Founded in 1816, the Fitzwilliam Museum is the principal museum of the University of Cambridge and the lead partner of a group of 8 museums comprising the University of Cambridge Museums consortium (UCM). Its collection of more than half a million priceless artefacts and works of art stretches across a vast cultural landscape spanning 5 continents and more than 5,000 years of human history.

The Museum’s mission is to contribute to society through the pursuit of education, learning and research, to preserve and extend its world-class collections and to engage the widest possible audiences through its exhibitions, public programmes and digital provision.

As one of the city’s leading cultural attractions, the Museum serves both the academic and wider communities. We also work with regional and national partners to promote Cambridge as a major centre of culture and creativity. Admission to the Museum is free.
At a Glance

Between 1 August 2013 and 31 July 2014, the Fitzwilliam Museum:

Welcomed 309,000 visitors through its doors of which almost 25,000 were children

Attracted almost 3 million unique online visits

Delivered 1,418 education sessions to 15,000+ school children

Engaged 8,502 adults and 8,000+ children and their families in tours, talks and workshops at the Museum

4,000+ adults and children in off-site outreach activities

Taught 2,000+ higher education students

Hosted 3,150 research and higher education visits for students and scholars from the UK and beyond

Provided guided visits for 13,000+ further education visitors

Offered training to 900+ volunteers, young people and museum professionals nationally and internationally

Mounted 10 exhibitions attracting more than 165,000 visitors

Facilitated more than 60 special events with almost 11,000 guests

Loan more than 120 objects to over 50 venues in 12 countries

As lead partner of the UCM Major Partner Museum group, we supported the development and implementation of 50 projects and initiatives in the areas of conservation, collections care, outreach, work with children and young people, digital engagement, employment and workforce opportunities in the community, and professional development.

THIS WAS MADE POSSIBLE BY:

22 Curatorial staff, 9* conservators (including the dedicated team at the Hamilton Kerr Institute), 8 technicians, 8 assistant staff and 16 Honorary Keepers who care for the 500,000+ objects in our collections

8* Education staff who deliver our public programmes

41 Front of house staff who welcome and provide assistance to visitors

Core funding from the University of Cambridge and Higher Education Council for England Museums and Galleries Fund

Major Partner Museum (MPM) funding from the Arts Council of England and support from Cambridge City Council

Around £2 million of philanthropic giving and commercial activity which contributed to 25% of our total revenue in this period
The magnificent neo-classical façade of the Museum’s historic Founder’s Building is one of Cambridge’s best-known architectural landmarks. This summer saw the long-awaited unveiling of the newly restored portico, timed to coincide with the passing of the Tour de France on 7 July 2014. It was the culmination of a year-long project to clean and conserve the ornate but crumbling plasterwork coffering and ornamental friezes. The roof was also repaired and the railings – whose intricate detailing had been obscured by layers of uniform black paint applied over the last century - were returned to their original bronze-green, with features such as the giant pineapple finials, picked out in 23½ carat gold leaf. The restoration was praised by experts for the meticulous research that went into ensuring the integrity of the final appearance: prior to painting, for example, the railings were analysed in order to establish the exact shade of green that would have been used in the 19th century to imitate patinated bronze.

This is the first of a series of ambitious projects that will transform our facilities and public spaces, ensuring that the Fitzwilliam’s world-class collections and the buildings which house them can continue to bring enjoyment and inspiration for generations to come.

We are incredibly grateful to the University of Cambridge for making this restoration possible. The Fitzwilliam is a much-loved local landmark, internationally recognised for its beauty and importance. We hope that visitors to the City will enjoy seeing the building returned to its original splendour and revel in the opulence of the setting.

Tim Knox, Director and Marlay Curator
One of several landscape paintings bequeathed to the Museum by Richard Kerrich in 1873, the painting depicts a beach and surrounding sand dunes on which groups of people appear to be randomly clustered. It was considered to be unremarkable until the form of a beached whale – the original focal point of the painting - was uncovered by conservator Shan Kuang at the Hamilton Kerr Institute, the Museum’s Department for easel painting conservation.

As conservators, we take off the now-darkened resin varnish that was applied to protect and saturate the paint... As I worked across the surface a man appeared – and then next to him a shape that looked like a sail. By this time I could also make out an area of the sea which had been painted more crudely than the rest of the ocean... At the end of the treatment, the whale had returned as a key component of the composition, just as the artist had intended.

Shan Kuang, Conservator

Also re-opened this year was the newly refurbished Dutch gallery. This was closed as part of a major infrastructure project to improve environmental conditions and reduce the Museum’s carbon footprint. New, energy-efficient lighting has been installed and the faded brown silk wall coverings, which had not been changed for over 30 years, were replaced with a lighter, celadon green silk. The new displays include rarely seen metre-high blue and white Delft-ware vases, rare prints, paintings and furniture, juxtaposed to give a sense of how they might have been displayed and enjoyed in their original context.
Acquisitions

Known and noted for its beauty, breadth and quality, the Fitzwilliam’s permanent collection has grown continually since its foundation by gift, purchase and bequest. We are particularly grateful to the Friends of the Fitzwilliam Museum, the Monument Trust and HM Government’s Acceptance in Lieu Scheme, which makes it possible for us to continue to pursue an active policy of acquisition, ensuring that important works of art can be enjoyed and studied in perpetuity.

Acquired in July 2014, this rare Scottish artist’s sombre masterpiece formed part of a series of paintings entitled “The Human Comedy” and has been in collections in the United States of America since it left the artist’s studio. The acquisition was made possible from a bequest by the late John Cornforth and enriches the Fitzwilliam Museum’s collection of early 20th century British art.

For Mr. James Pryde...all the world’s a stage, but in his Death Bed he give us his own scenic version of the last act as if he were a god and the absurd deaths of mortals amused him.

The Times, 4 April 1913

Utagawa Kuniyoshi (1797-1861), Suma koto: Inaka genji (Suma koto: Rustic Genji)

Hanshibon format woodblock book printed in colour with gold leaf, metallic printing, blind-embossing, burnishing, and other special printing effects, illustrations by Kuniyoshi, signed Matahei, to a text by Ryutei Tanehiko, complete in 3 volumes with fukurotoji binding and silk labels, in original colourprinted wrapper (fukuro) and wooden case (chitsu), c.1838.

Given by the Friends of the Fitzwilliam, 2013

Edmund de Waal (b.1964)

In plain sight I-III

Porcelain vessels in three aluminium and plexiglass vitrines, English, 2013. Given by the artist, 2013

Gussage All Saints Hoard

(late 4th - early 5th century AD), Container and 33 silver Roman coins. Given by Richard Beleson (2013)
With its rich collections, strong tradition of rigorous enquiry and exceptional curatorial expertise, the Fitzwilliam is at the forefront of museums-led research and a thriving, interdisciplinary hub for the study of art, material culture and heritage. In the last year, our staff hosted 3,150 research visits and presented 43 conference and seminar papers, of which 31 were at international events outside the UK. We are also involved in 7 externally funded projects, outcomes of which include edited volumes and monographs as well as major exhibitions and digital resources.

With most analytical techniques, you have to take small samples to identify the pigment…but with manuscripts you don’t really want to do that, so we have been using a completely non-invasive approach. This Psalter was painted in the 13th century, in Breslau, Central Europe. Using microscope imaging, we can examine minute details in these faces: the artists who decorated this manuscript, for example, used 3 different blue pigments mixed with reds and whites to paint the flesh tones – and these different blues can help us distinguish artists from one another.

At different wavelengths, pigments become more or less transparent, which means that sometimes, imaging can show that we can’t see in the manuscript. Our research, which combines scientific and art-historical analysis, is showing that this manuscript was probably decorated by at least 9 artists, who produced these extraordinary illuminations with the help of numerous assistants. We are starting to understand the relationships between these illuminators, and we hope to shed more light on how they worked together.

Paola Ricciardi, Conservation Scientist
Led by the Department of Coins and Medals, Medieval European Coinage (MEC) is a major international work of reference for medieval numismatists, archaeologists, historians and collectors. Published by Cambridge University Press, the completed series will contain some 17 volumes and will cover 1,000 years of medieval European coinage from c.450 to 1500 and will be the first comprehensive survey of European medieval coinage since the Traité de numismatique du moyen age by Engel and Seurrure (1891-1905).

