Caroline van Eck
Mr Luke Syson (Director and Marlay Curator)

APPENDICES

- I. Acquisitions
- II. Income and Expenses
- III. List of donors
- IV. Staff: Leavers and Joiners

APPENDIX I. ACQUISITIONS

DEPARTMENT OF APPLIED ARTS

ALLOCATIONS

CERAMICS

Accepted by HM GOVERNMENT in lieu of inheritance tax from The Estate of The Late Lady Black to the FITZWILLIAM MUSEUM: A rare blue and white globular bowl, Xuande (宣德1426-1435) mark and period, with flower (C.16-2017); A large white glazed bowl, Jiajing (嘉靖1522-1566) mark and period, with incised phoenixes (C.17-2017) A rare *wucai* jar, Jiajing (嘉靖1522-1566) mark and period, with mythical horses below peony scroll, with unusual olive green (C.18-2017) A coral red dish, Jiajing (嘉靖1522-1566) mark and period, with boys in green enamel (C.19-2017); A rare square iron-red dish, Jiajing (嘉靖1522-1566) mark and period, with cranes and trigrams (chip to rim and old restoration, rubbing to red on interior, another chip at foot corner) (C.20-2017); A green enamelled dragon dish, Zhengde (正德1506-1521) mark and period (C.21-2017); A blue and white *meiping*, 15th century, scholar and attendant with *qin* 琴 zither (C.22-2017); A polychrome 'winged dragon' dish, Hongzhi/Zhengde, mark Shangyong (上用 Imperial use) (C.23-2017) A *wucai* saucer dish, Jiajing (嘉靖1522-1566) mark and period, peach tree as *Shou* (壽longevity) character (C.24-2017); A Zhengde 'dragon' bowl (正德1506-1521), polychrome (C.25-2017) A yellow ground bowl, Jiajing (嘉靖1522-1566) mark and period, with incised dragons, interior with roundel, good incised mark (C.26-2017); A *wucai* saucer dish, Wanli (萬曆1573-1620) mark and period, bouquet design (C.27-2017); A rare yellow ground small dish, Jiajing (嘉靖1522-1566) mark and period, green enamelled sprays, very low foot ring with strong incised reign mark (C.28-2017); A polychrome dish with Daoist Immortals, Tianqi (天啟1621-1644) mark and period (C.29-2017); A kinrande red bowl with gilt lotus, 16th century, Jiajing (嘉靖1522-1566), mark Fu Gui Jia Qi (富貴佳器 Lucky vessel for the rich and honourable) (C.30-2017).

BEQUESTS

APPLIED ARTS AND SCULPTURE

From MR NIGEL CAMERON: Dame Elisabeth Frink (1930-1993), *Head of Nigel Cameron* (1920-2017), hand-built plaster, mounted on a wooden cube, 38 cm high; England, January-May 1953. (M.9-2017)

From PETER THEODOR POPPER: Béni Ferenczy (1890-1967), *Bust of his twin sister, Noémi Ferenczy* (1890-1957), bronze, dated 1917. (M.10-2017).

CERAMICS

From SIR PETER SHAFFER: *Jug*, earthenware transfer-printed underglaze in blue with a hunting scene under a pearlware glaze, and decorated with pink lustre to suggest a pink ground which frames the images. The huntsman design perhaps derived from a print by George Morland (1763-1804). English, probably Staffordshire, Swansea or Leeds, c.1810-1830, maybe lustrated later. (C.8-2018); *Harvest jug*, brown salt-glazed stoneware with applied sprigs. English, probably Bristol, c.1820. (C.9-2018).

ORIENTAL WORKS OF ART

From DR. ROY HULL: *Maitreya, depicting a seated Buddha* with a string of rosary beads around his neck and another in his left hand carved ivory. Japanese, Late 19th century to early 20th century (O.1-2018); *A pipe smoker in traditional Japanese costume* on a wooden bench, carved (O.2 & A-2018). *A standing female figure* holding a bunch of flowers, hollow carved ivory. Japanese, Late 19th century to early 20th century (O.3-2018); *A standing female figure* with an unknown object in her left hand and a whisk in her right hand. Carved ivory, with certain features dyed black. Chinese, Late 19th century to early 20th century (O.4-2018)

TEXTILES

From MR AND MRS BUTCHER: *Framed sampler*. Jane Margaretta Jones. Aged 11. 1796. Inscribed "An Address" all within a floral border. (T.1-2018); *Framed sampler*. Hannah Parnill Mansfield. 1803. Inscription "Grant to me great god....." worked within a geometric border. (T.2-2018); *Framed sampler*. Ellen Atkin. 1839. Upper and lower case alphabets, numerals to 12, an inscription "Two things have I required.....". The whole enclosed by a narrow linear border. (T.3-2018); *Framed sampler*. Elizabeth Gower. 1804. Ackworth School. Upper and lower case alphabets, punctuation marks and ligatures. Inscribed "Fill'd with the praise of him who gives the light....." Worked within a linear oval border. (T.4-2018); *Framed sampler*. Ann Legeir. Aged 9 Years. 1810. Inscribed with three verses of "The Request" (T5-2018); *Framed sampler*. Hannah Dowling. 1769. Inscription with reference to her father and "When friends are gone and money is spent.....". (T6-2018); *Framed Sampler*. Scottish. 1739. Horizontal bands of alphabets and numerals, the largest upper case alphabet in the typical decorative Scottish style. (T.7-2018); *Framed sampler*. Mary Ann Connett May 31st 1869 Aged 12 years. Alphington School. Inscription of "The Dying Christian To His Soul", (T.8-2018); *Framed sampler*. Ellen Nevill Aged 10 Years 1836. A short inscription "Tis religion that can give....." and a tree worked in the central axis both have symmetrically arranged motifs to either side. All enclosed by a floral border.. (T.9-2018); *Framed sampler*. Mary Ann Winsborrow's Work In The 8th year of her Age. 1835 Bands of upper and lower case alphabets, numerals up to 14. Inscribed "More than conquerors through the Lamb....." Enclosed by a floral border. (T.10-2018); *Framed sampler*. SW 1830. Bands of an upper and lower case alphabet, numerals up to 16. Inscribed "To err is human...." Enclosed by a narrow geometric border. (T.11-2018); *Framed sampler*. Ann Holland...in the eleventh year of her age 1796. Also dated 1797. An upper case alphabet, numerals up to 8. Inscribed "Fear of our Lord...." A final band of detached motifs. All enclosed by a narrow geometric border. (T.12-2018); *Framed sampler*. Possibly American. 19th century. A series of horizontal repeat patterns, starting with a single stitch line to the final stylised floral repeat pattern. (T.13-2018); *Framed sampler*. ELIZABETH KIRK WORK'D THIS MAY 1789 IN THE NINTH YEAR OF HER AGE LINCOLN. This and the inscription "You whose fond wishes do to heaven aspire....." (T.14-2018); *Framed sampler*. Sarah Locket Aged 10 1807 worked in a rectangular frame. Bands with an upper and lower case alphabet, numerals up to 11. (T.15-2018); *Framed embroidered picture*. "The Visit". Possibly early 20th century. 4o. (T.16-2018); *Framed sampler*. Phebe Ann Coles. 19th century. Inscription "All fullness of peace...." Set within a rectangular floral border and surrounded by symmetrically arranged small traditional floral and animal motifs. All enclosed by a strawberry border. (T.17-2018); *Framed sampler*. Melicent Cunnington Her Sampler Benefield 1788. Set beneath bands of inscription "Let no mans mind on earthly things be bent....." Surrounded by detached floral motifs. All enclosed by a floral border. (T.18-2018); *Framed sampler*. Alice M Potts aged 15 1887. Bands of upper and lower case alphabets and small repeat patterns set above numerous symmetrically arranged floral, animal and geometric detached motifs. All enclosed by a narrow geometric border. (T.19-2018); *Framed sampler*. Martha Lowe 1830. Inscription "Beauty the

flowers will soon decay....”, surrounded by densely embroidered floral and tree motifs. All enclosed by a floral border. (T.20-2018); *Framed sampler*. Dinah Morris 1811. Inscription “Oh ye young to Jesus fly....” Surrounded by symmetrically arranged detached motifs above a band of more detached motifs. All enclosed by a floral border. (T.21-2018 cm.); *Framed sampler*. Julian Greenwood Aged 8 Years Norwich 1839. Inscribed “O Lord my inmost soul...” beneath very decorative alphabet, floral bands, and detached motifs, surrounded by densely worked large detached motifs of flower baskets, bouquet, birds and smaller crowns and stylised floral motifs. All enclosed by a strawberry border (T.22-2018); *Framed sampler*. Oval darning sampler set in a mount within the frame. Seven damask darns with a central floral bouquet. Enclosed by a varied floral border. (T.23-2018); *Framed sampler*. Ann Leprps work Aged 16 years March 26 1829. Inscribed “Lord tis a pleasant thing....” In upper part. Beneath the inscription symmetrically arranged motifs, a stylised pastoral scene with tree, house, windmill etc. All enclosed by a strawberry border. (T.24-2018); *Framed sampler*. Oval map sampler set in a mount. “1794 England & Wales” inscribed within a shield. All enclosed by a varied floral border. (T.25-2018); *Framed sampler*. Oval map with oval frame. Late 18th /early 19th century. Inscribed “A Map of England and Wales” within a vine leaf cartouche. Map worked in black silk with a polychrome varied floral border containing the initials “PK” lower centre. (T.26-2018.); *Framed sampler*. Oval map of England and Wales worked on a rectangular piece of cloth (linen or wool?). late 18th /early 19th century. Britannia depicted top right. All enclosed in a varied floral border. (T.27-2018); *Framed sampler*. Rectangular, “Map of England and Wales” and “Mary Hubbard Worcester 1798” worked in two cartouches each supported by a large bird (eagle?). Compass top centre. All enclosed in a narrow “leaf” border. (T.28-2018); *Framed sampler*. Oval map sampler surrounded by traditional detached motifs including two different red brick houses. Late 18th /early 19th century. Inscribed “Map of England and Wales” within a wreath. Both the map and the floral border are unfinished. (T.29-2018); *Framed sampler*. Mary Trow Wellington House Ombersley Dec. 4th 1849. Inscribed “Young children once to Jesus came...” Above are upper and lower case alphabets, numerals up to 20 and then by tens to 100. Below is a band of crowns and coronets. All enclosed by a single cross stitch border. (T.30-2018); *Framed sampler*. Mercia Lockyer Elmham 1837, set between symmetrically arranged detached motifs. Above, an unfinished section with a central perching bird motif. At the top the inscription “O how sispendingous was the power.....” worked between two floral bands. All enclosed by a strawberry border. (T.31-2018); *Framed sampler*. Sarah Rippin 1834. Inscribed “that awful day will surely come....”, surrounded by symmetrically arranged detached motifs and including the initials “A” and “E”. All enclosed by a strawberry (?) border.(T32-2018); *Framed sampler*. HARRIET HEATON’S WORK 1811 worked in a rectangular frame with AGED 8 YEARS to either side. Inscription of “Martin Luther’s Hymn” at the top. Central section includes a house, large floral motifs, a tree and a bird perching on a fence. All enclosed by a strawberry border. (T.33-2018); *Sampler*. Elizabeth Houtby. 19th century. Inscribed “Great blessing ever wait on virtuous deeds.....” A central depiction of the Temptation of Adam and Eve, surrounded by traditional floral and animal detached motifs. All enclosed by a strawberry border. (T.34-2018); *Sampler*. Betsy Frost November 13 1811. Inscription of “The Lord’s Prayer in Verse”. All enclosed by a meandering floral border. (T.35-2018); *Sampler*. Emma Piggott 1824, partially enclosed by a vine leaf border. Above it there are bands of upper and lower case alphabets, numerals up to 5 and an inscription “ Go like your heavenly father, feed the poor.....” All enclosed by a floral border. (T.36-2018); *Sampler*. Maria Heyborne December 18 1830 Aged 10 Years, within a leaf and bud cartouche. At the top the inscription “Catch then, O catch the transient hour....” Followed by a floral band and a central section of floral and animal detached motifs. All enclosed by a floral border. (T.37-2018); *Sampler*. Emma Hambly Aged eight Years July 30th 1842. A house, garden, birds and butterfly are worked in the lower section, symmetrically arranged detached motifs in the upper one. Between them is the inscription “ Sweet is sleep to tired nature...” within a rectangular frame. All enclosed by a strawberry border. (T.38-2018); *Sampler*. A simple lettering sampler with upper and lower case alphabets and the

