

# THE FITZWILLIAM MUSEUM SYNDICATE'S ONE HUNDRED AND SIXTY SIXTH 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 lead partner of the University of Cambridge Museums (UCM) group. The Museum is fully Accredited; its collections, comprising more than half a million works of art and cultural artefacts from five millennia, are acknowledged by the Designation Scheme as being 'pre-eminent [and]...of national and international importance.'

The Hamilton Kerr Institute (HKI) is a department of the Fitzwilliam Museum. The Institute undertakes the conservation of easel paintings for public and publicly shown collections as well as for the Museum. In this environment the Institute aims to educate painting conservators to the highest standard and to contribute to scientific, technical and art historical research. Within the University and wider academic community, the Fitzwilliam and Hamilton Kerr Institute contribute significantly to teaching, research and public engagement. The breadth and quality of the collections coupled with the expertise of the staff provide a unique and distinctive environment for research, creating opportunities for innovative forms of inquiry and multi-disciplinary research, debate and discussion that would not be possible in the absence of collections.

Through embedded programmes for postgraduate students, post-doctoral researchers and interns, both the Museum and the HKI are actively involved in training the next generation of collections-focused researchers and practitioners, while exhibitions and public programmes provide a means of engaging the wider public with this research.

### 2. Key milestones/update on activities

2014-15 has been an exceptionally busy year for the Museum, as preparations for the Bicentenary year (2016) have gathered pace alongside the usual core activities of exhibitions, conservation and preparation of outward loans, teaching, research, public programmes and Lifelong Learning activities. The total number of visitors to the Museum in this period was 383,372, and there were 2.8 million unique visits to the website.

Key strategic milestones and activities since the last Report the General Board are as follows:

#### EXHIBITIONS

- Mounted 17 exhibitions and displays, which attracted over a quarter of a million visitors. Major exhibitions in this period included:
  - a. *Silent Partners: Artist and Mannequin from Function to Fetish*, which explored the evolving role of the artist's mannequin from studio tool (function) to artist's subject (fetish), which was critically acclaimed, both in the UK and in Paris.
  - b. *Treasured Possessions from the Renaissance to the Enlightenment*, a four-year collaboration with colleagues and students from the Faculty of History, offering new

perspectives on materiality and conspicuous consumption as viewed through the decorative arts of the pre-industrial age.

- c. *Watercolour: Elements of Nature* in June, which featured rarely displayed works by Constable, Nash, Palmer, Whistler and many others, the exhibition brought to life the versatility of watercolour as a medium for capturing fleeting moments in nature and delineating the finest details in a subject.

#### **FUNDRAISING, DEVELOPMENT, TRADING**

- In 2014-15, the Museum received more than £4.75 million in earned income, donations and grants. Of this, c. £1 million has come from charitable gifts, donations and sponsorship, £230,000 from Fitzwilliam Museum Enterprises (FME) in covenanted profit and rent, £1.42 million from the HEFCE Museums, Galleries and Collections Fund and £1.45million from Arts Council England for the University of Cambridge Museums (UCM) Major Partner Museum programme (MPM).
- The Museum appointed a new Director of Development whose focus in the immediate future will be to work collaboratively with all Museum staff and CUDAR in preparation for a major fundraising campaign for the Fitzwilliam Museum.

#### **COMMUNICATIONS**

- A new department of Communications and Public Engagement, amalgamating Education, Marketing and Press, was established to promote greater coherence in the delivery of stated objectives in Lifelong Learning, Outreach, Widening Participation and Audience Development, and to provide a base for the co-ordination and effective delivery of these activities across the UCM.
- Highly successful PR and Marketing campaigns were run for all three major exhibitions and other major events. In all, more than 1,700 articles and mentions were generated. This was also the first year we were able to provide Public Relations (PR) Value to press and publicity generated by Museum events. This is in line with standard practice in major press agencies and was made possible following our move to *Meltwater*, a new online digital platform for cuttings which, combined with other data, enables us to place a notional monetary value on publicity generated by calculating how much we might have had to spend had we tried to achieve the same coverage through advertising. PR Value in this period for our major exhibitions alone was calculated to be in excess of £2,048,860.

#### **RESEARCH & TEACHING**

- A Research Committee, chaired by the Head of the School of Arts and Humanities and with members drawn from CRASSH, the Department of History of Art, the Faculty of History, Kettle's Yard, the Museum Syndicate and the British Library, has been established to provide strategic input and to advise on research policy and major funding initiatives and a Research Strategy - setting out both the context and framework in which Museum research is conducted, and the Museum's strategic goals for the period 2016-21 - has been completed and approved by the Museum's Research Committee and Syndicate.
- In addition to exhibitions, other research outputs this year include 6 sole-authored monographs, edited and co-edited volumes, 66 peer-reviewed articles and more than 50 conference papers. We also hosted four international conferences, of which the Symposium

*Michelangelo: A Discovery*, at which experts discussed the reattribution of the Rothschild Bronzes, became the subject of intense global media interest.

- Research which underpins next year's exhibitions was a major focus of activity, particularly in the Departments of Antiquities and Manuscripts & Printed Books, the lead Departments for *Death on the Nile: Uncovering the Afterlife of Ancient Egypt* and *COLOUR: The Art & Science of Illuminated Manuscripts* respectively. In addition to the exhibitions, other planned outputs include two major publications comprising essays and catalogue entries and two international conferences. Four research papers on areas related to the exhibitions have already been presented.
- Museum staff contributed to 87 HE courses and delivered 104 classes, supervisions, talks and lectures to almost 2,000 students from nine University Departments. A further 200 or so public talks and other events were organised with attendances exceeding 6,000.
- The Hamilton Kerr Institute is unique in that it combines teaching, training and research in paintings conservation and conservation science with Studio work, routinely treating and undertaking technical investigations for both private individuals and institutions. As such, it offers its students and interns (early-career conservators) unparalleled opportunities to study and work alongside leading conservators on genuine works of art. Technically demanding and academically rigorous, its programmes – the three-year Postgraduate Diploma which teaches paintings conservation from scratch, and two-year Internships for newly qualified conservators – are among the most prestigious and competitively selective in the world. In this period, the Institute undertook treatments and studies on *circa* 150 paintings, which included the following: Rubens' *Don Rodriguez of Calderon*, and del Mazo's *Portrait of Don Balthasar Carlos* from the Royal Collection, a portrait of the 3<sup>rd</sup> Duke of Grafton, attributed to Alessandro Longhi and the *Kiss of Judas*, a medieval panel painting depicting the betrayal of Christ acquired by the Museum in 2013. Major research projects include the *East Anglian Rood Screens Project*, a phased project involving the technical investigation, conservation and contextualisation of the more than 500 medieval rood screens that have survived in East Anglian churches today. Collectively, this forms the most significant and certainly one of the best-preserved corpus of medieval rood screens in Europe and their survival suggests that, at the very least, a reappraisal of Reformation 'iconoclasm' is required.

#### **ACQUISITIONS & LOANS**

- Thanks to HM Government's Acceptance in Lieu scheme, the V&A Purchase Fund, the Art Fund and the support of numerous charitable trusts and benefactors, we have continued to pursue an active acquisitions policy. This year has seen the addition of more than 3,000 objects to the Museum's collection, acquired by gift, purchase, allocation and bequest. Among the most notable was the purchase of Pedro de Mena's *Virgin of the Sorrows*, a painted wooden bust, slightly under life-size, depicting the Virgin weeping at Christ's crucifixion. It is most likely to have been commissioned for a private chapel, and would probably have been paired with a bust of the *Ecce Homo* (Christ as the Man of Sorrows). As well as being a splendid addition to the collection, the acquisition is of particular significance for British collections because much of Mena's work remains in his native Spain. Following a successful public appeal, the *Virgin* is now on permanent display in the Museum's Gallery of Spanish and Flemish Art and has already become a regular feature in teaching and

educational activities. It will also form the focus of a major, multidisciplinary research project on the Museum's collection of medieval polychrome wood sculpture.

- The Director and Syndicate approved the loan of more than 150 objects to 59 venues in 44 cities. Exhibitions featuring objects from the Museum's collection included: *William Blake: Apprentice and Master* at the Ashmolean (37 objects), *Rembrandt: the Finest Years* at the National Gallery (17 objects in London and then moving on to the Rijksmuseum, Amsterdam), *The Triumph of the Eucharist* at the Museum of Fine Arts, Houston (4 paintings by Rubens), and *Matisse and the Eskimos* at Ordrupgaard, Denmark (2 paintings by Matisse).

#### **ACCREDITATION**

- Following assessment and review, the Accreditation Panel of Arts Council England awarded the Museum Full Accreditation Status under its new Accreditation Scheme in February 2015. Museum Accreditation is a pre-requisite for many sources of funding, including HEFCE Museums, Galleries and Collections Funding.

#### **LEARNING, WIDENING PARTICIPATION AND DIGITAL ENGAGEMENT**

- The Learning Team continues to work closely with colleagues in the Museum's curatorial departments to deliver a
- broad, inclusive programme that seeks to engage audiences with the Museum's collections and exhibitions. In this period, over 16,000 school pupils have visited the Museum. We have welcomed over 3,200 family visitors to our facilitated sessions and family events such as Twilight at the Museum. Over 1900 people have attended practical workshops, talks and tours, while special events attracted over 600 visitors. Our targeted adult programmes, which include partnerships with Wintercomfort, Kneesworth House and Dementia Compass, have seen over 900 incidents of participation.
- A major strategic priority this year has been to continue working closely with the UCM and University Admissions Office to advance the University's stated objectives for access and Widening Participation. This has included offering training to College Schools Liaison Officers to support their use of the museum, a programme of subject taster days working with different University Faculties, and the development of new workshops for A-level students. Our strategic relationships with North Cambridge Academy and Soham Village College have resulted in pupils participating in extended projects inspired by the Museum's collection and achieving accredited outcomes through the national Arts Award.
- Work was begun to migrate the Museum's current website to a new site that uses a responsive design, intended to display well on mobiles and tablets as well as desktop computers. This is based on a new content management system, offering the opportunity to make the most of our content by linking together related items and bringing to the fore some of our valuable, but currently hidden, online resources. The new site is due to be launched in early 2016.

#### **UNIVERSITY OF CAMBRIDGE MUSEUMS (UCM)**

- The Fitzwilliam Museum continued as lead partner for the University of Cambridge Museums (UCM) Major Partner Museum (MPM) Programme, managing the MPM grant on behalf of the UCM partnership, administrating other shared UCM bids and grants and providing office space, HR, Finance, ICT, Facilities and other support for UCM MPM operations.

- The Museum continued to support the work of the UCM by developing and strengthening collaborative work and shared resources in Conservation and Collections Care, Learning and Public Engagement, Training, Professional Development, Equality & Diversity, and Digital and ICT provision.
- Led by the Fitzwilliam Museum, UCM became one of five national MPM leads for work with Children and Young People, in recognition of the excellence of its learning and widening participation programmes. This contributed to the development of 'My Cambridge', now recognised by the Arts Council as one of 50 Cultural Education Partnerships across England.
- The UCM Opening Doors Programme organised three Work Experience Taster Days attended by 90 secondary school pupils, hosted 16 week-long Work Experience Placements, organised its first Conservation Summer School, recruited two Creative Apprenticeships based at the Museum of Zoology and UCM/Wysing Arts Centre, one SOCL (Strengthening Our Common Lives) Cultural Relations Trainee at the Museum of Archaeology & Anthropology and four 3-month paid internships based at the Whipple Museum, the Botanic Garden and the Fitzwilliam.
- Fitzwilliam Museum Enterprises (FME) Ltd continued to run the UCM Shop on King's Parade, and increased its turnover and profitability.
- UCM programmes and activities in 2014-15 included *Curating Cambridge* (20 Oct – 23 November 2014): a five-week cultural programme in conjunction with the Cambridge Festival of Ideas. 52,500 people participated in more than 150 events and exhibitions developed and delivered in partnership with more than 50 external organisations. *The Art and Science of Curation*, a UCM/CRASSH seminar series, conference and online project, attracted high profile contributors and speakers including Martin Roth, Director V&A and Penelope Curtis, Director Tate Britain.
- UCM's *Summer at the Museums* programme involved 20 partners and nearly 100 events and activities across the county, attracting 12,668 visits across the museums and 800 people taking part in a community event at the Big Weekend.
- UCM successfully secured a further £4.3m from Arts Council England for the 3 year period from April 2015, to support a programme of strategic collaborative projects aimed at increasing access and engagement with the collections, research and the wider university. Further funding has also been secured from Cambridge City Council to support the UCM's work to increase engagement with City residents.

#### **THE MASTERPLAN, BUILDINGS AND OPERATIONS**

- Following the University's Planning and Resources Committee approval, the Museum appointed the architectural firm MUMA (McInnes, Usher, McKnight Architects) to conduct a scoping and feasibility study for the Master Plan, a proposed capital project which would provide additional galleries, secure loading facilities, dedicated retail, café and ticketing areas, new offices and a suite of conservation, research, teaching and learning spaces and restore the fabric of the Grade 1 listed Founder's and Courtauld buildings. It would be the Museum's most ambitious project since the addition of the Courtauld, Glaisher and Marlay Galleries by Sydney Cockerell in the 1920s, and presents an opportunity to transform research, teaching and public access to the Museum and its collections as well as our capacity to engage audiences. MUMA are expected to present their findings in the latter half of 2016.

- Work commenced on a multi-phase Infrastructure Project to carry out extensive improvements in the external and non-public areas of the Museum in May 2015 and are due to be completed in early 2016; projects to upgrade and refurbish research and conservation areas for the Departments of Antiquities and Manuscripts & Printed Books were completed in spring 2015, while new electrical and ICT wiring in the Museum's temporary exhibitions spaces has enhanced capacity for digital interpretation.

### **3. Programme budget & spend**

The Museum's total income for the year ending 31 July 2015 was £9.72 million (compared to £8.12 million for 2013-14). Expenditure was £9.52 million, leaving a net income of £236,000. The HKI's total income for this period was £1,072,000. Expenditure was £880,000, leaving a net income of £192,000.

### **4. Current work & key challenges**

2015-16 will be a particularly busy year in view of the Bicentenary Programme, during which the Museum's major priorities will be as follows:

- a. To ensure that preparations for our Bicentenary exhibitions and associated public programmes are completed in a timely way, while also pressing on with next year's programmes.
- b. To advance / implement the stated goals of the Museum's Research Strategy, focusing particularly on building research capacity through collaboration with established partners within the University and elsewhere, including through the developing plans for a proposed Centre for Visual Culture.
- c. To work with Estates Management and MUMA to finalise the Masterplan feasibility study, preparing the ground for a major campaign to secure funding for agreed projects
- d. To continue to work closely with Cambridge University Development and Alumni Relations (CUDAR) on our Development goals, priorities and programmes to ensure they are reflected in and integrated with the Cambridge Campaign. Supported by CUDAR and University Information Services (UIS), we will be commissioning a fully integrated Events Management, Ticketing and Development CRM system, linked to the new CUDAR Amicus system.
- e. We will also be working closely with UCM partners to deliver stated goals in the UCM strategic plan, focusing on improving provision for digital engagement and equality & diversity. This includes supporting the work of the Project Board for the Centre of Material Culture (CMC) as this project develops.

### **5. Looking forward**

The Museum's Strategic Plan identifies the following four key themes which will underpin our activities in the coming years:

**Space** - auditing available space and its uses, making them fit for purpose for the 21<sup>st</sup> century, making more effective use of space, exploring shared UCM storage and research facilities and facilities at the proposed Centre for Material Culture, and spaces, such as the proposed Centre for Visual Culture, that allow closer connections with History of Art and Architecture and other academic departments.

**Objects** - improving the care, management, documentation, interpretation and display of the collections

**Staffing** - aligning staffing structures, levels and skills with museum priorities

**Audiences** – ensuring programmes and services take account of the Museum’s different stakeholders and audiences, ranging from international researchers and university departments, to local schools and families

The Syndicate and Director of the Fitzwilliam Museum

Professor Geoffrey Ward (Chair)

Professor Paul Binski

Professor Cyprian Broodbank

Professor Paul Cartledge

Professor Dame Caroline Humphrey

Professor Eilís Ferran

Ms Anne Jarvis

Dr Mary Laven

Professor Martin Millett

Mr Roger Mosey

Lady Proby

Mr Nicholas Ray

Dr David Saunders

Dame Rosalind Savill

Mr Tim Knox (Director)

January 2016

**Appendices:**

- i. Acquisitions
- ii. Financial information (for the Museum and HKI)
- iii. List of donors who have donated more than £1,000
- iv. New and leaving staff

## ACQUISITIONS

### DEPARTMENT OF ANTIQUITIES

#### GIFTS

From MRS MARGARET LINCOLN: Gold finger-ring set with a cornelian intaglio depicting a man with a sheep or goat (Joseph of Aramathea?) (GR.1.2015).

### DEPARTMENT OF APPLIED ARTS

#### ALLOCATIONS

From THE LENNOX BOYD ESTATE IN LIEU OF INHERITANCE TAX OFFERED TO THE FITZWILLIAM MUSEUM:  
*Telescopic fan with simple floral decoration.* Folding fan & box. English c.1770. The paper leaves impressed, except in reserves occupied by hand-painted floral decoration, where the paper remains plain. On shaped sliding bone sticks and carved and pierced sliding bone guards. Has an original fitted box labelled "Tho(M. [C]arke fan maker No 143 Leadenhall Street, London" (M.27 & A-2015); *The musical passions.* Folding fan. English, c.1795. Nine passions depicted in oval vignettes linked with garlands, with the victorious Joy to right with ten lines of verse beneath. Paper leaf, an uncoloured stipple, on plain ivory sticks and guards (M.28-2015); *A rope dancer* Folding fan. Possibly Italian, c.1800. The black gauze leaf, sequined to show a slack rope dancer, on plain wood sticks. Guard stick with bone filet, gilt sequins (M.29-2015); *A neo-classical fan.* Folding fan. French or English, c.1790. In centre a classical allegory, seated figure of woman and two putti preparing garlands of flowers. The silk leaf, set with three stipple engravings printed in colour, all on silk, the reserves painted with Pompeian decorations and sequins. The ivory sticks pierced and fretted, and chased with silver and gold (M.30-2015); *The Holy Family before a priest.* Folding fan. Hand-coloured etching, ivory sticks. English, c.1740 Reverse with applied paper roundels concerning card games - 'The Tenth Law Illustrated' (M.31-2015); *La Mort de Mr D'Malbrouk.* Folding fan. Paris, 1770. The decoupé paper leaf with a hand-coloured etching illustrating the song, the words and music printed on the reverse on simple painted carved and pierced bone sticks (M.32-2015); *Neo-classical fan with dancing figures.* Folding fan. Probably Italian, c.1800. In centre two women, one with tambourine, the other dancing with a putti. Paper leaf, a stipple engraving printed in colours, on plain wood sticks and guards (M.33-2015); *The maze.* Folding fan. Walloon or Flemish, c.1740. In centre figures run through the maze. To left, an elegant couple watch. To right, cupid holds his bow in one hand and in the other a banner "Quen no ana .....Labarinto". The single chicken skin leaf on pierced and fretted ivory sticks and carved and pierced ivory guards (M.34-2015); *An allegory of commerce.* Folding fan. English, c.1750. Against a background of a port, in centre four men talk, to left, men unload cargo from a ship. Paper leaf hand-painted with extensively decorated floral reserves, on pierced and painted ivory sticks and carved, pierced and painted ivory guards (M.35-2015); *Soldiers drinking.* Folding fan. Possibly French, c.1790. A woman sits at a table surrounded by four drunken looking soldiers. Paper leaf an uncoloured mezzotint on plain bone sticks and guards. Stipple engraving, stencilled surround (M.36-2015); *Three allegorical figures with putti in clouds.* Folding fan. French, c.1800. A woman in a shell drawn by dolphins. Paper leaf, an uncoloured stipple printed in brown, on plain wood sticks and guards (M.37-2015); *L'Amour fixé au temple de la beauté. Guillote et Guillomette* Folding song fan. French, c.1790. Three female figures, the left figure clipping cupid's wings, the centre figure sitting on a chair in a temple playing a mandolin, the right figure dancing with garlands. Paper leaf, a hand-coloured etching, on plain wood sticks and guards (M.38-2015); *Four figures in a romantic landscape.* Folding fan. English, c.1820. Young girl kneeling before her father? with arms around his neck, head turned to right, towards young man dressed in armour, holding spear. To left, fourth figure of middle-aged



courtier. Paper leaf, hand-painted in the style of Stothard or Corbould, on pierced and fretted ivory sticks and guards (M.39-2015); *Two women at a memorial* Folding fan. London, c.1800 A stipple fan with extensive painted background, with houses by rivers. The leaf a hand-coloured stipple engraving, the reserves extensively painted with a river landscape on fretted wood sticks (M.40-2015); *Les petits maitres en cabriolet*. Folding fan. French, c.1780. The leaf a hand-coloured etching with a scene of a youth in a carriage, and two vignettes with verse and music. The verso with verse and music (M.41-2015); *Oracle*. [The piracy]. Folding fan. English, c.1790. The paper leaves, hand-coloured etching and engraving on plain wood sticks (M.42-2015); *A fan with a floral stencilled leaf*. Folding fan. French, c.1785. Paper leaf is stencilled with an overall pattern on plain wooden sticks (M.43-2015); *Lady Townsend's Whim*. Folding fan. English, published by John Cock & Co., 1st January 1791. The leaf, a hand-coloured etching with conundrums and riddles. The reverse with Lady Townsend's wheel on plain wood sticks (M.44-2015); *Venus and Aeneas*. Folding fan. English, c1740. Venus sits on a cloud, attended by a putti. The composition is taken from a painting by Poussin. Paper leaf a hand-coloured etching on carved and pierced sticks and guards with mother of pearl cloute work, ivory sticks with petal pivot (lacking stick and reduced leaf) (M.45-2015); *A classical scene in a landscape setting*. Folding fan. English, c. 1770. Woman in a flying chariot, drawn by two horses, with putti, embracing a man standing on the ground to her left. Above right, Cupid prepares to loose his arrow. To left, a leaping dog. With floral and gilt reserves and two butterflies. The leaf, hand-painted with a woman in a flying chariot with floral and gilt reserves. The ivory sticks carved and fretted (M.46-2015); *Moses striking the rock*. Folding fan. English, 1740, published by Gamble. Moses stands centre having struck rock. Figures and animals in foreground collect water in assorted vessels. Paper leaf, a hand-coloured etching, decorated with glitter and so obscuring the publication line. On fretted ivory sticks painted with chinoiseries, the guards carved and painted ivory (M.47-2015); *Moses striking the rock*. Folding fan. English, 1740 published by Gamble. Moses stands centre having struck rock. Figures and animals in foreground collect water in assorted vessels. Paper leaf, a hand-coloured etching, on plain ivory sticks, with pique and inlaid with mother of pearl (M.48-2015); *Perseus and Andromeda*. Folding fan. Possibly Italian, c.1730. The leaf painted with Perseus and Andromeda on plain ivory sticks with carved guards (M.49-2015); *Oracle fan*. Folding fan. English, c.1790-1800. Paper leaf, a hand-coloured etching and engraving on shaped bone sticks. c.1800, probably by Cock, Crowder & Co. (M.50-2015); *The history of France from the accession of Hugh Capet*. Folding fan. English, 1793. The leaves show two engravings printed in green on plain bone sticks (M.51-2015); *Church of England from the Reformation*. Folding fan. London, 1794. The paper leaves, two engravings published John Cock and J. P. Crowder, Wood St., Cheapside, April 29 1794 by Neele printed in green on plain bone sticks. A double leaf fan, the engraved text recording the key dates in the history of the Church of England from the Reformation, printed in green on both sides of the fan, mounted on plain bone sticks (M.52-2015); *Loterie de l'amour*. Folding fan. Possibly French, c.1780. The leaves with hand-coloured etching and engravings on plain sticks, the upper guards set with a numbered dial. Signed 'Cortubrier sculps'. Wood sticks (M.53-2015); *The return of a hero*. Folding fan. English, c.1760. Paper leaf, hand-painted, the verso with a woman and cupid by ruins. The ivory sticks finely fretted and carved with an overall floral pattern (M.54-2015); *A feast for two*. Folding fan. English, c.1760. In background two trees. The *chinoiserie* leaf stamped in silver with five waiters one catching a butterfly, serving a banquet for two, the verso is stamped with a sage or mandarin standing by a villa. The ivory sticks are finely carved with flowers. With flower pivot (M.55-2015); *A Garden Scene*. Folding Fan. French, c.1775. Paper leaf painted with a vignette of a garden scene, and two vases of flowers in frames, all against a background with flowers, on simple ivory sticks (M.56-2015); *Scene in a Turkish Harem*. Folding fan. Southern European, c.1780. The silk leaf applied with three stippled vignettes, one with a 'harem' scene after Henry William Bunbury (1750-1811) decorated with sequined trees and vines. The reverse, possibly later, decorated with flowers. The ivory sticks, fretted and gilded with one replaced. The sticks have a French appearance, but the sequins and painting look Italian. Hand-coloured stipple engraving, applied coiled thread (M.57-2015); *To the Memory of Heroick [sic] women*. Folding fan. English, c.1760. The paper leaves, hand-coloured etchings, on pierced and ivory sticks. Lacks one or two sticks on right. Leaf reduced. Deborah, Jael, Judith, Elizabeth, Maryann, Portia and Lucretia (M.58-2015); *Two women adoring Cupid*. Folding fan. Possibly Scandinavian, c.1780. Paper leaf, a stipple engraving painted in

two colours with painted reserves on plain wood sticks. French guard stick with bone file (M.59-2015); *La Mort de M.r Malbrouk*. Folding fan. Possibly French, c.1780. Paper leaf a hand-coloured etching, on the verso words and music, on plain wooden sticks. Guard stick with bone file and upper edge (M.60-2015); *Phédre et Hippolyte*. Folding fan, France, c.1810. Paper leaf a hand-coloured etching with stipple printed in carmine, on plain fretted bone sticks and guards (M.61-2015); *Three figures in landscape setting*. Folding fan. English, c.1740. The leaf hand-coloured etching on carved bone sticks, and carved bone guards with painted *chinoiserie* (M.62-2015); *The School for Scandal*. Published by Sarah Ashton 29th January 1796. Folding fan. English, 1796. Paper leaf a stipple engraving by Richard Cooper after H.W. Bunbury, on plain wooden sticks. Signed 'Rd. Cooper sculpt' (M.63-2015); *A landscape scene*. Folding fan. English. Leaf probably 19th century. Sticks *chinoiserie*, c.1760. A castle with a red flag stands on chalk cliff edge. To left, a small sail boat. To right, a couple and a man riding a horse move away from the viewer along a path. Possibly the Court of St. Andrews. Paper leaf, hand-painted on pierced and carved ivory sticks and pierced and carved ivory guards decorated with cut steel. Guard stick with tortoiseshell file. (M.64-2015); *A Roman triumph*. Folding fan. English, c.1750 and later. The chicken-skin leaf, hand-painted with a Roman triumph, showing a chariot drawn by an elephant, and in front, a horseman with winged helmet probably the copy of an earlier Italianate leaf. The ivory sticks finely carved and pierced. Anglo-Italian (M.65-2015); *Vive la Bagatelle*. Folding fan. English. Sarah Ashton & Co. 1797. Etching. Conundrums in French and English. Wood sticks (M.66-2015); *Four scenes from a novel*. Folding fan. Possibly Austrian, c.1780. The chicken-skin leaf, hand-painted on pierced and fretted ivory sticks and carved and pierced ivory guards (M.67-2015); *Elegant company in the country*. Folding fan. Possibly English, c.1760. The hand-painted paper leaf on finely carved and pierced ivory sticks and guards (M.68-2015); *Diana and a boar hunter in a woodland setting*. Folding fan. English, c.1760. Paper leaf, hand-painted on carved and pierced ivory sticks. The lower guard lacks inner decoration. Gilt metal pivot (M.69-2015); *A family group*. Folding fan. French, c.1785. Paper leaf, a hand-coloured etching with stencilled reserve on plain ivory sticks, the guards set with paste. (M.70-2015); *A brisé fan*. Folding fan. English, c.1790. Stipple engraving of a young woman wearing a wide-brimmed hat and sash holding a baby after John Russell R.A. (1745-1806). Guard with covered pivot pin. Stick probably French (M.71-2015); *A mythological scene*. Folding fan. Dutch, c.1760. Flora and Zephyr with wings sit in a pile of earth with four putti and rose trees. Above, Venus? sits in a cloud. Behind, a tower with two statues and a fountain with a statue of two boys above it. Paper leaf, hand-painted with an extensive mythological scene. The backed mother of pearl sticks gilt and carved with scenes of lovers presenting gifts and two busts of women (M.72-2015); *A royalist fan*. Folding fan. French, c.1788. Paper leaf with an uncoloured stipple engraving of Erato, the verso with royalist songs, on alternating plain wood and bone sticks and plain wood guards (M.73-2015); *Gloria Prosperidad*. Folding fan. French, c.1830. Paper leaf, a hand-coloured etching of Spaniards dancing around a statue, on plain wood sticks decorated with silver. Possibly a political allegory, but the inscription on the base of the statue has been obscured by a piece of decorative paper (M.74-2015); *A shepherdess and admirer*. Folding fan. Dutch, c.1770. Three vignettes with gold borders. Paper leaf hand-painted with floral reserves on fretted ivory sticks and carved ivory guards (M.75-2015); *Musical Champêtre with motifs from Watteau*. Folding fan. Possibly English, c.1740. Paper leaf, an uncoloured etching on plain bone sticks and stained wood guards. The leaf possibly English and the sticks (one missing but leaf repaired?) Continental, possibly French (M.76-2015); *Family group*. Folding fan. Austrian or German, c.1780. Paper leaf printed with a hand-coloured etching with a family group, a husband with a perfume spray, his son presenting the mother with a bouquet of flowers whilst the nurse looks on and stencilled flowers also coloured by hand on plain wood sticks (M.77-2015); *Costumes Suisse*. Folding fan and box. Swiss, c.1855. Each stick bearing the name of a canton and its regional costume The brisé fan mounted on bone sticks and guards. In original box with the trade label of L. Kaiser, Lucerne (M.78 & A-2015); *A horn brisé fan*. Folding fan and box. French, c.1810. Painted with flowers, and with a Palais Royal box (M.79 & A-2015); *A fretted ivory brisé fan*. Folding fan & box. English, c.1820. Cardboard box from Samuel Touke, King's Lynn (M.80 & A-2015); *Net fan with formal pattern of sequins*. Folding fan & box. French, c.1810. Ivory sticks. Gauze leaf with sequins. Box labelled Suisse papetier, Pass. De Panoramas No. 7 (M.81 & A-2015); *Woman with two putti*. Folding fan. French, c.1775. The silk leaf applied with three stipple engravings on paper, printed in colours, of a

woman with two putti by a waterfall. The reserves painted with flowers and decorated with sequins. The bone sticks, fretted and decorated with gold. One fold missing (M.82-2015); *A Classical scene*. Folding fan, c.1770. In centre a man and a woman stand next to each other, behind each is a line of their attendants. The hand-painted paper leaf on carved and pierced mother of pearl sticks and guards with extensive silver inlay (M.83-2015); *Diana aids two huntsmen*. Folding fan. English, c.1760. A background decorated with swags of flowers and peacock feather. The single paper leaf, hand-painted on pierced and fretted ivory sticks and carved and pierced ivory guards (M.84-2015); *A stencilled fan*. Folding fan. French, c.1770. Paper leaf, also stipple engraving, printed in blue with a tondo of Cupid, blindfolded and bearing a torch, on plain wood sticks (M.85-2015); *A marriage fan*. Folding fan. French, c.1770. The decoupé paper leaf, a hand-coloured etching of the sacrifice to Hymen, the bone sticks pierced painted with flowers (M.86-2015); *Fretted ivory brisé fan*. Folding fan. Possibly English, c.1805 (M.87-2015); *A pastoral scene*. Folding fan & box. English, c.1770. To left, a man and woman by fence and two trees, in centre two trees and a tower, to right, piping boy by fence. In foreground a tiny dancing dog. Paper leaf, a hand-coloured etching on plain bone sticks in a box with label 'by Robt. Clarke, No. 26 Strand' (M.88 & A-2015); *A bone brisé fan set with stipple engravings*. Folding fan. Probably English, c.1795. One stipple engraving showing a man approaching a woman in a woodland setting. The other two, to the left and right, smaller with classical Roman scenes, with floral reserves. In contemporary cardboard box, not fitting, of Clarke and Co., Charing Cross – lacking lid (M.89 & A-2015); *Plain sequinned fan*. Folding fan. English, c.1775. The gauze leaf, decorated with gold sequins, the ivory sticks carved and pierced, the guards inset with mother of pearl (M.90-2015); *Lord Rodney*. Folding fan. English, c.1792. Paper leaf an uncoloured mezzotint on pierced and fretted bone sticks and carved and pierced bone guards (M.91-2015); *Rural scene*. Folding fan. English, c.1740. Eight figures by a cottage, with elaborate haystack, or box hedge, and pergola beyond, water or river in the foreground. Paper leaf, a hand-coloured etching on plain ivory sticks (M.92-2015); *The Soothsayer Oh wretched Fortune*. Folding fan. London, 1741 published by M. Gamble. Paper leaf a hand-coloured etching on shaped ivory sticks and guards with painted and varnished decoration. Leaf reduced (M.93-2015); *A pierced and fretted brisé horn fan*. Folding fan & box. French, c.1815. The box is from "à la Mère [...]" (M.94 & A-2015); *Lovers in a woodland setting*. Folding fan. Paris, 1760. Paper leaf hand-painted with lovers in a woodland setting, the mother of pearl sticks, pierced and gilded. Two sticks damaged, the upper guard and two folds of leaf missing. In an English box from Bryan, Westminster (M.95 & A-2015); *The finding of Moses*. Folding fan. Possibly Dutch, c.1760. Paper leaf, hand-painted, on pierced ivory sticks. In a box with a label (M.96-2015); *Three painted vignettes*, one signed Van Garden. Folding fan & box. French, c.1890. A woman reads music while a young man looks over her shoulder. To left, he kneels before her in the garden, to right, he plays a pipe while she fishes (M.97 & A-2015); *Chinoiserie and pastoral scene*. Folding fan and box. London, 1740, published by Gamble. Paper leaf a hand-coloured etching on shaped ivory sticks and painted and varnished ivory guards (M.98 & A-2015); *Floral decoration of roses, pansies and daisies*. Brisé fan and box. The horn sticks, hand-painted with floral decoration (M.99 & A-2015); *The Marchioness of Granby's Fan*. Folding fan. English, c.1775. The single paper leaf, hand-painted with a wreath and bouquets of flowers. The verso with her monogram, on carved and pierced ivory sticks (M.100-2015); *A young girl sitting with a hat on her knee*. Folding fan. English, c.1790. The blue paper leaf with uncoloured stipple, on shaped and carved ivory sticks and guards, when closed the sticks appear bound with rope (M.101-2015); *Pastoral scene*. Folding fan. French, c.1795. A woman dressed as a shepherdess holds a sheep or goat on a lead, next to her a man dressed as a shepherd holds a crook, with a dog at his feet. Paper leaf a hand-coloured etching on alternate stained and unstained pierced and fretted sticks and pierced and fretted guards (M.102-2015); *Five women dancing to a lyre*. Folding fan. Possibly French, c.1795. Paper leaf, a stipple engraving printed in two colours on wood sticks (M.103-2015); *Aménité, Fidélité, Sincérité, Humanité*. Folding fan. No information on where or when. Paper leaf an etching printed in brown on alternate wood and bone sticks and bone guards, skilfully repaired. Guard with wood filet (M.104-2015); *Hairwork embroidered landscape scene*. Folding fan. Possibly Swedish, c.1780. The silk leaf a hand-embroidered landscape scene on ornately gilded and carved mother of pearl sticks and guards (M.105-2015); *Bouquets of flowers*. Folding fan. English. Paper leaf a hand-coloured etching, on pierced and carved ivory sticks and guards. The box tubular card, with a milliner's trade label (M.106 & A-

2015); *Trompe l'œil of the Prince and Princess of Wales*. Folding fan. English, c.1785. Paper leaf, a hand-coloured stipple on pierced and fretted ivory sticks with carved decoration, the sticks carved and pierced with gold paper backing. Published at Sudlows, 1795 (M.107-2015); *Figures in a garden with a swan fountain*. Folding fan. English, c.1760. The chicken skin leaf, a hand-painted scene. The ivory sticks carved and pierced (M.108-2015); *A scene from Ovid*. Folding fan. English, 1744, published by M. Gamble. The four muses, one reading Ovid, and a supplicant, to right, the sea with a ship and two sailors. Paper leaf a hand-coloured etching on Chinese ivory lacquered sticks and guards (M.109-2015); *1796 Leap Year*. Folding fan. London 1796, published by I. Cock & I.P. Crowder. The paper leaves, printed with six uncoloured aquatint medallions, on plain wood sticks and guards (one guard missing) (M.110-2015); *The Queen's Royal fan*. Folding fan. English, 1821. Pub Thos Balster. Paper leaf a hand-coloured stipple on plain bone sticks and guards. The fan bears the arms of Queen Caroline and the Worshipful Company of Fan Makers who appear to have supported her during the King's attempt at divorce (M.111-2015); *Eighteen of the most favorite country dances with their proper figures and adapted to each as perform'd at Court, Bath & C*. Folding fan. English, 1789, published by L. Sudlow. Paper leaf, an uncoloured engraving on plain wood sticks (M.112-2015); *The Lady's Looking Glass*. Folding fan. English, c.1780. Paper leaf an uncoloured etching on plain wood sticks and guards (one guard missing) (M.113-2015); *Three vignettes*. Giant folding fan. French, c.1780. Paper leaf a hand-coloured etching on plain wood sticks and guards (three sticks, one guard and stick and part of the leaf missing) (M.114-2015); *A landscape scene*. Giant folding fan. French, c.1780. Paper leaf a hand-coloured etching with figures after Watteau on plain wood sticks (M.115-2015); *Illustration to a German romantic novel*. Folding fan. German, c.1770. Paper leaf a hand-coloured etching on plain ivory sticks and guards (M.116-2015); *A Conundrum Fan*. Folding fan. English, 1798. A coach in the centre and Prince of Wales's feathers. Paper leaf a hand-coloured etching on plain wood sticks (M.117-2015); *Ivory brisé fan*. Folding fan. English, c.1805. Pierced and carved with a floral pattern (M.118-2015); *A carnet de ball for Hornby Castle with pencil*. Brisé fan. English, 1863. The card leaves, lithographed with original pencil by AWFABER No. 2, attached with gilt thread (M.119 & A-2015); *The escape of Mary Queen of Scots from Lochleven Castle*. Folding fan. French, c.1785. The pale blue silk leaf a stipple printed in colour on fretted bone sticks (M.120-2015); *Friedrich Wilhelm und Luise*. Folding fan. German, c. 1800. The silk leaf with three reserves, one an applied stipple engraving, the other two applied colour-printed silk, on simply pierced and fretted ivory sticks (M.121-2015); *Pink painted paper fan*. Folding fan. French, c.1790. Paper leaf painted pink with black and white medallions and swags, on plain wood sticks (M.122-2015); *Three children play*. Folding fan. English, c.1790. Paper leaf an applied stipple printed in colours, against a hand-painted background, flanked by two applied and painted silk medallions, on carved and pierced ivory sticks and guards (M.123-2015); *A landscape with music*. Folding fan. English, c.1740. Paper leaf, a hand-coloured etching on plain ivory sticks, painted with feathers (M.124-2015); *Chinoiserie fan of woman and birds*. Folding fan. English, 1740. Paper leaf, a hand-coloured etching, on plain ivory sticks the guards painted and varnished. Damaged (M.125-2015); *A mythological scene*. Folding fan. English, c.1750. A woman kneels by a basket of blue flowers, next to her sits a woman who is being watched by cupid. Paper leaf a hand-coloured etching, on carved and pierced ivory sticks and guards, three sticks repaired - two glued together (M.126-2015); *Venus and Adonis*. Folding fan. English, c.1750. Paper leaf a hand-coloured etching with gold and glitter, on pierced and fretted ivory sticks (M.127-2015); *A woman, caged bird and three children*. Folding fan. English, c.1785. Paper leaf a hand-coloured stipple on plain background, the plate mark visible, on plain bone sticks with painted bone guards (M.128-2015); *A classical allegory Minerva with a young man, a priestess offering a sacrifice and muses*. Folding fan. European, c.1780. Paper leaf with a stipple engraving and painted floral reserves on plain bone sticks (M.129-2015); *Possibly Dido and Aeneas*. Folding fan. English, c.1740. The single paper leaf a hand-coloured etching on plain ivory sticks (M.130-2015); *The road to ruin trompe l'œil of six scenes*. Folding fan. English, c.1790. The wreck of a paper leaf, a hand-coloured etching on plain wood sticks (M.131-2015); *A wooden brisé fan*. French, c.1790. Applied stipple depicting two shepherdesses and a young boy, set against a landscape dotted with sheep. Guard stick with bone file (M.132-2015); *Chinoiserie fan: a couple with their son, greet their visitor, who is riding a water buffalo*. Folding fan. English, c.1740. Paper leaf with a hand-coloured etching on carved bone sticks (M.133-2015); *Chinoiserie leaf & sticks*. Remains of a