Caroline Watson and Female Printmaking in Late Georgian England was the first monographic exhibition of works by Caroline Watson (1760/61-1814), Britain’s first female professional printmaker. Watson worked at a time when women were becoming more important print buyers and some of her work reflected this change, with subjects that clearly catered to more ‘feminine’ tastes. She owed her success to her skill and dedication as an engraver, as is demonstrated by her connection to Sir Joshua Reynolds, patronage from Queen Charlotte and the Bute family and in surviving letters to her last patron, William Hayley, held in the Fitzwilliam Museum’s archive. The accompanying book by Honorary Keeper David Alexander, examines Watson’s career and the work of other female print makers, both professional and amateur, shedding light on patronage, publishing and professional women in late Georgian England. The Museum is grateful to the Marlay Group and the Paul Mellon Centre for Studies in British Art for their generous support.

Caroline Watson (1760/1-1814)
Contemplation, 1790
As a Department of the University of Cambridge, HE teaching is part of what defines the Fitzwilliam as a museum and core to what we do. In the last academic year, staff from our curatorial, conservation and education divisions delivered 86 lectures, classes, seminars and handling sessions to more than 1,200 students across 9 University departments. In addition to History of Art, History and Classics, subject areas included East Asian Studies, Education and Chemistry. Teaching was also offered to a further 700 HE students from institutions both British and international.

All our curatorial staff take the opportunity to include objects from the Museum’s collections in their teaching. Here, curator Dr. Anastasia Christophilopoulou uses replicas of Classical, black-glazed wares from the Museum’s collection in a session with undergraduate students taking a course in Classical Art and Archaeology.

Even a single object can reveal a wealth of information, offering insights into trade and trade routes, processes of manufacture and use. In Classical Antiquity, entirely black-glazed lekythoi – or oil flasks - were the most-durable of this type of vessel and preferred for everyday use, whereas their highly decorated white-ground counterparts were used to hold oil or perfume, especially during religious ceremonies. Objects such as this lekythos, therefore, invite students to think of the value - both economic and symbolic - that successive owners placed on them, not only in ancient times but also during their more ‘recent’ lives as part of a collection.

Dr Anastasia Christophilopoulou, Curator
In June 2014, 18 Modern Foreign Language (MFL) trainee teachers from the University of Cambridge’s Faculty of Education participated in a 2-day programme organised by the Museum’s Education Department. The group was tasked with planning a series of activities in our Impressionist and Egyptian galleries using the Content Language Integrated Learning (CLIL) approach. Developed in 1994, the CLIL methodology introduces students to ideas and concepts in traditional curriculum subjects - such as science and history - using the foreign language as the medium of communication. After a morning of planning and discussion, the group returned to the Museum 2 days later with 40 secondary students from 4 schools to put their ideas into practice.

It was really good to actually use French in context rather than in the classroom where it’s just like, ‘what’s in my pencil case?’

Secondary pupil

Overall, they had an excellent day and I felt that the impact on their learning was significant. The combination of well-planned, creative activities in an environment where they could see genuine artefacts and original masterpieces was fantastic.

Secondary schoolteacher
Public Engagement at the Fitzwilliam encompasses our exhibition programmes, gallery tours, public talks and workshops; events for children and young people, and our work with vulnerable, deprived or geographically isolated groups. In the last year, we mounted 10 exhibitions attracting more than 165,000 visitors. Curators, conservators and educators delivered 197 tours, workshops and gallery talks reaching almost 9,000 members of the public, of which almost half were young people and children. More than 1,700 participated in 67 facilitated sessions for groups within the community who would not normally visit Museums. Initiatives included Portals to the World, a programme for people with Dementia and their carers, now in its third year; studio-led workshops for Wintercomfort, a local charity supporting the homeless and vulnerably housed and touch tours for blind and partially sighted adults and children. A further 54 sessions reaching more than 900 community members were delivered off-site as part of our outreach programme. Groups included Black, male prisoners and staff in more than 20 prisons and children with life-limiting conditions.
It was nice to hear that I can go to University if I want to. Now I know what’s out there and who can help me.

The UCM Open Doors Project is an initiative supported by the Arts Council that offers opportunities for young people and adults of all backgrounds to become involved in the work of the University museums. Among the opportunities organised by the Fitzwilliam were 2 Creative Apprenticeships, enabling both participants to gain Level 2 Qualifications and Credit Framework (QCF) certificates in Cultural Venue Operations. We also hosted 11 students aged 16-18 for a one-week joint Work Experience Placement programme involving 5 University museums, providing insights into conservation, object handling, marketing and visitor services. Over 100 young people aged 13-18 also took part in 3 Work Experience Taster Days throughout the year.

After-hours events present opportunities for the public to see the Museum and its displays in a whole new light. At this year’s Twilight at the Museums, a free UCM event for families, more than 1,500 visitors were treated to a light show where images of highlights from all 8 University museums were projected onto the Fitzwilliam’s facade. Collectively, the event attracted more than 10,000 visitors to all 8 museums.

The Arts Award scheme offers children and young people between the ages of 5 and 25 a structured way of working towards 5 nationally accredited awards. The Fitzwilliam has offered Arts Awards as part of its schools, families and outreach programme since 2010, joining forces with 7 other University museums and the Botanic Garden to establish a new Arts Award Centre in 2013. This year, as well running a Bronze Arts Award for 14 young or expecting mothers supported by local charity Romsey Mill Family Centre, we also devised a new programme for a group of 15 Looked After Children between the ages of 12 and 20. 11 achieved Bronze and 4 the entry level Discover award. The project was delivered with Kettle’s Yard in collaboration with Realise, an initiative set up by the Cambridge University Admissions Office to encourage young people in care to consider Higher Education.
Exhibitions are one of our most visible outputs and often represent the culmination of years of research, thought and planning. This year our curators mounted 10 exhibitions drawing over 160,000 visitors.

**Origin of the Afro Comb: 6,000 years of culture, politics and identity** grew out of 12 years’ research and outreach work with Black prisoners in more than 20 prisons by Egyptologist Dr. Sally-Ann Ashton.


**A World of Private Mystery: John Craxton RA (1922-2009)** brought together more than 60 of Craxton’s finest works, tracing his evolution from “Neo-Romantic” - a label he is said to have disliked - to mature artist and was the first major retrospective exhibition of his life and work.
At the heart of our public engagement programme is our long-established schools service. We offer sessions for all age-groups from pre-school to sixth form and will work closely with a school to ensure that content can be tailored to need. Between 1 August 2013 and 31 July 2014, our Education team gave 1,418 taught sessions to more than 14,500 school pupils. Of these, approximately one third were visits from secondary schools and colleges. Also included in our schools service are INSET (in-service training) days for practicing teachers. These sessions provide opportunities for teachers to explore ways in which museum objects can be used as an initial stimulus both for specific subjects such as history and literacy, and in cross-curricular teaching. In 2013-14, 16 primary school and 50 secondary school teachers participated in 5 events.
One of our major priorities is to engage school children from socio-economically deprived and geographically isolated communities. For the past 4 years, the Fitzwilliam’s Education team has worked in partnership with teachers at Soham Village College and 5 local primary schools, using the collections and visits to the Museum to raise aspirations and levels of achievement. For many children and their families, this project was their first experience of a museum and its collections. This year, 10 taught sessions were delivered to 250 pupils in Year 8 (ages 13-14). Training was also offered to teachers to enable them to plan and lead their own sessions in our galleries.

One area in which the Fitzwilliam has established a reputation for excellence is conservation and conservation science. Here, Dr. Spike Bucklow, Senior Lecturer and Director of Research at the Hamilton Kerr Institute, demonstrates to a group of A Level Chemistry students how analytical chemistry and digital imaging techniques are used to identify the pigments and materials used in paintings.
As is evident from the more than 2 million visits to the Museum’s website each year, digital technology has already transformed access to our collections and resources. Collections Explorer, our free online catalogue, contains entries for more than 180,000 objects. Also available to view are 55 online exhibitions and a range of educational materials.

Our aim is for Cambridge to be at the forefront of innovation for digital technologies in the cultural sector. Our team of Digital Associates works closely with researchers and leading technological partners on tools that will engage new audiences, enhance visitor experience in the galleries, inspire learning and enable research. Understanding user requirements is key to this, and during 2014 the Museum has been involved in the Let’s Get Real action research programme run by Culture24 and aimed at producing online content that is fit for purpose.