initials “ N P”. 18th/19th century ? (T.39-2018); *Sampler*. EFCF 1871. Predominantly inscription, “ Behold me standing at the door.....” but also including “ Wishing you a happy birthday”, “Be kind to thy friend” etc. Interspersed with small crosses and geometric motifs and one larger crucifix. (T.40-2018); *Sampler*. Mary Wiltshire Born August 22nd 1777. A depiction of the Temptation of Adam and Eve enclosed by a wide meandering flower and leaf border. (T.41-2018); *Sampler*. Initialled “NP” . A lettering sampler , italic and lower case alphabets. (T.42-2018); *Framed sampler*. elizabeth jannet Hall Aged 10 years may 1 1843. Above the name and date a central section with a fruit basket and perching bird either side of a flower basket. Top section symmetrically arranged flower pots and perching birds. All enclosed by a strawberry border. (T.43-2018); *Framed sampler*. Margaret Cox Aged 7 1835, worked above a tree and bird detached motifs. Top section includes a central tree with symmetrically arranged floral motifs either side. Central section inscribed “Jesus permit thy gracious name...” (T.44-2018); *Framed sampler*. Elizabeth Gatford Haselgrove finished This Sampler November The 13 18?? Aged ?? Years. Below the name and date a crown supported by lions, floral motifs either side. At the top a section of symmetrically arranged flower pots and baskets. Beneath that is a section depicting the Temptation of Adam and Eve, followed by the inscription “Virtue is the chiefest beauty of the mind.....” All enclosed by a floral border. (T.45-2018); *Framed sampler*. Probably Scottish. 17?? Bands of alphabets including the typically decorative Scottish version, also pairs of initials often found on Scottish samplers. The lower section contains a variety of detached motifs, crowns, peacocks, flower baskets etc. (T.46-2018); *Framed sampler*. First half of the 20th century. Randomly placed detached motifs some of which are believed to be based on the designs for nursery tiles such as Mary had a Little Lamb and Little Boy Blue, there are also birds, animals, traditional sampler motifs and three playing cards. (T.47-2018).

GIFTS

APPLIED ARTS AND SCULPTURE

From KELSEY GIBSON: Copper-alloy anthropomorphic *mount with separate rivet*, c. AD 1270-c. 1350, Found Bottisham, Cambs, October/November 2016; recorded by the Portable Antiquities Scheme (CAM-CDA355). (M.3-2018).

From NICHOLAS AND JUDITH GOODISON, through the ART FUND: Gizella Warburton, ‘*Morphus VII*’, wrapped and stitched fibrous vessel, mixed media, England, 21st century. (M.4-2017); Anne Finlay, *Spiral*, corrugated paper brooch England, 21st century (M.5-2017); Anne Finlay *Long blue*, *Blue* corrugated paper brooch England, 21st century (M.6-2017); Anne Finlay *Curl* corrugated paper brooch England, 21st century (M.7-2017); Anne Finlay *Queen of Diamonds*, corrugated paper brooch England, 21st century.(M.9-2017); Colin Harris (b. 1972), *Egon Schiele Chair*, steam-bent, polished and painted beech, polished mild steel, 2018 (M.2-2018).

From ANTHONY AND MARION HAZZARD: Charleville Carabine rifle, France, c. 1793 (M.3-2017).

CERAMICS

From the Collection GIVEN BY HAZEL E. BOLTON IN MEMORY OF HER LATE HUSBAND KENNETH HENRY BOLTON: *Spoon Tray*, hybrid hard-paste porcelain printed underglaze in blue with a Chinese lake scene and border. English; New Hall, Staffordshire, c. 1782-7 (C.36-2017); *Tea bowl and saucer*, hybrid hard-paste porcelain painted in polychrome enamels with Chinoiserie scenes. (Pattern no. 20). English; New Hall, Staffordshire, c. 1785-1800 (C.37 & A-2017); *Milk jug*, hybrid

hard-paste porcelain painted in red and purple and gilded. Pattern no. '317', painted in purple enamel. English New Hall, Staffordshire, c. 1790-1800 (C.38-2017); *Sugar Bowl* cover of ogee oval shape, hybrid hard-paste porcelain decorated in pink enamel and gilded. Pattern no. '362' painted in purple enamel. English; New Hall, Staffordshire, c. 1790-1805. (C.39 & A-2017); *Cup and saucer*, hybrid hard-paste porcelain painted underglaze in blue, overglaze in red enamel, and gilded. (Pattern 446). English; New Hall, Staffordshire, c. 1795-1810. (C.40 & A-2017); *Two-handed sugar basin and cover* of new oval shape, hybrid hard-paste porcelain painted underglaze in mazarine blue and gilded. Pattern no. '631' painted in red. English; New Hall, Staffordshire, c. 1800-10 (C.41 & A-2017); *Coffee can*, hybrid hard-paste porcelain painted underglaze in blue, in red enamel and gold with holly leaves and berries. (Pattern 927). English; New Hall, Staffordshire, c. 1800-10 (C.42-2017); *Coffee can*, probably bone china, bat-printed in grey-black with a rural scene on one side, and on the other, a landscape featuring two smoking kilns viewed on a promontory by a lake. (Pattern 984) English; New Hall, Staffordshire, c. 1812-20 (C.43-2017); *Jug*, bone china, moulded in relief with a hunting scene and painted in polychrome enamels. English; New Hall, Staffordshire, c. 1818-25 (C.44-2017).

From ADAM DILLON: Pineapple-ware jug, press-moulded earthenware with green and yellow glazed exterior. Some damage. England, 19th century. (C.35-2017).

From the FRIENDS OF THE FITZWILLIAM: aided by the DECORATIVE ARTS SOCIETY PURCHASE FUND: Part of a *coffee service*, made by Shelley Pottery, Staffordshire. 'Vogue' shape, 'Sunray' pattern, designed by Eric Slater, 1930- 1933. Comprising coffee pot and lid, sugar bowl, creamers, two cups, two saucers, two side plates and one larger 'cake' plate. Bone china, printed in fawn and painted in enamel colours (C.4.1-8 & A-2018).

From NICHOLAS AND JUDITH GOODISON, through the ART FUND: Marion Gaunce (b.1945), *Round vase*, moulded from laminated black, white, pink, grey and blue porcelain, unglazed. England, c.1980-1985 (probably). (C.45-2017); Angela Jarman (b. 1971) *Cobalt, Blue Agate Geode*, cast blue lead crystal glass, with mixed blue murrini insert, lost wax cast, England, 21st century. (C.46 & A-2017); Elspeth Owen (b. 1938), *Medium Vessel* hand-built stoneware, England, early 21st century. (C.47-2017); Elspeth Owen (b. 1938), *Large Vessel*, hand-built stoneware, England, early 21st century. (C.48-2017); Carolyn Genders *Green Chalcedony 2017'*. Large, traditionally coiled, white earthenware vessel decorated with sprayed, brushed and burnished coloured slips and sgraffito. Sussex, England, 2017 (C.1-2018); Frances Priest (b. 1976), *Ceramic Vessel: Gathering Places* part of the series *Grammar of Ornament - India I*, Ceramic body, 2018 (C.10 & A-2018).

From JULIAN LE PATOUREL: *Stoneware bowl on pierced foot with a cover*. The bowl and its cover are wide, the stand has four openings. The body is thick and the clay dark grey. Silla Kingdom, 5th or 6th century (C.5 & A-2018); *Stoneware bowl on high foot with a cover*. Thick and dark grey body. This shallow bowl rests on a tall stem and is divided by horizontal ridges with three long openings. The cover has a mushroom stem knob. Silla Kingdom, 5th or 6th century (C.6 & A-2018); *Stoneware jar* with cylindrical body and a short neck with everted rim. The body is heavy, dark grey and decorated with three combed wavy bands. The base is flat. Possibly Kaya Kingdom, 5th-6th century (C.7-2018).

From DR JULIA E. POOLE, Hon. Keeper of Western Ceramics: *Cambridge Ale Jug*, with the arms of Peterhouse, Cambridge. Marks: 'WEDGWOOD' and 'ENGLAND' impressed; 'CAMBRIDGE ALE JUG/SOLD BY/WOOLLARD & Co' printed in black in circular format. Josiah Wedgwood & Sons,

Etruria, Staffordshire, c. 1891-1908(C.32-2017).

From JACOB SIMON: *Ceramic tile* with an original decoration by John Piper, 1983, Fulham Pottery, London. Made for sale alongside the exhibition 'John Piper at the Tate Gallery', 1983. (C.33-2017); *Bowl* by Martin Smith. Cylindrical form with convex base in thrown T-material, raku-fired with geometric pattern in white glaze on black ground, 1975-1978. (C.34-2017); *Madonna and Child*, glass screen, wheel-engraved. Signed. English, by John Campbell Hutton (1906-78), c. 1960. (C.2-2018); *Five glass buttons*, design attributed to Lucie Rie (1902-95), probably made by Bimini/Orplid, unmarked. Moulded green glass, gilt-metal ground (C.3A-E-2018).

ORIENTAL WORKS OF ART

From the SIR VICTOR SASSOON CHINESE IVORIES TRUST: *European figure*, carved ivory with brown paint, black lacquer and traces of gilding, China, c.1700. (O.1-2017); *box for seal paste*, carved ivory, formed as a pine tree on a rock, China, 18th century (O.2-2017); *Ink-stone case with sliding lid*, ivory carved in low relief on the top and sides with archaistic motifs, China, 19th century (O.3-2017); *Ruyi sceptre*, ivory carved in openwork with *lingzhi* fungi. China, 18th century (O.4-2017).

From ROGER and MIRANDA KEVERNE: A small *chalcedony bowl*, cracked and repaired. China, 17th century. (O.5-2017)

TEXTILES

From John Green *Darning sampler*, with inscription 'Ann Young / Sidcot School / 1811' Darning sampler, linen, white on white. (T.48-2018).

PURCHASES

Bought from the ALAN GREEN FUND: Large Annamese or Vietnamese bowl with blue and white decoration, 15th century (C.31-2017).

Bought from HARTLEY JOHNSON BEQUEST, THE NATIONAL HERITAGE MEMORIAL FUND and PLEDGES: Alfred Gilbert (1854-1934), *Bust of Queen Victoria*, white marble, c.1887-9 over life size at 86 cm high. Signed ALFRED GILBERT RA / FECIT. Originally commissioned by the Army and Navy Club, to celebrate both Queen Victoria's jubilee and that of the Army and Navy Club. (M.1-2018).

Bought from proceeds of sale of the agreed REJECTED DR SHAKESHAFT CERAMICS: Alison Britton OBE (b. 1948), *Dark Jar*, earthenware, slab-built and painted, 2015 (C.15-2017).

DEPARTMENT OF COINS AND MEDALS

GIFTS

Ancient coins

From the late PROF. T.V. BUTTREY (CLH): seventy-four ancient coins:
Ancient Greek:

(1) Macedonia (?), AR obol, 5th century BC, rev. Incuse (*BMC* -), 0.23g. (2) Agrigentum, Æ, c. 279-241 BC, rev. Two eagles on hare (*SNG Cop* 113 overstruck on Æ of Syracuse, Agathocles, *SNG Cop* 779), 7.43g. (3) Syracuse, Pb, c. 289-287 BC, rev. Eagle on thunderbolt to left (*SNG Cop* 785), 13.35g. (4) Syracuse, Hieron II (274-216 BC), Æ, rev. Trident; on either side dolphins (*SNG Cop* 854), 8.62g. (5) Egypt, Cleopatra VII (51-30), Æ 80 drachmae, rev. Eagle on thunderbolt to left; in right field Π (*SNG Cop* 419), 15.84g. (6) Parthia, Vologases IV (147-191), Billon tetradrachm, Seleucia on Tigris, rev. Tyche presenting diadem to king seated on throne (Selwood 1980, p. 273, no 84.122-123), 12.60g.