folding fan. English, c.1760. Figures play with rigid fans, to the right a traveller approaches a bridge preceded by musicians. The leaf a hand-coloured *Chinoiserie* etching on simple ivory sticks with traces of guard (M.134-2015); *An advertising fan for the Galeries Lafayette*. Folding fontange fan. French, 1926. The silver paper leaves, chromolithographed, on plain wood sticks (M.135-2015); *The Ghost*. Folding fan. English, c.1795. Paper leaf, a stipple printed in colours after Richard Westall, on pierced and fretted wood sticks with silver decoration (M.136-2015); *A separate leaf fan*. Japanese, c.1890. Each rice paper leaf, a geisha girl (M.137-2015); *Two chinoiserie scenes*. Folding fan. English, c.1735. Each with male figures in a garden. Paper leaf, a hand-coloured etching on carved ivory sticks (M.138-2015); *A game of blind man's buff*. Folding fan. English, c.1745. Paper leaf a hand-coloured etching on plain ivory sticks and guards with painted and varnished decoration. The guards are rubbed. Red and gilt lacquered ivory sticks, the guard with tortoiseshell file (M.139-2015); *Card playing*. Folding fan. English, c.1740. Paper leaf, a hand-coloured etching on ivory sticks. The head carved in the shape of a flower (M.140-2015); *A young girl with a battledore and shuttlecock*. Folding fan. French, c.1800. The paper leaves, two stipples printed in colours with hand-painted reserves on shaped ivory sticks with gold and silver decoration (M.141-2015); *A song fan*. Folding fan. French, c.1780. Paper leaf, a hand-coloured etching on shaped wood sticks. Telescopic fan, guard stick with bone file and border (M.142-2015); *Spring*. Folding fan. English, c.1795. Engraved by S. Freeman after J. Russell. Two girls look at a wicker hen coop whilst feeding chicks outside. Paper leaf, with an applied stipple, printed in colours on fretted bone sticks (the sticks probably later) (M.143-2015); *A landscape scene*. Folding fan. English, c.1770. A carriage with two horses and a woman inside. To right, three women washing clothes in the river. The reduced paper leaf, a hand-coloured etching on shaped bone sticks and carved guards (M.144-2015); *Diana and Endymion*. Folding fan. English, c.1740. Paper leaf, a hand-coloured etching on shaped ivory sticks with lacquered decoration (M.145-2015); *Chinoiserie landscape with central medallion*. Folding fan. English, c.1745. Vignette revealing a coastal scene and two fishermen, with a pagoda just visible. Paper leaf an etching coloured in pink and white on shaped bone sticks and guards (M.146-2015); *Chinoiserie concoction*. Folding fan. Possibly French, c.1760. Paper leaf a hand-coloured etching on plain ivory sticks and guards (M.147-2015); *A wedding procession*. Folding fan. English, c.1735. Paper leaf, a hand-coloured etching. The shaped ivory sticks, painted and varnished, probably Chinese but contemporary (M.148-2015); *Five chinoiserie trompe l'œils*. Folding fan. English, c.1750. Paper leaf, an etching painted *en grisaille*. The shaped bone sticks probably French (M.149-2015); *A couple make hay*. Folding fan. English, c.1745. Paper leaf a hand-coloured etching on plain ivory sticks and bone guards (M.150-2015); *Woman in a landscape with peony and butterfly*, Folding *chinoiserie* fan. English, c.1740. Paper leaf a hand-coloured etching with stamped decoupé work, on plain wood sticks and painted bone guards (M.151-2015); *Dialectica*. Folding fan. English, c.1740. Paper leaf a hand-coloured etching on plain ivory sticks and guards (M.152-2015); *Landscape scene. Two seated women, one holds a child, the other the child's hat*. Folding fan. French, c.1790. Paper leaf a hand-coloured etching on plain bone sticks and bone guard (M.153-2015); *Chinoiserie, fishing scene*. Folding fan. English, c.1740. Paper leaf a hand-coloured etching on pierced and fretted bone sticks (M.154-2015); *Chinoiserie: four women in a landscape with gilded decoration*. Folding fan. English, c.1750. Paper leaf a hand-coloured etching with elaborate gold decoration, on ivory sticks and guards hand-painted and gilded with *chinoiserie* (M.155-2015); *Chinoiserie landscape*. Folding fan. English, c.1760. The leaf a hand-coloured stipple and etching on shaped bone sticks and guards (lacking a guard) (M.156-2015); *La constance du berger*. Folding fan. French, c.1755. Paper leaf a hand-coloured etching on pierced and fretted bone sticks, the guards pierced and painted with flowers (M.157-2015); *A mourning fan*. Folding fan. Probably English, c.1760. The paper leaves both painted plain black, on plain ivory sticks and guards (M.158-2015); *"Pastorale", a song fan*. Folding fan. French, c.1775. Paper leaf a hand-coloured etching on plain wood sticks (M.159-2015); *A landscape scene, with a woman and two admirers*. Folding fan. No information on where or when. Paper leaf, a hand-coloured etching on shaped bone sticks (M.160-2015); *Landscape scene*. Folding fan. English, c.1740. Paper leaf a hand-coloured etching painted in half mourning, on shaped and plain ivory sticks (M.161-2015); *A landscape vignette, with two fishermen*. Folding fan. English, c.1740. Paper leaf, a hand-coloured etching on plain wood sticks, the guards bone, painted and varnished with *chinoiseries* (M.162-2015); *A temple of Hymen*. Folding fan. French, c.1780. A woman steps down from the

altar towards a man kneeling before her, cupid sits on his raised knee proffering a flaming heart towards the lady. Paper leaf a hand-coloured etching on plain wood sticks and guards, with stencilled surround (M.163-2015); *Fan with a neo-classical border in stipple engraving*. Folding fan. French, c.1790. Paper leaf, crudely hand-painted with flowers on plain wood sticks (M.164-2015); *The Five Senses*. Folding fan. English, c.1730. Five female figures, each with an attribute representing one of the senses, in a landscape setting with piping putti. One sleeping in a cloud, one holding a bird, another drinking from a chalice. Paper leaf, a hand-coloured etching on plain lacquered sticks and carved lacquered guards with mother of pearl inlay (M.165-2015); *Divertissement Pour Tout Age*. Folding fan. English, 1800. Paper leaf an uncoloured stipple and etching published by Ashton & Hadwen on plain wood sticks and guards (M.166-2015); *The Casino fan*. Folding fan. English, 1793, Paper leaf a hand-coloured engraving published by S. Ashton, 28 Little Britain on plain wood sticks and guards (M.167-2015); *Cupid sharpening his darts*. Folding fan. Possibly French, c.1800. Paper leaf, a stipple printed in two colours on plain wood sticks. Frieze of amoretti at border of leaf. (M.168-2015); *Mythological scenes*. Folding fan. English, c.1740. A young boy holds an arrow, in the centre a man proposes to a shepherdess, to right, a young man approaches. Paper leaf a hand-coloured etching on plain ivory sticks and guards (M.169-2015); *Air: du petit Matelot*. Folding fan. Possibly French, 1810. Paper leaf a hand-coloured etching and stipple on plain wooden sticks and guards (M.170-2015); *The Basilica of Maxentius*. Folding fan. Italian, c.1790. Paper leaf a hand-coloured etching on shaped ivory sticks and guards (M.171-2015); *Mythological Scenes*. Folding fan. English, 1760. Soldiers greeting a woman, possibly a queen, whilst her attendants look on, to the left, a couple, to the right, a man kneels before a seated woman. Paper leaf hand-painted with three vignettes, on carved, pierced, silvered and elaborately gilded ivory sticks (M.172-2015); *A child's fan*. Folding fan. Possibly French, c.1805. A boy and girl play with a bird on a string, the boy holds the bird cage. Paper leaf a hand-coloured etching and stipple on plain wood sticks (M.173-2015); *Chinoiserie and trompe l'œil*. Folding fan. English, c.1770. Three figures around a table to the left, a courting couple, to right, two overlapping *trompe l'œil* pictures, one a river scene, the other a spray of flowers with birds and butterflies. Paper leaf a hand-coloured etching on pierced and fretted ivory sticks and pierced and carved guards (M.174-2015); *A woman seated at a desk, writing a letter*. Folding fan. Probably English, c.1780, on English sticks of c.1750. The pink paper leaf, a stipple engraving on shaped ivory sticks with carved guards (M.175-2015); *Biblical or neo-classical scene, possibly Hercules*. Folding fan. English, c.1795. Paper leaf a stipple printed in colours, on pierced and fretted bone sticks and guards (M.176-2015); *Programme of Mr. Albert Smith's Ascent of Mont Blanc*, August 12th & 13th, 1851. Folding fan. French, c.1851, manufactured by Leroux and Company. Paper leaf an uncoloured engraving on plain wood sticks (M.177-2015); *Apollo and Daphne*. Folding fan. French or Italian, c.1790 on slightly earlier French sticks. A mythological scene of a metamorphosis. A man with a bow pursues a girl from whose fingertips sprout branches with two putti in clouds, to right, a river god reclines in rushes and a putto flies off through trees. Paper leaf, a hand-coloured stipple on carved and fretted sticks with gold and silver decoration (M.178-2015); *A classical scene, an allegory of music*. Folding fan. English, c.1790. Paper leaf, a hand-coloured stipple engraving. The wood sticks, painted and lacquered with flowers (M.179-2015); *A half mourning fan*. Folding fan. Possibly English, c.1760. Painted *en grisaille* in sombre colours with sprigs of flowers on pierced and fretted ivory sticks and guards (M.180-2015); *Blind man's buff*. Folding fan. English, c.1765. Paper leaf, hand-painted on pierced and fretted ivory sticks, the guards carved and pierced with red paper backing (M.181-2015); *A mourning fan*. Folding fan. c.1800. Paper leaf, an uncoloured stipple and etching on pierced and fretted bone sticks. Possibly English (M.182-2015); *Two chinoiserie scenes*. Folding fan. English, c.1750. Paper leaf, a hand-coloured etching on plain bone sticks and carved guards (M.183-2015); *Republique Française, a song fan*. Folding fan. French, c.1796. Air du menuet de la Mamotte. Paper leaf, a hand-coloured etching on plain wood sticks. The song is in fact in praise of love and wine (M.184-2015); *Lovers by a lake*. Folding fan. English, c.1755. Paper leaf, hand-painted. The ivory sticks and guards (upper guards lacking), shaped and carved with painted decoration (M.185-2015); *A Bacchante*. Folding fan. Probably French, c.1790. Paper leaf a stipple printed in brown with hand-painted floral decoration, on plain bone sticks, the guards plain bone with gold inlay (M.186-2015); *A landscape scene with figures*. Folding fan. English, c.1735. Paper leaf a hand-coloured etching on shaped bone

sticks and guards (M.187-2015); *A city scene*. Folding fan. English, c.1745. A causeway with sea to the right and left, three men stand and converse, to left, two men talk, to right, the sea with boats in the distance. In the background the spires of an elegant city. Paper leaf a hand-coloured etching on plain ivory sticks and bone guards (M.188-2015); *Rural scene with a village beyond a river*. Folding fan. Possibly English, c.1750. Paper leaf hand-painted with gold decoration on shaped ivory sticks and carved and pierced ivory guards, with repair work to the tip of the right guard (M.189-2015); *A country scene*. Folding fan. English, c.1750. Against the background of a cottage, a woman with a pail balanced on her head walks towards two men and two women. Paper leaf, a hand-coloured etching on plain ivory sticks and guards (M.190-2015); *A scene from an opera*. Folding fan. French, c.1765. An elegant couple dance, to the left and right of them sits another couple. To left, in reserves portraits of the principal performers. The decoupé paper leaf, a hand-coloured etching, on plain bone sticks. Guard stick with wood filet (M.191-2015); *Pastoral scene with shepherds*. Folding fan. Possibly English, c.1740. Paper leaf, hand-painted on carved ivory sticks with applied mother of pearl decoration (M.192-2015); *Chinoiserie scene*. Folding fan. English, c.1750. Chinese couple by a tree, a Chinese woman stands holding a fan, looks on. The reduced paper leaf, a hand-coloured etching on plain ivory sticks (M.193-2015); *Boors dancing*. Folding fan. North European, c.1760. Paper leaf, a stipple engraving on plain bone sticks (M.194-2015); *Three vignettes An elegant young woman 'plays' the shepherdess*. Folding fan. Probably French, c.1770. Paper leaf, three hand-painted reserves, set against a background of hand-painted floral decoration, highlighted in gold, on pierced and fretted ivory sticks with gold chasing, the ivory guards pierced and carved (M.195-2015); *The New Heraldry Fan*. Folding fan. English, published on 12th April 1792. Paper leaf, an uncoloured etching on plain wood sticks (M.196-2015); *Three chinoiserie vignettes*. Folding fan. Possibly French, c.1780. Two men sit on a crude chariot pulled by two horses, to left, and right, crude images of a simple house-like structure. Against a brown background. Paper leaf hand-painted in black and gold against a brown background on plain wood sticks and guards (M.197-2015); *The Chicago World Fair*. Folding fan. Japanese, 1893. Paper leaf a hand-coloured wood cut on plain wood sticks and guards, the guards bound in string, lacking part guard (M.198-2015); *Five figures in a Japanese setting*. Folding fan. Japanese, c.1890. The paper leaves hand-coloured wood cuts on plain wood sticks and guards (M.199-2015); *Chinoiserie, a man and a dog*. Folding fan. Possibly English, c.1750. Paper leaf painted with a man and a landscape on fretted ivory sticks and carved guards (M.200-2015); *Two women, a page and a hound*. Folding fan. English, c.1745. Paper leaf a hand-coloured etching on plain wood sticks and guards (M.201-2015); *Venus disarming Cupid*. Folding fan. French, c.1820. Paper leaf a hand-coloured etching on plain wood sticks with painted and varnished decoration. Guard stick with bone filet (M.202-2015); *Landscape scene with a boy, a hoop, a woman and lovers*. Folding fan. English, c.1790. Paper leaf a hand-coloured etching on plain ivory sticks and guards (M.203-2015); *Landscape and harbour scene*. Folding fan. Japanese, c.1870. Paper leaf a woodcut bamboo sticks (M.204-2015); *Rural road scene*. Folding fan. English, c.1750. Paper leaf a hand-coloured etching on pierced and fretted sticks, the guards simply carved with tortoiseshell filet. The bamboo sticks possibly Chinese (M.205-2015); *A ruler, his wife and his child*. Folding fan. Probably French, c.1775. The silk leaf applied with a stipple printed in brown, excepting the flesh, which is printed in carmine, against a background of hand-painted flowers, sequins and gold embroidery, on plain bone sticks with silver inlay, the guards pierced and fretted with silver inlay and red paper backing (M.206-2015); *The Five Senses*. Folding fan. English, c.1740. Five women listen, look, taste and touch. In the background there is a beehive (M.207-2015); *Naissance de M. sr le Duc de Normandie ce 27 Mars 1785*. Folding fan. French, c.1785. Paper leaf, a hand-coloured etching on plain wood sticks and guards (M.208-2015); *Two children play, one rides a dog*. Folding fan. French, c.1785. Paper leaf a hand-coloured etching on plain wooden sticks and guards (M.209-2015); *A chateau*. Folding fan. French, c.1745. Paper leaf a hand-coloured etching on shaped bone sticks and guards with painted and varnished decoration (M.210-2015); *A battle scene*. Folding fan and box. Possibly French, c.1745. Wounded men and two horsemen battle hand to hand. The paper leaves hand-coloured etchings on painted bone sticks and pierced and carved guards. Sticks c.1790, lacking guard (M.211 & A-2015); *Riverside scene*. Folding fan. Possibly French, c.1795. Two girls pull a boat along the bank, whilst two boys in the boat row in the opposite direction. Paper leaf an uncoloured etching with the flesh in stipple printed in colour, on plain wood sticks and guards

(M.212-2015); *Shanghai*. Folding fan. French for the Manx market. Advertising Lawrence Wright music, London, c.1920. Paper leaf a lithograph printed in two colours on plain wood sticks and guards (M.213-2015); *History of England from William the Conqueror to the present time*. Folding fan. Probably English, c.1795. Published at Sudlow's Fan Warehouse, 191, The Strand. The paper leaves, engravings printed in green, on plain wood sticks and guards (M.214-2015); *Map of Nicaragua*. Folding fan. French, c.1794. The paper leaves hand-coloured etched maps on plain wood sticks and guards. French text. Classical seascape border. Reverse with Pacific Ocean, Asia, North America and text relating to exploration (M.215-2015); *Dining en plein air*. Folding Cabriolet fan with lithograph leaves. French, c.1900. A couple talk, and another couple raise their glasses across the table, to the right, a couple stroll in the garden. The paper leaves printed in colours on painted and varnished wood sticks and guards. (M.216-2015); *A King before a high priest*. Folding fan. English, c.1735. Paper leaf a hand-coloured etching on plain wood sticks and guards with painted and varnished decoration (M.217-2015); *Mapa de los Ferro-Carriles de Europa*. Folding fan. Spanish, c.1860. Paper leaf an uncoloured etching on plain wood sticks and guards. The fan advertises a Spanish Fan-maker Martinez y Vincente (M.218-2015); *Italian chinoiserie fan with musical instruments and verse*. Folding fan. The decoupé paper leaf a hand-coloured etching on plain wood sticks and carved and pierced wood guards (M.219-2015); *Telescopic fan with floral decoration and spangles*. Folding fan. London, c.1770 by Clarke & Co. No. 26 The Strand. Paper leaf hand-painted and extensively decorated with spangles, on pierced and fretted sliding bone sticks and carved and pierced sliding bone guards (M.220-2015); *Abraham sacrificing Isaac*. Folding fan. English, c.1750. Isaac kneels, arms and legs bound, on a stone altar, Abraham is stopped from completing his task by an angel, who restrains him. To right, the face of a ram visible in undergrowth. In panels to left, and right, musical instruments and the Ten Commandments on stone tablets (M.221 & A-2015); *Lovers parting*. Brisé fan. French, c.1790. The pierced and fretted bone sticks decorated with an applied stipple and hand-painted flowers in swags, the guards carved and pierced bone (M.222-2015); *Scene from Classical mythology*. Folding fan and box. Probably English, c.1740. An empress sits on a raised throne and rules, before her three soldiers in Roman military dress. Paper leaf a hand-coloured etching on shaped sticks and guards decorated with painted *chinoiseries* (M.223-2015); *A classical scene*. Folding fan. English, published by Gamble, June 24th, 1743. A seated woman with an older cloaked woman, in foreground a putto with a basket of flowers. To left, a dolphin fountain. To right, a Palladian palace. Paper leaf, a hand-coloured etching on carved ivory sticks with pad at pivot (M.224-2015); *Haymaking*. Folding fan. English, c.1740. Paper leaf a hand-coloured etching on shaped bone sticks and shaped and painted bone guards (M.225-2015); *A dancing man*. Folding fan. English, c.1790. Paper leaf a hand-coloured applied etching on plain wood sticks and guards (M.226-2015); *The birth of Esau and Jacob. Gen 25*. Folding fan. English, c.1740. Paper leaf a hand-coloured etching on plain bone or ivory sticks, the ivory or bone guards decorated with mother of pearl (M.227-2015); *Astronomy*. Folding fan. English, c.1760. Paper leaf a hand-coloured etching with hand-painted reserves, on pierced and fretted ivory sticks and carved and pierced ivory guards with mother of pearl backing (M.228-2015); *Nina*. Folding fan. French, c.1780. Paper leaf a hand-coloured etching on plain ivory sticks and carved, pierced and painted ivory guards (M.229-2015); *Three theatrical? figures*. Folding fan. English, c.1740. Paper leaf, a hand-coloured etching on shaped stained wood sticks, the guards shaped and carved (M.230-2015); *A chinoiserie fan*. Folding fan. English, c.1760. scene and three vignettes. Paper leaf, a hand-coloured etching. The bone sticks painted with *chinoiseries*, the guards, carved (M.231-2015); *A chinoiserie fan*. Folding fan. English, c.1750. A bird in a tree. To right, two Chinese gentlemen. Paper leaf, a hand-coloured etching on bone sticks with painted decoration (M.232-2015); *A mythological scene*. Folding fan. North European, possibly Swedish, c.1790. Cupid crowning a woman whilst Flora? anoints her and another woman washes her feet. The canepin leaf, a stipple printed in two colours with painted reserves on fretted bone sticks (M.233-2015); *Tanz-Folge, 1840*. Brisé fan. German, c.1840. The card sticks, lithographed in brown with dance scenes (M.234-2015); *Kakadu Die Führende Bar am Kurfürstendam*. Folding fan. German, c.1925. Simple watercolour and wood sticks (M.235-2015); *A pastoral scene*. Folding fan. French, c.1755. Overdressed peasants dancing. To left, a couple drinking and eating at a table, a house in the background. To right, a musician with female companion seated beneath a tree. Paper leaf, a hand-coloured etching on plain bone sticks. Lacking part leaf (M.236-2015); *Children at play*. Folding fan. French, c.1820.



Paper leaf, a hand-coloured stipple of overall design on plain wood sticks (M.237-2015); *A view of a pelota court and players*. Folding fan. Spanish, c.1885. View of pelota court with judges and spectators, to left, and right, medallions of pelota players. Paper leaf a chromo-lithograph, on plain wood sticks and guards (M.238-2015); *A family and companions in a garden*. Folding fan. English, c.1750. Hand-coloured etching, serrated bone sticks (lacking guard) (M.239-2015); *Companions by a garden fence listening to a pipe player*. Folding fan. French, c.1770. Etching, bone sticks (M.240-2015); *Tea drinking scene*. Folding fan. English, c.1750. Paper leaf a hand-coloured etching on pierced and fretted ivory sticks and carved and pierced ivory guards with red backing paper (M.241-2015); *Elegant couple playing the shepherd and shepherdess*. Folding fan. English, c.1740. Paper leaf a hand-coloured etching on shaped bone or ivory sticks and guards (M.242-2015); *Four pastoral scenes*. Folding fan. English, c.1790. Depicting pastoral pursuits, such as apple picking, sheep rearing, courtship and conversation. Paper leaf an uncoloured stipple printed in green, on plain bone sticks and guards (M.243-2015); *A mythological scene*. Folding fan. English, M. Gamble, 1740. A soldier stands between a seated woman and shepherd. To left, a queen with Cupid above. To right, a shepherdess and a stag. Paper leaf, a hand-coloured etching on ivory sticks, the guards with piqué and mother of pearl inlay (M.244-2015); *England since the conquest*. Folding fan. English, published by John Cock and J.P. Crowder, Wood Street, Cheapside August 10th, 1793. Paper leaf, an engraving printed in blue on plain bone sticks (M.245-2015); *A purple decorated fan*. Folding fan. English, c.1780. The purple paper leaf decorated with sequins and a silver pattern on carved and pierced sticks (M.246-2015); *Three vignettes of exotic birds*. Folding fan. Probably English, c.1780. Paper leaf, hand-painted on pierced and fretted bone sticks and carved and fretted guards (M.247-2015); *A floral decorated fan*. Folding fan. French, c.1775. The cream silk leaf with painted and stencilled work and gold and silver spangle decoration. The bone sticks probably French but a Swedish origin has been suggested (M.248-2015); *A pastoral scene*. Folding fan. English, c.1745. A shepherdess and Cupid with a landscape background. To right, a gentleman proposing to a shepherdess by a formal pond. Paper leaf, a hand-coloured etching on shaped bone sticks (M.249-2015); *Chinoiserie scene with an ox or buffalo*. Folding fan and box. English, c.1750. The decoupé leaf a hand-coloured etching on pierced and fretted ivory sticks and guards. Lacking part leaf (M.250 & A-2015); *Simple floral design with swags and wreaths*. Folding fan and box. Paper leaf hand-painted in silver, on pierced and fretted bone sticks and carved and pierced bone guards. Box with trade label Robert Clarke (M.251 & A-2015); *Plain white silk fan*. Folding fan and box. The silk leaf decorated with silver sequins, on pierced and fretted ivory sticks and carved and pierced ivory guards (M.252-2015); *Chinese scene*. Brisé fan and box. Chinese export, c.1820. The wooden sticks lacquered in gold and black (M.253 & A-2015); *Christ disputing with the Doctors*. Folding fan. English, c.1740. Paper leaf a hand-coloured etching decorated with silver spangles on shaped ivory sticks, the guards decorated with metal clouté work (M.254-2015); *The crowning of summer?* Folding fan. French, c.1830. Duvelleroy No.33. A woman, to her left an elegantly dressed man places a crown wreathed with flowers on her head. Paper leaf a hand-coloured etching on plain wood sticks and guards (M.255-2015); *Pastoral scene with shepherdess*. Folding fan. Probably French, c.1770. A lady seated on hay holds a shepherdess's crook. Paper leaf a hand-coloured etching on plain bone sticks (M.256-2015); *The Judgment*. Folding fan. English, c.1740. A man looks down at documents or manuscripts on a table, on the other side of the table a couple appear to wait for his decision. In the background a landscape, in the distance a fortress town on the top of a hill or mountain. Paper leaf a hand-coloured etching on shaped ivory sticks and guards (M.257-2015); *Pastoral and Chinese scene*. Folding fan. European, c.1740. A seated courting couple are watched by two men, set against a western landscape. Paper leaf a hand-coloured etching on shaped, painted and varnished, bone sticks and guards. It is unusual for fan leaves to mix European and chinoiserie motifs (M.258-2015); *The Five Senses*. Folding fan. English, c.1740. Five women listen, look, taste and touch. In the background there is a beehive. Paper leaf a hand-coloured etching decorated with mother of pearl glitter and mother of pearl spangles on plain ivory sticks and carved and pierced ivory guards (M.259-2015); *Chinoiserie scene*. Folding fan. English, c.1740. A man in a fishing boat, to left, a mandarin holds a partially unrolled scroll, to right, a man seated in a carriage drawn by two horses, the driver mounted on one of the horses. Paper leaf a hand-coloured etching on shaped Chinese export ivory sticks and guards with painted and varnished decoration (M.260-2015); *Hope nursing Love*. Folding fan.

Possibly French, c.1785. Medallion of Hope suckling Love, to left, a medallion of a woman in classical dress holding a mask of a man's head, to right, a woman in classical dress holds a bunch of grapes. The gauze leaf hand-painted with flora and fauna, and decorated with three applied stipple medallions in the 'Pompeian Style'. The central oval is after the celebrated painting by Sir Joshua Reynolds. The leaf is on pierced and fretted ivory sticks and guards painted to imitate Wedgwood Jasper plaques (M.261-2015); *A young man with bow and arrow*. Folding fan. English, c.1800. Paper leaf a hand-coloured and brown printed stipple on plain bone sticks and guards (M.262-2015); *Chinoiserie scene*. Folding fan. English, c.1740. A woman holding a fan looks at a bird cage from which two birds emerge. Paper leaf a hand-coloured etching on shaped ivory sticks and carved and painted ivory guards (M.263-2015); *Advertising fan for the Shelburne Hotel, Atlantic City*. Folding Fan. French, for the American market, c.1915. Paper leaf, a chromolithograph on plain wood sticks. The verso with signatures from a party dated 1916 (M.264-2015); *A large plain green paper fan*. Folding fan. French, c.1750 (M.265-2015); *Two pastoral vignettes*. Folding fan and box. English, c.1745. A couple with rakes converse over a fence, to right, a man with a basket over one shoulder passes a shepherd and a shepherdess on the roadside, the woman leans by a well holding a shepherd's crook, the man plays a pipe. Paper leaf a hand-coloured etching on plain wood sticks (M.266 & A-2015); *Two elegant women fishing for love*, Folding fan. French, c.1820, inscribed B.no.1305. Paper leaf, a hand-coloured etching on plain wood sticks. The leaf is possibly by Boulard, rue Saint Martin 112, who advertised in the Almanach du Commerce "Assort. de sujets graves pour cartonage, ecrans et tabatieres" (M.267-2015); *A landscape scene in pink*. Folding fan. English, c.1740. A formal landscape scene, to the left, a couple courting with a woman looking on, to the right, a couple courting with a woman looking on, in the centre a formal walled garden, all hand-coloured in pink. Paper leaf, a hand-coloured engraving of courting couples, on shaped bone sticks and guards, very old repairs to sticks using lead (M.268-2015); *Hand held mechanical fan*. European/North American, c.1920. Bakelite (M.269-2015); *A Bird Catcher watched by a group of companions*. Folding fan. French, c.1860. Coloured lithograph, mother of pearl sticks (lacking part of guards) (M.270-2015); *Café de Paris pre Catelan Armenonville*. Folding fan. French, c.1910. Chromolithograph, wood sticks (M.271-2015); *The Lady's Looking Glass*, the reverse with 'The Explanation of the New Hieroglyphical Fan' by Mefs Cock & Crowder, Wood Street, London. Folding fan. English, c.1790. Etching, bone sticks (M.272-2015); *Chateau Robert, Vichy*. Folding fan. French, c.1920. Chromolithograph, wood sticks (M.273-2015); *In Memory of Frederick, Prince of Wales, Britannia weeps on the steps of a memorial*. Folding fan. English, c.1751. Hand-coloured etching *en grisaille*, carved ivory sticks (M.274-2015); *Perpetual Almanack*, pub. Oct. 6 by Chas Jones 1788 No. 23 Ludgate Hill. Folding fan. English, 1788. Etching, wood sticks (M.275-2015); *Revolutionnaire – Prise de La Bastille par les bourgeois et les braves gardes francaises de la bonne Ville de Paris le 14 Juillet 1789*. Folding fan. French, c.1789. Hand-coloured etching, wood sticks (M.276-2015); *Revolutionnaire – Prise de La Ville de Toulon par l'Armee des Republicains Français*. Giant folding fan. French, c.1793. hand-coloured etching, wood sticks (M.277-2015); *Fan with embroidered silk leaf in black and gilt lacquer box stamped Luen Shing Canton*. Folding fan and box. Canton, c.1870. Carved bone sticks. Chinese export (M.278 & A & B-2015); *Gentleman singer and lady pianist*, numbered 61, with stencilled reserves of fruit. Folding fan and box. French, c.1780. Hand-coloured etching, ivory sticks – the guards with straw work (M.279-2015); *The Ladies Travelling Fan of England and Wales* pub. Sept. 13 1788 by T. Balster. Folding fan. English, 1788. Hand-coloured etching, wood sticks (M.280-2015); *Toilet of Venus – Venus with Cupid attended by three muses*. Folding fan. English, c.1790. Hand-coloured stipple engraving, gilt painted wood sticks. (M.281-2015); *Harvest Time – A man sharpens a scythe, another cuts the wheat and a woman ties a sheath of corn*. Folding fan. English, c.1750. Hand-coloured etching, painted ivory sticks (M.282-2015); *The finishing Line – Prince Herman of Saxe-Weimar gallops to the finishing line at the Brown Derby, Germany*, by Ch. Auran. Folding fan. German, c.1890. Watercolour on gauze, wood sticks (M.283-2015); *Lovers Meet*. Folding fan. Dutch, c.1770. A young man approaches a young woman seated beneath a tree, the reserves with vignettes of amoretto, the surround with flowers. Hand-painted, carved and pierced ivory sticks (M.284-2015); *A brisé fan with Chinoiserie Scene* and having pierced roundel tips. Folding fan. French, c.1820. Horn brisé (M.285-2015); *Gilt sequinned fan with net insertions*. Folding fan. French, c.1810. Red silk leaf, bone sticks (M.286-2015); *A Chinoiserie Scene of a woman approaching verandah where*

*another is seated.* Folding fan. English, late 18th Century. Hand-painted, black lacquer sticks (M.287-2015); *The Chapel Fan.* Folding fan. English, 1796. Uncoloured stipple engraving The Resurrection of a Pious Family after Revd. W. Peters, prayers and psalms, July 1 1796, carved and pierced ivory sticks (M.288-2015); *Abraham meets Rebecca Servant at y Well.* Folding fan. English, c.1741. Hand-coloured etching, painted bone sticks. (M.289-2015); *Blind Man's Buff.* Folding fan. French, c.1780. The game being played by a family group, a young lady wearing the blindfold. Hand-coloured etching, bone sticks (M.290-2015); *Louis XVI and Necker – The King and his Minister, the reserves with the music and air Du Vaudeville des deux morts.* Folding fan. French, c.1788. Hand-coloured etching, wood sticks (M.291-2015); *Ermina and the Shepherd.* Folding fan. French, c.1820. Hand-coloured stipple engraving, bone sticks with upper guard of wood having mother of pearl decoration (M.292-2015); *A Rose for a Lady.* Folding fan. French, c.1780. A young man offering a red rose to a woman, stencilled surround hand-coloured etching, bone sticks (M.293-2015); *A Casino Fan.* Folding fan. English, 1793. Uncoloured etching. The centre with Mercury and the upper edge with the four card suits, publish'd 1793 by S. Ashton 28 Little Britain, wood sticks (M.294-2015); *Figures in the countryside, horses grazing, a house in the distance and ruins.* Folding fan. English, c.1740. Etching, ivory sticks (M.295-2015); *Fan with duck-egg blue leaf having silver spangle decoration.* Folding fan. English, c.1790. Ivory sticks with carved upper guard (M.296-2015); *Fan with undecorated leaf.* Folding fan. English, c.1800. Bone sticks (M.297-2015); *Fan with chocolate brown leaf.* Folding fan. English, c.1800. Bone sticks. (M.298-2015); *Apollo pleads with the Cumaeen Sibyl, the reserves with chinoiserie scenes.* Folding fan. English, c.1780. Painted, carved and pierced ivory sticks (M.299-2015); *Companions in the Countryside.* Folding fan. French, c.1860. Hand-coloured lithograph, mother of pearl sticks (M.300-2015); *Classical Scene – Two warriors argue and an old man attempts to calm them.* Folding fan. Probably French, c.1870. Painted, the mother of pearl sticks carved, pierced and gilded with a chariot and soldiers (M.301-2015); *Fan with cut steel sequin decoration.* Folding fan. French, c.1900. Black gauze leaf, black stained wood sticks (M.302-2015); *Views of London.* Folding fan. English, c.1870. A brisé fan with upper border of views of London. Circular lithographs on card (M.303-2015); *A brisé fan of carved bone and stiffened silk 'feather' shaped panels, decorated with gilt sequins in original.* Folding fan and box. Box stamped Deroise. Bte. 29 Gie Montpensier Palais Royal Paris. French, c.1845. Bone and stiffened silk (M.304 & A-2015); *A Set of four fontange Fans.* Folding fans. French, c.1897. Each illustrating prominent people from the French theatre having Art Nouveau surround, by Choumara 18 rue du Temple Paris (4) Lithographs, wood sticks (M.305.1-4-2015); *T.A. Simpson & Co. – View of the shop at 154 Regent Street, London.* Folding fan. English, c.1870. Lithograph, wood sticks (M.306-2015); *John Wanamaker of Philadelphia – A fan showing four of the Wanamaker shops.* Folding fan. Japanese, c.1950. Lithograph wood sticks (M.307-2015); *A Miniature Fan – M. Carranza Fan Store 119 Obispo St. Habana.* Folding fan. Cuba, c.1900. Chromolithograph, wood sticks (M.308-2015); *L.T. Piver, Paris, Parfum Lierre Fleuri – A lady and her dog in a biplane, published by Maquet.* Folding fan. French, c.1900. Chromolithograph, wood sticks (M.309-2015); *Aux Galeries Lafayette – A fontange Fan by Jack Roberts, published Georges Lang, Paris.* Folding fan. French, c.1920. Chromolithograph, wood sticks (M.310-2015); *The Embassy Club – A peacock published by Shiffers, London.* Folding fan. English, c.1950. Chromolithograph, wood sticks (M.311-2015); *BOAC – A fan with four panels representing parts of the world and another fan with a map of the world (2 pieces).* Folding fans. Japanese, c.1950. Chromolithograph, bamboo sticks (M.312.1-2-2015); *St. Lawrence Hall – A commemorative Fan of the Hall in Toronto, Canada detailing the history of the hall 1850 – 1967.* Folding fan. Japanese, c.1967. Lithograph, bamboo sticks (M.313-2015); *Cognac Richarpailoud – published by Chambrelent, Eventailiste, Paris.* Folding fan. French, c.1930. Chromolithograph, wood sticks (M.314-2015); *A Castle and Buildings – A central medallion of a castle, the reserves with roundels.* Folding fan. Chinese export, c.1790. Painted, carved and pierced ivory sticks (M.315-2015); *A folding Handscreen painted with cranes, the centre and handle of wood with poker work 3 pieces.* Folding hand screen.; a Fan with bamboo sticks; and a miniature Fan (M.316.1-3-2015); *Three fans from the Olympic Games at Atlanta in 1996.* Folding fans with boxes (6 pieces). Having undyed wood sticks and one with black plastic sticks; a Fan to advertise Eventails Europeens at Geneva in 1994 and a Fan by Aafke Brouer for the FCI Conference at Bath in 1990 (6) (M.317.1-6-2015); *A pair of Japanese Fans: a Bakelite brisé Fan and a Chinese Fan Leaf of embroidered silk.* Folding fans with boxes (4

pieces). Each with painted leaf and bamboo sticks in wood box from 'Naojiro, Haibara, Tokio', c.1950, (4) (M.318.1-4 & A); *A Motoring Fan by Gebruder Rodeck*, Wien. Folding fan. Austrian, early 20th Century. Black leather leaf, black stained wood sticks, the guard with fylfot symbol (M.319-2015); *The Picnic*. Folding fan. French, c.1840. Friends enjoy a picnic while one of the party dances. Hand-coloured etching, bone sticks (M.320-2015); *'Eighteen of the Most Favorite Country Dances with their proper figures adapted to each as perform'd at Court Bath'*. Folding fan. English, 1789. Published by L Sudlow Fan Manufacturer 1789. Uncoloured engraving, wood sticks (M.321-2015); *Flora and Apollo*. Folding fan. English, c.1790. A central oval with embroidered silk and spangle decoration, stipple engraving in colour with aqua silk leaf, bone sticks (M.322-2015); *A Cockade Fan*. With green silk leaf having metal stand and handle in red leather case. English, mid 19th Century (M.323 & A-2015); *A Cockade Fan*. Italian, late 19th century. Printed silk leaf within a wood case marked Ricordo and having a mirror insert (M.324-2015); *A Cockade Fan*. North American, 1867, with paper leaf within a brown card tube, stamped O. Bruck pat. Nov. 19 1867 (M.325 & A-2015); *A Fan with black gauze and machine lace leaf* with spangle decoration. Folding fan and box. French, c.1890. Wood sticks (M.326 & A-2015); *A Fan with black gauze leaf painted with blossom*. Folding fan and box. French, c.1890. Wood sticks (M.327 & A-2015); *A Conundrum Fan*. French, c.1800. Designed with a variety of shaped panels enclosing clues in the form of words, letters and numbers. Engraving, wood sticks with applied label no. 130 for the Lucien Duchet Collection (M.328-2015); *The opera fan for 1802*. Folding fan. English, 1802. Designed with a plan of the Opera House showing the arrangement of the boxes and the names of the occupants, Uncoloured engraving, wood sticks (M.329-2015); *To the immortal Rodney*. English, c.1792. Hand-coloured mezzotint, bone sticks. With the Admiral standing with one hand on his hip, Britannia next to him and two cherubs above, having spangle decoration (M.330-2015); *A mourning fan*. Folding fan. Possibly English, c.1750. Paper leaf an etching hand-coloured en grisaille on pierced and fretted bone sticks and guards (M.331-2015); *The recovery of Hezekiah[2 Kings XX]*. Folding fan. English, c.1740. The king lies in a half-tester bed, around him stand Isaiah and three men, two point to the sundial on the wall which moves backwards. Paper leaf a hand-coloured etching on plain ivory sticks and guards (M.332-2015); *A Royalist rebus fan*. Folding fan. French, c.1785. Centre panel with members of the aristocracy each side of a winged figure holding a bow in one hand and a flaming torch in the other, the reserves with objects and letters including an 'L' under a canopy, the edge with a stencilled design. Paper leaf a hand-coloured etching on plain wood sticks (M.333-2015); *The Useful Fan*. English, c.1750. Central panel of a young woman turning away from a young man. Hand-coloured etching, bone sticks (M.334-2015); *A mourning fan*. Folding fan. English, c.1750, etching by Francis Vivares. The etching hand-coloured en grisaille on plain wood sticks and carved wood guards (M.335-2015); *A classical scene*. Folding fan. English, c.1740. Roman soldier stands holding a spear over a soldier lying prone on the ground. Paper leaf a hand-coloured etching on painted and lacquered ivory sticks and carved guards, possibly Chinese (M.336-2015); *The Art of Divination*. Folding fan. English, c.1780. Six columns containing thirty six ideas, forecasts and predictions, the centre with a man wearing a cap and holding a divining rod, published by Dyde & Scribe Pall Mall. Paper leaf, a hand-coloured etching of thirty-six "ideas" on plain wood sticks (M.337-2015); *'Vaughan's Quadrille Fan'*. Folding fan. English, 1762. Designed with columns of rows of playing cards with numbers, letters and text, published by E Vaughan in 1762. Engraving, having hand tinted ground, wood sticks. Paper leaf a hand tinted engraving with hand written additions to the text, on plain wood sticks and carved and pierced wood guards with silver paper backing. (M.338-2015); *The New Quadrille Fan for 1817*. Folding fan. London, 1817. Pub. B. Coker. Paper leaf an uncoloured etching on plain bone sticks and guards, one of which is repaired with brass (M.339-2015); *Twelve Setts of the Last & Most Fashionable Quadrilles*. Folding fan. English, 1805. 'to be had at No. 303 (Bazaar) Soho Square' designed with the dance instructions for the quadrilles in English and the titles in French. The paper leaves uncoloured etchings on plain bone sticks and guards (M.340-2015); *Payne's Figures des Nouveaux Quadrilles*. Folding fan. London, c.1800. Paper leaf an uncoloured etching on plain bone sticks and guards. E Payne, maître de danse à Londres, sold at Mr Birchall's music shop, 133 New Bond Street. English and French text (M.341-2015); *Paine of Almacks Quadrille Fan*. Folding fan. English, c.1813. Paper leaf an uncoloured etching on plain bone or ivory sticks and plain bone guards. Sold at Falkners Music Warehouse Old Bond Street and may be hand of Mr Paine 92 High Street St.