CultureFinder is a project to develop a mobile App that will enable users to plan and create their own tours around Cambridge. Developed in partnership with Deep Visuals, Knowledge Integration Ltd, Gooii Ltd, The Collections Trust, and CRASSH, CultureFinder encourages visitors to focus on things - which could be museum objects, artworks, or cultural events - rather than venues. Users can either choose from a selection of ready made tours, or create their own using the App’s image browser. Each tour selection is then plotted on a map for download onto a smartphone or tablet, and can then be used during the tour without the need for a network connection. CultureFinder is supported by the Digital R&D Fund for the Arts - funded by the Nesta, the Arts and Humanities Research Council (AHRC) and public funding by the Heritage Lottery Fund through Arts Council England.
Part of the MINIARE project, Digital Layers, funded by the Arts Council of England, is a project to develop an online resource for a selection of illuminated manuscripts in the Museum’s collection. The project draws on cutting-edge research in art history, economic and intellectual history together with the identification of artists’ materials and techniques in illuminated manuscripts through the most advanced non-invasive analytical methods. Integrating art, science and technology, Digital Layers will offer interpretation on multiple levels for a wide range of audiences.
The Museum’s Marketing and Communications team ensure that our wide array of programmes and activities are appropriately promoted to the widest possible audience. Over the course of the year, an ambitious communications strategy and individual campaigns achieved widespread media coverage at home and abroad. Partnerships with tourism portals such as Visit Cambridge and Great Days Out generate broader coverage and visibility throughout the region.

Art Recreations is an annual event organised in partnership with John Lewis, Cambridge. Conceived in 2011 as part of the marketing campaign for blockbuster exhibition Vermeer’s Women: Secrets and Silence, it involves the recreation of one or more artworks from the Fitzwilliam’s collections using live models from the community and props – clothing, furniture, tableware – supplied by John Lewis. An artist is commissioned to capture the recreation or “enactment” on canvas. This year saw the staging of Pierre Bonnard’s Le Repas in John Lewis’s China and Glass Department. Customers were encouraged to enter a draw to win some of the featured props, enabling the Museum to expand our e-news list.
The Fitzwilliam could not achieve the impact that it does alone. Most, if not all our major activities are delivered in partnership with other organisations.

One of our principal partnerships is, of course, with the University of Cambridge Museums (UCM) - a consortium of Cambridge’s 8 University Museums and the Botanic Garden. As the host museum for the partnership, we have supported, enabled and contributed to the delivery of a ground breaking programme of exhibitions, events, conservation and collections care, audience development, digital engagement, work with children and young people, training and employment opportunities, bringing together the unrivalled collections of the University of Cambridge and the combined creativity and expertise of its staff.

Locally, we work with Cambridge City Council through the Visit Cambridge portal to improve Cambridge’s cultural offering. We also contribute regularly to events organised by Share Museums East, with Fitzwilliam staff offering more than 30 training, mentoring and peer-supported networking sessions for museum professionals across the region.

Internationally, staff are involved in collaborative projects in more than 100 countries: with the Musée Bourdelle in Paris, for example, for the Paris showing of the exhibition *Silent Partners: Artist and Mannequin from Function to Fetish*. With the Amarna Project in Egypt, to conserve the wooden coffins excavated at the ancient city of Tell-el-Amarna. And with the Palace Museum in Beijing on a catalogue of key pieces from the Museum’s Chinese collection.
One of the highlights of the 2013-14 cultural calendar was the passing of Le Tour de France on 7 July 2014: 200 pupils and more than 100 adults amassed on the steps and newly restored portico of the Museum’s historic Founder’s Building to perform the Cycle of Songs, a set of 9 songs and sound poems inspired by the City’s iconic buildings, landmarks and hidden histories.

Discoveries: Art, Science and Exploration was the first exhibition to bring together treasures from all 8 University museums. Following a highly successful run at 2 Temple Place in London, a slightly smaller version of the exhibition was shown at the Fitzwilliam. The exhibition challenged and responded to the theme of discovery, with objects that revealed extraordinary feats of human endeavour and ingenuity. Among the exhibits was a tinamou egg brought back by Charles Darwin from his voyage on HMS, cracked when the then young naturalist attempted to push it into a box that was too small to hold it. In all, almost 50,000 visited the 2 exhibitions, with school pupils from 14 schools and colleges participating in a programme of more than 30 events in London alone.

Tinamou egg, found c.1830 in Uruguay by Charles Darwin, Museum of Zoology.
We were delighted to learn in January that the University of Cambridge Museums had been successful in its bid to secure Major Partner Museum funding from the Arts Council for the years 2015-18. As one of 21 museums and museum consortia in England and Wales to have achieved this, the grant, of almost £4.5 million over three years, is a welcome endorsement of the quality and importance of the University museums’ collections and the contribution of museum staff to research, teaching and outreach, both within the University and further afield. We would like to record our thanks to the staff of the Fitzwilliam Museum for delivering an outstanding programme of exhibitions, in particular the invaluable support they provided to ensuring the success of the first joint UCM exhibition, Discoveries: Art Science and Exploration. Our thanks also, to colleagues for their contribution to University teaching, learning and research and for their untiring commitment to working with communities that have not traditionally visited the Museum or engaged with its collections. In view of continuing economic uncertainty and pressures on funding, we welcome proposals and developments for the Museum to expand its business operations and share knowledge and services with other University museums. Once again, we are particularly grateful to the organisations and individuals whose continuing support and generosity are so vital to the Museum’s future.

The Syndicate Of The Fitzwilliam Museum
Professor Geoffrey Ward (Chair)
Professor Paul Binski
Professor Paul Cartledge
Professor Dame Caroline Humphrey
Dr Mary Laven
Dr Rebecca Lingwood
Professor Jean Michel Massing
Professor Martin Millett
Mr Roger Mosey
Professor David McKitterick
Lady Proby
Mr Nicholas Ray
Dr David Saunders

Conclusion
## Appendix A

### Fitzwilliam Museum - Summary Of Income And Expenditure (2013-14)

<table>
<thead>
<tr>
<th></th>
<th>Year Ended</th>
<th>Year Ended</th>
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<tbody>
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<td>31 July 2014</td>
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<tr>
<td><strong>Investment Income and bank interest</strong></td>
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<td><strong>Arts Council Major Partner Museum (MPM) Funding</strong></td>
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<td><strong>MLA Renaissance in the Regions</strong></td>
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<tr>
<td><strong>Object Acquisitions</strong></td>
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<tr>
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<td>- National Heritage Memorial Fund</td>
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<td>- Fitzwilliam Museum Development Trust</td>
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<td>- Other donations for object acquisitions</td>
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<td>- Trinity College Cambridge</td>
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<td>- Cambridge City Council</td>
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<td>- Exhibitions</td>
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<td>- Other Grants, Donations &amp; Sponsorship</td>
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<td>- Arts Council MPM Projects (UCM from 1 April 2012)</td>
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<td>- Exhibitions</td>
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<td>- Conservation</td>
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<td>- Library</td>
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<tr>
<td>- Other non recurrent expenditure</td>
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<td><strong>Total</strong></td>
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<td><strong>Total</strong></td>
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### Notes

- a In addition to personnel and payroll support, the University provides personnel and payroll support, heat, light, power, rates, insurance and essential repairs and maintenance to the fabric of the Museum buildings. This indirect contribution is estimated at £1.531m in the University Resource Allocation Model.
- b This grant comes from the Higher Education Funding Council for England to the University for the support of its museums.
- c Arts Council Major Partner Museum funding covers activity across University of Cambridge Museums (UCM).
- d The Fitzwilliam Museum Development Trust is a registered charity which supports the work of the Fitzwilliam Museum. Expenditure incurred directly by the Trust is not included in the above figures. Monument and Marlay funds are managed by the Trust.
- e 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.
- f Friends subscriptions were transferred into the Museum accounts in 2010/11 with the final balances brought in in 2011/12 and 2012/13. The subscriptions can only be spent on acquisitions.
- g Net (outgoing)/incoming resources is due to timing differences on project income and expenditure.
- h Included within general donations and other are funds which are earmarked for specific purposes, leaving a balance of reserves of 2 months of operating expenditure.