Roman Republic:

(7) Anonymous issuer, Æ quartuncia, Rome, 217-215 BC, rev. Prow to right (Crawford, p. 149, no 38/8), 3.02g. (8) Anonymous issuer, Æ triens, Rome, 215-212 BC, rev. Prow to right (Crawford, p. 152, no 41/7b), 12.50g. (9) L.P.D.A.P., Æ semis, Rome, c. 91 BC, rev. Prow to right (Crawford, p. 339, no 338/2), 8.84g. (10) C.VIBIVS C.F PANSIA, Æ as, Rome, 90 BC, rev. Three prows to right (Crawford, p. 347, no 342/7d or e), 12.84g. (11) P. Crepusius, AR denarius, Rome, 82 BC, rev. Horseman to right, die number XV (Crawford, p. 375, no 361/1c), 3.31g. (12) As last, die number XXXXVIII, 4.01g. (13) As last, die number CLVII, 3.97g. (14) As last, 3.96g. (15) As last, die number CLX, 4.22g. (16) As last, die number CLXIII, 3.84g. (17) As last, die number CLXIII, 3.58g. (18) As last, die number CLXXVIII, 3.67g. (19) As last, die number CCV, 3.82g. (20) As last, die number CCVIII, 3.68g. (21) As last, die number CCXXX, 3.75g. (22) As last, die number CCXXXX, 4.00g. (23) As last, die number CCLXII, 3.67g. (24) As last, die number CCCVII, 4.13g. (25) As last, die number CCCXXV, 3.61g. (26) As last, die number CCCXXVIII, 4.04g. (27) As last, die number CCCXXXII, 4.05g. (28) As last, die number CCCXXXIII, 3.81g. (29) As last, die number CCCLV, 3.41g. (30) As last, die number CCCCXV, 4.03g. (31) As last, die number CCCCLXXVII, 3.74g. (32) As last, die number CCCCLXXX, 3.52g. (33) As last, uncertain die number, 3.86g.

Roman Empire:

(34) Nerva (96-8) in the name of Divus Augustus, Æ as, Rome, AD 98, rev. Square altar (*RIC* II, p. 232, no 133), 11.80g. (35) Hadrian (117-38), Æ, Alexandria, 124/5, rev. Crocodile standing to right (*RPC* III, p. 701, no 5550), 1.69g. (36) Decapolis, Philadelphia, 'Pseudo-autonomous', Æ, 164/5, rev. Basket with snakes and corns of ear (*SNG Cop* 451), 3.46g. (37) Macrinus (217-18), Æ as, Rome, rev. Fides holding standard in each hand (*RIC* IV.2, p. 19, no 181), 11.39g. (38) Macrinus, Æ as, Rome, rev. Jupiter standing to left (*RIC* IV.2, p. 20, no 188), 9.58g. (39) Macrinus, Æ electrotype filled with lead, Apamea, rev. Biblical scene, Noah's Ark (*BMC Phrygia* -), 40.65g. (40) Severus Alexander (222-35), Æ sestertius, Rome, 230, rev. Victory standing to right, writing VOT/X on shield (*RIC* IV.2, p. 119, no 616b), 18.97g. (41) Severus Alexander, Æ sestertius, Rome, 231, rev. Alexander on horseback to right, preceded by Victory (*RIC* IV.2, p. 121, no 640), 15.81g. (42) Severus Alexander, Æ dupondius, Rome, 229, rev. Alexander in quadriga (*RIC* IV.2, p. 110, no 497g), 14.64g. (43) Severus Alexander, Æ dupondius, Rome, 233, rev. Sol walking to left (*RIC* IV.2, p. 113, no 536g), 11.76g. (44) Severus Alexander, Æ as, Rome, 225, rev. Jupiter seated to left (*RIC* IV.2, p. 138, no 242), 11.12g. (45) Julia Mamaea, Æ as, Rome, rev. Fecunditas standing to left (*RIC* IV.2, p. 124, no 669), 9.48g. (46) Maximinus I (235-8), Æ as, Rome, 236, rev. Providentia standing to left (*RIC* IV.2, p. 145, no 63), 12.88g. (47) Maximinus I, Æ dupondius, Rome, 236-7, rev. Salus seated to left (*RIC* IV.2, p. 147, no 86), 11.88g. (48) Gordian I (238), Æ sestertius, Rome, March-April 238, rev. Victory advancing to left (*RIC* IV.2, p. 161, no 12), 21.69g. (49) Gordian III (238-44), AR drachm, Caesarea, 241, rev. Mount Argaeus (*cf.* Sydenham, p. 124, no 603), 3.37g. (50) Philip I (244-9), Æ sestertius, Rome, 248, rev. She-wolf with twins to left (*RIC* IV.3, p. 89, no 159), 15.22g. (51) Philip I, Æ dupondius, Rome, rev. Elephant guided by driver, walking to left (*RIC* IV.3, p. 89, no 167c), 9.74g. (52) Philip II (244-9), Æ dupondius or as, Rome, 244-6, rev. Philip II standing, holding standard and spear (*RIC* IV.3, p. 101, no 258b), 11.95g. (53) Philip II, Æ dupondius, Rome, 248, rev. Low column inscribed COS/II (*RIC* IV.3, p. 102, no 265c), 10.66g. (54) Philip II, Æ as, Rome, 248, rev. Low column inscribed COS/II (*RIC* IV.3, p. 102, no 265b), 9.49g. (55) Trajan Decius (249-51), Æ sestertius, Rome, 249, rev. Personification of Dacia standing to left (*RIC* IV.3, p. 133, no 101c), 20.90g. (56) Trajan Decius, Æ sestertius, Rome, 249-51, rev. Personification of Dacia standing to left (*RIC* IV.3, p. 135, no 112a), 16.58g. (57) Trajan

Decius, Æ as, Rome, 249-51, rev. Genius standing to left (*RIC* IV.3, p. 135, no 117c), 10.86g. (58) Trajan Decius, Æ as, Rome, 249-51, rev. Genius standing to left (*cf. RIC* IV.3, p. 135, no 117c), 8.15g. (59) Trajan Decius, Æ dupondius, Rome, 249-51, rev. Liberalitas standing to left (*RIC* IV.3, p. 136, no 120c), 10.40g. (60) Trajan Decius, Æ as, Rome, 249-51, rev. Liberalitas standing to left (*RIC* IV.3, p. 136, no 120a), 9.80g. (61) Trajan Decius, Æ semis, Rome, 249-51, rev. Mars standing to left (*RIC* IV.3, p. 136, no 128), 4.17g. (62) Herennia Etruscilla, Æ dupondius, Rome, 249-51, rev. Pudicitia seated to left (*RIC* IV.3, p. 137, no 136d), 11.64g. (63) Hostilian (250-1), Æ as, Rome, 250-1, rev. Apollo seated to left (*RIC* IV.3, p. 149, no 215b), 8.08g. (64) Trebonianus Gallus (251-3), Æ as, Rome, rev. Pietas standing to left (*RIC* IV.3, p. 172, no 117b), 9.44g. (65) Volusian (251-3), Æ as, Rome, rev. Pax standing to left (*RIC* IV.3, p. 188, no 256b), 11.52g. (66) Valerian (253-60), Æ as, Rome, 255-6, rev. Jupiter standing to left (*cf. RIC* V.1, p. 53, no 195 but bust D), 8.19g. (67) Gallienus (253-68), Æ as, Rome, 257-8, rev. Victory standing to left (*RIC* V.1, p. 90, no 284), 8.44g. (68) Gallienus, Æ as, Rome, 254, rev. Soldier standing to left (*RIC* V.1, p. 90, no 286D), 9.49g. (69) Salonina, Æ sestertius, Rome, 260-8, rev. Pudicitia seated to left (*RIC* V.1, p. 196, no 46), 22.16g. (70) Claudius II (268-70), Æ as, Rome, rev. Victory standing to left (*RIC* V.1, -), 7.21g. (71) Aurelian (270-5), Æ as, Rome, rev. Aurelian and Severina clasping hands (*RIC* V.1, p. 275, no 80E), 8.32g. (72) Severina, Æ as, Rome, rev. Juno standing to left (*RIC* V.1, p. 316, no 7), 7.89g. (73) Probus (276-82), Æ as, Rome, rev. Trophy between two captives (*RIC* V.2, p. 48, no 300), 7.55g. (74) Carausius (286-93), Æ radiate, uncertain mint, rev. Pax standing to left, in field S-P (*RIC* V.2, p. 504, no 484C), 3.58g.

From the late DR A. J. P. CAMPBELL: fourteen Iron Age coins:

(1) Westerham type AV stater, Early Uninscribed 'A' (*BMCIA* 21), 6.11g. (2) Uninscribed British Potin, Class I (*BMCIA* 68b), 1.65g. (3) Ambiani, Gallo-Belgic Æ unit (*CCBM* 14), 2.68g. 'Found on south coast of Kent about 1950'. (4) Atrebatas, Epillus, AR unit (*ABC* 1960), 1.01g. (5) Atrebatas, Verica, AV stater (*ABC* 1190), 5.32g. (6) Modern counterfeit of Whaddon Chase AV stater (*BMCIA* p. 124, nos. 2439 (obv.) and 2442 (rev.); *cf. Allen* 1962, p.7, no. 31, this coin), 5.88g. Ex 'Hazelmere' hoard. (7) Cunobelin, AE unit (*BMCIA* 1913), 1.90g. (8) Dobunni, AR unit (*BMCIA* 2980), 1.20g. (9) Ecen, East Anglian AR unit (*BMCIA* 4033), 1.08g. (10) East Anglia, Uninscribed AR unit, Face/Horse regular type (*BMCIA* 3605), 1.07g. (11) Early Potin, inscribed MA (*BMCIA* 665), AE unit, 2.72g. (12) Catuvellauni Addemaros, AV stater (*ABC* 2517), 5.54g. (13) Coriosolitae, Armorican billon stater (Hooker 2002, 93), 6.43g. (14) American base AV quarter stater (D&T 2004 (Vol. II), 2198), 1.41g. Ex Le Catillon hoard 1957-9.

From STEPHEN MOXEY: one Iron Age coin:

Cunobelinus (c. 8-41 AD), AR unit, Camulodunon (Colchester), rev. Winged Victory seated to right, CVNO below (*ABC* 2855), 1.29g. Found Great Maplestead, Essex, 2017.

Medieval coins and artefacts

From the late DR A. J. P. CAMPBELL: 381 coins:

Merovingian (2); English and Welsh, Anglo-Saxon to Edward I (379).

From the late PROF. T.V. BUTTREY (*CLH*): three medieval Islamic coins:

(1) Artukids of Mardin, Artuq Arslan (1201-39), Æ, Mardin, AH 611, rev. Inscription (*BMC* III, p. 160, no 442), 5.06g. (2) Ayyubids, Al Awhad Nejm (1200-1210), Æ dirham, Mayafarikin, AH 601, rev. Inscription (Mitchiner 1977, p. 158, no 865), 8.20g. (3) As last, *cf. Mitchiner* 1977, p. 158, no 865, 9.31g.

From MIKE CUDDEFORD: one medieval coin:

Anglo-Saxons, contemporary plated imitation of AR sceat, Series B1c, found Leaden Roding, Essex (EMC 2018.0180), 0.81g.

From DR ADRIAN POPESCU, Keeper of Coin and Medals: two medieval coins:

(1) Moldavia, Alexandru cel Bun (1400-32), Æ half-gros, rev. Shield (*MBR*, p. 62, no 418 ff), 0.35g. (2) Moldavia, Stefan cel Mare (1457-1504), AR clipped half-gros, rev. Shield (*MBR*, p. 80, no 628-629), 0.22g.