Maryle-bone. French text (M.342-2015); *Aurora*. Folding fan. Possibly French, c.1830, probably for the Spanish market. Paper leaf printed in colours and extensively hand-coloured with elaborately decorated reserves. The reverse in 'silvered' paper. On pierced and fretted bone sticks and mother of pearl guards with silver inlay and hand-painted decoration (M.343-2015); *The Allegorical Fan*. Folding fan. London, April 1794, published by John Cock & J. P. Crowder. Paper leaf an uncoloured etching printed in blue, on plain bone sticks and guards, with hidden profiles of the kings and queens of England and France. Reverse with explanation (M.344-2015); *The seven ages of man*. Folding fan. Probably English, c.1790. French text. Paper leaf a hand-coloured stipple and etching on plain wood sticks and guards (M.345-2015); *Walking towards the River*. Folding fan. English, 1740. A central scene of a lady and gentleman walking towards a river, a windmill and cottages in the distance, having scroll surround, the reserves with *chinoiserie* figures and flowers with 'E.....A.... Sculpt. 1740 F. Chafsereau'. Hand-coloured etching, carved and pierced ivory sticks (M.346-2015); *A mourning fan*. Folding fan. English, c.1770. With classical urns designed with three ovals each containing a two-handled lidded urn of classical style. Etching *en grisaille*, ivory sticks with painted upper guard. Paper leaf an uncoloured etching on shaped ivory sticks and pierced, carved and painted bone guards (M.347-2015); *Pastoral scene with two couples walking near a stream, a church and manor house in the distance*. Folding fan. English, c.1750, by Vivares. Paper leaf a hand-coloured etching on black and gold lacquered sticks and guards (M.348-2015); *Memorial fan to Frederick, Prince of Wales (1707-1751)*. Folding fan and original box. English, c.1751. With a cenotaph displaying medallions of five preceding Princes of Wales, to the left the Queen sits at a table holding an image of her son and to the right the son crowned in heaven. Paper leaf a hand-coloured etching *en grisaille* on plain bone sticks and guards (M.349 & A-2015); *View of the Telegraph*. Folding fan. English, 1796. A central scene of the telegraph with shutters closed, a disabled Lieutenant attends the signals, a Midshipman looks out to the next telegraph and a Foremastman deals with the ropes, the border with details of the shutter facility and reserves with text, enter'd at Stationers Hall by the Proprietor July 1 1796. Paper leaf an uncoloured etching on pierced and fretted bone sticks and guards (M.350-2015); *Christophe Colombe devant Ferdinand et Elisabeth*. Folding fan. Dutch or Spanish, c.1810. Paper leaf a hand-coloured etching, on simple bone sticks. Relates to Ferdinand and Isabella (M.351-2015); *Allegory of Hope nursing Love*. Folding fan and box. The chicken skin leaf decorated with three uncoloured stippled designs, on carved and pierced ivory sticks, the guards carved and pierced with blue paper backing. The central medallion after a celebrated painting by Sir J. Reynolds (M.352 & A-2015); *An elegant shepherd and shepherdess each holding a ribboned crook*, signed F. (Francois) M. (Mori(e)llon La Cave fecit 1739. Folding fan. English, 1739. Hand-coloured etching, wood sticks (M.353-2015); *Roundels and ovals of Classical cameos*. Folding fan. French, c.1790. Aquatint in blue, wood sticks (M.354-2015); *A New and Correct Plan of London including all ye New Buildings etc.* Folding fan and box. English, c.1760. Hand-coloured etching, wood sticks and a shagreen case (M.355 & A-2015); *Trois tetes sous un bonnet*. A giant folding fan. French, 1789. Hand-coloured etching, wood sticks an allegory of the summoning of the Estates General, the nobility, clergy and commons, in 1789, the reserves with the words of the song 'Trois tetes sous un Bonnet' to the 'Air de Tarare' (M.356-2015); *Georgiana, Duchess of Devonshire*. Folding fan. English, c.1780 after Beauclerk. The reserves with an oval of a flower spray and chains of blossom in green and pink published by Clarke and Co. no. 25 Strand in original card Box with trade label. Stipple engraving in brown and hand-painted reserves and border, ivory sticks (M.357 & A-2015); *Royal mourning fan*. Folding fan. French, c.1793. Aquatint in brown, wood sticks. Hexagon supported by angels holding wreath of stars. In hexagon, view of gothic castle before townscape. To left, two women mourn beside urn on pedestal (M.358-2015); *Grammaire Francaise A L'usage Des Rentiers &c.* Folding fan. French, c.1785. A satirical Fan, to the left a well-fed gentleman in English clothes and to the right a thin man in rags. Hand-coloured etching, wood sticks with bone covered pivot pin (M.359-2015); *Conundrum fan*. Folding fan. Austrian, 1790, published by 'Vicent Schirmerdecrelf, in der alter Vorstadt in der Adlergasse, Wien'. Paper leaf a hand-coloured etching on plain wood sticks and guards. Guard with bone file. The etching is by Joseph Winckler (M.360-2015); *Almanaque dedicado Alas Senoras*. Folding fan. French, for the Spanish market, 1840, by Fernando Coustellier. Paper leaf, a hand-coloured etching and engraving, the verso a stipple engraving printed in colour, on fretted and gilded tortoiseshell and bone sticks, c.1830 (M.361-2015); *Autel de la Balance*. Folding fan. French, 1783. To

commemorate the Treaty of Paris in 1783 designed with an altar attended by five female figures in classical dress representing the participants France, Spain, England, America and the Dutch Republic, the reserves with amorette bearing symbols of peace, a sword, an olive branch, a cornucopia and a garland (M.362-2015); *Italian neo-classical, with cupid*. Folding fan. French/Italian, c.1800. Cupid in a rose bush watching two girls admiring doves with views and Pompeian decoration on yellow silk. Stipple engraving, wood sticks, yellow silk leaf (M.363-2015); *The New Charade Fan*. Folding fan. English, c.1806. Paper leaf a hand-coloured etching with four satires, after George Moutard Woodward, on plain wood sticks (M.364-2015); *Citio de Gibraltar*. Folding fan. Possibly French, c.1780. The silk leaf an uncoloured engraving on plain bone sticks and guards decorated with brass inlay and red spangles (M.365-2015); *Lovers running to the temple of Hymen and a girl looking for her lover's image in a mirror*. Folding fan. French, c.1825, by Claude Joseph Pomel (1781-1839). The paper leaves (one signed 'Pomel Sculpt'), stipple engravings printed in colour with painted reserves on fretted and gilt ivory sticks. Hand-coloured stipple engraving (M.366-2015); *Portrait of Mr. & Mme. Cagliostro*. Folding fan. French, c.1780. Paper leaf a hand-coloured etching, on plain wood sticks. Guard stick with bone file and upper edge (M.367-2015); *The Sweetners of Life*. Folding fan. English, 1796, published by Ashton & Hadwen 14th February 1796. Paper leaf a hand-coloured stipple, on plain bone sticks and guards (M.368-2015); *Les Quatre especes*. Folding fan. Probably French, c.1785. Cupid and a young man beside an easel displaying advice, the reserves with four scenes showing a rogue, a gentleman, a lover and a cad with appropriate verse between each scene. Hand-coloured etching, wood sticks having a guard stick with bone file and upper edge (M.369-2015); *Howard Patriot of the World*. Folding fan. English, c.1790. The leaf, a stipple engraving, the surround painted pink, on plain bone sticks with white metal repair to guard. John Howard, (1726?-1790), philanthropist (M.370-2015); *Opera Fan*. Folding fan. English, after 1780. The leaf, an uncoloured engraving with hand-painting and sequins. The reverse, letter press with spangles. On plain bone sticks and guards. Uncoloured etching. Letter press reverse (M.371-2015); *The Marlborough Gem*, Folding fan. English, 1781. Fan of the cameo of the wedding of Cupid and Psyche published by E. Hedges 92 Cornhill 1781, the basket of fruit above the couple standing to the left, the reserves with a medallion containing a vase. Hand-coloured stipple engraving, carved and pierced bone sticks (M.372-2015); *1812 Patria 182*. Folding fan. English leaf with French sticks, c.1820. Fan designed with allegories of Spain and the Americas shaking hands over an altar upon which '12 Patria 1820' is written, ships at sea to the left, fighting, rioting and a burning building to the right. Aquatint and hand-coloured stipple engraving, pierced ivory sticks with tortoiseshell file (M.373-2015); *Fourteen new country dances for 1791*. Folding fan. English, 1790. Paper leaf a stipple and line engraving on plain wooden sticks. Published E. Sudlow 13 December 1790 (M.374-2015); *A court fan*. Folding fan. Possibly English, c.1760. The leaf with a hero in armour before a queen on a throne, the surround with soldiers, companions and attendants, the reverse with a young woman and Cupid, and the original fitted shagreen Box. Hand-painted: the ivory sticks carved and pierced and having painted scenes in the gorge, the guards designed with a climbing spray of flowers in gold and inset with rose diamonds, rubies, emeralds and sapphires (M.375 & A-2015); *Hector's farewell to his wife Andromache*. Folding fan. English, c.1790. Paper leaf a hand-coloured mezzotint on carved, pierced and gilded ivory sticks and carved and pierced ivory guards (M.376-2015); *The Visitors Depart*. Folding fan. English, published by M. Gamble, 1748. A couple in an elaborate chariot are greeted by a lady attended by a female cup bearer, a male jug bearer, a page and a maid. Behind, a triumphal arch, surmounted by flowers and shells of monumental proportions, and a domed building in the far distance. Paper leaf, a hand-coloured etching on plain ivory sticks with carved guards (M.377-2015); *La Cocarde Nationale*, a song fan. Folding fan. French, c.1789. Paper leaf, a hand-coloured stipple engraving with the words of a song on plain wood sticks (M.378-2015); *Judgment of Paris*. Folding fan. French, c.1790. Paper leaf a hand-coloured etching signed Lebeau on plain bone sticks. Pierre Adrien Le Beau (1744-1817), a French engraver who was appointed to work for the king in 1783 (M.379-2015); *Three scenes from a novel*. Folding fan. Austrian, c.1790. Pompeian reserves, to the left, a couple embracing in a hollow tree trunk, in the centre an elegant young couple converse in a park with a temple beyond a lake, to the right, a gardener plants cupids in a bed. Wood sticks with bone file and upper guard edge. Signed 'G. Kölle scu'. Paper leaf an etching with etched reserves on plain wooden sticks (M.380-2015); *A Jacobite Fan designed with the Duke of Cumberland on horseback*. Folding fan.

English/Scottish, c.1746. With, on their knees two prisoners in Highland Dress and to the right other prisoners, including women, are seen guarded by English soldiers, Culloden House in the distance. Hand-coloured etching, wood sticks (M.381-2015); *A marriage fan of Corydon & Silvia*. Folding fan. English, c.1740. Paper leaf, a hand-coloured etching, on plain ivory sticks with carved guards (M.382-2015); *Almanack 1794*. Folding fan. English, 1794. A row of plants and flowers each beneath a month of the year, the second row with astronomical data and other information by John Cock and J P Crowder, Wood Street, London Jan 1st 1794, having a red duty stamp to the upper edge. Hand-coloured etching and engraving, wood sticks (M.383-2015); *A Trompe l'œil of portraits, a playing card and a map*. Folding fan. Italian, c.1770. The chicken leaf decorated with uncoloured and hand-coloured etchings against a hand-painted background. Signed Michel Artaza. Text in French and Italian. Ivory sticks (M.384-2015); *The Game of Whist, Quadrille, Piquet, Lansquenet and Quinze*. Folding fan. English, 1791. Paper leaf fan, a hand-coloured engraving, on plain wood sticks. Published TB January 6 1791 (M.385-2015); *'Ironmongers Hall with a View of Fenchurch Street'*. Folding fan. French or English, c.1900. With an 18th Century view of Fenchurch Street showing the Hall of the Worshipful Company of Ironmongers, the right edge with the title in French, by J. Duvelleroy. Hand-coloured etching, decorated bone sticks (M.386-2015); *London, including all ye New Buildings &c*. Folding fan. English, c.1760. Signed 'R. Bennett sculp'. Paper leaf a hand-coloured engraving on pierced and fretted ivory sticks and carved and pierced bone guards (M.387-2015); *The Soothsayer Oh wretched Fortune*. Folding fan. English, 1741, published by M. Gamble. Paper leaf a hand-coloured etching on plain ivory sticks and guards (M.388-2015); *The Marlborough Gem*. Folding fan. English, c.1790. Paper leaf, a hand-coloured etching with an overall design on plain wood sticks. With incorrect copy of the cameo of the wedding of Cupid and Psyche, the basket of fruit above the couple standing to the right, the left reserve with a chariot drawn by cocks (lust) and the right with one drawn by dolphins (love). Hand-coloured etching, wood sticks (M.389-2015); *The Protecting Genius of Britain Repelling the Destructive Hand of Time from His Majesty King George the Third who Reigns Resplendent in the Year of Jubilee 1809'*. Folding fan with a 'protected' bust of King George III on a pedestal published by R. Coker. English, 1809. Stipple engraving, wood sticks. Paper leaf an uncoloured stipple on simple wood sticks and guards (M.390-2015); *Pastoral scene*. Folding fan. English, c.1720. Medallion of a shepherd with flock. To left, vignette of a couple, against background of a windmill. To right, vignette of two men fishing. Centre panel a mezzotint in red, the reserves and border hand-painted, ivory sticks with mother of pearl decoration (M.391-2015); *England since the Conquest*. Folding fan. English, c.1790. Paper leaf, a hand written text, on plain wooden sticks (M.392-2015); *'The Naval Fan'*. Folding fan. English, 1801. Fan with oval portraits of Admirals Nelson, Parker and Graves, Britannia seated to the lower centre leaf between a map of the Mediterranean Sea inscribed 'Battle of the Nile Fought August 1 1798' to the left and the Baltic Sea inscribed 'Battle of Copenhagen Fought April 2 1801' to the right, published by Ashton and Hadwen 28 Little Britain June 1st 1801. Stipple engraving and etching, wood sticks (M.393-2015); *Oracle, the piracy*. Folding fan. English, c.1790. Paper leaf, a hand-coloured etching and engraving on plain wood sticks and guards (M.394-2015); *'Twelve of the most Favoriet Country Dances and Six Cotillions for the Year 1791'*. Folding fan. English, 1790. With the sheet music of the dances and cotillions, the dances with French names, published Decr 17th 1790. Uncoloured engraving, wood sticks (M.395-2015); *'Oracle'*. Folding fan. English, 1784. Fan by J & W Cock of 21 Wood Street, Cheapside, London published March 31 1784, with a wheel of fortune, winged figures in clouds holding a scroll inscribed 'Oracle', the reserves with lists of planets, questions and explanations within cartouche forms, the reverse with columns of sayings and queries each surmounted by a god or goddess. Hand-coloured etching and engraving, pierced bone sticks (M.396-2015); *Marlborough, a fan after the French design 'La Mort de Monsieur Malbrouk'*. Folding fan. English, c.1780. The Duke of Marlborough taking leave of his wife, the left reserve with a messenger arriving with the news and the right showing his tomb, the reverse with sheet music and verses for 'The Celebrated Marlborough song Translated from the French'. Hand-coloured etching, pierced bone sticks. (Lacking some part guards & sticks.) (M.397-2015); *Cleopatra*. Folding fan. English, c.1810. The bare breasted Queen seated on a winged lion dais accepting a cup from a Nubian slave, an attendant behind her, signed 'Burney del. Agar Sculp'. Hand-coloured stipple engraving, pierced ivory sticks (M.398-2015); *The tablet of memory, a new fan for 1799*. Folding fan. English, 1799, engraved by I.Ross. Paper leaf, an

uncoloured etching on plain wooden sticks (M.399-2015); *Princessse Frédérique de Prusse*. Folding fan fragment and box. Possibly English, c.1780. The fragment of a paper leaf, with a mezzotint of the princess. Only one broken stick remains, which is pierced and decorated with gold and silver (M.400 & A-2015); *Jeremiah let down into the Dungeon*. Folding fan. English, c.1750. Paper leaf a hand-coloured etching on pierced & fretted ivory sticks (M.401-2015); *Rebecca and Eliezer*. Folding fan. English, c.1740. Paper leaf a hand-coloured etching on plain ivory sticks and plain wooden guards painted to look like tortoiseshell (M.402-2015); *The Casino Fan*. Folding fan. English, 1793, published by I. Cock & L.P. Crowder. Paper leaf a hand-coloured etching on plain wooden sticks. Lacking parts (M.403 & A-2015); *The Opera Fan for 1800*. Folding fan. English, published from 42, Pall Mall, [by Cock and Crowder], 1800. A plan of the Opera House showing the arrangement of the boxes and the names of the occupants, the border with coat of arms, Prince of Wales feathers and crowns. Paper leaf, an uncoloured engraving on plain wood sticks (M.404-2015); *Die Durch Spodigkeit uber Wundene Sprode*. Overcome Prudishness by being Coy. Folding fan. German/Austrian, c.1795. Fan with a central medallion of a shy young woman turned towards her mother and father and away from a gentleman seated to her left, the left reserve with a scene titled 'Der Gute Mann' and the right with one titled 'Das Gute Weib', a bouquet of roses between each scene by F Susenberger. Paper leaf a hand-coloured etching on plain bone sticks and guards (M.405-2015); *Seli*. Folding fan. English, c.1790, Italian sticks, c.1720. A Gentleman in Turkish Costume, after Samuel Shelley; the reserves and surround with chains of ribbon, flowers and feathers and having spangle decoration. Stipple engraving and painting, carved ivory sticks (M.406-2015); *Mr. Necker*. French, c.1788. Fan with a central panel depicting an oval of Jacques Necker held by triumphal angels and set beneath a sunburst, the reserves with the verses to a song 'Air D'Asparie', the whole with stencilled surround. Hand-coloured woodcut, wood sticks (M.407-2015); *Coriolanus*. Folding fan. English, c.1740. Confronted by his mother, wife and son and friend Valeria, soldiers in armour to the right and a tent in the background, decoupé work to the border and at intervals. Hand-coloured etching, wood sticks, the guards with painted decoration. Leaf missing parts (M.408-2015); *Venus revisits the place of her birth*. Folding fan. Probably Italian, c.1790. Paper leaf, a stipple printed in green on plain wood sticks (M.409-2015); *The Eavesdropper*. Folding fan. English, c.1810. Fan with a scene of three girls in conversation while picking flowers in a garden and a boy watching them from behind a classical urn after R Westall RA delin. Agar Sculpt. R Ackermann Execution Strand. Hand-coloured stipple engraving, gilt painted wood sticks and ivory filet (M.410-2015); *The New Charade Fan for the year 1798*. Folding fan. English, 1798 (probably published December 1797). Centre oval of the Marquis Cornwallis, the reserves with games and conundrums, published No. 22 White Lion Street, Pentonville, with hand written text 'next on Aug 1798'. Uncoloured etching, wood sticks (M.411-2015); *Eighteen of the most favorite country dances with their proper figures adapted to each as perform'd at Court Bath*. Folding fan. English, 1789, published by L. Sudlow. Paper leaf an uncoloured engraving, on plain wooden sticks and guards (M.412-2015); *A trompe l'œil with a Palladian building*. Folding fan. English, c.1790. A conundrum fan, with a *trompe l'œil* of riddles, mottoes and games in French and English, the centre with a Palladian building. Hand-coloured etching, pierced bone sticks (M.413-2015); *The New Country Dance Fan for 1806*. Folding fan. English, 1806. Paper leaf a hand-coloured stipple on shaped wooden sticks and guards. *Trompe l'oeil* of sheet music (M.414-2015); *The Card Players*. Folding fan. English, 1745. Fan of an interior scene with two couples seated at a table playing cards, a servant carries a tray of drinks and to the left a lady and gentleman sit in conversation published by Murray in Duke's Court a feather shop. Sold in May's Buildings Covent Garden by G. Bickham August 1st 1745. Hand-coloured etching, painted ivory sticks with piqué decoration (M.415-2015); *Lovers reading a book*. English, c.1790. They together stand beside a tree at the edge of a stream, the reserves with Romanesque motifs, sprinkled with mother of pearl. Hand-coloured stipple engraving, carved ivory sticks (M.416-2015); *A landscape scene*. Folding fan. French, c.1795. A boy fishes, in the centre two couples, and a family group play musical instruments or listen, to the right, a river. The silk leaf a colour printed stipple on bone sticks with mirrored spangles and bone guards with silver inlay and mirrored spangles (M.417-2015); *Viva el conde de Estaing*. Folding fan, framed. Possibly Spanish, c.1760. Paper leaf hand-coloured etching and stipple on plain bone sticks and guards decorated with silver inlay (M.418-2015); *Heloise et Abelard*. Folding fan, framed. French, c.1780. Paper leaf a hand-coloured etching on plain bone



sticks, the guards decorated with silver inlay (M.419-2015); *Chinoiserie and hunting scene*. Folding fan, framed. English, c.1740. Pastoral hunt scene, three men on horseback with hounds follow a stag. To right, Chinese family scene. Paper leaf a hand-coloured etching on shaped ivory sticks and carved ivory guards (M.420-2015); *Portrait of Louis XVI*. Folding fan, framed. French, c.1780. The gauze leaf decorated with an applied stipple on plain bone sticks and guards. Guard with covered pivot (M.421-2015); *Margate & Harbour*. Folding fan, framed. London, 1798. Engraved by Lewis Wells, No. 26 Leadenhall Street. Paper leaf an aquatint on plain bone sticks and guards. Seven small views of Margate (M.422-2015); *Landscape scene with courting couples and river*. Folding fan, framed. English, c.1760. Paper leaf a hand-coloured etching on pierced and fretted ivory sticks and carved and pierced ivory guards (M.423-2015); *The three faces of Eve*. Folding fan. English, c.1870. A Pre-Raphaelite Fan, the leaf with three portraits of the Spencer and Stanhope families, designed with apple trees and a serpent curling around the tree trunks in the reserves, the reverse with armorials. Painted, wood sticks with cut steel decoration (M.424-2015); *Girl nursing a cat, the reverse with music and verse 'Le Torrent'*. Hand screen. French, c.1800, and a companion hand screen with a skater and a young lady in a sleigh, the reverse with music and verse 'L'Oeillet' (2). Stipple engraving, turned wood handle (M.425A & B-2015); *Advertisement fan for Haines Stores*. Recto image of "Peaceful Country Side". Rigid fan leaf. America, c.1920. Rigid fan leaf a modern mechanical reproduction print (M.426-2015); *An American advertisement fan for Huey's Funeral Home Inc*. Rigid fan leaf. America, c.1920, a modern mechanical reproduction print (M.427-2015); *American advertisement fan for Putnam Fadeless Dyes*. Rigid fan leaf. America, c.1920. A modern mechanical reproduction print (M.428-2015); *Annette approche lentement la tete baissé*. Rigid fan leaf. Paris, c.1765. Rigid paper leaf a hand-coloured etching. Card handscreen. Reverse printed dialogue. Chez Petit, rue Petit Pont, à Paris. Turned wood handle (M.429-2015); *Winter Evenings Recreations in the Ladies Screen*. Hand screen. English, late 18th Century. A revolving circular Hand Screen made and sold at Jones's Late Kirk's Toy Shop, 25 Ludgate Street, St. Paul's. Engraving on paper adhered to wood disc with turned wood handle (M.430-2015); *Hand Screen having a leaf designed with an orchid* and a companion Hand Screen designed with reeds each reverse with advertising for the theatre at Anglesey Castle (2 pieces). Hand screens. Japanese/English, 1902. Wood cut, looped bamboo handles (M.431A & B-2015); *Topographical image of Versailles*. Rigid fan leaf. French, mid 18th Century Handscreen with hand-coloured etching of the Chateau Marly, by Chez Lattré, Bordeaux, Arrivel inv. sculp. With turned wood handle (M.432-2015); *Topographical image of Versailles*. Rigid fan leaf. French, mid 18th Century. Handscreen with hand-coloured etching of Versailles by chez Lattre, Bordeaux, Arrivel inv. & sculp. With turned wood handle (lacking part) (M.433-2015); *A Hand Screen applied with cut-out printed motifs*. Italian, 1790-1805. The centre with Francesco II, the lower left with Beatrice Cenci and the lower right with Raffaello Sanzio da Urbino, the reverse with 'Pour Madame Lucrece Minucci nee Querci within a surround of toys, scrolls, grotesques and flowers - Arte Povera. Turned wood handle painted blue (M.434-2015); *Winter Evenings Recreations in the Ladies Screen*. Hand screen. English, late 18th Century. A revolving circular Hand Screen made and sold at Jones's, Late Kirk's Toy Shop, 25 Ludgate Street, St. Paul's. Engraving on paper adhered to wood disc with turned wood handle (M.435-2015); *The New Gypsy Fan*, the centre with an oval showing 'The Explanation'. Folding fan. English, c.1790. Hand-coloured etching, wood sticks (M.436-2015); *A Rebus*. Folding fan. English, 1799 pub. B. Coker Febry. 21, 1799 No. 118 Fleet Street, London.. Etching, wood sticks (M.437-2015); *The Novelty of Love*. Folding fan. English, 1804 pub. Oct. 1, 1804 by J. Reben No. 42 Pall Mall. Etching, wood sticks (M.438-2015); *Chinoiserie* scene of a queen and company watching two dancers, musicians in the background Folding fan. English, 1741 by M. Gamble Sept. 29 1741. Hand-coloured etching, ivory sticks with piqué decoration (M.439-2015); *Assamblée de la Noblesse Die Gesellschaft des Adels* – Elegant company playing cards. Folding fan. Austrian, c.1770. Hand-coloured engraving, wood sticks, the upper guards with bone edge (M.440-2015); *The Novelty designed with the wheel of fortune*. Folding fan. English, 1791pub. Clarke and Simmons May 16 1791. Green and pink hand-coloured etching and engraving, wood sticks (M.441-2015); *La Victoire Couronnant La France* – Victory crowning France with encampments in the countryside. Folding fan. French, c.1795. Stipple engraving in brown, wood sticks with bone file (M.442-2015); *The Betrothal* – Emperor Francis II is betrothed to Princess Maria Theresa of the Two Sicilies by D. Chodowiecki sculpt. Folding fan. German, c.1790. Hand-coloured

etching on silk leaf, bone sticks with wood guards (M.443-2015); *Cherbourg to Florence – Voyage de Madame La Comtesse de Balmoral (Queen Victoria) March 21st 22nd 23rd 1893*. Reverse with seascapes and Western of France Railways. Folding fan with box. French, 1893. Chromolithograph, wood sticks (M.444 & A-2015); *A Nurse's Speech*. A conundrum fan with ten *trompe l'œil* prints by Lewis Wells, Fan Maker No. 26 Leadenhall Street, London 1800. Folding fan. English, 1800. Hand-coloured etching, wood sticks (M.445-2015); *A conundrum fan* with riddles, a rebus, peeping tom and others the text in English and French, dated 1791. Folding fan. English, 1791. Hand-coloured etching, wood sticks (M.446-2015); *A conundrum fan* with riddles, a triumphal arch, a piece of music entitled Princes Royals Whim and others. Folding fan. English, c.1790. Etching, bone sticks (M.447-2015); *The Act of Union with Ireland* – designed with clasped hands and embroidered with UI (United Ireland) published by A & S Davies 1801. Folding fan. English, 1801. Engraving, wood sticks (M.448-2015); *Destiny – A fan displaying months of the year and a verse with destiny, the reverse with 'Charles Frederic Roy de Pruce et L'Electeur de Brandebourg*. Folding fan. French, c.1780. Hand-coloured etching, wood sticks (M.449-2015); *Companions in the countryside*, after Watteau, by Hylton published 1740. Folding fan. English, 1740. Hand-coloured etching, ivory sticks with piqué decoration (M.450-2015); *The Good Swain*. Folding fan. English, 1795. 'morning of youth, mid-day of life and cheerful evening of old age' by Geo. Wilson, pub. Feb 20 1795 by J. Read, 133 Pall Mall. Stipple engraving, bone sticks (M.451-2015); *The Church of England since the Reformation*. Folding fan. English, 1794. Published for John Cock and J.P. Crowder, Wood Str. Cheapside, London April 29 1794. Engraving in blue, wood sticks (M.452-2015); *Diana in her chariot visits a sleeping Endymion*. Folding fan. English, c.1740. Hand-coloured etching, bone sticks (M.453-2015); *The Lady riding Side-Saddle in the countryside*. Folding fan. English, c.1750. Etching, bamboo sticks with guards having tortoiseshell and ivory filets (leaf reduced) (M.454-2015); *La Bagatelle*. Folding fan. English, 1798. Each letter of a figure or animal with a frieze of sheet music, pub. 7th March 1798 by M. Stunt Fan Warehouse, opposite St. Clements Church Street, Strand. Hand-coloured etching, lower sticks of bone, upper guards replaced, the leaf reduced (M.455-2015); *Assemblée des Etats du Brabant avant Le 1er May 1787*. Folding fan. French, 1787. The Arms to the centre, to the left M. de Cock Pensionnaire and to the right M. Henri Nicholas Vandernoot. Hand-coloured etching, wood sticks with bone filet and upper guard edge (M.456-2015); *Vue du Palais Royal*. Folding fan. French, c.1790. To the left a puppet show, Spectacle des Beaujolais, and to the right the 'Caffe Mechanique'. Hand-coloured etching, bone sticks (M.457-2015); *The Beaux Stratagem*. Folding fan and box. Austrian, c.1780. Cupid instructing eight fashionable ladies in the art of love, signed by Loschenkhol. Hand-coloured etching, bone sticks and a shagreen case (M.458 & A-2015); *Chinoiserie Scene of four figures in a garden*. Folding fan. French, c.1830. Stamped Irlande 28 Palais Royal. Hand-coloured etching, black lacquer sticks with bone filet (M.459-2015); *A Chinoiserie Scene of the Marchand de Mago*. Folding fan. French, late 18th Century. Hand-coloured etching, black and gilt lacquer sticks having an ivory pivot with tortoiseshell filet (M.460-2015); *A Mourning fan*. Folding fan. English, 1741. The master in bed, family, friends, servants and estate workers weep, published 14th May 1741 (leaf reduced). Hand-coloured etching *en grisaille*, black stained wood sticks (M.461-2015); *Lovers*. Folding fan. French, c.1780. A woman gazing at her lover, the circular roundel reserves of Classical scenes, the surround with painted and sequin decoration. Stipple engraving, pierced ivory sticks (M.462-2015); *A Countryside scene*. Folding fan. English, 1742. A central vignette of companions holding harvest implements, published by Mr. Cock 1742. Hand-coloured etching, wood sticks (M.463-2015); *Map of North East America*. Folding fan. English, c.1740. The Gulf of St. Lawrence, Newfoundland, Nova Scotia, New England. Hand-coloured etching, wood sticks with painted upper guard (M.464-2015); *The New and Fashionable Game of Connections*. Folding fan. English, c.1790. Invented by their Royal Highnesses the Princess Elizabeth and Duchess of York published by Sudlow's Fan Warehouse, 191 Strand. Engraved and coloured in green, wood sticks (M.465-2015); *The Ladies New Casino Fan*. Folding fan. English, c.1790. The Laws to the left and the Rules to the right, published at Sudlow's Fan Warehouse No. 191 The Strand. Uncoloured etching, wood sticks (M.466-2015); *A Charade Fan*. Folding fan. English, 1798. The centre with an oval of a young lady, the surround with a medley of riddles and sheet music by L.D. Rofs 1798. Hand-coloured stipple engraving, wood sticks (M.467-2015); *New Country Dance Fan 1802*. Folding fan. English, 1802. As performed at Court, Bath and all polite Assemblies, published by the proprietor and sold at

No. 42 Pall Mall. Uncoloured etching, wood sticks (M.468-2015); *The Prince of Wales*. Folding fan. English, c.1762. Celebration of the Christening of George, Prince of Wales in 1762. Uncoloured engraving, wood sticks with carved upper guard (M.469-2015); *The Boating Party*. Folding fan. Franco-Spanish, c.1830. Fashionable ladies and gentlemen on the shore with companions in a boat on the lake, the reverse of vellum and signed Vve. Garrison 281 depose. Hand-coloured stipple engraving, ivory sticks with later bone guards (M.470-2015); *Butterfly fan*. Folding fan. English, c.1880. Provisional patent no. 14726. The gauze leaf, hand-coloured, on brass stick (M.471-2015); *A Jacobite fan of the Highland Army in retreat from Stirling*. Fan in a frame. English or Scottish, 1746. With General Hawley arriving to support the Hanoverian held Stirling Castle and to the right clansmen and women, soldiers on foot and horseback and a lady and gentleman in a carriage in retreat, an elevated Stirling Castle in the distance overlooks the scene. Hand-coloured etching, shaped bone sticks (M.472-2015); *Pink ostrich feather Fan*. In original box by J Duvelleroy, 121 New Bond Street, London W 1. Tortoiseshell sticks (M.473-2015); *The Highland Prisoners*. Folding fan, framed. English or Scottish, 1745-1746. A Jacobite fan with a scene of the Scottish Highlands, a castle elevated in the distance flies a blue flag. Hand-coloured etching, wood sticks (M.474-2015); *Venus and Mars*. Folding fan. French, c.1700. Mars walks towards a reclining Venus. Hand painting, ivory sticks with applied mother of pearl (M.475-2015); *A New and Correct Plan of London including all ye New Buildings etc*. Date in ink 1760. Folding fan. English, 1760. Hand-coloured etching, wood sticks and bone guards (leaf slightly reduced) (M.476-2015); *North Parade of the City of Bath*. Folding fan in frame – glass broken. English, 1749. with floral *chinoiserie* surround ‘published 1749 by Tho. Loggon’. Hand-coloured etching with painted additions, carved ivory sticks (M.477-2015); *Feather fan, with stuffed humming-bird*. Brazilian, Rio-De-Janeiro, c.1870. A circle of white ostrich and duck feathers in the centre of which is a stuffed humming bird. The feather ‘leaf’ is mounted on a carved stick with ivory inlay. With box (M.478 & A-2015); *Die Gebilert des Adonis - The Birth of Adonis*. Folding fan in a frame. Austrian, c.1780. Hand-coloured etching, wood sticks with bone file and the upper guard with bone edge (M.479-2015); *Trompe l’œil cards and notes*. Folding fan in a frame. Austrian, 1881. Hand-coloured lithograph, by Gebr. Rodeck, Wien, 1881. Wood sticks with guards imitating bamboo (M.480-2015); *Pastora is no more*. Late 18th century The net and lace leaf, decorated with an uncoloured mezzotint. In a replica of the original frame (M.481-2015).

## BEQUESTS

### SCULPTURE AND APPLIED ART

From SIR IVOR AND LADY BATCHELOR: Antoine-Louis Barye (1796-1875), *An Elephant crushing a tiger*. Bronze. French, Paris, mid 19th century. Mark: ‘BARYE’ in intaglio (M.1-2015); Antoine-Louis Barye, *A Lion crushing a serpent*. Bronze. French, Paris, mid 19th century. Marks: ‘BARYE’ (M.2-2015); Antoine-Louis Barye, *A Lion with paw raised over a serpent*. Bronze. French, Paris, mid 19th century. Rich dark brown patina; on oval yellow veined marble base. Mark: ‘BARYE’ in intaglio (M.3-2015); Antoine-Louis Barye, *A Horse startled by a lion*. Bronze. French, c.1847. Dark brown patina Mark: ‘BARYE’ in intaglio (M.4-2015); Antoine-Louis Barye, *Theseus combatting the Minotaur*. Bronze, French, 1847. Brown patina, Mark: ‘BARYE’ in intaglio (M.5-2015); Jean-Baptiste Carpeaux (1827-75) *Bust of Alexandre Dumas the Younger*. Bronze. French, 1873. Inscribed ‘MII’ Jommo Pensicoso (?)/Alexandre Dumas fils/ suo Amico B Carpeaux 1873 (M.6-2015); Jean-Pierre David d’Angers (1788-1856) *Portrait medallion of Comte Malin de Douai*. Bronze. French, c.1833 or later. Signed ‘David 1833’. (M.7-2015); Jean-Pierre David d’Angers (1788-1856) *Portrait medallion of Le Maréchal Lefevre*. Bronze. French. Signed ‘David’ (M.8-2015); Jean-Pierre David d’Angers *Portrait medallion of P.J. Beranger*. Bronze. French. Signed ‘David 1839’. (M.9-2015); Jean-Pierre David d’Angers *Portrait medallion of Alphonse de Lamartine*. Bronze. Signed ‘DAVID/1830’ French, Paris mid 19th century (M.10-2015); Sir William Reid Dick (1879-1961) *Femina Vetrrix*. Bronze. English, 1915? First cast. Signed ‘W.R. DICK/1913’ (M.11-2015); Alfred Drury (1856-1944) *A Young Bacchus*. Bronze. English, 1916. Signed ‘A. DRURY 1916’ (M.12-2015); Sir Alfred Gilbert (1854-1934) *Bust of G.F. Watts, OM*. Bronze reduction. English. Wooden base (M.13-2015); Reginald

Fairfax Wells (1877-1951) *A Girl with a Faggot*. Bronze. English. Mark: '5/10' (5 smaller than 10) (M.14-2015); Reginald Fairfax Wells (1877-1951) *The Sower*. Bronze. English, early 20th century Signed R.F. WELLS/Nº 15.1' (M.15-2015); Vic Davmar *Medal of Place Furstenberg (with stand)*. Bronze. French. Reverse: view of Place Furstenberg, Paris, with inscription ending 'Eug.Delacroix'. Signed on obverse Vic Davmar. Mark on edge 'BR FLOR 1986 Nº 392/300'. (M.16-2015); Joseph Chinard (1756-1813) *Portrait medallion of Charles Seringe*. Alabaster relief on slate backing. French, dated 1812. Inscribed on the reverse 'Charles/Seringe/1812'. In circular wooden frame (M.17-2015); Joseph Chinard (1756-1813) *Portrait medallion of Clementine Seringe*. Alabaster relief on slate backing. French, dated 1812. Inscribed on the reverse 'Clementine/Seringe/1812'. In circular wooden frame (M.18-2015); Antoine-Louis Barye (1796-1875) *An Algerian greyhound, couched*. Bronze. (M.19-2015); Antoine-Louis Barye *Senegal elephant running*. Bronze French, Paris, mid 19th century (M.20-2015); Jules Dalou (1838-1902) *La Couseuse ('Woman Sewing')*. Bronze. French, c.1870 (M.21-2015); Alfred Gilbert (1854-1934) *Perseus arming*. Bronze, English, 1883 (M.22-2015); Georg Ehrlich (1897-1966) *The tired horse*. Bronze, German 1961 (M.23-2015).

