

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

## The Fitzwilliam Museum and Hamilton Kerr Institute

### 1. BACKGROUND

The Fitzwilliam Museum is the principal museum of the University of Cambridge and leads the University of Cambridge Museums (UCM) Major Partner Museum consortium, one of only 21 Arts Council funded Major Partner Museums in England. The Fitzwilliam is a Non-School Institution of the University, overseen by the University's General Board and governed by the Fitzwilliam Museum Syndicate, a General Board committee. It is one of eight accredited museums in the University of Cambridge, of which five are designated as being of national or international importance and all eight of which are now under the oversight of the General Board, along with the University's Botanic Garden. The Fitzwilliam Museum and its fellow UCM partners represent the single biggest concentration of accredited and designated collections in the UK, and they are the principal cultural provider for Cambridge and surrounding areas, with an extensive public, educational and outreach programme which engages close to a million people of all ages and backgrounds every year.

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

The Museum now has over 550,000 objects, which span four continents and five millennia. Preserved in its five curatorial departments (Applied Arts, Antiquities, Coins and Medals, Manuscripts and Printed Books and Paintings Drawings and Prints), the collections range from the ancient world to the twenty-first century, from sarcophagi, sculpture, paintings, ceramics, coins and illuminated manuscripts to armour, prints, textiles, music and literary autographs.

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

### 2. Key Milestones/Update on Activities

**Over the year 2015–16, the Fitzwilliam Museum has:**

- Planned and presented its Bicentenary programme of exhibitions, events and special acquisitions. 16 research-based exhibitions and special displays were staged, including the three major Bicentenary exhibitions (see below).
- Opened to the public for 2,058 hours, and been operational 359 days of the year.
- Attracted over 430,000 visits (383,372 in 2014–15).

- Played a key role in supporting the UCM to attract nearly 1 million visits.
- Welcomed 16,758 young people on organised school visits.
- Attracted nearly 2 million unique virtual visitors to the Museum website.
- Hosted 172 public events.
- Made significant acquisitions for the collections, through gift, bequest and purchase including the Castle Howard Cabinets.
- Raised £5.4 million in earned income, charitable donations, external grants, sponsorship and membership schemes.

### **Collections**

The Museum's curators and conservators delivered an unprecedented number and range of exhibitions, publications, research, teaching, and public events. All of these underpinned the Museum's Bicentenary celebrations, strengthened the University's cross-disciplinary research, contributed to HE teaching in Cambridge, across the UK and overseas, and shared new discoveries on the Museum's world-class collections with international audiences.

### **Exhibitions**

The Museum mounted 16 exhibitions and displays. The major exhibitions in the Bicentenary Year were:

a. *Death on the Nile*, which went beyond the images of mummies and mystery often associated with ancient Egypt, showing how coffin design developed over 4,000 years, reflecting changes both in the status of affluent ancient Egyptians and in their gods. A 'live' conservation area provided visitors with insights into the science used to examine the objects on display.

b. *Celebrating the First 200 Years: The Fitzwilliam Museum 1816–2016*, which explored the Fitzwilliam's past, present and future. A timeline of the first 200 years introduced key themes and characters, while displays of objects showed how the collections have developed over two centuries.

c. *COLOUR: The Art and Science of Illuminated Manuscripts*, which revealed for the first time how manuscripts were produced and used. Integrating cutting-edge research in art and social history with innovative, non-invasive scientific analyses, *COLOUR* celebrated the Fitzwilliam's illuminated manuscripts, assembled since 1816 and constituting the finest museum collection of its kind, and honoured Viscount Fitzwilliam's final wish that his collections be used 'for the increase of learning'.

Each of the three major exhibitions resulted in academic publications, authored and edited by the exhibition curators: *Death on the Nile*, by Helen Strudwick and Julie Dawson; *COLOUR*, by Stella Panayotova; and *The Fitzwilliam Museum: A History*, by Lucilla Burn, Assistant Director, Collections.

Among the other exhibitions and displays celebrating the diversity of the Museum's collections and research were *Brueghel and His Time*, displaying sixteenth- and seventeenth-century landscape drawings bequeathed by Sir Bruce Ingram in 1963; and *Encounters: Money in the Age of Discovery*, tracing European exploration in the Americas, Africa and the Indian Ocean from the fifteenth to the eighteenth century.

### **Research and Teaching**

The panel noted that the evidence provided throughout the submission is exemplary. The panel found a clear, well-evidenced case to demonstrate that the HEMG provides a service to the wider research community, at significant cost beyond that required to meet the needs of Cambridge's own researchers and students. The panel was particularly impressed with the research outcomes from world-class collections loaned to other higher education institutions. The panel found extensive

evidence that the use of the Fitzwilliam Museum has led to unique and significant contributions to research, scholarship and research impact in the UK and internationally. The substantial evidence provided at quality criteria c and d further demonstrates the value of this HEMG to the wider community, and demonstrably puts this HEMG at the forefront of learning and cultural education.'

*From the HEFCE Panel Review, September 2016*

A Research Strategy for the period 2015–19 was approved. It focuses on recognising the Museum's outstanding and wide-ranging contribution to cross-disciplinary research and teaching – in Cambridge, across the UK and internationally. Its main objective is to strengthen the University's support in order to embed collections-based research and teaching firmly within departments and faculties.

During 2015–16, the most intense areas of integrated curatorial, scientific and conservation research focused on the two major Bicentenary exhibitions: *Death on the Nile*, which showcases our international research project on Egyptian Coffins; and *Colour: The Art and Science of Illuminated Manuscripts* – the highest-profile public outcome of the Museum's 'Cambridge Illuminations' and 'MINIARE' research projects, which embrace the collections of collegiate Cambridge and involve academics from all five Schools as well as international experts in the arts, humanities, physical sciences and digital technology.

In 2015–16, Fitzwilliam Museum and HKI staff have:

- Published 10 books and 40 articles
- Delivered 17 research papers at conferences (c. 855 attendees)
- Created new digital research and teaching resources, including *ILLUMINATED: manuscripts in the making* ([www.fitzmuseum.cam.ac.uk/illuminated](http://www.fitzmuseum.cam.ac.uk/illuminated)) and *Under the Covers: The Conservation of MS 251* ([www.fitzmuseum.cam.ac.uk/gallery/utc](http://www.fitzmuseum.cam.ac.uk/gallery/utc))
- Taught 31 postgraduate sessions to c. 1,140 students and 20 undergraduate sessions to c. 880 students
- Contributed to 9 courses in other Higher Education Institutions (HEIs), all drawing from the collections
- Hosted a 3-day conference of 90 international delegates in connection with *Death on the Nile*
- Hosted 6,108 visits from HE students to study the collections, the Museum building or areas of museum practice
- Hosted 7 postgraduate trainees and interns at the HKI and in Museum conservation, 5 non graduate apprenticeships and trainees and 71 volunteers

The HKI continued its regular teaching of four postgraduate diploma students and five international postgraduate interns. Staff also taught in Cambridge (Art History, Engineering, and History Departments, Institute of Continuing Education, McDonald Institute), and at Christie's. Research outputs included exhibition of Sebastiano del Piombo's 'Adoration of the Shepherds' and an investigation of the flower painting techniques of Daniel Seghers at the Museum. A Ph.D in nineteenth-century British artists' materials is in progress, and research into East Anglian Rood Screens entered its third phase, building towards an AHRC grant application.

### **Acquisitions**

The Museum continued to grow its collection thanks to HM Government's Acceptance in Lieu (AIL) Scheme, the V & A Purchase Grant Fund, the Art Fund, the Aldama Foundation, the Henry Moore Foundation and the support of numerous charitable trusts and benefactors.

Selected acquisitions include:

#### Acceptances in Lieu:

- Portrait busts of the Emperors Commodus (180–92 CE) and Septimus Severus (193–211 CE). Roman, 193–211 CE. Marble, each 81.2 by 68.5 cm.

These will normally remain in situ in the Marble Saloon at Houghton Hall, but will be displayed in the Museum in February 2017 for 3 months.

- The Rumbold Desk, by an unknown craftsman from Vizagapatam, Southern India. c. 1750–60. Rosewood inlaid with ivory, silver handles, 76 by 113 by 62 cm.

The desk has been on long-term loan to the Museum since 2012 and is known to have belonged to Sir Thomas Rumbold (1736–91), Governor of Madras and aide-de-camp to Clive of India.

- The G.D.V. Glynn Collection of Parian Ware

Comprising c. 340 Parian busts and statuettes, this is the most important and scholarly collection of its type ever assembled.

#### Bequests:

- The Shakeshaft Bequest of Studio Pottery

A distinguished astronomer and Emeritus Fellow of St Catharine's College, Dr John Shakeshaft was also an avid collector of studio pottery. Shortly before his death in 2015, concerned about the future of the collection, Dr Shakeshaft approached the Museum. Guided by Shakeshaft's friend, the well-known potter Phil Rogers, the Museum selected some seven hundred pieces of studio pottery from the collection as well as Dr Shakeshaft's notes on his acquisitions and library of books on the subject.

#### Gifts:

- *Gartenkunst*, by Paul Klee (1879–1940). 1924. Gouache on paper, 14.5 by 19.2 cm. Presented by Mrs Gigi Crompton, 2016.

Given to the donor, Mrs Gigi Crompton, in 1946 as a wedding present by Sir Roland Penrose, this small gouache by Klee is believed to have once been in the collection of the Surrealist poet Paul Eluard.

- *St Christopher meeting the Devil*, by the Master of St Christopher, c.1510–15. Oil on panel, 60.5 by 37 cm. Presented by the Trustees of the Marie-Louise von Motesiczky Charitable Trust.

The painter Marie-Louise von Motesiczky was born in Vienna in 1906 and fled the Nazis in 1938, settling in England, where she continued to paint. The Museum has several of her works, and she is now increasingly regarded as an important painter in the Expressionist tradition. The painting has been given in memory of Karl von Motesiczky, Marie-Louise's brother, who remained in Austria in 1938, and perished at Auschwitz in 1943.

- Seventy-nine prints, by Edouard Paolozzi (1924–2005). Presented by the Paolozzi Foundation.

This large group of prints ranges from early screenprints, studies for sculpture and working proofs for various series of prints. The Fitzwilliam has a small number of prints by Paolozzi, which are numerous enough to have formed an exhibition in the Shiba gallery (*MOONSTRIPS. Eduardo Paolozzi and the printed collage 1965–72*, 17 February–7 June 2015), but this gift transforms the Museum's holdings.

- One drawing and three watercolours, all studies on the subject *Noli me Tangere* (John, 20:17), by Stanley Spencer (1891–1959). Presented by Livia Gollancz.

These drawings were probably executed around 1911–12, while Spencer was still a student at the Slade School of Art. Ms Gollancz's mother, Ruth Lowy (later Lady Gollancz) was a family friend of Spencer. Like him, she went on to study at the Slade and became an accomplished artist in her own right. It could be that these drawings were exchanged between the two fellow Slade students around the same time.

#### Purchases:

- A pair of ebony-veneered cabinets of architectural form, mounted with *pietre dure* panels and gilt-metal mounts, made in Rome. c. 1625. Each cabinet is on a later stand, English, c. 1800, veneered with mahogany and with gilded caryatid supports and ornaments. Size on stand 222 by 92 by 43.5 cm. Purchased, 2016, with grants from the National Heritage Memorial Fund, the Art Fund, the John Armitage Charitable Trust, the Drawing Matter Trust, a bequest from Dr Peter Walker and several private benefactors. (M. 12 & A -2016).

The cabinets are important examples of seventeenth-century Roman parade furniture, ornamented with elaborate geometrical intarsia of coloured marbles and semi-precious stones. Henry Howard, 4th Earl of Carlisle (1694–1758), one of the leading collectors of Italian art of his day, probably bought them on his second Grand Tour to Italy in 1738–9. The grandiose stands, with their supporting caryatids and Apollo masks emerging from sunbursts, were added to the cabinets by the 5th Earl of Carlisle, almost certainly to the design of Charles Heathcote Tatham (1772–1842).

- *Portrait of María Isabel de Borbón, Queen of the Two Sicilies*, by Vicente López y Portaño (177–1850). 1831. Oil on canvas, 110 by 78 cm. Purchased 2015, with grants from the Art Fund, the Aldama Foundation and the Friends of the Fitzwilliam Museum. (PD.254-2015).

López is not well known outside Spain, but deserves to be – he is one of the most technically accomplished of all portrait painters, specialising in elaborate details of costume jewellery, combined with a sympathetic but unflinching depiction of the sitters.

- *The Martyrdom of St Lawrence*, by Valerio Castello (1624–59). c. 1650. Pen and brown ink and brown wash, heightened with white, 21 by 20.6 cm. Purchased with the assistance of the V & A Purchase Grant Fund and contributions given in honour of David Scrase, Keeper of Paintings, Drawings and Prints, on his retirement in 2014. (PD.260-2015).

Castello was active in Genoa, where, despite his short career, he produced many paintings and frescos for the churches and palaces in the city. His drawings are comparatively rare but distinctive – his draughtsmanship is characterised by nervous, calligraphic pen strokes, often

combined with red chalk and coloured washes. The drawing joins the fine collection of old-master drawings in Cambridge, many of them acquired by David Scrase, Keeper of the collection for thirty-seven years, in whose honour this sheet was acquired.

- *The Vision of St Francesco of Paola*, by Giovanni Antonio Colicci (fl. 1692–1740). 1725. Polychrome terracotta, with glass panel, in its original painted shadow box and carved wood frame, 53.6 by 45 by 12 cm. Purchased 2016, with grants from the Aldama Foundation, the Henry Moore Foundation, the V & A Purchase Grant Fund, and the Friends of the Fitzwilliam Museum.

This arresting terracotta sculpture is signed by Giovanni Antonio Colicci, a rare and little-known sculptor of Roman origin who worked in Naples and environs and flourished in the first half of the eighteenth century.

### Loans

The Director and Syndicate sent on loan in the period between 1 Aug 2015 and 31 July 2016 a total of 123 objects, to 61 venues, both UK and international. Of particular note, the Fitzwilliam Museum had objects on loan to 3 separate exhibitions at the Metropolitan Museum of Art for a continuous period between June 2015 and July 2016; and from March to July 2016 the Fitzwilliam Museum also sent loans to the Frick Collection and the Museum of Modern Art in New York. In addition, important paintings and drawings went to Shanghai (Renoir) and Seoul (Modigliani) in this period.

Loans to the Museum in this period include Sir Anthony van Dyck's *Thomas Wentworth, 1st Earl of Stafford and his Secretary* from Lady Juliet Tadgell and the Trustees of the Countess Fitzwilliam Will Trust, and Pieter Brueghel the Younger's *The Triumph of Death*, from a private collection. Over 100 works of art have been lent from the Frua Valsecchi collection

### Collections Care and Conservation

In Antiquities, the focus of much activity was on conservation, movement and installation of items in the 'Death on the Nile' exhibition, and the setting up and manning of the 'conservation studio' inside the exhibition. The contents of a miniature coffin, when scanned, proved to contain the remains of a human foetus, the announcement of which caused much media interest. Investigation and research on this is continuing. Julie Dawson organised a practical seminar 'The Coffin Workshop', which 23 Egyptologists and conservators from nine countries attended.

In Applied Arts, activities included technical examination (including 3-D scanning) of Degas bronzes and wax sculptures for the Degas exhibition; investigation and cleaning of various items for the 'Madonnas and Miracles' exhibition; cleaning of items in the Goodison collection; surveys of material for the 'Bodhisattva' project; the mammoth task of cleaning items from the Shakeshaft bequest; and preparation of items for 'Celebrating the First 200 Years'.

In MSSPB, practical conservation work on the items to be displayed in 'Colour' continued. In addition to his work on this, including the rebinding of MS 251 (which can be view online at <http://www.fitzmuseum.cam.ac.uk/gallery/utc>), Edward Cheese worked in an advisory capacity with the University Library and the Wren Library at Trinity College, where he also carried out practical work in situ. Gwendoline Lemée joined the department as assistant conservator, and is also using her social media experience to develop a conservation blog for the Museum website.

PDP carried out conservation work on items for 'Celebrating the First 200 Years', 'Crawling with Life' and 'prints by Turner, Goya and Cornelius'. Other notable works conserved included two charcoal drawings by Edward Middleditch, a drawing by G.D. Tiepolo, and four recently acquired works by

Stanley Spencer. Work was also carried out on the drawings for 'Brueghel and His Time' and the prints for 'An Amateur's Passion'.

In addition to routine activities, Collections Care drafted programmes for activities and teaching courses, and was involved in the preparation of a paper on conservation and collections care considerations for the Centre for Material Culture's feasibility study. Helena Rodwell joined as assistant conservator. Andor Vince undertook a comprehensive risk assessment for MSSPB, creating a summary of the highest risks and recommending mitigations. The team also delivered day courses on collections care, and advised on projects in Madrid and Saudi Arabia.

The HKI completed a 10-year project to restore and display Sebastiano del Piombo's 'Adoration of the Shepherds', a painting from the Founder's Collection which had been severely damaged in the eighteenth century. Its rehanging in the Flower Gallery in June 2016 attracted much media attention. Work also continued on pictures to be displayed in the 'Madonnas and Miracles' exhibition in spring 2017, as well as the on-going conservation and collection care for the museum's paintings collection, including loan preparations and checks, and condition audits. Numerous conservation treatments and projects for external clients, including Cambridge Colleges, the National Trust, the Royal Collection, regional museums (e.g. Kettering, Norwich), churches and country house collections, were also completed.

### **Fundraising, Development, Trading**

In 2015–16, the Museum received a total income of £10,395,000, as follows:

- the HEFCE Museums and Galleries Fund: £1,440,000
- the Arts Council Major Partnership Funding: £1,430,000
- the University's direct contribution: £1,923,000
- other grants, donations and sponsorship: £2,965,000
- earned income from Fitzwilliam Museum Enterprises, Image Library and hire of galleries: £379,000
- legacies: £431,000
- Membership income: £195,000
- investment income: £1,632,000

### **Communications**

The Communications department was responsible for planning the programme to support the Museum's 200<sup>th</sup> Anniversary, and also a press and marketing campaign to raise awareness and attract high attendances.

An Events Coordinator post was created to support the delivery of this programme and will be extended to 2021 to support events delivery across the Museum

The Bicentenary programme generated hundreds of items of media coverage. Examples include:

- international coverage of the discovery of a mummified foetus by Museum researchers working on *Death on the Nile* and the related research project
- national and international reviews of *Colour*, including a five-star review in the *Guardian* and a review in the *New York Times* describing *Colour* as 'perhaps the first exhibition to document [...] that, far from being a niche genre, illuminated books were for hundreds of years in the mainstream of the development of Western art'
- national coverage of the HKI's research and restoration of Sebastiano del Piombo's 'Adoration of the Shepherds' from the Founder's Collection and its redisplay at the Museum

- national coverage of the acquisition of the Castle Howard Cabinets, including a *Times* leader comment on the vital role played by museums, supported by government policy, in saving treasures for the nation, describing the Fitzwilliam Museum as 'one of the most dynamic museums in the country'

### **Immunity from Seizure**

The Fitzwilliam Museum has approved status under Section 136 of the Tribunals, Courts and Enforcement Act 2007, Part 6 of which provides immunity from seizure for cultural objects on loan from abroad in temporary exhibitions in museums. During 2015–16 the Museum sought immunity from seizure for six items. These included one item in 'Death on the Nile', shown at the Fitzwilliam Museum from 23 February to 22 May 2016, and five items in 'COLOUR' shown at the Fitzwilliam Museum from 30 July 2016 to 2 January 2017. Information for these objects was published on the Museum's website for the required period before the opening of the exhibition and for the additional period during and after the exhibition. No particular issues concerning the provenance of these objects were raised during research and no enquiries or claims were received relating to the protected objects. Further information is available on the Museum's website at: [fitzmuseum.cam.ac.uk/aboutus/ifs](http://fitzmuseum.cam.ac.uk/aboutus/ifs)

### **Learning, Widening Participation and Digital Engagement**

The Museum's work with the Admissions Office, College School Liaison Officers (SLOs) and Departmental Outreach Officers on widening participation continues, including the development of A Level subject taster days, working with targeted initiatives such as 'Just Arts' for Looked After children and young people, training to encourage SLOs to use the museum independently with their groups, and the delivery of in-depth projects with WP target schools.

Our partnership with the Faculty of Education and the National Gallery offered placements and training for ITE students, introducing them to object-based teaching. The students then brought groups of children to visit the Museum as part of their training placements in target local schools, selected because they were not already visiting the Museum. We also offered INSET sessions for teachers and contributed to school governor training relating to cultural and creative learning.

The Museum contributed to the wider University Public Engagement initiatives, including offering open studio watercolour workshops for Open Cambridge, an intergenerational museum session for grandparents and pre-schoolers, drawing workshops and adult lunchtime talks for the Festival of Ideas, and 'How to make an Egyptian coffin' courses for young people and adults, and adult lunchtime talks for the Science Festival.

The Museum played a key role in the strategic development and delivery of cultural education for children and young people in the City and beyond through its involvement in the 'My Cambridge' Local Cultural Education Partnership and other partners in the cultural education sector.

Our offer to secondary schools has grown, particularly for KS4 and 5. This offer has been developed and delivered collaboratively with teachers and university researchers, to support participants post-16 in engaging with the Museum collections and academic expertise. Between 2014–15 and 2015–16, this approach resulted in a 28% increase in facilitated visits from pupils at Key Stage 5 and a 53% increase in Key Stage 4 visits. Our Source and Resource programmes continue to support young people's attainment in Art at GCSE, BTEC and A level.

Our targeted projects and programmes supported young people to connect with the collection and be inspired to achieve Arts Awards. These included local Looked After young people, young parents,

home educated groups and young people from lower socio-economic groups in our strategic partner schools.

The Museum delivered a programme of regular free events for families, and continued to improve our range of self-guided resources for families visiting independently. We contributed to UCM wide initiatives to connect with families, including taking part in summer outreach in areas of deprivation, through the ChYpPs initiative and UCM's 'Summer at the Museums'.

Our programme for early years audiences, including families with children 0–5, nurseries and community groups, continues to engage our youngest audiences with the collection, and we are sharing our expertise in this area with other UCM and museums across the region.

The Museum continued to work with children with life-limiting conditions and their families accessing the East Anglia's Children's Hospice at Milton, through the START Hospices Programme, funded by Children and the Arts.

Our three-year programme of work with the Britten Sinfonia Academy (secondary-school-age young people) culminated in a Bicentenary residency and concert in July 2016, which included a work composed for – and in collaboration with – the Britten Sinfonia Academy by composer Kenneth Hesketh, inspired by the music manuscripts in the Museum's collection.

Ongoing programmes with community partners, including Dementia Compass, Wintercomfort, Addenbrooke's Hospital and the community development Healthy Walkers programme, provide opportunities for adults who would not otherwise access the Museum to participate in activities promoting wellbeing. The Museum, with our fellow UCMs, is the lead heritage partner in a new initiative to introduce the social prescribing model in Cambridgeshire, led by Arts and Minds.

The quality of our learning provision was recognized with a Sandford Award for Heritage Learning and the renewal of our Learning outside the Classroom quality badge.

The Fitzwilliam Museum's Head of Learning continues to chair the UCM's Learning Consultation Group, and members of the Fitzwilliam learning team support education colleagues across the UCM, sharing expertise and co-ordinating joint projects and programmes.

In keeping with our role within a Major Partner Museum consortium tasked with demonstrating sector leadership in our work with children and young people, the Learning department continues to support colleagues working in other museums, and share our practice through contributing to publications, workshops, and conferences regionally, nationally and internationally.

With UCM colleagues we have carried research into teachers' use of digital resources in schools. We will be using our findings to inform the development of new digital learning resources to share our collections with schools who find it difficult to visit, dramatically increasing our reach across the region and beyond. We redeveloped our digital science learning resource, 'A Sarcophagus for a Pharaoh', using gamification to encourage digital engagement.

We encouraged digital engagement through our revitalized website, including 'Object of the Month' films throughout the bicentenary year. We enabled visitors to contribute to digital content through sharing their memories of the Museum as part of the 'My Fitzwilliam' Bicentenary film.

We launched a new e-guide to the collection, as well as e-guides to the 'Death on the Nile' and 'COLOUR' exhibitions. All e-guides had audio-described options to support blind and partially sighted

visitors to engage. The e-guide is available in the Museum or can be downloaded onto a visitor's own device.

### **University of Cambridge Museums**

The Fitzwilliam Museum is the lead partner for the University of Cambridge Museums (UCM) consortium. We host the central UCM team and manage the UCM's Arts Council Major Partner Museum (MPM) grant on behalf of the consortium, along with other UCM grants and commissioned funds from Cambridge City and Cambridgeshire County Councils. This funding supports learning, collections access, communications and conservation programmes across the UCM. Fitzwilliam Museum staff provide leadership, advice and practical support to colleagues across the UCM in conservation and collections care (UCM 4C Project); public engagement, widening participation and outreach; marketing and communications; workforce development, and the recruitment and coordination of volunteers, work experience and internships.

2015–16 was UCM's fourth year as a consortium and as an Arts Council funded Major Partner Museum service. Since 2012 the UCM has transformed its offer to both audiences and the wider museums sector, opening up the cultural and intellectual riches of Cambridge, reaching new and more diverse audiences, and engaging young people from all backgrounds. UCM has continued to develop as a resilient and flexible organisation, developing the future workforce and taking a national lead for the sector.

In 2015–16, University of Cambridge Museums and Botanic Garden welcomed 988,943 visitors (up 5.2% on 2014–15), and 24,045 adults and children through outreach activities. First-time visitors accounted for 64% of visits, an increase of 18% on the previous year. The UCM engaged 35,142 school children and 11,295 higher education visitors.

Through the 4Cs programme, conservation and collections care staff continue to work together to ensure the highest standards of collections care, within our own museums and supporting museums across the East of England. UCM programmed and hosted the East of England SHARE Collections Care conference (January 2016), attended by 65 delegates and with presentations from UCM, Museum of Archaeology and Anthropology, Sedgwick and Polar Museum staff. UCM's specialist collection care courses in Dublin, West Dean College and the British Library trained more than 80 people from across Europe. The Museum hosted the annual SHARE awards in June 2016.

UCM's comprehensive, cross-disciplinary schools offer enabled more than 35,000 school student visits from more than 1,200 schools. A Digital Learning research project involved consulting teachers about how they use and access resources, which will inform the development of a fully user-oriented digital offer for schools. An off-site outreach programme reached more than 24,000 young people and their families including 1,100 young people who took part in drop-in activities (in partnership with Cambridge City Council) in some of the least engaged areas of the city. This was complemented by a family learning programme, including Summer at the Museums, in which UCM worked with fifteen other museums and organisations to provide 110 events across the city and county during the summer holidays, and Twilight at the Museums which encouraged 13,000 visits (increase of 25% on last year).

UCM contributes to training and skills development within the cultural sector through an integrated and people-centred approach for people at all stages in their careers, and in both paid and voluntary roles. Through our Opening Doors programme, we hosted three apprenticeships, enabling young people to benefit from a wide-ranging on-the-job training programme while also working for an NVQ. In addition the UCM hosted two paid internships, and 93 young people participated in Work Experience opportunities.

The work of the UCM is enabled by 281 museum staff, and 449 volunteers who gave 25,933 hours of their time in 2015-16.

### **The Masterplan, Buildings and Operations**

The Museum worked with Estates Management to draft a tender document inviting architectural firms to initiate a feasibility study for the Masterplan; this had resulted in the architects MUMA being selected to undertake the feasibility study, and meetings with MUMA have continued on a regular basis. Cordial negotiations with our neighbour Peterhouse, explaining the Museum's requirements and addressing issues relating to shared boundaries, continue.

Infrastructure Project works included improvements to Grove Cottage and the back parking area, and to the South Entrance toilets, though elsewhere delays had been encountered through problems of asbestos removal. The boiler system in 22 Trumpington Street was replaced, though concerns continue to be expressed at the unsuitability of no. 22 as office space, and alternative possibilities are being investigated. The number of visitor cycle racks was quadrupled.

### **3. Programme Budget and Spend**

The Museum's total income for the year ending 31 July 2016 was £10.395 million (compared to £9.722 million for 2014-15). Expenditure was £9.880 million, leaving a net income of £0.515m.

The HKI's total income for this period was £0.860m. Expenditure was £0.822m, leaving a net income of £38k.

### **4. Current Work and Key Challenges**

2016–17 will be a particularly busy year in completing our Bicentenary Programme, and building on the strength of that as we enter 2017:

- a. To secure the short term funding future for the running and staffing of the Museum with applications to the Planning Round of the University and to Arts Council England's National Portfolio Organisation fund for 2018–22.
- b. To participate, along with the History of Art Department, and Kettle's Yard, in the University's Strategic Research Review, which will help encourage 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), in 2017 we will be rolling out 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:

- **Research and teaching** – putting in place additional capacity to support research and teaching, demonstrating world leading research and impact, maximising funding and profile, in line with the Museum's Research Strategy and the University's Strategic Research and Teaching priorities.
- **Space and Infrastructure** – making Museum, HKI and other buildings accommodating Museum staff fit for purpose, accessible, safe and secure for the 21st century, making more effective use of space, exploring shared UCM storage and research facilities and pursuing the opportunities offered by the future development of the Engineering site to foster closer connections with History of Art and Architecture and other academic departments.
- **Collections** – improving the security, care, management, documentation, interpretation and display of the collections for the benefit of all museum users.
- **Staffing and Systems** – aligning staffing structures, levels and skills with museum priorities; clarifying responsibilities and reviewing support systems.
- **Audiences** – ensuring programmes and services take account of the needs of the Museum's diverse stakeholders and audiences, ranging from international researchers and university departments, to local schools and families.

February 2017

#### **The Syndicate and Director of the Fitzwilliam Museum**

Professor Geoff Ward (Chair)

Dr Nicolas Bell

Dr Rosalind Polly Blakesley

Professor Cyprian Broodbank

Professor Eilís Ferran

Dr Mary Laven

Professor Martin Millett

Mr Roger Mosey

Lady Proby

Mr Nicholas Ray

Dr David Saunders

Dame Rosalind Savill

Professor Caroline van Eck

Mr Tim Knox (Director and Marlay Curator)

#### **Appendices**

I Acquisitions

II List of donors who have donated more than £1000

III New and Leaving Staff

IV Financial information (for the Museum and HKI)

## Appendix I Acquisitions

### DEPARTMENT OF APPLIED ARTS

#### ALLOCATIONS

#### Sculpture and Applied Arts

ACCEPTED IN LIEU OF INHERITANCE TAX BY H M GOVERNMENT FROM THE ESTATE OF ELIZABETH ANNE CHUBB, LADY HAYTER and allocated to the Fitzwilliam Museum 2016: Vizagapatam (Rumbold) rosewood desk, inlaid with Ivory c.1750-60, Anglo-Indian. (M.3-2016).