From ALAN EVANS: one medieval item:

Copper alloy jetton, English, c. 1321-44; obv. Crowned portrait of Edward II/III, as on silver pennies of classes 15c-d, in border of pellets; rev. Cross moline with pellet in each angle, in border of pellets. c. 20.5 mm diameter, 1.42g.

From DR STEWART LYON (T): one Anglo-Saxon object:

Anglo-Saxons, uniface lead disc, portrait of king facing left holding sceptre, inscription ÆLFOLD+MEFEC: 32 mm diameter, 4.73g (Stewart Lyon, *Sylloge of Coins of the British Isles* 68. *The Lyon Collection of Anglo-Saxon Coins* (London, 2016), pp. 118-20, Plate 42, no. 1072).

From KELSEY GIBSON: twelve medieval or early modern items:

(1) England, Henry III (1216-72), AR penny, Long Cross class 2b2 (North p. 226, no. 985/2), Canterbury, Nicole, 1.46g. (2) England, Edward I (1272-1307), AR penny, class 4 (North p. 29, nos 1023-7), London, 1.19g (bent, as a votive object). (3) Ireland, Edward I, AR penny, type Ib (Spink p. 141, no. 6247), Dublin, 1.06g. (4) England, Commonwealth (1649-60), AR halfgroat, no date (North p. 206, no. 2728), 0.79g. (5) England. Pb alloy token, obv. Cross in circle, off centre, rev. Illegible; c. 24 mm diameter, 11.41g. (6) England, Pb alloy token, obv. Curvilinear design, rev. Blank, 23 mm diameter, 5.92g. (7) England, Pb alloy token, obv. Cross in double circle, rev. Uncertain design in circle; 20 mm diameter, 4.95g. (8) England, Pb alloy token, obv. Cross-hatched lines, rev. Uncertain design; c. 19 mm diameter, 6.45g. (9) Pb alloy token, obv. incised decoration of lines on one side, circular, c. 18-19 mm diameter, 4.45g. Found Bottisham, Cambs. (10) England?, Pb alloy pendant, obv. Eagle with outspread wings and legs, rev. Blank; 14 mm with loop for suspension, 1.74g. (11) England, Pb alloy seal matrix, c. 13th century, obv. Inscription +S'ROGERLEI-'RICHARD (AR ligated) around three stars, rev. Eight-pointed star; c. 22 mm diameter with loop for suspension, 22.86g. (12) England, Pb alloy seal matrix, c. 13th century?, obv. Eight-pointed star with letter S above and below, rev. Incised lines; diamond-shaped, 31 x 18 mm, 13.33g.

Modern coins, medals and other items

From the FRIENDS OF THE FITZWILLIAM MUSEUM: nine medals:

(1) Habsburgs, Charles VI (1711-40), *Peace of Passarowitz*, Zn medal with copper plug, 1718, by P.H. Müller, rev. Inscription in seven lines within laurel wreath (*cf.* Collection Montenuovo, 1530), 27.63g. (2) Brandenburg, *Siege of Gibraltar*, Zn medal with copper plug, 1783, by J.C. Reich, rev. Scene with the bombardment of Gibraltar from the sea and land, 26.70g. (3) Brandenburg, *Battle of Focsani*, Zn medal with copper plug, 1789, by J.C. Reich, rev. Battle scene, 36.15g. (4) *Death of Paul Kruger*, 1904, white metal medal by 'G&S' (Green & Sons, Johannesburg?), 38 mm, 27.99g. (5) *l'Électricité*, AR medal by Paul Marcel Dammann (1885-1939), 64 mm, 129.66g. (6) *First Decade of Fascism*, 1932, AE medal by Ernesto Michahelles (signed 'Thayaht'), 50 mm, 68.15g. (7) *General Motors, 25th Anniversary*, 1933, AR-plated medal by Norman Bel Geddes (1893-1958) and Rene Paul Chambellan (1893-1955), 76 mm, 187.86g. (8) Romania, Ferdinand I (1914-1927), Medal of the Royal Romanian Society of Geography, Æ, 1925, by A. Weinberger, rev. Map of Romania, 108.86g. (9) Romania, Michael I (1927-30, 1940-7), Medal of the Romanian Numismatic Society, Æ, 1928, by Huguenin, rev. Emperor Trajan and prince Mircea the Elder standing, 128.82g.

From the late DR A. J. P. CAMPBELL: forty-nine coins, tokens and medals: coins of Charles I and William III (5); seventeenth-century tokens (36); nineteenth-century tokens and medals (8).

From RAY HAMSON: 442 tokens:

James I (1613-25) AR pattern farthing token (1), James I Harington farthing tokens (28), James I Lennox round farthing tokens (42), James I Lennox oval farthing tokens (4), Charles I (1625-49) Richmond round farthing tokens (119), Charles I Richmond oval tokens (19), Charles I Transitional farthing tokens (4), Charles I Maltravers round farthing tokens (49), Charles I Maltravers oval farthing tokens (3), Charles I Rose farthing tokens (102), counterfeit James I Harington farthing token (1), counterfeit James I Lennox farthing tokens (19), counterfeit Charles I Richmond farthing tokens (23), counterfeit Charles I Maltravers farthing tokens (16), counterfeit Charles I Rose farthing tokens (11); modern replica (1).

From the late PROF. T.V. BUTTREY (*CLH*): 3,942 German, Austrian and Polish notgeld notes and notgeld bundles:

Poland, 1914/1915 (1); Deutsche Kleingeldscheine (1916-22) (37); Deutsche Grossnotgeld (1918-21) (53); Deutsche Serienscheine (1918-1922) (623); Notgeldscheine der deutsche Inflation (August 1922-June 1923) (26); Notgeld der deutsche Inflation (1923) (105); Allied Military Currency, 1 mark note, 1944 (Shafer & Bruce 193) (1); Reichsbank, 5,000,000 mark note, 25.5.1923 (Shafer & Bruce 105) (1); Austrian notgeld (925); Deutsche Serienscheine (1918-22) (2,159); Notgeldscheine der deutsche Inflation (August 1922-June 1923) (5).

From MR PHILIP WHITTINGHAM: fifty-two medals school medals from England and Scotland in AR, AE and white metal.

From the NOVIUM MUSEUM, CHICHESTER: one token:

Cambridgeshire, Æ halfpenny token, 1795, rev. Druid's head (*D&H*, p. 6, no12a), 9.45g. Found in Somerset.

Various modern coins, tokens and banknotes were given by the late PROF. T.V. BUTTREY (*CLH*), AXEL BUTZ, DR ANNA GANNON, TIM KNOX (*CAI*), EMILY LANE, PHILIP and JANE LITTLECHILD, PROF. MARTIN MILLETT (*F*), DR ADRIAN POPESCU, LADY PROBY, ALEKSEI STEPANOV

PURCHASES

Ancient coins

From the BURN FUND: seventeen coins:

Greek: (1) Istrus, AR obol, 4th century BC, rev. Eagle on dolphin to left, in right field letter Γ (*AMNG* I.1, -), 0.47g. (2) As last, but in left field Greek letter zeta (*AMNG* I.1, -), 0.48g. (3) Istrus, AR trihemiobol, 4th century BC, rev. Eagle on dolphin to left, in right field letter I (*AMNG* I.1, p. 165, no 449), 1.29g. (4) Istrus, AR stater, 3rd century BC, rev. Eagle on dolphin to left, below monogram (*AMNG* I.1, p. 162, no. 419.2), 4.48g. (5) Istrus, AR trihemiobol, 3rd century BC, rev. Eagle on dolphin to left, below letter Δ or A (*AMNG* I.1, p. 165, no. 445), 1.10g. *Iron Age*: (6) Verica, AR minim, 1st half of the 1st century AD, rev. Bull butting to right (*ABC*, p. 75, no 1316), 0.24g. *Roman*: (7) Tomis, Julio-Claudian, Æ, rev. Dioscuri riding to right (*RPC* I, p. 325, no 1805), 9.37g. (8) Tomis, Septimius Severus

(193-211), Æ, rev. Cybele seated to left (*cf. AMNG I.1, p. 716, no 2748*), 10.92g. (9) Philip I (244-9), AR radiate, Rome, 244-7, rev. Aequitas standing to left (*cf. RIC IV.3, p. 71, no 27b*), 4.22g. (10) Philip I, AR radiate, Rome, 248, rev. Philip I and II on horses galloping to right, //E (*RIC IV.3, p. 69, no 10*), 3.81g. (11) Philip I, AR radiate, Antioch, rev. Spes advancing to left (*RIC IV.3, p. 76, no 70*), 4.50g. (12) Trajan Decius (249-51), AR radiate, Rome, rev. Personification of Dacia, standing, holding standard (*RIC IV.3, p. 121, no 13*), 4.72g. (13) Valerian (253-60), Billon radiate, Viminacium, 254-5, rev. Diana walking to right, holding torch (*RIC V.1, p. 54, no 213*), 4.28g. (14) Claudius II (270-1), Billon radiate, Antioch, rev. Neptune standing to left (*RIC V.1, p. 229, no 214A*), 4.06g. (15) Aurelian (270-5), Æ radiate, Mediolanum, 270-1, rev. Personification of Dacia, standing, holding long staff (*cf. RIC V.1, p. 277, no 108; Venera II/1, p. 176, no 1557*), 2.87g. (16) Florian (276), Billon radiate, Cyzicus, rev. Victory and emperor standing. Facing each other (*RIC V.1, p. 360, no 116C*), 3.76g. (17) Procopius (365-6), Æ, Nicomedia, rev. Emperor standing, holding labarum and shield (*RIC IX, -, 2.51g*).

From the GRIERSON FUND: two coins:

(1) Roman Empire, Valerian II (256-8), AR radiate, Antioch, rev. Prince standing left crowning trophy (*RIC V.1, p. 122, no 49C*), 3.52g. (2) Roman Empire, Licinius II (317-24), Æ nummus, Siscia, 320, rev. Inscription, *officina* Δ (*RIC VII, p. 442, no 143*), 2.83g

From the JEEPS FUND: two coins:

(1) Callatis, AR hemidrachm, 3rd century BC, rev. Corn ear, club and bow case, to left letter Λ (*AMNG I.1, -, 2.90g*). (2) Lysimachus (306-281 BC), posthumously issued AV stater, Istrus, 2nd century BC, rev. Athena seated on throne to left (Müller 1857, -), 8.42g.