### Funding sources for year ended 31 July

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<tr>
<td><strong>Arts Council MPM funding</strong></td>
<td>£1.488m</td>
</tr>
<tr>
<td><strong>Other grants/donations</strong></td>
<td>£0.618m</td>
</tr>
<tr>
<td><strong>Trading income</strong></td>
<td>£0.327m</td>
</tr>
</tbody>
</table>

### Investment gains/ (losses)

<table>
<thead>
<tr>
<th>Period</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Balance b/f 1 Aug 13</strong></td>
<td>£157</td>
</tr>
<tr>
<td><strong>Mvmt in Yr</strong></td>
<td>£469</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>£1,109</td>
</tr>
</tbody>
</table>

### Appendix

<table>
<thead>
<tr>
<th>Period</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>31 July 2013</strong></td>
<td>£1,416</td>
</tr>
<tr>
<td><strong>31 July 2014</strong></td>
<td>£1,456</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>£2,872</td>
</tr>
</tbody>
</table>
Hamilton Kerr Institute

Year ended 31 July 2014

£'000

Income
University Contribution   170
External trading    297
Internal trading (incl support from Fitzwilliam) 56
Endowments    206
Research grants
Specific donations    245
General donations
Total income    974

Expenditure
Stipends & wages    522
Other expenses (incl support for students/interns) 338
Research grants
Total expenditure    860

Surplus/(deficit)    114
Total reserves b/fwd    6,139
Surplus/(deficit) for year   114
Unrealised capital revaluation   192
Total reserves c/fwd    6,445

Appendix B - Visitor Figures

Total visitors  309,000
Adult visits    245,268
Children visits (under 16) 24,342
School visits  14,083
Higher Education groups 14,083
Guided groups    9,41
Other booked groups 13,038
Visitors to the museum website 2,724,612

Education and Events
Adult courses & Talks 102 events
Attendance    2,862
Children and family events 54 events
Attendance    2,781
Special Events  12 events
Attendance    2,871
Family visits using Fitz Kits 1,075 (estimated)

Appendix C – Teaching, Learning and Outreach Summary

Activity   Participation  %
Research   6,003  12%
Higher Education 2,056  4%
Community   2,695  5%
Adult   6,137  12%
Family  3,752  14%
Young People 14,473  25%
Schools    14,562  27%
Professional Development 800  2%
TOTAL    53,876

Appendix D – Exhibitions

02/07/13 – 03/11/13
Origins of the Afro Comb: 6,000 years of Culture, Politics and Identity

01/10/13 – 12/01/14
The Night of Longing: Love and Desire in Japanese Prints

29/11/13 – 23/02/14
Edmund de Waal On White – Porcelain Stories from the Fitzwilliam

01/12/13 – 02/03/14
Woolwich Market Hoard

02/12/13 – 21/04/14
A World of Private Mystery: John Craeoston, RA (1922 – 2009)

28/01/14 – 11/05/14
From Root to Tip: Botanical Art in Britain

18/03/14 – 18/05/14
The Rampant Lions Press: A Letterpress Odyssey

27/05/14 – 27/07/14
Discoveries: Art, Science and Exploration from the University of Cambridge Museums

20/05/14 – 28/09/14
La Grande Guerre: French Prints of the First World War

03/06/14 – 03/08/14
Building an Empire: Money, Trade and Power in the Age of Charlemagne

Appendix E – Acquisitions

Department of Antiquities
Gifts
The Church of Scotland, as residuary legatee of the estate of Mr Nigel Lemon Crawford Park: Four ancient Cypriot and two Apulian red-figure vases, formerly in the nineteenth-century collections of Lord Belper, AHLF Pitt-Rivers and Luigi Palma di Cesnola. Mr Park left his entire collection of Greek and Cypriot pottery to the Fitzwilliam but these six were the only items with traceable pre-1970 provenance.

Department of Applied Arts
Gifts
Jane Ewart: Dessert spoon, silver, Victorian, marks: Monarch's head (for Queen Victoria), date letter: gothic, probably a 'V' for 1845-46, Leopards head (for London), maker's mark 'EE' for Elizabeth Eaton, widow of William Eaton of 16 Jewin Street, Adlesgate Street London journeyman's mark: an arrowhead. English, 1845-46 Engraved 'W' on cartouche on spoons handle, is likely to be contemporary with the date of manufacture. Unit entry form no. 1090.

Mr P. R. Glaasbroek: A pair of William & Mary silver rat-tail trefid spoons, hallmarked in London in 1693-94, with the maker's mark of L over a mullet in a wavy-edged shield-shaped cartouche, possibly for John Ladyman, the back of the handle scratch engraved with the initials L/A/P, probably for the owners. London, 1693-94.

Nicholas and Judith Goodison through the Art Fund: A pair of William & Mary silver rat-tail trefid spoons, hallmarked in London in 1693-94, with the maker's mark of L over a mullet in a wavy-edged shield-shaped cartouche, possibly for John Ladyman, the back of the handle scratch engraved with the initials L/A/P, probably for the owners. London, 1693-94.

Nicholas and Judith Goodison through the Art Fund: Robin Welch (b. 1936), Tall Vase, mature work of uncertain date. Stoneware, textured brush-white white with green and purple surface with bronze glaze to the flared rim; a rectangular orange panel with incised marks front and back, impressed with maker's seal ('RW'). H. 32.4 cm; diam. 16 cm.

Nicholas and Judith Goodison through the Art Fund: Nicholas Rena (b. 1963), Persephone (Rites of Spring II), pair of ceramic flared forms painted in green and silver grey, and polished. English, 2012.

Nicholas and Judith Goodison through the Art Fund: Necklace, perspex, gold and titanium by Emmeline Hastings, 2014 part of a five piece set.
Brooch porphyry, gold and stainless steel with edelweiss silver pin by Emmeline Hastings, 2014, part of a five piece set.

Ring porphyry, gold and titanium with oxidized stainless steel by Emmeline Hastings, 2014, part of a five piece set.

Earrings porphyry, gold and titanium by Emmeline Hastings, 2014, part of a five piece set.

Nicholas and Judith Goodison through the Art Fund

Amanda Simmonds, Feather from the Swallow, a group of six kiln-fired glass vessels, c. 2013

Prof. David McKechnie

Large leaf bowl, hard-paste porcelain, underglaze blue and white, decorated in iron-red, green, turquoise, black and gilt enamels with three gold fish inside. Japanese, 18th century.

Philippa Nelson. Originating from the joint collections of Prof. Peter H. Flach and Mrs Garta R. (Tsush) Flach OBE:

A bronze Kundika of usual shape with octagonal spout, lid on lateral spout intact, covered with even pale green patina. Korean, Koryo Dynasty, 11th century.

A pair of black bronze Koryo chop sticks, at the top of square cross section, the lower part round, with owners mark for two pairs of notches; beautifully balanced.

A pierced vase with elegant flaring mouth, a slight ridge-collar at narrowest part, on cylinder. Foot rim, of brown, green patinated over silver surface. Korean, Koryo Dynasty, c. 11th century.

A Korean spoon of very elegant shape in black bronze - bifid handle and oval-pointed flat bowl. Koryo or earlier.

A slightly patinated Korean bronze spoon with pointed shallow bowl and barbed bifid tail decorated longitudinal grooves near tail. Koryo or earlier.

A deep bowl of spinach with black leaves, slightly undulating in curved sides, shallow backed on foot secured with two rings, with lightly fitting cover carrying shallow rim of central knob. Green mottled and patchy patination, blue-grey, body gold. Mouth of bowl 15cm in diameter. 16.5 cm.

Bronze mirror with stylist flower pattern fine green patination on both sides. Korean, 11 cm square and 3mm thick

A candelinec of bronze, the shape of a leaf with very wide edges as the vase is a small torchicole with hole in its cephalon, limited be a linked section to another similar ball-shaped leaf let, the wide mouth of which is covered by a plate with a 4.5cm hole, the plate and both leaves copiously inlaid in silver. Korean? 17th-18th Century?

Nancy and Andrew Ramirez

Michael Cardew (1901-1968), earthenware alpeware cider jug with its original wood tap, stamped both with the MC and early Winchcombe marks, c. 1930

David Scrase

Seal fob, French, brass with ivory or bone female head, date uncertain but likely to be later nineteenth century, or early twentieth century.

