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 or 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 £1.45 million 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 3rd 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 21st 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. [Cl]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);

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 mariage 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-

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
amoretti 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); *Cito 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 filet 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 filet 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.
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 filet (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 Coarde 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 filet 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.


BEQUESTS

SCULPTURE AND APPLIED ART


**CERAMICS**

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


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

gilded and enamelled. Decorated in turquoise, cobalt blue, dark blue and garnet enamels the base 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 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


TEXTILES


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).

CERAMICS


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-relieved 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, 3rd 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, 2nd half of the 2nd 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.
(7) Perge, Diadumenian (217-218), Æ, rev. Tyche standing to left (BMC -), 5.17g. Ex Spink Numismatic Circular 97, 2, lot 995.
(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.


(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:


(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.


(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.


(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.


(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. EGNA TVLIEI 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.


(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.


(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.


(38) C. NAE BALB, AR denarius, Rome, 79 BC, rev. Victory in triga to right, above control numeral CLXXII (Crawford p. 397, no 382/1b), 3.98g. Ex CNG 57, lot 949.


(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.


(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.
(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.
(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.

From CAMBRIDGESHIRE COUNTY COUNCIL: Two ancient coins:
(2) Honorius (393-408), AR siliqua, Milan, 395-402, rev. Roma seated to left on cuirass (RIC X, p. 321, no 1228), 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), 5.74g. 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:
Dalmatian (81-96), Æ sestertius, rev. Domitian standing to right on a platform, with patera, approached by two citizens also holding paters (RIC II.2, p. 307, fn. 58), 20.90g.

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

Medieval coins and artefacts
From PROF. T.V. BUTTREY (CLH): Ten medieval coins:

**Byzantine:**
(2) Michael II (821-829), AR miliareision, 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.
(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 Iaon (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, Α follis, Jerusalem, AD 614, rev. M, II/II, IЄPOCO[?] (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 (Tzamalis. ‘The first period of the Frankish Tornesio, Nomismatika Khronica 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:


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 Companie, 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 LISCH, 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:
(2) Apollonia Pontica, AR drachm, late 5th – early 4th 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\textsuperscript{th} – early 4\textsuperscript{th} century BC, rev. Swastika, between arms two dashes (SNG Stancomb 32), 0.47g.

(4) Apollonia Pontica, AR obol, late 5\textsuperscript{th} – early 4\textsuperscript{th} century BC, rev. Swastika, between arms two dashes (cf. SNG Stancomb 32), 0.38g.

(5) Apollonia Pontica, AR hemiobol, late 5\textsuperscript{th} – early 4\textsuperscript{th} century BC, rev. Cross, between arms two dashes (SNG BM -), 0.22g.

(6) Istrus, AR obol, 5\textsuperscript{th} - 4\textsuperscript{th} century BC, rev. Eagle on dolphin to left (AMNG I.1, -), 0.47g.

(7) Istrus, AR trihemiobol, rev. Eagle on dolphin to right (AMNG I.1, -), 1.42g.

(8) Istrus, AR stater, 4\textsuperscript{th} 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\textsuperscript{th} century BC, rev. Eagle on dolphin to left, between eagle's tale and dolphin letter Φ (AMNG I.1, p. 165, no. 445?), 1.01g.

(11) Istrus, AR trihemiobol, 3\textsuperscript{rd} century BC, rev. Eagle on dolphin to left, below ΦY (AMNG I.1, -), 1.03g.

(12) Tomis, Æ, 2\textsuperscript{nd} century BC, rev. Eagle to right within wreath (AMNG I.2, p. 746, no. 2879), 11.37g.

(13) Carthaginians, Æ, Sardinian mint, c. 300-264 BC, rev. Horse's head to left (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 e-Auction 20, lot 39.

(18) Tomis, Caracalla (197-211), Æ, rev. Cybele seated on throne to left (AMNG I.2, p. 893, no. 3528), 12.88g.

(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 IV (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 233b), 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.


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.