Medieval coins and artefacts

From the GRIERSON FUND: seventy-three coins:

The 'South Cambridgeshire' hoard of three medieval coins, found in 2015: (1) Anglo-Saxons, Burgred of Mercia (852-74), AR penny, Lunette type B, moneyer Dudda, 1.38g. (2) As last, but Lunette type C, moneyer Adulf, 1.24g. (3) Anglo-Saxons, Æthelred I of Wessex (865/6-871), AR penny, Lunette type I, moneyer Manninc, 1.18g. *Other coins:* (4) Byzantine Empire, John II (1118-43), Æ ½ tetarteron, Thessalonica, 1118-22?, rev. Bust of emperor (*DOC 4.1, p. 272, no 17*), 1.36g. (5) Latin imitation, type U, Billon aspron trachy, Constantinople, 1204-61, rev. Full-length figure of St John the Baptist holding patriarchal cross (*DOC 4.2, p. 688, no 21*), 3.44g. (6) Byzantine Empire, John III (1221-54), Billon trachy, Magnesia, rev. Emperor and Virgin standing (*DOC 4.2, p. 500, no 38*), 3.10g. (7) As last, but Emperor seated on throne with back, holding globe (*DOC 4.2, p. 503, no 45*), 4.05g. (8) As last, but Emperor holding sword (*DOC 4.2, p. 508, no 54*), 3.51g. (9) Byzantine Empire, John III, Æ tetarteron, Magnesia, rev. Half-length figure of emperor (*DOC 4.2, p. 513, no 62c*), 2.42g. (10) Byzantine Empire, Michael VIII (1258-82), Æ trachy, Thessalonica, class I, rev. Half-length figures of emperor and saint (*DOC 5.2, no 131*), 2.22g. (11) Byzantine Empire, Andronicus II (1282-1328), Æ trachy, Thessalonica, class XV, rev. Half-length figure of emperor (*DOC 5.2, no 757-758*), 1.99g. (12) As last, but *DOC 5.2, no 784*, 1.21g. (13) Byzantine Empire, Andronicus II and Michael IX (1282-1328), Æ trachy, Constantinople, 1303/4?, rev. Two emperors standing, facing (*DOC 5.2, no 622*), 1.76g. (14) Byzantine Empire, Andronicus III (1328-41), AR basilikon, Constantinople, rev. Emperor standing facing (*DOC 5.2, no. 864*), 1.41g, chipped. (15) Byzantine Empire, Andronicus III, AR basilikon, Class II, Constantinople, rev. St Demetrius and emperor standing, facing (*DOC 5.2, no 872*), 1.15g. (16) Byzantine Empire, Andronicus III, Æ assarion, Thessalonica, rev. Emperor standing, holding in both hands patriarchal cross, in right field a star (*cf. DOC 5.2, no 927*), 1.35g. (17) Byzantine Empire, John V (1341-91), Billon tornese, Constantinople, 1354-76, rev. Cross with four B's in the quarters (*PCPC, p. 74, no. 366*), 0.41g, chipped. (18) Byzantine Empire, Manuel II (1391-1425), Æ follaro, Constantinople, Imperial mint, rev. Emperor standing (*DOC 5.2, no. 1609*), 0.65g. (19) Empire of

Thessalonica, Uncertain ruler, AR trachy, c. 1227-46, rev. Emperor and St Demetrius standing, facing (*DOC* 4.2, -,), 0.91g. (20) Empire of Trebizond, John III (1342-4), Æ, rev. Emperor standing (Retowski, p. 157, no 1), 1.53g. (21) Eastern Netherlands, uncertain mint (Tiel?), AR pfennig, late 10th century, rev. Inscription (Ilisch 1997/8, 110.8), 1.22g. (22) Germany, Otto I (936-73), Cologne, AR pfennig, 936-62, rev. Inscription and monogram (Hävernick 29), 1.43g. (23) Germany, Heinrich III (1039-56), AR pfennig, Duisburg, rev. Cross with inscription between arms (Berghaus 3.1d), 1.27g. (24) Germany, Ecclesiastic mint imitating Dortmund (Münster?), AR pfennig, late 10th century, rev. Inscription (Dannenber 743a), 1.00g, broken. (25) Hungary, Ladislaus I (1077-95), AR (?) plated denar, rev. Cross with wedges between arms (*cf.* Huszar 1979, p. 35, no 27), 0.92g. (26) Hungary, Bela IV (1235-70), AR denar, rev. Double cross, stars, annulets and two heads (*cf.* Huszar 1979, p. 65, no 318), 0.42g. (27) Hungary, Bela IV, AR (?) plated denar, rev. Crowned beast to left (*cf.* Huszar 1979, p. 66, no 337), 0.21g. (28) Hungary, Charles Robert (1307-42), AR denar, 1335, rev. Dragon to right (Huszar 1979, p. 83, no 488), 0.28g. (29) Hungary, Charles Robert, AR denar, Schmöllnitz, Martinus?, 1339-42, rev. Helmet to left between four lis (Huszar 1979, p. 84, no 497), 0.43g. (30) Hungary, Maria (1385-95), AR denar, Kremnitz, Johannes Craczer, 1386, rev. Double cross (*cf.* Huszar 1979, p. 92, no 569), 0.57g. (31) Hungary, Sigismund of Luxemburg (1387-1437), imitation of AR denar, 1427-37, rev. Arms of Hungary (*cf.* Huszar 1979, p. 94, no 578), 0.58g. (32) Hungary, Sigismund of Luxemburg (1387-1437), imitation of Æ denar, 1427-37, rev. Arms of Hungary (*cf.* Huszar 1979, p. 94, no 578), 0.84g. (33) Hungary, Wladislaw I (1440-4), AR denar, Klausenburg, 1440, rev. Arms of Hungary, Poland and Lithuania (*cf.* Huszar 1979, p. 97, no 599), 0.53g. (34) Hungary, Wladislaw I, Æ denar, Veszprém, 1440-1, rev. St Ladislaus standing (Huszar 1979, p. 97, no 602), 0.83g. (35) Hungary, Wladislaw I, Æ obol, Alsólendva, 1442, rev. Polish eagle (Huszar 1979, p. 98, no 606), 0.38g. (36) Hungary, Wladislaw I, Æ denar, Buda, 1443, rev. Arms of Lithuania (Huszar 1979, p. 98, no 607; Pohl 1982, 145-8), 0.81g. (37) Hungary, Wladislaw I, Billon denar, Veszprém, Gregorius Bodo, 1443, rev. Arms of Lithuania (*cf.* Huszar 1979, p. 98, no 607), 0.41g. (38) Hungary, Wladislaw I (1440-4) and Ladislaus V (1440-57), Æ denar, Kremnitz, 1444, rev. Arms of Hungary between **K** and **P** (Huszar 1979, -; Pohl 1982, 157-2), 1.01g. (39) Hungary, Interregnum (1445-6), Æ denar, Veszprém, rev. Double cross between **W** and **I** (Huszar 1979, p. 99, no 613), 0.58g. (40) Hungary, Interregnum (1445-6), Billon obol, Kremnitz, rev. Double cross between **K** and ?**P** or **R**, (Huszar 1979, p. 99, no 614), 0.20g. (41) Hungary, John Hunyadi (1446-53), AR denar, Nagybánya, 1446, rev. Double cross between **n** and **★** (Huszar 1979, p. 99, no 618), 0.61g. (42) Hungary, Ladislaus V (1440-57), AR denar, Nagybánya, 1456-7, rev. Combined arms of Hungary, Bohemia, Austria and Moravia (Huszar 1979, p. 106, no 668; Pohl 1982, 190-5), 0.52g. (43) Hungary, Ladislaus V, Billon denar, Schmöllnitz?, 1452, rev. combined arms of Hungary, Bohemia and Austria (Huszar 1979, p. 106, no 670; Pohl 1982, 166-2), 0.54g. (44) Hungary, Matthias Corvin (1458-90), Billon denar, Buda, Stephan Kowách, 1462, rev. Double cross between **B** and **S** (Huszar 1979, p. 111, no 704), 0.72g. (45) Hungary, Matthias Corvin, AR obol, Buda, 1463, rev. Cross with crows between arms and **B** and [?] (Huszar 1979, p. 111, no 707), 0.26g. (46) Hungary, Matthias Corvin, Billon denar, Buda, 1464, rev. Double cross on crown, between **B** and **S** (Huszar 1979, p. 111, no 708; Pohl 1982, 208-4), 0.75g. (47) Hungary, Matthias Corvin, AR denar, Buda, Stephan Kowách, 1465, rev. Arms of Hungary (Huszar 1979, p. 112, no 710), 0.48g. (48) Hungary, Matthias Corvin, AR denar, Buda, Civic mint, 1466, rev. Double cross between **B** and reversed **E** (Huszar 1979, p. 112, no 712a), 0.39g, broken edge. (49) Hungary, Matthias Corvin, AR denar, Buda, 1467, rev. Double cross between **B** and **S** (Huszar 1979, p. 112, no 715; Pohl 1982, 215-1), 0.32g. (50) Hungary, Matthias Corvin, AR denar, Buda, 1468, rev. Virgin with baby Jesus between **B** and [?] (Huszar 1979, p. 112-113, no 717; Pohl 1982, 216-4), 0.46g, overstruck? (51) Hungary, Johannes Zápolya (1526-40), AR denar, 1529, Virgin with baby Jesus between **I** and **R** (Huszar 1979, p. 135, no 881; Pohl 1982, 265-11), 0.41g. (52) As last, but Virgin with baby Jesus between **R** and **A** (Huszar 1979, p. 135, no 881; Pohl 1982, 265-20), 0.46g. (53) Italy, Ancona, Commune (12th-13th century), struck after 1170, denaro, (*CNI* XIII, 2.5 var), 0.75g. (54) Italy, Pisa, Commune (12th-13th century), struck after 1181, denaro (*cf.* *CNI* XI, 287.1-3; Baldassarri 2010, no. F.I.1a), 0.72g. (55) Italy, Rimini, Sigismondo di Pandolfo Malatesta (1432-63), quattrino (*CNI* X,

724.27; Bellesia 2014, 114-115 no. 5), 0.66g. (56) Italy, Rome, Senate (1184-c. 1439), struck 1208-c. 1250, denaro provisino (cf. *CNI* XV, 101.8; Finetti, 'I denari provisini del Senato Romano' (unpub. manuscript), p. 11 (Group IV, Type D/E)), 0.87g. (57) Moldavia, Iliăș I and Ștefan II (1436-42), Billon gros, rev. Crowned shield, between mace sceptre and Gothic letter P (*MBR*, p. 69, no 507), 1.45g. (58) Moldova, Asprokastron, Municipal issue, countermarked on Golden Horde dirham of Küchük Muhammad (1435-66), AR, Urdu Bazar, rev. Countermark cross with one pellet between each arm applied over inscription in Arabic (host-type Album p. 224, no 2060), 0.51g. (59) Moldova, Uncertain ruler, Billon gros, c. 1432-57, rev. Shield (*MBR* p. 77, no 603a), 1.19g. (60) Serbia, Kosovo, Vuk Branković (1371-95), AR dinar, rev. Christ seated on throne (cf. Jovanović 2002, p. 107, no 13), 0.55g. (61) Serbia, Stefan Lazarević (1402-27), Æ, rev. Three stars (Jovanović 2002, p. 127, no. 41.73), 0.91g. (62) Serbia (Raška), Djurdj Vuković-Branković (1427-56), AR asper, Smederevo, rev. Monogram (Jovanović 2002, p. 135, no. 42.29.1), 0.82g. (63) Slavonia, Ladislaus IV (1272-90), AR denar, rev. Patriarchal cross between two heads (cf. Rengjeo, p. 24, no 160), 0.78g. (64) Slavonia, Ladislaus IV, AR bagattino, rev. Patriarchal cross between two birds (Rengjeo, p. 25, no 187), 0.21g. (65) Wallachia, Vladislav I (1364-77), AR dinar, rev. Eagle on helmet, in left field monogram (cf. *MBR*, p. 11, no 25), 0.70g. (66) Wallachia, Vladislav I, AR dinar, rev. Shield (cf. *MBR*, p. 11, no 23), 0.70g. (67) Wallachia, Vladislav I, AR ban, rev. Cross with stars between arms (*MBR* -), 0.24g. (68) Wallachia, Radu I (1364-77), AR dinar, Eagle on helmet, in left field P (cf. *MBR*, p. 16, no 71), 0.68g. (69) As last, but in left field ★ (*MBR* -), 0.57g. (70) Wallachia, Radu I (1377-83), AR dinar, rev. Eagle on helmet to left (*MBR*, p. 14, no. 55), 0.59g. (71) Wallachia, Mircea cel Bătrân (1386-1418), AR ducat, rev. Eagle on helmet (cf. *MBR*, p. 20, no. 109), 0.39g. (72) Wallachia, Vladislav II (1447-56), AR ducat, rev. Eagle on helmet (*MBR* -), 0.57g. (73) As last, but cf. *MBR* p. 31, no 256, 0.38g.