## CERAMICS

From SIR IVOR AND LADY BATCHELOR: *Dish or shallow bowl*. Staffordshire (?) c.1740. Earthenware decorated with marbled slip and lead-glaze (C.1-2015); *Jug*. Staffordshire, c.1745-60. Solid agateware with lead-glaze (C.2-2015); *Milk jug and cover*. Staffordshire, c.1735-50. Lead-glazed redware with applied white reliefs under lead-glaze (C.3 & A-2015); *Saucer*. Staffordshire, c.1735-50. Redware with applied white reliefs under lead-glaze (C.4-2015); *Bowl*. Staffordshire, c.1735-50. Redware with applied white reliefs under lead-glaze (C.5-2015); *Cream jug*. Staffordshire, c.1735-50. Redware with applied white reliefs under lead-glaze (C.6-2015); *Cream jug*. Staffordshire, possibly Fenton Low, c.1740-50. Redware with applied white reliefs of the Royal Arms and supporters under lead-glaze (C.7-2015); *Teapot* on three mask and paw feet. Staffordshire, c.1740-50. Redware with applied white reliefs under lead-glaze (C.8-2015); *Mug*. Staffordshire, possibly Fenton Low, c.1740-50. Redware with incised bands and applied white reliefs of the Royal Arms and supporters under lead-glaze (C.9-2015); *Jug*. Staffordshire, c.1740-45. Redware with applied white reliefs (C.10-2015); *Plate*. Staffordshire, c.1750-70. Earthenware decorated with underglaze oxides. Tortoiseshell ware (C.11-2015); *Octagonal plate*. Staffordshire, c.1750-70. Cream earthenware with moulded trellis diaper and feathery scrolled borders; decorated with underglaze oxides. Tortoiseshell ware (C.12-2015); *Teapot with crabstock handle and spout*. Staffordshire, c.1750-65. Cream earthenware decorated with applied relief's in green and blue on brown ground (C.13 & A-2015); *Teapot*. Staffordshire, c.1750-65. Earthenware decorated with underglaze oxides. Tortoiseshell ware (C.14-2015); *Tea caddy*. Staffordshire, possibly Wedgwood, c.1760-65. Cream earthenware moulded with Chinese figures and decorated with coloured glazes (C.15-2015); *Sauceboat*. Staffordshire, possibly Wedgwood, c.1760-65. Cream earthenware moulded with cows under a tree on one side and decorated with underglaze oxides (C.16-2015); *Octagonal plate*. Staffordshire, c.1750-70. Earthenware decorated with underglaze oxides. Tortoiseshell ware (C.17-2015); *Sauceboat*. Staffordshire, c.1755-65. Cream earthenware, moulded with overlapping leaves and decorated with coloured glazes (C.18-2015); *Plate with scalloped rim*. Staffordshire, c.1755-70. Cream earthenware moulded, Indian Plum pattern, decorated with coloured glazes and underglaze oxides (C.19-2015); *Plate*. Liverpool (?), c.1755-70. Cream earthenware with moulded floral design on the rim, decorated with underglaze oxides (C.20-2015); *Plate*. Staffordshire, c.1750-70. Cream earthenware decorated with underglaze oxides. Tortoiseshell ware (C.21-2015); *Dessert Dish*. Staffordshire, c.1755-65. Cream moulded with fruit, nuts, rococo scrolls and diaper, and decorated with coloured glazes (C.22-2015); *Tea caddy*. Staffordshire, possibly Wedgwood or Greatbatch, c.1755-70. Cream earthenware decorated with green and cream glazes – cauliflower ware (C.23-2015); *Oval dish*. Staffordshire, c.1755-65. Cream earthenware moulded with fruit and nuts and decorated with coloured glazes (C.24-2015); *Milk jug*. Staffordshire (?), c.1750-65. Cream earthenware decorated with underglaze oxides. Tortoiseshell ware (C.25-2015); *Octagonal plate*. Staffordshire, c.1750-65. Creamware, with applied sprays of flowers in relief on the rim coloured with copper-green and manganese oxides, 'rat-tailed' edge (C.26-2015); *Oval basket stand*. Staffordshire, c.1755-70. Cream decorated with a basket weave, scroll border and pierced trellis pattern, decorated in coloured lead glazes and underglaze oxides (C.27-2015); *Tea bowl and saucer*. Staffordshire, or Yorkshire, c.1770-5. Creamware painted in red and black enamels with floral sprays (C.28 & A-2015); *Plate*. Staffordshire, or Yorkshire, c.1790. Creamware painted in enamels with flesh coloured Crane's Bill; the name of the plant inscribed on the reverse (C.29-2015); *Jug*. Derby, Cockpit Hill (?), dated

1772. Creamware painted in red and black enamels with flower sprays and inscribed 'John Lockey/Moor Mill, 1772 (C.30-2015); *Teapot*. Staffordshire, c.1740-50. Creamware with mould-applied reliefs touched with manganese and copper-green oxides under lead-glaze (C.31 & A-2015); *Teapot*. Derbyshire ?, c.1765-70. Creamware painted in red, black and green enamels with a parrot perched on a branch pecking at cherries (C.32 & A-2015); *Mug*. Derbyshire, Melbourne (?), c.1765-70. Creamware painted in enamels with two harvesters (C.33-2015); *Part tea service*, comprising a teapot, milk jug, and three cups and saucers. Staffordshire, or Yorkshire, Leeds, c.1770-75. Creamware painted in black and red with flowers (C.34.1-5-2015); *Teapot*. Yorkshire, Leeds (?), c.1770-75. Creamware painted in enamels with a lady beside a tomb, inscribed Solitude is my Choice (C.35 & A-2015); *Teapot*. Staffordshire, or Yorkshire, Leeds, c.1770-5. Creamware painted in red and black, with a sportsman and his dog in a landscape (C.36 & A-2015); *Mug*. Staffordshire, Wedgwood, c.1770-80. Creamware painted in enamels with floral spray, sprigs, butterfly, bird in flight and bug. Mark: 'Wedgwood' and potter's mark 'C' (C.37-2015); *Dish*. Derbyshire, Melbourne (?), c.1770-75. Creamware with pierced border, painted in green enamel with floral sprays (C.38-2015); *Dish*. Derbyshire, Melbourne (?), c.1770-5, Creamware painted in green enamel with flower sprays (C.39-2015); *Plate*. Staffordshire or elsewhere, c.1790. Pearlware painted underglaze with a peacock on a branch; blue border (C.40-2015); *Mug/coffee can*. Liverpool, c.1790. Pearlware painted in enamels with swags and a floral spray and sprigs (C.41-2015); *Jug*. Staffordshire, or Yorkshire, c.1790-1810. Pearlware, painted underglaze with farming implements etc.(C.42-2015); *Tea bowl and saucer*. Probably Staffordshire, c.1790-1800. Pearlware painted in underglaze colours with flowers and foliage (C.43 & A-2015); *Plate*. English, Bristol, c.1750. Tin-glazed earthenware painted in polychrome with Chinese floral design (C.44-2015); *Plate*. English, Bristol, c.1720. Tin-glazed earthenware painted in manganese and blue with a central flower spray and border of stylized flowers in radial panels (C.45-2015); *Plate*. English, Bristol, c.1720. Tin-glazed earthenware painted in blue with a bird and simple flowers (C.46-2015); *Plate* with scalloped rim. English, Bristol, c.1760. Tin-glazed earthenware, painted in blue with a river scene (C.47-2015); *Plate*. Bristol, c.1730. Tin-glazed earthenware painted in blue with bamboo, fencing, etc. (C.48-2015); *Plate*. Bristol, c.1720-30. Tin-glazed earthenware painted in polychrome with a heron and flowers (C.49-2015); *Plate*. Bristol, c.1720-30. Tin-glazed earthenware painted in blue with a heron amongst flowering foliage (C.50-2015); *Plate*. Bristol, c.1760. Tin-glazed earthenware with powdered manganese ground, and reserves painted in blue with chinoiserie flowers (C.51-2015); *Dish*. Bristol, c.1750. Tin-glazed earthenware painted in polychrome with a Chinaman seated on a terrace beneath a bamboo (C.52-2015); *Pickle tray sweetmeat Dish* with six compartments. London, probably Lambeth High Street, William Griffiths, c.1750-60. Tin-glazed earthenware painted in blue with floral sprays. (C.53-2015); *Dish*. Bristol, c.1730-40. Tin-glazed earthenware painted in polychrome with three irises and foliage (C.54-2015); *Dish*. Bristol, c.1750. Tin-glazed earthenware painted in polychrome with a flowering tree and stylized plants (C.55-2015); *Plate*. Bristol, c.1760. Tin-glazed earthenware painted in blue with two ladies walking in a landscape (C.56-2015); *Dish*. Liverpool, c.1760. Tin-glazed earthenware painted in polychrome with peonies, flowering branches and rocks (C.57-2015); *Plate*. Liverpool, c.1760. Tin-glazed earthenware painted in blue with a Chinaman in a fenced garden, flowering bamboo behind him (C.58-2015); *Shell dish* (tray). Liverpool, c.1760. Tin-glazed earthenware painted in blue with two figures crossing a bridge (C.59-2015); *Plate*. Liverpool, c.1760. Tin-glazed earthenware painted in blue with a house (C.60-2015); *Cream Jug*. Liverpool, c.1750-60. Tin-glazed earthenware painted in blue with a bird perched on a branch (C.61-2015); *Plate*. Bristol, c.1720. Tin-glazed earthenware painted in manganese with a house and willow tree (C.62-2015); *Plate*. Liverpool, c.1760. Tin-glazed earthenware painted in blue with a mill-house in a landscape. Initial A on reverse (C.63-2015); *Plate*. Bristol, c.1720. Tin-glazed earthenware painted in blue with a squirrel with a huge tail and ears (C.64-2015); *Dish*. Bristol, c.1730. Tin-glazed earthenware painted in polychrome with stylized tulips (C.65-2015); *Plate*. Liverpool, c.1760. Tin-glazed earthenware painted in polychrome with a house in a landscape (C.66-2015); *Plate*. London, c.1710-15. Tin-glazed earthenware painted in polychrome with a sponged tree and house (C.67-2015); *Plate*. Bristol, c.1725-30. Tin-glazed earthenware painted in blue with a bird on a gate (C.68-2015); *Dish*. Bristol, c.1750. Tin-glazed earthenware painted in polychrome with a farmhouse etc. (C.69-2015); *Salver with fluted rim* (small plate). Bristol, c.1740-50. Tin-glazed earthenware painted in blue with a central leaf spray surrounded by dots (C.70-2015); *Tile*. Bristol, c.1760. Tin-glazed earthenware painted in manganese, with a tall lady, house and sponged trees (C.71-2015); *Tile*. Bristol, c.1760. Tin-glazed earthenware painted in manganese with two anglers on a riverbank, buildings and a distant church (C.72-2015); *Plate*. London, c.1720-30. Tin-glazed earthenware painted in blue with two rabbits under a tree, and conventional border (C.73-2015); *Plate*. London, c.1720. Tin-glazed earthenware painted mainly in dark manganese with flowers and foliage in a vase (C.74-2015); *Plate*. Bristol, c.1720. Tin-glazed earthenware painted in polychrome with a three flower motif (C.75-2015); *Plate*. London, c.1720-30. Tin-glazed earthenware painted in polychrome. Vase containing flower and foliage (C.76-2015); *Pair of leaf-shaped*

*dishes*. Liverpool, c.1760. Tin-glazed earthenware, painted in blue (C.77A & B-2015); *Dish*. Bristol, c.1730-40. Tin-glazed earthenware painted in polychrome with stylized flowers in radiating panels. Mark: 3 on base (C.78-2015); *Plate*. Liverpool, c.1760. Tin-glazed earthenware painted in polychrome with a pagoda by a tree on a river island (C.79-2015); *Dish*. Bristol, c.1730-40. Tin-glazed earthenware painted in polychrome with large three flower sprays and foliage (C.80-2015); *Plate*. Liverpool, c.1760. Tin-glazed earthenware painted in polychrome with a Chinese landscape (C.81-2015); *Plate*. Bristol, c.1720. Tin-glazed earthenware painted in polychrome with flowers and foliage (C.82-2015); *Plate with scalloped rim*. London, c.1760. Tin-glazed earthenware painted polychrome with Chinese flowers (C.83-2015); *Tea caddy*. Bristol, c.1760-65. Tin-glazed earthenware painted in blue with European figures, floral panels and diaper (C.84-2015); *Plate*. London, c.1740. Tin-glazed earthenware painted in manganese with a shepherd in a landscape (C.85-2015); *Plate*. Liverpool, c.1775-80. Tin-glazed earthenware painted in blue with two shepherds under a tree (C.86-2015); *Plate*. Bristol, c.1720-30. Tin-glazed earthenware painted in blue with a smoking pottery kiln (C.87-2015); *Plate*. London, Lambeth, c.1720. Tin-glazed earthenware painted in polychrome with a central floret, and borders (C.88-2015); *Plate*. Bristol, c.1720-40. Tin-glazed earthenware painted in polychrome with a floral and geometric pattern (C.89-2015); *Plate*. Bristol, c.1740-60. Tin-glazed earthenware painted in manganese and blue with a swan swimming by a ruined column, a sponged tree on left (C.90-2015); *Wash Bowl*. Bristol, c.1720-25. Tin-glazed earthenware with pie crust edge, painted in polychrome with flowers and flying insects, and chevrons round rim (C.91-2015); *Plate*. Bristol, c.1750-55. Tin-glazed earthenware painted and sponged in blue with gallant and lady in a landscape (C.92-2015); *Mug*. Nottingham, c.1750-60. Brown salt-glazed stoneware (C.93-2015); *Mug*. Nottingham, c.1755-60. Brown salt-glazed stoneware (C.94-2015); *Teapot*. Staffordshire, c.1755-65. White salt-glazed stoneware painted in enamels with a shepherd and shepherdess (C.95 & A-2015); *Pickle or Sweetmeat tray*. Staffordshire, c.1750-60. White-salt-glazed stoneware, in the form of a veined leaf on three clover feet (C.96-2015); *Sauceboat on three feet*. Staffordshire, c.1750-55. White salt-glazed stoneware moulded with Bacchus and an owl mid fruiting vines (C.97-2015); *Vase*. Staffordshire, c.1755-60. White salt-glazed stoneware painted in enamels with Oriental figures, plants, and rocks (C.98-2015); *Jug*. Staffordshire, c.1750. White salt-glazed stoneware, fluted and moulded with flowers (C.99-2015); *Leaf-shaped dish*. Staffordshire, c.1750-60. White salt-glazed stoneware moulded with thistles (C.100-2015); *Mug*. Staffordshire, c.1745-60. White salt-glazed stoneware decorated with scratched blue flowers and foliage (C.101-2015); *Cup*. Staffordshire, c.1750-60. White salt-glazed stoneware painted in enamels with flowers (C.102-2015); *Sauceboat*. Staffordshire, c.1760. White salt-glazed stoneware moulded, and painted in enamels (C.103-2015); *Leaf-dish*. Staffordshire, c.1750-60. White salt-glazed stoneware, moulded with a bird on a branch amid berried foliage (C.104-2015); *Vase*. Staffordshire, c.1755-65. White salt-glazed stoneware painted in enamels with flowering trees and a cockerel-like bird (C.105-2015); *Cup*. Staffordshire, c.1745-55. White salt-glazed stoneware, moulded (C.106-2015); *Spoon Tray*. Staffordshire, c.1750-60. White salt-glazed stoneware moulded with trailing flowers and foliage (C.107-2015); *Cup*. Staffordshire, c.1745-55. White salt-glazed stoneware, moulded (C.108-2015); *Leaf-shaped dish*. Staffordshire, c.1750-60. White salt-glazed stoneware moulded with honeysuckle (C.109-2015); *Wall pocket in the form of a Cornucopia*. Liverpool or Staffordshire, c.1755-65. White salt-glazed stoneware painted in enamels (C.110-2015); *Pickle leaf dish on three feet*. Staffordshire, c.1750-60. White salt-glazed stoneware moulded with lilies (C.111-2015); *Cup*. Staffordshire, c.1750-55. White salt-glazed stoneware with moulded decoration (C.112-2015); *Cup*. Staffordshire, c.1750-55. White salt-glazed stoneware with moulded decoration (C.113-2015); *Sauceboat*. Staffordshire, c.1755-65. White salt-glazed stoneware on an oval foot, moulded with shells and scrolls and flowers (C.114-2015); *Sauceboat*. Staffordshire, c.1750-55. White salt-glazed stoneware of silver form on three mask and paw feet (C.115-2015); *Fish mould*. Probably Staffordshire, c.1750-70. White salt-glazed stoneware moulded (C.116-2015); *Oval dish*. Probably Staffordshire, c.1755-70. White salt-glazed stoneware moulded with branches of fruit, trellis diaper pattern (C.117-2015); *Shell-shaped sweetmeat or butter dish*. Probably Staffordshire or Yorkshire, c.1750-60. White salt-glazed stoneware (C.118-2015); *Jug*. Probably Staffordshire, early 19th century. Relief-moulded drab stoneware with white reliefs. Mark: 'IMPERIAL STONE' encircling '21' on circular applied pad (C.119-2015); *Vase*. Staffordshire, Wedgwood, designed by Norman Wilson, 19. Stoneware? fluted with vertical brown stripes on off-white body. Marks: impressed NW 433 Wedgwood, 5101 shape (C.120-2015); *Vase*. Wedgwood, c.1958? Porphyry grey pebble no. 3. Vase 5/5 4868 shape. Mark: Wedgwood impressed '11 Z 5(?)8(?)' (C.121-2015); *Dish*. Japanese, Seto ware, 19th century. Stoneware with 'horse-eye' design in underglaze iron brown (C.122-2015); *Horse lying on its back*. Danish, Copenhagen, c.1966. Designed by Jeanne Grut in 1960. Porcelain 'blanc de chine' (C.123-2015); *Coffee pot and cover*. German, Ravenstein, Thuringia, c.1783-90. Hard-paste porcelain, fluted, and painted in enamels with flowers. Mark: R in red (C.124 & A-2015); *Bowl*. Probably Worcester, c.1760-70. Soft-paste porcelain transfer-printed underglaze in blue with flowers. Mark: open crescent underglaze in blue (C.125-2015); *Saucer*. Worcester, c.1760. Soft-

paste porcelain transfer-printed underglaze in blue with a seated Chinese woman and a child and vase. Mark: a crescent underglaze in blue (C.126-2015); *Teapot*. Worcester?, c.1760. Soft-paste porcelain painted underglaze in blue. Mark: script G underglaze in blue (C.127 & A-2015); *Butter boat*. Worcester, c.1760. Soft-paste porcelain, moulded and painted underglaze in blue. Mark: 'A'; underglaze in blue (C.128-2015); *Butter or sauceboat*. Probably Derby, c.1760. Soft-paste porcelain, moulded and painted underglaze in blue (C.129-2015); *Leaf-shaped dish*. English, c.1760. Soft-paste porcelain painted underglaze in blue (C.130-2015); *Bowl*. English, by Sheila Fournier, 1975. Porcelain with notched rim and incised iron-stained decoration. Mark: SF 75 (C.131-2015); *Portrait Medallion of Mrs Mary Thomas*. English, London, by James Tassie (1735-99), dated 1798. Glass, in oval, glazed, pearwood frame. Signed 'Tassie F.' and dated '1798' (C.132-2015); *Portrait Medallion of James MacLean*. English, London, by James Tassie (1735-99), dated 1796. Glass, white on a blue-grey opaque background, in oval, glazed, pearwood frame. Signed 'Tassie F.' and dated '1796' (C.133-2015); *Scent flask with stopper*. English, Apsley Pellatt, London, c.1820. Cut glass containing a sulphide of George IV, the reverse inscribed 'Pellatt and Green/ Patentees/ LONDON' (C.134 & A-2015); *Sugar bowl*. English, possibly Bristol, c.1800. Clear lead-glass with white combing (C.135-2015); *Bowl or vase*. English, Thomas Webb & Sons, Stourbridge, c.1884. 'Rock crystal' with Chinese style decoration (C.136-2015); *Port or sherry glass*. English, probably Perrin Geddes & Co., Warrington, c.1810-20 or later. Lead-glass, cut (C.137-2015); *Tankard*. English, c.1755. Lead-glass with engraved inscription 'HB' and 'Fawthorp' (C.138-2015); *Water jug*. English, probably Newent, c.1800. Amethyst lead-glass (C.139-2015); *Cream jug*. Lead-glass (C.140-2015); *Serving Bottle*. English, late 19th century. Amethyst glass (C.141-2015); *Tankard*. English, c.1720. Lead-glass, gadrooned on the lower part (C.142-2015); *Wine jug*. English, c.1710. Lead-glass (C.143-2015); *Jelly glass with handle*. English, c.1725. Lead-glass with ribbed bowl, and foot (C.144-2015); *Punch bowl*. English, c.1695. Lead-glass with trailed and nipt-diamond-waies decoration (C.145-2015); *Carafe*. English, Nailsea type, 19th century. Clear glass with transparent blue trail, combed (C.146-2015); *Carafe*. English, c.1700. Lead-glass decorated with milled trails (C.147-2015); *Two-handled cup*. English, c.1710 or later. Lead-glass, nipt-diamond-waies, and trailed (C.148-2015); *Flask*. English, c.1695 or later. Lead-glass (C.149-2015); *Cream Jug*. English, probably Bristol, c.1800. Amethyst glass (C.150-2015); *Goblet*. English, c.1710 ? Clear glass (C.151-2015); *Carafe*. English, Nailsea type, 19th century. Clear glass with transparent red trail, combed; depressed globular body with tall neck and flat rim (C.152-2015); *Goblet*. English, c.1715. Lead-glass, the stem containing a silver Maundy 2d of King Charles II dated 1679 (C.153-2015); *Jelly glass with handle*. English, c.1775. Lead-glass (C.154-2015); *Water jug*. English, c.1780. Lead-glass engraved with barley ears, and fruiting vine in a cornucopia (C.155-2015); *Bowl*. English, probably c.1740. Lead-glass, nipt-diamond-waies (C.156-2015); *Fruit basket*. English, c.1715. Lead-glass open trelliswork standing on a foot (C.157-2015); *Candlestick*. English, Nailsea, c.1800. Bluish-green glass (C.158-2015); *Ale jug*. English, c.1800. Lead-glass engraved with hops and barley, a bird in flight, and initials AB; base star cut (C.159-2015); *Tankard*. Irish, c.1810. Lead-glass (C.160-2015); *Ladle*. English, c.1690. Lead-glass (C.161-2015); *Candlestick*. English, Nailsea, c.1800. Clear glass with opaque white combing (C.162-2015); *Two-handled cup or loving cup*. English, c.1715. Clear lead-glass (C.163-2015); *Wine glass*. English, c.1735. Lead-glass, with diamond-moulded bowl and baluster stem (C.164-2015); *Candlestick*. English, c.1740. Lead-glass (C.165-2015); *Serving bottle*. English, c.1735. Bluish-green glass (C.166-2015); *Jug*. English, Nailsea type, early 19th century. Pale green glass (C.167-2015); *Carafe*. English, Nailsea type, 19th century. Blue glass decorated with opaque white combing (C.168-2015); *Flask*. English, c.1700-25. Clear lead-glass decorated with prunts and pinched trails (C.169-2015); *Jug*. English, Nailsea type, early 19th century. Clear glass with opaque white combing and blue trails (C.170-2015); *Flask*. English, c.1700. Lead-glass, with triple cabling on shoulder and nipt-diamond-waies below (C.171-2015); *Oval bowl*. English, c.1785. Cut glass (C.172-2015); *Miniature loving cup*, English, c.1695-1705. Clear glass with gadrooned lower part and two handles (C.173-2015); *Pair of candlesticks*. English, Nailsea, early 19th century. Clear glass with opaque white combing (C.174A & B-2015); *Wine glass*. English, c.1750. Clear lead-glass with pan top, engraved with a rose, apples, honeysuckle, fruiting vine, carnation, and pears, possibly of Jacobite significance (C.175-2015); *Wine glass*. English, c.1690. Clear, probably lead-glass (C.176-2015); *Wine glass*. English, c.1690. Clear glass, the narrow funnel bowl having wrythen flammiform gadrooning (C.177-2015); *Goblet or jar*. English, c.1700. Lead-glass with spiral gadrooning on the lower part, and trailed chain above, standing on a foot with ten irregular arcs round the edge (C.178-2015); *Flower vase*. English, 20th century (?) Blue-green glass with five spouts (C.179-2015); *Wine glass*. English, c.1685-90. Clear glass the bucket bowl with wrythen gadrooning round the lower part; six knobs in stem; folded foot (C.180-2015); *Mug*. English, c.1685. Dark amethyst glass, the neck with trailing in opaque white (C.181-2015); *Goblet or posset pot and cover*. English, c.1695. Clear glass decorated with trailing (C.182 & A-2015); *Candlestick*. English, c.1720. Lead-glass (C.183-2015); *Snail*. English, the Langham Glass House, Langham, Norfolk, pre 1985. Clear and green glass (C.184-2015); *Doorstop or 'Dump'*. English, Stourbridge, c.1860, Green glass enclosing a flower in a pot (C.185-2015); *Carafe*. Norwegian, Gjøvic Verk, c.1830. Clear

glass decorated with milled trails and raspberry prunts; rectangular with canted corners (C.186-2015); *Beaker*. Austrian, possibly by Anton Koltgasser, Vienna, c.1820. Clear glass, stained yellow, cut, and painted in enamels with goldfish (C.187-2015); *Wine jar with two handles on the neck*. German?, 16th century. Bluish-green glass (C.188-2015); *Water jug*. French, c.1800. Clear glass engraved with the coat-of-arms of count and motto 'Thiene quoi quadrienne' for the Counts of Thiene of Vicenza (C.189-2015); *Flask*. Mid-European, perhaps Swiss, c.1750. Clear glass (C.190-2015); *Goblet*. Probably Netherlands, 17th century. Pale green glass decorated with vertical white stripes (C.191-2015); *Carafe*. Dutch, late 18th century. Clear glass with applied pinched trails, and engraved decoration (C.192-2015); *Candlestick*. Continental ?, late 17th or early 18th century. Soda glass (C.193-2015); *Spirit carafe*. German, c.1750. Clear glass, moulded in the form of a book with Gothic windows on the sides (C.194-2015); *Cylindrical beaker*. Southern Netherlands, probably Antwerp, mid 17th century or later. *Vetro a reticello* with blue raspberry prunus (C.195-2015); *Pourer in the shape of a swan or duck*. Netherlands, 18th century. Manganese-toned body, ribbed, the neck with two knobs and the spout trailed in blue (C.196-2015); *Flute*. Dutch or possibly English, c.1685. Clear lead-glass (C.197-2015); *Goblet*. German, mid 16th century. Pale olive-green glass, the bowl decorated with twenty-four raspberry prunts (C.198-2015); *Beaker*. Southern Netherlands or Spanish, Catalonia, 17th century. Clear glass decorated with applied opaque white, blue and red threads spirally twisted. (C.199-2015); *Wine glass*. Netherlands, *façon de Venise*, second half of 17th century. Soda glass, the bowl engraved with a portrait, possibly Prince Willem III of Orange; blue trailed edge to foot (C.200-2015); *Bierglas*. Netherlands, c.1640. Clear glass with tear-shaped mouldings in eight staggered rows. (C.201-2015); *Porró*. Spanish, Catalonia, 20th century. Bubbly green glass (C.202-2015); *Bowl with lobed sides*. Spanish, Catalonia, 19th century, or Venetian. Clear glass decorated with opaque white feathering and an aventurine rim (C.203-2015); *Pocket glass*. Spanish, probably Almeria, early 17th century. Pale bluish-green glass, mould-blown, with inscription AVE MARIA (C.204-2015); *Càntir*. Spanish, Catalonia, mid 18th century. Pale olive glass decorated with opaque white threads (C.205-2015); *Càntir*. Spanish, Catalonia, early 18th century. Pale yellowish-green glass (C.206-2015); *Jarrita*. Spanish, Granada or Almeria province, early 18th century. Very pale green bubbly glass, broad conical bowl with vertical strap handle pressed to form ribs where flanged. (C.207-2015); *Serving bottle or pharmaceutical vase*. Spanish, Catalonia, 18th century. Pale yellowish-green glass (C.208-2015); *Mug*. Spanish, Granada, early 18th century. Bluish-green glass (C.209-2015); *Flask*. Spanish, probably Granada, early 18th century. Bluish-green glass, with a pinched trail up each side (C.210-2015); *Jug*. Spanish, Granada or Almeria province, early 18th century. Pale bluish-green gloss (C.211-2015); *Wine jug*. Spanish, Granada or Almeria province, early 18th century. Bluish-green glass (C.212-2015); *Flute*. Spanish, La Granja de San Ildefonso, c.1790. Clear glass with engraved decoration (C.213-2015); *Mug*. Spanish, probably Granada province, late 17th or early 18th century. Pale bluish-green glass with brown glass trailing and handle (C.214-2015); *Cruet*. Spanish, Barcelona ?, 18th century. Pale olive-green glass with pinkish-red combing (C.215-2015); *Cruet or pourer*. Spanish, Catalonia, 18th or 19th century. Pale blue-green glass (C.216-2015); *Cruet or pourer* (Flask for Etherial Oils). Spanish, probably Barcelona, 18th century or Tuscan, 17th century. Pale yellowish-green glass with cobalt blue finial and vertical opaque white threads (C.217-2015); *Tumbler/Beaker*. Spanish, La Granja de San Ildefonso, c.1785. Clear glass with gold decoration and inscription: La Marquesa de Alcocevar (C.218-2015); *Beaker*. Spanish, probably early 18th century. Pale bluish-green glass with wrythen ribbing (C.219-2015); *Flask*. Spanish, probably 18th century. Pale olive-green glass (C.220-2015); *Mug*. Spanish, probably Granada province, late 17th or early 18th century. Pale bluish-green glass decorated with purple-brown glass trailing, milled trail, and handle (C.221-2015); *Lamp* (Altar Lamp ?). Spanish, Catalonia, ? 17th century. Pale bluish-green glass (C.222-2015); *Jug*. Spanish, Catalonia, mid 17th century. Green glass. (C.223-2015); *Càntir*. Spanish, Catalonia, late 17th or early 18th century. Clear and blue glass with bird finial (C.224-2015); *Beaker*. Spanish, Catalonia, or Dutch, late 17th or early 18th century. Clear glass with opaque white spiral stripes, *façon de Venise* (C.225-2015); *Carafe or bottle*. Spanish; probably Barcelona, Catalonia, late 16th or 17th century. Clear glass with green collar, and white combing (C.226-2015); *Consecration bowl and cover*, Spanish, late 16th or early 17th century. Castilian, Cadalso de los Vidrios or Catalonia, 17th century. Clear glass with opaque white combing, the cover having a pinched cross and two blue ears (C.227 & A-2015); *Wine carafe or serving bottle*. Spanish? Catalonia, early 18th century or Almeria, 18th century. Pale olive-green glass (C.228-2015); *Candlestick*. Spanish, Catalonia, 18th century. Olive-green glass (C.229-2015); *Carafe*. Spanish, Catalonia, 17th or early 18th century. Clear and blue glass (C.230-2015); *Càntir*. Spanish, Catalonia, early 18th century. Clear greyish glass (C.231-2015); *Vase with flaring neck*. Spanish, probably Almeria, 17th or 18th century. Transparent blue-green glass with trailing around the neck (C.232-2015); *Bowl*. English, c.1710, but possibly modern. Clear glass with slight honeycomb moulding and inward fold to the rim of the incurve body (C.233-2015); *Goblet*. Possibly Bohemian, second half of 19th century? Clear glass, cut, and gilded. The ovoid bowl is covered externally with gold waving foliage and has a narrow horizontal band and a broad band of gilding round the rim. The stem has six facets and a knob



with six facets each cut with a pyramid. The circular foot is cut on the underside with a sunburst and has a narrow and a broad gold band round the edge (C.234-2015); *Jar and cover (Daumenglas)*. Probably German, mid to late 17th century. Pale green glass with six 'cups' in the sides, three rings at the top and three rings at the bottom (C.235 & A-2015); *3-tile plaque*, William De Morgan (1839-1917). Lustre-glazed decorated with a Viking longboat, fish and setting sun, in a black frame, c.1888-1897 (C.236-2015).

## TEXTILES

From SIR IVOR AND LADY BATCHELOR: *Circular beadwork picture*. English, c.1657. A parrot, perched upon a tree pecking at fruit, surrounded by other motifs, worked in glass beads; wooden frame (T.1-2015); *Beadwork picture*. English, dated 1659. A gentleman doffing his hat to his lady who is seated on an upright chair playing a cittern. Surrounded by a pelican in her piety, a seated stag, a leopard and other motifs worked in coloured glass beads (T.2-2015).

## GIFTS

### SCULPTURE AND APPLIED ARTS

From THE FRIENDS OF THE FITZWILLIAM MUSEUM: *Hercules slaying Cerberus*. South German, late 17th or early 18th century. Limewood (M.8-2014); *Marble bust of John Campbell, 1st Baron Overtoun*. English, signed and dated 1898, by Francis Derwent Wood (1871-1926) (M.24-2015); *Marble bust of Mrs Margaret Somerville, 1st Baron Overtoun's sister*. English, signed and dated 1898 by Francis Derwent Wood (1871-1926) (M.25-2015).

From NICHOLAS AND JUDITH GOODISON THROUGH THE ART FUND: Anthony Bryant (b.1960), *Wavy Holly*, 2015. Green turned holly bowl (M.483-2015); Michael Eden, (b.1955), *Neon Pink Vortex*, 2015 edition 6/12. Made from a high quality nylon material by Additive Layer Manufacturing (high quality 3D printing) with mineral soft coating (M.484-2015); John Makepiece (b.1939), *Pair of chairs*. Fumed English oak, from a tree at Longleat planted in 1740 and felled in 1980. Polished aluminium and red leather. The chairs were originally designed as part of the ceremonial furniture for graduation ceremonies at Plymouth University (M.485A & B-2015).

From MARR GRIEVE, 24 CAXTON LANE, FOXTON, CB22 6SR: Michael Ayrton (1921-1975) *Hera*, 1967. Bronze statuette, edition 8/9 (M.482-2015).

From JOHN LARSON, 30 LEIGH ROAD, WEST KIRBY, WIRRAL CH48 5DY: After Giambologna, *Rape of the Sabines*. Terracotta group, Italian or English, early 19th century (M.26-2015).

### Ceramics

From LORD AND LADY ARCHER, THE OLD VICARAGE, GRANTCHESTER, CB3 9ND: *Exhibition plate*. Earthenware, the front painted underglaze in dull shades of ochre, red, dark red, and blue-black; the reverse is partly glazed bright blue. The front has the words 'MOORCROFT/POTTERY' between horizontal bands of pomegranates, berries and leaves, and scale pattern. The reverse is partly glazed bright blue. Marks: impressed MOORCROFT' and 'MADE IN/ENGLAND; WM painted in blue. English; William Moorcroft, Cobridge, Staffordshire, c.1916 (C.25-2014).

From BRIAN COLEMAN, 2018 NOB HILL AVENUE N, SEATTLE, WA98109,USA: *Ariadne on the Panther or Voluptuousness*. Slip-cast Parian porcelain. Mark: incised '3-52 N° 163', a workman's cross mark, and Minton's 'ermine mark'. English; Minton, Stoke-on-Trent, 1852 (C.23-2014); *Dish*. Cream earthenware, painted overglaze in blue, green, dark yellow enamels, and purple and gold lustre. The front is decorated with a galleon under sail and

three dolphins, and the reverse with two dolphins, wavy lines and spots. Mark: painted in blue, JP monogram. English, decorated by John Pearson (1859-1930) working in Newlyn and London, c.1885-1929 (C.24-2014).

From THE FRIENDS OF THE FITZWILLIAM MUSEUM: *Coffee can*. Soft-paste porcelain printed and painted underglaze in blue. Cylindrical with a loop handle which has a central vertical depression. The exterior is decorated in Oriental style with the 'Lady and Servant' pattern. Seth Pennington's factory, Liverpool, c.1780-90 (C.237-2015); *Coffee can*. Bone china, decorated with a pale blue ground, a rectangular reserve painted in polychrome enamels with a landscape, and gilding. Neale & Co., Hanley, c.1785-90 (C.238-2015); *Coffee can*. Hybrid hard-paste porcelain, decorated with stylized plant motifs reserved in a bright orange ground, and gilded. Pattern no. 676. New Hall, Staffordshire, c.1800 (C.239-2015); *Coffee can and saucer*. Bone china decorated with a bright yellow ground, painting in dark maroon enamel, and gilding. Both pieces are decorated with continuous landscapes with buildings. Minton, Stoke-on-Trent, Staffordshire, c.1800 (C.240 & A-2015); *Coffee can and saucer*. Bone china, painted in enamels and gilded. Borders of coloured flowers and foliage in continuous wreath, with gold stylized plant motifs, and striations. Mark: Overglaze in blue, imitation of Sèvres interlaced Ls, with M/512 below. Minton, Stoke-on-Trent, c.1810-15 (C.241 & A-2015); *Coffee can and saucer*. White jasper (rather chalky in texture) with black dip, and white moulded and applied reliefs: swags depending from ram's heads and oval medallions enclosing classical figures or trophies. Mark: WEDGWOOD impressed on both pieces. Wedgwood, Etruria, Staffordshire, c. 1825 or possibly c.1860 (C.242 & A-2015); *Coffee can and saucer*. Caneware with applied black reliefs of Ancient Egyptian hieroglyphs. Mark: WEDGWOOD and a G impressed on both pieces. Wedgwood, Etruria, Staffordshire, c.1810-20 (C.243 & A-2015); *Coffee cup and saucer*. Creamware (Queen's Ware), with slightly yellow glaze, painted in shades of green, pale yellow, puce and dark red enamels with detached leaves. Mark: On the saucer, 'WEDGWOOD' and an indecipherable letter or number impressed, probably for the year, and pattern no. '7294' painted in black. On the cup, pattern number '7294' in gold. Wedgwood, Etruria, c.1860-70 (C.244 & A-2015); *Cup and saucer*. Bone china, decorated with orange ground colour overlaid by anthemion motifs, overlapping spotted and plain lozenges, and scrolling foliage in gold. Mark: Pattern no. '696' painted in pale puce enamel on base. Anstice & Horton, Coalport, Shropshire, c.1810 (C.245 & A-2015); *Trio, teacup and saucer, and coffee can*. Bone china decorated with pale yellow ground colour, painting in polychrome enamels and gilding. Both pieces bear the arms of Bruce impaling Spicer, for James Bruce of Kinnaird and Elizabeth Spicer of Wear, Devon, (m. 1798; he died 1810) with zones of pale yellow overlaid by gold *rincaux* and grotesque borders. Coalport, probably painted in London by Thomas Baxter, c.1798-1810 (C.246 & A-B-2015); *Cup and saucer*. Hybrid porcelain decorated with a pale copper-purple lustre ground, and neoclassical figures in gold. Probably John Rose & Co., Coalport, c.1810 (C.247 & A-2015); *Cup and saucer*. Bone china, with London shape cup, decorated mainly in gold with small motifs in red enamel and yellow banding. Mark: Pattern no. '1930' in red enamel on base of cup. Spode, Stoke-on-Trent, c.1825 (C.248 & A-2015); *Cup and saucer*. Porcelain painted in black, grey and brownish-red enamels and gilded. Both pieces are decorated with a Blue Titmouse painted in black and grey standing in a landscape painted in brownish-red. The base of the saucer is inscribed 'The Blue Titmouse.', and the cup, 'Blue Titmouse.' in greyish-black enamel. Ridgeway, Hanley, c.1810 (C.249 & A-2015); *Coffee cup and saucer*. Soft-past porcelain with 'pie crust' or knurled edges, painted in polychrome enamels and gilded. 'Dragon in Compartments' pattern. Mark: Printed in red below a crown, 'CHAMBERLAIN & C<sup>o</sup>./WORCESTER/155 NEW BOND S<sup>T</sup>./& N<sup>o</sup>. 1./COVENTRY S<sup>T</sup>/LONDON.' Chamberlain's factory, Worcester, c.1840-44 (C.250 & A-2015); *Cup and saucer*. Bone china, painted in turquoise-green, green, yellow, pink, dark pink, and purple enamels with bold flowers and foliage. The cup is of 'London' shape. Pattern no. 354. Marks: On both pieces in turquoise enamel, 'o' (indistinct on saucer). Machin & Bagguley/Machin & Co., Waterloo Pottery, Burslem, c.1815-25 (C.251 & A-2015); *Coffee can*, bone china bat-printed in brown and painted in maroon enamel with a view of a house titled below, 'THE LAWNS BROSELY', and on the other side with a rose spray. The rim is encircled by a maroon band. Mark: printed in brown within a double oval outline 'ENGRAVED/&/BAT PRINTED/BY/ PAUL HOLDWAY/1989'. Possibly Spode, Stoke-on-Trent, 1989 (C.252-2015); *Two handled vase*, by A J and L Lobmeyer. Body of compressed globular form with cylindrical flared neck and short splayed foot,

gilded and enamelled. Decorated in turquoise, cobalt blue, dark blue and garnet enamels the based marked in white 'Der Wille Gottes Geschehe' originally presented to Edith Bulwer Lytton (1841-1936) Countess of Lytton and Vicereine of India at the Delhi Durbar in 1879 – wife of 1st Earl of Lytton (C.253-2015).

From NICHOLAS AND JUDITH GOODISON THROUGH THE ART FUND: Sara Flynn (b.1971), *Double Spine Chamber vessel*. Black porcelain, 2014 (C.256-2015); Sara Flynn (b.1971), *Esker Vessel*. Black porcelain, 2013 (C.257-2015).

From FRANK HERRMANN, WEST BOWERS HALL, WOODHAM WALTER, MALDON, ESSEX CM9 6RZ: *Two-handled soup tureen with lid*, with applied floral decoration. Porcelain, German: KPM (Königliche Porzellan-Manufaktur), c.1880-1900 (C.254 & A-2015).

From DANIEL KATZ IN RECOGNITION OF THE DIRECTORSHIP OF TIMOTHY POTTS: Henri Gaudier-Brzeska (1891-1915), *Cat*. Moulded earthenware with ceramic glaze impressed underneath with emblem of Omega workshop (C.255-2015).

From DR TODD LONGSTAFFE-GOWAN AND TIM KNOX: *Vase*. Moulded red-brown earthenware with textured surface, geometric relief decoration and applied shapes, partly painted in enamels. The form and decoration suggest a primitive head and shoulders, with features picked out in dull earth colours. Possibly Troika Pottery, St Ives and Newlyn (1963-1983), although without the usual Troika factory and decorator's marks (C.26-2014).

## ORIENTAL

From JANE BROOKS, 45 KINGSTON STREET, CAMBRIDGE, CB1 2NU: A set of *Chinese ivory balls*. Beautifully carved with numerous figures and richly carved end pieces with a coral tassel. Chinese, probably mid-19th century (O.1-2015).

## TEXTILES

From THE FRIENDS OF THE FITZWILLIAM MUSEUM: *Quaker medallion Sampler*, worked in polychrome. English, made by Anne Jones (1773-1789), Ackworth School, Yorkshire, dated 1787 and initialled 'DJ' (Deborah Jones, mother of the maker) (T.1-2014).

## PURCHASES

### SCULPTURE AND APPLIED ARTS

From THE MONUMENT TRUST, MONICA BECK LEGACY MUSEUM ABBOTT'S FUND, MUSEUM'S GOW PURCHASES FUND: Elias Boscher (c.1600-c.1670), *Table cabinet*. Ebony with silver-gilt mounts; of architectural form with forty-four secret drawers and compartments and with Florentine *pietre dure* plaques from the Grand Ducal workshops. Signed in pencil on the underside 'Elias Boscher / gemacht', central cabochon mount stamped with the Augsburg town mark and the silversmith's mark of Johann Spitzmacher (active 1655-1678). German, Augsburg, c.1660 (M.9-2014).

From MUSEUM'S ACQUISITION FUNDS, GRANTS FROM THE ART FUND, THE HENRY MOORE FOUNDATION, THE J. PAUL GETTY FOUNDATION, THE GATSBY FOUNDATION, THE DAVID LAING FOUNDATION TRUST, THE FRIENDS OF THE FITZWILLIAM MUSEUM, AND PUBLIC AND PRIVATE DONATIONS: M.7-2014 Pedro de Mena (1628-88), *Bust of the Virgin of Sorrows (Mater Dolorosa)*. Carved wood, polychromed, with inlaid glass eyes, hair eyelashes, and applied glass tears; on a shallow rectangular blackened ? ebonized wood base (M.7-2014).

## CERAMICS

From V&A PURCHASE GRANT FUND and THE FRIENDS OF THE FITZWILLIAM: *Chocolate pot and cover* (model number: 39). Eggshell porcelain, decorated in polychrome enamels with hand-painted motifs in Art Nouveau style by Samuel Schellink. Dutch, Rozenburg Royal Delftware Factory, The Hague; designed by J. Jurriaan Kok, painted by Samuel Schellink, 1909 (C.27 & A-2014); *Two-handed baluster vase* (model number: 109). Eggshell porcelain, decorated in polychrome enamels with hand-painted motifs in Art Nouveau style by Samuel Schellink. Dutch, Tegel- en Fayencefabriek Amphora Factory, Oegstgeest; designed by J. Jurriaan Kok; painted by Samuel Schellink, c.1914 (C.28-2014); *Two-handed baluster vase* (model number: 109). Eggshell porcelain, decorated in polychrome enamels with hand-painted motifs in Art Nouveau style by Samuel Schellink. Dutch, Tegel- en Fayencefabriek Amphora Factory, Oegstgeest; designed by J. Jurriaan Kok, painted by Samuel Schellink, c.1914 (C.29-2014).

## ORIENTAL

From THE ALAN GREEN BEQUEST FUND: *Two Chinese tianqi lacquer bowls and covers*, the design carved into the surface and then filled in with lacquer of a different colour. Chinese 16th century (Ming Dynasty) (O.10 & A-2014 & O.11 & A-2014); *Jade belt plaque*, carved from a thick piece of jade in a rectangular form. The centre of plaque is carved in high relief with a four-clawed dragon, its sinuous, scaly body rising above waves, and its head turning towards the right side of its body. With one claw the dragon holds aloft a lingzhi fungus. The scene is carved against a background of pierced key-fret pattern. The stone is of uniformly white tone (O.2-2015); *A pair of small red lacquer boxes* each in the form of conjoined peaches. The boxes are carved in relief with details stalks and blossoms in green lacquer. Each of the peaches is carved in low-relief with wan symbols. The interior of both boxes is carved in a thin layer of gilding. (O.3A & B-2015).

## DEPARTMENT OF COINS AND MEDALS

### GIFTS

#### Ancient coins

From PROF. T.V. BUTTREY (CLH): Thirteen ancient coins:

- (1) Ionia, uncertain mint, El hemihekte, c. 600-550 BC, rev. Square incuse (SNG von Aulock 7763), 1.13g.
- (2) Imitation of Philip III, AR tetradrachm, 3<sup>rd</sup> century BC, rev. Zeus seated on throne to left (cf. CCCBM I, p. 70, no. 185), 16.71g. Ex Jencek Historical Enterprise, Auction 23, lot 001.
- (3) Bolskan, AR denarius, 2<sup>nd</sup> half of the 2<sup>nd</sup> century BC, rev. Horseman carrying spear (SNG BM 729), 3.89g.
- (4) Roman Republic, DL. SCIP ASIAG, AR denarius, Rome, 106 BC, rev. Jupiter in quadriga to right; below control mark P (Crawford, p. 319, no 311/1e), 3.84g.
- (5) Nerva (96-98), Æ as, Rome, 97, rev. Libertas standing to left (RIC II, p. 228, no. 76), 10.54g. Ex In Asta, Auction 55, lot 589.
- (6) Pescennius Niger (193-194), AR denarius, Antioch, 193-194, rev. Salus standing to right by altar (RIC IV.1 p. 35, no 77), 2.71g. Ex Tradart, Auction 20, lot 353.
- (7) Perge, Diadumenian (217-218), Æ, rev. Tyche standing to left (BMC -), 5.17g. Ex Spink Numismatic Circular 97, 2, lot 995.
- (8) Celenderis, Macrinus (217-218), Æ, rev. Athena standing facing (BMC -), 14.35g. Ex Spink Numismatic Circular 97, 2, lot 998.
- (9) Aemilianus (253), AR Radiate, Rome, 253, rev. Pax standing to left (RIC IV.3 p.195, no 8), 3.11g. Ex Roma Numismatics, e-Auction 15, lot 458.