#### Ceramics

Accepted by H. M. Government In Lieu Of Inheritance Tax: The G.D.V. Glynn Collection of Parianware:

Albert Edward, Prince of Wales (1841-1910), 104 (C.744-2016); Albert Edward, Prince of Wales (1841-1910) 18 Copeland, 1876 L.A. Malempre. Reverse of bust: 'W.T. COPELAND AND SONS. PUBD MAY 1876 LA MALEMPRE SCULP / COPYRIGHT RESERVED MAY 76 COPELAND' (C.745-2016); Albert Edward, Prince of Wales (1841-1910) 172 (C.746-2016); Albert Edward, Prince of Wales (1841-1910) 312 Robinson & Leadbeater, 1897. Reverse of bust, 'R & L [inside circle] / 1897 R & L [inside circle]' (C.747-2016); Albert Edward, Prince of Wales (1841-1910) without socle 207 Copeland, 1863 Marshall Wood. Reverse of bust, 'MARSHALL. WOOD. SCULP. 1863 PUBD AUGST 1863 COPELAND CRYSTAL PALACE ART UNION' (C.748-2016); Albert Edward, Prince of Wales (1842-1910) 314 John Rose & Co., Coalport, 1863 Front of base, 'H.R.H. P OF Wales' Reverse of bust, 'John Rose & Co Coalport July 18th 1863' (C.749-2016); Albert Edward, Prince of Wales (1842-1910) 50 1864 Morton Edwards/Delpeche Front of bust, 'ALBERT EDWARD', reverse of bust, 'MORTON EDWARDS SE DELPECHE (REDT)', front of base, 'ART UNION OF LONDON (C.750-2016); Albert Edward, Prince of Wales (1842-1910) without socle 432. Reverse of bust, 'ICM (C.751-2016); Albert, Prince (1819-1861) 82 W.H. Kerr & Co. Worcester. E.J. Jones Reverse of bust: 'E.J. Jones. Sculptor.' Stamp in centre: 'WH KERR AND CO. / WORCESTER' (C.752-2016); Albert, Prince (1819-1861) 51 Copeland, 1864 W. Theed. Reverse of bust, 'W THEED SC PUBD AUG 1 1864 COPELAND D' Round bottom of socle, 'CRYSTAL PALACE ART UNION' (C.753-2016); Albert, Prince (1819-61) 98 Copeland, 1862G. Abbott. Right side of base: 'G. ABBOTT. FECIT. LONDON' Back of base: 'PUBLISHED MAY. 1. 1862 BY RICHARD McMICHAEL & CO. 5 ADAM STREET EAST PORTMAN SQUARE LONDON'. Left side of base: 'COPELAND' 27 (C.754-2016); Albert, Prince (1819-61) 171 Minton C. Marochetti. Front of socle: 'HRH Prince Albert' Side of socle: 'Published by Minton & Co. C. Marochetti' (C.755-2016); Albert, Prince (1819-61) 192 Copeland, 1863. Reverse of bust: 'MARSHALL. WOOD. SCULP. 1863 / PUBD AUG. 1. 1863 CRYSTAL PALACE ARTS UNION COPELAND'. Front of socle: 'Crystal Palace Arts Union' (C.756-2016); Albert, Prince (1819-61) 48 Copeland, 1853J.J. Westmacott. Reverse of bust, 'JJ. Westmacott SC 1853 COPELAND' (C.757-2016); Albert, Prince (1819-61) 431 Copeland, 1863F.M. Miller. Reverse of bust, 'PUBD FEBY 1 1863 COPELAND CRYSTAL PALACE ART UNION F.M MILLER. SCULPR (C.758-2016); Albert, Prince (1819-61) 227 Worcester E.J. Jones. Reverse of bust, 'E. J Jones Bo[...] WH Kerr Worcester' (C.759-2016); Albert, Prince (1819-61) 129 W.H. Kerr & Co. Worcester Reverse of bust, stamped in blue ink, 'W.H. KERR & CO WORCESTER' (C.760-2016); Albert, Prince (1819-62) without socle 627 Worcester. Faint mark on reverse of bust, 'WORCESTER WORKS' (C.761-2016); Alexandra, Princess (1844-1925) 8 Copeland, 1863 Mary Thornycroft. Below bust at front: 'ALEXANDRA'. Around base of socle: ART UNION OF LONDON. MARY THORNYCROFT SC 1863. Reverse of bust: 'W T Copeland [script] / PUBD JUNE 1 1863 / F ' [stamped] (C.762-2016); Alexandra, Princess (1844-1925) 69. Previously been restored (C.763-2016); Alexandra, Princess (1844-1925) 315 John Rose & Co., Coalport. Reverse of bust, 'John Rose & Co. Coalport' (C.764-2016); Alexandra,

Princess (1844-1925) 70 Minton Beattie Reverse of bust, 'BEATTIE', underneath bust, 'MINTON' (C.765-2016); Alexandra, Princess (1844-1925) 205 Copeland, 1863 F.M. Miller. Reverse of bust, 'PUBD FEBY 1 1863 CRYSTAL PALACE ART UNION COPELAND F.M. MILLER. SCULPR' Front of base, 'CRYSTAL PALACE ART UNION' (C.766-2016); Alexandra, Princess (1844-1925) (C.767-2016); Alexandra, Princess (1844-1925) without socle 304 Copeland, 1863 F. M. Miller. Reverse of bust, 'PUBD FEBY 1 1863 COPELAND CRYSTAL PALACE ART UNION F. M. MILLER SCULPR' (C.768-2016); Alexandra, Princess (1844-1925) without socle 127 Copeland, 1863 F. M. Miller. Reverse of bust, 'PUBD FEBY 1 1863 COPELAND CRYSTAL PALACE ART UNION F. M. MILLER SCULPR' (C.769-2016); Alexandra, Queen (1844-1925) 38 Robinson and Leadbeater, 1901 W.C. Lawton Reverse of bust, 'R & L [inside a circle] / ALEXANDRA W.C. LAWTON SCULPT DEC 16th 1901 COPYRIGHT'.(C770-2016); Alice, Princess (1843-78) 469. Below figure at front: 'A' in garland (C.771-2016); Ancient warrior, shiny socle, replacement (C.772-2016); Andrew, John Albion (1818-67) without socle 391 J. M. D & S., Boston. Reverse of bust, 'JOHN. A. ANDREW OF MASS US COPYRIGHTED BY J. M. D & S. BOSTON / Printed on "I know not what record of sin awaits me in the other world but this I know that I was never mean enough to despise any man because he was ignorant because he was poor or because he was black." John A. Andrew (C.773-2016); Apollo 57 1861 C. Delpech ART UNION OF LONDON 1861 [around the socle] Published February 1, 1861. [reverse of socle] C. DELPECH (REDT) [reverse of bust] (C.774-2016); Apollo 4 Art Union of London, 1861 C. Delpech Front of socle, 'PUBLISHED. FEBRUARY. 1 1861' Reverse of socle, 'ART UNION OF LONDON 1861' Reverse of bust, 'JC. DELPECH (REDT)' (C.775-2016); Apollo 427 Art Union of London, 1861 C. Delpech. Front of socle, 'ART UNION OF LONDON. 1861' Reverse of socle, 'PUBLISHED FEBRUARY 1. 1861'. Reverse of bust, 'C. DELPECH B.B.W. & [...] (REDT)' (C.776-2016); Apollo 419 ART UNION OF LONDON 1861 [around the socle] Published February 1, 1861. [reverse of socle] C. DELPECH (REDT) [reverse of bust] (C.778-2016); Ariadne/female on rocks 619 W.H. Kerr & Co., Worcester J.R. Kirk??Side of rock, 'JR. Kirk ARKA fecit Dublin', in blue ink, 'W.H. KERR & CO WORCESTER' Big toe missing!! (C.777-2016); Asleep 610 Copeland Front of socle, remnants of inscription (illegible). Reverse of head, 'COPELAND' and underside of socle, 'COPELAND Y2' (C.779-2016); Awake (polychrome) 609 Front of socle, applied gilt italics, 'Awake' / The morn is up again, the dewy morn, / With breath all incense and with cheek all bloom, / Laughing the clouds away with playful scorn, / And living as if earth contained no tomb.' (C.780-2016); Baden-Powell, Robert (1857-1941) 214 Robinson and Leadbeater, 1900 W. C. Lawton. Front of bust, 'BADEN POWELL', reverse of bust, 'R&L' [in circle] and 'BY W.C. LAWTON SCULPT COPYRIGHT JAN 16 1900' (C.781-2016); Beaconsfield, Benjamin Disraeli, Lord (1804-81) 322 Robinson & Leadbeater. Reverse of bust, 'R & L [inside circle] (C.782-2016); Beaconsfield, Benjamin Disraeli, Lord (1804-81) 143 W.H. Goss, 1876 Front of socle, 'BEACONSFIELD' Reverse of bust, 'COPYRIGHT AS ACT DIRECTS / W.H. GOSS / STOKE-ON-TRENT / AUGUST 1876 (C.783-2016); Beaconsfield, Benjamin Disraeli, Lord (1804-81) 308 Robinson and Leadbeater. Front of socle, 'BEACONSFIELD' Reverse of bust, 'R & L [inside circle]' (C.784-2016); Beaconsfield, Lord, Benjamin Disraeli (1804-81) 35 (C.785-2016); Beaconsfield, Lord, Benjamin Disraeli (1804-81) 137 Copeland, 1878 L.A. Malempré. Reverse of bust: BEACONSFIELD / PROTECTED. / ACT. 54. GEORGE III. / L.G. & CO / 9/9/78. / L.A.MALEMPRE Sc COPELAND / O7830 (C.786-2016); Beatrice (standing figure) 611 Copeland Edgar Papworth Front of base, 'BEATRICE'. Reverse of base, 'PUB MARCH [...] COPELAND EDGAR PAPWORTH [...] SCULPT' (C.788-2016); Beethoven, Ludwig van (1770-1827) 185 Robinson & Leadbeater. Front of socle, 'BEETHOVEN' / 'R & L [inside circle]' 20 (C.787-2016); Beethoven, Ludwig van (1770-1827) without socle 183 Copeland A. Hays. Front of base, 'BEETHOVEN.' Reverse of bust, 'COPY OF THE BUST IN THE POSSESSION OF THE PHILHARMONIC SOCIETY OF LONDON. BY. A. HAYS. MO1 1871 COPYRIGHT RESERVED COPELAND M91' (C.789-2016); Bentinck, Lord George (1802-48) 213 Copeland, 1848 Count d'Orsay [reverse of bust] Count d'Orsay Sculp. 1848 / COPELAND (C.790-2016); Bentinck, Lord George (1802-48) 284 Copeland, 1848 Comte D'Orsay Reverse of bust, 'Comte D'Orsay Sculp 1848 COPELAND' (C.791-2016); Bentley, George (1828-95), blue glazed and gilt ceramic socle 476 Minton, 1858 George Bentley / B Hamlet Bourne 1858 (C.792-2016); Bidder, G. P. (1806-78) 44 1856 E. W. Wyon Front of base, 'BIDDER'. Reverse of base, 'GP BIDDER ES EW WYON scul 1856 ' (C.793-2016);

Bright, John (1811-89) 150 Adams & Co. 1867 (John Stark, Etruria?). Reverse of bust, 'ADAMS & CO BRIGHT E.W. WYON. E. / PUBLISHED BY JOHN STARK ETRURIA REGISTERED MARCH 23 1867' (C.794-2016); Bright, John (1811-89) 30 (C.795-2016); Bright, John (1811-89) without socle 297 James Baker & Co., Newcastle under Lyme Morton Edwards Reverse of bust, 'JOHN BRIGHT JAMES BAKER & CO NEWCASTLE STAFF COPYRIGHT MORTON EDWARDS SCULP' (C.796-2016); Bright, John (1811-89) without socle 300. Front of bust, 'BRIGHT.'. Reverse of bust, 'J.H.' (C.797-2016); Brougham, Henry, Lord (1778-1856) 140 1859 J.E. Jones. Reverse of bust, 'J.E. JONES 1859' (C.798-2016); Bunyan, John (1628-88) 244 E.W. Wyon. Reverse of bust, 'BUNYAN EW. WYON.F' (C.799-2016); Burns, Robert (1759-96) 128 Copeland. Front of socle, 'BURNS' reverse of bust, 'COPELAND' (C.800-2016); Burns, Robert (1759-96) 206 Robinson and Leadbeater. Front of socle, 'BURNS'. Reverse of bust, 'R & L [inside circle]' (C.801-2016); Burns, Robert (1759-96) 425 Wedgwood E.F. Wyon Reverse of bust, 'BURNS WEDGWOOD E.W. WYON. F' (C.802-2016); Byron, Lord (1788-1824) Copeland & Garrett (1833-47). Reverse of bust, 'BYRON' and stamp, 'COPELAND & GARRETT LATE SPODE'. Underside of socle, stamp, 'COPELAND & GARRETT LATE SPODES FELDSPAR PORCELAIN' base NON-PARIAN? (C.803-2016); Byron, Lord (1788-1824) 316 W.H. Goss, 1880s. Front of socle: 'BYRON' Reverse of bust: 'COPYRIGHT AS ACT DIRECTS / W.H. GOSS / STOKE-ON-TRENT / MARCH 30 188[...]' (C.804-2016); Byron, Lord (1788-1824) 490 (C.805-2016); Byron, Lord (1788-1824) without socle 190 Copeland. Reverse of bust, 'COPELAND L (C.806-2016); Campbell 32 Wedgwood, 1858 E.W. Wyon. Reverse of bust, 'CAMPBELL JOSHUA WEDGWOOD & SONS PUBLISHED MARCH 29 1858 EW. WYON. F.' (C.807-2016); Candlestick cupid 630 Underside of base: stamped patent mark - (C.808-2016); Candlestick cupid 631 Remnants of stamped mark on underside of base (C.809-2016); Candlestick Greek figure 632 (C.810-2016); Carlyle, Thomas (1795-1881) 402 Robinson and Leadbeater. Front of base, 'CARLYLE', reverse of bust, R&L' [in circle] (C.811-2016); Charles XV, King of Sweden (1826-72) Formerly noted as Edward VII, but it definitely isn't him 396 (C.812-2016); Circassian Slave, standing 615 S. Keys & Mountford. Front of base, 'Circassian Slave', armband, 'Slave', side of base, 'S KEYS & MOUNTFORD' (C.813-2016); Cleopatra (figure) 620 S. Keys & Mountford. Reverse of bust, 'S KEYS & MOUNTFORD' C.815-2016); Clyde, Colin Campbell, 1st Baron (1792-1863) 454 Copeland. Front of socle, 'LORD CLYDE'. Reverse of bust, 'COPELAND' (C.814-2016); Clyde, Colin Campbell, Lord (1792-1863) 211 Ridgway, Rathe & Co.J. Durham. Reverse of bust, 'J. DURHAM. SC J. RIDGWAY, RATHE & CO.' (C.816-2016); Clytie 334 (C.817-2016); Clytie 448 Copeland? (C.818-2016); Cobden, Richard (1805-1865) 67 Adams & Co. / John Stark, 1865 E.W. Wyon. Reverse of bust: 'ADAMS & CO. RICHARD COBDEN EW WYON F / PUBLISHED BY JOHN STARK ETRURIA JUNE 1865' (C.819-2016); Cobden, Richard (1805-65) without socle 378 Copeland, 1865 M. Noble. Reverse of bust, 'RICHARD COBDEN M NOBLE SC LONDON 1865 COPELAND N1' (C.820-2016); Collyer, Robert (1823-1912) 170. Reverse of bust: 'ROBERT COLLYER' (C.821-2016); Cooper FRS, Samuel (1780-1848) 399 Copeland. Front of book socle, 'COOPER'S SURGICAL DICTIONARY'. Reverse of bust, 'T Butler sculptor 1851 SAMUEL COOPER. FRS. COPELAND' (C.822-2016); Cooper FRS, Samuel (1780-1848) 331 Copeland, 1851 T. Butler Front of base, in form of spine of book 'COOPER'S SURGICAL DICTIONARY'. REVERSE OF BUST, 't Butler sculptor 1851 SAMUEL COOPER. FRS. COPELAND' (C.823-2016); Dante (Durante degli Alighieri) (c.1265-1321) 407 Robinson and Leadbeater, 1890-1910. Below front of bust: 'DANTE' Reverse of bust 'R & L' [in a circle] (C.824-2016); Derby, Frederick Arthur Stanley, 16th Earl of (1841-1908) 273 W.H. Goss, 1876 Front of socle 'DERBY' Reverse of bust, 'COPYRIGHT AS ACT DIRECTS / W.H. GOSS / STOKE-ON-TRENT / AUGUST 1876' (C.825-2016); Derby, Frederick Arthur Stanley, 16th Earl of (1841-1908) 52 Adams & Co./John Stark, 1867 E.W. Wyon. Reverse of bust, 'ADAMS & CO DERBY E.W. WYON F PUBLISHED BY JOHN STARK ETRURIA REGISTERED FEBRUARY (C.826-2016); Derby, Frederick Arthur Stanley, Lord (1841-1908) without socle 325 Hadley. Reverse of bust, 'Hadley Sc' (C.827-2016); Dickens, Charles (1812-70) 117 Moris? Reverse of bust, 'CHARLES DICKENS BY MORIS J & T.B 392' (C.828-2016); Dickens, Charles (1812-70) 212 J.W. Reverse of bust: 'DICKENS J.W. / 207"' (C.829-2016); Dorothea 60 5 Minton. Shape 189, 1847 John Bell FS JOHN BELL (C.830-2016); E. Buckley?? 251 Copeland, 1867 William Theed. Reverse of bust, 'COPELANDS CERAMIC STATUARY. W THEED. SCULP PUBLISHED JULY 1867 COPYRIGHT RESERVED.' Front of base, 'E.

Buckley. '(C.831-2016); Edward VII (1842-1910) 33 Robinson and Leadbeater, 1901 W. C. Lawton. Reverse of bust, 'EDWARD VII REX W.C. LAWTON SCULPT NOV 9TH 1901 COPYRIGHT' and 'R&L' [in circle] (C.832-2016); Elaine 384 Copeland, 1876 L. A. Malempre. Reverse of bust, 'ELAINE / CERAMICS AND CRYSTAL PALACE ART UNION PUB 1876. L.A. MALEMPRE. SCULPT COPELAND COPYRIGHT RESERVED' (C.833-2016); Elizabeth, Queen, The Queen Mother (1900-2002). With box and certificate 479 Royal Doulton, 2000. Underside of base, 'HM QUEEN ELIZABETH, THE QUEEN MOTHER, MODELLED BY D O Phillips HANDMADE AND HAND DECORATED IN ENGLAND © 2000 ROYAL DOULTON [Doulton mark] / Royal Doulton ® HN 4340 Limited Edition of 2000 This is no 303 [in ink] Millennium 2000' (C.834-2016); Emmanuel II, Victor (1820-78) 94 C. Marochetti. Front of base, 'Victor Emmanuel.' Reverse of bust, 'C. Marochetti' (C.835-2016); Enid (from Arthurian romance) 327 Cambridge Copeland E.M. Miller. Front of socle, 'CRYSTAL PALACE ART UNION' Reverse of bust, 'Enid E.M. MILLER SC COPELAND' (C.836-2016); Etta 216 Copeland. Front of socle, 'ETTA'. Reverse of bust, 'J.B.B. COPYRIGHT RESERVED COPELAND' (C.837-2016); Fairbairn??? 464 1863 Delpeche / E. W. Wyon. Front of base, 'FAIRBAIRN'. Reverse of bust, 'DELPECHE. RED W. WYON SCULPTOR 1863' (C.838-2016); Female figure with angel wings 603 Coalport? (C.839-2016); Flora 219 (C.840-2016); Fowler??? 329 1863 E. W. Wyon. Front of socle, 'FOWLER' [in a cartouche]. Reverse of bust, 'EDWARD. W. WYON. SCULPTOR 1863' (C.841-2016); French, Field Marshal John (1852-1925) 320 Robinson & Leadbeater, 1900 W.C. Lawton Front of socle, 'GENERAL FRENCH' Reverse of bust, 'R & L [inside circle] / BY W.C LAWTON SCULPT COPYRIGHT MARCH 2nd 1900' (C.842-2016); Fry, Elizabeth (1780-1845) 260 1843 Mary Rivers. Reverse of bust, 'Mary Rivers Sc Published as the Act Directs Mar 18 1843' (C.843-2016); Garfield, J. A. (1831-81) 75 James Wilson Longton. Front of base, 'Ja. Garfield'. Reverse of bust, 'James Wilson Longton.' Underside of base, 'P' (engraved) (C.844-2016); Garfield, James A. (1831-81) 174. Reverse of bust, 'GARFIELD' (C.845-2016); Garibaldi, Giuseppe (1807-82) (C.846-2016); George, Prince of Wales, later George V (1865-1936) 401 Robinson and Leadbeater, 1902 W.C. Lawton. Reverse of bust, 'R&L' [in circle], 'H.R.H PRINCE OF WALES W.C. LAWTON SCULPT MAR 12 1902 COPYRIGHT' (C.847-2016); Gladstone, William Ewart (1809-1898) 289 Robinson & Leadbeater, 1866 (John Stark) E.W. Wyon. Reverse of bust, 'RT. HON. W. E. GLADSTONE. MP Published by John Stark MANUFACTURED BY ROBINSON & LEADBEATER STOKE ON TRENT E.W. WYON SCULPT. 1866.' (C.848-2016); Gladstone, William Ewart (1809-1898) 26 E.W. Wyon. Reverse of bust, 'GLADSTONE EW WYON F' (C.849-2016); Gladstone, William Ewart (1809-1898) 462 Reverse of bust: 'COPYRIGHT RESERVED / COPELAND M 86' (C.850-2016); Gladstone, William Ewart (1809-1898) 623. Robinson and Leadbeater, 1890-1910. Reverse of bust: 'R & L' [in a circle] (C.851-2016); Gladstone, William Ewart (1809-1898) 41. Reverse of bust, 'Rt Hon .W.E. GLADSTONE. MP.' (C.852-2016); Goethe, Johann Wolfgang (1749-1832) 241 Robinson and Leadbeater. Front of socle, 'GOETHE'. Reverse of bust, 'R & L [inside circle]' 18 (C.853-2016); Gordon, Major General Charles (1833-85) 233 Robinson & Leadbeater. Front of socle, 'GORDON'. Reverse of bust, 'R & L [inside circle]' (C.854-2016); Goss, William Henry (1833-1906) 442 W.H. Goss. Front of socle, 'W.H. GOSS'. Underside of socle: 'W.H. Goss' stamp (C.855-2016); Grace, William Gilbert "W. G." (1848-1915) 154. Robinson & Leadbeater. Front of socle, 'W.G. GRACE.'. Reverse of bust, 'R & L [inside circle]' (C.856-2016); Grant, Ulysses S. (1822-85) 475 Hadley. Reverse of bust, 'Hadley Sc' (C.857-2016); Grant, Ulysses S. (1822-85) without socle 457. Reverse of bust, 'U.S. GRANT' (C.858-2016); Green, Richard (1803-63) 486 1863 E. W. Wyon. Reverse of bust, 'RICHARD GREEN ESQ: / EDWD. W. WYON SCULPTOR LONDON 1863. (C.859-2016); Hahnemann, Samuel (1755-1843) without socle 465. Front of bust, 'HAHNEMANN' (C.860-2016); Handel, George Frideric (1685-1759) 166 Front of socle, 'HANDEL' (C.861-2016); Handel, George Frideric (1685-1759) 34. Front of socle: 'HANDEL'. Reverse of bust: 'RIDGWAY DATES. & CO' (C.862-2016); Handel, George Frideric (1685-1759) 282 Robinson & Leadbeater Reverse of bust, 'faint 'R & L' stamp. Front of base, 'HANDEL' (C.863-2016), Happy dream without socle 109 Copeland, 1875 L. A. Malempre. Reverse of bust, 'HAPPY DREAM CERAMIC CRYSTAL PALACE ART UNION PUBD 1875. COPELAND F75 L.A. MALEMPRE. RED' (C.864-2016); Havelock, General 27 Copeland Front of socle, 'HAVELOCK' Reverse of bust, 'COPELAND' (C.865-2016); Havelock, General 45 1858 J. Durham. Reverse of bust, 'J. Durham Sc 1858' (C.866-2016);

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Robert (1788-1850) 225 S. L. Alcock & Co., Hill Pottery, Burslem, 1850 W. Jackson. Reverse of bust, in ink 'Published by SAM L ALCOCK & CO Hill Pottery Burslem, 1850. From a MODEL BY MR W. JACKSON'(C.947-2016); Peel, Sir Robert (1788-1850) 22 SIR R PEEL / PUBLISHED BY / T AND R BOOTE FROM THE / CELEBRATED PICTURE / BY SIR THOs LAWRENCE [in ink, transfer printed?, reverse of bust] (C.948-2016); Peel, Sir Robert (1788-1850) (previously unknown man) 54 Copeland, 1850 J.J. Westmacott. Reverse of bust, 'James J. Westmacott. Sculpt Published Augt 13th 1850 COPELAND' (C.949-2016); Peel, Sir Robert (1788-1850) without socle 270 S. Keys & Mountford, 1850 J. Hogarth. Pub by J. Hogarth. 5 Hay Market / London Octr 1850 S.KEYS & MOUNTFORD'(C.950-2016); Phillips, Wendell (1811-84) 458 J. M D. & S Martin Milmore. Reverse of bust, 'MARTIN MILMORE SCULPT 'Peace if possible justice at any rate' Wendell Phillips COPYRIGHT BY J. M D. & S.'(C.951-2016); Pitman, Sir Isaac (1813-97) 625 H & Bs, 1887 T. Brock. Reverse of bust, 'T. BROCK. R.A SC. LONDON. 1887' AND 'H & Bs' [in rectangle (C.953-2016)]; Pius IX, Pope (1792-1878) 139 J. Marriett, 1869 J.M. Mohr. Front of socle, 'PIO NONO'. Reverse of bust, 'REGISTERED. MAY 7. 1869 PUBD BY J. MARRIETT J.M. MOHR SCR' (C.952-2016); Purity 80 Copeland, 1869 M. Noble. Reverse of bust: 'CERAMIC AND CRYSTAL PALACE ART UNION PUB. NOVEMBER 1869 COPYRIGHT RESERVED COPELAND L M.NOBLE SC. '(C.954-2016); Ramsden, Sir James (1822-96) without socle 460 Copeland M. Noble, 1871. Reverse of bust, 'JAMES RAMSDEN ESQ M NOBLE. SC. 1871. COPYRIGHT RESERVED COPELAND F'(C.955-2016); Rendel, James Meadows (1799-1856) 472 1855 E. W. Wyon. Front of socle, 'RENDEL' [in a cartouche]. Reverse of bust, 'EDWARD. W. WYON. SCULPTOR. 1855.' (C.956-2016); Roberts, Frederick, Lord (1832-1914) 313 1900 W.C. Lawton Front of base, 'LORD ROBERTS', reverse of bust, 'R&L' [in circle] and 'BY W.C. LAWTON SCULPT COPYRIGHT JAN 1900' (C.957-2016); Roberts, Lord Frederick (1832-1914) 234 Robinson & Leadbeater, 1900 W.C. Lawton. Front of socle, 'LORD ROBERTS'. Reverse of bust, 'BY WC LAWTON SCUL COPYRIGHT JAN 1900 / R & L [inside circle]' (C.958-2016); Rose, Sir John (1820-88) without socle 621 1847. Reverse of bust, 'John Rest published Jan 4 1847 by [...] South' (C.959-2016); Rubenstein [which one??] 168 Robinson & Leadbeater. Reverse of bust, 'R & L [inside circle]' (C.960-2016); Salisbury, Robert Gascoyne-Cecil, Lord (1830-1903) 321 Robinson and Leadbeater. Reverse of bust, 'LORD SALISBURY' AND 'R&L' [in a circle] (C.961-2016); Salisbury, Robert Gascoyne-Cecil, Lord (1830-1903) without socle 141 ? Copeland, 1878 L. A. Malempre Reverse of bust, 'SALISBURY. PROTECTED ACT 54. GEORGE III. L.G. & CO 9/9/78. L.A. MALEMPRE. SC COPELAND. C 78' (C.962-2016); Scott, Sir Walter (1771-1832) 187 W.H. Goss Underside of base, in ink, 'W.H. GOSS' [crowned eagle mark] (C.963-2016); Scott, Sir Walter (1771-1832) (C.964-2016); Scott, Sir Walter (1771-1832) (C.965-2016); Scott, Sir Walter (1771-1832) 191 Copeland. Reverse of bust, 'COPELAND S' (C.966-2016); Scott, Sir Walter (1771-1832) 379 Wedgwood, c.1865 E.W. Wyon SCOTT WEDGWOOD E.W. WYON. F. [reverse of bust] (C.967-2016); Scott, Sir Walter (1771-1832) seated figure 348 Copeland. Reverse of rock, 'J. STEELL sculp E DIN[...]', reverse of base, 'COPYRIGHT / RESERVED COPELAND D79' (C.968-2016); Scott, Sir Walter (1771-1832) without socle (C.969-2016); Scottish Piper, wife and dog 618 Unknown maker, c. 1870 (C.970-2016); Sculpture (tall female figure, leaning on a plinth with a bust, with chisel and hammer) 612A (C.971-2016); Seymour, Admiral Sir George Francis (1787-1870) 450 Minton, 1870. Count Gleichen. Underside of base in ink, 'SIR GEORGE FRANCIS SEYMOUR G.C.B.G.C.H. ADMIRAL OF THE FLEET BORN SEP 17. 1787. DIED JAN 20. 1870 COUNT GLEICHEN FECIT' and impressed mark 'MINTON M U'. Reverse of bust, 'C.1870' (C.972-2016); Shakespeare, William (1564-1616) 252 Reverse of bust, evidence of old handwritten inscription in ink, mostly illegibly but includes the date '1861' (C.973-2016); Shakespeare, William (1564-1616) 245 Copeland, 1861 R. Monti Front of socle, 'CRYSTAL PALACE ARTS UNION'. Reverse of bust, 'R. MONTI SC. COPELAND PUB MARCH. 1861' (C.974-2016); Shakespeare, William (1564-1616) 446 R Bros, 1902 William Pearce? Reverse of bust, 'R Bros EXACT COPY OF THE BUST STRATFORD ON AVON CHURCH WHICH WAS ERECTED BY SHAKESPEARE'S FAMILY SHORTLY AFTER HE DIED PUB BY WILLIAM PEARCE STRATFORD ON AVON SEPT 14TH 1902' (C.975-2016); Shakespeare, William (1564-1616) 169 Howell James & Co., 1864 F. M. Miller. Reverse of bust, 'F. M. MILLER. SC. [then in ink] THE "SHAKESPEARE MEMORIAL BUST" / PUBLISHED / "UNDER THE SPECIAL SANCTION " / OF THE / "NATIONAL SHAKESPEARE" AND / "STRATFORD-ON-