David Scrase, in memory of Nick Mothers.

Bronze and ivory snuff box, decorated with two pairs of lions confronting each other on the surface. Underneath the box is inscribed with nine characters ‘Murata Seimin (1761-1837) cast in the year of (1818-29) of the Great Japan’. Japanese, early 19th century.

Philippa Neilson, Originating from the joint collections of Prof. Peter H. Flach and Mrs Garta R. (Tsush) Flach OBE:

A bronze Kundika of usual shape with octagonal spout, lid on lateral spout intact, covered with even pale green patina. Korean, Koryo Dynasty, 11th century.

A pair of black bronze Koryo chop sticks, at the top of square cross section, the lower part round, with owners mark for two pairs of notches; beautifully balanced.

A pierced vase with elegant flaring mouth, a slight ridge-collar at narrowest part, on cylinder. Foot rim, of brown, green patinated over silver surface. Korean, Koryo Dynasty, c. 11th century.

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A candelinec of bronze, the shape of a leaf with very wide edges as the vase is a small torchicole with hole in its cephalon, limited be a linked section to another similar ball-shaped leaf let, the wide mouth of which is covered by a plate with a 4.5cm hole, the plate and both leaves copiously inlaid in silver. Korean? 17th-18th Century?

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Cup and saucer (lot 7), bone china, decorated with a turquoise ground, reissues painted in green and dark purple enamels with roses and buds, and gilt. Marks: on the cup, printed in green, Oriental seal with SPODE above and COPLAND below; on the saucer in gold, “C.B.B. Strike-on-Tone, Copeland, printed by Charles Brydges (1855–1920), c. 1891–1903.

Cup and saucer (lot 8), bone china, decorated with red Ven-Dyker borders, gilt spots and plant motifs. Marks: on both pieces, printed in green, interlaced “COPLAND”. Strike-on-Tone, Copeland, c. 1895–90.

Mug (lot 7), bone china, decorated with a pale grey ground, reissues painted in enamels with an English landscape, flanked by a robin (?) perching on a branch and a flowering branch in gold in Japanese style. Marks: printed in green, Oriental seal mark with SPODE above and COPLAND below. Strike-on-Tone, Spark, c. 1890.

The Alan Green Bequest Fund

Two Chinese lacquer boxes and covers, the design is carved into the surface and then filled in with lacquer of a different colour; the technique is known as ni-kan in Chinese. They are some of the most elaborately decorated works of the Ming dynasty. 16th, c. 1580.

The Muses Acquisition Fund

Heracles stealing CERBERUS, unknown South German workshop 1535, late 17th/early 18th century.

Department Of Coins & Medals

GIFTS

Mr Peter Badger: Five modern coins:

1. Maldive Islands, Muhammad Imad ad-Din -II- ibnaker (1935-1943-1944-1945), 4 Lariyat, Ah 1351 = AD 1933 (Krause Mischler p. 43), 0.92g.
2. Maldive Islands, Muhammad Imad ad-Din -III- ibnaker (1945-1946-1947), 2 Lariyat, Ah 1353 = AD 1945 (Krause Mischler p. 44), 0.92g.
3. Maldive Islands, Muhammad Shams ad-Din -II- ibnaker (1934-1935), 2 Lariyat, Ah 1352 = AD 1944 (Krause Mischler p. 44), 0.92g.
4. Maldive Islands, Muhammad Shams ad-Din -III- ibnaker (1935-1936), 2 Lariyat, Ah 1354 = AD 1946 (Krause Mischler p. 44), 0.92g.
5. Maldive Islands, Muhammad Shams ad-Din -IV- ibnaker (1936-1937), 2 Lariyat, Ah 1356 = AD 1948 (Krause Mischler p. 44), 0.92g.

Pro. T.V. Buttery (CLH): Honorary Keeper of Ancient Coins:

Seventy-four coins, three medals and fourteen banknotes:

1. France, Provision, Alphonse de Granon (1716-1729), AR denier (Pays d'Aspect, III, p. 319, no. 393b, 0.83g. Ex Meehan and Medallion auction 29 November 1964, lot 449).
2. Italy, Aquila, Patriche, AR denarius, 2nd half of 1st century BC, (Giov. B. Aliprandi auction 16th March 1842, lot 203, 1.36g. Ex London auction 16th March 1842, lot 204, 1.36g).
3. Italy, Venetia, AR galea, 1569-1570, (Gioacchino Conticelli, Sassuolo, October 1894).
4. Italy, Venice, AR ducato, 1625 (Gioacchino Conticelli, Sassuolo, October 1894).
5. Italy, Venice, AR ducato, 1625 (Gioacchino Conticelli, Sassuolo, October 1894).

Mr Dorothy Bonser, in memory of Mr Mike Bonser (1929-2013):

One medieval coin:

Continental imitation of England, Henry III (1216-1272), AR Long Cross cut farthing, 0.27g.

Miss Amy Brown, Department of Angles, Universite de Geneve, 1211 Genf 4, Switzerland:

Six modern coins and two banknotes:

1. Mexico, AR quarter real, Mexico City mint, 1863 (Krause Mischler p. 326, no. 368.3), 0.80g.
2. Mexico, AR quarter real, Guadalajara mint, 1845 (Krause Mischler p. 326, no. 368.2), 0.80g.
3. Mexico, AR quarter real, Durango mint, 1842 (Krause Mischler p. 326, no. 368.1), 0.80g.
4. Mexico, AR half real, 1807, Ferdinand VII (1808-21), 'jura' counterstamp on Charles IV (1788-1808) (Krause Mischler p. 333, no. 369), 1.54g.