- (10) Laerte, Valerian II (256-258), Æ, rev. Nike in quadriga to right (*BMC* p. 92, no. 7), 16.78g. Ex Heritage Auctions, Weekly World & Ancient Coin Auction no 231428, lot 60050 = Heritage World Coin Auctions, Sale 3026, lot 26180 = Heritage World Coin Auctions, Sale 3019, lot 25833.
- (11) Valerian I (253-259), Æ as, Antioch, 257, rev. Aequitas standing to left (*RIC* V.1, p. 60, no. 297), 8.15g. Ex CNG Electronic Auction 329, lot 527.
- (12) Marcian (450-457), Æ nummus, Constantinople, 450-457, rev. Monogram 2 (*RIC* X, p. 282, no. 545), 1.39g. Ex Roma Numismatics, E-Auction 10, lot 805.
- (13) Leo I (457-474), Æ nummus, Constantinople, 457-474, rev. Crouching lion to left (*RIC* X, p. 293, no. 674), 1.15g. Ex Roma Numismatics, E-Auction 10, lot 806.

From DR MARY E. WALBANK: Fifty-six Roman Republican coins:

- (1) Anonymous, Æ uncia, 217-215 BC, rev. Prow to right (Crawford p. 149, no 38/6), 11.88g. Ex Spink.
- (2) Anonymous, Æ semuncia, 217-215 BC, rev. Prow to right (Crawford p. 149, no 38/7), 6.77g. Ex Spink Numismatic Circular 108, 6, lot RM0001.
- (3) Anonymous, AR victoriatas, Rome (1), after 211 BC, rev. Victory crowning trophy (Crawford p. 154, no 44/1), 3.38g. Ex Spink, 2000.
- (4) C. IVNI C.F, AR denarius, Rome, 149 BC, rev. Dioscuri to right (Crawford p. 252, no 210/1), 3.57g. Ex Spink, 2000.
- (5) TI. MINVCI C.F AVGVRINI, AR denarius, Rome, 134 BC, rev. Spiral column between two togate figures (Crawford p. 275, no 243/1), 3.91g. Ex Lanz 114, lot 205.
- (6) Anonymous, AR denarius, Rome, 128 BC, rev. Goddess in biga (Crawford p. 287, no 262/1), 3.78g. Ex CNG 49, lot 1237.
- (7) Q. MAX, AR denarius, Rome, 127 BC, rev. *Cornucopiae* superimposed on thunderbolt (Crawford p. 289, no 265/1), 3.88g. Ex CNG 42, lot 730.
- (8) L. POMPONIVS, AR denarius, Narbo, 118 BC, rev. Warrior in biga (Crawford p. 298, no 282/4), 3.90g. Ex Spink, 2000.
- (9) C. FONT, AR denarius, Rome, 114 or 113 BC, rev. Ship to left (Crawford p. 304, no 290/1), 3.79g. Ex Lanz 109, lot 236.
- (10) MN. AEMILIO LEP, AR denarius, Rome, 114 or 113 BC, rev. Equestrian statue on three arches (Crawford p. 305, no 291/1), 3.88g. Ex CNG 50, lot 1259.
- (11) L. PHILIPPVS, AR denarius, Rome, 113 or 112 BC, rev. Equestrian statue to right (Crawford p. 307, no 293/1), 3.95g. Ex Lanz 146, lot 308.
- (12) TI. Q, AR denarius, Rome, 112 or 111 BC, rev. *Desultor* to left (Crawford p. 311, no 297/1a), 3.92g. Ex Lanz 121, lot 257.
- (13) L. CAESI, AR denarius, Rome, 112 or 111 BC, rev. *Lares Praestites* standing facing (Crawford p. 312, no 298/1), 3.85g. Ex CNG 45, lot 1602.
- (14) L. VALERI FLACCI, AR denarius, Rome, 108-107 BC, rev. Mars walking to left (Crawford p. 316, no 306/1), 3.91g. Ex Valued History, Cambridge, 2000.
- (15) L. COT, AR denarius, Rome, 105 BC, rev. Eagle on thunderbolt to right (Crawford p. 322, no 314/1c), 3.88g. Ex H. Berk, 96, lot 294.
- (16) L. THORIVS BALBVS, AR denarius, Rome, 105 BC, rev. Bull charging (Crawford p. 323, no 316/1), 3.89g. Ex Münzen & Medaillen AG 93, lot 22.
- (17) Q. THERM M.F, AR denarius, Rome, 103 BC, rev. Roman soldier fighting barbarian soldier (Crawford p. 324, no 319/1), 4.10g. Ex Lanz 109, lot 240.
- (18) L. CASS CAECIAN, AR denarius, Rome, 102 BC, rev. Yoke of oxen to left (Crawford p. 325, no 321/1), 3.83g. Ex H. Berk, August 2001, lot 296.
- (19) M. LVCILI RVF, AR denarius, Rome, 101 BC, rev. Victory in biga to right (Crawford p. 327, no 324/1), 3.89g. Ex CNG 57, lot 944.1.

- (20) P. SERVILLI M.F RVLLI, AR denarius, Rome, 100 BC, rev. Victory in biga to right (Crawford p. 329, no 328/1), 4.03g. Ex Münzen & Medaillen AG 93, lot 23.
- (21) PISO, CAEPIO Q, AR denarius, Rome, 100 BC, rev. Two male figures seated on bench (Crawford p. 330, no 330/1b), 3.80g. Ex Lanz 125, lot 556.
- (22) C. EGNATVLEI C.F Q, AR quinarius, Rome, 97 BC, rev. Victory inscribing shield attached to trophy (Crawford p. 332, no 333/1), 1.73g. Ex Spink, 2005.
- (23) Q. TITI, AR denarius, Rome, 90 BC, rev. Pegasus to right (Crawford p. 344, no 341/1), 3.95g. Ex Spink, 2000.
- (24) C. VIBIVS C.F PANSA, AR denarius, Rome, 90 BC, rev. Minerva in quadriga to right (Crawford p. 347, no 342/5b), 3.90g. Ex H. Berk, 96, lot 315.
- (25) L. TITVRI L.F SABINVS, AR denarius, Rome, 89 BC, rev. Rape of the Sabine women (Crawford p. 352, no 344/1a), 3.90g. Ex Lanz 125, lot 560.
- (26) L. TITVRI L.F SABINVS, AR denarius, Rome, 89 BC, rev. Killing of Tarpeia (Crawford p. 352, no 344/2c), 3.95g. Ex CNG 57, lot 944.
- (27) L. RVBRI DOSSANI, AR denarius, Rome, 87 BC, rev. Triumphal quadriga (Crawford p. 347, no 362/1), 4.03g. Ex H. Berk, 161, lot 251.
- (28) MN. FONTEI C.F, AR denarius, Rome, 85 BC, rev. Cupid on goat to right (Crawford p. 369, no 353/1c), 3.81g. Ex H. Berk, 96, lot 324.
- (29) P. FOVRIVS CRASSIPES AED. CVR, AR denarius, Rome, 84 BC, rev. Curule chair (Crawford p. 371, no 356/1c), 3.95g. Ex H. Berk, 96, lot 327.
- (30) C. NORBANVS, AR denarius, Rome, 83 BC, rev. Prow-stern, fasces with axe, caduceus and corn-ear (Crawford p. 372, no 357/1a), 3.90g. Ex Valued History, Cambridge, 2002.
- (31) C. NORBANVS, AR denarius, Rome, 83 BC, rev. Corn-ear, fasces with axe and caduceus (Crawford p. 372, no 357/1b), 3.90g. Control number XXXXVIII. Ex Spink, 1997.
- (32) C. MAMIL LIMETANVS C.F, AR denarius, Rome, 82 BC, rev. Ulysses standing to right (Crawford p. 375, no 362/1), 3.88g. Ex Lanz 128, lot 164.
- (33) L. CENSOR, AR denarius, Rome, 82 BC, rev. Marsyas walking to left (Crawford p. 377, no 363/1a), 3.96g. Ex CNG 43, lot 1677 = Leu 94, lot 200.
- (34) Q. ANTO BALB PR, AR denarius, Rome, 83-82 BC, rev. Victory in quadriga to right (Crawford p. 379, no 364/1c), 4.01g. Ex CNG 58, lot 1018.
- (35) A. POST.F S.N ALBIN, AR denarius, Rome, 81 BC, rev. Lighted altar, to left bull, to right togate figure (Crawford p. 388, no 372/1), 3.90g. Ex Spink, 1997.
- (36) L. PROCILI F., AR denarius, Rome, 80 BC, rev. Juno Sospita in biga to right (Crawford p. 396, no 379/2), 3.81g. Ex CNG 50, lot 1312.
- (37) C. POBLICI Q.F, AR denarius, Rome, 80 BC, rev. Hercules strangling the Nemean lion (Crawford p. 396, no 380/1), 3.48g. Ex H. Berk, 95, lot 217.
- (38) C. NAE BALB, AR denarius, Rome, 79 BC, rev. Victory in triga to right, above control numeral CLXXVIII (Crawford p. 397, no 382/1b), 3.98g. Ex CNG 57, lot 949.
- (39) L. PAPI, AR denarius, Rome, 79 BC, rev. Gryphon leaping towards right (Crawford p. 398, no 384/1), 3.90g. Ex CNG 57, lot 944.2.
- (40) M. VOLTEI M.F, AR denarius, Rome, 78 BC, rev. Capitoline temple (Crawford p. 399, no 385/1), 3.95g. Ex Spink, 2007.
- (41) L. LVCRETI TRIO, AR denarius, Rome, 76 BC, rev. Winged boy on dolphin to right (Crawford p. 404, no 390/2), 3.70g. Ex CNG 61, lot 1412.
- (42) L. COSSVTI C.F SABVLA, AR denarius, Rome, 74 BC, rev. Bellerophon on Pegasus to right; control-numeral XVIII (Crawford p. 408, no 395/1), 3.99g. Ex Lanz 123, lot 316.
- (43) P. GALB AED CVR, AR denarius, Rome, 69 BC, rev. Knife, *cullulus* and axe (Crawford p. 418, no 406/1), 3.82g. Ex Münzen & Medaillen AG 93, lot 38.
- (44) C. HOSIDI C.F GETA IIIVIR, AR denarius, Rome, 68 BC, rev. Boar to right (Crawford p. 419, no 407/2), 3.62g. Ex Spink, 1997.

- (45) C.PISO L.F FRVGI, AR denarius, Rome, 67 BC, rev. Horseman to right with palm-branch (Crawford p. 419, no 408/1a; obv. die 21 and rev. die 34), 4.05g. Ex Spink, 2007.
- (46) L. ROSCI FABATI, AR denarius, Rome, 64 BC, rev. Girl and snake facing each other (Crawford p. 439, no 412/1), 3.87g. Ex CNG 41, lot 1603.
- (47) L. FVRI CN.F BROCCHI, AR denarius, Rome, 63 BC, rev. Curule chair (Crawford p. 440, no 414/1), 3.96g. Ex CNG 49, lot 1252.
- (48) LIBO, AR denarius, Rome, 62 BC, rev. *Puteal Scribonianum* decorated with garland and two lyres (Crawford p. 441, no 416/1a), 3.95g. Ex CNG 50, lot 1316.
- (49) C. CONSIDI NONIANI, AR denarius, Rome, 57 BC, rev. Temple on top of mountain surrounded by wall with gate (Crawford p. 448, no 424/1), 3.59g. Ex Lanz 123, lot 359.
- (50) Q. CASSIVS, AR denarius, Rome, 55 BC, rev. Temple of Vesta (Crawford p. 452, no 428/2), 3.90g. Ex CNG 42, lot 743.
- (51) C. VIBIVS C.F C.N PANSA, AR denarius, Rome, 48 BC, rev. Jupiter standing to left (Crawford p. 464, no 449/1a), 3.72g. Ex CNG 57, lot 956.
- (52) CAESAR, AR Denarius, Africa, 47-46 BC, rev. Aeneas to left carrying *palladium* and Anchises (Crawford p. 458, no 458/1), 3.82g. Ex Lanz 128, lot 193.
- (53) Q. METELL. SCIPIO IMP with EPIVVS LEG.F.C, AR Denarius, Africa, 47-46 BC, rev. Hercules standing facing (Crawford p. 472, no 461/1), 3.96g. Ex Spink, 1997.
- (54) P. ACCOLEIVS LARISCOLVS, AR denarius, Rome, 43 BC, rev. Triple cult statue of *Diana Nemorensis* (Crawford p. 497, no 486/1), 3.79g. Ex CNG 42, lot 754.
- (55) P. CLODIVS M.F, AR denarius, Rome, 42 BC, rev. Diana standing facing (Crawford p. 506, no 494/23), 3.99g. Ex H. Berk, August 2001, lot 306.
- (56) L. MVSSIDIVS T.F LONGVS, AR denarius, Rome, 42 BC, rev. Shrine of *Venus Cloacina* (Crawford p. 509, no 494/42b), 4.03g. Ex Spink, 2000.

From CAMBRIDGESHIRE COUNTY COUNCIL: Two ancient coins:

- (1) Trocc, Æ unit, c. 10-20? AD, rev. Bull butting to right (*ABC* p. 142, no. 2996), 1.62g. Found at Nine Wells, Great Shelford, Cambs.
- (2) Honorius (393-408), AR siliqua, Milan, 395-402, rev. Roma seated to left on cuirass (*RIC X*, p. 321, no 1228c), 0.99g. Chipped. Found at Nine Wells, Great Shelford, Cambs.

From A. & G. RUSSO: One ancient coin:

Corn-ear & KA, Æ sextans, Sicily, c. 207-206 BC, rev. Prow to right (Crawford, p. 169, no 69/6a), 5.74. Overstruck on Æ of Hieron II. Ex Naville Numismatics Ltd, live Auction 12, lot 79 = Vecchi Sale 3, lot 182.

From ROY DAVIS: One ancient coin:

Marcianopolis, Severus Alexander and Iulia Maesa, Æ, 222-226, rev. Abundantia standing to left (*AMNG I.1*, p. 295, no. 1060), 10.41g. Found by the donor at Holme-next-the Sea, Norfolk.

From FRED J. RIST: One modern forgery of an ancient coin:

Domitian (81-96), Æ *sestertius*, rev. Domitian standing to right on a platform, with *patera*, approached by two citizens also holding pateras (*RIC II.2*, p. 307, fn. 58), 20.90g.

From PROF. PETER SPUFFORD (Q): One ancient coin:

Alexander the Great (336-323), AR drachm, 'Colophon', c. 323- c. 319 BC, rev. Zeus seated to left, control-mark lyre (Price p. 250, no 768), 4.01g.

### Medieval coins and artefacts

From PROF. T.V. BUTTREY (*CLH*): Ten medieval coins:

*Byzantine:*

(1) Michael I (811-813), AR miliaresion, 811-813, rev. Cross potent on base (*DOC III.1*, p. 367, no 3), 2.27g. Ex CNG Electronic Auction 331, lot 401.

(2) Michael II (821-829), AR miliaresion, 821-829, rev. Cross potent on base (*DOC III.1*, p. 396, no 6), 2.11g. Ex CNG Electronic Auction 331, lot 402.

*Anglo-Gallic:*

(3) Anglo-Gallic, Edward I (1272-1307), Billon obole au leopard, Bordeaux mint (Elias 22), 0.50g. Triton XVIII, 6 Jan. 2015, lot 1790; ex Michael Joffre.

(4) Anglo-Gallic, Edward III (1327-77), Billon denier au leopard, 3rd type (Elias 103 var.), 0.83g. Triton XVIII, 6 Jan. 2015, lot 1816; ex Michael Joffre.

(5) Anglo-Gallic, Edward III, Billon obole au leopard, 4th type (Elias 111), 0.83g. Triton XVIII, 6 Jan. 2015, lot 1817; ex Michael Joffre; ex Monnaies d'Autun 9, 12 May 2011, lot 851.

(6) Anglo-Gallic, Edward III, Billon denier au lion (cf. Elias 121), 0.62g. Triton XVIII, 6 Jan. 2015, lot 1819; ex Michael Joffre; ex Rev. Kenneth McCarthy (CNG auction 41, 19 Mar. 1997, lot 3078, part).

(7) Anglo-Gallic, Edward the Black Prince (1362-72), AR demi-gros, 1st issue, Limoges mint (Elias 179), 2.17g. Triton XVIII, 6 Jan. 2015, lot 1832; ex Michael Joffre; ex Monnaies d'Autun 9, 12 May 2011, lot 854.

(8) Anglo-Gallic, Edward the Black Prince, AR demi-gros, 1st issue, La Rochelle mint (Elias 181a), 2.23g. Triton XVIII, 6 Jan. 2015, lot 1834; ex Michael Joffre.

(9) Anglo-Gallic, Edward the Black Prince, Billon denier au lion, La Rochelle mint (Elias -), 0.98g. Triton XVIII, 6 Jan. 2015, lot 1854; ex Michael Joffre.

(10) Anglo-Gallic, Edward the Black Prince, Billon denier au lion, Limoges mint (Elias 219), 0.78g. Triton XVIII, 6 Jan. 2015, lot 1856; ex Michael Joffre; ex Monnaies d'Autun 9, 12 May 2011, lot 859.

From COLIN STEWART: Three medieval coins:

(1) Carolingians, West Francia, Odo (888-97), AR denier, Tours mint (Morrison and Grunthal 1295; MEC 1, 982), 0.87g (chipped). Found by the donor near Royston, Cambs, 1989 (EMC 1989.5193).

(2) Anglo-Saxons, Eadred (?) (946-55), copper alloy counterfeit of AR penny, Bust Crowned type (North, p. 142, no. 713), moneyer Fredard, 1.09g. Found by the donor near Royston, Cambs, 1989-91 (EMC 2015.0180).

(3) Anglo-Saxons, Edward the Confessor (1042-66), AR penny, Facing Bust type (North p. 181, no. 830), Norwich, Liofwine, 0.86g (bent and cracked). Found by the donor near Royston, Cambs, October 2014 (EMC 2014.0284).

From DR MARTIN ALLEN (W): Two medieval coins:

(1) England, Henry II (1154-89), AR penny, Short Cross class 1b2 (c. 1182-85), Northampton mint, moneyer Reinald, 0.80g (heavily clipped). Ex Michael Trenerry list Sept./Oct. 2014, no. M255.

(2) England, Henry III (1216-72), AR penny, Short Cross class 8a1/8a2, Bury St Edmunds, moneyer loan (North p. 223, no. 981/1), 1.25g (cracked); ex Dix Noonan Webb auction 11 February 2015, lot 57; ex Jim Sazama; ex David Palmer, March 2007.

From MICHAEL HARVEY: One medieval coin:

Anglo-Saxons, Edward the Confessor (1042-66), AR penny, Radiate/Small Cross type (North p. 179, no. 816), Nottingham, moneyer Leofsige, 0.60g (chipped and cracked). Found by the donor near East Grinstead, Wilts, February 2015 (EMC 2015.0043).

From S. J. MANSFIELD: One Byzantine coin:

Uncertain issuer, in the name of Byzantine emperor Heraclius, Æ follis, Jerusalem, AD 614, rev. M, II/II, IΕΡΟΚΟ[?] (*MIB III*, no x27), 13.75g. Ex Captain J. Haigh, ex A. J. Milne and possibly ex Grantley.



From MICHAEL O'BEE: One medieval coin:

Anglo-Saxons, Northumbria, Æ styca, irregular issue, mid 9th century (North p. 72), 0.73g. Found by the donor at the Torksey Viking site, Lincolnshire.

From ROBERT TYE: One medieval coin:

Achaia, Isabelle (1297-1301), Billon denier, Group I (Tzamalís. 'The first period of the Frankish Tornesio, *Nomismatika Khronika* 9/10, 1990-1), 0.69g. Ex Early World Coins list 55, no. 7.

### Modern coins, medals and other items

FROM JEFFREY NORTH: A collection of 1,358 coins and artefacts: *China*: Spade money (10), Knife money (4), Fish money (8), Bridge/Chime money (1), Cicada money (1), Cowries (16); *Chinese cash*: Yan (3), Western Han (22), Wang Mang (16), Wu Zhu (20), Three Kingdoms (17), Five Northern Dynasties (47), Five Dynasties (24), Northern Sung (128), Southern Sung (105), Tartars (8), Nu-Chen Tartars (6), Western Hsia (5), Yuan (2), Ming (45), Southern Ming (12), San Fan (10), Qian Long (95), Jia Qing (45), Dao Guang (39), Xian Feng (38), Tong (16), Guang Xu (84), Xuan Tong (4), Republic (1), Taiping Rebels (3), miscellaneous cash (354); 19th/20th century China (25); Annam (101); Japan (7); Korea (14); Amulets, etc. (16); England, Edward I penny of Berwick (1); United Kingdom, George VI, crown, 1937 (1); jetton (1); coin weight (1); weight (1); Jeffrey North Medal of the British Numismatic Society (1).

From the ORDER OF SAINT JOHN OF JERUSALEM, KNIGHTS HOSPITALLER:

Medal for the Order of Saint John of Jerusalem, Knights Hospitaller, to mark the 50<sup>th</sup> Anniversary of its Charter from HM King Peter II of Yugoslavia, AR, by Ian Rank-Broadley, 2014, rev. Allegory of St John in the Wilderness, 84.24g, 57mm. One of an edition of 10 struck in silver by Thomas Fattorini, in box of issue.

From MARTIN ALLEN (*W*): *Homage to Collectors*, cast AE medal by John Lobhan for the British Art Medal Society (BAMS 66), 1990, 95 mm, with casting sprues attached. Simmons Gallery Mail bid 69, 16 Dec. 2014, lot 11.

From PROF. T. V. BUTTREY (*CH*): Germany, Rietburg, Johann IV (1640-60), plated copper taler, imitating leewendaalder of Dutch Republic, 1640 (Davenport, no 7326A), 23.32g. Ex CNG Triton XVIII, 6-7 Jan. 2015, lot 1534; ex Joseph R. Lasser collection; ex Varesi, 27 April 2004, lot 253.

From SUSAN LOVELL: France, Æ plaque of the Comité d'Assistance aux Familles des Soldats Français de Londres for 1914-1918 War, by Fumière et Compagnie, presented to 'Madame Heim', rectangular, 64 x 108 mm with arched top, 95.67g.

Various modern coins, tokens and banknotes were presented by: DONAL BATESON, PROF. T.V. BUTTREY (*CLH*), DR PETER ILISCH, DR THEODOR ISVORANU, DR RICHARD KELLEHER, E. KAKHIDZE, CHARLOTTE MANN, TIM KNOX (*CAI*), DR ADRIAN POPESCU, TYNE AND WEAR ARCHIVES AND MUSEUMS

## PURCHASES

### Ancient coins

From the BURN FUND: Twenty-nine ancient coins:

(1) Apollonia, AR drachm, late 5<sup>th</sup> – early 4<sup>th</sup> century BC, rev. Sauvastika in incuse (*SNG Cop* 451), 3.99g. From e-Auction 20, lot 43.

(2) Apollonia Pontica, AR drachm, late 5<sup>th</sup> – early 4<sup>th</sup> century BC, rev. Four dolphins between the arms of sauwastika, all within square incuse (*SNG Stancomb* 30), 3.28g.

- (3) Apollonia Pontica, AR obol, late 5<sup>th</sup> – early 4<sup>th</sup> century BC, rev. Swastika, between arms two dashes (*SNG Stancomb 32*), 0.47g.
- (4) Apollonia Pontica, AR obol, late 5<sup>th</sup> – early 4<sup>th</sup> century BC, rev. Swastika, between arms two dashes (*cf. SNG Stancomb 32*), 0.38g.
- (5) Apollonia Pontica, AR hemiobol, late 5<sup>th</sup> – early 4<sup>th</sup> century BC, rev. Cross, between arms two dashes (*SNG BM -*), 0.22g.
- (6) Istrus, AR obol, 5<sup>th</sup> - 4<sup>th</sup> century BC, rev. Eagle on dolphin to left (*AMNG I.1, -*), 0.47g.
- (7) Istrus, AR trihemiobol, 4<sup>th</sup> century BC, rev. Eagle on dolphin to right (*AMNG I.1, -*), 1.42g.
- (8) Istrus, AR stater, 4<sup>th</sup> century BC, rev. Eagle on dolphin to left (*cf. SNG Cop 194*), 5.54g. From e-Auction 19, lot 59.
- (9) Istrus, AR stater, 4<sup>th</sup> century BC, rev. Eagle on dolphin to left, between eagle's tale and dolphin letter Φ (*AMNG I.1, p. 160, no. 412*), 6.53g.
- (10) Istrus, AR, 4<sup>th</sup> century BC, rev. Eagle on dolphin to left, beneath dolphin Δ (*AMNG I.1, p. 165, no. 445?*), 1.01g.
- (11) Istrus, AR trihemiobol, 3<sup>rd</sup> century BC, rev. Eagle on dolphin to left, below ΦΥ (*AMNG I.1 -*), 1.03g.
- (12) Tomis, Æ, 2<sup>nd</sup> century BC, rev. Eagle to right within wreath (*AMNG I.2, p. 639, no. 2420; cf. SNG BM 302 for obv. cmks*), 7.42g. From e-Auction 20, lot 39.
- (13) Carthaginians, Æ, Sardinian mint, c. 300-264 BC, rev. Horse's head to right (*SNG Cop, no. 149*), 5.15g.
- (14) Carthaginians, Æ, Sardinian mint, c. 300-264 BC, rev. Horse's head to right, in field three dots (*SNG Cop, no. 154*), 4.53g.
- (15) Cabyle, Æ unit, c. 275-260 BC, rev. Artemis Phosphoros standing (*cf. SNG Stancomb 54*), 4.27g.
- (16) Verica, AR unit, c. 10-40 AD, rev. Boar to right (*BMCIA p. 102, no 1241*), 1.16g.
- (17) Callatis, Commodus (180-192), Æ, rev. Hygieia standing to right, feeding serpent from *patera* (*AMNG I.1, -*), 14.26g. From Agora Auctions, Sale 15, lot 046; ex Dave Surber Collection.
- (18) Tomis, Caracalla (197-211), Æ, rev. Cybele seated on throne to left (*AMNG I.2, p. 746, no 2879*), 11.37g.
- (19) Tomis, Gordian III & Tranquillina (241-244), Æ, rev. Asclepius standing facing (*AMNG I.2, p. 893, no. 3528*), 12.88g.
- (20) Tomis, Gordian III & Tranquillina, 241-244, rev. Artemis running to left (*AMNG I.2, p. 891, no 3520*), 11.59g.
- (21) Trebonianus Gallus (251-253), AR radiate, Antioch, rev. Uberitas standing to left, in exergue IIV (*RIC IV.3, p. 169, no 92*), 4.42g.
- (22) Volusianus (251-253), AR radiate, Antioch, rev. Victory standing on globe to right, beneath (*cf. RIC IV.3, p. 186, no 239b*), 3.24g.
- (23) Valerian I (253-259), Billon radiate, Rome, 256-257, rev. Victory standing to left, at foot captive (*RIC V.1, p. 48, no 132*), 2.75g.
- (24) Valerian I (253-259), Billon radiate, Antioch, 257-259, rev. Victory standing on globe to left (*RIC V.1, p. 60, no 288*), 3.34g.
- (25) Gallienus (253-268), Billon radiate, 'Viminacium', rev. Salus standing to left, feeding snake rising from altar (*RIC V.1, p. 99, no 397c*), 3.41g.
- (26) Gallienus (253-268), Billon radiate, Asia, AD 259, rev. Emperor receiving Victory from Rome (*RIC V.1, p. 104, no 457*), 4.51g.
- (27) Severina, Silvered Æ antoninianus, Antioch, rev. Concordia standing to left (*RIC V.1, p. 318, no 20*), 3.49g.
- (28) Urbs Roma, Æ nummus, Antioch, 330-335, rev. She-wolf with twins, *officina* Θ (*cf. RIC VII p. 693, no. 91*), 2.51g.
- (29) Theodosius I (379-395), AR siliqua, Constantinople, 379-383, rev. VOT/V/MVLT/X, in exergue CONS (*cf. RIC IX, p. 225, no 51b*), 2.57g, with riveted silver loop.

From the BUTTREY FUND: Eleven Roman coins:

- (1) Nerva (96-98), Æ dupondius, Rome, 97, rev. Libertas standing to left (*RIC* II p. 229, no. 87), 13.43g. Ex Ancient & Gothic, December 2014 List, lot 172.
- (2) Constantinopolis, Æ nummus, Trier, 330-331, rev. Victory standing to left on prow, *officina* P (*RIC* VII p. 215, no. 530), 2.49g. Ex Ancient & Gothic, December 2014 List, lot 203.
- (3) Constantine I (306-336), Æ nummus, Lyons, 336 or 337, rev. Two soldiers standing with one standard between them (*RIC* VII p. 141, no. 280 or p. 142, no. 285), 1.29g. Ex Ancient & Gothic, December 2014 List, lot 203.
- (4) Constantine II (316-337), Æ nummus, Trier, 335-337, rev. Two soldiers standing with one standard between them, *officina* S (*RIC* VII p. 223, no. 591), 1.50g. Ex Ancient & Gothic, December 2014 List, lot 203.
- (5) Helena, Æ nummus, Trier, 335-337, rev. Pax standing to left, *officina* S (*RIC* VIII p. 144, no. 78), 1.28g. Ex Ancient & Gothic, December 2014 List, lot 203.
- (6) Constans (333-350), Æ nummus, Trier, 347-348, rev. Two Victories standing facing one another, *officina* S (*RIC* VIII p. 151, no. 185), 1.82g. Ex Ancient & Gothic, December 2014 List, lot 203.
- (7) Constantius II (324-361), Æ, Lyons, 353-354, rev. Soldier spearing falling horseman (*RIC* VIII p. 190, no. 183), 4.18g. Ex Ancient & Gothic, December 2014 List, lot 203.
- (8) Valens (364-378), Æ, Lyons, 367-375, rev. Victory advancing to left, *officina* I (*RIC* IX p. 46, no. 21a.XIa), 2.08g. Ex Ancient & Gothic, December 2014 List, lot 203.
- (9) Valens (364-378), Æ, Arelate, 367-375, rev. Victory advancing to left (*RIC* IX p. 66, no. 17b.IXa-c), 2.86g. Ex Ancient & Gothic, December 2014 List, lot 203.
- (10) Valens (364-378), Æ, Arelate, 367-375, rev. Victory advancing to left, *officina* III (*RIC* IX p. 66, no. 18b.XIIIc), 2.28g. Ex Ancient & Gothic, December 2014 List, lot 203.
- (11) Valentinian II (375-392), Æ, Arelate, 388-392, rev. Victory advancing to left, *officina* P (*RIC* IX p. 69, no. 30c), 1.13g. Ex Ancient & Gothic, December 2014 List, lot 203.

From the JEEPS FUND: Sixteen ancient coins:

- (1) Ionia, Uncertain mint, Plated hemihekte, 6<sup>th</sup> century BC, rev. Square incuse (*cf.* Weidauer p. 14, no 9), 0.94g. Ex Pecunem, Auction 29, lot 216.
- (2) Cyzicus, AR obol, late 6<sup>th</sup> century BC, rev. Four part incuse square (*SNG* von Aulock 7328), 0.59g. Ex Pecunem 29, lot 164.
- (3) Uncertain mint of Asia Minor (Cyzicus?), AR hemiobol, late 6<sup>th</sup> – early 5<sup>th</sup> century BC, Four part incuse square (*SNG* von Aulock -), 0.34g. Ex Pecunem 29, lot 145.
- (4) Lesbos, Billon 1/12 stater, late 6<sup>th</sup> century BC, rev. Four part incuse square (*SNG* von Aulock 7715), 1.07g. Ex Pecunem 30, lot 163.
- (5) Ionia, Uncertain mint, 24<sup>th</sup> stater, 6<sup>th</sup> century BC, rev. Square incuse (Waggoner 1983, p. 23, no 324), 0.74g.
- (6) Ionia or Caria, Uncertain mint, AR 1/96<sup>th</sup> of stater, late 6<sup>th</sup> – early 5<sup>th</sup> century BC, rev. Five pellets (*SNG* von Aulock -), 0.10g. Ex Pecunem 29, lot 272.
- (7) Achaemenid Empire, Darius I – Xerxes, AR plated siglos, early 5<sup>th</sup> century BC, rev. Incuse oblong (Carradice, p. 78, type IIIa), 4.59g. Ex Pecunem 29, lot 355.
- (8) Istrus, AR stater, 4<sup>th</sup> century BC, rev. Eagle on dolphin to right, E between eagle's tale and dolphin, beneath monogram (*AMNG* I.1, p. 163, no 433), 5.02g. Ex Pecunem, Auction 30, lot 28.
- (9) Istrus, AR stater, 3<sup>rd</sup> century BC, rev. Eagle on dolphin to right, pellet between eagle's tale and dolphin, beneath A (*cf.* *AMNG* I.1, p. 161, no 416), 5.22g.
- (10) Lysimachus (306-281), AV stater, posthumous issue, Istrus, 2<sup>nd</sup> - 1<sup>st</sup> century BC, rev. Athena seated on throne to left, API in field, ΙΣ (*AMNG* I.1 -), 8.43g. Ex CNG e-Auction 342, lot 242.
- (11) Apollonia Pontica, Æ, c. 150-73 BC, rev. Apollo latros standing facing (Löbbecke 1887, p. 38), 6.67g. Ex Pecunem, Auction 30, lot 32.
- (12) Hadrian (117-138), Æ quadrans, Rome, rev. Three standards (*RIC* II, p. 469, no 977), 4.18g.
- (13) Callatis, Commodus (180-192), Æ, rev. Seated figure to left (*SNG* Stancomb 867), 11.20g. From auction 303, lot 3095.

(14) Trebonianus Gallus (251-253), AR radiate, Antioch, rev. Mars advancing to right (*cf. RIC IV.3*, p. 168, no 84), 4.08g. On obverse below bust.

(15) Dacia, Valerian I (253-260), Æ sestertius, 253/254, rev. Female personification standing between eagle and lion (Martin p. 103, no. 7.53.1), 7.77g. From auction 303, lot 3198.

(16) Diocletian (284-305), Billon radiate, Tripolis, 285-290, rev. Emperor and Jupiter facing one another, TR//XXI (*RIC V.2*, p. 257, no 329), 4.22g.

### Medieval coins and artefacts

From the GRIERSON FUND: Eighty medieval coins and tokens:

(1) The Ostrogoths, Theoderic in the name of Anastasius I, AR ¼ siliqua, Sirmium, 491-518, rev. Monogram (Demo 1994, p. 84, no. 69-same dies), 1.02g. From e-Auction 20, lot 983.

(2) Byzantine empire, Anonymous issuer, Æ follis, uncertain mint, c. 1075?, rev. Patriarchal cross on base (*DOC 3.2*, p. 706, no N), 6.69g. Ex Pecunem, Auction 29, lot 739.

(3) Byzantine Empire, Andronicus I (1183-1185), Billon trachy, Constantinople, rev. Emperor crowned by Christ (*DOC 4.1*, p. 348, no. 3a), 4.52g.

(4) Byzantine Empire, Andronicus I (1183-1185), Billon trachy, Constantinople, rev. Emperor crowned by Christ (*DOC 4.1*, p. 349, no. 3b), 4.67g.

(5) Byzantine Empire, Andronicus I (1183-1185), Æ tetrateron, Thessalonica, rev. Busts of emperor facing (*DOC 4.1*, p. 352, no. 6.3), 4.21g. Ex Pecunem, Auction 29, lot 741.

(6) Byzantine Empire, Alexius III (1195-1203), Æ tetarteron, Thessalonica, 1197-1203, rev. Emperor standing (*DOC 4.2*, p. 415, no. 5a), 2.77g.

(7) Byzantine Empire, Theodore I (1205-1221), Æ aspron trachy nomisma, Nicaea, 1205-12?, rev. Emperor and St Theodore standing facing holding a patriarchal cross (*DOC 4.2*, p. 460, no 5a), 3.62g.

(8) Byzantine Empire, John III (1222-1254), Billon trachy, Magnesia, rev. Emperor and St Constantine standing (*DOC 4.2*, p. 501, no 39), 3.71g.

(9) Byzantine Empire, John III (1222-1254), Billon trachy, Magnesia, rev. Half-length figure of emperor (*cf. DOC 4.2*, p. 505, no 49), 3.01g.

(10) Byzantine Empire, John III (1221-1254), Æ tetarteron, Magnesia, rev. Full-length figure of emperor (*DOC 4.2*, p. 510, no 58), 2.68g.

(11) Byzantine Empire, Theodore II (1254-1258), Billon trachy, Magnesia, rev. Emperor standing facing (*DOC 4.2*, p. 525, no. 11a), 2.98g.

(12) Empire of Thessalonica, Theodore Comnenus-Ducas (1225, 1227-1230), Æ tetrateron, Thessalonica, rev. Half-length figure of emperor and St Demetrios (*DOC 4.2*, p. 562, no. 12.1), 5.40g. Ex Pecunem, Auction 29, lot 744.

(13) Empire of Thessalonica, Theodore Comnenus-Ducas (1225, 1227-1230), Æ trachy, Thessalonica, rev. Half-length figure of emperor and St Demetrios (*DOC 4.2*, p. 584, no. 4), 0.96g, fragmentary. Ex Pecunem, Auction 30, lot 637.

(14) Empire of Thessalonica, Manuel Comnenus Ducas (1230-1237), Billon trachy, Thessalonica, rev. Ruler crowned by Christ (*DOC 4.2*, p. 572, no. 3c), 1.47g, overstruck, clipped.

(15) Empire of Thessalonica, John Comnenus-Ducas (1237-1242), Æ trachy, Thessalonica, rev. Emperor and Virgin standing facing (*DOC 4.2*, p. 588, no. 14), 0.73g, obverse brockage. Ex Pecunem, Auction 30, lot 638.

(16) Latin rulers, Æ trachy, Constantinople, 1204-1261, rev. Emperor standing (*DOC 4.2*, p. 676, no. 4), 3.46g.

(17) Latin rulers, Æ trachy, Constantinople, 1204-1261, rev. Archangel Michael (*DOC 4.2*, p. 683, no. 16), 1.75g, clipped.

(18) Latin rulers, Æ trachy, Constantinople, 1204-1261, rev. St Peter and St Paul embracing each other (*DOC 4.2*, p. 686, no. 20), 3.36g.

(19) Latin rulers, Æ trachy small module, Constantinople, 1204-1261, rev. St Helen and St Constantine holding patriarchal cross between them (*DOC 4.2*, p. 697, no. 35), 1.67g. Ex Pecunem, Auction 30, lot 633.

- (20) Byzantine Empire, Michael VIII (1259-1282), AR trachy, Constantinople, rev. Emperor standing (*DOC* 5.2, no 33), 1.07g, halved and flattened.
- (21) Byzantine Empire, Michael VIII (1259-1282), Æ trachy, Constantinople, 1261/2, rev. St Michael presents emperor to Christ (*DOC* 5.2, no 46), 1.77g.
- (22) Byzantine Empire, Michael VIII (1259-1282), Æ trachy, Constantinople, rev. Emperor blessed by Virgin (*DOC* 5.2, no 66), 2.49g. Ex Pecunem, Auction 28, lot 537.
- (23) Byzantine Empire, Michael VIII (1259-1282), Æ trachy, Constantinople, rev. Emperor and St Theodore (?) standing (*DOC* 5.2, no 73), 2.85g.
- (24) Byzantine Empire, Michael VIII (1259-1282), Æ trachy, Constantinople, rev. Emperor standing facing (*DOC* 5.2, no 110), 2.23g.
- (25) Byzantine Empire, Michael VIII (1259-1282), Æ trachy, Constantinople, rev. Three-quarter length of emperor (*DOC* 5.2, no 125), 1.37g.
- (26) Byzantine Empire, Michael VIII (1259-1282), Æ trachy, Thessalonica, rev. Emperor crowned by St Michael (*DOC* 5.2, no 136), 2.24g.
- (27) Byzantine Empire, Michael VIII and Andronicus II (1259-1282), Æ trachy, Constantinople, 1272-1282, rev. Busts of the two emperors (*DOC* 5.2, no 206), 2.71g. Ex Pecunem, Auction 28, lot 541.
- (28) Byzantine Empire, Andronicus II (1282-1328), Billon tornese, Constantinople, rev. Cross with pellet in each quarter (*cf.* *DOC* 5.2, no 552), 0.47g. Ex Pecunem, Auction 28, lot 539.
- (29) Byzantine Empire, Andronicus II (1282-1294), Æ trachy, Constantinople, rev. Emperor standing holding cross-sceptre and *akakia* (*DOC* 5.2, no 588), 1.67g.
- (30) Byzantine Empire, Andronicus II (1282-1294), Æ trachy, Constantinople, rev. Emperor standing to left holding large sceptre (*DOC* 5.2, no 590), 3.78g.
- (31) Byzantine Empire, Andronicus II & Michael IX (1294-1320), Æ trachy, Constantinople, rev. Two emperors holding *labarum* (*DOC* 5.2, no 618), 1.71g. From e-Auction 20, lot 969.
- (32) Byzantine Empire, Andronicus II and Michael IX (1295-1320), Æ trachy, Constantinople, 1303-1304?, rev. The two emperors standing facing (*DOC* 5.2, no 622), 1.71g.
- (33) Byzantine Empire, Andronicus II and Michael IX (1295-1320), Æ trachy, Constantinople, rev. The two emperors holding patriarchal cross (*PCPC* p. 37, no 147), 1.67g.
- (34) Byzantine Empire, Andronicus II & Michael IX (1294-1320), Æ assarion, Constantinople, 1300/1, rev. Two emperors holding *labarum* (*DOC* 5.2, no 694), 1.58g. From e-Auction 20, lot 968.
- (35) Byzantine Empire, Andronicus II and Michael IX (1295-1320), Æ assarion, Constantinople, 1301/2, rev. The two emperors standing facing (*DOC* 5.2, no 698), 1.40g.
- (36) Byzantine Empire, Andronicus II and Michael IX (1295-1320), Æ assarion, Constantinople, rev. The two emperors standing facing (*cf.* *DOC* 5.2, no 699), 1.62g.
- (37) Byzantine Empire, Andronicus II and Michael IX (1295-1320), Æ assarion, Constantinople, rev. The two emperors standing facing (*DOC* 5.2, no 711), 2.01g.
- (38) Byzantine Empire, Andronicus II (1282-1328), Æ trachy, Thessalonica, rev. Winged emperor facing holding model city and sceptre (*DOC* 5.2, no 849), 1.02g, clipped.
- (39) Byzantine Empire, Andronicus III (1328-1341), AR basilicon, Constantinople, rev. St Demetrius and emperor standing facing (*DOC* 5.2, no -), 1.49g. Class V, sigla \* - B.
- (40) Byzantine Empire, Andronicus III (1328-1341), AR tornese, Constantinople, rev. Emperor and St Demetrius standing facing (*DOC* 5.2, no 885), 0.56g. Ex Pecunem, Auction 32, lot 696.
- (41) Byzantine Empire, Andronicus III (1328-1341), Æ assarion, Constantinople, rev. Emperor standing facing (*DOC* 5.2, no 908), 1.97g.
- (42) Byzantine Empire, Andronicus III (1328-1341), Æ assarion, Thessalonica, rev. Emperor standing facing, holding cross-sceptre and *lis* (*DOC* 5.2, no 929), 1.68g. Ex Pecunem, Auction 31, lot 800.
- (43) Byzantine Empire, Andronicus III (1328-1341), Æ trachy, Thessalonica, rev. Emperor riding to right (*DOC* 5.1, p. 171, no 13), 0.59g. Ex Pecunem, Auction 29, lot 750.