AVON TERCENTENARY COMMITTEES" / BY / HOWELL JAMES & CO. / LONDON / APRIL 23 1864 / COPYRIGHT SECURED / DEPOSE EN FRANCE' (C.976-2016); Shakespeare, William (1564-1616) 210 W.H. Goss, 1876 Transfer-printed on reverse of bust: 'Copied from the Monument erected by Shakespeare's family in the Church at Stratford-on-Avon' Underside of base: 'COPYRIGHT AS ACT DIRECTS / W.H. GOSS / STOKE-ON-TRENT / AUGUST 1876' (C.977-2016); Shakespeare, William (1564-1616) 221 Copeland COPELAND [reverse of bust] 20. (C.978-2016); Shakespeare, William (1564-1616) 449 Robinson & Leadbeater Front of socle, 'SHAKESPEARE'. Reverse of bust, 'R & L [inside circle]'(C.979-2016); Shakespeare, William (1564-1616) 74 (C.980-2016); Shakespeare, William (1564-1616) 207 Copeland. Reverse of bust, 'COPELAND' (C.981-2016); Shakespeare, William (1564-1616) without socle 281(C.982-2016); Shelly, Percy Bysshe (1792-1822) 351 Robinson & Leadbeater Front of socle, 'SHELLEY'. Reverse of bust, 'R & L [inside circle]' (C.983-2016); Simon, Sir John (1818-97) 55 Samuel Tate Front of bust, 'SIR JOHN SIMON'. Reverse of bust, 'Published by SAMUEL TATE' (C.984-2016); Southey, Robert (1774-1843) 443 .H. Goss. Reverse of bust: 'From the drawing by Hancock (1796)/ Copyright [mark] Art directs / W. H. Goss / Stoke-on-Trent / March 30, 18[XX]' [stamped] (C.985-2016); Spencer-Churchill, Randolph, Lord (1849-95) 361 Turner & Wood. Front of base, 'CHURCHILL.' reverse of bust, 'TURNER & WOOD. STOKE.'(C.986-2016); Spring 481 Copeland Owen Hale.Reverse of base, 'COPYRIGHT RESERVED', side of base, 'OWEN HALE COPELAND '(C.987-2016); Summer or Autumn 498 Copeland, 1881 Owen Hale. Reverse of socle, 'COPYRIGHT RESERVED A 85 COPELAND OWEN HALE 1881' (C.988-2016); Autumn 487 Copeland, 1882 Owen Hale Reverse of base, 'COPYRIGHT RESERVED COPELAND L81 / OWEN. HALE. SC. 1881'(C.989-2016); Winter 470 Copeland, 1881 Owen Hale. Reverse of base, 'COPYRIGHT RESERVED OWEN. HALE. SC. 1881 COPELAND N86'(C.990-2016); Winter? (She's covered in mistletoe) 451 Copeland, 1881 Owen Hale. Reverse of bust, 'COPYRIGHT RESERVED O 85 OWEN. HALE. SC. 1881 COPELAND' (C.991-2016); Spurgeon, Charles (1834-92) 248 Robinson and Leadbeater, 1878 John Adams. Front of base, 'C Spurgeon' in script, reverse of bust 'R&L' [in a circle], reverse of base, 'COPYRIGHT JOHN ADAMS ACTON 1878' (C.992-2016); Spurgeon, Charles (1834-92) 766/59 Robinson & Leadbeater, 1878 John Adams. Front of base, 'CH. Spurgeon' [in script]. Reverse of bust, 'Published By The Rev. George Dunnet MANUFACTURED BY ROBINSON & LEADBEATER STOKE ON TRENT JOHN ADAMS ACTON FECIT 1878.' (C.993-2016); Stephenson, George (1781-1848) 357 Copeland. Front of bust, 'GEORGE STEPHENSON' Reverse of bust, 'COPELAND' (C.994-2016); Stephenson, George (1781-1848) 113 Wedgwood, 1858 E.W. Wyon G STEPHENSON JOSHUA WEDGWOOD & SONS PUBLISHED JULY 12 1858 EW WYON F [handcarved, reverse of bust] C.995-2016); Stephenson, George (1781-1848) 230 1858 E. W. Wyon / Delpeche. Front of base, 'GEORGE STEPHENSON'. Reverse of bust, 'C. DELPECHE RED E.W. WYON SCULPTOR 1858' (C.996-2016); Stephenson, George (1781-1848) 370 1858 E.W. Wyon, reduced by C. Delpeche. Front of base, 'GEORGE STEPHENSON'. Reverse of bust, 'C. DELPECHE REDt E.W. WYON sculptor 1858' (C.997-2016); Stephenson, Robert (1772-1850) without socle 276 1855 E. W. Wyon / C. Delpeche. Reverse of bust, 'C. DELPECHE REDT W. WYON SC 1855' (C.998-2016); Stephenson, Robert (1772-1850) without socle 371 E. W. Wyon / C. Delpeche. Reverse of bust, 'C. DELPECHE REDT W. WYON SC. (C.999-2016); Stephenson, Robert (1803-59) 111 Wedgwood, 1858 E.W. Wyon. Reverse of bust, 'R STEPHENSON JOSHUA WEDGWOOD & SONS E.W. WYON. F. PUBLISHED MARCH 12 1858' (C.1000-2016); Stuart, Ralph, blue glazed and gilt ceramic socle 266 Minton, 1858 Hamlet Brown Ralph Stuart / Modelled by Hamlet Brown 1858 [handcarved, reverse of bust. (C.1001-2016); Summer 24 Copeland, 1870 L.A. Malempre. Reverse of bust: 'SUMMER PUBD APRIL 1870 COPYRIGHT RESERVED HN COPELAND MALEMPRE SC.'(C.1002-2016); Summer on fluted column 607 Copeland, 1870 L.A. Malempre. Reverse of bust, 'SUMMER PUB APRIL 1870 COPYRIGHT RESERVED COPELAND MALEMPRE SC' (C.1003-2016); Sutherland, 2nd Duke of, George Sutherland-Leveson-Gower (1786-1861) and Marquis of Stafford (1828-92) 269 Minton. Shape 100. c.1847 (C.1004-2016); Sutherland, George Sutherland-Leveson-Gower, 2nd Duke of (1786-1861) 415 1861 M. Noble DUKE OF SUTHERLAND. K.C. / M. NOBLE LONDON 1861 (C.1005-2016); Sutherland, Harriet, Duchess of (1806-68) 368 1869 M. Noble. Reverse of bust, 'HARRIET DUCHESS OF SUTHERLAND M NOBLE. SC 1869' (C.1006-2016); Swain, Charles (1801-74) 386 R.R.

Beasley, 1870 Reverse of bust 'CHAS. SWAIN / Published as the Act directs by R. R. Bealey / Manchester / July 1870'(C.1007-2016); Syme, Prof. James (1799-1870) without socle 240 Copeland, 1870 Brodie. Reverse of bust, 'COPYRIGHT RESERVED COPELAND M / WM BRODIE. R.S.A. 1870'(C.1008-2016); Tait, Rev. Archibald Campbell, Bishop of London (1811-82) 383 James Baker & Co., Newcastle. Reverse of bust: 'JAMES BAKER AND CO. / THE REV AC TAIT BISHOP OF LONDON / NEWCASTLE STAFF COPYRIGHT MORTON EDWARD SCULP'(C.1009-2016); Tennyson, Alfred, Lord (1809-92) 291 Robinson & Leadbeater. Reverse of bust, 'TENNYSON / 'R & L [inside circle]' (C.1010-2016); Tennyson, Lord Alfred (1809-92) Adams & Co./John Stark, 1868 T. Woolner. Reverse of bust: 'ADAMS & CO TENNYSON T WOOLNER SC PUBLISHED BY JOHN STARK ETRURIA REGISTERED JULY 4 1868' (C.1011-2016); Thackeray, William Makepeace (1811-63) 262. Reverse of bust, 'THACKERAY' (C.1012-2016); Todd, Dr [WHO??] 78 1860 M. Noble Reverse of bust, 'DR TODD. F.R.S M. NOBLE. SC. LONDON 1860' (C.1013-2016); Unknown female 242. (C.1014-2016); Unknown lady 103 Copeland, 1863 John Hancock. Reverse of bust, 'JOHN. HANCOCK. SC. 1863 COPELAND M' (C.1015-2016); Unknown lady 147. Reverse of bust, 'P' (C.1016-2016); Unknown lady 488 1850 P. Stefan. Reverse of bust: 'P. STEFAN SC 1850'(C.1017-2016); Unknown lady, possibly Venus or Psyche 138 (C.1018-2016); Unknown lady, standing figure, classical dress, holding bowl in left hand and jug in right hand 602 Royal Copenhagen? Reverse of base, 'Eneret ' (C.1019-2016); Unknown lady, tall lady with callipers leaning on column 612 (C.1020-2016); Unknown lady, wearing shawl tied at front 492 (C.1021-2016); Unknown lady, with glazed socle 350 (C.1022-2016); Unknown lady. Probably Sabrina 393 Worcester? (C.1023-2016); Unknown man 264 Robinson & Leadbeater V.W. Meli. Reverse of bust, 'Robinson & Leadbeater Manufacturers Stoke-on-Trent Copyright V.W. Meli Sc' (C.1024-2016); Unknown man 439 J.E. Jones / B. Cheverton Reverse of bust, 'JE JONES SC. / Reduced B Cheverton' (C.1025-2016); Unknown man 256 Copeland. COPELAND [reverse of bust] (C.1026-2016); Unknown man 175 R. Mullins. Reverse of bust: 'R. Mullins SC.p'(C.1027-2016); Unknown man 381 Worcester? W. Boyton Kirk. Reverse of bust: 'W BOYTON KIRK / fecit'(C.1028-2016); Unknown man Reverse of bust, 'Enerit. / E.' (C.1029-2016); Unknown man Reverse of bust, 'Pubd by Messrs Edwards Reinagle Companion Works Burton on Trent Staffordshire 1835.'(C.1030-2016); Unknown man 413 (C.1031-2016); Unknown man 468 J. M c D. & S. Reverse of bust, 'PUBLISHED BY J. M c D. & S. COPYRIGHT' (C.1032-2016); Unknown man 158 (C.1033-2016); Unknown man 624 Copeland, 1852. Sherwood Westmacott. Reverse of bust, 'J Sherwood Westmacott Sc 1852 COPELAND'. Underneath base, 'COPELAND' (C.1034-2016); Unknown man 259 (C.1035-2016); Unknown man 40 Robinson and Leadbeater V.W. Meli. Reverse of bust, 'Robinson & Leadbeater Manufacturers Stoke-on-Trent V.W. Meli Scr (C.1036-2016); Unknown man 160 (C.1037-2016); Unknown man 628 (C.1038-2016); Unknown man 121 Royal Worcester. Reverse of bust, ink stamp, 'WORCESTER ROYAL PORCELAIN WORKS' with royal crest (C.1039-2016); Unknown man 263 Copeland. Reverse of bust, 'COPYRIGHT RESERVED COPELAND L 76'(C.1040-2016); Unknown man (JUDGE) (C.1041-2016); Unknown man 395 Robinson and Leadbeater, 1876 J. A. Acton. Front of socle, 'C. [?]. [rest of signature]. Reverse of bust, 'Published By The Rev. G. Dunnell MANUFED BY ROBINSON & LEADBEATER STOKE ON TRENT COPYRIGHT J.A. ACTON FECIT 1876' (C.1042-2016); Unknown man (MIGHT HAVE A SECOND SOCLE?) 57. Reverse of bust, 'Gall 1849' Underside of base (C.1043-2016); Unknown man wearing an Order 358 W. E. Kirk. Reverse of bust, 'W. E Kirk. Fecit.' (C.1044-2016); Unknown man with wig 364 (C.1045-2016); Unknown man without socle 389 1854 A. Carrier. Reverse of bust, 'A. CARRIER. 1854' (C.1046-2016); Unknown man without socle 626 (C.1047-2016); Unknown man without socle 292 (C.1048-2016); Unknown man without socle 390 1854 Boyton Kirk. Reverse of bust, 'Boyton Kirk sc. May 30 1854' (C.1049-2016); Unknown man without socle. Possibly Wilson? See no. 273. 633 (C.1050-2016); Unknown man, Byron? (C.1051-2016); Unknown man, Classical 336 (C.1052-2016); Unknown man, possibly Abraham Lincoln 68 DGMRS. Bought for £200 [handwritten on underside of socle] (C.1053-2016); Unknown man, Sir Isaac Newton? 39 (C.1054-2016); Unknown woman, Queen of Sweden? 397 (C.1055-2016); Veiled woman without socle 344 Copeland, 1861 R. Monti. Reverse of bust, 'R Monti 1861 / [COPEL]AND'(C.1056-2016); Veiled woman without socle 392 (C.1057-2016); Victoria, Princess Royal (1840-1901) without socle 165. Reverse of bust, 'ICM' (C.1058-2016);

Victoria, Princess Royal (1840-1901) without socle 359. Reverse of left shoulder, monogram 'ICM' (C.1059-2016); Victoria, Queen (1819-1901) 30 W.H. Kerr & Co. Worcester E.J. Jones. Reverse of bust, 'E.J. Jones. Sculptor', in ink 'W.H. KERR & CO WORCESTER' (C.1060-2016); Victoria, Queen (1819-1901) 250 W. H. Goss. Front of socle, 'VICTORIA. R'. Reverse of bust, 'COPYRIGHT AS ACT DIRECTS / W.H. GOSS / STOKE-ON-TRENT / [...]' (C.1061-2016); Victoria, Queen (1819-1901) 283 Turner & Wood JUBILEE BUST [front of socle], RjM.S.c. / TURNER & WOOD. / STOKE. [reverse of bust] (C.1062-2016); Victoria, Queen (1819-1901) 49 Copeland, 1853 J. Sherwood Westmacott. Reverse of bust, 'J. Sherwood. Westmacott Sc 1853 COPELAND' (C.1063-2016); Victoria, Queen (1819-1901) 142 Turner & Wood TURNER & WOOD / STOKE / JUBILEE BUST [reverse of bust] (C.1064-2016); Victoria, Queen (1819-1901) 105 Copeland. Reverse of bust, 'VICTORIA. COPELAND A87' (C.1065-2016); Victoria, Queen (1819-1901) 30 W.H. Kerr & Co. Worcester E.J. Jones. Reverse of bust, 'E.J. Jones sculptor' [impressed], stamped in blue ink, 'W.H. KERR & CO WORCESTER' (C.1066-2016); Victoria, Queen (1819-1901) 118 Copeland, 1864 William Theed. Reverse of bust, 'W. THEED Sc PUBD AUGt 1 1864 COPELAND O'. Around edge of base at reverse, 'CRYSTAL PALACE ART UNION' (C.1067-2016); Victoria, Queen (1819-1901) 151 W.H. Goss Side of socle 'Copyright Art Directs / W. H. Goss / Stoke-on-Trent / November 30 18[XX]. (C.1068-2016); Victoria, Queen (1819-1901) HEAD OFF 375 Copeland, 1848 J. Francis. Reverse of bust, 'VICTORIA. I J. FRANCIS SC LONDON 1848 COPELAND' (C.1069-2016); Waddell, Rev. James (1739-1805) 179 J. Gall. Reverse of bust, 'Rev Waddell [...] / J. Gall July 18[...]' (C.1070-2016); Wagner, Richard (1813-83) 186 Robinson and Leadbeater. Front of bust, 'WAGNER'. Reverse of bust, 'R&L'(C.1071-2016); Wagner, Richard (1813-83) without socle 97. Front of bust, 'WAGNER' (C.1072-2016); War (polychrome and gilt) pair with peace 340 (C.1073-2016); War [female] 294. Label reads 246 James Lane, Worcester, 1860 Stephan Reverse of bust, 'Made by J. Stephan for James Lane Worcester 1860 / By prmissn [sic] of R[T/P?] RWB' (C.1074-2016); Washington, George (1732-99) (socle present but not attached) 274. Front of base, 'WASHINGTON' (C.1075-2016); Washington, George (1732-99) without socle 120 Copeland Reverse of bust, 'WASHINGTON COPYRIGHT RESERVED COPELAND' (C.1076-2016); Watt, James (1736-1819) 43 Child and Huie W.M. Brodie after Chantrey, reverse of bust, 'PUBLISHED BY CHILD AND HUIE EDINr FROM CHANTREY BUST BY W.M. BRODIE' (C.1077-2016); Watt, James (1736-1819) 107 Wedgwood, 1859 E.W. Wyon. Reverse of bust, 'WATT JOSHUA WEDGWOOD & SONS PUBLISHED AUGUST 24 1859 E.W. WYON. F.' (C.1078-2016); Webb, Captain Matthew (1848-83) 220 J.S. Crapper and C. Marsh, 1875. Reverse of bust, in ink, 'Published as the acts direct (see 54 George III.C.56) BY J.S. CRAPPER OF HANLEY AND C. MARSH OF WOLSTANTON. By special consent and assistance of CAPTAIN MATTHEW WEBB. December 6th 18C.75.' (C.1079-2016); Webb, Captain Matthew (1848-83) without socle 203 (C.1080-2016); Wellington, Arthur Wellesley, 1st Duke of (1769-1852) 438. Reverse of bust, 'S.KEYS & CO' (C.1081-2016); Wellington, Arthur Wellesley, 1st Duke of (1769-1852) 271. Reverse of bust, 'Died Sept 14 1852' (C.1082-2016); Wellington, Arthur Wellesley, 1st Duke of (1769-1852) 16 Copeland. Count d'Orsay COMTE D'ORSAY. Sc / COPELAND [reverse of bust] (C.1083-2016); Wellington, Arthur Wellesley, 1st Duke of (1769-1852) 101 (C.1084-2016); Wellington, Arthur Wellesley, 1st Duke of (1769-1852) 124 1852 Comte D'Orsay. Reverse of bust, 'Comte D'Orsay. Sc. 1852' (C.1085-2016); Wellington, Arthur Wellesley, 1st Duke of (1769-1852) 238 1852 Joshua Pitts. Reverse of bust, 'JOSH PITTS. SC LONDON 1852' (C.1086-2016); Wellington, Arthur Wellesley, 1st Duke of (1769-1852) 176 (C.1087-2016); Wellington, Arthur Wellesley, 1st Duke of (1769-1852) 377 1852. Reverse of bust, in ink, 'PUBLISHED NOVr 5TH 1852 OUT SEPT 14TH 52' (C.1088-2016); Wellington, Arthur Wellesley, 1st Duke of (1769-1852), seated figure 66 Alfred Crow Quill/Sam L. Alcock, 1852 G. Abbott. Top of base, 'WW', underside of base, in ink, 'PUBLISHED BY SAM L ALCOCK & CO JUNE 18.1852. ALFRED CROW QUILL DESIGNAVIT G.ABBOTT. SCULPSIT. (C.1089-2016); Wellington, Arthur Wellesley, 1st Duke of (1769-1852) 253. Reverse of bust, 'ADAMS' (C.1090-2016); Wellington, Arthur Wellesley, 1st Duke of (1769-1852) 228 E.W. Wyon. Reverse of bust: 'E.W. WYON F'(C.1092-2016); Wellington, Arthur Wellesley, 1st Duke of (1769-1852) 608 James Joseph. Reverse of bust, 'James Joseph Sculpt. 1847' (C.1091-2016); Wellington, Arthur Wellesley, 1st Duke of (1769-1852) without socle 339 S. Keys Mountford. Reverse of bust, 'S.KEYS MOUNTFORD' (C.1093-2016);

Wellington, Arthur Wellesley, 1st Duke of (1769-1852) without socle 309 (C.1094-2016); Wellington, Arthur Wellesley, 1st Duke of (1769-1852) without socle 622 (C.1095-2016); Wellington, Arthur Wellesley, 1st Duke of (1769-1852) without socle 461 (C.1096-2016); Wesley, John (1703-91) 343. Reverse of bust: parian plaque with inscription - illegible (too faint) (C.1097-2016); Wesley, John (1703-91) 267 (C.1098-2016); Wesley, John (1703-91) without socle 130. Reverse of bust, '[...] JOHN WESLEY. M.A. FELLOW OF LINCOLN COLLEGE OXFORD AND FOUNDER OF METHODISM. [...] THIS BUST BY MR ENOCH WOOD SCULPTED [...] DIED IN 1791' (C.1099-2016); Wilson? According to Glynn label 416 (C.1100-2016); Wood, Edward 258. Reverse of bust, 'Edward Wood'(C.1101-2016); Wood, Nicholas (1796-1865) 408 Minton Front of bust, 'NICHOLAS WOOD' Underside of bust, 'MINTON' [and three squiggly lines] (C.1102-2016); Wordsworth, William (1770-1850 ) 305 W.H. Goss Front of base, 'WORDSWORTH', reverse of bust, 'COPYRIGHT AS ACT DIRECTS / W.H. GOSS / STOKE-ON-TRENT / [illegible date]' (C.1103-2016); "The Young Emigrant" [sic ] 601 Copeland. Front of base, 'THE YOUNG EMIGRANT'. Reverse of figure, 'COPYRIGHT RESERVED. COPELAND' (C.1104-2016); Zetland, Thomas Dundas, Lord (1795-1873) 356 Wedgwood, 1868 Front of bust, 'ZETLAND'. Reverse of bust, 'WEDGWOOD 23 REGISTERED 11TH DEC.R, 1868 EDGE / PROOF' (C.1105-2016).

## GIFTS

### Sculpture and Applied Arts

From JOHN AWTY and KATE ROUS from the bequest of the late MRS OLGA AWTY: Folding fan, the leaf of Honiton lace and cream gauze hand-painted with three putti amongst pink flowers, mounted on pierced ivory and mother-of-pearl sticks, and mother-of-pearl guards with silver metal floral embellishments in Rococo style, English, late 19th or early 20th century (M.486-2015 ).

From NICHOLAS and JUDITH GOODISON THROUGH THE ART FUND: Fred Baier, Tetrahedron Torid Table, oak, MDF and polyester lacquer and mica enamel. (M.1-2016); Naomi Macintosh (b. 1985), *Wave 1*, Neckpiece, reef green walnut. English, c. 2015 (M.10-2016); Naomi Macintosh (b. 1985), *Wave Bracelet*, reef Green walnut, laser-cut; English, c. 2015. (M.11-2016).

### Ceramics

From PROF. T.V. BUTTREY: Plate, white earthenware transfer-printed underglaze in blue with the 'Willow Pattern'. Mark: '12' and 'COPELAND' impressed. English; Copeland, Stoke-on-Trent, c. 1910. (C.741-2016); Plate, white dishwasher and microwave safe ceramic body, printed in blue with the 'Willow Pattern'. English, Wessex Collection, c.2000-15 (C.742-2016).

From LYNNE GREEN DRAKE, IN MEMORY OF HER HUSBAND JONATHAN C. DRAKE (1958-2003): David Roberts (b. 1947), Eroded Raku bowl, smoke-fired. English, Holmfirth, West Yorkshire, c. 2008. (C.743-2016).

From THE FRIENDS OF THE FITZWILLIAM MUSEUM: Fruit bowl, thrown earthenware coated inside with alpine white glaze painted in grey and yellow; the outside coated with pinkish-beige glaze overall. Mark: Circular backstamp printed in grey, 'HAND MADE/POOLE (dolphin) /ENGLAND/HAND DECORATED'. Also painted in blue, pattern no.' ROL'. Pattern designed by Ruth Pavely, 1954. English; Poole Pottery, Dorset, c.1954-5. (C.261-2015); Hors d'oeuvre set (?), comprising three rectangular dishes in a stainless steel (?) frame. Earthenware painted in black and red enamel; 'Fashion' shape with 'Zambesi' pattern. Mark: Midwinter/Modern/FASHION SHAPE/staffordshire england' (sic). Shape designed by Roy Midwinter (1922-1990), 1954. Pattern designed by Jessie Tait (1928-2010), 1956. English; W.R. Midwinter, Burslem, Stoke-on-Trent, late 1950s or 1960s. (C.262.1-3 & A-2015);

Vase, white earthenware hand-painted in black enamel with pattern F203, Stubble. Designed by Jessie Tait (1928-2010). English; W.R. Midwinter, Burslem, Stoke-on-Trent, c.1956-60. (C.263-2015); Bowl with two lugs, cream earthenware decorated internally with tube-lined flowers and foliage. Mark: painted in blue '6287/3948' and printed in blue, 'Carlton Ware/MADE IN ENGLAND/TRADE MARK'. English; Carlton Ware, Stoke-on-Trent, probably 1930s or 1950s. (C.264-2015); Vase, white earthenware painted in black and yellow enamel. Marks: impressed 'BESWICK ENGLAND' and integrally moulded in relief '1381'. English; John Beswick Ltd., Longton, Stoke-on-Trent, c.1960. (C.265-2015); Coffee Set, 'cylinder shape', white earthenware printed with 'Black Diamond' pattern, the saucers and coffee pot lid glazed black overall. Mark: 'PORTMEIRION /POTTERY/ Stoke-on-Trent/MADE IN ENGLAND' reserved in white on turquoise oval. Designed by Susan Williams-Ellis, 1963. English; Portmeirion Pottery, c.1963+ comprising of a coffee pot (C.266.1 & A-2015), milk jug, (C.266.2-2015), sugar basin (C.266.3-2015), and four cups and saucers Cup & saucer (C.266.4 & A-2015), Cup & saucer (C.266.5 & A-2015), Cup & saucer (C.266.6 & A-2015), Cup & saucer (C.266.7 & A-2015).

From PROFESSOR SHON FLOWCS-WILLIAMS: Teapot, soft-paste porcelain with feather moulded body and faceted spout, painted underglaze in blue with floral sprays and borders. English, Worcester, c.1760. (C.699 & A-2016); Teapot with double twig handle and floral knob, soft-paste porcelain, the body and cover moulded with chrysanthemum sprays, glazed and partly gilt. English, Worcester, c.1760-70. (C.700 & A-2016); Teapot, soft-paste porcelain, painted in polychrome enamels, and gilt. On both sides there is a Chinese garden scene with a woman standing by a fence and a woman and a boy standing beside a table. Gold bands round neck and edge of cover. English, Worcester, c.1760-75. (C.701 & A-2016); Teapot, soft-paste porcelain, painted in polychrome enamels, on one side with a Chinese woman and a boy and on the other with a Chinese man and woman and a boy, and with panels of red diaper pattern, all within fine black scrolls. English, Worcester, c.1760-75. (C.702 & A-2016); Teapot, soft-paste porcelain, painted in polychrome enamels, on one side with a vendor with two parcels suspended from a pole approaching a Chinese man, woman and child, and on the other with a Chinese woman at a window and another standing outside in a garden, also with red and black flowers and foliage all enclosed by fine red scrolls. English, Worcester, c.1760-75. (C.703 & A-2016); Teapot, soft-paste porcelain, painted in polychrome enamels on both sides with a Chinese man holding a bird, a boy and a lady seated beside a table in a garden. English, Worcester, c.1760-75. (C.704 & A-2016); Teapot, soft-paste porcelain, transfer-printed in black and painted in polychrome enamels with on both sides a Chinese scene with a man seated and a woman standing beside a table, a bowl on a stand, a woman and child, and a woman holding a fan. English, Worcester, c.1770. (C.705 & A-2016); Teapot, soft-paste porcelain, painted in polychrome and gilt, on one side with the Oriental 'Staghunt' pattern, and on the other with two Chinamen conversing in a garden with a building and birds overhead. English, Worcester, possibly decorated in the workshop of James Giles in London, c.1770. (C.706 & A-2016); Teapot, soft-paste porcelain, painted underglaze in blue and clobbered in red and gold. English, Worcester, c. 1760-80, probably clobbered in London. (C.707 & A-2016); Teapot, soft-paste porcelain, painted underglaze in blue probably with 'Mansfield' pattern, and clobbered in red and gold. Mark: an open crescent underglaze in blue. English, Worcester, c.1760-80, probably clobbered in London. (C.708 & A-2016); Teapot, soft-paste porcelain, painted underglaze in blue, overglaze in blue, green, and red enamels and gold with a Japan pattern of vertical panels of prunus blossom, chrysanthemums, and a chrysanthemum reserved in a blue ground. Mark: a fretted square underglaze in blue. English, Worcester, c.1760-70. (C.709 & A-2016); Teapot with faceted body, double entwined handle, and saucer-shaped stand, hard-paste porcelain, painted underglaze in blue, overglaze in blue, green, and red enamels, and gold with a Japan pattern of vertical panels of prunus blossom, chrysanthemums and a flower reserved in a blue ground. Mark on both pieces: a fretted square underglaze in blue. English, Worcester, c.1760-70. (C.710 & A & B-2016); Teapot, soft-paste porcelain, decorated with an underglaze blue scale ground, and reserves painted in enamels and

gold with chrysanthemums and other flowers. Mark: an open crescent underglaze in blue. English, Worcester, c.1765-70. (C.711 & A-2016); Teapot, soft-paste porcelain, decorated with an underglaze blue ground, reserves painted in polychrome enamels with flowers and foliage, and gilt. English, Worcester, c.1765-70. (C.712 & A-2016); Teapot or punch pot, soft-paste porcelain, decorated with an underglaze blue ground, and reserves painted in polychrome enamels with exotic birds or insects, and gilt. Mark: an open crescent underglaze in blue. English, Worcester, c.1765-70. (C.713 & A-2016); Teapot with hexagonal stand, soft-paste porcelain painted in polychrome enamels with scattered floral sprays and sprigs. English, Worcester, c.1765-75. (C.714 & A-2016); Teapot of fluted barrel form with ear-shaped handle, soft-paste porcelain painted in polychrome enamels with floral sprays and scattered sprigs, and gilt. English, Worcester, c.1780. (C.715 & A-2016); Teapot of barrel shape with ear-shaped handle, painted in enamels and gilt with on each side, a gold wreath enclosing an arrangement of flowers and foliage, and four different floral sprays; purple diapered borders round the shoulder and cover. English, Worcester, c.1780. (C.716 & A-2016); Teapot of barrel shape with ear-shaped handle, soft-paste porcelain painted in polychrome enamels and gold with 'Dragon in Compartments' pattern. English, Worcester, c.1780-90. (C.717 & A-2016); Teapot of oval form with harp-shaped handle, soft-paste porcelain decorated with a scale blue ground, and reserves painted in blue, green, and red enamels and gold with chrysanthemums and wheatsheaves. Mark: 'Flight' over a crescent underglaze in blue. English, Worcester, Flight period, c. 1783-92. (C.718 & A-2016); Teapot, bone china, with fluted body, transfer-printed with bouquets and floral sprigs, and gilt. Roanoke pattern. Mark: printed in black 'BONE CHINA/ROYAL WORCESTER' surrounding a crown over a circle enclosing C51, and below 'MADE IN ENGLAND/ROANOKE. English, Royal Worcester, probably second half of 20th century. A discontinued pattern. (C.719 & A-2016); Teapot of oval form with parapet and hinged cover, white feldspathic stoneware, moulded, and decorated with applied reliefs, and painting in blue enamel. On one side is a putto with a lion and on the other side, two putti, one of whom holds a flaming torch. English, Staffordshire, or Yorkshire, c.1800-10. (C.720 & A-2016); Teapot of low round form, white jasperware with dark blue dip, and applied white reliefs of classical figures sacrificing at altars, trees, and wreaths. Mark: 'WEDGWOOD' impressed. English; Josiah Wedgwood and Sons, Etruria, Staffordshire, probably second half of 19th century. (C.721 & A-2016); Teapot, creamware with double entwined handle, and pierced outer wall. Mark: impressed circular mark with LEEDS POTTERY. English, Hartley Greens & Co., Stoke-on-Trent, after 1992. (C.722 & A-2016); Coffee pot, soft-paste porcelain, with fluted body and cover, painted underglaze in blue with floral sprays on the spout and handle, and narrow borders on the neck and cover. Mark: an open crescent underglaze in blue. English, Worcester, c.1760-75. (C.723 & A-2016); Coffee pot, soft-paste porcelain painted in polychrome enamels and gold. On one side, there is a Chinese woman with a small boy conversing with another woman in a garden, and on the other, a woman is seated at a window and another stands outside in a garden. English, Worcester, c.1760-75. (C.724 & A-2016); Coffee pot, soft-paste porcelain transfer-printed in black, and painted in polychrome enamels and gold. On both sides there is a Chinese scene with a man seated beside a table, a bowl on a stand, and a woman and child. Above and below the spout and handle there are red and black flowers and foliage. English, Worcester, c.1770. (C.725 & A-2016); Coffee pot, soft-paste porcelain, painted underglaze in blue and overglaze in green, red, and puce enamels with swirling stripes alternately white with coloured flowers, and blue with reserved white and blue scrolls. Mark: a fretted square underglaze in blue. English, Worcester, c. 1770-80. (C.726 & A-2016).