1. Maldive Islands, Muhammad Imad ad-Din -II- ibnaker (1935-1943-1944-1945), 4 Lariyat, Ah 1351 = AD 1933 (Krause Mischler p. 43), 0.92g.
2. Maldive Islands, Muhammad Imad ad-Din -III- ibnaker (1945-1946-1947), 2 Lariyat, Ah 1353 = AD 1945 (Krause Mischler p. 44), 0.92g.
3. Maldive Islands, Muhammad Shams ad-Din -II- ibnaker (1934-1935), 2 Lariyat, Ah 1352 = AD 1944 (Krause Mischler p. 44), 0.92g.
4. Maldive Islands, Muhammad Shams ad-Din -III- ibnaker (1935-1936), 2 Lariyat, Ah 1354 = AD 1946 (Krause Mischler p. 44), 0.92g.
5. Maldive Islands, Muhammad Shams ad-Din -IV- ibnaker (1936-1937), 2 Lariyat, Ah 1356 = AD 1948 (Krause Mischler p. 44), 0.92g.
6. Maldive Islands, Muhammad Shams ad-Din -V- ibnaker (1937-1939), 2 Lariyat, Ah 1358 = AD 1950 (Krause Mischler p. 44), 0.92g.
34. Mexico, Cu-Ni 5 pesos, 1949 (Cottam p. 155, no. 1137). 25.97g.
35. Mexico, Cu-Ni 10 pesos, 1949 (Cottam p. 155, no. 1143). 41.94g.
37. Mexico, Cu-Ni 50 pesos, 1965 (Cottam p. 155, no. 1167). 104.69g.
38. Mexico, Cu-Ni 100 pesos, 1965 (Cottam p. 155, no. 1173). 209.38g.
43. Mexico, Cu-Ni 5000 pesos, 1985 (Cottam p. 155, no. 1221). 2514.73g.
52. El Salvador, Cu-Ni 10 pesos, 1991 (Cottam p. 155, no. 1141). 596.00g.
55. El Salvador, Cu-Ni 100 pesos, 1991 (Cottam p. 155, no. 1169). 4980.00g.
10. Ex Roma Numismatics, May 2013 Auction, lot 125.
11. Ex Roma Numismatics, May 2013 Auction, lot 126.
17. Ex Roma Numismatics, May 2013 Auction, lot 133.
23. Ex Roma Numismatics, May 2013 Auction, lot 139.
24. Ex Roma Numismatics, May 2013 Auction, lot 140.
25. Ex Roma Numismatics, May 2013 Auction, lot 141.
27. Ex Roma Numismatics, May 2013 Auction, lot 143.
28. Ex Roma Numismatics, May 2013 Auction, lot 144.
29. Ex Roma Numismatics, May 2013 Auction, lot 145.
30. Ex Roma Numismatics, May 2013 Auction, lot 146.
31. Ex Roma Numismatics, May 2013 Auction, lot 147.
33. Ex Roma Numismatics, May 2013 Auction, lot 149.
34. Ex Roma Numismatics, May 2013 Auction, lot 150.
35. Ex Roma Numismatics, May 2013 Auction, lot 151.
36. Ex Roma Numismatics, May 2013 Auction, lot 152.
40. Ex Roma Numismatics, May 2013 Auction, lot 156.
42. Ex Roma Numismatics, May 2013 Auction, lot 158.
43. Ex Roma Numismatics, May 2013 Auction, lot 159.
44. Ex Roma Numismatics, May 2013 Auction, lot 160.
45. Ex Roma Numismatics, May 2013 Auction, lot 161.
46. Ex Roma Numismatics, May 2013 Auction, lot 162.
47. Ex Roma Numismatics, May 2013 Auction, lot 163.
49. Ex Roma Numismatics, May 2013 Auction, lot 165.
50. Ex Roma Numismatics, May 2013 Auction, lot 166.
17. L. VALERIANVS ACISCVLVS, AR denarius, Rome, 45 BC, rev. Luna in biga (Crawford 474/5), 3.79g.
14. L. ROSCI FABATI, AR denarius, Rome, 64 BC, rev. Girl and snake facing each other (Crawford 412/1), 3.91g.
4. Persian kings in Lydia, AR 1/6 stater, c. 546-520 BC, rev. Two square incuse punches (SNG Keckman 360), 1.69g. Ex Hirsch 296, lot
3. Thraco-Macedonian Region, Uncertain mint (Aegae?), AR trihemiobol, 5th century BC, rev. Quadripartite square incuse (SNG Banknotes:
68. White Metal medal 'FOR REGULAR ATTENDANCE', obv. View of Eton College, cross-shaped, 32 mm, loop for suspension (Dry -),
38 mm (Dry p. 150, no. 2750), 33.22g.
67. Worcestershire County Council, Æ medal 'FOR UNBROKEN SCHOOL ATTENDANCE', awarded to 'ARTHUR KNIGHT 1904-5',
56. London, Cordwainders and Bread Ward Schools, White Metal medal 'FOR EXEMPLARY PUNCTUALITY AND ATTENDANCE DURING AN ENTIRE
SCHOOL YEARS ENDED 1899', by Spink & Son, awarded to 'A. BARLOW', 40 mm (Dry p. 53, no. 1100S, 21.24g.
52. Kent Education Committee, AR medal 'FOR ONE YEAR'S Perfect Attendance & Good Conduct', 25 x 30 mm, loop for suspension
(Dry 38 x 30, no. 1271 or p. 326, no. 818), 2.42g.
51. Hastings Education Authority Elementary Schools, Ni-alloy medal for 'REGULAR ATTENDANCE', oval, 40 x 25 mm, loop for suspension
(Dry p. 107, no. 1575), 24.2g.
50. East Riding School Board, AR medal 'FOR REGULAR ATTENDANCE', obv. View of Eton College, cross-shaped, 32 mm, loop for suspension
(Dry p. 143, no. 1280), 3.49g.
49. Halifax, Recreative Evening Classes, AR medal 'AWARDED FOR REGULAR AND PUNCTUAL ATTENDANCE', obv. View of Eton
College, cross-shaped, 40 mm, loop for suspension, ribbon and pin (Dry 40 x 30, no. 1357), 3.39g.
11. Julia Domna (193-217), AR denarius, Laodicaea ad Mare, c. 196-202, rev. Isis standing to right (RIC IV .1, p. 178, no. 645), 3.60g.
8. Nerva (96-98), Æ as, Rome, AD 96, rev. Fortuna standing to left (RIC II, p. 228, no. 73), 10.38g.
108. European Union, 100 euro, 2002, series S (Italy) (Cuhaj p. 352, no. 5s).
suspension, ribbon and bar ‘1907’ (Dry p. 97, no. 1451), 31.83g. Ex Peter Morris.
104. Norfolk Education Committee, AE gilt medal ‘FOR THREE YEARS REGULAR ATTENDANCE AT SCHOOL’, 38 mm, ring for suspension, ribbon and bar ‘1906’ (Dry p. 97, no. 1450), 21.87g. Ex Peter Morris.
103. Norfolk Education Committee, White Metal medal ‘FOR ONE YEAR’S REGULAR ATTENDANCE’, 38 mm, ring for suspension, ribbon and two bars ‘1908’ and ‘7 YEARS CONSECUTIVE’ (Dry p. 20, no. 435), 31.51g. Ex Peter Morris.
99. Colchester, Borough of Colchester Education Committee, AE medal ‘FOR FULL ATTENDANCE PUNCTUALITY AND GOOD CONDUCT’, 38 mm, ring for suspension and ribbon, 15.70g.
98. Colchester, Borough of Colchester Education Committee, White Metal medal ‘FOR REGULAR ATTENDANCE PUNCTUALITY AND CONDUCT’, 38 mm, ring for suspension and bar ‘1903’ (Dry p. 19, no. 430), 18.91g. Ex Peter Morris.
96. Willingham [Cambridgeshire] Domino Fathers Day Run, participator’s medal, AE 39 mm, with ring for suspension and ribbon, 34.59g.
94. Ramsey [Cambridgeshire] Harmony Festival, 1996, participator’s medal, 38 mm, with rings for suspension and ribbon, 64.09g.
93. Ramsey [Cambridgeshire] Harmony Festival, 1995, participator’s medal, 38 mm, with rings for suspension and ribbon, 10.99g.
92. Isle of Wight, 100th Anniversary of St John’s Ambulance, 25 mm, 151.47g.
90. Cambridge, Labute Printers Cambridge Festival Half Marathon, 1990, participator’s medal, AE 39 mm, with ring for suspension and ribbon, 34.61g.
87. Cambridge, Labute Printers Cambridge Festival Half Marathon, 1987, participator’s medal, AE 39 mm, with ring for suspension and ribbon, 34.61g.
86. Cambridge, Labute Printers Cambridge Festival Half Marathon, 1986, participator’s medal, AE 39 mm, with ring for suspension and ribbon, 34.61g.
85. Cambridge, Labute Printers Cambridge Festival Half Marathon, 1985, participator’s medal, AE 39 mm, with ring for suspension and ribbon, 34.61g.
84. Cambridge, Labute Printers Cambridge Festival Half Marathon, 1984, participator’s medal, AE 39 mm, with ring for suspension and ribbon, 34.61g.
83. Cambridge, Labute Printers Cambridge Festival Half Marathon, 1983, participator’s medal, AE 39 mm, with ring for suspension and ribbon, 34.61g.
82. London, Benjamin Nightingale, AR token, 1843, rev. Moneta seated by coin cabinet (Bell A3), 16.82g. Ex Whitmore.
81. London, T.G. Middlebrook, Edinburgh Castle Museum, Camden Town, advertising token, c.1898, 32 mm (Davis and Walters, 68, no. 177), 13.5g. Ex Whitmore.
79. London, T.G. Middlebrook, Camden Town, advertising token, 1890, 32 mm (Davis and Walters, 68, no. 177), 13.5g. Ex Whitmore.
78. London, W Griffin, 25 Change Alley, Cornhill, AE advertising token, mid 19th century (1843 or later), 25 mm, 9.70g. Ex Whitmore.
77. London, W Griffin, 25 Change Alley, Cornhill, AE advertising token, c.1843, 25 mm, 10.96g. Ex Whitmore.
76. London, W Griffin, 25 Change Alley, Cornhill, AE advertising token, c.1843, 25 mm, 10.96g. Ex Whitmore.
Three modern coins and four banknotes:
2. Bermuda, Elizabeth II, Cu-Ni 25 cents, 2012 (Cuhaj and Michael vol. 1, 2113, no. 60), 5.23g.
3. Bermuda, Elizabeth II, Cu-Ni 50 cents, 2012 (Cuhaj and Michael vol. 1, 2115, no. 61), 7.64g.

Three modern coins and one banknote:
5. Canada, Elizabeth II, Cu-Ni 25 cents, 2010 (Krause Mischler p. 286 no. 60.2b), 4.96g.
6. Canada, Elizabeth II, Cu-Ni 50 cents, 2003 (Krause Mischler p. 286 no. 60.4), 9.66g.
7. Canada, Elizabeth II, Cu-Ni 1 dollar, 2002 (Krause Mischler p. 286 no. 60.5), 15.27g.