- (44) Anglo-Saxon England, Athelstan (924-39), AR penny, Church type, York, moneyer Etram (North p. 137, no. 683), 1.05g (c. 70% of the coin). Spink sale 228, 26-26 March 2015, lot 443. From the Ryedale hoard, 2012
- (45) Anglo-Saxon England, Athelstan, AR penny, Church type, York, moneyer Regnald (North p. 137, no. 684), 0.42g (c. 30% of the coin). Spink sale 228, 26-26 March 2015, lot 451. From the Ryedale hoard, 2012
- (46) Anglo-Saxon England, Athelstan, AR penny, Church type, York, moneyer Regnald (North p. 137, no. 684), 0.83g (c. 60% of the coin). Spink sale 228, 26-26 March 2015, lot 451. From the Ryedale hoard, 2012
- (47) Anglo-Saxon England, Athelstan, AR penny, Church type, York, moneyer Regnald (North p. 137, no. 684), 0.36g (c. 25% of the coin). Spink sale 228, 26-26 March 2015, lot 451. From the Ryedale hoard, 2012
- (48) Anglo-Scandinavian, St Martin of Lincoln coinage (North p. 109, no. 486), 0.47g (c. 25% of the coin). Spink sale 228, 26-26 March 2015, lot 481. From the Ryedale hoard, 2012
- (49) Anglo-Saxon England, Edward the Confessor (1042-66), coin brooch made from AR penny, Helmet type (c.1053-56), Ipswich mint, moneyer Leofwold (same dies as John Sadler, *The Ipswich Mint*, Vol. II, pp. 125-6, figs 704-8), 1.12g (chipped). Traces of two riveted mounts and gilding on reverse. Found by Mr William Johnstone at Somersham, Cambridgeshire, 29 February 2010 (EMC 2015.0016), and administered under the Treasure Act 1996 (Treasure Case 2012 T597).
- (50) Bardowick, Anonymous, AR denar, c. 1055-1060, rev. Façade of religious building (*cf.* Dannenberg, p. 731, no. 1783), 0.77g.
- (51) Anglo-Gallic, Richard I (1189-99), AR denier, Aquitaine, Elias 4a, 0.72g. Baldwin's Summer 2014 Price List, no GAL009; ex Elias collection (from Spink sale 77, lot 11, part).
- (52) Anglo-Gallic, Edward the Black Prince (d. 1376), AR sterling, 2nd issue, Elias 200, 1.08g. Baldwin's Summer 2014 Price List, no GAL019; ex Spink sale 24, 13 Oct. 1982, lot 74.
- (53) Italy, Rome, Senate (1184-1439), billon denaro provisino, datable to 1208-c. 1250, probably in circulation before 1220. Obv. (from 270<sup>o</sup>) ROMA CAPVT MVI, comb with S between star and inverted recumbent crescent above. Rev. SENATVS•P•Q•R, cross with (1) pin, (2) pellet, (3) V, (4) eight-pointed star. *Cf.* CNI XV, 101.8; Finetti, group IV, type A, 0.86g.
- (54) Italy, Rome, Senate (1184-1439), plated billon denaro, c.1250s. Obv. [ROMA CAP]V[T MVN], comb with S between star and inverted recumbent crescent above. Rev. S[ENAT P Q R], cross with (1) [...], (2) pin, (3) eight-pointed star, (4) V. *Cf.* CNI XV, 102.15-17, 102.19-20 for obv.; Finetti, group VI, type F, 0.92g.
- (55) Italy, Rome, Senate (1186-1439), billon denaro provisino, c.1300, *cf.* CNI XIV, 148-9, 0.66g. Elsen list 270, Oct.-Dec. 2014, no. 527.
- (56) Italy, Arezzo, Commune, billon denaro (1250-61), double-struck, 0.52g. *Cf.* CNI XI, 3.11-12; M. F. Vanni, *Arezzo, San Donato e le monete* (Arezzo: Soprintendenza per i Beni A. A. S. di Arezzo, 1997), nos. 7-8. From Thesaurus auction 8 November 2014, lot 706.
- (57) Italy, Faenza, Astorre III (1488-1502), billon denaro, *cf.* CNI X, 416.13, 417-20, 0.48g. Ranieri auction 7, 16 Nov. 2014, lot 378.
- (58) Italy, Florence, Merchant's jetton (14th cent.), brass, 4.53g. Obv. M with intersecting L surmounted by cross; Rev. P and crossed globe. See M. Bernocchi, *I quarteruoli dei mercanti medievali* (Prato: Società pratese di storia patria, 1966), no. 76; *cf.* M. Bernocchi, *Le monete della Repubblica fiorentina*, vol. 2: *Corpus Nummorum Florentinorum* (Florence: L. S. Olschki, 1975), p. 226. From Thesaurus auction 8 November 2014, lot 765.
- (59) Italy, Tuscany (Florence and/or Lucca?), Merchant's jetton (14th cent.), brass, 1.57g. Obv. Shield paly wavy; Rev. T. See A. Banti, *Tessere mercantili italiane in uso fra i secoli XIII-XV* (Florence: the n.p., 2000), II, no. 508. From Thesaurus auction 8 November 2014, lot 766.
- (60) Second Bulgarian Empire, Constantine Asen (1257-1277), Æ trachy, rev. Tsar standing facing (Mushmov 1924, p. 80, no 21), 2.44g.
- (61) Second Bulgarian Empire, Theodore Svetoslav (1300-1322), Æ trachy, rev. Tsar on horseback to right (Mushmov 1924, p. 91, no 45), 1.77g.
- (62) Second Bulgarian Empire, Ivan Alexander & Michael (1331-1355), Æ trachy, Turnovo, rev. Tsar and his son standing and holding *labarum* (*cf.* Mushmov 1924, p. 117, no 121a), 1.33g.

- (63) Achaia, John of Gravina (1322-33), Billon denier, Type A4 (A.P. Tzamails, 'The first period of the Frankish tornesio', *Nomismatika Khronica*, 9-10 (1990-1). Ex Early World Coins list 55, no. 8.
- (64) Achaia, Robert of Taranto (1333-64), Billon denier, Group A (A.P. Tzamails, 'The first period of the Frankish tornesio', *Nomismatika Khronica*, 9-10 (1990-1). Ex Early World Coins list 55, no. 9.
- (65) Wallachia, Radu I (1377-1383), Æ ban, rev. Cross with star in each quarter (*MBR*, p. 16, no. 78a), 0.45g.
- (66) Wallachia, Radu I (1377-1383), Æ ban, rev. Cross with star in each quarter (*MBR*, -), 0.48g.
- (67) Wallachia, Mircea the Elder (1389-1418), AR ducat, rev. Eagle on helmet, to left I (*cf. MBR* p. 22, no. 146), 0.56g. Ex Argentum Auction A115, lot 196.
- (68) Wallachia, Vladislav II (1447-1456), AR ducat, rev. Eagle on helmet (*MBR* -), 0.63g.
- (69) Wallachia, Vladislav II (1447-1456), AR ducat, rev. Eagle on helmet to left (*MBR* -, type I), 0.56g.
- (70) Moldavia, Alexander I (1400-1432), Billon gros, rev. Shield (*MBR* -), 0.60g. Ex Online Auction 150528, lot 115261.
- (71) Moldavia, Alexander I (1400-1432), Billon double-gros, rev. Shield, above rosette, to left A with pellet above (*cf. MBR* p. 60, no. 378), 1.46g.
- (72) Moldavia, Alexander I (1400-1432), Billon double gros, rev. Shield; above auroch's head, to left T (*MBR*, p. 61, no 406), 1.42g. Ex Online Auction 150528, lot 115260.
- (73) Moldavia, Alexander I (1400-1432), Billon half-gros, rev. Shield (*MBR* p. 62, no. 410a), 0.39g.
- (74) Moldavia, Alexander I (1400-1432), Æ half-gros, rev. Shield (*MBR* p. 62, no. 436), 0.47g.
- (75) Moldavia, Alexander I (1400-1432), Æ half-gros, rev. Shield (*MBR* p. 65, no. 470i), 0.24g.
- (76) Moldavia, Iliuş I (1432-1433, 1435-1436, 1436-1442), Billon gros, rev. Shield (*cf. MBR*, p.68, no. 501), 1.04g, fragmentary.
- (77) Hungary, Johannes Hunyadi (1446-1453), AR denar, Buda, 1447-51, rev. Double cross (*Huszar*, p. 100, no 620a), 0.74g.
- (78) Giray Khans, Mangli Giray (1466-1514), AR Akçe, Qiriq-Yer, AH 890, rev. Inscription around tamgha (*Retowski* p. 49, no 64), 0.62g. Ex Early World Coins list 55, no. 47.
- (79) Giray Khans, Mangli Giray (1466-1514), AR Akçe, Kaffa, AH 901, rev. Inscription around tamgha (*Retowski* p. 158, no 148), 0.63g. Ex Early World Coins list 55, no. 47.
- (80) Giray Khans, Dawlat Giray (1550-1577), AR Akçe, Qiriq-Yer, AH 957, rev. Inscription around tamgha (*Retowski* p. 90, no 30), 0.51g. Ex Early World Coins list 55, no. 49.

From the JEEPS FUND: Twelve medieval coins:

- (1) Byzantine Empire, Anonymous issuer, AR trachy, Magnesia or Trebizond, 1227-1261?, rev. Full-length of Christ Chalcites (*cf. DOC* 4.2, p. 537, no. 1), 2.16g.
- (2) Bahri Mamluks, Al-Nasir Nasir Al-Din Hasan (755-762 H = AD 1354-1361), AV dinar, Cairo, 762 H, rev. Inscription (*Balog* p. 193, no. 348), 7.87g
- (3) Bahri Mamluks, Al-Ashraf Nasir Al-Din Sha'ban II (764-778 H = AD 1363-1377), AV dinar, Cairo, 771 H, rev. Inscription (*Balog* p. 209, no. 401), 6.25g.
- (4) Wallachia, Radu I (1377-1383), AR ducat, rev. Eagle on helmet, to left and right pellets (*MBR* -), 0.54g. Ex Auction 59e, lot 41.
- (5) Wallachia, Radu I (1377-1383), AR ducat, rev. Eagle on helmet, to left cross (*cf. MBR* p. 151, no. 70), 0.54g. Ex Auction 59e, lot 43.
- (6) Wallachia, Vladislav II (1447-1456), AR ducat, rev. Eagle on helmet (*MBR* -), 0.53g. Ex Auction 59e, lot 47.
- (7) Wallachia, Vladislav II (1447-1456), AR ducat, rev. Eagle on helmet (*MBR* -), 0.60g. Ex Auction 59e, lot 46.
- (8) Moldavia, Alexander I (1400-1432), Billon double-gros, rev. Shield, above crown, to right Gothic letter S (*cf. MBR* p. 65, no. 470), 1.64g. Ex Auction 59e, lot 33.
- (9) Moldavia, Alexander I (1400-1432), Billon gros, rev. Shield (*MBR* -), 0.65g. Ex Auction 59e, lot 34.
- (10) Moldavia, Alexander I (1400-1432), AR half-gros, rev. Shield (*MBR* p. 62, no. 410a), 0.63g. Ex Auction 59e, lot 35.

- (11) Moldavia, Iliaş or Ştefan II (1432-1433 and 1435-1443), AR half-gros, rev. Shield, above crown, to left and right Gothic letters D and T with pellets beneath each (*MBR* -), 0.38g. Ex Auction 59e, lot 37.
- (12) Moldavia, Cetatea Albă, Municipal issue, Æ, rev. Cross with pellets between arms (*cf. MBR* p. 75, no. 575), 1.58g. Ex Auction 59e, lot 39.

From the COINS AND MEDALS PURCHASE FUND: Thirteen medieval coins:

- (1) England, Edward I (1272-1307), AR halfpenny, class 3c-e (Withers type 1), Lincoln (North p. 32, no. 1045/1), 0.67g; ex Dix Noonan Webb auction 11 February 2015, lot 301; ex Jim Sazama; ex EBay January 2009.
- (2) England, Edward I (1272-1307), AR halfpenny, class 3g (Withers type 2a), London (North p. 33, no. 1045/3), 0.62g; ex Dix Noonan Webb auction 11 February 2015, lot 301; ex Jim Sazama; ex EBay July 2008.
- (3) Continental imitation of Edward I AR penny, 'London', 1.01g; ex Dix Noonan Webb auction 11 February 2015, lot 301; ex Jim Sazama; ex Andy Gillis November 2009.
- (4) Continental imitation of Edward I AR penny, 'London', 1.11g; ex Dix Noonan Webb auction 11 February 2015, lot 301; ex Jim Sazama; ex Andy Gillis November 2009.
- (5) Contemporary base AR(?) counterfeit of Edward I AR penny, London, 1.15g; ex Dix Noonan Webb auction 11 February 2015, lot 301; ex Jim Sazama; ex TimeLine July 2009.
- (6) Contemporary base AR(?) counterfeit of Edward I AR penny, 1.49g; ex Dix Noonan Webb auction 11 February 2015, lot 301; ex Jim Sazama; ex EBay August 2010.
- (7) England, Edward I (1272-1307) or Edward II (1307-27), AR penny, class 10cf2, London (North p. 32, no. 1041), 1.47g; ex Dix Noonan Webb auction 11 February 2015, lot 301; ex Jim Sazama.
- (8) England, Edward I (1272-1307) or Edward II (1307-27), AR penny, class 10cf3b1, London (North p. 32, no. 1042/2), 1.28g; ex Dix Noonan Webb auction 11 February 2015, lot 301; ex Jim Sazama.
- (9) Contemporary AE (with silver wash) counterfeit of Edward I/II AR penny, 0.76g; ex Dix Noonan Webb auction 11 February 2015, lot 301; ex Jim Sazama.
- (10) Contemporary AE counterfeit of Edward I/II AR penny, 0.87g; ex Dix Noonan Webb auction 11 February 2015, lot 301; ex Jim Sazama; ex Andy Gillis August 2010.
- (11) Contemporary AE counterfeit of Edward I/II AR penny, 1.16g; ex Dix Noonan Webb auction 11 February 2015, lot 301; ex Jim Sazama; ex EBay October 2010.
- England, AE alloy jetton, first half of 14th century, obv. Crude crowned bust, rev. Cross with three pellets in each angle (*cf. Mitchiner* p. 106, no. 167), 1.11g; ex Dix Noonan Webb auction 11 February 2015, lot 301; ex Jim Sazama.
- (12) England, Edward II (1307-27), AR penny, class 11b2, Canterbury (North p. 36, no. 1061/2), 1.40g; ex Dix Noonan Webb auction 11 February 2015, lot 301; ex Jim Sazama.
- (13) England, Edward III (1327-77), AR penny, class 15d1, Canterbury (North p. 45, no. 1096), 0.98g (clipped); ex Dix Noonan Webb auction 11 February 2015, lot 68; ex Jim Sazama; ex Sally Atkinson November 2008.

### Modern coins, medals and other items

From the JEEPS FUND: Ninety-seven modern coins, banknotes and medals:

- (1) Holy Roman Empire, Francisc II (1792-1806), AV ducat, Karlsburg, 1804, rev. Crowned imperial double eagle (*Cuhaj*<sup>6</sup>, p. 83, no 1886), 3.48g. Ex Pannonia Terra Numizmatika, 40, lot 577.
- (2) Ottoman empire, Mahmud II (1808-1839), AV 2 rumi altin, Istanbul, year 9, rev. Legend (*Sultan* p. 326, no. 2973), 4.66g; pierced.
- (3) Hungary, Aluminium, 1 pengő, Budapest, 1941, rev. Value within spray; countermark sickle and hammer (*Cuhaj*<sup>41</sup>, p. 1073, no 521), 1.51g.
- (4) Protectorate of Bohemia and Moravia, 1939 Provisional Issue, 1 koruna, ND (1939), (*Shafer and Bruce*<sup>9</sup>, II, p. 138, no 1a).
- (5) Protectorate of Bohemia and Moravia, 1940 Issue, 50 korun, 12.9.1940 (*Shafer and Bruce*<sup>9</sup>, II, p. 138, no 5a).



- (6) Protectorate of Bohemia and Moravia, 1940 Issue, 100 korun, 20.8.1940 (Shafer and Bruce<sup>9</sup>, II, p. 138, no 6s).
- (7) Protectorate of Bohemia and Moravia, National Bank for Bohemia and Moravia, 1942-44 Issue, 1000 korun, 24.10.1942 (Shafer and Bruce<sup>9</sup>, II, p. 139, no 15a).
- (8) Protectorate of Bohemia and Moravia, National Bank for Bohemia and Moravia, 1942-44 Issue, 5000 korun, 25.10.1942 (old date 6.7.1920), (Shafer and Bruce<sup>9</sup>, II, p. 139, no 16).
- (9) Protectorate of Bohemia and Moravia, Theresienstadt (Terezin) Ghetto Substitute Currency, 2 kronen, 1.1.1943, (Campbell, p. 63, no 4112).
- (10) Czechoslovakia, 1919 Provisional Issue, 20 korun, Old date 2.1.1913 with 20 haleru adhesive stamp without perforations (Shafer and Bruce<sup>9</sup>, II, p. 386, no 2).
- (11) Czechoslovakia, 1944-45 Issue, 5 korun, 1944, Russian printing (Shafer and Bruce<sup>9</sup>, II, p. 390, no 46a).
- (12) Czechoslovakia, 1944-45 Issue, 100 korun, 1944, Russian printing (Shafer and Bruce<sup>9</sup>, II, p. 390, no 48s).
- (13) Czechoslovakia, 1945 Provisional Issue, 100 korun, ND (1945, old date 7.10.1945, yellow revalidation adhesive stamp K), (Shafer and Bruce<sup>9</sup>, II, p. 390, no 51s).
- (14) Czechoslovakia, 1945 Provisional Issue, 1000 korun, ND (1945, revalidation adhesive stamp), Russian printing (Shafer and Bruce<sup>9</sup>, II, p. 391, no 57s).
- (15) Czechoslovakia, 1945-46 Issue, 10 korun, ND (1945), (Shafer and Bruce<sup>9</sup>, II, p. 391, no 60a).
- (16) Czechoslovakia, 1949-50 Issue, 20 korun, 1.5.1949, (Shafer and Bruce<sup>9</sup>, II, p. 392, no 70a).
- (17) Croatia, Serbian Krajina, 50 billion dinara, 1993 (Cuhaj<sup>16</sup>, -).
- (18) Germany, Imperial Treasury Note, 1904-06 Issue, 5 mark, 31.10.1904 (Shafer and Bruce<sup>9</sup>, II, p. 512, no 8a).
- (19) Germany, Weimar Republic, Treasury Note, 1923 Seventh Issue, 1 miliarde mark overprint on 1000 mark, ND (September 1923), (Shafer and Bruce<sup>9</sup>, II, p. 523, no 113a).
- (20) Germany, Occupation of Lithuania, State Loan Bank Currency Note, Eastern Bank of Commerce and Industry, Posen (Poznan), 1916 Issue, 20 kopeken, 17.4.1916 (Shafer and Bruce<sup>9</sup>, II, p. 531, no R120).
- (21) Germany, Occupation of Lithuania, State Loan Bank Currency Note, Eastern Bank of Commerce and Industry, Posen (Poznan), 1916 Issue, 1 rubel, 17.4.1916 (Shafer and Bruce<sup>9</sup>, II, p. 532, no R122d).
- (22) Germany, Occupation of Lithuania, State Loan Bank East, Kowno (Kaunas), 1918 Issue, 1 mark, 4.4.1918 (Shafer and Bruce<sup>9</sup>, II, p. 532, no R128).
- (23) Germany, Clearing Note for German Armed Forces, 1944 Issue, 1 Reichsmark, 15.9.1944 (Shafer and Bruce<sup>9</sup>, II, p. 534, no M38).
- (24) Greece, German & Italian Occupation, Bank of Greece, 1941 Issue, 1,000 drachmai, 1.10.1941 (Shafer and Bruce<sup>9</sup>, II, p. 563, no 117b).
- (25) Greece, Bank of Greece, 5,000,000 Drachmai, 20.7.1944, (Shafer and Bruce<sup>9</sup>, II, p. 565, no 128a).
- (26) Greece, German & Italian Occupation, Bank of Greece, 1944 Issue, 25 million drachmai, 10.8.1944 (Shafer and Bruce<sup>9</sup>, II, p. 565, no 130a).
- (27) Greece, German & Italian Occupation, Bank of Greece, 1944 Issue, 200 million drachmai, 9.9.1944 (Shafer and Bruce<sup>9</sup>, II, p. 565, no 131a).
- (28) Greece, German & Italian Occupation, Bank of Greece, 1944 Issue, 500 million drachmai, 1.10.1944 (Shafer and Bruce<sup>9</sup>, II, p. 565, no 132a).
- (29) Greece, Bank of Greece, 2 Billion Drachmai, 11.10.1944, (Shafer and Bruce<sup>9</sup>, II, p. 565, no 133b).
- (30) Hungary, Ministry of Finance, 1920 Second Issue, 1 korona, 1.1.1920 (Shafer and Bruce<sup>9</sup>, II, p. 629, no 57).
- (31) Hungary, Magyar Nemzeti Bank, 20 pengő, 1.1.1941 (Shafer and Bruce<sup>9</sup>, II, p. 634, no 109).
- (32) Hungary, Magyar Nemzeti Bank, 1000 pengő, 24.2.1943 (Shafer and Bruce<sup>9</sup>, II, p. 635, no 116).
- (33) Hungary, Magyar Nemzeti Bank, 1945-46 Issue, 500 pengő, 15.5.1945 (Shafer and Bruce<sup>9</sup>, II, p. 635, no 117a).
- (34) Hungary, Magyar Nemzeti Bank, 1945-46 Issue, 1,000 pengő, 15.7.1945 (Shafer and Bruce<sup>9</sup>, II, p. 635, no 118b).
- (35) Hungary, Magyar Nemzeti Bank, 1945-46 Issue, 100,000 pengő, 23.10.1945 (Shafer and Bruce<sup>9</sup>, II, p. 635, no 120a).
- (36) Hungary, Magyar Nemzeti Bank, 1945-46 Issue, 1 milion pengő, 16.11.1945 (Shafer and Bruce<sup>9</sup>, II, p. 635, no 122).
- (37) Hungary, Magyar Nemzeti Bank, 1945-46 Issue, 10 milion pengő, 16.11.1945 (Shafer and Bruce<sup>9</sup>, II, p. 636, no 123).

- (38) Hungary, Magyar Nemzeti Bank, 1945-46 Issue, 1 billion pengő, 18.3.1946 (Shafer and Bruce<sup>9</sup>, II, p. 636, no 125).
- (39) Hungary, Magyar Nemzeti Bank, 1945-46 Issue, 1 million MilPengő (One Trillion Pengő), 24.5.1946 (Shafer and Bruce<sup>9</sup>, II, p. 636, no 128).
- (40) Hungary, Magyar Nemzeti Bank, 1945-46 Issue, 10 million MilPengő (10 trillion Pengő), 24.5.1946 (Shafer and Bruce<sup>9</sup>, II, p. 636, no 129).
- (41) Hungary, Magyar Nemzeti Bank, 1946 Issue, 100 million MilPengő, 3.6.1946 (Shafer and Bruce<sup>9</sup>, II, p. 636, no 130).
- (42) Hungary, Magyar Nemzeti Bank, 1945-46 Issue, 1 billion MilPengő, 3.6.1946 (Shafer and Bruce<sup>9</sup>, II, p. 637, no 131).
- (43) Hungary, Magyar Nemzeti Bank, 1945-46 Issue, 10,000 B.-pengő (10,000 trillion Pengő), 3.6.1946 (Shafer and Bruce<sup>9</sup>, II, p. 637, no 132).
- (44) Hungary, Magyar Nemzeti Bank, 1945-46 Issue, 100,000 B.-pengő (100,000 trillion Pengő), 3.6.1946 (Shafer and Bruce<sup>9</sup>, II, p. 637, no 133).
- (45) Hungary, Magyar Nemzeti Bank, 1945-46 Issue, 1 Million B.-pengő, 3.6.1946 (Shafer and Bruce<sup>9</sup>, II, p. 637, no 134).
- (46) Hungary, Magyar Nemzeti Bank, 1945-46 Issue, 10 million B.-Pengő, 3.6.1946 (Shafer and Bruce<sup>9</sup>, II, p. 637, no 135).
- (47) Hungary, Magyar Nemzeti Bank, 1946 'B.-Pengő' Issue, 100 million B.-Pengő, 3.6.1946 (Shafer and Bruce<sup>9</sup>, II, p. 637, no 136).
- (48) Hungary, Magyar Nemzeti Bank, 1946 'B.-Pengő' Issue, 1 miliard B.-Pengő, 3.6.1946 (Shafer and Bruce<sup>9</sup>, II, p. 637, no 137).
- (49) Hungary, Ministry of Finance, 1946 adópengő (Tax Pengő) System, First Issue, 500,000 adópengő, 25.5.1946 (Shafer and Bruce<sup>9</sup>, II, p. 637, no 139b).
- (50) Hungary, Russian Army Occupation, 100 pengő, 1944 (Shafer and Bruce<sup>9</sup>, II, p. 640, no M8).
- (51) Italy, Biglietto di Stato, 1935 Issue, 10 lire, 1939 – XVIII (Shafer and Bruce<sup>9</sup>, II, p. 705, no 25c).
- (52) Italy, Biglietto di Stato, 1939 Issue, 1 lira, 14.11.1939 (Shafer and Bruce<sup>9</sup>, II, p. 705, no 26).
- (53) Latvia, Latvian Government Currency Note, 5 rubli, ND (1919), (Shafer and Bruce<sup>9</sup>, II, p. 743, no 3f).
- (54) Latvia, Riga's Workers Deputies' Soviet, 1 rublis, 1919 (Shafer and Bruce<sup>9</sup>, II, p. 747, no R1).
- (55) Latvia, Riga's Workers Deputies' Soviet, 5 rublis, 1919 (Shafer and Bruce<sup>9</sup>, II, p. 747, no R3a).
- (56) Poland, Polish State Loan Bank, 1919 Third Issue, 5 marek, (Shafer and Bruce<sup>9</sup>, II, p. 913, no 24).
- (57) Poland, German Occupation, Litzmannstadt (Łódz) Ghetto Substitute Currency, 50 pfennig, 15.5.1940 (Campbell, p. 66, no 4201). Ex Online Auction 150528, lot 113119.
- (58) Romania, Ferdinand I (1914-1927), Banca Națională a României, 1 leu, 17.7.1920 (Shafer and Bruce<sup>9</sup>, II, p. 951, no 26a).
- (59) Romania, Ferdinand I (1914-1927), Banca Națională a României, 2 lei, 17.7.1920 (Shafer and Bruce<sup>9</sup>, II, p. 952, no 27a).
- (60) Romania, Carol II (1930-1940), Banca Națională a României, 1000 lei, 19.12.1938 (Shafer and Bruce<sup>9</sup>, II, p. 953, no 46).
- (61) Romania, Mihai I (1927-1930, 1940-1947), Banca Națională a României, 1000 lei, 20.3.1945 (Shafer and Bruce<sup>9</sup>, II, p. 954, no 52).
- (62) Romania, Mihai I (1927-1930, 1940-1947), Banca Națională a României, 2000 lei, 20.3.1943 (Shafer and Bruce<sup>9</sup>, II, p. 954, no 54a).
- (63) Romania, Mihai I (1927-1930, 1940-1947), Banca Națională a României, 100,000 lei, 20.12.1946 (Shafer and Bruce<sup>9</sup>, II, p. 955, no 58a).
- (64) Romania, Mihai I (1927-1930, 1940-1947), Banca Națională a României, 1947 Issue, 1 million lei, 16.4.1947 (Shafer and Bruce<sup>9</sup>, II, p. 955, no 60a).
- (65) Romania, Mihai I (1927-1930, 1940-1947), Banca Națională a României, 1947 Issue, 5 million lei, 25.6.1947 (Shafer and Bruce<sup>9</sup>, II, p. 955, no 61a).
- (66) Romania, Ferdinand I (1914-1927), Ministerul Finanțelor, (1917) World War I Emergency Issue, 50 bani (Shafer and Bruce<sup>9</sup>, II, p. 956, no 71).

- (67) Romania, German Occupation, Banca Generală Română, 1917 Issue, 25 bani (Shafer and Bruce<sup>9</sup>, II, p. 958, no. M1).
- (68) Romania, German Occupation, Banca Generală Română, 1917 Issue, 50 bani (Shafer and Bruce<sup>9</sup>, II, p. 958, no. M2).
- (69) Romania, German Occupation, Banca Generală Română, 1917 Issue, 1 leu (Shafer and Bruce<sup>9</sup>, II, p. 958, no. M3). From Auction 21bis, lot 214.
- (70) Romania, German Occupation, Banca Generală Română, 1917 Issue, 2 lei (Shafer and Bruce<sup>9</sup>, II, p. 958, no. M4). From Auction 21bis, lot 214.
- (71) Romania, German Occupation, Banca Generală Română, 1917 Issue, 20 lei (Shafer and Bruce<sup>9</sup>, II, p. 958, no. M6). From Auction 21bis, lot 214.
- (72) Romania, German Occupation, Banca Generală Română, 1917 Issue, 1,000 lei (Shafer and Bruce<sup>9</sup>, II, p. 958, no. M8).
- (73) Romania, Russian Occupation, Comandamentul Armatei Roșii, 10 lei, 1944 (Shafer and Bruce<sup>9</sup>, II, p. 958, no. M11).
- (74) Romania, Second Provisional Issue, *\*Romania\*Timbru Special* on the Hungarian side of the 20 korona of Austro-Hungarian banknote, 1919 (Shafer and Bruce<sup>9</sup>, II, p. 960, no R15).
- (75) Romania, Second Provisional Issue, *\*Romania\*Timbru Special* on the Hungarian side of the 100 korona of Austro-Hungarian banknote, 1919 (Shafer and Bruce<sup>9</sup>, II, p. 960, no R20).
- (76) Romania, 1919 Provisional Issue, *\*Romania\*Casieria centrală a tezaur. public* on the back side of 2 lei of Banca Generală Română banknote (MBR, p. 356, no. 349a). From Auction 21bis, lot 214.
- (77) Russia/Ukraine, Odessa City, Exchange Note, 5 rubles, 1917 (Bruce and Shafer<sup>8</sup>, p. 982, no S335).
- (78) Russia, Siberian Provisional Administration (First), Treasury Token Currency, 5 rubles, 1918 (Bruce and Shafer<sup>8</sup>, p. 1006, no S817).
- (79) Serbia, German Occupation, National Bank, 1941 Provisional Issue, 100 dinara, 1.5.1941 (Shafer and Bruce<sup>9</sup>, II, p. 1008, no 23).
- (80) Slovakia, 1939 Provisional Issue, 500 korun, ND (April 1939, old date 2.5.1929), (Shafer and Bruce<sup>9</sup>, II, p. 1013, no 2s).
- (81) Slovakia, 1939 Issue, 10 korun, 15.9.1939 (Shafer and Bruce<sup>9</sup>, II, p. 1013, no 4s).
- (82) Slovakia, 1942 Issue, 20 korun, 11.9.1942 (Shafer and Bruce<sup>9</sup>, II, p. 1013, no 7a).
- (83) Slovakia, Slovak National Bank, 1940-44 Issue, 1000 korun, 25.11.1940 (Shafer and Bruce<sup>9</sup>, II, p. 1014, no 13a).
- (84) Slovakia, Slovak National Bank, 1940-44 Issue, 5000 korun, 18.12.1944 (Shafer and Bruce<sup>9</sup>, II, p. 1014, no 145).
- (85) Transnistria, 1994 Provisional Issue, 500 Rublei, ND (1994, old date 1992 (Cuhaj<sup>16</sup>, p. 971, no 11).
- (86) Transnistria, Banca Republicană Nistriană, 100 Rublei, 2007 (Cuhaj<sup>16</sup>, p. 974, no. 47).
- (87) Transnistria, Banca Republicană Nistriană, 200 rublei, 2004 (2012) (Cuhaj<sup>16</sup>, -).
- (88) Transnistria, Composite material, 1 Rouble, 2014, rev. PRB, year and value (Cuhaj and Michael -), 0.83g
- (89) Transnistria, Composite material, 3 Rouble, 2014, rev. PRB, year and value (Cuhaj and Michael -), 1.00g
- (90) Transnistria, Composite material, 5 Rouble, 2014, rev. PRB, year and value (Cuhaj and Michael -), 0.96g
- (91) Transnistria, Composite material, 10 Rouble, 2014, rev. PRB, year and value (Cuhaj and Michael -), 0.91g
- (92) Ukraine, State Credit Notes, 1918 Issue, 500 hryven (Shafer and Bruce<sup>9</sup>, II, p. 1116, no. 23).
- (93) Ukraine, State Treasury, 1918 Issue, 1000 karbovantsiv (Shafer and Bruce<sup>9</sup>, II, p. 1116, no. 35b). From Auction 21bis, lot 415.
- (94) Ukraine, Semen Petlyura Directorate, 1918-19 Issue, 10 karbovantsiv (Shafer and Bruce<sup>9</sup>, II, p. 1116, no. 36). From Auction 21bis, lot 415.
- (95) Yugoslavia, Alexander I (1921-1934), National Bank, 1931 Issue, 1000 dinara, 1.12.1931 (Shafer and Bruce<sup>9</sup>, II, p. 1171, no. 29).
- (96) Romania, Wedding medal made to commemorate the marriage of crown prince Ferdinand of Romania with princess Mary of Edinburgh, 1893, Æ, rev. Eros placing crown over the coat of arms of Romania and Great Britain (Loehr 1899, p. 251, no 232), 58.62g. From auction 304, lot 4584.
- (97) Switzerland, Erasmus medal, AR, early 20<sup>th</sup> century cast by a Basel goldsmith, rev. Bust of Terminus to left, 25.60g. From Auction 40, lot 951.

From the BUTTREY FUND: Nine modern coins, tokens and medals:

- (1) United Kingdom, Victoria (1837-1901), AE penny, 1901 (Spink p. 487, no. 3961), portrait on obverse engraved with beard, male clothing and crown, 9.39g. Whitmore Priced Catalogue of Tokens Oct. 2014, no. XR310.
- (2) United Kingdom, Birmingham, Cincinatti Milacron, AE token or medal, obv. Portrait penny of Offa with 'TORNEI' below, rev. 'HME DIVISION POWER PRESS MANUFACTURERS', dated 1973, 44 mm, 33.35g. Whitmore Priced Catalogue of Tokens Oct. 2014, no. T6486.
- (3) United Kingdom, Birmingham, William Smith, AE token, obv. portrait of Queen Victoria with date 1876 below, rev. 'ENGRAVER LETTERCUTTER & DIE SINKER', 23 mm, 4.08g. Whitmore Priced Catalogue of Tokens Oct. 2014, no. XR336.
- (4) United Kingdom, Birmingham, York Mint Ltd, gilt bronze proof token, rev. 'COINS MEDALS STAMPINGS PRESSINGS', 30 mm, 10.76g. Whitmore Priced Catalogue of Tokens Oct. 2014, no. XX224.
- (5) United Kingdom, Birmingham, Taylor & Challen Ltd, Engineers, rev. 'MINTING MACHINERY', coining press, 24 mm, 6.16g. Whitmore Priced Catalogue of Tokens Oct. 2014, no. XZ531.
- (6) United Kingdom, Bradford, Fattorini & Sons, Al token, 24 mm, 1.45g. Whitmore Priced Catalogue of Tokens Oct. 2014, no. XZ532.
- (7) United Kingdom, Birmingham, Hazelwood School, AE token for '1000', 1822, '21' stamped on reverse, 26 mm, 6.46g. Whitmore Priced Catalogue of Tokens Oct. 2014, no. XY295.
- (8) United Kingdom, White Metal medal for the 100th Anniversary of the Glorious Revolution, 1788, obv. Portrait of William III, rev. 'REVOLUTION JUBILEE NOV<sup>R</sup> IV.1788' (Brown p. 68, no. 288), engraved 'TH' and 'SP' in script on rev., 33 mm, 12.20g. Whitmore Priced Catalogue of Tokens Oct. 2014, no. T6486.
- (9) United Kingdom, Tottenham, Bruce Castle School, AR medal, engraved to 'R J Laing' on reverse, 27 mm, 8.17g. Whitmore Priced Catalogue of Tokens Oct. 2014, no. XR401.

From the GRIERSON FUND: One modern coin:

Netherlands, Gelders, AR Daalder, 1637, rev. Rampant lion to left (Davenport 1974, p. 567, no 4849), 26.66g.

From the COINS AND MEDALS PURCHASE FUND: One medal:

Andrew Burnett, AE medal by Abigail Burt (b. 1989) for the British Art Medal Society, 2013, 84 mm, in box of issue.

## DEPARTMENT OF MANUSCRIPTS AND PRINTED BOOKS

### GIFTS

#### Printed Books

From PROF. T. V. BUTTREY: *Festtagsevangelistar mit Kanontafeln : "Eusebio, Concordanze degli Evangelisti-- armonie evangeliche" : vollständige Faksimile-Ausgabe im Originalformat von Codex F. II. 1 aus dem Besitz der Biblioteca Civica Queriniana in Brescia*, Graz: Akademische Druck- u. Verlagsanstalt, 1991-1992. (Fascimile with commentary volume) (PB 9-2014); *Gabriel Glockendon : Gebetbuch für Kardinal Albrecht von Brandenburg : Nürnberg 1536/37 : Codex 1847 der Österreichischen Nationalbibliothek in Wien* (Fascimile with commentary volume) (PB 10-2014).

From FRANK COLLIESON, 23 Neville Road, Cambridge, CB1 3SW: *The Towneley Lectionary: Illuminated for Cardinal Alessandro Farnese by Giulio Clovio*, ed. J.J.G. Alexander, N. Barker and C. Wainwright, dedicated and presented to the President and Members of the Roxburghe Club by Sir Simon Towneley, The Roxburghe Club, 1997 (PB 4-2014).

From PROF. JONATHAN LOCKE HART, Director, Comparative Literature, Office of Interdisciplinary Studies, 1-22 Humanities Centre, University of Alberta, Edmonton, Alberta, Canada T6G 2E5: *The Waiting Room*, with poems by Jonathan Locke Hart and prints by Sean Caulfield, designed by Susan Colberg, Edmonton: University of Alberta, 2011 (PB 5-2014).

From EMIL SIEMEISTER: *Bücher & Hefte : Sein und Schein in Buchgestalt : von der zeichnerischen und methodischen Deklinierung der Bücher* [Katalogkonzept und Gestaltung: Emil Siemeister]. Königsdorf : Aut.press-Aut, [2012] No. 38/300 (PB 6-2014); *es atmet mich, Lischetarot*, Emil Siemeister, Königsdorf: Aut.porno.Aut., 2010. Limited edition of 400 (PB 7-2014); *Emil Siemeister : Schweben der fallen ; Spagyrik 2*, Königsdorf : Aut.press.Aut , 2006. Limited edition of 500 (PB 8-2014).

### **Literary Autographs and Archives**

From PAMELA LISTER: Letters to Raymond Lister from over 25 correspondents complementing our existing holdings (Lister/2 ); Miscellaneous collection of Raymond Lister's writings including lectures, speeches, book proposals and off-prints (Lister/3 ); Material relating to miniature paintings including a collection of photographs/negatives, writings on miniatures and notes by Lister (Lister/4 ); List of miniatures by Raymond Lister painted between 1938 and 1948, together with a catalogue of his library (Lister/5/1).

From MR. D. DWIGHT TAYLOR, 1854 Vallejo St Apt F, San Francisco, CA 94123-4946, USA: Autograph letter signed from Charles M. Doughty to Ivor Montagu dated 1<sup>st</sup> Nov 1925 (MS 2-2015).

### **PURCHASES**

#### **Manuscripts**

From the HEADLEY TRUST and the LEGACY OF ARTHUR GRAHAM REYNOLDS: Miniature from a manuscript of Guillaume de Deguileville, *Le Pèlerinage de l'âme*, Master of the Gospels of Saint Goery, France, active Metz, c.1435-1450

#### **Literary Autographs and Archives**

From THE FRIENDS OF THE FITZWILLIAM MUSEUM: Autograph signed letter in French, dated 17 December 1806, from Richard, 7<sup>th</sup> Viscount Fitzwilliam, to the London bookseller Dulau & Co (MS 1-2015); A series of 45 autograph letters (some incomplete) from Samuel Palmer (1792-1882) to his close friends the brothers Rev. John Preston Wright and Thomas Howard Wright dated from 1866-81, together with a further 2 to Edith Jane Wright (wife of John).