From DAVID AND ANNE HYATT KING through The Art Fund: Female Geisha Figurine, Japanese Imari, 1710-70 (C.267-2015); Blue and white openwork hard paste porcelain cover (base and top missing), Japanese, Arita, 1810-40 A.D. (C.268-2015); Square dish, hard paste porcelain, moulded, decorated with lions and floral patterns. Japanese, 1735-65 (C.269-2015); Vase, hard paste porcelain celadon glazed, decorated with handles in Chinese style, Japanese, Kyoto 1930s (C.270-2015); Blue and white hard paste porcelain vase with ring handles, Marked "West Kanzan", Japanese c.1870 (C.271-2015); Flaming Tortoise, hard paste porcelain, white Hirado. Immortal missing from lid (broken and

restored). Japanese c.1750-80 (C.272-2015); Hare censer with lid, hard paste porcelain, celadon glaze by Myanaga Tozan, Japanese 1945-70 (C.273 & A-2015); Open work ring-handled hard paste porcelain vase, by Kanzan Denshichi, Japanese c.1860s. Made for export to China or West (C.274-2015); Vase in Blanc de Chine style hard paste porcelain with pale ivory glaze, by S. Sozan II, Japanese 1925-40 (C.275-2015); Vase, hard paste porcelain with Yellow/Green glaze by Yozaan, Japanese, Kyoto 1950-75 (C.276-2015); Large censer in hard paste porcelain with 100 Arhat (people who are far along the path to Enlightenment) by Seifu III, Japanese c.1890 (C.277-2015); Large bowl, hard paste porcelain, blue and white with coloured enamels, decorated with 100 Arhat (people who are far along the path to Enlightenment) by Ito Tozan II, Japanese c.1921-40. (C.278-2015); Large vase hard paste porcelain, blue and white, decorated with 100 Arhat (people who are far along the path to Enlightenment), by Seifu V in the manner of Seifu II, Japanese, c.1945-80 (C.279-2015); Small celadon censer hard paste porcelain (C.280-2015); Cup and saucer in early Koryo style (rare), by S. Sozan II (Torako 1890-1977), hard paste porcelain Japanese, probably made c.1925-40 (C.281 & A-2015).

From JEAN M. JENNER: Coffee pot, black basalt with parapet and a leaf-shaped restrainer on the handle to prevent the lid falling off. Mark: WEDGWOOD impressed. English; Wedgwood, Etruria, Staffordshire, c.1810, possibly later (C.258 & A-2015).

From PROF. DAVID McMULLEN, FELLOW OF ST JOHN'S COLLEGE, CAMBRIDGE: Large vase, hard-paste porcelain, decorated with an old pine tree with cranes in underglaze blue. Japanese, Hirado, 19th century (C.728-2016); Incense burner and cover, porcelain, painted in red, green, blue and yellow enamels with grey-creamish glaze. The moulded square box stands on four feet and has a pierced cover which is surmounted by a lion. Underneath an apocryphal Chinese Ming imperial Wanli mark. Japanese, 18th century (C.729 & A-2016); Dish, porcelain in the shape of a daffodil flower and painted with daffodil flowers in underglaze blue in the middle of the dish. Underneath signed with Gen Fong sei 源方製 Japanese, late 19th-early 20th century (C.730-2016); Ewer, greyish white stoneware, ovoid body with an outspreading neck and a large band loop handle and a short octagonal spout. Chinese, Changsha ware, Tang dynasty 618-906 AD. (C.738-2016).

From PROFESSOR PAUL MURDIN, WOLFSON COLLEGE CAMBRIDGE: 'Fabula', plate, black basalt with a silk-screen print of a circus lithographed, surrounded by a band of black enamel. English; designed by Sir Eduardo Paolozzi (1924-2005) and made by Wedgwood, Barlaston, Staffordshire, 1992. In the original box with a booklet describing the 'Art Plates' series. (C.259-2015).

From DAVID SCRASE IN MEMORY OF HIS TWIN BROTHER, JOHN: Vase, porcelain, famille rose decorated with one hundred butterflies that represents 'luck'. Chinese, early 20th century (C.739-2016); Stephen Gillies (b. 1967) and Kate Jones (b. 1966), Footed bowl, glass, handblown and decorated with blue leaf motif; makers' surnames and 'Rosedale' engraved on underside of foot. English, late 20th century (C.740-2016).

From THE ARTIST CHOI SUNG JAE, c/o PHIL ROGERS: Rectangular bottle, hand-built stoneware coated with white slip and decorated with finger drawing and incising in traditional Bunchong style. Korean, by Choi Sung Jae, c.2014 (C.260-2015).

From THE WIDOW OF HAMADA YOSHIO: Hamada Yoshio (浜田能生) (1944-2011), Globular lipped royal blue glass vase. Japan, 1991. (C.731-2016); Hamada Yoshio (浜田能生) (1944-2011), Lipped and ribbed blue and yellow glass vase with incised spiral decoration. Japan, 1993. (C.732-2016); Hamada Yoshio (浜田能生) (1944-2011), Globular deep blue ovoid glass vase with oval rim. Japan, 1998. (C.733-2016); Hamada Yoshio (浜田能生) (1944-2011), Deep green glass vase with tapering neck and rolled rim, with yellow and applied decoration. Japan, 2003. (C.734-2016).

## Textiles

From DAVID and ANN FULLJAMES: Oval sampler, embroidered with house and deer park, inscription and signature 'Elizabeth Dring was born November the 14 1784 / Finished this sampler February the 20 1808'. English, dated 1808, (T.3-2015)

## BEQUESTS

### Sculpture and Applied Arts

From OLIVE AND PETER WARD: Tea caddy, silver-gilt. English, with London hallmarks for 1745-6. Maker's mark of Aymé Videau. (M.4-2016); Coffee pot, Sheffield plate. English; Matthew Bolton, Sheffield, after 1784, probably first quarter 19th century. (M.5-2016); C.R. Ashbee (1863-1942), beaker, silver with hammered surface, the foot pierced, chased and set with unbroken amethysts. Maker's mark and London hallmarks. England, London/Chipping Campden, 1900-01 Comment: on loan to the Museum since 2005. (M.6-2016); Alec Miller (1879-1961), hand-mirror bronze with scene of nymphs bathing. England, probably Chipping Campden, date uncertain, probably first third 20th century. (M.7-2016); Bowl, silver with lid enamelled with a forest scene. English; Guild of Handicraft, Chipping Camden, 1902. (M.8 & A-2016); Henry Hart headband, silver, decorated with embossed decoration on the outside, comprising Hart emblem and olive branches, engraved on inside, 'Olive Groves N Peter Ward 1955 – A crown of wild olives'. Designed for Olive Ward. Maker's mark of the Guild of Handicraft. London hallmarks with date letter script P. English, Chipping Camden, 1970. (M.9-2016).

From JOHN WHITWORTH: Pocket Watch, in 18 carat gold case with engine-turned and chased floral decoration, and engraved monogram 'EWH'. English, the movement engraved 'Des Granges/LATE RECORDON/No 8985/Cockspur Street/LONDON'. London hallmark and date letter b for 1817-18. English, London, Peter Des Granges (fl. 1784-1842), 1817-18. The watch is accompanied by a ring on which are a watch key and two seals. (M.487 & A-2015).

## Ceramics

From DR JOHN SHAKESHAFT (1929-2015), CAMBRIDGE ST CATHARINE'S COLLEGE: Vase by Anjin Abe (b.1938) Stoneware flower vase (hanaire) in the Bizen style (C.1-2016); Plate, Low-fired earthenware plate with foliate rim and creamy-white glaze. Burmese, late 15th century (C.2-2016); Bowl, unglazed red earthenware footed bowl with white slip inside and an incised raptor in the well. Byzantium (C.3-2016); Bottle, Tang-style ovoid footed stoneware bottle with ochre glaze and four strap handles. No mark. China, c.8th century (?). Lo-Yang? (C.4-2016); Charger, green celadon porcellanous footed charger. Chinese Ming dynasty (15th century?). Longquan ware (C.5-2016); Bowl, pale green celadon footed stoneware bowl. Scribed decoration in well and key-clef ring around outside rim. Chinese, late Yuan or early Ming dynasty (14th century). Longquan ware (C.6-2016); Bowl, white-glazed footed porcelain bowl with everted rim. Te Hua (dehua) ware from Fukien (Fujian). c.1690 (C.7-2016); Charger, green celadon porcellanous footed charger. Chinese, Ming dynasty (15th century?) Longquan ware (C.8-2016); Bowl, green-grey celadon stoneware bowl with marked crackle. Plain inside, lotus (or chrysanthemum) petals outside. Chinese Song dynasty, Longquan ware (C.9-2016); Bowl Porcelain qingbai (= bluish-white) footed bowl. In the well, two boys play in a scrolling vine surround. Chinese, Song dynasty (C.10-2016); Large stoneware salt-glaze jar with lug handle. German, 18th century? (C.11-2016); Footed fritware bowl with four blue radial trails in a transparent glaze Iranian late 12th - early 13th century (C.12-2016); Earthenware bowl, much restored. White slip over buff body with abstract decoration in black. Clear glaze over.

Nishapur, 10th century (C.13-2016); Fritware bowl, turquoise (copper) glaze with piercings through the body to give translucent areas. Kashan (?), late 12th-early 13th century (C.14-2016); Fritware bowl, turquoise (copper) glaze with iridescence, Islamic (C.15-2016); Footed fritware bowl with four blue radial trails in a transparent glaze. Late 12th - early 13th century (C.16-2016); Footed fritware bowl of characteristic shape. Painted in blue and black under a transparent glaze. Kashan ware, c.1200-1229 (C.17-2016); Earthenware bowl with white slip over the buff body. Probably from Nishapur, 10th century (C.18-2016); 'Buffware' earthenware footed bowl. Probably from Nishapur, 10th century (C.19-2016); Stoneware footed Seto 'Horse eye' dish (uma-no-me zara) with raised rim tenmoku glaze, Japanese, early 19th century . (C.20-2016); Dish Stoneware footed Seto ishizara with raised and everted rim. Japanese 16th century. (C.22-2016); Dish, Seto oil-dish (aburazara). Japanese (C.23-2016); Echizen stoneware jar (tsubo) of the Muromachi Period (16th century). No mark. Japanese (C.24-2016); Footed stoneware bowl with foliated rim. Thai, Si Satchanalai 14th century. No mark (C.25-2016); Stoneware bowl with underglaze iron decoration featuring a phoenix in a central medallion with foot. Thai, from Sukhothai, c.14th century. The phoenix motif is very unusual (C.26-2016); Early Si Satchanalai stoneware bottle of ribbed globular form, with foot. Tai, 13th - 14th century (C.27-2016); Footed stoneware bowl, decorated underglaze with iron-black flower in centre and two fish in the cavetto. Si Satchanalai (?) 14th - 15th century. Thailand. (C.28-2016); Red earthenware jar with spout and handle. Turkish, 19th century? No mark. (C.29-2016); Charger, Polychrome charger of smooth grey-white stoneware. Vietnamese 15th - 16th century (C.30-2016); Cylindrical stoneware vase by Eric Astoul (b.1954) Inscribed mark on side at base. French. (C.31-2016); Wood-fired stoneware vase by Eric Astoul (b.1954) Natural ash glaze: brown/tan/green/grey/black. Thrown and altered. Inscribed mark. French (C.32-2016); Jar Stoneware raku jar of cylindrical form, with foot by Eric Astou; (b.1954). Mark inscribed on side at base. French. (C.33-2016); Wood-fired stoneware vase Eric Astoul (b.1954) with natural ash glaze. Thrown then roughly 'squared' and altered. Fired on its side. Grey/brown/buff. Initials inscribed on base. French (C.34-2016); Stoneware teapot by Clement Kofi Athey (1922-199?) with screw lid, two lugs and cane handle. Impressed seal on side at base (C.35-2016); Large stoneware slab-built vase by Ian Auld (1926-2000) with square section and rough surface. Impressed mark IA on side at base (C.36-2016); Rectangular stoneware slab-built vessel Ian Auld (1926-2000) with broad rim carrying various features, namely two 'architectural mouldings', eight small 'bosses', etc. Variegated blue/green/buff colours. Two impressed marks on base: IA. (C.37-2016); Lidded tea jar, woodfired stoneware squared by Robert Barron with feldspar inclusions. 'Potter's tear' drip (from the roof of the kiln) on to edge of lid and down side. No mark (C.38 & A-2016); Jar with lid. Saltglaze stoneware, by Reuben Batterham (b.1967), brown outside, light-green celadon inside. Impressed mark (C.39 & A-2016); Small footed bowl, stoneware with 12 cut sides by Richard Batterham (b.1936). Olive green shiny ash glaze, inside and out. Toasted brown foot. No mark (C.40-2016); Small footed bowl, with 10 facets outside by Richard Batterham (b.1936). Clear greenish glaze with drips. Pecked ring inside. No mark (C.41-2016); Vase, large stoneware vase with olive-green ash glaze by Richard Batterham (b.1936). Squared form at base, round at top. No mark. (C.42-2016); Coffee pot with lid Stoneware by Richard Batterham (b.1936). Green/brown ash glaze. No mark (C.43 & A-2016); Small teapot with side handle, stoneware by Richard Batterham (b.1936). No mark (C.44 & A-2016); Large jug with matt olive-green glaze by Richard Batterham (b.1936). Incised decoration. No mark. (C.45-2016); Mixing bowl, stoneware mixing bowl with half-spout by Richard Batterham (b.1936). Khaki ash glaze. No mark (C.46-2016); Jug, stoneware by Richard Batterham (b.1936) in olive-green ash glaze, inside and out Vigorous pulled handle. No mark (C.47-2016); Large round charger, stoneware by Richard Batterham (b.1936), olive-green shiny glaze on upper surface, unglazed below. Incised decoration. No mark (C.48-2016); Storage jar with lid, saltglaze by Richard Batterham (b.1936). Green/grey glaze on upper part, with runs. No mark (C.49 & A-2016); Footed bowl, porcelain by Richard Batterham (b.1936), with incised and notched banded decoration. Celadon glaze. No mark (C.50-2016); 'Shallow tazza' on high foot. Stoneware by Richard Batterham (b.1936). Iron glaze with ash. No mark (C.51-2016); Tazza by Richard Batterham (b.1936). Iron glaze, outside and on rim. Ash glaze inside. No

mark (C.52-2016); Small dish, stoneware by Richard Batterham (b.1936). Ash glaze with blue. Pecked decorative ring. No mark (C.53-2016); Large teapot, saltglaze, buff-colour by Richard Batterham (b.1936). No mark. (C.54 & A-2016); Jug, saltglaze stoneware by Richard Batterham (b.1936), with collared rim Sandy body. No mark (C55-2016); Cut-sided bowl on large foot, stoneware by Richard Batterham (b.1936). Green/grey ash glaze breaking to brown. No mark (C.56-2016); Jar with lid, ash-glazed by Richard Batterham (b.1936). Picked decoration. No mark (C.57 & A-2016); Large bowl, stoneware by Svend Bayer (b.1946) c. 1973, with tenmoku glaze. Decorated with a slip-trailed cockerell. No mark. (C.58-2016); Plate, stoneware by Svend Bayer (b.1946). Grey glaze with two fish in cobalt blue. Two marks SB and Wenford Bridge (C.59-2016); Large stoneware bowl with narrow rim by Svend Bayer (b.1946). Green/brown/white glaze with bird (heron?) decoration. Marks SB and Wenford Bridge (C.60-2016); Wood-fired stoneware bowl by Svend Bayer (b.1946) with grey glaze inside and two fish in cobalt blue. No mark (C.61-2016); Wood-fired stoneware bowl by Svend Bayer (b.1946), unglazed rim and outside, white glaze inside with bird in cobalt blue. No mark (C.62-2016); Wood-fired stoneware moulded dish by Svend Bayer (b.1946) of rounded rectangular form with four feet. Unglazed outside, orange-red inside with finger-wipe decoration. Four wad marks inside. 354 mm x 260 mm. No mark (C.63-2016); Small wood-fired stoneware teapot by Svend Bayer (b.1946) with side handle and natural ash glaze. No mark (C.64 & A-2016); Large woodfired stoneware dish by Svend Bayer (b.1946), tan glaze with cream slip trained grid, Carbon trapping No mark (C.65-2016); Woodfired stoneware bottle by Svend Bayer (b.1946) with lug handle. Brown natural ash glaze. No mark (C.66-2016); Vase, wood-fired stoneware, by Svend Bayer (b.1946), fired on its side on a shell. Natural ash glaze. variegated browns and greys, with heavy runs. No mark (C.67-2016); Deep wood-fired stoneware bowl by Svend Bayer (b.1946) with strong everted rim and three feet. Shino glaze giving tan, grey and mottled ochre outside; tan and dark brown inside. Three shell marks inside. No mark (C.68-2016); Woodfired footed stoneware bowl by Svend Bayer (b.1946), fired in a stack of three. Three small shell marks inside with matt brown natural ash glaze over Shino glaze. cream/orange/brown Shino glaze outside. No mark (C.69-2016); Small wood-fired footed stoneware bowl by Svend Bayer (b.1946), fired upside-down. Variegated orange Shino glaze inside with marks of three small shells. Thick variegated grey/brown natural ash glaze outside. No mark (C.70-2016); Wood-fired stoneware dish by Svend Bayer (b.1946), fired in a stack, with five small shells supporting another dish. Cream/pink/tan Shino glaze inside, with natural ash glaze creeping in over the edge. Outside has grey/olive natural ash in flame path with orange/tan in the flame shadow. No mark. K590 (C.71-2016); Large woodfired stoneware jar by Svend Bayer (b.1946), fired on its side on three shells. Shino glaze with long runs of natural ash glaze. No mark (C.72-2016); Wood-fired stoneware teapot by Svend Bayer (b.1946) with vertical handle and three feet. Grey/white natural ash glaze and small tan patch. Some carbon trapping. No mark (C.73 & A-2016); Small wood-fired stoneware bottle by Svend Bayer (b.1946), with Shino glaze giving light grey areas, darker grey patches, small tan patch and carbon trapping. No mark. (C.74-2016); Wood-fired stoneware 'dish with shells' by Svend Bayer (b.1946). Five large shells fired in the dish. Shino glaze (?) outside. No mark (C.75-2016); Woodfired stoneware 'pan with pouring lip' by Svend Bayer (b.1946). Body has feldspar inclusions. Shino glaze inside; gloss cream near rim; matt cream/brown further down. Shiny tan outside with darker natural ash glaze. No mark (C.76-2016); Small wood-fired stoneware bottle by Svend Bayer (b.1946), fired on its side, with heavy natural ash glaze and shell mark. Colours: creamy-grey, brown and carbon trapping. No mark (C.77-2016); Wood-fired cylindrical vessel by Svend Bayer (b.1946) with vertical loop handle. No mark. Made in Australia early in 2001 (C.78-2016); Large wood-fired stoneware bowl by Svend Bayer (b.1946) with two handles and rounded base. Natural ash glaze giving variegated browns and tans. No mark. (C.79-2016); Wood-fired stoneware jug by Svend Bayer (b.1946). Celadon glaze inside, natural ash glaze outside, with dramatic creamy grey ash run and carbon trapping. No mark. (C.80-2016); Large wood-fired stoneware jar by Svend Bayer (b.1946) with spectacular glaze runs. Fired on its side, on three shells, in the firebox, giving browns and greys. No mark. (C.81-2016); Small wood-fired stoneware tea bowl with foot by Svend Bayer (b.1946). Shino glaze giving variegated light tan/grey/pink with some

carbon trapping and crazing. No mark (C.82-2016); Dish, stoneware, moulded wood-fired rounded rectangular by Svend Bayer (b.1946), 348 mm x 257 mm. Fired on five large shells. Shino glaze on underside, giving light tan, cream and grey. Natural ash over Shino on the upper side gives matt buff. Brown finger-wipe decoration. No mark (C.83-2016); Wood-fired stoneware jar by Svend Bayer (b.1946) with two lug handles, from firebox of 5-day anagama firing. Heavily encrusted on one side with dark brown, brown/green and silvery glaze runs. No mark (C.84-2016); Wood-fired stoneware jar by Svend Bayer (b.1946) with three lugs, fired on its side on three clam shells. Shino glaze largely covered with natural ash and green glassy glaze runs. No mark. (C.85-2016); Wood-fired stoneware teapot by Svend Bayer (b.1946) with brass handle, of ellipsoidal form with three feet. Shino and natural ash glaze. No mark. (C.86 & A-2016); Wood-fired stoneware standing form by Svend Bayer (b.1946), mounted on square wooden base. No mark. (C.87-2016); Wood-fired stoneware jar by Svend Bayer (b.1946), fired on its side on four shells. No mark. (C.88-2016); Wood-fired stoneware squared bowl on foot by Svend Bayer (b.1946). Ashed Shino glaze, giving cream/grey/tan/orange. Feldspar grains in body. No mark. (C.89-2016); Wood-fired stoneware bowl by Svend Bayer (b.1946), with kaki glaze, giving matt brown due to the effects of the ash on the kaki. No mark. (C.90-2016); Wood-fired stoneware jar by Svend Bayer (b.1946). Kaki glaze with heavy ashing. No mark. (C.91-2016); Footed stoneware drinking bowl by Svend Bayer (b.1946), of hemispherical form. No mark. (C.92-2016); Very large vase by Svend Bayer (b.1946), shell marks (C.93-2016); Terra sigillata bowl by Pierre Bayle (1945-2004), with everted rim, brown with black streaks. Incised marks: date(?) 19 4 85 and name BAYLE (C.94-2016); Terra sigillata cup by Pierre Bayle (1945-2004) with spur handles and indented base. Brown/black. Incised mark BAYLE and date (?)13 1 93 on base. (C.95-2016); Terra sigillata jar, smoke-fired ovoid by Pierre Bayle (1945-2004). Marks incised on base: date and name 5 11 85 BAYLE.(C.96-2016);Terra sigillata jar, smoke-fired ovoid by Pierre Bayle (1945-2004). Colours of buff, brown, black with black streaks. Incised marks on base: date(?) 6 8 84 and name BAYLE. (C.97-2016); Porcelain oil jar with looped stopper and spout by Matthew Blakely (b.1963). Pale blue celadon glaze. No mark. (C.98-2016);Hand-built stoneware vase of globular form by Betty Blandino (1927-2011) with underglaze blue and green/brown, with clear glaze over. Impressed mark. (C.99-2016); Wood-fired stoneware cylindrical vase with two lugs, in the Iga style by Charles Bound (b.1939). Two impressed marks. (C.100-2016); Wood-fired stoneware 'Bone Box' (i.e. reliquary) by Charles Bound (b.1939) with lid and handles on four feet 'Keyhole', inscribed crosses and illegible script. Two impressed marks. (C.101& A-2016); Large slipware platter by Clive Bowen (b.1943), with black slip in the well, decorated with a slip-trailed leaping fish in a wave border with circular rings, all in yellow and green, covered with a clear brown glaze. No mark. (C.102-2016); Wood-fired moulded earthenware 'square' dish by Clive Bowen (b.1943), No mark. (C.103-2016); Small flat-lidded wood-fired slipware jar by Clive Bowen (b.1943). No mark. (C.104 & A-2016); Small wood-fired earthenware slipware casserole by Clive Bowen (b.1943), with domed lid and two handles. No mark. (C.105 & A-2016); Nearly round earthenware dish by Dylan Bowen, turned up at the rim. Mark: Dylan Brown inscribed on base (C.106-2016); Wood-fired 'slumped' stoneware plate, fired leaning against side wall of kiln towards the back on shells by Benedict Brierley. Impressed mark on base: Benedict Brierley. (C.107-2016); Stoneware jug with thin olive-green glaze possibly by Sandy Brown (b.1946). Medieval in appearance - bulbous with narrower neck. No mark. Some doubt about the maker of this - could it be by Yasuda, Takeshi? (C.108-2016); Stoneware 'boite noire' with four feet Gisele Buthod Garcon (b.1954). Heavy squared container with a cavity in the upper part of one side, covered with a 'door' secured by an iron nail through lugs. Impressed marks on base: GBG and a star. (C.109 & A-2016); Stoneware drum seat of Abuja style by Michael Cardew (1901-1983). Supported by six side ribs only, no central vase as in some examples. Two marks on base, MC and Wenford Bridge. (C.110-2016); Stoneware bowl with blue/white glaze and brown rim by Michael Cardew (1901-1983). Two marks: MC and Wenford Bridge. (C.111-2016); Large moulded charger of oval form by Michael Cardew (1901-1983). Impressed mark MC on base. (C.112-2016); Bottle, salt-glaze stoneware of bulbous form by Michael Cardew (1901-1983), with small loop handle. Two impressed marks, MC and St Ives. (C.113-2016); Galena-glazed earthenware slipware plate with raised rim by