From the BUTTREY FUND: seven medieval coins:

(1) England, Henry II (1154-89), AR penny, Short Cross class 1a1, Winchester, moneyer Osbern (Spink p. 163, no. 1343), 1.39g. (2) England, Richard I (1189-99), AR penny, Short Cross class 2, Lincoln, moneyer Lefwine (Spink p. 163, no. 1346), 1.43g. (3) England, Henry III (1216-72), AR penny, Short Cross class 8a, London, moneyer Nichole (Spink p. 165, no. 1357A), 1.49g. (4) England, Edward I (1272-1307), AR farthing, London, Fox class 2, Withers type 7 (Spink p. 179, no. 1444), 0.38g. (5) England, Edward I, AR farthing, London, Fox class 10, Withers type 28 (Spink p. 179, no. 1450), 0.36g. (6) England, Edward III (1327-77), AR farthing, London, Second ('Star-marked') coinage, Withers type 1 (Spink p. 187, no. 1542), 0.31g. (7) As last, 0.30g.

From the JEEPS FUND: six coins:

(1) Bulgaria, Ivan Alexander (1331-71), Æ stamenon, provincial mint?, rev. Bust facing with sceptre (cf. Dochev 1992, p. 236, no 5), 0.49g; obverse brockage. (2) Moldavia, Petru Mușat (1375-91), AR gros, rev. Shield, above and to left, fleur de lis (cf. *MBR*, p. 46, no 43), 0.75g. (3) Moldavia, Alexandru cel Bun (1400-32), Billon half-gros, rev. Shield (*MBR*, p. 60, no 368), 0.58g. (4) Moldavia, Alexandru cel Bun, Æ half-gros, rev. Shield, above reversed letter n, to right rosette, to left unclear (*MBR* -), 0.39g. (5) Ottoman Empire, Orhan (1324-61), AR akche, rev. Inscription (Damali 1, p. 125, no 2-G10c), 1.20g. (6) Ottoman Empire, Musa Çelebi (1410-13), AR akche, Edirne, rev. Inscription in Arabic (Damali 1, p. 196, no. 4C-ED-G1b-813), 1.14g.

Modern coins, medals and other items

From the JEEPS FUND: fifteen coins, three medals, a box of 78 jettons, 113 banknotes and two gold nuggets:

Medals: (1) Germany, Buridan's Ass, Cast iron medal, 1916, by W. Eberbach, rev. Inscription in square cartouche, 80.07g. (2) Romania, 30th Anniversary of Grivitsa Battle and liberation of Bulgaria, Polished brass, Iași, 1907, by F. Saraga, rev. Inscription in Russian, Romanian and Bulgarian, 15.74g.

(3) Romania, Count of Saint Aulaire, Æ, Paris, 1930, by A. Lavrillier, rev. Winged female personification holding laurel wreath; to left and right heads of personifications of France and Romania (Buzdugan 1971, p. 119-120), 234.35g. *Box of jettons*: (4) A cylindrical wooden box with 78 German jettons of the eighteenth and nineteenth centuries, published by H. W. Jacobi, 'Meer speelpenninkjes', *De Beeldenaar* 1992, pp. 72-4, at p. 72.

Coins: (5) India, Bundi, Victoria (1837-1901), Ram Singh (1824-1889), AR rupee, 1886, rev. Inscription (Cuhaj & Michael⁶, p. 667, no Y#9), 10.71g. (6) India, Bundi, George V (1910-36), Raghubir Singh (1889-1927), AR rupee, 1923, rev. Inscription (Cuhaj & Michael⁴¹, p. 1101, no 18.2), 10.73g. (7) India, Lunavada, Æ rectangular paisa, 1911, rev. Persian inscription (cf Cuhaj & Michael⁴¹, p. 1116, no KM 12), 8.16g. (8) India, Lunavada, Æ cut round ½ paisa, 1911, rev. Persian inscription (cf Cuhaj & Michael⁴¹, p. 1116, no KM 12), 3.12g. (9) India, West Gujarat / East Malwa, Æ 'Kachcha Paisa', 19th century, rev. Rosette and legend, 3.84g. (10) Lithuania, Cu-Ni, 1 litas, 2010, rev. Long spears attacking each other (Michael¹¹, p. 818, no 172), 6.23g. (11) Lithuania, Cu plated steel, 1 euro cent, 2015, rev. Value and globe (Michael¹¹, p. 823, no 205), 2.31g. (12) Lithuania, Cu plated steel, 2 euro cent, 2015, rev. Value and globe (Michael¹¹, p. 823, no 206), 3.12g. (13) Lithuania, Cu plated steel, 5 euro cent, 2015, rev. Value and globe (Michael¹¹, p. 823, no 207), 3.97g. (14) Lithuania, Brass, 10 euro cent, 2015, rev. Value and map of Western Europe (Michael¹¹, p. 823, no 208), 4.08g. (15) Lithuania, Brass, 20 euro cent, 2015, rev. Value and map of Western Europe (Michael¹¹, p. 823, no 209), 5.78g. (16) Lithuania, Brass, 50 euro cent, 2015, rev. Value and map of Western Europe (Michael¹¹, p. 823, no 210), 7.81g. (17) Lithuania, Cu-Ni plated Ni center in Cu-Ni-Zn ring, 1 euro, 2015, rev. Value and map of Western Europe (Michael¹¹, p. 823, no 211), 7.46g. (18) Lithuania, Cu-Ni-Zn plated Ni center in CuNi ring, 2 euro, 2015, rev. Value and map of Western Europe (Michael¹¹, p. 823, no 212), 8.45g. (19) Low Countries, Philip II (1555-98), Æ jeton, Brussels, 1577, rev. Crowned shield (cf. Mitchiner, p. 782, no 2413), 5.52g. *Banknotes*: (20) Bank of England, German 'Operation Bernhard' counterfeit 20 pounds, 20 August 1932, 46/M prefix, stamped five times 'FAUX' and cancelled with star punches. (21) Afghanistan, Da Afghanistan Bank, 1 Afghani, 2002 issue (Cuhaj¹⁶, p. 37, no. 64a). (22) As last, but 2 Afghani, Cuhaj¹⁶, p. 37, no. 65a. (23) Armenia, Armenian Republic Bank, 10 dram, 1993 (Cuhaj¹⁶, p. 67, no. 33). (24) As last, but 25 dram, Cuhaj¹⁶, p. 67, no 34. (25) As last, but 200 dram, Cuhaj¹⁶, p. 68, no. 37b. (26) Armenia, Bank of the Republic of Armenia, 50 dram, 1998 (Cuhaj¹⁶, p. 68, no. 41). (27) Armenia, Bank of the Republic of Armenia, 1000 dram, 2015 (Cuhaj¹⁶, -). (28) Azerbaijan, Azerbaijan Milli Banki, 250 manat, ND (1992), (Cuhaj¹⁶, p. 81, no 13b). (29) Azerbaijan, Azerbaijan Milli Banki, 1 manat, ND (1993), (Cuhaj¹⁶, p. 81, no. 14). (30) Azerbaijan, Azerbaijan Merkezi Banki, 1 manat, 2009 (Cuhaj¹⁶, -). (31) As last, but 5 manat. (32) Bulgaria, Bulgarian National Bank, 200 leva, 1943 (Shafer & Bruce⁹, p. 174, no. 64a). (33) Bulgaria, Bulgarian National Bank, 10 leva, 1951 (Shafer & Bruce⁹, p. 177, no. 83a). (34) As last, but 25 leva, Shafer & Bruce⁹, p. 177, no. 84a. (35) As last, but 50 leva, Shafer & Bruce⁹, p. 177, no. 85a. (36) As last, but 200 leva, Shafer & Bruce⁹, p. 177, no. 87a. (37) Bulgaria, Bulgarian National Bank, 1 lev, 1962 (Cuhaj¹⁶, p. 178, no. 88a). (38) Bulgaria, Bulgarian National Bank, 50 leva, 1990 (Cuhaj¹⁶, p. 179, no. 98a). (39) Bulgaria, Bulgarian National Bank, 20 leva, 1991 (Cuhaj¹⁶, p. 180, no. 100). (40) Bulgaria, Bulgarian National Bank, 100 leva, 1993 (Cuhaj¹⁶, p. 180, no. 102b). (41) Bulgaria, Bulgarian National Bank, 200 leva, 1992 (Cuhaj¹⁶, p. 180, no. 103). (42) Bulgaria, Bulgarian National Bank, 5,000 leva, 1997 (Cuhaj¹⁶, p. 181, no. 111). (43) Bulgaria, Bulgarian National Bank, 10,000 leva, 1996 (Cuhaj¹⁶, p. 181, no. 109). (44) Bulgaria, Bulgarian National Bank, Commemorative Issue, 20 leva, 2005 (Cuhaj¹⁶, p. 182, no. 121). (45) Cambodia, Khmer Republic, Banque nationale du Cambodge, 1000 riels, 1973 ND issue (Cuhaj¹⁶, p. 193, no. 17). (46) Catalunya, private fantasy issue, 5000 pessetes, Barcelona, 8.09.2016, by Frack Medina Disseny i Arts Gràfiques. (47) China, fantasy 5 Euro, 2002, privately printed 2016/17. (48) As last, but 10 Euro. (49) As last, but 20 Euro. (50) As last, but 50 Euro. (51) Colombia, El Club de la Moneda Medellin, private fantasy issue, 20 dragones, 30.06.2013, Charles Darwin. (52) Djibouti, Banque nationale de Djibouti, 1,000 francs, ND (1991), (Cuhaj¹⁶, p. 294, no. 37e). (53) Estonia, Eesti Pank, 50 kroni, 1994, (Cuhaj¹⁶, p. 345, no. 78a). (54) French West Africa, 5 francs, without branch name, 10.3.1938 (Shafer & Bruce⁹, 502, no. 21). (55) Georgia, Georgian