## **DEPARTMENT OF PAINTINGS, DRAWINGS AND PRINTS**

### **ALLOCATIONS**

#### **DRAWINGS**

From THE ESTATE OF LUCIEN FREUD ACCEPTED IN LIEU OF INHERITANCE TAX AND ALLOCATED TO THE FITZWILLIAM MUSEUM, 2015: Frank Auerbach (b. 1931), *A sketch based on a photograph taken by Bruce Bernard* in 1990 of Freud standing next to the portrait of Leigh Bowery sent as a birthday card to Lucien Freud (1922 – 2011) with a personal message (PD.217-2015); Frank Auerbach (b. 1931), *A sketch, c. 1994, of Freud working on the painting The Benefits Supervisor Sleeping*, 1994, sent as a birthday card to Lucien Freud (1922 – 2011) (PD.218-2015); Frank Auerbach (b. 1931), *A sketch of Auerbach's painting After Rubens and Delilah*,

1993, sent as a birthday card to Lucien Freud (1922 – 2011) (PD.219-2015); Frank Auerbach (b. 1931), *A sketch* c. 2009-10, sent as a birthday card to Lucien Freud (1922 – 2011) (PD.220-2015); Frank Auerbach (b. 1931), *A sketch based on a photograph taken by Kevin Davies in 2002 of Auerbach and Freud having breakfast in the Cock Tavern, East London* (PD.221-2015).

From THE LENNOX BOYD ESTATE ACCEPTED IN LIEU OF INHERITANCE TAX OFFERED TO THE FITZWILLIAM MUSEUM: Unknown artist, *Mourning fan*, unmounted fan leaf, black watercolour and silver with traces of graphite (PD.222-2015); Unknown artist, *Elaborate pattern of vines, flowers and birds*, unmounted fan leaf, British, c. 1770, watercolour with white, silver wash (tarnished) (PD.223-2015); Unknown artist, *Chinoiserie lake scene*, unmounted fan leaf, c. 1770, possibly British, watercolour, pen and black ink (PD.224-2015); Unknown artist, *Cornucopia of Wildlife*, unmounted fan leaf, mid 18th century, probably British, watercolour with traces of graphite (PD.225-2015); Unknown artist, *Chinoiserie scene with a bridge and a boat*, unmounted fan leaf, mid 18th century, probably British, watercolour wash in grey and brown (PD.226-2015); Unknown artist, *Three vignettes, perhaps a scene from a novel*, unmounted fan leaf, mid 18th century, graphite, watercolour, white, and wash (PD.227-2015); Unknown artist, *Music and Dance*, unmounted fan leaf, possibly German, c. 1760, watercolour with white, pen and ink, study of a branch with fruit verso (PD.228-2015); Unknown artist, *Apollo endeavouring to comfort Cypris*, unmounted fan leaf, British, dated 19 Dec 1784, watercolour (companion to PD.230-2015) (PD.229-2015); Unknown artist, *Procris killed by Cephalus*, unmounted fan leaf, British, dated Dec 1784, watercolour (companion to above) (PD.230-2015); Unknown artist, *Neo-Classical landscape scene*, unmounted fan leaf, British, c. 1780, watercolour with white on vellum (?) (PD.231-2015); Unknown artist, *Christ in the house of Martha and Mary*, unmounted fan leaf, probably British, c. 1800, watercolour with white, traces of graphite (PD.232-2015); I. Cadman, *Ovid's Metamorphoses*, London, 1746, watercolour, (framed) (PD.233-2015); Unknown artist, *Chinoiserie scene with fishing boats and bridge*, unmounted fan leaf, probably British, mid 18th century, monochrome watercolour (PD.234-2015); Unknown Italian artist, *Medallion of Neo-Classical Italianate scene*, unmounted fan leaf, c.1800, gouache, on skin (?) (PD.235-2015); Unknown artist, *Triumph of Venus, Mythological sea-scene*, unmounted fan leaf, British, c. 1720, body colour, in early frame (PD.236-2015); Unknown artist, *Harbour scene with sailors*, unmounted fan leaf, British, mid-18th century, watercolour with applied gold (PD.237-2015); Unknown artist, *David and Abigail*, unmounted fan leaf, British, c. 1760, pen and iron gall ink with watercolour (PD.238-2015); Unknown artist, *Brief history of a couple: courtship, elopement and marriage in six scenes (the courtship, the marriage proposal, the elopement, the marriage, and the father's blessing on the union)*, unmounted fan leaf, British, c. 1790, watercolour and pen and ink (PD.239-2015); Unknown artist, *Abraham serving the angels*, unmounted fan leaf, Dutch, c. 1770, water colour with applied gold (PD.240-2015); Unknown artist, *Young women representing the Arts of painting, music, sculpture and literature*, unmounted fan leaf, British, c. 1760, watercolour and body colour (PD.241- 2015); Charles Shannon, *Two naked figures and an infant*, unmounted fan leaf, watercolour on silk (PD.242-2015); Unknown artist, *The Garden*, unmounted fan leaf, British, late 18th Century, body colour, (PD.243-2015); Unknown artist, *Venus and Mars*, unmounted fan leaf, British (?), c. 1760, body colour with applied gold (on vellum?) (PD.244-2015); Unknown artist, *Cupid offering red roses to Venus seated in a chariot*, unmounted fan leaf, c. 1760, watercolour (PD.245-2015); Unknown artist, *Arch of convolvulus flowers*, unmounted fan leaf, British, c. 1870, watercolour with traces of graphite (PD.246-2015); Unknown artist, *Chinese woman making handscreen*, unmounted fan leaf, Chinese, mid-18th Century, watercolour (?) on pith paper (PD.247-2015); Unknown artist, *Riverscene*, unmounted fan leaf, British (?), charcoal (or fabricated chalk) on paper (PD.248-2015).

## BEQUESTS

### PAINTINGS

From SIR IVOR AND LADY BATCHELOR THROUGH THE ART FUND: Sir William Allen *Sir Walter Scott*, oil on canvas (PD.21-2015); Francis Danby (1793 – 1861) *Figure fording the River Dart at sunset*, oil on canvas

(PD.80-2015); B. W. Leader (1831 – 1923) *The Bright lights, Dunmow*, oil on canvas (PD.121-2015); Mortimer Menpes (1855 – 1939) *Oriental market*, oil on board (PD.142-2015); James Smetham (1821 – 1889) *Fantasy scene*, oil on canvas (PD.166-2015); James Smetham (1821 – 1889) *Self Portrait*, oil on canvas (PD.167-2015); Frederick Lee Bridell (1831-1863) *Paestum*, oil on canvas (PD.201-2015); James Cowie (1886 – 1956) *Study for a Portrait*, oil on canvas (PD.205-2015); William Gillies (1898 – 1973) *Loch Tummel*, oil on canvas (PD.208-2015); J. C. Lamont (1894-1948) *Ian Takes his Supper*, oil on canvas (PD.212-2015).

From DONALD PARKER THROUGH THE ART FUND: Domenico Antonio Vaccaro (1678-1745) Modello for *The Mystic marriage of St Catherine*, oil on canvas (PD.79-2014); Domenico Antonio Vaccaro (1678-1745) Modello for *The Virgin and child in Glory* interceding for the Souls (PD.80-2014).

## DRAWINGS

Bequeathed by SIR IVOR AND LADY BATCHELOR THROUGH THE ART FUND: Robert Adam (1728 – 1792) *A castle on the banks of a gorge: a romantic composition*, pen, sepia and grey wash (PD.17-2015); Edwin Alexander (1870 – 1926) *Jenny Wren*, watercolour on blue grey paper (PD.18-2015); Edwin Alexander (1870 – 1926) *Swallows nest*, watercolour (PD.19-2015); William Alexander (1767 – 1816) *A Chinese Infantry Soldier: a 'Tiger of War'*, graphite and watercolour (PD.20-2015); Heneage Finch, 4th Earl of Aylesford (1751-1812) *Tenby Harbour*, pen and ink with brown wash (PD.22-2015); George Barrett (1744 – 1842) *Walton Bridge, sunset*, watercolour (PD.23-2015); William Henry Bartlett (1809 – 1854) *View on the Hollow Sand Road*, graphite and wash (PD.24-2015); George Belcher (1875 – 1947) *The Altercation "Where have you been?"*, black chalk (PD.25-2015); George Belcher (1875 – 1947) *Two elderly ladies in butcher's shop*, black chalk (PD.26-2015); Muirhead Bone (1876 – 1953) *Demolition of the Old Jail, Glasgow*, graphite, pen and ink and wash (PD.27-2015); Muirhead Bone (1876 – 1953) *The Piraeus, Greece*, black chalk with blue grey and yellow wash (PD.28-2015); Muirhead Bone (1876 – 1953) *Old Millbank*, pen and ink with grey wash (PD.29-2015); Muirhead Bone (1876 – 1953) *Rebuilding the Strand*, graphite (PD.31-2015); Muirhead Bone (1876 – 1953) *Somerset House, the Strand at night*, graphite (PD.32-2015); Muirhead Bone (1876 – 1953) *San Pedro de nave*, graphite, charcoal (PD.33-2015); Muirhead Bone (1876 – 1953) *St Germain Auxerre*, graphite (PD.34-2015); Muirhead Bone (1876 – 1953) *House at Port Dundas*, charcoal (PD.35-2015); Muirhead Bone (1876 – 1953) *Tewksbury*, pen, ink, grey wash (PD.36-2015); Muirhead Bone (1876 – 1953) *The Bridge of Potes and the Picos de Europa, Spain*, black chalk (PD.37-2015); Muirhead Bone (1876 – 1953) *Wells, Somerset*, graphite (PD.39-2015); Muirhead Bone (1876 – 1953) *Canterbury from the West Gate*, graphite (PD.40-2015); Muirhead Bone (1876 – 1953) *Autumn fires in the estuary, San Vicente de la Barquera*, pen and ink and black chalk (PD.41-2015); Muirhead Bone (1876 – 1953) *A street in Cuenca*, black chalk (PD.42-2015); Muirhead Bone (1876 – 1953) *Henry Irving's statue by the National Portrait Gallery, London*, graphite, pen and ink and wash (PD.43-2015); Muirhead Bone (1876 – 1953) *Clydeside, Glasgow, figures in the foreground, the University beyond*, graphite (PD.45-2015); Muirhead Bone (1876 – 1953) *Waterloo Place*, graphite (PD.46-2015); Muirhead Bone (1876 – 1953) *Stockwell and the Gorbals*, white, yellow and black pastel, on buff paper (PD.47-2015); Muirhead Bone (1876 – 1953) *Blochairn Church*, pen and black ink, chalk and wash (PD.48-2015); Muirhead Bone (1876 – 1953) *Glasgow Cross, relaying tramway lines at night*, graphite (PD.49-2015); Muirhead Bone (1876 – 1953) *The Canal at Port Dundas*, pastel (PD.50-2015); Muirhead Bone (1876 – 1953) *Trace Horses on a foggy day, St. George's Place, Glasgow*, pastel (PD.51-2015); Muirhead Bone (1876 – 1953) *Demolition in Soho*, pen and ink with black and brown wash (PD.52-2015); Muirhead Bone (1876 – 1953) *Göthenborg Harbour, Sweden*, graphite (PD.53-2015); Muirhead Bone (1876 – 1953) *Santa Maria della Carmine, Milan*, black chalk and blue grey wash (PD.54-2015); Sir Frank Brangwyn (1876 – 1956) *Three studies of cats*, graphite (PD.55-2015); Sir Frank Brangwyn (1876 – 1956) *Oak Leaves*, red, green and yellow chalks (PD.56-2015); Sir Frank Brangwyn (1876 – 1956) *Head of Will Fyffe, the comedian*, red and black chalk (PD.57-2015); Sir Frank Brangwyn (1876 – 1956) *The Bourse: an illustration to a poem by Emile Verhaeren* (PD.58-2015); Sir Frank Brangwyn (1876 – 1956) *Anatomical drawing of a dead cat*, graphite (PD.59-2015); Sir Frank Brangwyn (1876 – 1956) *A Rhinoceros*, pen and red ink (PD.60-2015); T. Bruce *The Darling Spirit of the north* (PD.61-2015); Henry William Bunbury (1750 – 1811) *Figures, horses and carriage outside an inn*, pen and brown ink with pink and grey

washes (PD.62-2015); Sir D. Y. Cameron (1865 – 1945) *Study of a beech tree*, graphite on buff paper (PD.63-2015); Sir D. Y. Cameron (1865 – 1945) *Glen Ogle*, black chalk (PD.64-2015); Sir D. Y. Cameron (1865 – 1945) *The Canongate Tolbooth, Edinburgh*, pen and ink (PD.65-2015); Sir D. Y. Cameron (1865 – 1945) *Sundown, Carse of Stirling*, ? black chalk (PD.66-2015); Sir D. Y. Cameron (1865 – 1945) *Sundown* (PD.67-2015); George Chinnery (1774 – 1852) *Figures bathing and drawing water, India*, graphite, pen and brown ink (PD.68-2015); George Chinnery (1774 – 1852) *A Chinese gentleman, bearded*, graphite, pen and brown ink (PD.69-2015); Sir George Clausen (1852 – 1946) *A child writing*, watercolour and body colour (PD.70-2015); Sir George Clausen (1852 – 1946) *Boys lighting a fire*, graphite, pen and ink (PD.71-2015); Sir George Clausen (1852 – 1946) *Head of an old peasant woman*, chalk, red (PD.72-2015); Philip Connard (1875 – 1958) *Spring*, watercolour (PD.73-2015); David Cox (1783 – 1859) *The Castle Inn Yard, Brough*, graphite (PD.74-2015); David Cox (1783 – 1859) *The foot of the cliff*, graphite (PD.75-2015); David Cox (1783 – 1859) *A study of trees*, black chalk and watercolour (PD.76-2015); Joshua Cristall (1767 – 1847) *A view in Snowdonia (Snowdon from Capel Curig)*, graphite, grey and brown wash (PD.77-2015); Thomas Hartley Cromek (1809 – 1873) *A study of a Venetian bronze door knocker*, watercolour (PD.78-2015); Thomas Hartley Cromek (1809 – 1873) *The outer colonnade of the Colosseum, Rome*, watercolour (PD.79-2015); John Scarlett Davis (1804 – 1845) *Gateway to the rue Vula, Paris*, pen and brown ink (PD.81-2015); John Scarlett Davis (1804 – 1845) *The rue St. Jacques and the old fountain of St. Séverin, Paris*, graphite, grey and blue wash (PD.82-2015); John Scarlett Davis (1804 – 1845) *A staircase at Greenwich Hospital: a vignette*, graphite, pen and brown ink, pale green wash and white highlights (PD.83-2015); Peter De Wint (1793 – 1861) *Barges*, black and white chalk (PD.84-2015); Edmund Dulac (1882 – 1953) *"A chance lost to Velasquez"*, pen and black ink with black chalk (PD.85-2015); George Du Maurier (1834 – 1896) *"Why indeed!"*, pen and brown ink (PD.86-2015); Joan Eardley (1921 – 1963) *Study of an old woman by a fire*, black chalk (PD.87-2015); Rev. John Eagles (1783 – 1855) *Woodland*, grey wash and black ink (PD.88-2015); Powys Evans (1899 – 1981) ("Quiz") *Sir Edwin Lutyens at work on the 8th city of Delhi*, pen and ink (PD.89-2015); John Wilson Ewbank (1799 – 1847) *A Country House*, watercolour over graphite (PD.90-2015); Thomas Faed (1826 – 1901) *The last of the clan*, black chalk (PD.91-2015); Joseph Farrington (1747 – 1821) *Tewkesbury*, pen and ink with graphite and watercolour (PD.92-2015); Joseph Farrington (1747 – 1821) *Bassenthwaite lake from the hill above Armathwaite*, graphite and grey wash (PD.93-2015); John Flaxman (1755 – 1826) *Penelope's dream*, pen and ink (PD.94-2015); Andrew Geddes (1783 – 1844) *A young girl leaning in a table*, graphite and red chalk (PD.95-2015); Andrew Geddes (1783 – 1844) *Portrait study of Miss Walford*, graphite and red chalk (PD.96-2015); Walter Greaves (1846 – 1930) *Portrait of Thomas Carlyle*, black chalk heightened with white (PD.97-2015); James D. Harding (1797 – 1863) *Firs at Woolton near Dorking*, graphite/black chalk (PD.98-2015); George Henry Harlow (1787 – 1819) *"Jobson"*, black and red chalk (PD.99-2015); Benjamin Robert Haydon (1786 – 1846) *Sacrifice of the children to Moloch*, graphite, pen and brown ink (PD.100-2015); Benjamin Robert Haydon (1786 – 1846) *The Landing of Caesar*, pen with Indian ink (PD.101-2015); James Walterston Herald (1859 – 1914) *The Tryst*, pastel (PD.102-2015); John Hoppner RA (1758 – 1810) *Harvest Waggon by moonlight*, black chalk with blue wash and heightened in body colour (PD.103-2015); William Henry Hunt (1790 – 1864) *Cloudscape*, graphite (PD.104-2015); George Jones RA (1785 – 1869) *The Martyrdom of St Ursula*, sepia ink and chalk (PD.105-2015); Charles Samuel Keene (1823 – 1891) *A Rough Crossing: study for Poor Humanity*, pen and brown ink (PD.106-2015); Charles Samuel Keene (1823 – 1891) *An artist at his easel speaking to an onlooker*, pen and brown ink (PD.107-2015); Charles Samuel Keene (1823 – 1891) *Boy Shoe Black and another boy conversing*, pen and brown ink (PD.108-2015); Charles Samuel Keene (1823 – 1891) *A Spanish model*, pen and brown ink (PD.109-2015); Charles Samuel Keene (1823 – 1891) *The Batchelor*, pen and ink (PD.110-2015); Charles Samuel Keene (1823 – 1891) *A Game of Billiards*, pen and ink heightened with white (PD.111-2015); Charles Samuel Keene (1823 – 1891) *Pianist and flautist (?Mr & Mrs Edwards)*, pen and ink (PD.112-2015); Charles Samuel Keene (1823 – 1891) *The Barber's shop*, pen and brown ink heightened with white (PD.113-2015); Charles Samuel Keene (1823 – 1891) *Soldier and Volunteers*, pen and ink (PD.114-2015); Sir Edwin Landseer RA (1802 – 1873) *Brambles*, graphite (PD.115-2015); Sir Edwin Landseer RA (1802 – 1873) *Carthorse, Hastings*, graphite (PD.116-2015); Sir Edwin Landseer RA (1802 – 1873) *"The Witty Lord Alvanley"*, pen and sepia wash (PD.117-2015); Marcellus Laroon the younger (1679 – 1772) *Broken on the*



*wheel*, graphite (PD.118-2015); Sir Thomas Lawrence PRA (1769 – 1830) *Samuel Isted (1750 – 1827)*, pastel (PD.119-2015); Sir Thomas Lawrence PRA (1769 – 1830) *George Isted*, pastel (PD.120-2015); John Leech (1817 – 1864) *Sharpening*, graphite with white highlights (PD.122-2015); Alphonse Legros (1837 – 1911) *Portrait head of Professor Edward Lanteri*, graphite (PD.123-2015); Alphonse Legros (1837 – 1911) *Head of an old man*, red chalk (PD.124-2015); Alphonse Legros (1837 – 1911) *Farm scene with haystack and cottages*, black and white chalk on blue paper (PD.125-2015); John Frederick Lewis R.A. (1805 – 1876) *A Cottage Interior*, watercolour and body colour (PD.126-2015); John Frederick Lewis R.A. (1805 – 1876) *Study of a hunter, Rome*, watercolour and body colour on buff paper (PD.127-2015); John Frederick Lewis RA (1805 – 1876) *Portrait of an old Turk*, black chalk, watercolour and body colour (PD.128-2015); John Frederick Lewis RA (1805 – 1876) *“Jocko” an Indian Macaque monkey*, graphite and watercolour, heightened with white on buff paper (PD.129-2015); John Linnell (1792 – 1882) *Brailsford Brook, Derbyshire*, graphite heightened with white chalk (PD.130-2015); John Linnell (1792 – 1882) *Study of leaves*, black chalk heightened with white chalk on blue paper (PD.131-2015); John Linnell (1792 – 1882) *Near Canters Lane, Underriver, Kent*, black and white on brown paper (PD.132-2015); Philippe Jacques de Louthembourg (1740 – 1812) *Study of a Goat*, black chalk and stump on grey-green paper (PD.133-2015); Daniel Maclise RA(1806 – 1870) *Portrait of Thomas Hood*, graphite (PD.134-2015); Phil May (1864 – 1903) *“Lost”: study of two little girls*, pen and ink (PD.135-2015); Phil May (1864 – 1903) *An old man*, black chalk (PD.136-2015); Phil May (1864 – 1903) *Five oriental heads*, graphite (PD.137-2015); Phil May(1864 – 1903) *Shaving salon or The Barber’s Shop*, pen and black ink (PD.138-2015); Phil May (1864 – 1903) *The crying child*, graphite (PD.139-2015); Phil May (1864 – 1903) *Death depriving the artist of his cigar*, graphite (PD.140-2015); Bernard Meninsky (1891 – 1950) *Portrait of a small girl*, graphite (PD.141-2015); Sir John Everett Millais Bart P.R.A. (1829 – 1896) *Miss Ryan: a study for the ‘Huguenot’*, graphite (PD.143-2015); William Mulready R.A. (1786 – 1863) *Old houses in St Albans*, graphite (PD.144-2015); William Mulready R.A. (1786 – 1863) *The Last In (Master Jack Lag)*, pen and ink and grey wash (PD.145-2015); Sir William Orpen R.A. (1878 – 1931) *The artist sneezing*, pen and ink and wash (PD.146-2015); Sir William Orpen R.A. (1878 – 1931) *Self portrait*, graphite (PD.147-2015); Sir William Orpen R.A. (1878 – 1931) *Self portrait*, red and black chalk (PD.148-2015); Sir William Orpen R.A. (1878 – 1931) *Samson and Deliah*, pen and ink with brown wash (PD.149-2015); Charles Ricketts R.A. (1866 – 1931) *Psyche*, graphite (PD.150-2015); David Roberts R.A. (1796 – 1864) *The interior of St Gredule, Madrid*, graphite and grey wash on buff paper (PD.151-2015); William Roberts A.R.A. (1895 – 1980) *Her Baby*, pen and ink (PD.152-2015); Sir William Rothenstein (1872 – 1945) *Portrait study of Charles Ricketts*, black and red chalk (PD.153-2015); Charles Rosenberg (1844 – 1870) *A dead Sparrow*, watercolour (PD.154-2015); Dante Gabriel Rossetti (1828 – 1882) *Ricordite di me che son La Pia*, red and black chalk (PD.155-2015); Thomas Rowlandson (1756 – 1827) *The Courtyard of a Coaching Inn*, pen and grey-brown ink with grey a brown wash over graphite (PD.156-2015); Thomas Rowlandson (1756 – 1827) *North Cornwall, Bodwin Moor*, graphite, pen and ink with grey and brown wash (PD.157-2015); John Ruskin (1819 – 1900) *The Estercelles from Antibes*, watercolour (PD.158-2015); Charles Shannon R.A. (1865 – 1957) *A study for Autumn*, red chalk (PD.159-2015); Charles Shannon R.A. (1865 – 1957) *A study for the lithograph “The rising Tide”*, red chalk (PD.160-2015); Walter Richard Sickert R.A. (1860 – 1942) *Morning*, black chalk with graphite (PD.161-2015); Walter Richard Sickert R.A. (1860 – 1942) *St. Jacques, Dieppe*, pen, black chalk and coloured washes on brown paper (PD.162-2015); Walter Richard Sickert R.A. (1860 – 1942) *Thérèse Lessore*, graphite (PD.163-2015); Walter Richard Sickert R.A. (1860 – 1942) *Hubby and Marie*, pen and ink and charcoal on brown-tinted paper (PD.164-2015); Walter Richard Sickert R.A. (1860 – 1942) *The Old Bedford*, charcoal heightened with white on brown paper (PD.165-2015); James Sowerby (1757 – 1822) *A Chameleon*, graphite and watercolour (PD.168-2015); Clarkson Stanfield (1793 – 1867) *Moored fishing craft*, watercolour (PD.169-2015); James Stark (1794 – 1859) *An Avenue of Trees by a Farm*, black chalk heightened with white; (PD.170-2015); John Stuart (b.1945) *Three species of bee: ‘Honey bee’; ‘Red-tailed bee’; ‘Bumble bee’*, graphite and watercolour (PD.171-2015); Henry Tonks (1862 – 1937) *President Wilson and Uncle Sam*, pen and ink and watercolour (PD.172-2015); Henry Tonks (1862 – 1937) *D. S. MacColl as Don Quixote tilts at the Academy windmill. William Rothenstein as Sancho Panza disapproves of the NEAC as Pulcinea*, watercolour (PD.173-2015); Cornelius Varley (1781 – 1873) *Barns at Buckden, Huntingdonshire*, graphite (PD.174-2015); Cornelius

Varley (1781 – 1873) *A Village Street*, grey wash over graphite (PD.175-2015); Cornelius Varley (1781 – 1873) *Fisherman leaning against a fence*, graphite (PD.176-2015); Cornelius Varley (1781 – 1873) *Barmouth, Merionethshire, North Wales*, grey wash over graphite (PD.177-2015); Cornelius Varley (1781 – 1873) *W. J. Booth: head in profile*, graphite (PD.178-2015); Cornelius Varley (1781 – 1873) *Vale of the Exe from Tiverton*, graphite (PD.179-2015); John Varley (1778 – 1842) *Lake scene*, brown wash (PD.180-2015); Frederick Walker A.R.A. (1840 – 1875) *The Angler's Return: a sketch for the Langham Club*, graphite (PD.181-2015); Edward A. Walton (1860 – 1922) *The Apple Trees*, graphite (PD.182-2015); James Ward RA (1769 – 1859) *Gregory Bellowscoff*, graphite (PD.183-2015); James Ward RA (1769 – 1859) *Anatomical study of a Lioness*, black chalk heightened with white (PD.184-2015); James Ward RA (1769 – 1859) *A charging cavalryman*, graphite (PD.185-2015); James Ward RA (1769 – 1859) *An avenue of trees, Wichnor*, graphite (PD.186-2015); James Ward RA (1769 – 1859) *Old Simon Thomas – a gardener*, graphite and black chalk (PD.187-2015); James Ward RA (1769 – 1859) *A young girl asleep on a sofa*, graphite (PD.188-2015); Sir Leslie Ward (1851 – 1922) (*"Spy"*) *The Lord Mayor*, graphite (PD.189-2015); George Frederick Watts (1817 – 1904) *Lady Bath*, black chalk (PD.190-2015); Sir David Wilkie R.A. (1785 – 1841) *A Quadrille*, pen and brown ink (PD.191-2015); Sir David Wilkie R.A. (1785 – 1841) *Digging for rats*, pen and brown ink with brown wash (PD.192-2015); Sir David Wilkie R.A. (1785 – 1841) *Elizabeth, Duchess of Buccleugh*, black, white and red chalk (PD.193-2015); Sir David Wilkie R.A. (1785 – 1841) *At the window: a study for an etching*, graphite (also etching) (PD.194-2015); Sir David Wilkie R.A. (1785 – 1841) *Two figures in front of a fire: Peveril and the dwarf*, pen and ink with brown wash (PD.195-2015); Sir David Wilkie R.A. (1785 – 1841) *Study of two hands, for "The letter of Introduction"*, graphite on grey-green paper, (PD.196-2015); Sir David Wilkie R.A. (1785 – 1841) *A seated woman: a study for "The Spanish Mother"*, pen and brown ink, brown wash (PD.197-2015); Sir David Wilkie R.A. (1785 – 1841) *Compositional sketch for "The Chelsea pensioners..."*, pen and brown ink with brown wash (PD.198-2015); Sir David Wilkie R.A. (1785 – 1841) *Study for "The Chelsea Pensioners reading the news of the Battle of Waterloo"*, pen and brown ink (PD.199-2015); Richard Wilson R.A. (1714 – 1782) *The underground Shrine: figures kneeling before a Pietà*, black chalk heightened with white chalk (PD.200-2015); Charles Condor (1868 – 1909) *Invitation to the party*, pen and wash (PD.202-2015); James Cowie (1886 – 1956) *Hen Run, Mill of Hare Moss*, graphite and watercolour (PD.203-2015); James Cowie (1886 – 1956) *The Mallets*, graphite on paper (PD.204-2015); Richard Doyle (1824-1883) *Man and woman*, pen and ink (PD.206-2015); Gwen John (1876 – 1939) *Adolescent girl*, charcoal on pale buff paper (PD.207-2015); E.H. Griset (1844-1907) *An Ill Wind* pen, ink and wash on paper (PD.209-2015); Henderson Blyth (1919 – 1970) *The House with the Red Shutters*, pen and ink (PD.210-2015); William Henry Hunt (1790 - 1864) *Territor* watercolour and graphite (PD.211-2015); William Orpen R.A. (1878 – 1931) *Accepting an invitation from the Condors to a fancy dress party*, watercolour on paper (PD.213-2015); Sir David Wilkie R.A. (1785 – 1841) *Study of the Artist's favourite chair*, pen and ink (PD.214-2015); William Wilson (1905 - 1972) *Street in Arbroath*, watercolour on paper (PD.215-2015).

## GIFTS

### PAINTINGS

From CAMBRIDGE IN AMERICA ON BEHALF OF AN ANONYMOUS BENEFACTOR: Edmund Monson Wimperis (1835-1900) *A River landscape*, oil on canvas (PD.249-2015).

### DRAWINGS

From JANE DIXON IN MEMORY OF HER MOTHER: Jane Dixon, ((b.1963)) *Untitled drawing for print no. P.318-2013* in the Series 'Evidence of Doubt', graphite on true-grain drawing film (PD.1-2015); Jane Dixon, (b.1963) *Untitled drawing for print no. P.318-2013* in the Series 'Evidence of Doubt', graphite on true-grain drawing film (PD.2-2015); Jane Dixon, (b.1963) *Untitled drawing for print no. P.318-2013* in the Series 'Evidence of Doubt', graphite on true-grain drawing film (PD.3-2015); Jane Dixon, (b.1963) *Untitled drawing for print no. P.318-2013* in the Series 'Evidence of Doubt' graphite on true-grain drawing film (PD.4-2015); Jane Dixon, (b.1963) *Untitled drawing for print no. P.318-2013* in the Series 'Evidence of Doubt', graphite on true-grain drawing film (PD.5-

2015); Jane Dixon, (b.1963) *Untitled drawing for print no. P.318-2013* in the Series 'Evidence of Doubt', graphite on true-grain drawing film (PD.6-2015); Jane Dixon, (b.1963) *Untitled drawing for print no. P.318-2013* in the Series 'Evidence of Doubt', graphite on true-grain drawing film (PD.7-2015); Jane Dixon, (b.1963) *Untitled drawing for print no. P.318-2013* in the Series 'Evidence of Doubt', graphite on true-grain drawing film (PD.8-2015); Jane Dixon, (b.1963) *Untitled drawing for print no. P.318-2013* in the Series 'Evidence of Doubt', graphite on true-grain drawing film (PD.9-2015); Jane Dixon, (b.1963) *Untitled drawing for print no. P.318-2013* in the Series 'Evidence of Doubt', graphite on true-grain drawing film (PD.10-2015); Jane Dixon, (b.1963) *Untitled drawing for print no. P.318-2013* in the Series 'Evidence of Doubt', graphite on true-grain drawing film (PD.11-2015); Jane Dixon, (b.1963) *Untitled drawing for print no. P.318-2013* in the Series 'Evidence of Doubt', graphite on true-grain drawing film (PD.12-2015); Jane Dixon, (b.1963) *Untitled drawing for print no. P.318-2013* in the Series 'Evidence of Doubt', graphite on true-grain drawing film (PD.13-2015); Jane Dixon, (b.1963) *Untitled drawing for print no. P.318-2013* in the Series 'Evidence of Doubt', graphite on true-grain drawing film (PD.14-2015).

From THE FRIENDS OF THE FITZWILLIAM MUSEUM: Thomas Rowlandson (1756-1827), *The Exhibition Viewing*, pen and ink with watercolour (PD.216-2015).

From: DIANA GURNEY, 31 ST MARK'S CRESCENT LONDON NW1 7TT: Edward Middleditch (1923-1987) *Flowers*, charcoal (PD.76-2014); Edward Middleditch (1923-1987) *A Landscape*, charcoal, (PD.77-2014); Blair Hughes Statnton (1902-1981) *Death of Patrolus*, pen and ink and watercolour (PD.78-2014).

From RICHARD SWORD, 4 ALBERT STREET, CAMBRIDGE CB4 3BE  
Paul Nash, (1889-1946) Sketch book, coloured chalks on paper (PD.15-2015); Paul Nash, (1889-1946) Sketch book, coloured chalks on paper (PD.16-2015)

## PRINTS

### ALLOCATION

From H. M. GOVERNMENT in lieu of inheritance tax from the LENNOX BOYD ESTATE: Unknown printmaker, *View of the Fishing House, Bath, 1737*, unmounted fan leaf, 1737, published by George Speren, etching printed in brown ink (Christie's 147) (P.20-2015); Unknown printmaker, *View of the outskirts of Bath. A river scene*, unmounted fan leaf, 1737, etching printed in brown, published by George Speren (Christie's 5021) (P.21-2015); Unknown printmaker, *The Orange Grove, Bath*, unmounted fan leaf, 1737, etching, published by George Speren, Schreiber/Cust p82, no107 (Christie's 1064) (framed) (P.22-2015); Unknown printmaker, *View in Bath, a curving terrace*, unmounted fan leaf, 1737, etching, published by George Speren (Christie's 1065) (framed) (P.23-2015); Unknown printmaker, *View in Bath, with a terraced house and a square*, unmounted fan leaf, 1737, etching, published by George Speren (Christie's 1067) (framed) (P.24-2015); Unknown printmaker, *Southwest Prospect of the City of Bath*, unmounted fan leaf, 1737, etching, published by George Speren (Christie's 1066) (framed) (P.25-2015); Unknown printmaker, *View of the outskirts of Bath. A river scene*, unmounted fan leaf, 1737, etching printed in brown, published by George Speren (Christie's 1068) (framed) (P.26-2015); Unknown printmaker, *View of the interior of the Pump Rooms Bath*, unmounted fan leaf, 1737, etching, published by George Speren, Schreiber/Cust page 82 106 (Christie's no. 5016) (P.27-2015); Unknown printmaker, *View of the outskirts of Bath. A river scene*, unmounted fan leaf, 1737, etching, published by George Speren (Christie's 1069) (framed) (P.28-2015); Unknown printmaker, *View of a terrace in Bath*, unmounted fan leaf, 1737, etching, probably published by George Speren (Christie's 5017) (P.29-2015); Unknown printmaker, *View of a terrace with two rows of houses*, unmounted fan leaf, 1737, etching, published by George Speren (Christie's 5018) (P.30-2015); Unknown printmaker, *View of The Orange Grove in Bath, showing the obelisk*, unmounted fan leaf, 1737, etching, published by George Speren, Schreiber/Cust page 82

no. 107 (Christie's 5020) (P.31-2015); Unknown printmaker, *View of the Fishing House, Bath*, 1737, unmounted fan leaf, 1737, published by George Speren, etching printed in brown ink (Christie's 5022) (P.32-2015); Unknown printmaker, *View of the Fishing House, Bath*, c.1730-40, etching printed in green ink, published by Jonathan Pinchbeck (Christie's extra unnumbered 5022a) (P.33-2015); Unknown printmaker, *View of the Assembly Rooms, Bath*, unmounted fan leaf, c.1730-40, etching printed in green, published by Jonathan Pinchbeck (Christie's 1018) (P.34-2015); Unknown printmaker, *View in an interior with women drinking tea and playing battledore and shuttlecock*, unmounted fan leaf, c.1730-40, etching in green ink, published by Jonathan Pinchbeck (Christie's 5015) (P.35-2015); Unknown printmaker, *The Orange Grove in Bath*, c.1730-40, etching printed in green ink, published by Jonathan Pinchbeck (Christie's 5019) (P.36-2015); Unknown printmaker, *View of the Pump Rooms Bath*, unmounted fan leaf, c.1730-40, etching (Christie's 1018) (P.37-2015); Francis Chassereau (fl.1721-41), *Riverside scene with a covered barge*, unmounted fan leaf, English, 1739, etching with hand colouring, Schreiber/Cust p81 no.102 (Christie's 192) (P.38-2015); Francis Chassereau (fl.1721-41), *Riverside scene with a covered barge*, unmounted fan leaf, English, 1739, etching with hand colouring, Schreiber/Cust p81 no.102 (Christie's 1009) (P.39-2015); Unknown printmaker, *Chinoiserie scene with figures, a bird, and tea drinking*, unmounted fan leaf, English, circa 1740, etching (Christie's 119) (P.40-2015); Unknown printmaker, *Chinoiserie landscape scene with men and boats*, unmounted fan leaf, English, circa 1740, etching. (Christie's 121) (P.41-2015); Unknown printmaker, *Chinoiserie landscape scene*, unmounted fan leaf, English, circa 1740, etching with hand colouring (Christie's 122) (P.42-2015); Unknown printmaker, *Chinoiserie scene, depicting a man smoking a pipe*, unmounted fan leaf, English, circa 1740, etching (Christie's no. 128) (P.43-2015); Unknown printmaker, *Chinoiserie scene with figures, birds and deer*, unmounted fan leaf, English, circa 1740, etching with hand colouring (Christie's no. 129) (P.44-2015); Unknown printmaker, *Two fragments depicting pomegranate fruit and cherry blossom*, unmounted fan leaf, etching with hand colouring (Christie's no. 131) (P.45-2015 [a & b]); Unknown printmaker, *Chinoiserie scene, with woman and child*, unmounted fan leaf, English, circa 1740, etching with hand colouring (Christie's no. 132) (P.46-2015); Unknown printmaker, *Chinoiserie scene, with figures drinking tea*, unmounted fan leaf, English, circa 1760, etching (Christie's no. 1002) (P.47-2015); Unknown printmaker, *Chinoiserie and pastoral scene*, unmounted fan leaf, English, circa 1740, etching (Christie's no. 1014) (P.48-2015); François Morellon de la Cave (1696-1766), *Chinoiserie scene of two gentlemen taking tea at a low table*, unmounted fan leaf, English, 1764, etching with hand colouring and traces of graphite (Christie's no. 120) (P.49-2015); Stephen Clarke (fl.1744-68), *Chinoiserie landscape scene with domed country house*, unmounted fan leaf, circa 1770, etching with hand colouring, published by Stephen Clarke (Christie's no. 1025) (P.50-2015); Unknown printmaker, *The cult of Diana*, unmounted fan leaf, English, circa 1740, etching, published by Stephen Clarke, Schreiber/Cust (P.70 no.66 (Christie's no. 117) (P.51-2015); Unknown printmaker, *Ovid presents a book to Venus*, unmounted fan leaf, circa 1740, etching with hand colouring and darkened white lead (Christie's no. 162) (P.52-2015); Unknown printmaker, *Landscape scene with a woman riding side-saddle*, unmounted fan leaf, English, circa 1740, etching with hand colouring printed on punched paper and applied with gold leaf (Christie's no. 164) (P.53-2015); Unknown printmaker, *Landscape scene with two courting couples*, unmounted fan leaf, English, circa 1740, etching with hand colouring (Christie's no. 165) (P.54-2015); Unknown printmaker, *Figures on a country road with a ruined arch to the left*, unmounted fan leaf, English, circa 1740, etching (Christie's no. 166) (P.55-2015); Unknown printmaker, *Landscape scene with two couples, a basket of fruit and two horses*, unmounted fan leaf, English, circa 1740, etching with hand colouring (Christie's no. 173) (P.56-2015); Unknown printmaker, *Landscape scene with two couples, a basket of fruit and two horses*, unmounted fan leaf, English, circa 1740, etching with hand colouring (Christie's no. 190) (P.57-2015); Unknown printmaker, *Parkland with neo-classical buildings and running deer*, unmounted fan leaf, English, circa 1740, etching with hand colouring (Christie's no.174) (P.58-2015); Unknown printmaker, *Landscape scene with dancing figures*, unmounted fan leaf, English, circa 1740, etching with hand colouring (Christie's no.175A) (P.59-2015); Unknown printmaker, *The Judgement*, unmounted fan leaf, English, circa 1740, etching with hand colouring (Christie's no.176), see folding fan, M.257-2015. (P.60-2015); Unknown printmaker, *Garden scene with lovers*, unmounted fan leaf, English, circa 1730, etching with hand colouring (Christie's no. 177) (P.61-2015); Unknown printmaker, *Seascape with a chariot drawn by a dolphin*, unmounted

fan leaf, English, circa 1740, etching with hand colouring (Christie's no. 178) (P.62-2015); Francis Chassereau (fl.1721-41), *The Death of Achilles*, unmounted fan leaf, English, 1742, etching with hand colouring (Christie's no. 168) (P.63-2015); Unknown printmaker, *Landscape scene, with figures, sheep, birds and a dog*, unmounted fan leaf, English, circa 1740, etching with hand colouring and applied gold leaf (Christie's no. 1008) (P.64-2015); Unknown printmaker, *Landscape scene with a summerhouse*, unmounted fan leaf, English, circa 1740, etching with hand colouring, Schreiber/Cust p89, no.148 (Christie's no. 1010) (P.65-2015); Unknown printmaker, *The fable of the miller and the ass*, unmounted fan leaf, English, circa 1740, etching with hand colouring, Schreiber/Cust p91 no.164 (Christie's no. 1011) (P.66-2015); Unknown printmaker, *Harvest time*, unmounted fan leaf, English, circa 1740, etching with hand colouring (Christie's no. 1012) (P.67-2015); Unknown printmaker, *Haymaking*, unmounted fan leaf, English, circa 1740, etching (Christie's no. 181) (P.68-2015); Unknown printmaker, *Courtship and fishing*, unmounted fan leaf, English, circa 1740, etching with hand colouring (Christie's no. 187) (P.69-2015); Unknown printmaker, *Landscape scene with horses, men, dogs and birds*, unmounted fan leaf, English, circa 1740, etching with hand colouring (Christie's no. 188) (P.70-2015); Unknown printmaker, *The end of the hunt*, unmounted fan leaf, English, circa 1740, etching with hand colouring (Christie's no. 189) (P.71-2015); Unknown printmaker, *A shepherd and shepherdess guiding sheep across a bridge*, unmounted fan leaf, English, circa 1740, etching (Christie's no. 191) (P.72-2015); Unknown printmaker, *Parkland with a ruined building*, unmounted fan leaf, English, circa 1740, etching with hand colouring (Christie's no. 194) (P.73-2015); Unknown printmaker, *Courtship and a shepherdess*, unmounted fan leaf, etching with hand colouring (Christie's no. 196) (P.74-2015); Unknown printmaker, *The dancing couple*, unmounted fan leaf, etching with hand colouring, Schreiber/Cust p87 no136. (Christie's no. 197) (P.75-2015); Unknown printmaker, *Country scene with a fountain, an elegant couple and a castle*, unmounted fan leaf, English, circa 1740, etching with hand colouring (Christie's no. 199) (P.76-2015); Unknown printmaker, *Country scene with a fountain, an elegant couple and a castle*, unmounted fan leaf, English, circa 1740, etching with hand colouring (Christie's no. 200) (P.77-2015); Unknown printmaker, *Neo-classical scene, with a woman on a throne and a putti*, unmounted fan leaf, English, circa 1740, etching (Christie's no. 185) (P.78-2015); Unknown printmaker, *Christ's Charge to Peter*, unmounted fan leaf, English, circa 1740, etching with hand colouring (lacking section) (Christie's no. 201) (P.79-2015); Unknown printmaker, *The inside of the house exposed*, unmounted fan leaf, circa 1740, etching with hand colouring (Christie's no. 1024) (P.80-2015); Unknown printmaker, *The Thames at Greenwich*, unmounted fan leaf, circa 1740, etching with hand colouring, from the collection of Martin Willcocks, a founder member of the Fan circle International established in 1975 (Christie's no. 1031) (P.81-2015); Unknown printmaker, *The Vintage*, unmounted fan leaf, 1744, etching, published by Stephen Clarke, Schreiber/Cust p88 no140 (Christie's no. 1013) (P.82-2015); Unknown printmaker, *The Soothsayer 'Oh Wretched Fortune'*, unmounted fan leaf, 1741, etching with hand colouring, published by Martha Gamble Nov. 5 1741 (Christie's no. 5025) (P.83-2015); Unknown printmaker, *Mary's visit to Elizabeth. A biblical scene*, unmounted fan leaf, 1743, etching, published by Martha Gamble (Christie's no. 170) (P.84-2015); Unknown printmaker, *Thus haughty nations with rebellion big land forces raise and huge armadas rig the state fame exacting high their power which happier stars oft scatter in an hour*, unmounted fan leaf, 1747, etching with hand colouring, published by Martha Gamble, (Christie's no. 1100) (P.85-2015); Martha Gamble (fl.1732-43), *Basket of flowers*, 1744, unmounted fan leaf, etching with hand colouring, (Christie's 5026) (P.86-2015); Unknown printmaker, *Sheep shearing*, unmounted fan leaf, English, circa 1745, etching, Schreiber/Cust p 88, no 139 (Christie's 1015) (P.87-2015); Unknown printmaker, *Landscape with ruins, haymaking, and an orange tree*, unmounted fan leaf, c. 1745, etching (Christie's 167), see the folding fan M.150-2015 (P.88-2015); Unknown 18th century artist, *Branch of leaves and flowers*, unmounted fan leaf, probably English, powdered gold over printed blue design (Christie's 123) (P.89-2015); Unknown 18th century artist, *Branch of leaves and flowers and a bird*, unmounted fan leaf, probably English, printed design over silver leaf (Christie's no. 123a) (P.90-2015); Unknown printmaker, *Stylised repeat flower pattern with running deer*, unmounted fan leaf, English, mid 18th century, silver leaf block printed in white (Christie's no. 126) (P.91-2015); Unknown printmaker, *A View of the Rotunda at Ranelagh Gardens*, unmounted fan leaf, circa 1751, etching with hand colouring, Schreiber/Cust page 81 no. 105 (Christie's no. 1070) (framed) (P.92-2015); Giles King (fl.1730-50),