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.


From the JEEPS FUND: Sixteen ancient coins:

1. Ionia, Uncertain mint, Plated hemihekte, 6th century BC, rev. Square incuse (cf. Weidauer p. 14, no 9), 0.94g. Ex Pecunem, Auction 29, lot 216.

2. Cyzicus, AR obol, late 6th 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 6th – early 5th century BC, Four part incuse square (SNG von Aulock -), 0.34g. Ex Pecunem 29, lot 145.

4. Lesbos, Billon 1/12 stater, late 6th century BC, rev. Four part incuse square (SNG von Aulock 7715), 1.07g. Ex Pecunem 30, lot 163.

5. Ionia, Uncertain mint, 24th stater, 6th century BC, rev. Square incuse (Waggoner 1983, p. 23, no 324), 0.74g.

6. Ionia or Caria, Uncertain mint, AR 1/96th of stater, late 6th – early 5th century BC, rev. Five pellets (SNG von Aulock -), 0.10g. Ex Pecunem 29, lot 272.


8. Istrus, AR stater, 4th 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, 3rd 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.


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), 4.06g. 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.


**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.


(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.


(6) Byzantine Empire, Alexius III (1195-1203), Æ tetrateron, 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 tetrateron, 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.


(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.


(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 standing facing (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 270º) 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]VT[MV], 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.
(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. A. di Arezzo, 1997), nos. 7-8. From Thesaurus auction 8 November 2014, lot 706.
(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 Khronia*, 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 Khronia*, 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, Iliaș 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.

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.
(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.
(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.