National Bank, 1 lari, 1995 (Cuhaj¹⁶, p. 386, no. 53). (56) As last, but 2 lari, Cuhaj¹⁶, p. 386, no. 54. (57) Georgia, Georgian National Bank, 5 lari, 2002 (Cuhaj¹⁶, p. 387, no. 70a). (58) Germany, Berlin, Deutsch-Hanseatischer Kolonialgedenktag, Deutsche Südseeinseln, 75 pfennig, 4.11.1921 (Grabowski & Mehl 2009, p. 81, no. 88.1.2). (59) Germany, Berlin, Deutsch-Hanseatischer Kolonialgedenktag, Kolonialpioniere, von Bismarck, 75 pfennig, 4.11.1921 (Grabowski & Mehl 2009, p. 82, no. 88.3.6). (60) German Democratic Republic, private fantasy issue, 300 mark, 2016, Erich Honecker, by Gabrisbanknote. (61) Hong Kong, Hong Kong International Banknote Company, Commemorative 1 million Hong Kong Dollars, 14 July 1997. (62) Hungary, City of Hajdúnánás, local currency, 500 Bocskai korona, 1.06.2012. (63) Hungary, Tokaji, local currency, 1000 Tokaji dukát, ND (2015). (64) India, Government of India, 1 rupee, 1940 (Shafer & Bruce⁹, 652, no. 25a). (65) Ireland, Central Bank of Ireland, 1 pound, 17.5.1974 (Cuhaj¹⁶, p. 510, no. 64c). (66) Ireland, Central Bank of Ireland, 1 pound, 15.02.1989 (Cuhaj¹⁶, p. 512, no. 70d). (67) Lesotho, Central Bank of Lesotho, 5 Maloti, 1989 issue (Schmidt 2017, p. 636, no. 10a). (68) Lesotho, Central Bank of Lesotho, 10 Maloti, 2010 issue (Schmidt 2017, p. 638, no. 21a). (69) Lithuania, Bank of Lithuania, 5 talonu, 1991 (Cuhaj¹⁶, p. 591, no. 34b). (70) As last, but 10 talonu, Cuhaj¹⁶, p. 591, no. 35b. (71) Lithuania, Bank of Lithuania, 500 talonu, 1992 (Cuhaj¹⁶, p. 592, no. 44). (72) As last, but 1993, Cuhaj¹⁶, p. 592, no. 46. (73) Lithuania, Bank of Lithuania, 0.10 talona, 1991 (Cuhaj¹⁶, p. 590, no. 29a). (74) As last, but Cuhaj¹⁶, p. 590, no. 29b. (75) Lithuania, Bank of Lithuania, 1 talona, 1991 (Cuhaj¹⁶, p. 590, no. 32b). (76) As last, but 3 talonu, Cuhaj¹⁶, p. 591, no. 33b. (77) Lithuania, Bank of Lithuania, 1 talona, 1992 (Cuhaj¹⁶, p. 591, no. 39). (78) Lithuania, Four uncut food coupons, December 1992. (79) Madagascar, Banky Foiben'i Madagasikara, 500 francs = 100 ariary, ND (1983-1987), (Cuhaj¹⁶, p. 610, no. 67). (80) As last, but ND (1994) Cuhaj¹⁶, p. 612, no. 75). (81) As last, but 1,000 francs = 200 ariary, ND (1994), (Cuhaj¹⁶, p. 612, no. 76). (82) As last, but 5,000 francs = 1,000 ariary, ND (1995), (Cuhaj¹⁶, p. 612, no. 78). (83) As last, but 10,000 francs = 2,000 ariary, ND (1995), (Cuhaj¹⁶, p. 612, no. 79). (84) Madagascar, Banky Foiben'i Madagasikara, 1,000 ariary = 5,000 francs, 2004, (Cuhaj¹⁶, p. 613, no. 89). (85) Madagascar, Banky Foiben'i Madagasikara, 2007 Commemorative Issue, 2,000 ariary = 10,000 francs, ND (2007), (Cuhaj¹⁶, p. 613, no. 93). (86) As last, but 5,000 ariary, ND (2008), (Cuhaj¹⁶, p. 613, no. 94). (87) Madagascar, Bank Foiben'i Madagasikara, 100 ariary, 2004-6 issue (Cuhaj¹⁶, p. 613, no. 86). (88) As last, but 200 ariary, Cuhaj¹⁶, p. 613, no. 87. (89) As last, but 500 ariary, Cuhaj¹⁶, p. 613, no. 88. (90) Malawi, Reserve Bank of Malawi, 20 Kwacha, 2004 Regular Issue, 31.10.2009 (Schmidt 2017, p. 682, no. 52d). (91) Malawi, Reserve Bank of Malawi, 50 Kwacha, 2012-14 Issue, 1.01.2012 (Schmidt 2017, p. 683, no. 58a). (92) Moon Republic, Central Bank of Moon Republic, private fantasy issue, 10 lunars, 2009, Nicolaus Copernicus, by anonymous producer. (93) Nagorno-Karabakh, 2004, 10 dram, printed by *Österreichische Staatsdruckerei* (Cuhaj, -). (94) Namibia, Bank of Namibia, 10 Namibia dollars, 2015 Issue, 2015 (Schmidt 2017, p. 742, no. 16). (95) Romania, Banca Republicii Populare Romane - Banca de Stat, 100 lei, 1952 (Shafer & Bruce⁹, 958, no. 90b). (96) Rwanda, Banque Nationale du Rwanda, 20 Francs, 1964 issue, 1.01.1976 (Schmidt 2017, p. 887, no. 6e). (97) Saint Thomas and Prince, Banco Nacional de S. Tomé e Príncipe, 50 dobras, 1982 issue, 30.09.1982 (Schmidt 2017, p. 897, no. 56). (98) Scotland, fantasy 5 Euro, 2013, privately printed 2016/17. (99) Scotland, fantasy 20 Euro, 2015, privately printed 2016/2017. (100) Scotland, fantasy 50 Euro, 2002, privately printed 2016/17. (101) Somalia, Bankiga Dhexe ee Soomaaliya, 20 shilin, 1989 (Cuhaj¹⁶, p. 880, no. 33d). (102) Somalia, Bankiga Dhexe ee Soomaaliya, 1000 shilin, 1996 (Cuhaj¹⁶, p. 880, no. 37b). (103) Somalia, Central Bank of Somalia, 50 New Somali shilin, 1991 reform issue (Cuhaj¹⁶, -). (104) Somaliland, Baanka Somaliland, 5 shillings, 1994 (Cuhaj¹⁶, p. 881, no. 1a). (105) As last, but 20 shillings, Cuhaj¹⁶, p. 881, no. 3a. (106) Somaliland, Baanka Somaliland, 100 shillings, 1996 (Cuhaj¹⁶, p. 881, no. 5b). (107) Somaliland, Baanka Somaliland, 500 shillings, 2011 (Cuhaj¹⁶, p. 881, no. 6-). (108) As last, but 1,000 shillings, (Cuhaj¹⁶ -). (109) South Africa, Orania, 10 Ora, E series (Racheltjie de Beer type), ND (3.04.2014), expiry date 1.05.2017. (110) Sudan, Bank of Sudan, 25 piastres, 1987 (Cuhaj¹⁶, p. 912, no. 37). (111) As last, but 50 piastres, (Cuhaj¹⁶, p. 912, no. 38). (112) As last, but 1 pound, (Cuhaj¹⁶, p. 912, no. 39). (113) Sudan, Bank of Sudan, 100 pounds, 1989 (Cuhaj¹⁶, p. 913, no. 44b). (114) Sudan, Bank of Sudan, 5 pounds, 1991 (Cuhaj¹⁶, p. 913, no. 45).

(115) Sudan, Central Bank of Sudan, 1 pound, 9.7.2006 (Cuhaj¹⁶, p. 915, no. 64). (116) As last, but 5 pounds, (Cuhaj¹⁶, p. 915, no. 66). (117) Sudan, Central Bank of Sudan, 10 pounds, June 2011 (Cuhaj¹⁶, -). (118) United Kingdom, Brixton, 10 Brixton Pounds, 2nd edition note, David Bowie, 2011. (119) United Kingdom, Brixton, Community Currencies in Action, 5 Brixton Pounds, 5th Anniversary note, design by Jeremy Deller, ND (2015). (120) United Kingdom, Exeter, Exeter Pound CIC, 4.50 Exeter pounds, 450th Anniversary of Exeter's Ship Canal, ND (30 July 2016), (expiry date 31 December 2016). (121) United Kingdom, Lewes, One Lewes Pound, 2017 (July 1st), series C, Celebrating ten years OVESCO (expiry date 31 August 2020). (122) As last, but August 2017, series D, Celebrating a new cinema for Lewes. (123) United Kingdom, Totnes, Transition Town Totnes, One Totnes Pound, series 2, ND (2007). (124) Zaïre, Banque du Zaïre, 200,000 zaïres, 1992 issue (Cuhaj¹⁶, p. 1089, no. 42). (125) Zambia, Bank of Zambia, 50 kwacha, 2008 (Schmidt 2017, p. 1190, no. 37g). (126) Padania, Banca della Padania, private fantasy issue, 500,000 [lire], 15.09.1996, by *un militante delle sezione "nasion del nord"*. (127) The Bank of London, private fantasy issue, 20 pounds, Sherlock Holmes, 2016, by Gabrisbanknote. (128) Tortuga, private fantasy issue, 50 escalins, 2014, Pirate ships, by anonymous producer. (129) United Circles of Hell, Infernal Bank of Damned Souls, private fantasy issue, 10 souls, 2014, John Law, by anonymous producer. (130) United Circles of Hell, Infernal Bank of Damned Souls, private fantasy issue, 50 souls, 2014, Enver Pasha, by anonymous producer. (131) U.S.S.R., private fantasy issue, 50 rubles, 2016, Y. Gagarin, by Gabrisbanknote. (132) Wales, Banknote of Wales, private fantasy issue, 5 Pounds, 2016, Princess Diana, by Gabrisbanknote. *Gold nuggets*: (133) Natural gold nugget, 6.92g. (134) Natural gold nugget, 3.08g.

From the GRIERSON FUND: two coins:

(1) Poland, Alexander (1501-1506), AR Lithuanian half-gros, Wilna, rev. Eagle with spread wings (Gumowski, p. 104, no 472), 1.21g. (2) Poland, Sigismund III (1587-1632), AR gros, 1613, rev. Eagle with spread wings (Gumowski 1960, p. 121, no 949), 0.92g.

DEPARTMENT OF MANUSCRIPTS AND PRINTED BOOKS

GIFTS

MANUSCRIPTS

From JAMES AND ELIZABETH FERRELL C/O FERRELL CAPITAL, 10601 MISSION ROAD (SUITE 350), LEAWOOD, KS 66206: Three fragments from a manuscript of Guillaume de Deguileville's *Le Pèlerinage de l'âme*, France, Metz, c. 1440 (MS 1-2018.1-3)

PRINTED BOOKS

From REV. ROBERT TORRENS, 68 BARONS ROAD, BURY ST. EDMUNDS, IP33 2LW: Robert Browning, *So here then is the last ride*, East Aurora, New York : The Roycrofters, 1900. "Of this edition on classic vellum there were printed and specially hand illumined twenty-five copies" (PB 4-2017); William Shakespeare, *The Sonnets of Shakespeare*, East Aurora, New York : Roycroft Shop, 1899. "Of this edition ... on classic vellum but twelve copies were done into print, and types then distributed ..." (PB 5-2017).

CALLIGRAPHY

From DR LYNNE RIDLER-WALL, PINE TREES COTTAGE, 45 KINGSCLERE ROAD, OVERTON, HANTS RG25 3JB, on behalf of her late brother-in-law, JIM LINWOOD: Jean Larcher,

Christmas, embossed paper, 1996 (CAL. 1-2018); Frederick Marns, Welcome to the 21st Century, ink on paper, 2000 (CAL. 2-2018).

BEQUESTS

PRINTED BOOKS

From PROF. T. V. BUTTREY (CLH), HONORARY KEEPER OF ANCIENT COINS. Frederic Raphael, Of Gods and Men, with paintings by Sarah Raphael, London: The Folio Society, 1992, (PB 1-2018)

PURCHASES

PRINTED BOOKS

From the DAVID HALL PURCHASE FUND FOR BOOKS AND MANUSCRIPTS: John Milton, Three Poems, Ashendene: Ashendene Press, 1896, with three ornamental woodcut borders, no. 5 out of a limited edition of 50 copies (lot 176) £5000 (PB 2-2018); Giovanni Boccaccio, Rime, Alpignano: Officina Tallone, 1980, no. 205 out of 380 copies printed on 'carta Sant' Ilario di Pescia' (from an overall limited edition of 425 copies), bound in multi-coloured inlaid goatskin by Jeff Clements, initialled and dated 1986 at rear (lot 198) £1237.50 (PB 3-2018).

DEPARTMENT OF PAINTINGS DRAWINGS AND PRINTS

BEQUESTS

Paintings

From SIR PETER SHAFFER through CAMBRIDGE IN AMERICA
Keith Vaughan (1922-77), *Fifth Assembly of figures*, 1957-58, oil on canvas. (PD.9-2018);

From PROFESSOR WILLIAM KELLY SIMPSON, Yale University IN MEMORY OF PAUL MELLON,
through CAMBRIDGE IN AMERICA: Vanessa Bell (1879-1961), Portrait of *Lytton Strachey*, 1911, oil on board. (PD.15-2018).

Drawings

From SIR PETER SHAFFER through CAMBRIDGE IN AMERICA
Elisabeth Frink (1930-93) *Horse lying down*, 1981, pencil on paper. (PD.10-2018); Elisabeth Frink (1930-93), *Portrait of Peter Shaffer*, 1984, pencil on paper. (PD.11-2018); Natalia Goncharova (1881-1962), *Native Dancer costume design*, early 20th century, watercolour over pencil on paper. (PD.12-2018); Natalia Goncharova (1881-1962) *Swordsman*, early 20th century, watercolour tempera and metallic pigment over pencil on paper. (PD.13-2018); Henri Gaudier Brzeska, (1891-1915), *Woman smiling*, c.1914, watercolour over graphite on brown paper. (PD.14-2018).

GIFTS

Drawings

From MRS JAN BARRETT: Hamilton Kerr (1903-74) *Westminster* (PD.8-2018).

From LUCY CHAMPION: Peter de Wint (1784-1849), *Alum Bay, Isle of Wight*, (mid-1840s) watercolour on paper. (PD.3-2018).