*Innocence Betray'd Or The Journey To London, In Keeping with a Jew, In a high Salivation*, unmounted fan leaf, late 18 Century, etching, after plates 1, 2 and 6 of William Hogarth's *A Harlot's Progress*, in three sections (Christie's no. 5038) (P.93-2015 [a, b & c]); Unknown printmaker, *Battles of Frederick II of Prussia*, unmounted fan leaf, c.1757, etching with hand colouring, Schreiber/Cust p2 No.5 (Christie's no. 1005) (P.94-2015); Unknown printmaker, *Neo-Classical landscape scene with two women and a putti*, unmounted fan leaf, English, probably 1760, etching and engraving (Christie's no. 169) (P.95-2015); Unknown printmaker, *Courting couple, with a dove-cot in the distance*, unmounted fan leaf, English, circa 1760, etching with hand colouring (Christie's no. 171) (P.96-2015); Unknown printmaker, *Courting couple, with a dove-cot in the distance*, unmounted fan leaf, English, circa 1760, etching with hand colouring (Christie's no. 186) (P.97-2015); Unknown printmaker, *Landscape scene with two Dalmatian dogs*, unmounted fan leaf, English, circa 1760 etching with hand colouring (Christie's no. 184) (P.98-2015); Unknown printmaker, *Diana and Endymion*, unmounted, 1768, etching, published by Stephen Clarke, 45 Ludgate Hall, Schreiber/Cust p77 no.69. (Christie's no. 179) (P.99-2015); Unknown printmaker, *An esteemed guest*, unmounted fan leaf, etching (Christie's no. 134) (P.100-2015); Unknown printmaker, *Cupid and love*, unmounted fan leaf, circa 1780, stipple against a green watercolour background with aperture (Christie's no. 1030) (P.101-2015); Unknown printmaker, *Cupid and love*, unmounted fan leaf, circa 1780, stipple (Christie's no. 1036) (P.102-2015); Unknown printmaker, *Cupid and love*, unmounted fan leaf, circa 1780, stipple (Christie's no. 1036) (P.103-2015); Unknown printmaker, *A woman in neo-classical dress and two putti*, unmounted fan leaf, circa 1780, stipple (Christie's no. 1032) (P.104-2015); Unknown printmaker, *A woman in neo-classical dress and two putti*, unmounted fan leaf, circa 1780, stipple (Christie's no. 1032) (P.105-2015); Unknown printmaker, *A woman seated under a tree*, unmounted fan leaf, circa 1780, stipple (Christie's no. 1032) (P.106-2015); Unknown printmaker, *Diana*, unmounted fan leaf, English, circa 1780, aquatint, etching and roulette with hand colouring (Christie's no. 1003) (P.107-2015); Unknown printmaker, *Musical entertainment with a harp*, unmounted fan leaf, circa 1780, Stipple and etching printed in brown ink (Christie's no. 1037) (P.108-2015); Unknown printmaker, *Victory driving a chariot with two horses*, unmounted fan leaf, 1782, stipple and etching, published Sept. 1st 1782 by A. Poggi, Schreiber/Cust page 77 no. 72 (Christie's no. 1101) (P.109-2015); Unknown printmaker, *Victory driving a chariot with two horses*, unmounted fan leaf, 1782, stipple and etching printed in brown ink, published Sept. 1st 1782 by A. Poggi, Schreiber/Cust page 77 no. 72 (Christie's no. 1103) (P.110-2015); Unknown printmaker, *A gathering at the Music Warehouse, Octr 16th 178-*, unmounted fan leaf, 1789, etching printed in red, published by 'J. Preston at his music Warehouse No. 97 near Beaufort buildings, Strand, in three sections (Christie's no. 5043) (P.111-2015 [a, b & c]); Edmund Scott (1746-1810), *On oval of Serena*, unmounted fan leaf, 1789, stipple printed in brown, after T. Stothard, published by M Ryland, May 1st 1789 (Christie's no. 1104) (P.112-2015); T. Kirk (1765-1797), *The Rising Sun*, unmounted fan leaf, stipple with hand-colouring, 1792, after the painting *L'Aurora* by Guido Reni in the Palazzo Pallavicini in Rome (Christie's no. 140) (P.113-2015); Unknown printmaker, *Neo-classical scene with three women*, unmounted fan leaf, English, circa 1790, stipple with hand colouring (Christie's no. 141) (P.114-2015); Unknown printmaker, *Let Envy rail and disappointment rage [portrait of Fox]*, unmounted fan leaf, English, circa 1790, stipple printed in brown ink pasted on paper with a green watercolour wash, Schreiber/Cust p67, no.16 (Christie's no. 136) (P.115-2015); Pietro Antonio Martini (1738-1797), *The Royal Family visit to the Royal Academy*, unmounted fan leaf, 1790, etching, after Johann Heinrich Ramberg, Schreiber/Cust page 71 no. 34 (Christie's no. 5042) (P.116-2015); Pietro Antonio Martini (1738-1797), *The Royal Family visit to the Royal Academy*, unmounted fan leaf, circa 1789, etching printed in colour after Johann Heinrich Ramberg, Schreiber/Cust p71 no.34 (Christie's no. 1042) (P.117-2015); Unknown printmaker, *Roundel of two putti sharing sheet music while another plays the organ*, unmounted fan leaf, circa 1790, stipple with etching (Christie's no. 5039) (P.118-2015); Unknown printmaker, *Three oval medallions of a woman courted by a young and an old man*, unmounted fan leaf, English circa 1790, stipple with hand colouring (Christie's no. 1084) (P.119-2015); Unknown printmaker, *Shakespeare's Beautiful Idea on the Seven Ages of Man*, 1792, stipple with engraving, published by J.C. Gear, music and drawing master Gosport Nov. 5th 1792 (Christie's no. 5033) (P.120-2015); William Hincks (1765-97), *Bust of George III and allegorical figures of Fame, Commerce and Britannia*, 1791, etching printed in colour, after Daniel Chodowiecki

and published by A. (P. Birman, Schreiber/Cust page 65 no.3 (Christie's no. 195) (framed) (P.121-2015); Unknown printmaker, *The Ladies Bill of Fare or a Copious Collection of Beaux*, unmounted fan leaf, 1795, stipple with hand colouring, published by G. Wilson, Schreiber/ Cust p 83, no.114 (Christie's no. 155) (P.122-2015); Unknown printmaker, *The Ladies Bill of Fare or a Copious Collection of Beaux*, unmounted fan leaf, 1795, stipple with hand colouring, Schreiber/ Cust p 83, no.115 (Christie's no. 5040) (P.123-2015); Unknown printmaker, *The Ladies Bill of Fare or a Copious Collection of Beaux*, unmounted fan leaf, 1795, stipple with hand colouring, Schreiber/ Cust p 83, no.115 (Christie's no. 5040) (P.124-2015); Unknown printmaker, *The Ladies Bill of Fare or a Copious Collection of Beaux*, unmounted fan leaf, 1795, stipple with hand colouring, published by G. Wilson, Schreiber/ Cust p 83, no.114 (Christie's no. 1033) (P.125-2015); Unknown printmaker, *The Ladies Bill of Fare or a Copious Collection of Beaux*, unmounted fan leaf, 1795, stipple with hand colouring, published by G. Wilson, Schreiber/ Cust p 83, no.114 (Christie's no. 1033) (P.126-2015); Unknown printmaker, *The Ladies Bill of Fare or a Copious Collection of Beaux*, unmounted fan leaf, 1795, stipple with hand colouring, printed on single sheet, published by G. Wilson, Schreiber/ Cust p 83, no.114 (Christie's no. 1033) (P.127-2015); Unknown printmaker, *Shakespeare's Seven Ages*, unmounted fan leaf, 1796, stipple and etching, published at the Stationers Hall, Schreiber/Cust p90, no. 157 (Christie's no. 156) (P.128-2015); Unknown printmaker, *The School for Scandal*, unmounted fan leaf, c.1796, stipple with engraved inscription, produced for the Hibernia magazine (Christie's no. 157) (P.129-2015); Unknown printmaker, *Botanical drawings of leaves with their Latin names*, unmounted fan leaf, 1792, etching, published by Sarah Ashton, Schreiber/Cust p96, 195 (Christie's no. 1022) (P.130-2015); Unknown printmaker, *The Duchess of York*, unmounted fan leaf, 1792, etching and stipple, published by Sarah Ashton, Schreiber/Cust p67 No 10 (Christie's no. 1054) (P.131-2015); Unknown printmaker, *Shakespeare's Seven Ages*, unmounted fan leaf, 1796, stipple, published by Sarah Ashton No. 28 Little Britain, Schreiber/Cust p91 no. 160 (Christie's no. 158) (P.132-2015); Unknown printmaker, *Shakespeare's Seven Ages*, unmounted fan leaf, 1796, stipple, published by Sarah Ashton, Schreiber/Cust p91 no. 160 (Christie's no. 158) (P.133-2015); Unknown printmaker, *Shakespeare's Seven Ages*, unmounted fan leaf, 1796, stipple, published by Sarah Ashton, Schreiber/Cust p91 no. 160 (Christie's no. 158) (P.134-2015); Unknown printmaker, *Vive La Bagatelle*, unmounted fan leaf, 1797, etching and stipple, published by Sarah Ashton & Co. (Christie's no. 159) (P.135-2015); Unknown printmaker, *The Lady's Adviser, Physician & Moralist*, unmounted fan leaf, 1797, stipple and etching with hand colouring, after G. Wilson, published by Ashton & Co., Schreiber/Cust p84 no.121 (Christie's no. 1016) (P.136-2015); Unknown printmaker, *The Lady's Adviser, Physician & Moralist*, unmounted fan leaf, 1797, stipple and etching, after G. Wilson, published by Ashton & Co., Schreiber/Cust p84 no.121 (Christie's no. 1016) (P.137-2015); George Wilson, *The World Grown Odd & Crazy*, unmounted fan leaf, 1797, etching, published by Sarah Ashton (Christie's no. 1017) (P.138-2015); John Agar (1757-1813), *Putti Playing Blind Man's Buff*, 1798, stipple, after I. B. Cipriani and F. Bartolozzi, published by M. Bovi (Christie's no. 5029) (P.139-2015); Unknown printmaker, *Peace Restored by the Genius of Happiness*, unmounted fan leaf, 1801, stipple with hand colouring, published by Ashton and Hadwen Oct. 28 1801, Schreiber/Cust page 71 no. 37 (Christie's no. 1088) (P.140-2015); Unknown printmaker, *Neo-classical scene with a wealthy Queen*, unmounted fan leaf, English, circa 1800, stipple with hand colouring pasted on a paper washed with green/blue watercolour with pattern printed from woodblocks (darkened white lead) (Christie's no. 135) (P.141-2015); Unknown printmaker (F. Priscoti), *A courting couple*, unmounted fan leaf, English or Italian, circa 1800, stipple and aquatint (Christie's no. 138) (P.142-2015); Unknown printmaker, *Lovers in a garden*, unmounted fan leaf, English, circa 1800, stipple printed in brown ink with hand colouring (and blackened white lead?) (Christie's no. 139) (P.143-2015); Unknown printmaker, *Scenes of Rolla in Sheridan's tragedy- Pizarro*, unmounted fan leaf, circa 1800, Etching and aquatint (Christie's no. 5037) (P.144-2015); Unknown printmaker, *The celebration of the victories of Wellington*, unmounted fan leaf, circa 1813, stipple, etching and engraving printed in colour, published by J. Lauriere, St. James's street, Schreiber/Cust p75, no.55 (Christie's no. 1035) (P.145-2015); Unknown printmaker, *Dia 19 Marzo de 1808 en Aranjuez Caida y Prision del Principe de La Paz*, unmounted fan leaf, 1813, etching and aquatint, published by Behrmann & Collmann, Schreiber/Cust p 72 No.39 (Christie's no. 1007) (P.146-2015); Unknown printmaker, *Dia 19 Marzo de 1808 en Aranjuez Caida y Prision del Principe de La*

*Paz*, unmounted fan leaf, 1813, etching and aquatint with hand colouring, published by Behrmann & Collmann, Schreiber/Cust p 72 No.39 (Christie's no. 1090) (P.147-2015); Unknown printmaker, *Peninsula War, Cannon and firearms near the gate of the Parque de Artilleria, Madrid and the death of Daoiz and Velarde on 2 May 1808*, unmounted fan leaf, 1813, aquatint and etching, published by Behrmann & Collmann, Dec.15 1813, Schreiber/Cust page 72 no. 40 (Christie's no. 5003) (P.148-2015); Unknown printmaker, *Dia Dos De Mayo De 1808 En Madrid*, unmounted fan leaf, 1813, etching and aquatint, published by Behrmann & Collmann, Schreiber/Cust p 72 No.41 (Christie's no. 1006) (P.149-2015); Unknown printmaker, *Dia Dos De Mayo De 1808 En Madrid*, unmounted fan leaf, 1813, etching and aquatint with hand colouring, published by Behrmann & Collmann, Schreiber/Cust p 72 No.41 (Christie's no. 1089) (P.150-2015); Unknown printmaker, *Ferdinand VII*, unmounted fan leaf, circa 1814, etching with hand colouring, published by C. Stoper, Lambeth Road, Schreiber/Cust p73, no.45 (Christie's no. 1053) (P.151-2015); Unknown printmaker, *Riverside scene, perhaps Romulus and Remus*, unmounted fan leaf, English, circa 1820, etching with hand colouring (Christie's no. 163) (P.152-2015); Unknown printmaker, *The Mail arriving at Temple Bar*, unmounted fan leaf, 1834, aquatint with heavy hand colouring, from the collection of Martin Willcocks, a founder member of the Fan Circle International established in 1975 (Christie's no. 1043) (P.153-2015); Unknown printmaker, *Couples in the park*, unmounted fan leaf, photogravure printed in blue of a leaf painted by Charles Conder (Christie's no. 1023) (P.154-2015); Unknown printmaker, *The Snow Winter*, unmounted fan leaf, 1900, lithograph printed in green after Charles Shannon, signed in graphite (Christie's no. 2033) (framed) (P.155-2015); Unknown French printmaker, *An Advertising Bill for Race*, Fabriquant d'Eventails rue St. Denis proche St Sauveur attenant celle Chevenot a Paris 1737, unmounted fan leaf, 1737, etching (Christie's 5030) (P.156-2015); Unknown printmaker (French?), *Two extravagantly dressed couples*, unmounted fan leaf, c.1733, etching and engraving (Christie's 1029) (P.157-2015); Unknown printmaker, *Aurora in her chariot*, unmounted fan leaf, Probably French, circa 1780, etching with hand colouring (Christie's 1051) (P.158-2015); Unknown printmaker, *Trompe l'oeil design with a young lady dancing*, unmounted fan leaf, circa 1780, etching printed in red, in three sections (Christie's 5044) (P.159-2015); Unknown printmaker, *The Fortune Teller*, unmounted fan leaf, French circa 1790, stipple with colour printing and hand colouring, applied to paper with aqua ground with stencilled decoration (Christie's 133) (P.160-2015); Unknown French printmaker, *Les Cinq Sens de Nature*, unmounted fan leaf. circa 1790, etching and aquatint, from three plates, published in Paris Chez Angrand, Schreiber/Cust page 103 no. 234, mounted on brown paper with bill for The Theatre Royal, Canford Manor on reverse (Christie's 5028) (P.161-2015); Unknown printmaker, *Réfuge de l'innocence*, unmounted fan leaf, French, 1790, aquatint and etching (Christie's 1039) (P.162-2015); Unknown printmaker, *Three scenes from Napoleon's rule*, unmounted fan leaf, 1802, etching with hand colouring with graphite outer border (Christie's 1028) (P.163-2015); Claude Joseph Pomel (1780/81-1836/9), *Arco-Aguero proclamande La Constitution Espanola en La Plaza San Ferdinando Isla de Leon'*, unmounted fan leaf, 1820, stipple and etching with hand colouring (Christie's 1105) (P.164-2015); Unknown French printmaker, *Landscape scene with a brightly dressed couple*, unmounted fan leaf, circa 1820, lithograph with extensive hand colouring with graphite and traces of red chalk (Christie's 1034) (P.165-2015); Unknown French printmaker, *Five scenes showing five stages of love*, unmounted fan leaf, c.1820, stipple with hand colouring in body colour and blackened white lead, marked no.1575 in ink (Christie's 5023) (P.166-2015); Unknown printmaker, *The Proposal*, French circa 1820, etching with hand colouring, numbered 1529 (Christie's 3016) (framed) (P.167-2015); Unknown printmaker, *Two fashionable ladies in conversation*, unmounted fan leaf, French circa 1830, stipple with hand colouring, blue watercolour wash verso (Christie's 1085) (P.168-2015); Unknown printmaker, *A scene of courtship*, unmounted fan leaf, French, circa 1850. Lithograph with hand colouring (Christie's 1049) (P.169-2015); Unknown printmaker, *A scene of courtship*, unmounted fan leaf, French, circa 1850. Lithograph with hand colouring (Christie's 1050) (P.170-2015); Lucien Marie Francois Metivet (1863-1930), *A gentleman and two ladies*, unmounted fan leaf, 1890, lithograph printed in colour, monogrammed and numbered 40/80 (Christie's 5001) (P.171-2015); Abel Truchet (1857-1918), *A girl and dancer, 'Moi j'les ai noirs!..'*, unmounted fan leaf, 1890, lithograph printed in colour, numbered 33/60 (Christie's 5006) (P.172-2015); Jules Chéret (1836-1932), *A girl riding a donkey*, unmounted fan leaf, 1890, lithograph printed in colour, numbered 33/60 (Christie's 5007) (P.173-2015); Henri Patrice



Dillon (1851-1909), *Three girls in party dress*, unmounted fan leaf, 1900, lithograph, (Christie's 5008) (P.174-2015); Unknown printmaker, *Four scenes of a bullfight (in four parts)*, unmounted fan leaf sections, possibly Spanish, circa 1820, lithograph (Christie's 1004), lifted from fan sticks and laid on thin card (P.175-2015 [a, b, c & d]); Unknown printmaker, *Praca Do Comercio De Lisboa*, unmounted fan leaf, Spanish/ Portuguese, 1848, lithograph with hand colouring (Christie's 1041) (P.176-2015); Unknown Italian printmaker, *Neo-classical frieze of dancing women*, unmounted fan leaf, circa 1780, etching and stipple in brown ink, published by Pagni & Bardi, Via Maggio, Schreiber/Cust p110, no.277 (Christie's 1047) (P.177-2015); Unknown printmaker, *Five images of a series of six charting the history of a couple*, unmounted fan leaf, c. 1790, etching printed in blue ink (Christie's 5014) (P.178-2015); Unknown Italian printmaker, *Figures by the river, a bridge and buildings in the background*, unmounted fan leaf, circa 1800, etching with hand colouring (Christie's 5010) (P.179-2015); Unknown Italian printmaker, *Figures by the river, a bridge and buildings in the background*, unmounted fan leaf, circa 1800, etching with hand colouring (Christie's 1052) (P.180-2015); Unknown Bohemian printmaker, A paper Cockade Fan No. 98 with eight gods and goddesses, circa 1840, etching with hand colouring, , published by I. Seidan, Prague, the script in German (Christie's no. 2008) (P.181-2015); Thirteen Plates from the two folio volumes of Fan and Fan-Leaves (unframed) English, and Fan and Fan-Leaves – Foreign in The Lady Charlotte Schreiber. All flat works on paper. Collection, published in London by Murray 1888 and 1890 (Christie's no. 5034) (P.182 to P.194-2015); Unknown printmaker, *Two sides of a fan. One of a camel, the other an elephant*, circa 1830, photomechanical reproductions or book illustrations of handscreen leaves etchings on wove paper (Christie's no. 1040) (P.195-2015); *Reproduction of a mid-nineteenth century original fan in the Royal Collection*. Queen Mary gave permission for the fan to be reproduced in colour on satin cotton to be distributed in the 1910 Christmas edition of 'The Gentlewoman.' In addition to the publication giveaway, mounted versions of the fan were given as souvenirs to diners at the Savoy Hotel's New Year Party 1910/11. The subject was identified as Rinaldo and Armida, but has since been corrected as Bacchus & Ariadne (P.196-2015).

## BEQUESTS

From SIR IVOR AND LADY BATCHELOR, through the ART FUND (Given by Lesley Boyd, on behalf of the executors of the donors, 11A Albert Terrace Edinburgh, EH10 5EA):

William Blake (1757-1827), *The traveller hasteth in the evening*, from the series *For the Sexes: The Gates of Paradise*, 1793, etching and engraving, Bindman 595 (P.6-2015); Edmund Blampied (1886-1996), *En Pension*, 1929, drypoint, signed and dated on plate, signed and numbered 13/100, Appleby 142 (in-house ref no. 104) (P.7-2015); Edmund Blampied (1886-1996), *Galloping*, 1932, drypoint, signed and dated on plate October 1932, signed and numbered 34/100, Appleby 165 (in-house ref. no. 103) (P.8-2015); Charles Conder (1868-1909), *Invitation card to a fancy-dress party at the artist's house*, 1905, lithograph, Dodgson 36. Invitation not filled out, as (P.268-1943. (in-house ref. no. 106) (P.9-2015); Honoré Daumier (1808-79), *La Vue*, 1839, lithograph, printed by Aubert & Cie., published in *Le Charivari* 4 August 1839, no. 2 in the series *Les Cinq Sens*, Delteil 595 ii/iii (in-house ref. no 135) (P.10-2015); Honoré Daumier (1808-79), *Le barbier pense à ses créanciers en affilant le rasoir. La pratique stupéfiée devant ce visage, commence à sentir une colique !.....*, 1839, lithograph, printed by Aubert & Cie., published in *Le Charivari* 12 October 1839, no. 5 in the series *Scènes grotesques*, Delteil 733 ii/ii (in-house ref. no 130) (P.11-2015); Andrew Geddes (1793-1844), *Anne Geddes, the artist's mother*, 1822, etching and drypoint, Dodgson 7 vi/vii (earlier state than (P.1025-R) (in-house ref. no. 83) (P.12-2015); Augustus John (1878-1961), *The Pheasant*, 1906, etching and drypoint with plate tone, Dodgson 62 (state??) (in-house ref. no. 89) (P.13-2015); Charles Keene (1823-1891), *Seated woman wearing a crinoline dress*, etching, Beraldi 7 (in-house ref. no. 108) (P.14-2015); Charles Meryon (1821-1868), *La rue des Mauvais Garçons, Paris*, plate no. 10 from the series *Eaux fortes sur Paris*, 1854, etching, Schneidermann 38 iii/iii (in-house ref no. 105) (P.15-2015); Samuel Palmer (1805-1881), *The skylark*, 1850, etching, Alexander/Lister 2 vi/viii (P.16-2015); Walter Richard Sickert (1860-1942), *Mother and Daughter*, 1915, etching, published by Carfax & Co., Bromberg 171 iii/iii, signed by the artist (in-house ref. no. 8) (P.17-

2015); Walter Richard Sickert (1860-1942), *The old fiddler [small plate]*, 1922, etching, signed by the artist in graphite, Bromberg 187 (state ii/ii, w/m 'Hand of the Pope') (in-house ref. no. 12) (P.18-2015); David Wilkie (1785-1841), *Woman at a window, reading a letter*, c.1812-15, etching, Dodgson 3 ii/ii, mounted with a related sketch (in house ref. 160) (P.19-2015); William Nicholson, *Queen Victoria*, c.1897, lithograph with colour printing (P.200-2015).

From DR TOM ROSENTHAL: Merlyn Evans (1910-73), *The Chess Players*, 1949, etching and aquatint (P.81-2014).

## GIFTS

From SIR NICHOLAS BARRINGTON: Tsukioka Kōgyo (1869-1927), *Nōgaku zue* (Pictures of Nō), 52 woodcuts printed in colour in original concertina binding with silk covers, published in Tokyo by Daikokuya (Matsuki Heikichi) in 1901-2.(P.82-2014).

From JULIE DAWSON and CRAIG HARTLEY, in honour of DAVID SCRASE: Migita Toshihide (1863-1925), *Ichikawa Danjūrō IX as Benkei*, 1893, colour print from woodblocks, with burnishing and embossing, from the series *Portraits of Sansho (Sansho goshi)* (P.83-2014).

From DONATO ESPOSITO, 205 Chapter Road, London, NW2 5LJ: Charles Courtry (1846-1897), *Homeless*, after Arthur Hardwick Marsh (1842-1909), 1884, etching, from *The Art Journal*, March 1884, published by J S Virtue & Co. (P.1-2015); Joseph Swain, *Used Up*, after Robert Walker McBeth (1848-1910), 1870, wood engraving, from *The Graphic*, 2 April 1870, (P.424; (P.2-2015); Unknown printmaker, *The painter's study*, after James Digman Wingfield (1800-1872), 1855, wood engraving, from the *Illustrated London News*, 17 February 1855 (P.3-2015).

From THE FRIENDS OF THE FITZWILLIAM MUSEUM: Kobayashi Kiyochika (1847-1915), *Taira no Tadanori*, 1884, colour woodcut, triptych, publisher Daikokuya (Matsuki Heikichi) (P.89-2014); Tsukioka Yoshitoshi (1839-1892), *Soga Gorō gallops bareback to Ōiso (Soga Tokimune Hadaka-uma ni norite Ōiso ne kakeru)*, 1885, colour print from woodblocks, triptych, block carver (Horikō) Yamamoto, publisher Fukuda Yasushi (P.90-2014); Migita Toshihide (1863-1925), *Ichikawa Danjūrō IX as Benkei*, 1893, colour print from woodblocks, with burnishing and embossing, from the series *Sansho goshi* (Portraits of Sansho) (P.91-2014); Susan Aldworth (born 1955), *Transience*, 2013, set of seven etchings with aquatint, printed in colour (P.92-2014); Carl Wilhelm Kolbe (1759-1835), *Le Pont rustique*, 1809, etching after a drawing by Salomon Gessner (1730-1809), unfinished working proof (first state of four) (P.93-2014); Joachim de Sandrart the younger (1668-1691), *Christoph Fürer von Haimendorf*, 1691, engraving after a drawing by Johann Jacob von Sandrart (1655-1698), Hollstein 8 (P.94-2014); Johann Wilhelm Windter (1696-1765), *Wolfgang Jacob Nützel*, 1727, engraving after Johann Kenckel (1688-1722) and a preliminary drawing by Georg Martin Preissler (1700-1754) (P.95-2014); Johann Wilhelm Windter (1696-1765), *Christoph Fürer von Haimendorf*, 1733, engraving after Paul Decker (P.96-2014); Johann Wilhelm Windter (1696-1765), *Gustav Philipp Fürer von Haimendorf*, 1739, engraving after Paul Decker (P.97-2014); Johann Wilhelm Windter (1696-1765), *Karl Wilhelm Marchdrenker von und zu Hoegen*, 1745, engraving after Gabriel Müller (P.98-2014); Johann Wilhelm Windter (1696-1765), *Hieronymus Ekebrecht*, 1755, engraving after Johann Eberhard Ihle (1727-1819) (P.99-2014); Johann Wilhelm Windter (1696-1765), *Georg Christoph Volckamer von Kirchensittenbach*, 1756, engraving after Saloman Graf (P.100-2014); Susan Alworth (born 1955), *Passing Thoughts*, 2013, set of 15 giclee prints, published edition (P.4-2015); William Heath (1794-1840), *A desert [sic] imitation of modern fashion*, c.1828, etching with hand colouring, published by Thomas McLean, lettered with the artist's signature 'Paul Pry', BM Satires 15611† (P.199-2015).

From DAVID FULLER, Manor House Barn, Saffron Walden, CB11 3XJ: Jennifer Dickson (b. 1936), *Sombre Victory*, 1963, etching and aquatint printed in colour, from the edition of twenty. Published by Editions Alecto, 1964 (P.5-2015).

From HILARY and EDWIN GREEN: Alphonse Grebel (1885-1968), *En attendant la contra attaque à Carnoy/ 17-18 Xbre 1914*, 1916, lithograph (P.84-2014).

From DIANA GURNEY: Diana Gurney (born 1917), *Illustration for Penguin Island by Anatole France*, wood-engraving (P.75-2014); Blair Hughes Stanton (1902-1981), *Composition*, 1936-8, wood-engraving, 4/12, signed in graphite *Blair HS 36* and inscribed *with love to Diana from Blair 19[?]3* (otherwise known as 'Two Figures Vertical' and dated to 1938 in Penelope Hughes-Stanton's catalogue, Private Libraries Association, 1991, despite the inscribed date on this impression: the artist may have dated this impression retrospectively) (P.76-2014); Blair Hughes Stanton (1902-1981), *Rock Pool*, 1959-60, linocut printed in colour, 10[or 16]/38, signed in graphite *Blair HS 60* (the impression in the British Museum is inscribed with the date 1959) (P.77-2014); Leon Underwood (1890-1975), *Potters*, 1939, linocut printed in colour, edition of 25, signed in graphite *Leon U. '39*; (P.78-2014); Leon Underwood (1890-1975), *Harvest Corn*, linocut printed in colour, 1943, 20/25, signed in graphite *Leon. U. '43* (P.79-2014); John Wolseley (born 1938), *Get you home, my well-fed goats*, linocut, signed in graphite *John Wolseley* and inscribed with an English translation of the lines from Virgil's Eclogue that feature at the top of the print, *Get you home, my well-fed Goats, Get you home- the evening star is nigh. Vergil – Eclogue* (P.80-2014).

From JAMES KIRKMAN: Ying Sheng Yang (born 1961), *Silent Whisper No. 1*, 2012, inkjet print, signed and numbered in graphite 2/6 (P.85-2014).

From CRAIG MCPHERSON: Craig McPherson (born 1948), *ET2*, 2011-13, mezzotint, signed and numbered in graphite 2/50 (the edition has not been completed and may only extend to about 35 impressions) (P.86-2014); Craig McPherson (born 1948), *Hemp Lines*, 2012, mezzotint, signed and numbered in graphite 2/25 (P.87-2014); Craig McPherson (born 1948), *Memento Mori*, 2013, mezzotint, artist's proof signed and numbered in graphite AP 1/5 (P.88-2014).

From FRANS LODEWIJK PANNEKOEK in memory of CARLOS VAN HASSELT

Frans Lodewijk Pannekoek (b.1937), *Drowned cuckoo*, 2009, etching and lavis by the artist and dated 'avril 2010 22 ii' (P.197-2015); Frans Lodewijk Pannekoek (b.1937), *Dead chameleon*, 2011, etching and aquatint, signed and dated by the artist and inscribed to the Fitzwilliam (P.198-2015).

From DAVID SCRASE to celebrate the achievements of CRAIG HARTLEY: Eduard Vuillard (1868-1940), *Design for a programme for Ibsen's play The Pillars of Society (Les Soutiens de la Société)*, lithograph, 1896. Claude Roger-Marx, *L'oeuvre gravé de Vuillard*, 24, 2<sup>nd</sup> state of 3 (P.101-2014).

## FINANCIAL INFORMATION

**FITZWILLIAM MUSEUM**  
**Year to 31 July 2015**

	<b>2014/15 12m ACTUAL £'000</b>	<b>2013/14 12m ACTUAL £'000</b>
<b>INCOME</b>		
University Direct Contribution	2,068	1,852
Higher Education Funding Council for England	1,420	1,420
Investment Income and bank interest	1,487	1,416
Arts Council Major Partner Museum Funding	1,493	1,488
Object Acquisitions	566	45
Grants/Donations/Sponsorship	952	925
Collection Box Donations	57	33
Fitzwilliam Museum Development Trust	143	150
Marlay Group	188	117
Monument Trust	805	262
Fitzwilliam Museum Enterprises Ltd	233	169
Image Library	53	46
Hire of Galleries, Filming etc	85	77
Friends subscriptions & Events	88	84
Miscellaneous	84	35
<b>Total Income</b>	<b>9,722</b>	<b>8,119</b>

<b>EXPENDITURE</b>		
<b>Expenditure - Staff Costs</b>		
Employed Staff - University/HEFCE funded	(3,149)	(2,943)
Employed Staff - Externally funded	(2,221)	(2,050)
<b>Subtotal: Expenditure - Staff Costs</b>	<b>(5,370)</b>	<b>(4,993)</b>
<b>Expenditure - Other</b>		
Arts Council MPM Projects (UCM from 1 April 2012)	(397)	(600)
Exhibitions	(694)	(227)

Conservation	(76)	(83)
Collection Costs	(25)	(24)
Library	(24)	(33)
Education Programmes	(23)	(33)
IT / Web/Digital Services/Documentation	(187)	(163)
Marketing	(41)	(33)
University Overhead charge (ICC)	(277)	(297)
Other recurrent expenditure	(176)	(154)
Other non-recurrent expenditure	(428)	(374)
<b>Subtotal: Expenditure - Other</b>	<b>(2,348)</b>	<b>(2,021)</b>
<b>Capital Expenditure</b>		
Acquisitions for the Collection	(1,320)	(134)
Gallery refurbishment/ Capital Equipment	(481)	(351)
<b>Subtotal: Capital Expenditure</b>	<b>(1,801)</b>	<b>(485)</b>
<b>Total Expenditure</b>	<b>(9,519)</b>	<b>(7,499)</b>

<b>Net Incoming/ (Outgoing) resources</b>	<b>203</b>	<b>620</b>
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#### HAMILTON KERR INSTITUTE

	Year ended 31 July	2015
		£'000
<b>Income</b>		
University Contribution		128
External trading		300
Internal trading		77
Endowments		213
Research grants		
Specific donations		354
General donations		
<b>Total income</b>		<b>1072</b>
<b>Expenditure</b>		
Stipends & wages		517
Other expenses (incl support for students and interns)		363
Research grants (direct)		
<b>Total expenditure</b>		<b>880</b>
<b>Surplus</b>		<b>192</b>
<b>Total reserves b/fwd</b>		<b>6,445</b>
Surplus for year		192
Unrealised capital revaluation		682
<b>Total reserves c/fwd</b>		<b>7,319</b>

**DONORS WHO HAVE DONATED MORE THAN £1,000**

The Aldama Foundation  
Ann D Foundation  
Anonymous  
The Art Fund  
Arts Council England  
Aurelius Trust  
The Barbara Whatmore Trust  
Mr and Mrs Nicholas Baring  
Mr and Mrs Timothy Barker  
The Estate of Katherine Beck  
Dr Jerome Booth  
Mrs Deborah Brice  
Deborah Loeb Brice Foundation  
Mr Richard Broyd  
Professor Ted Buttrey  
Cambridge City Council  
Cambridgeshire County Council  
Cambridge University Press  
Cambridgeshire Community Foundation  
Mr and Mrs Robert Chapman  
Charlotte Bonham-Carter Charitable Trust  
Clio Trust  
Gifford Combs Esq  
Mr Paul Cooke  
Mr and Mrs Neil Davidson  
DCMS/Wolfson Museums and Galleries Improvement Fund  
DG Marshall of Cambridge  
Ms Shawn M Donnelley and Dr Christopher M Kelly  
The Drapers' Charitable Fund  
Professor Sir John and Lady Elliott  
Esmée Fairbairn Trust  
Friends of the Fitzwilliam Museum  
The Gatsby Charitable Foundation  
J Paul Getty Jnr Trust  
Christopher Gibbs Esq  
Harvey Antiques Ltd  
Dr Hermann Hauser  
The Headley Trust  
Heritage Lottery Fund  
Ms Elisabeth Howie  
Mrs Maria Hugh  
Mr Cyril Humphries  
Isaac Newton Foundation

Christopher H Jeeps Esq  
Mr and Mrs Roger Jenyns  
The Kirby Laing Foundation  
Mr and Mrs David Laing  
Legibus Ltd  
The Earl of Leicester  
The Marlay Group  
Professor James Marrow and Dr Emily Rose Marrow  
The Estate of Mr Hamish Maxwell  
The Estate of Mr Paul Mellon KBE  
Mercers' Company  
The Monument Trust  
The Henry Moore Foundation  
NADFAS  
Dr Mark Nelson  
NESTA  
Norfolk County Council  
Count and Countess Padulli  
The Pilgrim Trust  
Miss Judith Portrait  
Old Possums Practical Trust  
Mr Basil Postan  
Prince's Foundation for Children and Arts  
Quilter Cheviot  
Radcliffe Trust  
Dr Pamela Raspe  
Mr and Mrs Charles Rawlinson  
The Estate of Arthur Graham Reynolds  
Mr Michael Rogers  
Mr Robert Sansom and Ms Edie Eligator  
Mr and Mrs Alex Scott-Barrett  
The Staples Trust  
Stuart Heath Charitable Settlement  
Sworders Fine Art Auctioneers  
The Tavolozza Foundation  
Thriplow Charitable Trust  
Trinity College  
V&A Purchase Grant Fund  
Vice Chancellor's Discretionary Fund  
Mr William Weiller  
Zeno Karl Schindler Foundation

**NEW AND LEAVING STAFF****12 New staff**

<b>Name</b>	<b>Title</b>	<b>Start date</b>
Tamsin Foulkes	Research Assistant Poussin PDP	18/8/14
Guilia Bertolotti	Research Assistant Miniare	1/9/14
Suzanne Reynolds	Assistant Keeper MSSPB	3/11/14
Alexander Tomkins	Creative Apprentice	1/12/14
Lia Roberts	Creative Apprentice	1/12/14
Edward Cheese	Conservator MSSPB	5/1/15
Daryl Tapin	Documentation Assistant	9/3/15
Lois Hargrave	Development Director	16/3/15
Lucia Pereira Pardo	Research Assistant Miniare	1/6/15
Charis Millett	Department Technician, Antiquities	8/6/15
Richard White	UCM Marketing & Comms Coordinator	22/6/15
Richard Carpenter	Department Technician PDP	13/7/15

**13 Staff Leavers**

<b>Name</b>	<b>Title</b>	<b>Leaving date</b>
Lesley Nolan	PA to the Director	8/8/14 Retirement
Hannah Carney	Creative Apprentice	30/9/14
Gabrielle Harlock	Creative Apprentice	30/9/14
Verity Sanderson	UCM Marketing & Comms Coordinator	21/11/14
Kristine Rose	Conservator MSSPB	4/1/15
Sue Rhodes	Development Officer	31/3/15 Retirement
Ron Considine	Building Services Technician	30/5/15 Retirement
Guilia Bertolotti	Research Assistant	31/05/15



	Miniare	
Carl Hogsden	UCM Research Associate Digital Projects	30/6/15
Anna Lowe	Education & Bookings Administrator	26/6/15
Linos Thomas	Development Coordinator	31/7/15
Gregory Guldynowicz	Cleaner	31/7/15 Retirement
Penny Cleobury	Secretary to the Firends	31/7/15 Retirement

### **5 Interns**

<b>Name</b>	<b>Title of Internship</b>	<b>Period of Internship</b>
Eli Ohara Anderson	ICON	September 2014 for one year
Sarah Mason	UCM Internship at the Whipple Museum	1/2015 for 3 months
tbc	UCM Internship at Botanic Gardens	3/2015 for 3 months
Julie Allec	Documentation Internship in Coins & Medals	5/15 for 3 months
Camila de Athayde	Documentation Internship in PDP	5/15 FOR 3 MONTHS

### **20 Bite Size Sessions**

Total number of attendees: 743

### **Placements through UCM Opening Doors/other schemes**

<b><u>Type of Scheme</u></b>	<b><u>Numbers/Placements</u></b>
3 Work Experience Taster Days 13 – 17	90
4 x 4 work experience weeks July 2015	16
Work Experience Conservation Summer School	12
UCM Creative Apprenticeships	2 placements for one year
SOCL/Cultural Cooperation Traineeship	1