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 (Cuhaj6, p. 83, no 1886), 3.48g. Ex Pannonia Terra Numismatika, 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 (Cuhaj41, p. 1073, no 521), 1.51g.
(4) Protectorate of Bohemia and Moravia, 1939 Provisional Issue, 1 koruna, ND (1939), (Shafer and Bruce9, II, p. 138, no 1a).
(5) Protectorate of Bohemia and Moravia, 1940 Issue, 50 korun, 12.9.1940 (Shafer and Bruce9, II, p. 138, no 5a).
(6) Protectorate of Bohemia and Moravia, 1940 Issue, 100 korun, 20.8.1940 (Shafer and Bruce⁹, 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 Bruce⁹, 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 Bruce⁹, 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 Bruce⁹, II, p. 386, no 2).
(12) Czechoslovakia, 1944-45 Issue, 100 korun, 1944, Russian printing (Shafer and Bruce⁹, 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 Bruce⁹, II, p. 390, no 51s).
(14) Czechoslovakia, 1945 Provisional Issue, 1000 korun, ND (1945, revalidation adhesive stamp), Russian printing (Shafer and Bruce⁹, II, p. 391, no 57s).
(15) Czechoslovakia, 1945-46 Issue, 10 korun, ND (1945), (Shafer and Bruce⁹, II, p. 391, no 60a).
(16) Czechoslovakia, 1949-50 Issue, 20 korun, 1.5.1949, (Shafer and Bruce⁹, II, p. 392, no 70a).
(17) Croatia, Serbian Krajina, 50 billion dinara, 1993 (Cuhaj¹⁶, -).
(18) Germany, Imperial Treasury Note, 1904-06 Issue, 5 mark, 31.10.1904 (Shafer and Bruce⁹, II, p. 512, no 8a).
(19) Germany, Weimar Republic, Treasury Note, 1923 Seventh Issue, 1 milliarde mark overprint on 1000 mark, ND (September 1923), (Shafer and Bruce⁹, II, p. 523, no 113a).
(22) Germany, Occupation of Lithuania, State Loan Bank East, Kowno (Kaunas), 1918 Issue, 1 mark, 4.4.1918 (Shafer and Bruce⁹, II, p. 532, no R128).
(23) Germany, Clearing Note for German Armed Forces, 1944 Issue, 1 Reichsmark, 15.9.1944 (Shafer and Bruce⁹, II, p. 534, no M38).
(24) Greece, German & Italian Occupation, Bank of Greece, 1941 Issue, 1,000 drachmai, 1.1.10.1941 (Shafer and Bruce⁹, II, p. 563, no 117b).
(25) Greece, Bank of Greece, 5,000,000 Drachmai, 20.7.1944, (Shafer and Bruce⁹, II, p. 565, no 128a).
(28) Greece, German & Italian Occupation, Bank of Greece, 1944 Issue, 500 million drachmai, 1.10.1944 (Shafer and Bruce⁹, II, p. 565, no 132a).
(31) Hungary, Magyar Nemzeti Bank, 20 pengő, 1.1.1941 (Shafer and Bruce⁹, II, p. 634, no 109).
(32) Hungary, Magyar Nemzeti Bank, 1000 pengő, 24.2.1943 (Shafer and Bruce⁹, II, p. 635, no 116).
(33) Hungary, Magyar Nemzeti Bank, 1945-46 Issue, 500 pengő, 15.5.1945 (Shafer and Bruce⁹, II, p. 635, no 117a).
(34) Hungary, Magyar Nemzeti Bank, 1945-46 Issue, 1,000 pengő, 15.7.1945 (Shafer and Bruce⁹, II, p. 635, no 118b).
(35) Hungary, Magyar Nemzeti Bank, 1945-46 Issue, 100,000 pengő, 23.10.1945 (Shafer and Bruce⁹, II, p. 635, no 120a).
(36) Hungary, Magyar Nemzeti Bank, 1945-46 Issue, 1 million pengő, 16.11.1945 (Shafer and Bruce⁹, II, p. 635, no 122).
(37) Hungary, Magyar Nemzeti Bank, 1945-46 Issue, 10 million pengő, 16.11.1945 (Shafer and Bruce⁹, II, p. 636, no 123).
(38) Hungary, Magyar Nemzeti Bank, 1945-46 Issue, 1 billion pengő, 18.3.1946 (Shafer and Bruce9, II, p. 636, no 125).
(39) Hungary, Magyar Nemzeti Bank, 1945-46 Issue, 1 million MilPengő (One Trillion Pengő), 24.5.1946 (Shafer and Bruce9, II, p. 636, no 128).
(40) Hungary, Magyar Nemzeti Bank, 1945-46 Issue, 10 million MilPengő (10 trillion Pengő), 24.5.1946 (Shafer and Bruce9, II, p. 636, no 129).
(41) Hungary, Magyar Nemzeti Bank, 1946 Issue, 100 million MilPengő, 3.6.1946 (Shafer and Bruce9, II, p. 636, no 130).
(42) Hungary, Magyar Nemzeti Bank, 1945-46 Issue, 1 billion MilPengő, 3.6.1946 (Shafer and Bruce9, 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 Bruce9, 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 Bruce9, II, p. 637, no 133).
(49) Hungary, Ministry of Finance, 1946 adópengő (Tax Pengő) System, First Issue, 500,000 adópengő, 25.5.1946 (Shafer and Bruce9, II, p. 637, no 139b).
(50) Hungary, Russian Army Occupation, 100 pengő, 1944 (Shafer and Bruce9, II, p. 640, no M8).
(51) Italy, Biglietto di Stato, 1935 Issue, 10 lire, 1939 – XVIII (Shafer and Bruce9, II, p. 705, no 25c).