Michael Cardew (1901-1983. Made c.1929. Two impressed marks: MC and Winchcombe. (C.114-2016); Stoneware footed food bowl by Michael Cardew (1901-1983) with cover also usable as a bowl. Made at Volta Pottery, Vum? Dugam?, in 1946/7. (C.115-2016); Earthenware slipware jug by Michael Cardew (1901-1983), light and dark brown with combed decoration. Two impressed marks: MC and Winchcombe. Made in 1930s ?. (C.116-2016); Earthenware slipware bowl by Michael Cardew (1901-1983), decorated with two fishes in a double circle, Impressed mark MC on base. Probably made c.1934. (C.117-2016); Earthenware slipware lidded storage jar with two handles, by Michael Cardew (1901-1983), made at Winchcombe c.1936. MC and WP seals impressed on base. (C.118 & A-2016); Stoneware oil bottle by Seth Cardew (b.1934), with screw stopper and narrow spout, brown glaze, two impressed marks: SC and Wenford Bridge. (C.119 & A-2016); Stoneware bowl with lid and two handles by Seth Cardew (b.1934). Grey-brown glaze. Obscured mark: SC? (C.120 & A-2016); Footed stoneware bowl by Michael Cartwright, grey with hakeme decoration and brown brushwork inside. Two impressed marks on base: MC and St Ives. (C.121-2016); Ian Auld Dish Square slab built dish with ash glaze. (C.122-2016); Porcelain scoop with inclined handle by Michael Casson (1925-2003). Cream glaze. No mark. (C.123-2016); Stemmed bowl on high foot, matt brown saltglaze stoneware by Michael Casson (1925-2003). Brushed mark in black: MC.(C.124-2016); Bowl, wood fired stoneware saltglaze with high foot. Brown, with combed decoration, landscape and trees. Impressed mark on side of base :MC(C.125-2016); Large saltglaze stoneware jug with pronounced throwing rings by Michael Casson (1925-2003). Mottled grey-green on one side, brown on the other. Impressed mark: MC K C.126-2016); Soda-glazed stoneware jug of 'crane type' by Michael Casson (1925-2003). Tan slip with resist decoration. Impressed mark: MC at base of handle(C.127-2016); Large woodfired stoneware jug of tan colour by Thibaut Chague. Decorated with a large Wenford Bridge mark embossed on the bulge under the spout. Marks: TC and Wenford Bridge. (C.128-2016); Stoneware tea bowl by Claude Champy (b.1944) Incised 'slashes'. Mark incised on base. (C.129-2016); Footed stoneware tea bowl by Claude Champy (b.1944). Thrown (?), cut and altered.. No visible mark. (C.130-2016); Porcelain footed celadon tea bowl by Claude Champy (b.1944). Freely hand-built from a porcelain sheet, i.e. a broad strip making a cylinder on a base. Incised mark on base. Some gouges on the side wall. (C.131-2016); Grey stoneware vase, unglazed by Bernard Charles. Of globular form with oval rim. Black scribed decoration. Impressed mark. (C.132-2016); Woodfired salt-glazed stoneware bowl on four feet by Linda Christianson (b.1952). Thrown, then roughly squared. No mark (C.133-2016); Circular porcelain bowl, raw-glazed single-fired with flat base and near-vertical sides by Hsueh Chun Liao (b.1969). Celadon glaze. Decorated by a cut on one side. Mark: Chun Liao inscribed on base. (C.134-2016); Stoneware vase with narrow neck by Derek Clarkson (b.1928) Brown glaze with resist decoration. Impressed mark: DC (C.135-2016); Woodfired stoneware bottle on a wide base by Nic Collins (b.1958). Fired on its side on a large shell, most of which remains. Mark: Nic Collins inscribed on base. (C.136-2016); Woodfired stoneware jug by Nic Collins (b.1958), glazed by natural ash over iron slip, giving variegated browns. Mark: Nic Collins inscribed on the base. (C.137-2016); Woodfired stoneware globular jar by Nic Collins (b.1958) with natural ash glaze, in the Shigaraki style. Red/brown/black colours. Mark: Nic Collins inscribed on base. (C.138-2016); Woodfired stoneware bowl with two lugs and rounded base by Nic Collins (b.1958). Fired on a large shell. Natural ash glaze over Shino (C.139-2016); Large Woodfired stoneware bottle with two small lugs near neck by Nic Collins (b.1958). Fired on its side on three shells. Mark: Nic Collins inscribed on base. (C.140-2016); Woodfired stoneware bottle, fired on its side on two shells by Nic Collins (b.1958). Mark: Nic Collins inscribed on base. (C.141-2016); Woodfired stoneware vase of cylindrical form by Nic Collins (b.1958) with tapering neck, heavy rim and two vestigial lugs. Fired several times. Mark: Nic Collins inscribed on base. (C.142-2016); Small woodfired stoneware vase with two lugs by Nic Collins (b.1958). Fired on its side on three shells giving three tan circles. Shino glaze plus natural ash, grey-blue with iron spots. Mark: Nic Collins inscribed on base. (C.143-2016); Tall woodfired stoneware vase with two vestigial lugs by Nic Collins (b.1958). Shino glaze. Mark: Nic Collins inscribed on base. (C.144-2016); Woodfired stoneware vase of cylindrical form by Nic Collins (b.1958) with narrow mouth by Nic Collins (b.1958). Red Shino(?)

glaze, iron spots and carbon trapping. Mark: Nic Collins inscribed on base (C.145-2016); Woodfired stoneware jug by Nic Collins (b.1958) twice-fired. Mark: Nic Collins inscribed on base. (C.146-2016); Woodfired stoneware vase with two lugs near the rim by Nic Collins (b.1958).. Mark: Nic Collins inscribed on base. (C.147-2016); Woodfired stoneware bottle with handle and orange/red Shino glaze by Nic Collins (b.1958). Fired on its side on two shells. Mark: Nic Collins inscribed on base. (C.148-2016); Woodfired stoneware bowl by Nic Collins (b.1958) with strong rim, rounded base (on which are three prominent shell marks) and two lug handles. Thick Shino glaze, with a splash of soda Shino giving creamy pink/tan. Mark: Nic Collins inscribed on base, largely obscured by the shells. (C.149-2016); Woodfired footed stoneware tea bowl by Nic Collins (b.1958), fired on its side (on a shell) and distorted out of round. Light grey Shino glaze inside, and natural ash deposits and runs on half of the outside. Tan colour on the other half. No mark visible. (C.150-2016); Small freely thrown woodfired stoneware beaker by Nic Collins (b.1958). Deep red-brown colour with dark mottled ash runs. Many large iron spots which have burnt out. Heights, 85 and 80 mm. Mark: Nic Collins inscribed on base. (C.151-2016); Woodfired stoneware circular dish by Nic Collins (b.1958), freely thrown, with grey/green ash glaze on upper surface, pooling to crackled green in places. Mark: Nic Collins inscribed on base. (C.152-2016); Woodfired stoneware bowl by Nic Collins (b.1958) with small bottle lying in the well (fired together). Shino glaze with natural ash deposits. Mark: Nic Collins inscribed on base. (C.153-2016); Woodfired stoneware vase by Nic Collins (b.1958), freely thrown, with globular form and strong rim. Stony body, leading to several holes from the throwing, repaired by clay patches on the inside. Fired on its side on three wads. Shino and natural ash glaze give variegated grey, greens, browns, tans and cream colours. Many iron spots and feldspar grains. Nic Collins mark inscribed on base, but mostly covered by glaze. C.154-2016); Small brown stoneware vase by Joanna Constantinidis (1927-2000), with thin white wash. Mouth 'ovalled', and thinned; irregular rim. Impressed seal. Small chip on rim restored by Kate Cotton, Cirencester, July 1999. (C.155-2016); Coiled stoneware vase by Joanna Constantinidis (1927-2000) of oval section, with small mouth. White glaze flecked with brown. Impressed seal at one end of base. (C.156-2016); Globular porcelain saggar-fired vase by Joanna Constantinidis (1927-2000) with small mouth. Light brown-red lustre. Impressed seal. (C.157-2016); Ovoid porcelain bottle with narrow neck and flattened rim by Joanna Constantinidis (1927-2000). Lustrous smoky yellow colour. Impressed mark. (C.158-2016); Tall stoneware 'leaning' vase with wide flared rim and brown/gold lustre by Joanna Constantinidis (1927-2000). Impressed seal. (C.159-2016); Stoneware bottle by Joanna Constantinidis (1927-2000) with oval body, narrow neck and ribbed rim. Rough, dark gold/brown lustre surface. Impressed seal. (C.160-2016); Small angled vase of lustred porcelain by Joanna Constantinidis (1927-2000). Creamy-grey and mottled fawn. Impressed seal. (C.161-2016); Small porcelain jug (no handle) of tapering form by Joanna Constantinidis (1927-2000), fired in a saggar with lustres and wood(?). Variegated browns in colour. Impressed seal. (C.162-2016); Stoneware tea jar with squared sides and lid with looped handle by Emmanuel Cooper (b.1938). Thick blue matt glaze. No mark. (C.163 & A-2016); Cylindrical stoneware tea jar with flat lid by Emmanuel Cooper (b.1938). Green-blue matt glaze and crackle. Obscured mark. (C.164 & A-2016); Stoneware stem cup form by Hans Coper (1920-1981). Oval cup with indentations, Matt white and manganese brown slips. Impressed HC seal on base (C.165-2016); Flattened spade form vase by Hans Coper (1920-1981) with small mouth, on cylindrical base. Matt white and brown manganese slips. Impressed HC seal on base. (C.166-2016); Stoneware globular form with flat circular lip by Hans Coper (1920-1981). Semi-matt manganese black slip, Impressed HC seal on base. (C.167-2016); Lobed tube form on cylindrical base by Hans Coper (1920-1981). White and manganese brown slips. Impressed HC seal on base. (C.168-2016); Stoneware tea bowl with foot Trevor Corser (b.1938). Two impressed marks on side of foot ring, both obscured by glaze, but one is St Ives. (C.169-2016); Fluted stoneware jug with tenmoku glaze Trevor Corser (b.1938). Two impressed marks: TC and St Ives. (C.170-2016); Woodfired tea bowl with foot, porcellanous stoneware by Euan Craig (b.1964). Prominent throwing rings, grogged body. Accompanied by fitted wooden box, signed in Japanese. Impressed mark on side above foot. (C.171 & A-2016); Footed

stoneware bowl with everted rim by Andrew Crouch (b.1955). Tenmoku glaze and resist decoration. Impressed seal on base. (C.172-2016); Large stoneware charger with broad rim by Andrew Crouch (b.1955). Tenmoku glaze, brown and black. Impressed seal. (C.173-2016); Cut-sided stoneware jug with tenmoku glaze, breaking to brown on ridges by Andrew Crouch (b.1955). Impressed seal. (C.174-2016); Bowl by Andrew Crouch (b.1955). Tenmoku 360 mm across Stamp on base (C.175-2016); Footed stoneware bowl with celadon glaze inside and kakiglaze with tenmoku double spiral outside by Andrew Crouch (b.1955). Impressed seal. (C.176-2016); Footed stoneware bowl with diagonal spiral ribs as external decoration by Greg Crowe (b.1952). Gold/tan glaze with iron spots, salting and lustre (?). Impressed mark GC on side near base, partially under glaze. (C.177-2016); Slipware bowl/colander by Suzie Curtis (C.178-2016); Small stoneware bowl of globular form by Derek M Davis (1926-2008), with grey ash glaze and iron spots. Brown band around inside of rim. Brushed signature on base. (C.179-2016); Stoneware cruet set by Harry (1910-1986) and May (d.1995) Davis, in three pieces: salt, pepper, mustard pot with lid and spoon. Oatmeal glaze with tenmoku decoration. Impressed CP (Crowan Pottery) marks on salt and pepper pots, but none on mustard pot. C.180.1 & A & B-2016 Mustard pot and lid and spoon; C.180.2-2016 salt pot; C.180.3-2016 pepper pot (C.180.1-3 & A & B-2016); Small celadon porcelain coffee-pot and lid by Harry (1910-1986) and May (d.1995) Davis. Two impressed marks: CP and one indistinct, perhaps D (C.181 & A-2016); Stoneware jug by Harry (1910-1986) and May (d.1995) Davis. Oatmeal glaze inside and out, but covered outside with tenmoku glaze showing resist 'leaf' decoration. Impressed CP mark. (C.182-2016); Stoneware jam jar with foot and lid by Harry (1910-1986) and May (d.1995) Davis. Cream glaze covered with brown tenmoku and resist decoration. Impressed CP mark. (C.183 & A-2016); Stoneware teapot with vertical strap handle by Harry (1910-1986) and May (d.1995) Davis. Light olive green glaze, with brown 'leaf' decorations on upper half. Impressed CP mark. (C.184 & A-2016); Stoneware oil and vinegar jugs with stoppers by Harry (1910-1986) and May (d.1995) Davis. Cream glaze covered with brown tenmoku and resist decoration. Impressed CP mark on each. Oil jug (C.185.1 & A);; Vinegar jug (C.185.2 & A); Stoneware coffee pot with lid by Harry (1910-1986) and May (d.1995) Davis. Iron over cream slip with wax resist decoration. Covered with clear glaze. Impressed CP mark. (C.186 & A-2016); Stoneware jam jar with lid by Harry (1910-1986) and May (d.1995) Davis. Green/grey celadon glaze. Impressed CP mark. (C.187 & A-2016); Small stoneware jug with green/grey celadon glaze by Harry (1910-1986) and May (d.1995) Davis. Impressed CP mark. (C.188-2016); Stoneware plate with creamy matt glaze by Marianne de Trey, (b.1913). featuring a painted cockerel facing left, in grey, blue and white; impressed mark. C.189-2016); Stoneware plate by Marianne de Trey, (b.1913) featuring a cockerel facing right, in grey, blue and brown. Impressed mark. (C.190-2016); Fluted porcelain bowl on large foot by Marianne de Trey, (b.1913). Shiny cream glaze. No obvious mark. (C.191-2016); Stoneware slab dish, oval but squared by Marianne de Trey, (b.1913). Brown, green and grey glaze with resist decoration. Two impressed marks. (C.192-2016); Stoneware vase of cylindrical form, with seven cut sides in a spiral by Marianne de Trey, (b.1913) Impressed mark, obscured by glaze. (C.193-2016); Porcelain teapot Cha-no-Yu (Way of Tea) with lugs and wire handle by Edmund de Waal, (b.1964) also skirt effect caused by extending the sides downwards away from the main body. Mark on side near spout. (C.194 & A-2016); Large Hagi-ware earthenware vase with heavy base by Shibuya Deishi faceted and with lugs; rough clay applied to lower third of one side. Crawling white glaze Impressed mark on base. Fitted box. (C.195-2016); Woodfired footed tea bowl by Paul Dennis, with stamped 'crosses' and grey/green ash glaze plus iron spots. Impressed marks: MUCHELNEY and personal seal. (C.196-2016); Terra sigillata pot, with black with curved sides and base, flat top with central 'cup'. Much of the top is creamy grey with a black crackle and two inscribed black lines The rest is smooth black and etched black. Signature and date inscribed on the base. (C.197-2016); Woodfired salt-glazed stoneware footed tea bowl by Richard Dewar, with irregular rim. Creamy tan glaze outside, red/tan glaze inside. Many iron spots. Mark: Dewar inscribed on side at base. (C.198-2016); Stoneware bottle by Peter Dick (d.2012), of bulbous form with grey/green natural ash glaze on one side; 'toasted' on the other. Impressed mark (C.199-2016); Woodfired stoneware dish by Peter Dick (d.2012), with upturned rim. Patchy olive

green glaze in wide band across bowl, otherwise red-brown. Two impressed marks: the Coxwold tree, and concentric circles (indicating a particular experimental body or glaze). (C.200-2016); Cut-sided stoneware teapot by Mike Dodd (b.1943) with two lugs and cane handle. Seto ash glaze. Two marks: MJD, and Woodsplace. (C.201 & A-2016); Moulded stoneware dish by Mike Dodd (b.1943), circular but squared. Green-grey ash glaze on upper surface with pooling and incised 'reed' decoration. Impressed mark on base. (C.202-2016); Cut-sided footed stoneware vase by Mike Dodd (b.1943), with thick creamy bluish glaze. Impressed MJD mark on base. (C.203-2016); Footed stoneware tea bowl by Mike Dodd (b.1943), with faceted sides. High-silica nuka-style glaze inside and out. Impressed MJD mark on side of foot ring. (C.204-2016); Stoneware fluted ash-glazed teapot with side handle by Mike Dodd (b.1943). Khaki glaze breaks to brown, also runs to glassy brown in ring around base. No mark. (C.205 & A-2016); Footed stoneware tea bowl with raised ring above waist by Mike Dodd (b.1943). Cream/grey ash glaze. Impressed MJD mark (C.206-2016); Faceted stoneware vase with narrow neck by Mike Dodd (b.1943). Buff-coloured river iron glaze over kaki glaze. Impressed mark obscured by glaze. (C.207-2016); Bottle of globular form with handle by Mike Dodd (b.1943). Kaki glaze with wax resist stem/leaf decoration. Impressed mark obscured by glaze. (C.208-2016); Footed stoneware tea bowl by Mike Dodd (b.1943). Iron slip on outside and rim, with resist 'branch' decoration; clear glaze over. Obscured impressed mark on side at base. (C.209-2016); Porcelain bowl, soda-glazed hemispherical by Jack Doherty (b.1948) with four scribed motifs on outside; Creamy outside with very faint tan, and a small area of deeper tan. Impressed mark: DOHERTY (C.210-2016); Porcelain bowl, vapour-glazed footed by Jack Doherty (b.1948). A band of clay impregnated with copper oxide has been added round the inside of the bowl. Illegible impressed mark on side at base. (C.211-2016); Large black stoneware anthropomorphic Standing Figure by Ruth Duckworth (1919-2009). (C.212-2016); Double Form sculpture in porcelain, figure by Ruth Duckworth (1919-2009). Two similar pieces, each a hemispherical shell with thin vertical eaves mounted within it, and fixed to a rectangular base with the open side of the shell vertical and facing the other piece. Mark: R 73 on the base of one piece. (C.213-2016); Small stoneware cup and saucer by Ruth Duckworth (1919-2009). The cup, of open form, has matt oatmeal glaze in 10 mm band around the rim outside and a glossy white glaze inside. The saucer has the matt oatmeal glaze inside (with orange flashing) and about halfway down the outside. Mark: impressed RWD below the cup handle. (C.214 & A-2016); Double-skinned porcelain bowl by Xavier Duroselle (b.1962), with each surface made from thin overlapping strips, the two surfaces separated about 10 mm apart by many thin radial struts. Pale blue-green matt celadon glaze. Incised name on base. (C.215-2016); High-fired earthenware footed bowl by Lis Ehrenreich, with impressed decoration and reactive white glaze, blue-grey where thin. Impressed LE seal on base. Danish (C.216-2016); Stoneware footed jar with wide rim and short neck by Lis Ehrenreich. Dark brown body and creamy blue glaze, heavily pitted with pinholes. Impressed LE seal on base. (C.217-2016); Terra sigillata earthenware vase by Siddig A El Nigoumi (1931-1996) of truncated conical form and red-brown colour. Decorated with an incised bird on one side and a scorpion on the other. Incised mark: Nigoumi ?85. (C.218-2016); Footed stoneware tea bowl of cylindrical form by Graham Ellerby. Crackled Shino glaze, mostly covered with a mottled and matt grey-brown glaze. Large iron spots. Impressed mark: E. (C.219-2016); Tall squared stoneware vase with two lugs by Graham Ellerby, thrown then 'sliced', Woodfired on its side, with natural ash over Shino. Impressed mark obscured by glaze. (C.220-2016); Unglazed woodfired hemispherical hachi (bowl) by Hiroshi Ema (b.1953) with small base and variegated red/orange body (high-fired earthenware?). A Bizen potter, but not the usual dark body. Quartz (?) inclusions. No obvious mark. Accompanied by a signed box. (C.221 & A-2016); Stoneware plate with broad rim by Derek Emms (1929-2014). Blue celadon glaze with 'sang de boeuf' brush-mark. Impressed mark on base. (C.222-2016); Large footed porcelain bowl by Derek Emms (1929-2014), with floral decoration of plum-coloured flowers, cobalt blue leaves and purple-red berries around the interior. Incised mark on base: DE 85. (C.223-2016); Small hemispherical porcelain bowl with small foot by Dorothy Feibleman (b.1951). Unglazed outside; blue inside with white protrusions and two white rings. No mark. (C.224-2016); Woodfired stoneware tea bowl by Jon Fellows loosely

thrown from a grey body with feldspar grains. Shino glaze. Small shell imprints No mark. (C.225-2016); Large round stoneware charger by Ray Finch (1914-2012), with poured iron slip and combed decoration. Covered with celadon glaze. WP mark. Badly broken at the exhibition at The Long Room Gallery, Winchcombe, June 2006, and repaired by Kate Cotton, Cirencester. (C.226-2016); Stoneware jug with grey and olive glaze by Ray Finch (1914-2012), combed decoration. WP mark (C.227-2016); Stoneware platter with poured iron slip and celadon glaze by Ray Finch (1914-2012). WP mark in centre of base. (C.228-2016); Small lidded stoneware jar by Ray Finch (1914-2012). Tenmoku glaze with spiral on lid and combed wave pattern around the side. WP mark. (C.229 & A-2016); Stoneware bowl with iron slip, celadon glaze and combed decoration by Ray Finch (1914-2012). WP mark on base. (C.230-2016); Stoneware teapot with cane handle and grey-green ash glaze by Ray Finch (1914-2012). No mark. (C.231 & A-2016); Stoneware jar of globular form, with two handles and lid by Ray Finch (1914-2012). Black glaze, mottled with green (from fly ash) and breaking to brown on the edges. Oatmeal glaze inside. No mark. (C.232 & A-2016); Small brown stoneware jar with handles and lid by Ray Finch (1914-2012). WP mark. (C.233 & A-2016); Brown salt-glaze coffee pot with half-spout and pinched decoration by Ray Finch (1914-2012). WP mark. (C.234 & A-2016); Salt-glazed teapot with cane handle by Ray Finch (1914-2012). Tan brown glaze and combed decoration. Marks: WP, also C on pot and lid. (C.235 & A-2016); Salt-glazed teapot with cane handle by Ray Finch (1914-2012). Dark chocolate brown, and pinched decoration. Marks: WP, also F on pot and lid. (C.236 & A-2016); Stoneware dish with red-brown iron slip by Ray Finch (1914-2012), combed meander decoration and celadon glaze over. WP mark. (C.237-2016); Stoneware charger with broad rim by Ray Finch (1914-2012). Iron glaze over iron slip with combed decoration. WP mark. (C.238-2016); Brown salt-glazed jug with thumbed decoration by Ray Finch (1914-2012). (C.239-2016); Stoneware charger with broad rim by Ray Finch (1914-2012). Tenmoku glaze with pours of mottled grey glaze over. WP mark. (C.240-2016); Salt-glazed stoneware lidded jar with two handles on the shoulders by Ray Finch (1914-2012). Mark: F10 incised. (C.241 & A-2016); Salt-glaze stoneware jug by Ray Finch (1914-2012), with clear glaze inside, light tan glaze on upper part outside, breaking to brown and blue. Leaf and chevron decoration. WP mark and incised 211PD. C.242-2016); Salt-glaze stoneware coffee pot with lid and half-spout by Ray Finch (1914-2012). Sprigged motifs around the belly; variegated tan on upper two-thirds outside and mottled brown on lower one-third. WP mark below handle (C.243 & A-2016); Salt-glaze stoneware jug with combed wave pattern around the waist by Ray Finch (1914-2012). Rutile (?) glaze on rim, with orange runs. Mottled brown elsewhere. Thumbpiece on handle. Partial WP stamp at base of handle, also X 1/2 incised on base. (C.244-2016); Stoneware casserole with side handle and lid by Ray Finch (1914-2012). Iron glaze. Impressed WP mark on side near base. Small chip on inner rim of lid. Probable date 1955-59. (C.245 & A-2016); Woodfired earthenware jug of traditional Devon form by Douglas Fitch, with thumb-piece and scroll on handle. Collar below rim. Base iron slip, with brushed white decoration of arches and a wave, covered with a lustrous golden yellow glaze. Illegible impressed mark under glaze below the handle near base. English. (C.246-2016); Heavy porcelain bowl by Jean-Francois Fouilhoux (b.1947), Crucible double, hand-built with deep grooves and dark olive-green celadon glaze. Slight crackle. Impressed JFF mark on base. French. (C.247-2016); Large porcelain hand-built bowl form Jean-Francois Fouilhoux (b.1947), with green celadon glaze (fired seven times), carved from a block. Oval in shape, with ribs and deep incisions. Impressed JFF mark on base. French (C.248-2016); Slab-built square stoneware vase by Sheila Fournier (1930-2001). Thick white matt glaze with resist decoration. No mark. (C.249-2016); Rectangular stoneware slab-built lidded box by David Frith (b.1943). Resist decoration of four ovals in brown and black iron glaze. No mark. (C.250 & A-2016); Globular vase with iron slip and resist decoration by David Frith (b.1943), covered by a clear glaze. Impressed mark on base. (C.251-2016); Stoneware teapot with two lugs and cane handle by David Frith (b.1943). Brown iron slip with resist decoration, covered by a clear glaze. No mark. (C.252 & A-2016); Cut-sided stoneware pitcher by David Frith (b.1943), with brown and black tenmoku glaze outside and clear glaze inside. Two impressed marks at base under handle. (C.253-2016); Woodfired stoneware vase in the Shigaraki style by Nancy Fuller, coiled, altered and carved: Tabimakura (log-shape) form,

The anagama firing has given a creamy green ash deposit with a slight pink tinge on one side, some light tan on the other, and a glassy area on the rim. Incised mark on base. (C.254-2016); Iga-style stoneware vase, made with Kinose clay blend by Nancy Fuller. Woodfired in an anagama. Coiled then carved and altered to a triangular section. Grey/green natural ash glaze on one side and the top, with glassy runs; heavier deposits of grey/brown ash on the other. No obvious mark. (C.255-2016); Large spherical woodfired stoneware vase by Michio Furutani (1946-2000), fired on its side on three shells. Incised mark FM on base. It is accompanied by a signed box (Tombako) inscribed ?Shigaraki vase made by Michio? (in Japanese). (C.256-2016); Woodfired earthenware jug by Jonathan Garrett (b.1954). Outside is textured to give orange-skin effect, then covered with dark honey-glaze over five dark vertical stripes. Impressed JG mark. (C.257-2016); High-fired earthenware dish by Jonathan Garrett (b.1954). Creamy glaze on upper surface with musical note decoration. Green rim and outside, with blue stripes. No mark. (C.258-2016); Wood-fired stoneware footed bowl by Tim Gent. Base grey ash glaze, over which a variegated gold/tan colour covers much of the pot. Many large iron spots have bled through. Also some lustre(?). Impressed mark on base. (C.259-2016); Small stoneware footed bowl, one of four by Geoffroy Pascal (b.1951). Inside, creamy grey glaze breaking to gold on rim. Outside similar but also tenmoku glaze with resist decoration through to the grey, also tan. Impressed mark on base. French (C.260-2016); Footed stoneware hand-built tea bowl by Geoffroy Pascal (b.1951). Crackled creamy-grey and darker grey glaze, flecked with gold/brown spots inside and larger gold/brown areas outside, Decorated with blue branches and iron brown fruits. Impressed mark obscured with glaze. (C.261-2016); Footed stoneware tea bowl by Geoffroy Pascal (b.1951), thrown and altered. Dark tan glaze with carbon trapping. Impressed mark on side of base. (C.262-2016); Large wood-fired stoneware vase of cylindrical form by Geoffroy Pascal (b.1951) with short tapering collared neck. The vase was then fired on its side on three shells, giving ochre natural ash deposits. Colour red/brown/ochre. Two impressed marks on side, near base. (C.263-2016); High-fired heavy earthenware square dish on four feet, very freely made by Jean-Nicholas Gerard (b.1954). Unglazed underneath. On upper side, a dark brown glaze largely covered by yellow/honey glaze. Incised decoration to the brown glaze. Spot of blue. Gerard inscribed on base. (C.264-2016); Grogged stoneware column by Ian Godfrey (b.1942), with detachable 'hut' in the top, also a 'drawer' near the base, Combed decoration. Brown oxide wash. No mark. (C.265-2016); Small stoneware cup by Ian Godfrey (b.1942), with three animal heads attached to the side, and scribed decoration. Unglazed, oxide wash gives brown/black colours. No mark. (C.266-2016); Stoneware duck-pond and duck. Hand-built rectangular by Ian Godfrey (b.1942), with the duck lost. Mark on base. (C.267-2016); Hand-built egg-shape by Ian Godfrey (b.1942), with three 'huts' on the upper side. 'Bird' feet scribed on base. Toasted brown stoneware. (C.268-2016); Stoneware bird form by Ian Godfrey (b.1942), hand-built oval body with head, tail and small wings. Feet scribed under body and pattern on back. Oxides and iron wash. No mark. (C.269-2016); Porcelain jar by Daphne Godson, unglazed white outside with scribed line decoration filled with black. Black inside. DG mark. (C.270-2016); Saltglaze brown seascape by Ian Gregory (b.1942) with ship and lighthouse. No mark. (C.271-2016); Heavy stoneware square dish by James Hake (b.1971?) with slight concavity and four pad feet. Red/brown glaze on underside; glossy ash glaze on topside with a trailed 'cross' of tenmoku glaze. Impressed JH seal. (C.272-2016); Modelled horse and rider (after Marini?) by Susan Halls, Horseman I?, raku fired. (C.273-2016); Stoneware vase of globular form by Shinsaku Hamada (b.1929), with inset base and turned-over rim. Iron slip covered with black tenmoku glaze, then dipped (upside down) into kaki glaze to about one-quarter height. No mark on the pot, but it comes with a signed and sealed box, and a certificate of authenticity from Phil Rogers. (C.274-2016); Stoneware moulded slab bottle by, Shoji Hamada (1894-1978). Cream/green glaze with three olive/brown trails on front and back. No mark. (C.275-2016); Square stoneware dish by Shoji Hamada (1894-1978), 1960 (320 mm x 311 mm). Translucent light grey with dark olive green trail. No mark. From Janet Leach collection. (C.276-2016); Stoneware pouring bowl with spout Shoji Hamada (1894-1978). Creamy glaze and brown brush decoration. No mark. (C.277-2016); Square stoneware dish with vertical sides by Shoji Hamada (1894-1978) Quartered with tenmoku and resist leaf decoration