Three modern coins and one medal:
8. Acton (London), Æ gilt medal for the Coronation of George V and Queen Mary, 22 June 1911, 35 mm diameter, pierced for suspension, 6.24g.

One medieval item:
1. England, Æ jetton, 1320s/1330s, obv. Chequer board, rev. three lions passant gardant (arms of England), 2.11g.
3. Romania, Carol II (1930-1940), Nickel 100 lei, Bucharest, 1936, rev. Wreath with coat of arms of Romania within (MBR, p. 396, no. 104), 8.24g. Satinette on both sides; demonetized in 1940.

4. Iran, Reza Shah (1925-1941), 1 Pahlavi, Tehran, AH 1321 = AD 1943 (KM, p. 310), 1.23g. Marked on edge R.

5. Copy of denarius of Q. TITI (obverse) and of P. CREPVSI (reverse), AR, uncertain mint, after 84 BC, rev. Horseman to right (cf. Crawford, p. 375, no. 361/1), 4.52g. Ex Gemini IX, lot 634.

6. Copy of denarius of P. CREPVSI (obverse) and of L. LIC., CN. DOM and associates (reverse), AR, uncertain mint, after 84 BC, rev. Horseman to right, to left numeral XXX (cf. Crawford, p. 375, no. 361/1), 3.64g. Ex Gemini IX, lot 635.


8. Copy of denarius of Q. TITI (obverse) and of P. CREPVSI (reverse), AR, uncertain mint, after 84 BC, rev. Wreath with both hands (cf. Crawford, p. 375, no. 361/1), 3.64g. Ex Gemini IX, lot 637.

9. Citation for the award of the MBE to Stanley Harold Boughen, 14 June 1969, signed by Her Majesty the Queen and Prince Philip.

10. Elizabeth II (1952- ), Member of the British Empire (MBE), medal and miniature in case of issue.

11. George VI, AE Africa Star (Hayward pp. 544-5, no. 135), with ribbon, 18.50g.


15. Qatar, Central Bank, 1 riyal, 2003 issue (Cuh, p. 708, no. 28).

16. Trinidad and Tobago, Government of Trinidad and Tobago, 1 dollar, 1935 issue, (Shaffer and Bruce, II, p. 1096, no. 5b).


Marc J. Quigley-Ferriday, 135 Manor View, Par, Cornwall PL24 2EN:

Four medals:

1. United Kingdom, Ford Dagenham, Cu alloy medal for 1,000,000 Ford Cortines, 9 July 1971, 30 mm diameter, 8.45g.

2. United Kingdom, Hampshire Friendly Society, white metal medal, temp. Edward VII (1901-10) or George V (1910-36)?, 39 mm with radiating rays, 15.98g. Striations on both sides; demonetized in 1940.

3. Romania, Carol II (1893-1940), Nickel 100 lei, Bucharest, 1937, rev. Wreath with coat of arms of Romania within (MBR, p. 369, no. 104), 6.24g. Satinette on both sides; demonetized in 1940.

4. Ronald Searle, Canada, Elizabeth II (1952- ), AV 50 dollars (Krause Mischler p. 312, no. 125.2), 31.13g.

5. Marc J. Quigley-Ferriday, 135 Manor View, Par, Cornwall PL24 2EN:

Four medals:

1. United Kingdom, Ford Dagenham, Cu alloy medal for 1,000,000 Ford Cortines, 9 July 1971, 30 mm diameter, 8.45g.

2. United Kingdom, Hampshire Friendly Society, white metal medal, temp. Edward VII (1901-10) or George V (1910-36)?, 39 mm with radiating rays, 15.98g. Striations on both sides; demonetized in 1940.

3. Romania, Carol II (1893-1940), Nickel 100 lei, Bucharest, 1937, rev. Wreath with coat of arms of Romania within (MBR, p. 369, no. 104), 6.24g. Satinette on both sides; demonetized in 1940.

4. Ronald Searle, Canada, Elizabeth II (1952- ), AV 50 dollars (Krause Mischler p. 312, no. 125.2), 31.13g.

5. Marc J. Quigley-Ferriday, 135 Manor View, Par, Cornwall PL24 2EN:

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4. Ronald Searle, Canada, Elizabeth II (1952- ), AV 50 dollars (Krause Mischler p. 312, no. 125.2), 31.13g.
3. Istrus, Æ, 2nd century BC, rev. Eagle on dolphin to left (AMNG I.1, p. 167, no. 464), 2.46g.

The Burn Fund:

2. Istrus, AR obol, 4th century BC, rev. Eagle on dolphin to left, beneath P over reversed P (AMNG I.1, -), 0.58g.

Two ancient coins:

1. Istrus, AR trihemiobol, 4th century BC, rev. Eagle on dolphin to left, to right A (AMNG I.1, -), 1.57g.

The Burn Fund:

Seven modern coins:

3. Isle of Man, Elizabeth II, Cu-plated steel 5 euro cent, 2007 (Krause Mischler p. 1120, no. 36), 3.97g.

4. United Kingdom, Elizabeth II (1952- ), Cu-Ni 50 pence, 2013, Benjamin Britten commemorative (Spink p. 543, no. 4629), 8.12g.


6. United Kingdom, Elizabeth II, Cu-Ni 50 pence, 2011, Paralympic gold-plated commemorative (Spink -), 11.03g.

7. United Kingdom, Elizabeth II, Cu-Ni 50 pence, 2011, Olympic and Paralympic (Spink -), 8.06g.

8. United Kingdom, Elizabeth II, Cu-Ni 50 pence, 2011, Olympic and Paralympic Nostalgia commemorative (Spink -), 4.56g.

9. United Kingdom, Elizabeth II, Cu-Ni 50 pence, 2011, Olympic Modern Pentathlon commemorative (Spink -), 4.07g.

10. United Kingdom, Elizabeth II, Cu-Ni 50 pence, 2011, Olympic and Paralympic (Spink -), 3.98g.

11. United Kingdom, Elizabeth II, Cu-Ni 50 pence, 2011, Olympic Modern Pentathlon commemorative (Spink -), 3.67g.

12. United Kingdom, Elizabeth II, Cu-Ni 50 pence, 2011, Olympic and Paralympic Taekwondo commemorative (Spink -), 3.56g.

13. United Kingdom, Elizabeth II, Cu-Ni 50 pence, 2011, Olympic Modern Pentathlon commemorative (Spink -), 3.45g.

14. United Kingdom, Elizabeth II, Cu-Ni 50 pence, 2011, Olympic Modern Pentathlon commemorative (Spink -), 3.34g.

15. United Kingdom, Elizabeth II, Cu-Ni 50 pence, 2011, Olympic Modern Pentathlon commemorative (Spink -), 3.23g.

16. United Kingdom, Elizabeth II, Cu-Ni 50 pence, 2011, Olympic Modern Pentathlon commemorative (Spink -), 3.12g.

17. United Kingdom, Elizabeth II, Cu-Ni 50 pence, 2011, Olympic Modern Pentathlon commemorative (Spink -), 3.01g.

18. United Kingdom, Elizabeth II, Cu-Ni 50 pence, 2011, Olympic Modern Pentathlon commemorative (Spink -), 2.90g.

19. United Kingdom, Elizabeth II, Cu-Ni 50 pence, 2011, Olympic Modern Pentathlon commemorative (Spink -), 2.79g.

20. United Kingdom, Elizabeth II, Cu-Ni 50 pence, 2011, Olympic Modern Pentathlon commemorative (Spink -), 2.68g.

21. United Kingdom, Elizabeth II, Cu-Ni 50 pence, 2011, Olympic Modern Pentathlon commemorative (Spink -), 2.57g.

22. United Kingdom, Elizabeth II, Cu-Ni 50 pence, 2011, Olympic Modern Pentathlon commemorative (Spink -), 2.46g.

23. United Kingdom, Elizabeth II, Cu-Ni 50 pence, 2011, Olympic Modern Pentathlon commemorative (Spink -), 2.35g.

24. United Kingdom, Elizabeth II, Cu-Ni 50 pence, 2011, Olympic Modern Pentathlon commemorative (Spink -), 2.24g.

25. United Kingdom, Elizabeth II, Cu-Ni 50 pence, 2011, Olympic Modern Pentathlon commemorative (Spink -), 2.13g.

27. England, Charles I, AR shilling, Group E or F, privy mark Triangle in Circle (1641-8) (North p. 190), nos. 2230/3 and 2231, 0.35g.