From ANTHONY DAY: Paul Hogarth (1917-2001) *Yangtze Boatmen*, 1954, conté crayon on paper (PD.2-2018).

From JOHN AND CHARLOTTE GERE: Polidoro da Caravaggio (c.1499-1543) *Study for Saints and Head of a youth (recto)*, *Study for Saints Peter and Andrew (verso)* c.1527-28. Red chalk on paper. (PD.1-2018).

From LOWELL LIBSON: John Linnell (1792-1882), *Portrait of Charles Heathcote Tatham*, with studies of a woman, a child and a cat, 1812, pen and brown ink, with brown wash on paper. (PD.14-2017).

From THE ARTIST: Wladyslaw Nurechi (b.1955) *Bluebells in Chalkney Woods*, 2011, watercolour on paper. (PD.16-2018).

From MR. GRAHAM AND MRS GILLIAN SAMUEL: Hamilton Kerr (1903-74), *A bombed building in London*. (PD.7-2018).

PURCHASES

Paintings

From THE ART FUND, THE GOW FUND, DEBORAH LOEB BRICE FOUNDATION, PROFESSOR BILL AND MRS MONICA BECK, DANIEL KATZ LTD, ESTATE OF BRIAN AND MARY SENIOR, MS SHAWN M DONNELLEY AND PROFESSOR CHRISTOPHER M KELLY, THE MARLAY GROUP, THE ALDAMA FOUNDATION, J PAUL GETTY JR GENERAL CHARITABLE TRUST, HUGUES AND EMMANUELLE LEPIC, THE ROTHSCHILD FOUNDATION, THE TAVOLOZZA FOUNDATION, THE JOHN S COHEN FOUNDATION, ANN D FOUNDATION, THE OLDFIELD CHARITABLE TRUST, THE EARL FITZWILLIAM CHARITABLE TRUST. With thanks to the many other GENEROUS INDIVIDUALS who made this acquisition possible. Jean-Léon Gérôme 1824-1904, *Portrait of Claude-Armand Gérôme*, Brother of the artist, 1848, oil on canvas (PD.13-2017).

Drawings

Bought from funds given by the MARTINEAU FAMILY IN MEMORY OF WILLIAM MOSTYN-OWEN: Unknown 19th century artist, possibly Swiss or British school, *Snowdrops in undergrowth* c.1860, watercolour and gouache of paper. (PD.4-2018); Félix Elie Régamey (1844-1907) *Blessing the Sai Sin (Sacred White) Thread*, 1862, graphite on paper (PD.5-2018); Paul Buffet (1864-1941) *A naturalist in his study*, c.1900, charcoal, ink and white highlights on paper. (PD.6-2018).

Prints

From CHARLES BOOTH-CLIBBORN: Glenn Brown (born 1966), No. 5 from *Half-Life (after Rembrandt)*, a single etching from a series of six, signed by the artist, 25/35, 2017, published by Paragon Press and printed by Paupers Press (P.3-2018).

From CHARLES BOOTH-CLIBBORN in honour of Craig Hartley: Grayson Perry (born 1960), *Animal Spirit*, colour etching printed in blue ink, 39/68, 2016, published by Paragon Press and printed by Mike Taylor and Simon Marsh at Paupers Press (P.1-2018).

From RICHARD FARLEIGH: Felix Gonzalez-Torres (1957-1996), offset lithography with silver ink on paper, sheet size: 781.1 × 1139.8 mm, sheet taken from “*Untitled*” (*Ross in L.A.*), 1991, print on paper, endless supply, National Gallery of Art, Washington DC, Gift of the Collectors Committee and Emily and Mitchell Rales, 2017.51.1 (P.9-2018).

From TIM OTTEVANGER: Paul Gavarni (1804-1866), No.14 from the series, “*Baliverneries Parisiennes*”, lithograph, c.1847, published in *Le Charivari* by Aubert and printed by Aubert et Cie (P.2-2018).

From the ROYAL SOCIETY OF PAINTER-PRINTMAKERS: Various printmakers, 27 prints by current RE members, all numbered 1/15, contained within a custom-made solander box. (P.6-2018).

From ANNA SCHULTZ and SIMON TURNER: Julius Thaeter (1804–79), *Die apokalyptischen Reiter*, 1849, engraving after Peter von Cornelius (1783-1867), published by Georg Wigaud, Leipzig (P.11-2018); Georg Hahn (1841-89), *Portrait of a young man with arms folded*, 1864, etching on chine collé, inscribed ‘nach ner Natur’ (P.12-2018).

From DAVID SCRASE: Unknown designer, *Cranes by a River*, c.1810-20, *shikishiban* format surimono, colour print from woodblocks with metallic pigments and blind embossing (*karazuri*). (P.4-2018); Keisai Eisen (1790-1848). *Lovers in a Boat*. Title: *Sumidagawa yoseru no geisha* (*A Geisha on Assignment on the Sumida River*), circa late 1820s. Oban, colour print from woodblocks (P.5-2018).

Purchases

From FUNDS RAISED IN HONOUR OF CRAIG HARTLEY, with an additional donation from Israel Goldman: Utagawa Kunisada (1786-1865), *A beauty putting out a floor lamp*, from the series *Tsuki no kage shinobiau yoru* (*Secret meetings by moonlight*), colour print from woodblocks, c.1836-8, vertical oban format, censor’s seal *kiwame*, publisher’s seal *Kyu* (Yamamoto Kyubei of Eikyudo) (P.7-2018).

From FUNDS RAISED IN HONOUR OF CRAIG HARTLEY: Alexander Runciman (1736-85), volume containing 11 etchings on wove paper, c.1805-15 (P.8-2018).

APPENDIX III. INCOME AND EXPENSES
FITZWILLIAM MUSEUM
Year to 31 July 2018

		2017/18 12m ACTUAL £'000	2016/17 12m ACTUAL £'000
INCOME			
University of Cambridge including HEFCE	a	3,629	3,460
Investment Income and bank interest		2,015	1,761
Arts Council Major Partner Museum/National Portfolio Organisation Funding	b	1,305	1,455
Grants/Donations/Sponsorship		1,211	4,158
Grants/Donations for future Capital Project	d		3,250
Legacies		984	100
Membership: Marlay Group		168	138
Membership: Friends subscriptions & Events		67	76
Fitzwilliam Museum Enterprises Ltd	c	270	210
Earned Income		334	312
Museums and Galleries Tax Relief		59	
TOTAL INCOME		10,042	14,920
EXPENDITURE			
Salaries		5,809	5,756
University of Cambridge Museums Arts Council MPM/NPO Projects	b	443	231
Exhibitions		670	576
Collections and Conservation		134	144
Engagement and Communications		53	77
IT / Web/Digital Services/Documentation		93	111
University Overhead charge (ICC)		267	252
Other recurrent expenditure		147	184
Other non recurrent expenditure		464	518
		8,080	7,849
CAPITAL EXPENDITURE			
Acquisitions for the Collection		1,528	1,433
Gallery refurbishment/ Capital Equipment		99	589
		1,627	2,022
TOTAL EXPENDITURE		9,707	9,871
Net Incoming/ (Outgoing) resources	d	335	5,049

Notes

- a The Fitzwilliam Museum is a Department of the University of Cambridge. Annual financial statements for the University of Cambridge are approved by Council in late November and are then published, together with the external auditors' report at <http://www.finance.admin.cam.ac.uk/about/annual-accounts>
In addition to direct support, the University of Cambridge provides an indirect contribution to the Museum estimated at £1.788m (personnel and payroll support, heat, light, power, rates, insurance and essential repairs and maintenance to the fabric of the Museum buildings).
- b Arts Council Major Partner Museum funding covers activity across University of Cambridge Museums (UCM). The award for the year to 31 March 2018 was £1.455m, of which approx. £540k is directly attributable to the Fitzwilliam Museum. The award for the year to 31 March 2019 is £1,212,754, classed as band 3 National Portfolio Organisation funding.
- c Fitzwilliam Museum Enterprises Ltd was established as a trading company to develop and sell merchandise related to the Museum's collections. Its profits are covenanted to the Museum.
- d Net incoming resources is mainly due to a legacy received to support acquisition funds.

Financial Summary: Hamilton Kerr Institute

	Year ended 31 July	2018	2017
		£'000	£'000
<u>Income</u>			
University Contribution		134	131
External trading		286	349
Internal trading		68	64
Endowments		254	235
Research grants		0	13
Specific donations		111	64
Total income		853	856
<u>Expenditure</u>			
Stipends & wages (including 28% ICC)		604	575
Other expenses (incl support for students and interns)		208	491
Research grants (direct)		0	13
Total expenditure		812	1,079
Net incoming/outgoing resources		41	(223)

APPENDIX III.

We gratefully acknowledge support from the following individuals, organisations and companies who donated gifts of £1000 and above, not including works of art). We would also like to thank our Friends and Patrons for their support, who are listed collectively as 'The Friends of the Fitzwilliam Museum' and 'The Marlay Group'.

Mrs Rosemary Andreae
Ann D Foundation
Anonymous Donors
The Art Fund
Arts Council England
The Arts Society Cambridge
Estate of Sir Ivor and Lady Batchelor
John E. Beerbower
Bobak Conservation Ltd
Charles Booth-Clibborn
Brewin Dolphin Ltd
Deborah Loeb Brice Foundation
Cambridge City Council
Cambridge University Press
Estate of James Anthony Charles
Crescent Trust
Cyprus High Commission
Friends of the Fitzwilliam
Sir Nicholas Goodison
Estate of David J. Hall
James and Pam Hill
Start Hospices
Mr Christopher Jeeps
Mr Roger and Mrs Jill Jenyns
Estate of Mr Harry Donald Johnson
A.G. Leventis Foundation
Marlay Group
Professor James Marrow and Dr Emily Rose
Marshall of Cambridge (Holdings) Ltd
Helen Isabella McMorrان Charitable Foundation
Microsoft Research Limited
Henry Moore Foundation
Moss Mountain Farm Foundation
John R. Murray Charitable Trust
National Heritage Memorial Fund
Isaac Newton Trust
Norfolk County Council
Estate of Mr Ian Paton
Estate of Mrs Patricia Playfair-Woodward
Anna Plowden Trust
Estate of Mr Ian Purdy
Susan & Elihu Rose Foundation
Sir Victor Sassoon Chinese Ivories Trust
Zeno Karl Schindler Foundation

Share Museums East
TTP Group Plc
Victoria & Albert Museum Purchase Grant Fund
Mr Robin Walden
Woodmansterne Publications LTD

APPENDIX IV. STAFF: LEAVERS AND JOINERS

In 2017/18 we have said goodbye to 26 members of staff and welcomed 38 new ones:

Leavers

Malavika Anderson
Lydia Anderson
Linda Brooklyn
Jason Brotherston
Susan Bujdoso
Samual Cole
Jane Collins
Direnc Dogan
Patricia Franks
Dierdre Jackson
Timothy Knox
Chi Lee
Gwendoline Lemee
Amanda Lightstone
Rosemary Maltby
Zaneta Nevronyte
William Oakley
Katrina Oates
Ina Pruegel
Alan Shinn
Tessa Siira
Adam Stevens
Daryl Tappin
Susan Treadaway
William Valley
Xiangying Zeng

Joiners

Harriet Alder
Marina Aldridge
Christopher Allan
Molly Blacknell
Jasmine Brady
Richard Carpenter
Lucy Clark
Ronald Considine
Edward Davis-Mead
Direnc Dogan#Timothy Drummond
Erica Emond
David Evans
Niall Fall
Antony Fox
Kate Grundy
Dominic Hill
Hannah Kershaw

Alenor Ling
Maxime Martin-McLellan
Tracy Mumford
Maria Pena Marino
Daniel Pett
Melanie Pitkin
Hannah Price
Flavia Ravaoli
Suzanne Richard
Rebecca Rowe
Emma Shaw
Rosie Smith
Victoria Sutcliffe
Faith Trend
Geoffrey Ward
Elisabeth Wood
Andrew Woods
Adele Wright