in two opposite quarters. Clear glaze over. No mark. Accompanied by a signed box. (C.278 & A-2016); Stoneware vase of ovoid form by Shoji Hamada (1894-1978). Grey translucent glaze, partially revealing the reddish body in places. Two stem-leaf brush designs and two deeper grey pours. Tenmoku inside. No mark. A box accompanies this vase but may not be the correct one although it has a Hamada seal. (C.279 & A-2016); Large stoneware vase by Shoji Hamada (1894-1978), c.1950. Deep black tenmoku glaze with three incised bands around the pot, Repeated impressed criss-cross motif made with a wooden paddle, the black glaze breaking to rust. No mark. Fitted box. (C.280 & A-2016); Stoneware jug of medieval English shape by Shoji Hamada (1894-1978), with strong handle. Two bands of chevrons, largely obscured by creamy nuka glaze over buff ash glaze. No mark. Fitted box. (C.281 & A-2016); Stoneware moulded vase with unctuous brown/black glaze by Shoji Hamada (1894-1978). Resist decorations on front and back, through to the body. Stem/leaf on one side; three interlocking rings on the other. No mark. (C.282-2016); Large round stoneware dish with rim by Shoji Hamada (1894-1978). Tenmoku glaze with poured kaki design. No mark. Fitted box, signed and sealed on the underside of the lid. (C.283 & A-2016); Stoneware plate with foot by Shoji Hamada (1894-1978). Matt grey/green glaze over brown iron glaze with five lines of resist. No mark. Certificate of authenticity from Phil Rogers. (C.284-2016); Stoneware water jar (misuzashi) Shoji Hamada (1894-1978). Of cylindrical form with 'steps' at about one-third and two-thirds height. Tenmoku base layer, covered by a kaki glaze. Most of the outside has a further layer of tenmoku, then three final narrow pours of kaki down the side. No mark. (C.285-2016); Stoneware vase of tapering cylindrical form, with two lugs at the rim. Kaki glaze with resist stem/leaf motifs on back and front. No mark. Illustrated in the catalogue. Signed and sealed box. (C.286-2016); Stoneware tea bowl with foot by Toomoo Hamada (b.1967). Thick brown persimmon glaze revealing two panels on opposite sides with red, green and yellow enamel patterned decoration over a clear glaze. No mark. (C.287-2016); Large salt-glazed dish by Jane Hamlyn (b.1940), with raised rim and decorative handles. Brown outside and clear glaze outside. JH seal (x2) (C.288-2016); Salt-glazed porcelain plate Jane Hamlyn (b.1940), decorated with a blue and white 'grid' on a tan ground. Two impressed marks. (C.289-2016); Globular stoneware jar by Henry Hammond (1914-1989). Cascade, with green/grey beech ash glaze over brown and resist decoration of plant form. HH seal on side at base. (C.290-2016); Footed stoneware tea bowl by Henry Hammond (1914-1989). Blue/white/brown with repeated motifs in white. Indistinct HH seal under the glaze. (C.291-2016); Soda-glazed stoneware bowl with inverted rim by Lisa Hammond (b.1956), which has a 'pinch' at one side. Tan and grey colour. No mark (C.292-2016); Soda-glazed stoneware footed bowl by Lisa Hammond (b.1956), with Shino glaze over iron slip, outside and inside. Variegated tan, breaking to creamy grey. Two impressed seals (C.293-2016); Stoneware tea bowl by Lisa Hammond (b.1956), with Shino glaze, giving colours orange/cream/ cream grey/ tan/brown. Glaze crawling, iron spots and pinholes. Small foot. Impressed marks: LH and MHP. (C.294-2016); Soda-glazed stoneware faceted squared vase by Lisa Hammond (b.1956), with Shino glaze applied over vertical stripes of different iron slips (cream, grey, brown orange). Impressed marks. (C.295-2016); Soda-glazed footed stoneware tea bowl by Lisa Hammond (b.1956). Cream/tan Shino glaze with finger-wipe 'wave' decoration. Two impressed marks. (C.296-2016); Soda-glazed stoneware footed tea bowl by Lisa Hammond (b.1956). Shino glaze inside; iron slip outside with finger-wipe 'wave' decoration. Prominent throwing rings. Two impressed marks on side of foot. (C.297-2016); Green lidded jar of squared form with a low foot by Lisa Hammond (b.1956). Soda-glazed celadon with willow ash glaze. Loosely thrown then squared and top added. Inscribed LH and MHP on side at base. (C.298 & A-2016); Soda-glazed globular vase (tsubo) by Lisa Hammond (b.1956), with a wide opening and two lugs with an Akebi fibre handle. Thin coat of Shino glaze wiped off in rings on opposite sides. Incised mark and MHP stamp. (C.299-2016); Soda-glazed stoneware footed tea bowl by Lisa Hammond (b.1956), freely thrown with strong throwing rings. Orange/brown Shino glaze with craters, pinholes, cracks and crawls. Incised mark on side at base. (C.300-2016); Footed stoneware chawan by Lisa Hammond (b.1956), thrown, turned and faceted. Shino glaze, creamy orange with many iron spots in the interior, and deep orange/red with iron spots and pinholes outside. Hand-carved foot. Incised mark on bare patch just outside the

foot ring. Hollow in centre of well. (C.301-2016); Soda-glazed stoneware footed tea bowl with faceted sides by Lisa Hammond (b.1956). Incised monogram on side near base, also MHP stamp on foot rim. (C.302-2016); Stoneware tea bowl (yunomi) of black clay, footed with faceted sides by Lisa Hammond (b.1956). Cream and pink glaze with many dark 'pin-holes' and some carbon trapping. Incised LH mark on side near base. Made 2009. (C.303-2016); Large stoneware jar (tsubo) of ovoid form, by Lisa Hammond (b.1956), with short everted neck. Red Shino glaze with many iron spots; grey willow ash glaze on the shoulder, with some long runs. Incised LH, and impressed MHP mark on side at base. (C.304-2016); Guinomi by Lisa Hammond (b.1956) Shino glaze with blue pours. (C.305-2016); Large globular raku bowl with scribed decoration by Ashraf Hanna. Mostly cream colour with black rim and dark lines with smoky-grey patches. Mark inscribed on the small base. (C.306-2016); Salt-glazed stoneware blue mug by Steve Harrison (b.1967) with heavy base and impressed mark on side. Moulded handle. (C.307-2016); Small footed bowl, salt-glaze Limoges porcelain by Steve Harrison (b.1967). White outside with pale yellow/brown glaze runs. Impressed mark on side. (C.308-2016); Soda-glazed stoneware teapot with extruded side handle, spout and domed lid by Rebecca Harvey (b.1970). Tan colour. Inscribed mark at top near handle. (C.309 & A-2016); Small soda-glazed cream bowl by Rebecca Harvey (b.1970) tan and mottled brown. Inscribed mark. (C.310-2016); Small soda-glazed stoneware footed bowl of hemispherical form by Rebecca Harvey (b.1970). Mottled blue/brown outside; clear glaze inside with blue line below rim. No mark. (C.311-2016); Teapot by Rebecca Harvey (b.1970) (C.312 & A-2016); Thumbed stoneware bowl with sandy body by Ewen Henderson (b.1934). Brown and grey wash and grey trailed glaze. Fired on a shell as a base. No mark. (C.313-2016); Woodfired stoneware plate with out-turned rim by Mark Hewitt (b.1955), buff glaze and brushwork decoration in blue and brown of the 'Vum lily' design. Made at Wenford Bridge, probably in 1979. Impressed marks of MH and Wenford Bridge. (C.314-2016); Woodfired salt-glazed stoneware vase with green/grey brush decoration by Mark Hewitt (b.1955). Impressed WMH mark on base. (C.315-2016); White stoneware vase of globular form with foot, small mouth and short neck by Yuriko Hill (1950-2013). Dipped and brushed matt glaze over dark slip. Impressed seal yh on base. (C.316-2016); Small footed stoneware vase with small mouth by Yuriko Hill (1950-2013). Impressed seal on base. (C.317-2016); Hemispherical stoneware footed bowl with thin 'ribs' up opposite sides by Akiko Hirai (b.1970). Matt white glaze outside, with some 'pinholes'; more shiny, but still rough, white inside. A long-tailed lizard in relief appears on the foot. (C.318-2016); Woodfired cut-sided sake bottle (tokkuri) in the Bizen style by Kouichi Hisamoto, (b. 1924) dark brown, with ash deposits on one side. Incised mark on base. For invoice, see Harlequin Gallery file. Comes with signed box. (C.319-2016); Woodfired globular stoneware teapot by Anne Mette Hjortshj, with two lugs and a twisted withy handle. Shino glaze with light tan/red-brown colour. Impressed seal. (C.320 & A-2016); Saltglaze footed stoneware plate with dark iron slip by Anne Mette Hjortshj. Obscured brushed nuke (?) decoration. Five small shell marks on upper surface. Impressed seal. (C.321-2016); Saltglazed stoneware footed bowl of open form by Anne Mette Hjortshj. Variegated medium tan colour with orange peel effect and iron spots. Impressed seal on side of foot. (C.322-2016); White porcelain spout-handled bowl by Nick Homoky (b.1950), with matt black interior, and thin black line under the rim and the handle. Impressed seal on base. (C.323-2016); Loosely thrown white oval stoneware jar with lid by Ashley Howard. Splashes of blue and brown on the shoulder at each side. Impressed mark on base. (C.324 & A-2016); Porcelain teapot with two lugs and forged steel handle by Joanna Howells Decorated with wiped slip and indentations. Very pale blue (?) celadon glaze. Impressed mark. (C.325 & A-2016); Footed porcelain lidded jar, thrown and squared by Joanna Howells Pale green/blue celadon glaze with fine crackle. Impressed mark. (C.326-2016); Large porcelain globular vase, paddled to produce irregular facets by Joanna Howells. Thick pale blue Jun glaze with some runs. Impressed mark on base. (C.327-2016); Porcelain bowl of open form, with irregular rim and wiped slip decoration by Joanna Howells Very pale green celadon glaze. Impressed mark on base. (C.328-2016); Fluted stoneware jar of globular form tapering to the rim, by Edward Hughes (1953-2006). Unctuous white/cream glaze thickly applied. Impressed mark on side near base. (C.329-2016); Stoneware cup and saucer by Edward Hughes (1953-2006). Olive ash glaze over red iron slip. Cup

decorated with diagonal trails. Impressed marks on both cup and saucer. (C.330 & A-2016); Anagama-fired footed stoneware tea bowl by Tim Hurn (b.1964). Ash glaze with a fine crackle: buff/brown with iron spots. Dark brown (natural ash) glaze on foot and base. Impressed with decorative motif. Impressed mark on base. (C.331-2016); Woodfired stoneware bottle of globular form by Tim Hurn (b.1964), fired on its side on three small shells. Dark brown iron glaze. Impressed mark on side at base. (C.332-2016); Guinomi with hakeme decoration by Shigeyoshi Ichino (1942-2011). White inside. Two marks: St Ives and personal seal. (C.333-2016); Footed stoneware bowl of open form, with hakeme decoration by Shigeyoshi Ichino (1942-2011). Two marks on side of base: St Ives and personal seal. (C.334-2016); Flattened seed form in porcelain by Anne James (b.1937). Matt glaze with vertical stripes in greeny bronze. Mark on base: ANNE JAMES. (C.335-2016); Small porcelain Seed form by Anne James (b.1937). Globular with five 'fins' at the top. Fawn colour. Incised AJ mark on base. (C.336-2016); Split Seed. Bilobed form in porcelain: by Anne James (b.1937). Off-white matt glaze. Six vertical stripes in grey-green. Mark on base: ANNE JAMES (C.337-2016); Porcelain Conversation piece by Anne James (b.1937). Two juxtaposed small globular pots with matt speckled buff and blue glaze. Incised AJ marks on each. (C.338-2016); Porcelain bowl, indented into two segments, on small foot by Anne James (b.1937). Clear matt glaze outside; grey-green flecked matt glaze inside. Incised AJ mark on foot. (C.339-2016); Porcelain seed-pod form by Anne James (b.1937). Globular with six segments and narrow neck. Incised AJ on base. (C.340-2016); Sodagaze stoneware jug of bulbous form by John Jelfs (b.1946). Tan colour with many iron spots. Simple incised decoration: four vertical lines and four impressed features. Impressed mark on side at base below handle. (C.341-2016); Small stoneware teapot with indented decoration by John Jelfs (b.1946) Matt brown iron glaze, black where thick. Incised JJ on base. (C.342 & A-2016); Stoneware tea-ceremony cylindrical water container (mizusashi) by Koji Kamada (1977-2009), Tenmoku glaze, mottled brown and black. Black lacquer lid. Impressed mark on base. Comes with signed box. (C.343 & A-2016); Hagi-style stoneware yunomi with irregular faceted sides by Masanao Kaneto (b.1953). Cream/white glaze where thick; off-white in thinner areas, probably due to the body showing through. Inscribed marks on base. Comes with signed box. (C.344 & A-2016); Shigaraki-style woodfired stoneware footed tea bowl with heavy ash deposits by Kato Hajimu (b. 1946). Variegated colours -tan, brown, dark grey, creamy green. Indistinct impressed mark. (C.345-2016); Shigaraki-style tall stoneware vase with two lugs by Kato Hajimu (b. 1946). Woodfired on its side on small shells. Natural ash deposits and green glaze runs. Incised decoration. Incised mark on base. (C.346-2016); Rectangular footed stoneware box with domed lid by Kanjiro Kawai (1890-1966). Mottled creamy-blue glaze over a dark brown slip. No mark. (C.347 & A-2016); Saltglaze stoneware jug with strap handle and strongly indented spout by Walter Keeler (b.1942). Tan-coloured. Impressed mark. (C.348-2016); Saltglaze stoneware lidded jar of cylindrical form, with bold spiral around the side, and a pulled handle to the lid by Walter Keeler (b.1942). Brown colour. Impressed mark on side. (C.349 & A-2016); Large saltglaze stoneware jug by Walter Keeler (b.1942), mottled grey- brown outside, blue inside. Impressed mark on each side. (C.350-2016); Saltglaze stoneware jug of cylindrical form by Walter Keeler (b.1942). Blue colour. Impressed mark below handle. (C.351-2016); altglaze stoneware jug of cylindrical form by Walter Keeler (b.1942). Speckled blue outside, khaki inside. Impressed mark on side below handle. (C.352-2016); Stoneware plate with broad rim by Colin Kellam (b.1942). Greyish ash glaze with iron spots. Abstract decoration in red and brown. Brown ring on rim. (C.353-2016); Black stoneware vase by Dan Kelly (b.1953) with rounded groove at mid-height and indentations on opposite sides. No mark. (C.354-2016); Stoneware footed tea bowl of open form, with pronounced throwing rings by Jack Kenny. Ash-glazed: pale olive-green outside, semi-matt cream-green inside with brown flecks in the base. Impressed marks, one on the side and one on the base. (C.355-2016); Woodfired footed stoneware vase with irregular rim by Horst Kerstan (1941-2005). Variegated browns and tans. Two marks, one impressed and one scribed, with 97. German (C.356-2016); Stoneware vase of globular form with long neck by Akihiko Kido. Turakubi in the Bizen style, i.e. woodfired with natural ash deposits, of variegated red-brown to dark brown. Impressed mark on base. Comes with fitted box. (C.357-2016); Handbuilt stoneware tea bowl of hemispherical

form by Gas Kimishima. Thumb-pot with carved foot. Dark brown body with thick creamy white glaze having many 'pinholes'. No mark. (C.358-2016); Handbuilt raku footed tea bowl by Gas Kimishima. Coarse body covered with a cream/pale aubergine slip and a clear glaze. No mark. (C.359-2016); Tea bowl Saggar fired, fumed? Unglazed tea bowl, thrown then altered, with cut facets, scribed marks. Variegated colours: dark brown, black, pink and plum, Thread cut base. Impressed mark and inscribed signature. (C.360 & A-2016); Vase with buff/brown thin ash glaze, possibly woodfired by Gerd Knapper (1943-2012). Impressed mark. (C.361-2016); Hand-built red earthenware jar with small base and wide rim by, Gabriele Koch (b.1948). Burnished and smokefired. Name inscribed on base. German. (C.362-2016); Footed stoneware tea bowl (yunomi) by Ryoji Koie (b.1938). Grey body with iron spots. Thick white slip on part of the foot. Two-tone grey splashed decoration with large rust-coloured spots. Large signature incised on the side. (C.363-2016); Large hand-built stoneware water-jar by Ladi Kwali (1925-1984) made at Abuja in 1957. Impressed and incised decoration in the traditional Kwali style, with scorpion, snake, fish, etc. and geometric design in white slip. The dark-green background is covered with clear glaze. Mark: L K on shoulder. (C.364-2016); Woodfired footed stoneware cup with lid by Ladi Kwali (1925-1984). Brown iron glaze, with yellow-green flecks due to natural ash on the rim of the lid. Two impressed seals below the handle: LK and Abuja. (C.365 & A-2016); Footed porcelain bowl of hemispherical form by Geert Lap (B.1951), carefully thrown and turned, with matt black glaze and white rim. Inscribed signature on base. Dutch. (C.366-2016); Small stoneware bowl from the Leach Pottery, toasted brown outside, grey glaze inside with a few iron spots. St Ives mark, also ENGLAND. (C.367-2016); Small footed stoneware bowl from the Leach Pottery. Clear glaze inside; grey-blue glaze outside with brown lines and brush decoration. St Ives mark, also ENGLAND. (C.368-2016); Stoneware dinner plate from the Leach Pottery. Willow tree decoration with tenmoku tree and blue hanging foliage. Tenmoku rim and underneath. St Ives mark. (C.369-2016); Stoneware jam-jar of globular form, with lid carrying an inscribed oak leaf from the Leach Pottery. Pale green celadon glaze. St Ives mark. (C.370 & A-2016); Stoneware vase of upright form, with eight cut sides by Bernard Leach (1887-1979). Dark brown-green glaze. Two marks: St Ives and BL (C.371-2016); Stoneware bottle with feldspathic glaze, decorated in iron with four running deer by Bernard Leach (1887-1979). Two obscured marks outside of base: St Ives and BL. (C.372-2016); Moulded stoneware bottle by Bernard Leach (1887-1979). Matt white glaze with tree motif, brush decorations in grey and red on opposite sides. Two marks on base: St Ives and BL (indistinct). A (C.373-2016); Porcelain bottle, indented vertically in six places with a straight edge by Bernard Leach (1887-1979). Transparent milky matt glaze. Two marks on side of base: St Ives and BL. (C.374-2016); Stoneware cut-sided vase of tapering form to everted rim by Bernard Leach (1887-1979). Tenmoku glaze. Two marks on side near base: St Ives and BL. (C.375-2016); Earthenware hump-moulded slip-trailed dish by Bernard Leach (1887-1979) c.1934, with boney-pie design. Impressed SI mark (C.376-2016); Early (1920s?) stoneware cup, saucer and plate by Bernard Leach (1887-1979). Grey ash glaze, brown rims and handle. Blue and white brushed motifs rounds rims of cup and saucer. Impressed St Ives seal and brushed BL on plate and saucer, but the cup has only the seal. (C.377 & A & B-2016); Footed stoneware bowl of open form, by Bernard Leach (1887-1979). Light grey/green with pale cream hakeme decoration in the well. Slight restoration. Impressed marks; St Ives and BL, obscured by glaze. (C.378-2016); Stoneware vase of bulbous form, with narrow neck by David Leach (1911-2005). Olive-green glaze with brown 'oxglove' decoration. Impressed Lowerdown Pottery mark. (C.379-2016); Footed stoneware teapot with two lugs and a vertical cane handle by David Leach (1911-2005). Dolomite glaze and fluted sides. Impressed Lowerdown mark. (C.380 & A-2016); Stoneware bottle of globular form with handle by David Leach (1911-2005). Tenmoku glaze with a belt of combed wave decoration. Impressed personal seal. (C.381-2016); Small footed porcelain bowl with fluting and pale green celadon glaze by David Leach (1911-2005). Impressed DL seal. (C.382-2016); Large round charger with grey dolomite glaze and wave decoration in orange, overall by David Leach (1911-2005). Impressed DL seal. (C.383-2016); Large stoneware pitcher, woodfired (?) with ash glaze on shoulder, and tenmoku on rim and inside by David Leach (1911-2005). Two marks: Lowerdown and DL. (C.384-2016);

Porcelain bowl, footed bowl with fluted decoration, gold and ash glaze Two marks: Lowerdown and DL. (C.385-2016); Teapot porcelain two lugs and vertical cane handle fluting on shoulder greenish celadon glaze. Two marks Lowerdown and DL(C.386 & A-2016); Footed porcelain bowl, fluted and with matt tenmoku glaze by David Leach (1911-2005). Impressed DL seal. (C.387-2016); Fluted porcelain tea caddy with lid, golden-yellow ash glaze by David Leach (1911-2005). Two marks: Lowerdown and DL(C.388 & A-2016); Tall stoneware vase with squared sides by David Leach (1911-2005). Tenmoku glaze and brushed decoration. Two marks: Lowerdown and DL. (C.389-2016); Stoneware jug with horizontal ridges at one-third and two-thirds of the height by David Leach (1911-2005). Tenmoku glaze. Damage restored by Kate Cotton, Cirencester (2006). Impressed Lowerdown mark. (C.390-2016); Large round stoneware plate by David Leach (1911-2005). Tenmoku glaze on rim and underneath. Grey glaze in well, with brown willow tree decoration in resist. Impressed DL seal on base. (C.391-2016); Large stoneware serving bowl by David Leach (1911-2005), with speckled dolomite grey glaze decorated with three foxglove motifs in iron brown brushwork. Impressed Lowerdown mark on base. Originally six smaller bowls in the set, but now only three remain, of which two have been broken and stuck, and the third has rim chips. (C.392-2016); Small lidded stoneware jar by Janet Leech (1918-1997). Black body with two stripes of clear glaze (or of shiny black glaze). Tenmoku glaze inside. Two marks: St Ives and JL. (C.393 & A-2016); Slab-built stoneware rectangular slab-pot with a brown iron wash and intersecting brush strokes of grey glaze by Janet Leech (1918-1997). Pierced base. Two marks: St Ives and JL. (C.394-2016); Stoneware flat-sided vase with heavily-grogged body by Janet Leech (1918-1997). Greeny-white glaze decorated with intersecting brush strokes of dark brown. No mark. (C.395-2016); Slender stoneware vase with a long widening neck on which are two lugs by Janet Leech (1918-1997). Brown body, glazed inside; unglazed outside except for a brush stroke of greyish glaze down each side. Two marks: St Ives and JL. (C.396-2016); Woodfired stoneware vase in Bizen/Iga style by Janet Leech (1918-1997). Cylindrical base from which rises a long wide neck at the top of which are two lugs, Unglazed grey body with brown fire markings. (C.397-2016); Small stoneware vase, of bulbous form with a long neck on which are two lugs by Janet Leech (1918-1997). Two marks: St Ives and JL. Made c.1980? (C.398-2016); Woodfired stoneware jar with an everted rim bearing two lugs by Janet Leech (1918-1997). Unglazed apart from some natural ash and carbon-trapping. Buff, tan and black. Made c.1982? Two impressed marks: St Ives and JL. (C.399-2016); Footed stoneware bowl by Jeremy Leach (b.1941) of open form, graved on the outside. Tenmoku glaze. Slight bloating. Two marks on base: Lowerdown Pottery and JL. (C.400-2016); Tall lidded jar of bulged cylindrical form with fluted sides by Jeremy Leach (b.1941). Tenmoku glaze. Two marks on side of base: Lowerdown Pottery and J.L. (C.401 & A-2016); Lee, Hajeong Square plate with inlay (C.402-2016); Winchcombe pottery stoneware soup bowl with domed lid and pulled side handle (C.403-2016); Dish by Katerina Evangelidou, Large squared stoneware dish on four feet. Wood- and oil-fired, with salting and natural ash glaze, giving a variegated tan colour. Decorative spiral in centre. Impressed mark on base. (C.404-2016); Woodfired footed stoneware tea bowl by Charles Bound unglazed. Rough body with many inclusions. Variegated browns and buffs. Two deeply impressed marks. (C.405-2016); Leach Potter stoneware bowl toasted brown outside (C.406-2016); Footed stoneware vase, by Shigeyosh Ichino thrown then squared, but with round base and rim. Brown glaze, decorated with parallel and diagonal brush strokes on the sides in black breaking to brown and green runs. Two impressed marks: St Ives and personal seal. (C.407-2016); Bottle by, Shigeyosh Ichino Large sake bottle with red-brown clay; flame marking on one side. Runny olive-green glaze, ground off at base. Woodfired? Two marks: St Ives and personal seal. (C.408-2016); Woodfired stoneware charger by John Leach (b.1939). Iron slip with resist Sun decoration and clear glaze over. No mark. (C.409-2016); Stoneware gravy-boat and saucer with grey-green celadon glaze by Michael Leach (1913-1985). Impressed marks on each piece (C.410 & A-2016); Oval stoneware hump-moulded dish by Michael Leach (1913-1985). Iron slip with slip-trailed stripes of thin cream/grey, clear glaze over. Y mark on base. Broken into many pieces and restored by Kate Cotton, May 2008. (C.411-2016); Plate by Hajeong Lee Square plate with inlay (C.412-2016); Porcelain tea set for two by, Kang-Ho Lee (Korea),

comprising a globular teapot with side handle, a lipped hot water bowl and two small bowls all three bowls being footed. Clear glaze over all. Brushed mark in cobalt blue on base of teapot and large bowl; small bowls unmarked. Comes with a signed box. teapot and lid C.413.1 & A-2016 hot water bowl C.413.2-2016, bowl C.413.3-2016, bowl C.413.4-2016, (C.413.1-4 & A-2016); Small porcelain bottle with olive-green glaze by Eileen Lewenstein (1925-2005). No mark (C.414-2016); Stoneware sculptural form comprising a rectangular frame enclosing various geometrical forms including rings and bars by Eileen Lewenstein (1925-2005). Glazed in olive green with yellow. Impressed mark: EL. (C.415-2016); Footed stoneware bowl with out-turned rim, covered with oatmeal glaze by Chris Lewis (b.1951). The well shows a brushed bird in iron brown, Outside and rim have grey glaze and decoration in brown. No mark. (C.416-2016); Footed stoneware bowl with oatmeal glaze by Chris Lewis (b.1951). Brown iron glaze in the well with resist decoration, principally a fish. Two marks on base: CL and SH (for South Heighton Pottery, Newhaven). (C.417-2016); Stoneware teapot with vertical clay handle by David Lloyd-Jones (1928-1994). Tenmoku glaze and brushed iron decoration. Impressed LJ mark. (C.418 & A-2016); Porcelain teapot of globular form with pronounced shoulder, two lugs and cane handle by David Lloyd-Jones (1928-1994). Green celadon glaze. Impressed LJ mark on side opposite the spout. C.419 & A-2016); Round stoneware cheese-platter with central boss/handle and flat rim by David Lloyd-Jones (1928-1994). Tenmoku glaze on boss and underside, otherwise mottled brown/black with tri-lobate brush decoration. LJ mark on base. (C.420-2016); Stoneware jar with eight cut sides and domed lid by David Lloyd-Jones (1928-1994). Combed decoration on sides and lid. Tenmoku, black breaking to brown on edges. Grey-brown inside with brown flecks. LJ mark on side of base. (C.421 & A-2016); Woodfired saltglaze stoneware tea caddy, freely thrown, domed lid by Sandy Lockwood (b.1953). Mottled brown and tan. Impressed mark, obscured by glaze. (C.422 & A-2016); Woodfired saltglaze oval porcelain oil jug with long spout by Sandy Lockwood (b.1953). Freely thrown. Very pale green celadon glaze. Indistinct impressed mark at base under the handle (C.423-2016); Woodfired tea bowl with low foot by Uwe Loellmann (b.1955). Thrown and altered. Natural ash glaze with heavy deposits. Variegated brown/buff, with two areas where the orange/red body is exposed. Irregular rim. Impressed mark on side near foot. Comes with unmarked box. (C.424-2016); Grey and white stoneware footed tea bowl by David Louveau (b.1971). Some thick white slip brushwork covered by an unctuous clear glaze. Body has prominent iron spots and other inclusions. No obvious mark. (C.425-2016); Footed stoneware tea bowl with raised ridge at mid-height and tan/grey ash glaze by Warren MacKenzie (b.1924) Impressed mark. (C.426-2016); Porcelain plate by Jim Malone (b.1946) with rim and two fish lightly incised on the upper surface. Green celadon glaze. Impressed JM mark on underside of rim. (C.427-2016); Footed stoneware bowl of open form by Jim Malone (b.1946), freely thrown, with leaf decoration in the well. Green-grey glaze with brownish rim and brown underglaze. Impressed JM mark on side of foot. (C.428-2016); Stoneware vase of globular form by Jim Malone (b.1946), with short neck and out-turned rim. Combed decoration, covered with thin olive-green glaze, some iron specks. Impressed JM mark on side of base. (C.429-2016); Footed porcelain bowl by Jim Malone (b.1946), with prominent throwing rings and three incised prawns (?) around the well. Pale green celadon glaze. Impressed JM mark on side of base. (C.430-2016); Footed stoneware teapot by Jim Malone (b.1946), with two lugs and cane handle. Incised decorative panels and green-brown glaze. Impressed JM mark on side of base. (C.431-2016); Footed stoneware bowl by Jim Malone (b.1946), with a combed wave decoration round the well Olive-green ash glaze, matt outside with glaze runs, shiny inside. Impressed JM mark. (C.432-2016); Stoneware casserole by Jim Malone (b.1946), with two handles and lid with central knob. Simple incised decoration. Pale green ash glaze. Impressed JM mark. (C.433 & A-2016); Tall slender stoneware bottle with decorative indents by Jim Malone (b.1946). Cream slip and tenmoku splashes in the indents. Two marks JM on side, A at base. (C.434-2016); Tall stoneware pitcher by Jim Malone (b.1946), with vertical fluting granite and beech ash glaze of khaki colour, Two marks JM and A for Aistable (C.435-2016); Stoneware jar by Jim Malone (b.1946) with incised decoration plus lid with pulled loop handle by Jim Malone (b.1946). Black tenmoku glaze. Two impressed marks on side at base: JM and A. (C.436-2016); Footed stoneware

vase by Jim Malone (b.1946) with creamy brushed hakeme glaze, decorated with a rising fish in iron brown and five brush strokes in grey-blue. Two impressed marks: JM and A. (C.437-2016); Footed stoneware tea bowl of cylindrical waisted form by Jim Malone (b.1946). Vertically brushed nuka glaze with tenmoku leaf/stem decoration in three places around the side. Impressed mark obscured by glaze. (C.438-2016); Footed stoneware tea bowl of cylindrical form by Jim Malone (b.1946). Creamy hakeme glaze with brown 'leaf' motifs and grey spots; clear glaze over. Two impressed marks on side of foot: JM and B (for Burnby). (C.439-2016); Footed stoneware bowl with dark grey glaze by Jim Malone (b.1946). Splashes of cream slip in the well. Brushed cream slip outside with stem/leaf decoration and green spots, repeated three times. Two impressed marks: JM and B. (C.440-2016); Footed porcelain tea bowl by Jim Malone (b.1946) of cylindrical form with raised ridge at about two-thirds height. Glossy buff ash glaze with the upper one-third dipped in creamy white glaze. Two impressed marks: JM and B. (C.441-2016); Footed stoneware tea bowl by Jim Malone (b.1946) with cream hakeme glaze over an iron slip, with overglaze iron stem/leaf decoration and a few pale green splashes. Two impressed marks on side of foot: JM and L (for Lessenhall, Cumbria). (C.442-2016); Large stoneware footed bowl with rim by Jim Malone (b.1946). Tenmoku glaze outside, and creamy-green matt ash brushed slip in the well, with sgraffito willow tree decoration. Two impressed marks on side of foot: JM and L. (C.443-2016); Stoneware dish by John Maltby (b.1936) with khaki glaze and six irregularly placed flowers. No mark (C.444-2016); Rectangular stoneware slab dish with upright rim by John Maltby (b.1936). Tenmoku on rim; resist decoration on upper surface with crosses and Maltby. (C.445-2016); Grogged earthenware plate by John Maltby (b.1936). Matt brown slip with incised cross and impressed motifs; dark brown glaze on rim. Impressed M on base. (C.446-2016); Stoneware jar with two lugs, eight cut sides, and cane handle by John Maltby (b.1936). Olive-green glaze outside, decorated with a white 'diamond', a brown cross and four blue spots on each facet. Clear glaze inside. Impressed M mark on one side. (C.447-2016); Stoneware slab dish, nearly square, with upright rim by John Maltby (b.1936). Tenmoku glaze on rim. An olive-green border surrounds a decorative panel of incised flowers (?), lined in brown, also five green spots and four gold spots, Mark on base: Maltby ?73 brushed in iron oxide. (C.448-2016); Small teapot by John Maltby (b.1936) with thrown side handle, bound in raffia, at 90° from the spout. Tenmoku glaze. SP mark (for Stoneshill Pottery). (C.449 & A-2016); Large hump-moulded dish of irregular oval shape by John Maltby (b.1936), 453 mm x 370 mm. Off-white bluish glaze inside, over-painted with broad stripes of green-brown iron wash, plus scattered motifs in blue, matt brown and gold enamel. Large M mark on upper surface. (C.450-2016); Square stoneware moulded dish with broad flat rim by John Maltby (b.1936). Blue and red decoration. Mark: MALTBY on base. (C.451-2016); Large footed stoneware cup with small loop handle near the rim by John Maltby (b.1936). Grey glaze with bird in white, brown and grey. Mark: MALTBY on base. (C.452-2016); Woodfired stoneware jar with two vestigial lugs and lid by Janet Mansfield (1934-2013). Shino glaze with ash deposits and carbon trapping: tan, brown, cream, dark grey colours. Inscribed initials on side. (C.453-2016); Footed stoneware tea bowl by William Marshall (1923-2007). Grey glaze with creamy-white glaze on the upper part outside, brown/green on lower part. Two flying birds in brown are near the rim. Impressed WM mark. (C.454-2016); Stoneware tea caddy with lid by William Marshall (1923-2007). Tenmoku glaze, black with thinned patches appearing brown. Two impressed marks on base: St Ives and WM. (C.455 & A-2016); Large tenmoku bottle with twelve cut sides by William Marshall (1923-2007). Black breaking to brown on edges. Three impressed marks: St Ives, WM and ENGLAND. (C.456-2016); Rectangular moulded stoneware bottle by William Marshall (1923-2007) with tenmoku glaze and diagonal iron brush stroke. WM mark and another obscured. (C.457-2016); Tall stoneware bottle by William Marshall (1923-2007), thrown and squared. Green-brown glaze with brushed iron decoration. (C.458-2016); Footed stoneware tea bowl by William Marshall (1923-2007). Brushed iron decoration over white slip over thin grey glaze. Clear glaze over. Obscured WM mark on base. (C.459-2016); Tall stoneware bottle by William Marshall (1923-2007) with rounded rectangular cross-section and two lugs on the shoulder. Dark running glaze. Two impressed marks: St Ives and WM. (C.460-2016); Footed stoneware bowl with sandy body by William Marshall (1923-