(52) Italy, Biglietto di Stato, 1939 Issue, 1 lira, 14.11.1939 (Shafer and Bruce9, II, p. 705, no 26).
(53) Latvia, Latvian Government Currency Note, 5 rubli, ND (1919), (Shafer and Bruce9, II, p. 743, no 3f).
(54) Latvia, Riga’s Workers Deputies’ Soviet, 1 rublis, 1919 (Shafer and Bruce9, II, p. 747, no R1).
(55) Latvia, Riga’s Workers Deputies’ Soviet, 5 rublis, 1919 (Shafer and Bruce9, II, p. 747, no R3a).
(56) Poland, Polish State Loan Bank, 1919 Third Issue, 5 marek, (Shafer and Bruce9, II, p. 913, no 24).
(57) Poland, German Occupation, Litzmannstadt (Łodz) 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 Naţională a României, 1 leu, 17.7.1920 (Shafer and Bruce9, II, p. 951, no 26a).
(59) Romania, Ferdinand I (1914-1927), Banca Naţională a României, 2 lei, 17.7.1920 (Shafer and Bruce9, II, p. 952, no 27a).
(60) Romania, Carol II (1930-1940), Banca Naţională a României, 1000 lei, 19.12.1938 (Shafer and Bruce9, II, p. 953, no 46).
(61) Romania, Mihai I (1927-1930, 1940-1947), Banca Naţională a României, 1000 lei, 20.3.1945 (Shafer and Bruce9, II, p. 954, no 52).
(62) Romania, Mihai I (1927-1930, 1940-1947), Banca Naţională a României, 2000 lei, 20.3.1943 (Shafer and Bruce9, II, p. 954, no 54a).
(63) Romania, Mihai I (1927-1930, 1940-1947), Banca Naţională a României, 100,000 lei, 20.12.1946 (Shafer and Bruce9, II, p. 955, no 58a).
(64) Romania, Mihai I (1927-1930, 1940-1947), Banca Naţională a României, 1947 Issue, 1 million lei, 16.4.1947 (Shafer and Bruce9, II, p. 955, no 60a).
(66) Romania, Ferdinand I (1914-1927), Ministerul Finanţelor, (1917) World War I Emergency Issue, 50 bani (Shafer and Bruce9, II, p. 956, no 71).
(67) Romania, German Occupation, Banca Generală Română, 1917 Issue, 25 bani (Shafer and Bruce⁹, II, p. 958, no. M1).
(68) Romania, German Occupation, Banca Generală Română, 1917 Issue, 50 bani (Shafer and Bruce⁹, II, p. 958, no. M2).
(69) Romania, German Occupation, Banca Generală Română, 1917 Issue, 1 leu (Shafer and Bruce⁹, II, p. 958, no. M3). From Auction 21bis, lot 214.
(70) Romania, German Occupation, Banca Generală Română, 1917 Issue, 2 lei (Shafer and Bruce⁹, II, p. 958, no. M4). From Auction 21bis, lot 214.
(72) Romania, German Occupation, Banca Generală Română, 1917 Issue, 1,000 lei (Shafer and Bruce⁹, II, p. 958, no. M8).
(73) Romania, Russian Occupation, Comandamentul Armatei Roşii, 10 lei, 1944 (Shafer and Bruce⁹, 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 Bruce⁹, 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 Bruce⁹, II, p. 960, no R20).
(77) Russia/Ukraine, Odessa City, Exchange Note, 5 rubles, 1917 (Bruce and Shafer⁸, p. 982, no S335).
(78) Russia, Siberian Provisional Administration (First), Treasury Token Currency, 5 rubles, 1918 (Bruce and Shafer⁸, p. 1006, no S817).
(79) Serbia, German Occupation, National Bank, 1941 Provisional Issue, 100 dinara, 1.5.1941 (Shafer and Bruce⁹, II, p. 1008, no 23).
(80) Slovakia, 1939 Provisional Issue, 500 korun, ND (April 1939, old date 2.5.1929), (Shafer and Bruce⁹, II, p. 1013, no 2s).
(81) Slovakia, 1939 Issue, 10 korun, 15.9.1939 (Shafer and Bruce⁹, II, p. 1013, no 4s).
(82) Slovakia, 1942 Issue, 20 korun, 11.9.1942 (Shafer and Bruce⁹, II, p. 1013, no 7a).
(83) Slovakia, Slovak National Bank, 1940-44 Issue, 1000 korun, 25.11.1940 (Shafer and Bruce⁹, II, p. 1014, no 13a).
(84) Slovakia, Slovak National Bank, 1940-44 Issue, 5000 korun, 18.12.1944 (Shafer and Bruce⁹, II, p. 1014, no 145).
(86) Transnistria, Banca Republicană Nistriană, 100 Rublei, 2007 (Cuhaj¹⁶, p. 974, no. 47).
(87) Transnistria, Banca Republicană Nistriană, 200 rublei, 2004 (2012) (Cuhaj¹⁶, -).
(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 Bruce⁹, II, p. 1116, no. 23).
(93) Ukraine, State Treasury, 1918 Issue, 1000 karbovantsiv (Shafer and Bruce⁹, II, p. 1116, no. 35b). From Auction 21bis, lot 415.
(94) Ukraine, Semen Petlyura Directorate, 1918-19 Issue, 10 karbovantsiv (Shafer and Bruce⁹, 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 Bruce⁹, 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 20th 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:


(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


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).


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

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,

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 Cyparissus, 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, Young women making handscreen, unmounted fan leaf, Chinese, mid-18th Century, watercolour (?) on pith paper (PD.245-2015); Unknown artist, Riverscene, unmounted fan leaf, British (?), charcoal (or fabricated chalk) on paper (PD.246-2015).

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
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


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


PRINTS

ALLOCATION

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 published by Jonathan Pinchbeck (Christie’s S015) (P.35-2015); Unknown printmaker, The Orange Grove in Bath, c.1730-40, etching printed in green ink, published by Jonathan Pinchbeck (Christie’s S019) (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.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 Wilcock, 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, English, mid 18th century, silver leaf block printed in white (Christie’s no. 126a) (P.90-2015); Unknown printmaker, Stylised repeat flower pattern with running deer, unmounted fan leaf, English, 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 18th 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, Ooctr 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), 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, Shakespear’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, 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, _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.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, _Neoclassical 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, _Día 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, _Día 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, etching and aquatint, 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’Evenauls 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 Commercio 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.178-2015); Unknown Italian 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.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 5010) (P.180-2015); Unknown Bohemian printmaker, *A paper Cockade Fan No. 98 with eight gods and goddesses*, circa 1840, etching with hand colouring, signed 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):


**GIFTS**

From SIR NICHOLAS BARRINGTON: Tsukioka Kōgyō (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 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 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).

## FINANCIAL INFORMATION

### FITZWILLIAM MUSEUM

**Year to 31 July 2015**

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<tr>
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<th>2014/15 12m Actual £'000</th>
<th>2013/14 12m Actual £'000</th>
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<td><strong>INCOME</strong></td>
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<td>University Direct Contribution</td>
<td>2,068</td>
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<td>Higher Education Funding Council for England</td>
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<td>Investment Income and bank interest</td>
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<td>Arts Council Major Partner Museum Funding</td>
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<td>Object Acquisitions</td>
<td>566</td>
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<tr>
<td>Grants/Donations/Sponsorship</td>
<td>952</td>
<td>925</td>
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<td>Collection Box Donations</td>
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<td>Fitzwilliam Museum Development Trust</td>
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<td>Fitzwilliam Museum Enterprises Ltd</td>
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<td>Image Library</td>
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<td>Hire of Galleries, Filming etc</td>
<td>85</td>
<td>77</td>
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<td>Friends subscriptions &amp; Events</td>
<td>88</td>
<td>84</td>
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<tr>
<td>Miscellaneous</td>
<td>84</td>
<td>35</td>
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<tr>
<td><strong>Total Income</strong></td>
<td><strong>9,722</strong></td>
<td><strong>8,119</strong></td>
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<tr>
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<th>2014/15 12m Actual £'000</th>
<th>2013/14 12m Actual £'000</th>
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<tbody>
<tr>
<td><strong>EXPENDITURE</strong></td>
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<tr>
<td>Expenditure - Staff Costs</td>
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<tr>
<td>Employed Staff - University/HEFCE funded</td>
<td>(3,149)</td>
<td>(2,943)</td>
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<td>Employed Staff - Externally funded</td>
<td>(2,221)</td>
<td>(2,050)</td>
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<td><strong>Subtotal: Expenditure - Staff Costs</strong></td>
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<td><strong>(4,993)</strong></td>
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<td>Expenditure - Other</td>
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<td>Arts Council MPM Projects (UCM from 1 April 2012)</td>
<td>(397)</td>
<td>(600)</td>
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<tr>
<td>Exhibitions</td>
<td>(694)</td>
<td>(227)</td>
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### 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)