28. England, Charles I, AR shilling, Group E or F, privy mark Triangle in Circle (1641-8) (North p. 190), nos. 2230/3 and 2231, 0.27g.

29. England, Charles I, AR shilling, Group F (North p. 180, nos. 2231-2), 0.34g.

30. England, Charles I, AR shilling, 0.49g.

31. England, Charles I, AR shilling, 0.37g.

32. England, Charles I, AR shilling, 0.2g.

33. England, certain ruler, AR shilling, 0.49g.

34. England, certain ruler, AR shilling, 0.37g.

35. England, certain ruler, AR shilling, 0.32g.

36. England, certain ruler, AR shilling, 0.27g.

37. England, certain ruler, AR shilling, 0.28g.

38. England, certain ruler, AR shilling, 0.29g.

39. England, certain ruler, AR shilling, 0.2g.

40. England, certain ruler, AR shilling, 0.1g.

41. England, certain ruler, AR shilling, 0.1g.

42. England, certain ruler, AR shilling, 0.1g.

43. England, certain ruler, AR shilling, 0.1g.

44. England, certain ruler, AR shilling, 0.08g.

45. England, certain ruler, AR shilling, 0.06g.

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147. England, uncertain ruler, AR shilling, 0.06g.

148. England, uncertain ruler, AR shilling, 0.06g.
Seven medieval English coin weights:
1. Copper alloy weight for gold noble, after 1421, obv: Crown over Lion in two concentric circles, rev: blank (Withers p. 12, no. 92, this item), 0.88g.
2. Copper alloy weight for gold half noble, after 1421, obv: Crown over Lion in two concentric circles, rev: blank (Withers p. 12, no. 105), 0.5g.
4. Copper alloy weight for gold quarter noble, after 1421, obv: Crown over Lion in two concentric circles, rev: blank (Withers p. 13, no. 120), 0.148g. Found Godsmearchester, Cambs, by 12 August 2006.
5. Copper alloy weight for gold noble, obv: Ship with Lion to left and leopards to right, rev: blank (Withers p. 15, nos. 167-170), 5.85g.
6. Copper alloy weight for gold noble, obv: Ship with Lion to left and leopards to right, rev: blank (Withers p. 15, no. 172b), 3.29g.
7. Copper alloy weight for gold rose noble, obv: Crown over Rose in circle, rev: blank (Withers p. 13, no. 146), 7.45g.

The Jezeel Fund:
Two Iro Ance coins:
1. Canoes, AL unit, 1st century BC, rev: Horse to left (BMCA - ARL p. 36, no. 216), 0.95g.
2. Uninscribed East-Byzantine, "Boar/Horse" type, ARI unit, 1st century AD, rev: Horse to left (BMCA 197-351, 0.35g).

The Jezeel Fund:
Three Iro Ance coins:
2. Ictus, AR drachm, 4th – 3rd century BC, rev: Eagle on dolphin to left (AMNG 11, 1.5g).

The Jezeel Fund:
One ancient coin:
Ictus, AR drachm, 4th – 3rd century BC, rev: Eagle on dolphine to left; gfi (cf. AMNG 11, p. 164, no. 435), 5.47g. From auction 293, lot 2114.

The Jezeel Fund:
One ancient coin:
Ictus, Commodus, (180-192), 4, rev: Rider-god to right (AMNG 11, i-j, 21.04g).

Department of Manuscripts and Printed Books

Gifts

Sebastian Carter
In the Beginning, Rampion Lion Press, 2006.

Professor T. Buttery, Honorary Keeper of Cuire & Medals:

David Hall:
9. Letter from Beatrice Wilde to Tash McClean [undated].
10. Two samples of calligraphic scripts.

David Scrase, Assistant Director, Collections:

Mr J.M. Sharrman:

Letter from John Disney to C. Ranken dated 1 October 1823 and concerning the sale of his estate. Among various bequests to Cambridge, John Disney left his collection of sculpture to the Fitzwilliam Museum in 1850.

Department of Paintings, Drawings & Prints

Bequests

H. Patrick Lindsay:
Thomas Gainsborough (Sudbury 1727-1814 London), Portrait of M. Chubbie in a fictive oval, oil on canvas.

Nicolaas Maes (Dordrecht 1634-1693 Amsterdam), Portrait of a gentleman in a red cloak, oil on canvas.

Gifts

Drawings

Jane Muro, Acting Keeper, Department of Paintings, Drawings & Prints, in memory of Rick Mather.
Two drawings by George Chinnery (1774-1852), Military uniform of Lord George Stewart, by Horatio George Stewart, 8th Earl of Galloway (KT, 1768-1834) and Woman in a feathered turban. graphite on paper.

Jane Muro, Acting Keeper, Paintings, Drawings and Prints, to celebrate the Keepership of David Searce.
Anne Louis Girodet de Roussy-Trion (1767-1824), Aeneas pleading with Anchises to flee Troy c. 1823, graphite on paper.

David Scrase, to celebrate the achievements of Jane Muro:
Paul Delvaux (Antheit 1897-1994 Seurere), Girl sitting down, her head resting against her knees, pen and black ink and wash, 1953s.

Jacob Simon, 59, College Cross, London N1 1PT.
Sir James Thornhill (Malton 1675-1734 Weymouth), Design for part of the decoration of the Dome of St. Paul's, and Banquet at Lystra, graphite and grey wash, c.1710, from the Henry Scipio Rettigier Collection.

Carl Marcus Tuscher (Nuremberg 1705-1751 Copenhagen), Portrait of Baron Philipp von Stolz, chalk drawing, drawn in Florence in the 1730s.
James Northcote (Plymouth 1746-1831 London), Design for a monument, Edward Planfagen, befark of work, in reign of Henry 7th 21 of November 1499, graphite, pen and brown ink, watercolour, squared in graphite.

Sir George Hayter (London 1769-1872 London), Study for 'The Banditti of Corsica assisting Georgians in surprising and carrying off Circassian women', pen and brown ink, 20th April 1826.

William Holman Hunt (London 1827-1910 London), Studies of and designs for frames, graphite, pen and sepia and Indian ink and red chalk.

William Holman Hunt (London 1827-1910 London), Studies of and designs for frames, graphite, red and black heightened on brown paper.

George Romney (Beckside, Dalton-in-Furness 1734-1802 Kendal), Study for the painting 'Mrs Yates as the Tragic Muse', pen and brown ink.

The family of Ronald Searce:
59 drawings:
Rouen, rue sommet, pen and black ink, black wash and graphite on white card. Signed in black ink, lower right: 'Ronald Searce'. Inscribed in graphite, lower left: 'summit meeting'. A preliminary drawing for Le Monde, 31 May 1996.


Le dame des G7, oil, pen and ink, graphite on white card. Signed in black ink, lower right: 'Ronald Searce'. Inscribed in graphite, lower left: 'Le dame des G7'. Inscribed.


L'ange de la guerre (L'ange de la guerre) pen and black ink, black wash and traces of graphite on white card, spattered with black ink. Signed in black ink, lower left: 'Ronald Searce'. Inscribed in graphite, lower left: 'L'ange de la guerre'. A preliminary drawing for Le Monde, 12 July 1997.

Le diplomatie, pen and black ink, black wash and traces of graphite on white card, spattered with black ink. Signed in black ink, lower left: 'Ronald Searce'. Inscribed in graphite, lower left: 'La diplomatie'. A preliminary drawing for Le Monde, 26 July 1996.

Carpent snake rather wishing it were something else, 1984, pen and black ink, watercolour and colour pencil on paper. Signed and dated in black ink, lower right: 'Dr Ronald Searce 1984'. Inscribed in graphite, lower left: 'Carpent snake rather wishing it were something else.'
The Postcard 2, pen and black ink, watercolour and bodycolour on white paper attached to board. Signed in black ink, lower left: ‘RS’. Inscribed in black ink, upper left: ‘Punch summer issue’.

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Weinstock Fund
The
Fitzwilliam
Museum
CAMBRIDGE