2007). Clear glaze outside, over a partial brown slip. Twelve cream 'leaf' shapes over the glaze. Impressed WM mark. (C.461-2016); Small porcelain vase with narrow neck by William Marshall (1923-2007). Pale grey brushed slip with resist leaf/branch decoration. Clear glaze over. Impressed WM mark. (C.462-2016); Press-moulded stoneware bottle with faceted neck by William Marshall (1923-2007). Mainly white glaze with tenmoku decoration. Impressed WM mark on base. (C.463-2016); Square stoneware pressed dish with wide sloping rims by William Marshall (1923-2007). Poured nuka glaze over tenmoku, leaving the tenmoku showing on two sides of the bowl. Impressed WM mark on base, also inscribed date 1993. Illustrated in the sale catalogue. (C.464-2016); Woodfired stoneware tea bowl (yunomi) by Matsuzaki, Ken with cut sides and foot. Thick creamy Shino glaze, partially mottled, with underglaze brush decoration showing through as brown. Some pale peach tints in glaze. Impressed mark on side above the foot. (C.465-2016); Woodfired stoneware rectangular vase Matsuzaki, Ken with four feet and subtle facets cut on each side. Four-sided neck with slight taper. Natural ash glaze giving variegated sombre colours: brown/buff/dark olive, with glaze runs on three sides. Impressed mark on base. (C.466-2016); Woodfired footed tea bowl (Tetsu-Shino). Matsuzaki, Ken Tan chocolate-brown with thick swathes of cream/white Shino glaze partially covering the outside. Tan coloured body. Incised mark on side near base. Comes with a box. (C.467-2016); Woodfired rectangular vase with faceted sides and top, and neck of square section by Ken Matsuzaki. Natural ash glaze, giving sombre colours: brown/black with khaki runs on one long side. Incised mark on base. (C.468-2016); Gold Yohen Shino Teabowl? by Ken Matsuzaki. Woodfired stoneware tea bowl with 3-notched foot. Variegated golden glaze inside and out, with carbon-trapping near the rim, and pin-holing near the base. Impressed maker's mark on side near foot. Fitted signed wooden box. Illustrated on p52 of the catalogue. (C.469-2016); Footed stoneware bowl, finely potted by Suzie McMeekin (b.1954). Jun glaze: cream with faint blue tinge, thin on the rim, revealing the dark brown body. Impressed SM mark on base. (C.470-2016); Shozo Kolinki by Michikawa Japanese (C.471-2016); Small stoneware teaspoon drainer by Ursula Mommens (1908-2010) with three feet, cylindrical in form. Stylised leaf and branch decoration in blue-grey and brown. Impressed UD mark (for Ursula Darwin). (C.472-2016); Porcelain bowl by Ursula Mommens (1908-2010) with incised decoration in the well and very pale celadon glaze overall. Impressed UD mark (for Ursula Darwin). (C.473-2016); Large stoneware bottle by Ursula Mommens (1908-2010) of globular form with small handle. Tenmoku glaze. Impressed UD mark (for Ursula Darwin). (C.474-2016); Large stoneware bottle by Ursula Mommens (1908-2010) of globular form with small handle. Tenmoku glaze. Impressed UD mark (for Ursula Darwin). (C.475-2016); Small porcelain tazza with lip raised at one point by Aki Moriuchi (b.1947). Pale blue celadon glaze. Indistinct mark in base. (C.476-2016); Large footed stoneware pouring bowl with lip by Aki Moriuchi (b.1947). Brown and grey glaze with brushed white decoration; iron spots. Impressed mark on side at base. (C.477-2016); Small woodfired stoneware beaker with prominent throwing rings by Aki Moriuchi (b.1947). Nuka glaze with dark brown brush decoration. Impressed mark on side at base (C.478-2016); Woodfired stoneware beaker with throwing rings by Aki Moriuchi (b.1947). Heavily toasted with an olive-green ash run. Shino glaze inside. Impressed mark on base. (C.479-2016); Woodfired stoneware jar with knobbed lid and impressed decorative motifs by Sabine Nemet (b.1971). Natural ash tan glaze with a slight khaki ash deposit at the top on one side. Mark S.N. inscribed on base. (C.480-2016); Large rectangular earthenware slipware 'Wiggly Waggly Dish' with raised rim (520 mm x 487 mm) by William Newland (1919-1998). White slip decorated with many 'waves' in brown and black, also black spots around the rim, with yellow galena glaze overall. Two marks: inscribed WN 1983 and brushed WN 1989. (C.481-2016); Square stoneware slab (208 mm x 208 mm) 'City' with modelled buildings by Bryan Newman (b.1935). Red/brown. No mark. (C.482-2016); Small woodfired saltglaze vase by Marcus O'Mahony (b.1952). Shino glaze giving cream/orange/tan/mottled brown, with carbon trapping. Impressed MO mark on side at base. (C.483-2016); Woodfired vase by Marcus O'Mahony (b.1952), of tapered elliptical section with faceted sides and two vestigial lugs. Green celadon glaze with carbon trapping. Impressed mark on side at base. (C.484-2016); Large and heavy woodfired and saltglazed footed porcelain chawan with faceted sides by Marcus O'Mahony (b.1952).

Green celadon glaze with (accidental) copper red. Impressed mark on side at base. (C.485-2016); Footed stoneware bowl by Marcus O'Mahony (b.1952), thrown and squared, with two very prominent circumferential grooves. Red/tan iron slip outside; dark olive celadon glaze inside. Impressed mark on side of foot. (C.486-2016); Squared bottle saltglazed by Marcus O'Mahony (b.1952). (C.487-2016); Footed stoneware tea bowl by Jeff Oestreich (b.1947), squared and faceted. Clear khaki glaze over white slip. Incised decoration: tea cups, LAPSONG, TEA. Impressed JO mark. (C.488-2016); Footed stoneware tea bowl, with six cut sides by Jeff Oestreich (b.1947). Ochre ash glaze inside and out, and resist panels with vertical stripes of olive-green and black. Impressed JO mark. (C.489-2016); Stoneware thumb-pot with rounded base by Elspeth Owen (b.1938). Egg-shell colours: pale blue, mottled tan, green. No mark. (C.490-2016); White earthenware unglazed thumb-pot by Elspeth Owen (b.1938). Cream colour with buff-pink variegations and a few greenish spots. No mark. (C.491-2016); Woodfired stoneware bowl with radial incisions in the side of the well with creamy buff pine ash glaze by Stephen Parry (b.1950). Natural ash tan on one side outside below the ash glaze. Iron spot on side. SP mark stands proud on the side. Damage restored by Kate Cotton, 2005 (C.492-2016); Woodfired footed stoneware vase of globular form with two lugs Stephen Parry (b.1950), fired on its side (at Wysing?). Natural ash deposits, grey-buff with glaze runs, also brown and shiny brown colours. Impressed mark on clay 'button' at base. (C.493-2016); Square stoneware slab dish on two 'bar' feet, with curved grooves cut with a blade, then flattened to squash the burr Stephen Parry (b.1950). Pale green oak ash glaze. Mark impressed on clay pad on base. (C.494-2016); Flat woodfired stoneware dish of rounded rectangular form (265 mm x 211 mm), on four feet Stephen Parry (b.1950). The upper side, decorated with an incised rectangle with indentations, is covered with a creamy-tan glaze showing the effects of fly ash. The underside has strong flashing and reveals feldspar grains in the body, together with a clay 'button' impressed with the maker's mark. (C.495-2016); Porcelain vase with cylindrical base and wide long neck to which 'lacy' but strong wings are attached by Colin Pearson (1923-2007). Clear bluish celadon glaze. Impressed mark on side. One wing damaged, restored by Kate Cotton. (C.496-2016); Stoneware vase with 'ragged' rim and very wide 'wings' with combed decoration by Colin Pearson (1923-2007). Matt black glaze breaking to dull gold. Impressed mark on side of base. (C.497-2016); Footed stoneware slab vase with 'wings' by Colin Pearson (1923-2007). Oatmeal/tan glaze. Impressed mark. (C.498-2016); Stoneware teapot with spout of triangular section, irregular handle and creamy buff matt glaze with creamy grey splashes by Colin Pearson (1923-2007). No mark. The Pearson file contains a letter from Maggie Barnes and a sketch of the teapot signed by Colin Pearson. (C.499 & A-2016); Small bowl of high-fired earthenware (?) and spherical form by Jane Perryman (b.1947). Smoked giving variegated black colour. Incised JP mark. (C.500-2016); Earthenware dish with raised rim, creamy-grey glaze and cobalt-blue markings by Johannes Peters (b.1966). Inscribed mark on side of base. (C.501-2016); Woodfired lidded casserole with handles, brown with iron flecks by Gwyn Hanssen Pigott (1925-2013). Made at Achres, France. The form is like those of Michael Cardew's Volta Pottery casseroles. Impressed mark. 1972. (C.502 & A-2016); Saltglaze stoneware salad bowl of hemispherical form by Gwyn Hanssen Pigott (1925-2013). Heavy iron wash on the outside; buff with iron spots inside. Impressed mark on side of base (C.503-2016); Saltglaze jug with wide mouth by Gwyn Hanssen Pigott (1925-2013). Grey with brown areas. Impressed mark on side below handle. (C.504-2016); Large round porcelain dish with vertical rim by Gwyn Hanssen Pigott (1925-2013). Blue celadon glaze inside, grey and toasted brown outside. Two marks obscured by glaze. (C.505-2016); Porcelain bowl, grey-blue celadon glaze inside, light tan outside by Gwyn Hanssen Pigott (1925-2013). Two marks obscured by glaze. (C.506-2016); 'Grand Still Life', by Gwyn Hanssen Pigott (1925-2013) comprising five bottles and one bowl in porcelain, with thick cream/faint tan glaze. Bottle heights: 271, 229, 290, 217 and 232 mm, from left to right; bowl diameter 165 mm. Impressed marks. (C.507.1-6-2016); Large woodfired porcelain bowl by Gwyn Hanssen Pigott (1925-2013), brown/pink with lighter speckles inside, lustrous grey and brown outside by Gwyn Hanssen Pigott (1925-2013). Impressed mark. (C.508-2016); Woodfired stoneware casserole with two handles and lid by Gwyn Hanssen Pigott (1925-2013). Shiny red-brown with carbon trapping. Impressed H mark on side at base. The

form is that of Michael Cardew's Volta Pottery casseroles. (C.509 & A-2016); Footed stoneware bowl with grey glaze inside and out, with iron spots by Helen Pincombe (1908-2004). Decorated by vertical resist lines around the side. Impressed HP mark. (C.510-2016); Grey footed stoneware bowl spots by Helen Pincombe (1908-2004). Brushed swallows around the outside. Impressed HP mark. (C.511-2016); Small footed stoneware bowl with brushed swallows in iron brown around the outside spots by Helen Pincombe (1908-2004). Two marks: impressed HP, also W on base. (C.512-2016); Stoneware bowl with grey-blue ash glaze, combed decoration inside by Katharine Pleydell-Bouverie (1895-1985). Marks: KPB, also a number on the base. (C.513-2016); Stoneware coffee-cup and saucer Katharine Pleydell-Bouverie (1895-1985). Tenmoku over grey-blue ash glaze. Cup diameter 74 mm; saucer diameter 127 mm. KPB mark. (C.514 & A-2016); Small footed stoneware bowl of open form Katharine Pleydell-Bouverie (1895-1985). Cream/grey ash glaze with dark brown brushed vertical strokes around the outside. KPB mark, also brushed code on inside rim of foot, relating to the glaze. (C.515-2016); Stoneware vase with an ovoid cut-sided form Katharine Pleydell-Bouverie (1895-1985). Thick translucent crackle-glaze revealing the light brown body. Impressed KPB mark on side near base. (C.516-2016); Tall stoneware vase with dark olive-green shiny glaze, finger-wipes and runs by Kenneth Quick (1931-1963). Two marks: St Ives and KQ. (C.517-2016); Stoneware coffee cup (diam. 85 mm) and footed saucer (diam 133 mm) Kenneth Quick (1931-1963), each decorated by a band of underglaze brown iron slip with sgraffito incised lines, radial for the saucer and vertical for the cup, clear glaze over. Impressed TH marks on each piece (for Tregenna Hill Pottery). (C.518 & A-2016); Footed stoneware 'summer' tea bowl with white hakeme glaze over a grey base by Soo Jong Ree (b.1948). Incised mark on side near base. (C.519-2016); Footed stoneware 'winter' tea bowl with poured white slip by Soo Jong Ree (b.1948). Inscribed mark on side near base. (C.520-2016); Woodfired footed porcelain tea bowl by Nick Rees (b.1949) with clear glaze inside, pale pink/tan outside. Impressed Muchelney mark and MUCHELNEY. (C.521-2016); Pressed square stoneware dish with very wide rim by John Reeve (b.1929). Jun glaze, giving purple/blue rim over grey with brown resist. Two marks (unclear). (C.522-2016); Porcelain box by John reeve (b.1929) with Leach pottery stamp (C.523-2016); Woodfired soda-glazed slab-built stoneware jug with large spout by Petra Reynolds. Red/tan with narrow black stripes on the handle. No mark. (C.524-2016); Small and slender porcelain bottle decorated with gold lustre by Mary Rich. Impressed m mark. (C.525-2016); Miniature porcelain teapot of globular form with two lugs and cane handle by Mary Rich. Matt glaze, mostly white with green and fawn. Impressed m mark. (C.526 & A-2016); Stoneware cup (diam.82 mm), saucer (diam.138 mm) and plate (diam.186 mm) with white glaze and black rims by Lucy Rie (1902-1995). Impressed LR on each piece. (C.527 & A & B-2016); Stoneware coffee cup and saucer with matt black and white glaze. The cup is cylindrical, of diam. 63 mm, black outside, white inside; the saucer, of diam.143 mm, is black on top and white underneath. Impressed LR mark on each. (C.528 & A-2016); Stoneware tea cup and saucer by Lucy Rie (1902-1995). The cup is matt black outside and white inside; the saucer is matt black on top and white underneath. Impressed LR mark on each. (C.529 & A-2016); Small stoneware footed bowl with oval rim by Lucy Rie (1902-1995), matt brown/black. Vertical lines are scribed through the glaze on the outside. Impressed LR mark on base (C.530-2016); White stoneware bowl of open form by Lucy Rie (1902-1995), with brown rim. Impressed LR mark. (C.531-2016); Footed stoneware bowl of open form by Lucy Rie (1902-1995) with rough green/grey/pink matt glaze. Impressed LR mark in foot. (C.532-2016); Porcelain vase by Lucy Rie (1902-1995) with yellow glaze inside and out, and brown glaze on the rim with long runs?. Impressed LR mark on base. (C.533-2016); Footed porcelain bowl by Lucy Rie (1902-1995) of open form with off-white body. Decoration outside of thin parallel painted lines covered with a clear matt glaze. A thin black line circles below the rim with long runs (C.534-2016); Long-necked porcelain bottle by Lucy Rie (1902-1995) with wide rim. Matt white with spiral in brown and green. Impressed LR mark in foot. (C.535-2016); Squared stoneware vase by Lucy Rie (1902-1995) of upright form with a constricted mouth. Thick green/white matt glaze with a faint rising spiral visible. Impressed LR mark (C.536-2016); Stoneware jug of cylindrical form by Lucy Rie (1902-1995) with pulled side handle. Cream glaze with black rim. Impressed LR mark on base. (C.537-2016); Small footed

porcelain bowl by Lucy Rie (1902-1995), covered in a black/bronze matt glaze and decorated with brick red and dull gold rings in the well. Impressed LR mark on base. (C.538-2016); Small stoneware bowl by Lucy Rie (1902-1995) with white glaze inside, and brown manganese outside with sgraffito decoration. Impressed LR mark on base. (C.539-2016); Lidded stoneware casserole by Lucy Rie (1902-1995) with brown/black manganese oxide glaze on the outside and opaque white (tin oxide) glaze on other surfaces. The lid has a cut-out for a spoon handle. Impressed LR mark on base The pot is from c.1960. (C.540 & A-2016); Small stoneware teapot by Lucy Rie (1902-1995) with two lugs and cane handle. Dark brown matt glaze outside, and cream/white glaze inside and on edge of lid. Impressed LR mark on base. (C.541 & A-2016); Small footed stoneware bowl by Lucy Rie (1902-1995). Mustard-coloured uranium glaze with brown rim, probably from the 1950s. Impressed LR mark on base. (C.542-2016); Stoneware footed bowl by Lucy Rie (1902-1995) bulbous base squeezed to an oval neck and flaring rim. Pitted glaze with variegated cream grey, light blue and tan shades Impressed LR mark on base (C.543-2016); Stoneware bowl with oval rim by Lucy Rie (1902-1995) and Has Coper (1920-1981). White glaze with faint orange speckles, brown rim. Impressed marks of both Rie and Coper. (C.544-2016); Tall vase, by Rizo Woodfired, faceted and torn (C.545-2016); Stoneware jar of globular form with narrow neck by Mary Rogers (b.1929). Mottled dark blue/white glaze with thin white glaze over parts of the surface, and a white band near the top. No mark. (C.546-2016); Porcelain footed thumb-pot with matt white glaze by Mary Rogers (b.1929), mottled with green and brown. Irregular dark rim. Inscribed M.E.R. in foot. (C.547-2016); Footed porcelain thumb-pot of hemispherical form by Mary Rogers (b.1929). Very pale buff glaze with light brown patch and some iron spots inside. Impressed MER mark. Illustrated in the catalogue. (C.548-2016); Heavy stoneware thumb-pot of hemispherical form by Mary Rogers (b.1929), with irregular edge. Outside, a creamy slip over dark green glaze; inside, radial ribbing with creamy glaze. Impressed MER mark on base. (C.549-2016); Saltglaze stoneware plate, orange-red with brown rim by Phil Rogers (b.1951). Remains of three small shells on which an upper plate was supported. Impressed PR mark. (C.550-2016); Footed stoneware bowl with khaki ash-glaze and wiped rim by Phil Rogers (b.1951). Incised decoration in well. Impressed PR mark. (C.551-2016); Saltglaze stoneware jar with domed lid by Phil Rogers (b.1951). Ash-glaze, creamy-tan breaking to blue. Impressed decoration. Impressed PR mark. (C.552 & A-2016); Stoneware rimmed dish with incised plant decoration and dark olive-green glaze by Phil Rogers (b.1951). Impressed PR mark. (C.553-2016); Saltglaze footed stoneware bottle, ash-glazed overmottled tan slip by Phil Rogers (b.1951). Fired on its side - four shell marks back and front. Two impressed marks: PR and mP (for Marston Pottery) on side of base (C.554-2016); Footed stoneware tea bowl with nuka glaze and combed decoration by Phil Rogers (b.1951). Impressed PR mark. (C.555-2016); Saltglaze stoneware press-moulded bottle with two flat sides on which are stem-leaf decoration by Phil Rogers (b.1951). Tan colour. Impressed PR mark. (C.556-2016); Stoneware vase with four lugs, nuka glaze, decorated with four sweeping combed strokes by Phil Rogers (b.1951). Two impressed marks: PR and mP. (C.557-2016); Saltglaze stoneware jug of medieval form by Phil Rogers (b.1951). Brushwork leaf shapes in white slip over ochre glaze (from local clay). Impressed PR mark (C.558-2016); Chawin woodfired by Phil Rogers (b.1951) in a wooden box (C.559 & A-2016); Footed saltglaze stoneware bowl with everted rim, medium brown outside by Phil Rogers (b.1951). Ash glaze in the well and on the rim, with runs. Impressed decorative motifs. Impressed PR mark on side of foot. (C.560-2016); Small round saltglaze stoneware box with domed lid by Phil Rogers (b.1951). Light brown/tan with iron spots outside; greenish ash glaze inside. Impressed PR mark. (C.561 & A-2016); Footed stoneware tea bowl with light brown ash glaze and dark brown glaze runs held at two horizontal ridges by Phil Rogers (b.1951). Impressed PR mark on side of base. (C.562-2016); Footed saltglaze stoneware bowl by Phil Rogers (b.1951), mottled brown and green outside; hakeme ash glaze, tan and orange, inside with five small shell marks in the well. Impressed PR mark on side of base. (C.563-2016); Footed saltglaze porcelain chawan of open form with a ridge below the rim by Phil Rogers (b.1951). The glaze has produced a transparent brown coating, pale where thin, dark where thick, i.e. on the ridge and in the well. Impressed mark on side at base. (C.564-2016); Press-moulded and multi-faceted stoneware bottle-vase by Phil Rogers

(b.1951), with green-khaki ash glaze. Impressed PR mark on base. (C.565-2016); Press-moulded stoneware bottle by Phil Rogers (b.1951), of rectangular section with thrown neck and four small pad feet. Ash glaze covered by thin matt creamy glaze brushed on. Brown iron decoration of hanging leaves and stalks. No obvious mark. (C.566-2016); Saltglaze stoneware jug by Phil Rogers (b.1951), with three 'steps' on neck and shoulder and four vertical rows of small clay 'buttons'. Pale olive green ash glaze with dramatic runs and pooling near the base. Impressed PR mark on side at base. (C.567-2016); Footed stoneware tea bowl with thin creamy glaze over a darker grey slip with small white speckles by Phil Rogers (b.1951). Refired with simple red and green floral motifs in enamels, between red rings. Impressed PR mark on side of foot. (C.568-2016); Small woodfired footed sake bowl (guinomi) by Phil Rogers (b.1951), from his second wood firing. Ash glaze inside and tan 'flash' outside. Incised decorative motifs. Impressed PR mark. (C.569-2016); Footed stoneware bottle-vase by Phil Rogers (b.1951), 2007, with cut-sided body covered with black tenmoku glaze, breaking to brown on edges. Impressed mark on side of base. Illustrated in the catalogue. (C.570-2016); Tea bowl (yunomi) by Phil Rogers (b.1951).with small recessed base and ridge at mid-height Brown iron stem-leaf covered by variegated orange-tan Shino glaze. Iron spots. Impressed PR mark on side at base (C.571-2016); Woodfired footed plate with upturned rim by Phil Rogers (b.1951). Olive-green pine ash glaze in the well, pooling to dark green glass. Shiny tan 'flash' on the outside and rim. Six impressed circular motifs around the well, also a central combed circle.. Impressed mark on side of foot-ring. (C.572-2016); Woodfired jug of traditional pitcher form by Phil Rogers (b.1951), decorated with four ridged rings and 13 small clay 'buttons' on the neck. Shino glaze inside and on the rim, placed ash near the handle, but otherwise dark tan 'flash'. Impressed PR mark on side below the handle. (C.573-2016); Hakeme Phil Rogers (b.1951) (C.574-2016); Hakeme Phil Rogers (b.1951) (C.575-2016); Lidded jar Phil Rogers (b.1951) Woodfired, paddled decoration 2014 (C.576 & A-2016); Earthenware lidded cylindrical jar with crackled creamy glaze by Inger Rokkjaer (b.1934) raku-fired. Impressed mark on base: IR 2004. (C.577 & A-2016); Hump-moulded square stoneware dish by Kitaoji Rosanjin, (1888-1959) in E-Shino style. Cream/orange with mottled orange 'moon' (?) against which are grasses in white. Ro sign inscribed on base. (C.578-2016); Dark brown smoked stoneware jar on small foot by Duncan Ross (b. India 1943), with stylised 'plant-form' decoration. Impressed DR mark on base. (C.579-2016); Raku pot form by Antonia Salmon (b.1959), dark grey to black with cream patch. Pierced by two opposite holes. AS mark. (C.580-2016); Woodfired footed stoneware bowl with indentations at three places on the side by Patrick Sargent (1956-1998). Cream-pink glaze outside; tan slip inside with carbon trapping. No mark. (C.581-2016); Woodfired footed stoneware tea bowl with indented decoration by Patrick Sargent (1956-1998). Creamy grey slip outside; light brown/tan inside. No mark. (C.582-2016); Woodfired footed stoneware tea bowl with pronounced throwing rings by Patrick Sargent (1956-1998). Light tan glaze and large olive-green glaze run. Illustrated in catalogue. No mark. (C.583-2016); Large woodfired stoneware dish of rectangular form by Patrick Sargent (1956-1998) (494 mm x 310 mm) with two sturdy handles and four vigorous feet. Chevron pattern around the rim. Buff/brown glaze inside, with creamy blue ash runs in each corner. No mark. (C.584-2016); Woodfired footed tea bowl by Patrick Sargent (1956-1998) with variegated cream/buff glaze and two rings of 'pecked' motifs. No mark. (C.585-2016); Large stoneware jar with strong throwing rings by Dauphine Scalbert (b. France 1955). Rough body with many iron spots. Hakeme decoration of white slip with stiff brush, partially covered with clear glaze poured and brushed, giving white where the slip is covered and pale pink where the slip is exposed. No clear mark, though possibly an emblem on the base in black, with a date 06. (C.586-2016); Woodfired footed stoneware tea bowl of open form, freely thrown and turned rings by Dauphine Scalbert (b. France 1955). Yellow natural ash deposited on one side over a grey base glaze inside and out. Hakeme creamy glaze covers about one-third of the inside area. No mark. (C.587-2016); Porcelain vase by Ursula Scheid, (b. Germany 1932-2008), of cylindrical form with angled shoulder to small mouth, and angled base to small foot. Matt black glaze, but rim and foot are unglazed, with inlaid concentric rings. Impressed mark on base. 1981 (C.588-2016); Woodfired sodagaze stoneware jug, fired on its side by Micki Schloessing (b.1949). Orange on one side, mottled grey on the other.