### Subtotal: Expenditure - Other
- (2,348)
- (2,021)

### Capital Expenditure
- Acquisitions for the Collection
  - (1,320)
  - (134)
- Gallery refurbishment/ Capital Equipment
  - (481)
  - (351)

### Subtotal: Capital Expenditure
- (1,801)
- (485)

### Total Expenditure
- (9,519)
- (7,499)

### Net Incoming/ (Outgoing) resources
- 203
- 620

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**HAMILTON KERR INSTITUTE**

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<th>Year ended 31 July</th>
<th>2015</th>
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<td><strong>£'000</strong></td>
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#### Income
- University Contribution: 128
- External trading: 300
- Internal trading: 77
- Endowments: 213
- Research grants: 354
- Specific donations: 354
- General donations: 354

**Total income**: 1072

#### Expenditure
- Stipends & wages: 517
- Other expenses (incl support for students and interns): 363
- Research grants (direct): 0

**Total expenditure**: 880

#### Surplus
- 192

#### Total reserves b/fwd
- 6,445
- Surplus for year: 192
- Unrealised capital revaluation: 682

**Total reserves c/fwd**: 7,319
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

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

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Leaving date</th>
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<tbody>
<tr>
<td>Lesley Nolan</td>
<td>PA to the Director</td>
<td>8/8/14 Retirement</td>
</tr>
<tr>
<td>Hannah Carney</td>
<td>Creative Apprentice</td>
<td>30/9/14</td>
</tr>
<tr>
<td>Gabrielle Harlock</td>
<td>Creative Apprentice</td>
<td>30/9/14</td>
</tr>
<tr>
<td>Verity Sanderson</td>
<td>UCM Marketing &amp; Comms Coordinator</td>
<td>21/11/14</td>
</tr>
<tr>
<td>Kristine Rose</td>
<td>Conservator MSSPB</td>
<td>4/1/15</td>
</tr>
<tr>
<td>Sue Rhodes</td>
<td>Development Officer</td>
<td>31/3/15 Retirement</td>
</tr>
<tr>
<td>Ron Considine</td>
<td>Building Services Technician</td>
<td>30/5/15 Retirement</td>
</tr>
<tr>
<td>Giulia Bertolotti</td>
<td>Research Assistant</td>
<td>31/05/15</td>
</tr>
<tr>
<td>Name</td>
<td>Title of Internship</td>
<td>Period of Internship</td>
</tr>
<tr>
<td>--------------------</td>
<td>---------------------------------------------------------</td>
<td>----------------------</td>
</tr>
<tr>
<td>Eli Ohara Anderson</td>
<td>ICON</td>
<td>September 2014 for one year</td>
</tr>
<tr>
<td>Sarah Mason</td>
<td>UCM Internship at the Whipple Museum</td>
<td>1/2015 for 3 months</td>
</tr>
<tr>
<td>tbc</td>
<td>UCM Internship at Botanic Gardens</td>
<td>3/2015 for 3 months</td>
</tr>
<tr>
<td>Julie Allec</td>
<td>Documentation Internship in Coins &amp; Medals</td>
<td>5/15 for 3 months</td>
</tr>
<tr>
<td>Camila de Athayde</td>
<td>Documentation Internship in PDP</td>
<td>5/15 FOR 3 MONTHS</td>
</tr>
</tbody>
</table>

**5 Interns**

**20 Bite Size Sessions**

Total number of attendees: 743

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

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