Impressed m mark on side on base. (C.589-2016); Woodfired saltglaze dish with vertical rim and three feet by Micki Schloessingk (b.1949). Thrown but altered to a rounded equilateral triangle. Dark red/tan with ash deposits and mottling. No.mark. (C.590-2016); Woodfired saltglaze footed stoneware tea bowl with faceted sides - three large and three small facets by Micki Schloessingk (b.1949). Mark: indistinct name around side of foot. (C.591-2016); Large woodfired saltglazed bowl with strong throwing rings inside, also five shell marks inside just below the rim by Micki Schloessingk (b.1949). Variegated browns, with strong mottling. Impressed m mark on side of base. (C.592-2016); Woodfired saltglaze footed bowl, pulled slightly off-circular at three equi-spaced points on the rim by Micki Schloessingk (b.1949). Matt tan glaze inside and upper two-thirds outside, Orange peel effect on lower one-third and on base. Iron spots. Shiny rim. Impressed mark on side of base. (C.593-2016); Woodfired saltglaze footed tea bowl with cut sides; mottled tan and brown by Micki Schloessingk (b.1949). Impressed mark on side of foot. (C.594-2016); Double-skinned raku tea bowl with small foot by Nani Schott-Champy (b. Germary 1949). Hand-built, with many curved grooves in the side cut with a spatula(?). Creamy buff glaze with crackle and black 'pin-holes'. No visible mark (C.595-2016); Ash-glazed stoneware vase of tall cylindrical form by Chuck Schwartz freely thrown, grey and dark brown/tan. Inclusions in the body. No mark. (C.596-2016); Footed stoneware tea bowl of cylindrical form by Chuck Schwartz. Shino glaze; variegated off-cream/tan colours. Mark inscribed on base. (C.597-2016); Tall, tapering stoneware vase of oval section, fired in charcoal by Chuck Schwartz. Painted 3 on side at base. (C.598-2016); Porcelain bowl with deep spiral groove ending in a 'beak' by Sarah-Jane Selwood (b. Edinburgh 1969). SJS mark inscribed on base (C.599-2016); Finely-thrown narrow-necked bottle by, Hein Severijns (Dutch b. 1936) with crystalline glaze, matt green/buff with blue /green crystals breaking through. Inscribed mark on base. (C.600-2016); Small vase by John Shakeshaft (1929-2015) Small vase by John Shakeshaft (1929-2015) (C.601-2016); Beaker by John Shakeshaft (1929-2015) (C.602-2016); Earthenware bowl by John Shakeshaft (1929-2015) (C.603-2016); Saltglazed jar by John Shakeshaft (1929-2015) (C.604-2016); Footed stoneware tea bowl by Tatsuzo Shimaoka (b. Japan 1919-2007) with two roundels of plant motifs in yellow, green and brown; background of pale grey/green glaze and rope-impressed pattern. Indistinct mark under the glaze (C.605-2016); Press-moulded bottle of square section with nuka glaze by Tatsuzo Shimaoka (b. Japan 1919-2007), diagonal rope marking and overglaze iron 'cross' decoration on all four sides. Impressed mark. Comes with signed box. (C.606-2016); Square footed stoneware pressed dish by Tatsuzo Shimaoka (b. Japan 1919-2007) with rope-impressed sloping rim having a creamy slip filling. The central well has brown iron glaze with a large centred circular black spot. Impressed mark on base. Comes with signed box. (C.607-2016); Footed stoneware vase of globular form by Tatsuzo Shimaoka (b. Japan 1919-2007), with ring around the rim. Creamy grey thick glaze poured over thin grey glaze. Iron spots. Impressed mark on base. Illustrated in the sale catalogue. (C.608-2016); Footed stoneware vase by Tatsuzo Shimaoka (b. Japan 1919-2007), thrown and then partially squared. Four lugs on the shoulder. Tenmoku base glaze, half-removed by downward curving finger wipes. Creamy ash glaze on rim and shoulder. No mark visible. Comes with a signed box. (C.609-2016); Square footed stoneware pressed dish by Tatsuzo Shimaoka (b. Japan 1919-2007) with rope-impressed sloping rim having a creamy slip filling. The central well has brown iron glaze with a small oval black spot off-centre. Impressed mark on base. Comes with a signed box. (C.610-2016); Stoneware pitcher of medieval English form with strong pulled handle by Tatsuzo Shimaoka (b. Japan 1919-2007). Clear brown glaze over kaki glaze, the latter in narrow diagonal stripes over the curving sides. Impressed mark at base of handle. Comes with a signed box. (C.611-2016); Footed porcelain bowl of ovoid form by Rupert Spira (b.1960). Copper red glaze. RS mark on base. (C.612-2016); Footed porcelain bowl of open form by Rupert Spira (b.1960), with creamy blue glaze - blue where thicker. RS mark on base. (C.613-2016); Porcelain mug of cylindrical form by Rupert Spira (b.1960) with 'ox blood' red glaze. RS mark. (C.614-2016); Porcelain vase with heavy base by Gary Standige (b.1946). Groove around at mid-height, two indentations and thinned rim Matt buff ash glaze, pooling at base and groove. Impressed mark on base. (C.615-2016); Saltglaze teapot with two lugs and cane handle by Peter Starkey. Brown colour. Impressed PS mark.

Chip on spout restored by Kate Cotton in 2001. (C.616 & A-2016); Small saltglaze lidded box of cylindrical form by Peter Starkey. Mottled tan glaze. No mark. (C.617 & A-2016); Saltglaze lidded stoneware jar with strong orange-peel effects by Peter Starkey. No mark. (C.618 & A-2016); Woodfired soda-glazed footed stoneware bowl with large loop handle by Jeremy Steward. Slip with finger-wipes under clear glaze. Ash glaze also. Variegated tan colours. No mark. (C.619-2016); Woodfired salt-glaze footed stoneware dish with upturned rim by Jeremy Steward. Ash glaze with finger-wipe decoration. Remains of four small shells in the well. No mark. (C.620-2016); Flat 'organic' form with oval outline, in smooth grey stoneware by Geoffrey Swindell (b.1945). Small hole in the top with brown surround. Clear glaze. Mark on base: s. (C.621-2016); Woodfired footed stoneware chawan, E-Shino-style by Rizu Takahashi (B. Japan 1941). Thick white feldspathic glaze with underglaze brushed iron slip, showing through as an abstract creamy-brown form. No obvious mark. Comes with signed box. (C.622-2016); Small footed stoneware tea bowl, handbuilt and altered by Rizu Takahashi (b. Japan 1941). Thick white nuka glaze, largely covered with an iron slip to give a rich deep chestnut colour. No obvious mark. (C.623-2016); Shino-style stoneware tea bowl, handbuilt with carved foot by Jyuta Takei. Thick white crawling glaze with orange colour revealed. Underglaze iron painted design on one side. Incised mark, partially obscured by glaze. Comes with box. (C.624-2016); Tall cut-sided footed porcelain tea bowl by Steven Taylor. Very pale green celadon glaze with crackle. Clay 'button' on side near top, with impressed seal. (C.625-2016); Slim stoneware jug, brown with iron spots by Janice Tchalenko (b.1942). Grey chequer decoration with red spots. 'Reversed' handle, i.e. pulled upwards from base of pot. No mark. (C.626-2016); Small unglazed black Raku porcelain jar by Byron Temple (1932-2002) with three lugs, one on the domed lid, the latter secured by string through the lugs and across the base. A thin white (resist) curved band appears on the side along with an impressed BT mark. Damage restored by Kate Cotton, 1999 April. (C.627 & A-2016); Small woodfired porcelain 'bucket' by Byron Temple (b. USA 1932-2002) with vertical pulled clay handle. Pale tan with clear crackle glaze on handle and inside. Impressed marks on base: BT and MUCHELNEY. (C.628-2016); Small woodfired porcelain jar by Byron Temple (1932-2002) with four lugs and domed lid, the lid being secured by a string through the lugs. 'Toasted' pale salmon colour with ash speckles. Two marks on side: BT and MUCHELNEY. (C.629 & A-2016); Small unglazed black Raku stoneware (?) 'bucket' by Byron Temple (1932-2002) with vertical pulled clay handle. Irregular white (resist) band. Impressed BT mark on side. (C.630-2016); Woodfired footed stoneware tea bowl of open form by John Thies. Shino glaze with finger-wipe decoration outside, and ash deposits on one side and in the well. Impressed small shell mark on side of foot ring. The potter works at Thurmont, Maryland, USA. (C.631-2016); Small stoneware dish by Yo Thom with rim pulled out at one point to form a handle. Buff Shino glaze with a dab of green near the handle. No mark. Note the similar porcelain dish. (C.632-2016); Woodfired slipware earthenware oval dish with rim by Mark Titchiner. (300 mm x 276 mm) Mustard-coloured glaze with black and green decoration. Impressed MT mark. (C.633-2016); High-fired earthenware circular dish with raised rim and folded handles by Mark Titchiner. Oatmeal glaze inside and thick black brushwork ring. Incised marks in the ring on a grey background. Honey glaze outside, with green decoration. Two impressed marks. (C.634-2016); Woodfired stoneware bottle of globular form with handle by Jack Troy (b.USA 1938). Natural ash deposits: grey, dark tan, buff. Large impressed mark at base of neck: JACK TROY HUNTINGDON, PA. (C.635-2016); Woodfired footed porcelain tea bowl with uneven everted rim by Jack Troy (b. USA 1938). Shino glaze with 'spotted' carbon-trapping. Fired in saggar Impressed mark on side at base. (C.636-2016); Woodfired stoneware vase with two 'ears', by Shiro Tsujimura (b.1947), in the Iga style thrown and altered. Running glassy green ash glaze on rim and over half of the body - the other half with a creamy tan. The body contains feldspar grains. Incised mark on side. Comes with a signed box. (C.637-2016); Large soda-glaze footed stoneware bowl by Ruthanne Tudball (b.1945) vigorously thrown, with handles and thick rim. Orange-brown with swirls of slip in the well. Impressed RT mark. (C.638-2016); Soda-glaze stoneware jar by Ruthanne Tudball (b.1945) with domed lid, four-lobed base, and strongly moulded sides with diagonal grooves. Two impressed marks (C.639-2016); Earthenware double-dish by Sydney Tustin (1913-2005), i.e. two small dishes pushed together when

soft, c.1951. White slip covered by yellow/brown galena glaze. Painted iron decoration. Two impressed marks: ST and WP (C.640-2016); Earthenware beaker by Sydney Tustin (1913-2005), with white slip and sgraffito decoration of a wave pattern bounded by three rings, all covered with a yellow galena glaze. Impressed ST and WP marks on base. (C.641-2016); Woodfired footed stoneware tea bowl (yunomi) by Hans Vangsø (b. Denmark 1950). Thick creamy green/grey ash glaze with some 'crawling' in the well. Carbon trapping near base outside. Impressed mark on side near base. (C.642-2016); High-fired footed earthenware dish with blue rim on which is sgraffito by Catherine Vanier (b. France 1943). Creamy slip with brushwork in cobalt blue and chrome green. Floral motifs in the centre of the well. Name inscribed below the rim. (C.643-2016); Small matt black elegant conical handle-less porcelain jug by Prue Venables (b. 1954). Oval base and oval rim, with perpendicular major axes. One end of the rim is more pointed, forming a lip. Mark painted on base (C.644-2016); Small elegant porcelain bottle by Prue Venables (b. 1954), matt black outside and white inside. Mark painted on base. (C.645-2016); Raku footed stoneware tea bowl of cylindrical form by Camille Virot (b. France 1947), thrown then sides faceted. Creamy glaze inside with blackened area. Lustrous tan, white, black and grey outside. Impressed mark. (C.646-2016); Footed stoneware bowl by Charles Vyse (1882-1971) with curved 'petal' fluting around the shallow central well; plain outside. Pale green matt celadon glaze with faint brown crackle. Inscribed on base: CHARLES VYSE. (C.647-2016); Footed porcelain bowl with variegated lustrous brown iron glaze by Andrew Walford (b.1942). Irregular resist decoration in the well. Mark painted on base. (C.648-2016); Large footed porcelain bowl of conical form by Andrew Walford (b.1942). Variegated brown oil-spot glaze, with resist decoration outside, and resist white circle off-centre in the well, with brown brushed stem leaf and cobalt blue 'flower'. Mark painted on base. (C.649-2016); Small saltglaze teapot by Sarah Walton (b.1945) with two lugs and large cane handle. Brown colour. No mark. (C.650 & A-2016); Saltglaze teapot by Sarah Walton (b.1945) with two lugs and cane handle. Tan colour with darker brown brush 'dabs' and iron spots. Grey glaze inside. Impressed SW mark. Also a small jug (C.651 & A-2016); Saltglaze stoneware rectangular flower brick by Sarah Walton (b.1945) with holes in the top and circular motifs on the sides. Impressed SW mark. (C.652-2016); Saltglaze cup and saucer by Sarah Walton (b.1945), brown with iron spots. Impressed SW mark. (C.653 & A-2016); Saltglaze stoneware bowl by Sarah Walton (b.1945) with oval rim, spout and side handle. Brown, with incised grid pattern inside and out. Impressed SW mark on base. (C.654-2016); Large saltglaze stoneware teapot by Sarah Walton (b.1945) with a side handle and another lug handle above the spout. Mottled tan glaze. Impressed SW mark on side below handle. (C.655 & A-2016); Large raku platter by Robin Welch (b.1936) with rim, cream and buff glazes on the front, heavily crackled, and black spots; black on the back. Impressed mark: ROBIN WELCH. (C.656-2016); Large raku platter by Robin Welch (b.1936) with rim, crackled cream and buff glazes on the front with black spots; black on the back. Impressed mark: ROBIN WELCH. (C.657-2016); Shallow raku stoneware bowl by Robin Welch (b.1936) with white glaze and fine crazing. No mark. (C.658-2016); Large footed stoneware bowl by Robin Welch (b.1936) with flared form. Rough cream-grey matt glaze, with wide mottled green-brown oxide band around inside, and a similar narrow band outside. Impressed mark on side of base: ROBIN WELCH. (C.659-2016); Footed stoneware bowl of conical open form by Robin Welch (b.1936), with off-white matt glaze inside and the upper part outside, though with four sgraffito rings and four thin rings of pale plum colour. Lower surface matt black. Impressed mark on side of base: ROBIN WELCH. (C.660-2016); Large raku bowl by Robin Welch (b.1936) the interior having a matt white centre, surrounded by mauve, black and brown rings. No mark. (C.661-2016); Cylindrical stoneware vase by Robin Welch (b.1936). Blue/green with black band at rim and white patches. Impressed RW mark. (C.662-2016); Cylindrical stoneware vase with buff wash and black/gold patches by Robin Welch (b.1936). Impressed RW mark. (C.663-2016); Vase, tall cylindrical stoneware vase by Robin Welch (b.1936), with flaring rim blue oxide on upper half and inside red band, then matt white on lower half. Impressed RW on base (C.664-2016); Footed porcelain bowl with a wide flare by Mary White (b.1926). Clear matt glaze with three brown rings and two gold rings. Impressed mark on base. Crack restored by Kate Cotton, July 1999. (C.665-2016);

Stoneware jam jar with lid by Geoffrey Whiting (1919-1988). Grey glaze with brown rings, and blue and brown decoration. Impressed cross (for St Augustine's Pottery, Canterbury). (C.666 & A-2016); Stoneware bottle by Geoffrey Whiting (1919-1988) with brown glaze and resist decoration. Impressed cross mark. (C.667-2016); Large stoneware platter by Geoffrey Whiting (1919-1988) with rim, brown glaze and resist stem-leaf decoration. Impressed A mark (C.668-2016); Stoneware teapot by Geoffrey Whiting (1919-1988) buff glaze with brushed work blue and brown plant spray on each side. Brown and blue lid rim. Impressed A mark at base of handle. (C.669 & A-2016); Stoneware slab vase by Geoffrey Whiting (1919-1988) with rectangular section and thrown neck and rim. Tenmoku glaze and brushed iron decoration. Two indistinct impressed marks: A and GW. (C.670-2016); Stoneware bottle by Geoffrey Whiting (1919-1988) with kaki glaze and three black (tenmoku?) stripes. Two impressed marks: A and GW. (C.671-2016); Stoneware dish of oval form with vertical rim and black/green/brown glaze. Impressed WP mark for Winchcombe Pottery (C.672-2016); Stoneware soup bowl with domed lid and pulled side handle Unglazed toasted brown outside; grey glaze inside. No mark. Winchcombe Pottery. (C.673 & A-2016); Large stoneware platter by Nigel Wood with wide rim. Variegated olive-brown glaze with two fishes in black brushwork, and combed decoration around the rim. No mark. From Meon Pottery, West Meon, Petersfield. (C.674-2016); Sodagaze globular teapot with side handle by Yoji Yamada (b.1980). Iron slip with simple resist decoration giving orange colour. Two impressed marks on the side near the base. One is Maze Hill Pottery, the other (largely obscured by glaze) his personal mark, a crescent and another symbol between the arms of the crescent. (C.675 & A-2016); Bizen-style small woodfired stoneware teapot by Yichiro Yamakachi, with added open spout but no handle. The domed lid has a knob in the form of a shrimp. Incised 'wave' decoration around the shoulder. Colours are brown and black. Incised mark on base. Comes with a fancy cardboard box covered with red and gold brocade. (C.676 & A-2016); Bizen-style woodfired stoneware rounded square dish (hachi) by Toshu Yamamoto (1906-1994) of reddish-brown colour with dark natural ash deposits. Six red circular areas shielded from ash. Triangular mark inscribed on base. Comes with fitted wooden box with seal. Illustrated in the catalogue. Note that Toshu was named as 'Living National Treasure' in 1987. (C.677-2016); Woodfired stoneware jar by Takeshi Yasuda (b. Japan 1943), of globular form with heavily grogged body. Fired on its side, producing an unglazed patch and green/brown ash glaze on one side, also a shell mark. No mark. (C.678-2016); Footed stoneware tea bowl by Takeshi Yasuda (b. Japan 1943), with olive-green ash glaze. No mark. (C.679-2016); Large stoneware bowl by Takeshi Yasuda (b. Japan 1943), decorated by pecked rings inside and out, and a wide turned spiral in the well. Clear olive-green glaze and four whitish patches of poured Jun glaze (?). No mark. (C.680-2016); Footed stoneware bowl by Takeshi Yasuda (b. Japan 1943), with olive-green ash glaze and thick creamy-white trails of Jun glaze. No mark (C.681-2016); Stoneware bowl by Takeshi Yasuda (b. Japan 1943), decorated with pecked rings inside and out. Khaki glaze with three green/white pours of Jun glaze on side and rim. No mark. (C.682-2016); Creamware? jug with 'flying' handle by Takeshi Yasuda (b. Japan 1943), [Note that 'creamware' here is a porcelain body covered with oxidised earthenware glaze.] No mark (C.683-2016); Footed porcelain bowl, 'Le bol', by Takeshi Yasuda (b. Japan 1943), thrown and altered, with oxidised semi-matt pale amber glaze. No mark. Damage restored by Kate Cotton, July 2005. (C.6834-2016); Footed stoneware tea bowl by Takeshi Yasuda (b. Japan 1943), with sandy body and creamy blue Jun glaze, trailed porcelain slip and iron spots. Impressed mark on side of foot. (C.685-2016); Finely potted footed porcelain bowl by Poh Chap Yeap (b. Malaysia 1927), of flared form, with creamy crackle glaze. Inscribed on base: Yeap (C.686-2016); Small kidney-shaped dish and lid, with double handle to lid by, Andrew & Joanna Young. Toasted tan and grey. (C.687 & A-2016); Small stoneware footed round box with domed lid by Andrew & Joanna Young. Kaki glaze on lid, with chequer pattern and purple-brown 'diamonds'. Clear glaze inside, and thin buff wash on lower parts. Mark on side of base: A & J YOUNG. (C.688 & A-2016); Small oval stoneware casserole with lid and four rosettes on the long axis to indicate the position of the lid by Andrew & Joanna Young. Double handle on lid. Clear glaze inside; clear buff glaze round rims of dish and lid; thin buff wash otherwise. Mark on side of base: A & J YOUNG. (C.689 & A-2016); African Beer pot zulu?

Batanga. (C.690-2016); Jar Birds and branches, Kashmir. (C.691-2016); Jar Sligiraki? Bizen? Japanese. (C.692-2016); Bowl Shino with glaze pours in brown (C.693-2016); Vase Two lugs near neck in Iga style, (C.694-2016); Vase Tenmoku with three lugs. (C.695-2016); Vase faceted vase shino with ash runs. (C.696-2016); Bottle, Nic Collins wood fired stoneware, orange and tan glaze, short narrow neck (C.697-2016); Lidded vessel with ash glaze and olive body with three comb bands Unknown maker (C.698 & A-2016); Lucie Rie Bottle stoneware with wide rim, grey, blue and tan, pitted glaze (C.727-2016); John Shakeshaft Bottle, stoneware rectangular with brown tenmoku glaze (C.736-2016); Riza Takahashi Vase, stoneware hand build with brown glaze (C.737-2016).

From THE ESTATE OF THE LATE OLIVE AND PETER WARD: Katherine Pleydell-Bouverie (1895-1985), stoneware vase with blue glaze, impressed with potter's mark. England, mid-20th century (C.735-2016).

## PURCHASES

From the ALDAMA, HENRY MOORE FOUNDATION V & A PURCHASE FUNDS and REITLINGER FUND: Giovanni Antonio Colicci (fl. 1692-1740), *The vision of San Francesco de Paola*, signed and dated 1725, oil on panel, polychrome terracotta and glass in original carved wood frame (M.2-2016).

Saved for the nation and acquired as the major Bicentenary Acquisition. Purchased with contributions from THE NATIONAL HERITAGE MEMORIAL FUND, THE ART FUND, THE PILGRIM TRUST, THE RIGHT REVEREND AND MRS PETER WALKER LEGACY, THE MARLAY GROUP, MOLLY LOWELL AND DAVID BORTHWICK, THE SOCIETY OF DILETTANTI CHARITABLE TRUST, THE JOHN ARMITAGE CHARITABLE TRUST, MR GILES ELLWOOD and MR PHILIPPE SACERDOT, AND THE DRAWING MATTER TRUST: Pair of Cabinets from Harewood: House Cabinet on stand, rosewood inlaid with hardstone, on a mahogany and parcel-gilt stand. Cabinet: Italian, Rome, circa 1625; Stand, English, 1800-1825 (M.12 & A-2016); Cabinet on stand, rosewood inlaid with hardstone, on a mahogany and parcel-gilt stand. Cabinet: Italian, Rome, circa 1625; Stand, English, 1800-1825 (M.13 & A-2016).

## DEPARTMENT OF COINS AND MEDALS

### GIFTS

#### Ancient coins

From PROF. T.V. BUTTREY (CLH): 114 ancient coins:

##### *Ancient Greek:*

(1) Attica, Athens, AR tetradrachm, Eastern imitation, 5<sup>th</sup>-4<sup>th</sup> century BC, rev. Owl standing to right, head facing (*cf. SNG Copenhagen 108*), 17.10g. Ex CNG Auction 100, lot 1381, ex Freeman & Sear, G3253.

(2) As last, 16.44g.

(3) Attica, Athens, AR tetradrachm, Eastern imitation, AR, 4<sup>th</sup> century BC, rev. Owl to left, behind, crescent (*SNG Cop -*), 14.32g.

(4) Etruria, Cosa, Æ half-litra, 273-c. 250 BC, rev. Protome of bridled horse to right (Buttrey 1980, p. 20, type IIa), 5.80g. Ex M. Breitsprecher #34422.

(5) Himera, AR hexas, c. 480-470 BC, rev. Two pellets (*SNG Cop, -*), 0.06g. Ex Roma Numismatics, lot 75.

(6) Ionia, Uncertain mint (Magnesia ad Maeandrum?), AR tetartemorion, c. 400-350 BC, rev. Wheel within square incuse (*SNG Cop -*), 0.19g. Ex CNG Electronic Auction 326, lot 126.

(7) Metapontum, AR triobol, c. 470-440 BC, rev. Ox head incuse (*HN Italy*, p. 132, no. 1487), 1.21g. Ex Naville Numismatics Ltd, Auction 21, lot 20.

(8) Paeonia, Audoleon (c. 315-286), AR tetradrachm, Astibos or Damastion, c. 306-286 BC, rev. Zeus seated on throne to left (*cf. AMNG III.2*, p. 205, no 12 with different control mark), 17.10g. Ex CNG Auction 100, lot 1346, ex Rauch Auction 82, lot 80.

(9) Phraataces and Musa, reproduction of tetradrachm, AR, 19<sup>th</sup> century?, rev. Bust of Musa to right (*cf. BMC Parthia*, p. 139), 12.37g.

(10) Thasos, cast reproduction of tetradrachm, AR, 19<sup>th</sup> century?, rev. Heracles kneeling (as *BMC Thrace*, p. 219, no 36), 14.52g.

(11) Reproduction of 'Olympic medal' from the Leake Collection, Fitzwilliam Museum, yellow metal, late 20<sup>th</sup> century, rev. Alexander the Great on Bucephalus, to right, hunting lion; below, punched letters FM (as *SNG Fitzwilliam* no 2351), 11.15g, with suspension loop.

*Roman Republic:*

(12) Anonymous, H, AR quinarius, mint in SE Italy, 211-210 BC, rev. Dioscuri to right (*Crawford*, p. 177, no 85/1a), 2.05g. Ex Roma Numismatics, e-Sale 18, lot 726.

(13) L. Piso Frugi, AR denarius, Rome, 90 BC, rev. Horseman with palm-branch; above numeral XCIV (*Crawford* p. 340, no 340/1), 3.84g. Ex Naville Numismatics Ltd., Auction 17, lot 417.

(14) CN. MAG. IMP, Æ halved as, Spain, 46-45 BC, rev. Prow to right (*Crawford*, p. 481, no 471/1), 9.82g. Ex Marc Breitsprecher, #30524.

(15) Marcus Antonius, AR denarius, mobile mint, 32-31 BC, rev. Three standards (*Crawford*, p. 540, no 544/12), 3.64g. Ex Forum Ancient Coins, SH 76389, ex CNG Auction 76/2, lot 3262, ex John A. Seeger Collection.

(16) Julius Caesar, AR denarius, mint moving with Caesar, 49-48 BC, rev. Elephant to right, trampling dragon (*Crawford*, p. 461, no. 443/1), 4.05g. Ex Raffaele Negrini Studio Numismatico, Sale 41, lot 59.

*Roman Empire:*

(17) Augustus (27 BC–AD 14), Cn. Piso Cn.F, Æ as, Rome, 15 BC, rev. Inscription round SC (*RIC I<sup>2</sup>*, p. 70, no. 382), 10.96g.

(18) Augustus, Pulcher, Taurus, Regulus, Æ quadrans, Rome, 8 BC, rev. Inscription round SC (*RIC I<sup>2</sup>*, p. 75, no. 424), 2.69g.

(19) Augustus, Volusus Valerius Messala, Æ as, Rome, 6 BC, rev. Inscription round SC (*RIC I<sup>2</sup>*, p. 76, no. 441), 13.13g.

(20) Augustus, P. Betilienus Bassus, Æ quadrans, Rome, 4 BC, rev. Garlanded altar (*RIC I<sup>2</sup>*, p. 78, no. 465), 2.47g.

(21) Augustus, C. Naevius Capella, Æ quadrans, Rome, 4 BC, rev. Garlanded altar (*RIC I<sup>2</sup>*, p. 78, no. 466), 3.15g.

(22) Tiberius (14-37), Æ as, Emerita, rev. Camp gateway (*RPC I*, p. 73, no 44), 8.33g.

(23) Tiberius, Divus Augustus, Æ as, Rome, c. 22/3-30, rev. Altar-enclosure with double panel door (*RIC I<sup>2</sup>*, p. 99, no. 81), 9.21g.

(24) Tiberius, Divus Augustus, Æ as, Rome, c. 34-37, rev. Eagle standing on globe (*RIC I<sup>2</sup>*, p. 99, no. 82), 12.54g.

(25) Tiberius, Divus Augustus, Æ as, Rome, c. 34-37, rev. Winged thunderbolt (*RIC I<sup>2</sup>*, p. 99, no. 83), 9.65g.

(26) Gaius (37-41), Æ quadrans, Rome, AD 39, rev. Inscription round RCC (*RIC I<sup>2</sup>*, p. 111, no. 39), 1.57g.

(27) Claudius (41-54), Æ quadrans, Rome, 25 January–3 December 41, rev. Inscription round SC (*RIC I<sup>2</sup>*, p. 126, no. 84), 3.06g.

(28) As last, but *RIC I<sup>2</sup>*, p. 126, no. 85, 2.32g.

(29) As last, 3.15g.

(30) Claudius, Æ as, Rome, c. 41-50, rev. Libertas standing facing (*RIC I<sup>2</sup>*, p. 128, no. 97), 11.28g, edge hammered in two places.

- (31) Claudius, Æ as, irregular mint, after c. 41, rev. Minerva advancing to right (as *RIC I*<sup>2</sup>, p. 128, no. 104), 5.64g. Ex Spink & Son.
- (32) Nero (54-68), Æ sestertius, Rome, c. 64, rev. *Decursio* to right (*RIC I*<sup>2</sup>, p. 162, no. 168), 22.52g.
- (33) Nero, Æ dupondius, Rome, c. 64, rev. Frontal view of the *Macellum Magnum* (*RIC I*<sup>2</sup>, p. 163, no. 188), 13.11g.
- (34) Nero, Æ semis, Rome, c. 64, rev. Table (*RIC I*<sup>2</sup>, p. 165, no. 243), 3.92g.
- (35) Nero, Æ quadrans, Rome, c. 64, rev. Branch (*RIC I*<sup>2</sup>, p. 166, no. 260), 2.45g.
- (36) Nero, Æ as, Lugdunum, c. 67, rev. Victory walking to left (*RIC I*<sup>2</sup>, p. 184, no. 601), 10.13g.
- (37) As last, but *RIC I*<sup>2</sup>, p. 184, no. 602, 11.94g.
- (38) Domitian (81-96), Æ dupondius, Rome, AD 84, rev. Mars advancing to left (*Cf. RIC II.1*, p. 281, no. 217), 13.01g. Ex Cristoph Gärtner GmbH & Co. KG, Auction 33, lot 30186.
- (39) Nerva (96-98), Æ quadrans, Rome, rev. *Caduceus* (*RIC II*, p. 230, no. 110?), 2.35g.
- (40) Commodus (180-192), AR denarius, Rome, 184, rev. Felicitas standing to left, holding caduceus and cornucopiae (*RIC III*, p. 377, no. 104), 2.19g.
- (41) Commodus for Divus Marcus Aurelius, AR denarius, Rome, 180?, rev. Funeral pyre in four storeys (*RIC III*, p. 398, no. 275), 3.31g. Ex Harlan J. Berk (cc 55147) = CNG Electronic Auction 370, lot 448 (inv. no. 421257).
- (42) Septimius Severus (193-211), AR denarius, Laodicaea, 198-202, rev. Victory advancing to left holding wreath over shield (*RIC IV.1*, p. 161, no. 516), 3.21g. CNG Electronic Auction 370, lot 464 (inv. no. 421186).
- (43) Geta (198-211), AR denarius, Rome, 203-208, rev. Providentia standing to left holding wand over globe (*RIC IV.1*, p. 321, no. 51), 3.74g.
- (44) Elagabal (218-222), AR denarius, Antioch, rev. Two standards between two vexilla (*RIC IV.2*, p. 42, no. 187), 3.28g.
- (45) Gordian III (238-244), AR radiate, Rome, 241-3, rev. Sol standing (*RIC IV.3*, p. 24, no. 83), 4.20g.
- (46) Gordian III, AR denarius, Rome, 241-3, rev. Hercules standing to right (*RIC IV.3*, p. 27, no. 116), 3.09g.
- (47) Gordian III, AR drachm, Cappadocia, AD 241, rev. Mount Argaeus; above, in left field pellet (*cf. Sydenham*, p. 129, no. 603), 3.81g.
- (48) Philip II (244-249), AV aureus, Rome, 244-6, rev. Philip II standing to left, holding globe and sceptre (*RIC IV.3*, p. 95, no. 216a), 4.33g, holed and plugged. Ex Raffaele Negrini Studio Numismatico, Sale 41, lot 102.
- (49) Philip I, AR radiate, Rome, 244-7, rev. Annona standing to left (*RIC IV.3*, p. 71, no. 28c), 4.56g, used as cuff-link; with loop on rev. and button attached with cotton thread.
- (50) Gallienus (253-268), Billon radiate, Asia, 255-6, rev. Emperors standing, face to face, no symbol between them (*RIC V.1*, p. 104, no. 456C), 4.05g.
- (51) Gallienus, Billon radiate, Mediolanum, 257, rev. Salus standing to right, feeding serpent in arms (*RIC V.1*, p. 99, no. 399F), 5.15g, used as cuff-link; with loop on rev. and button attached with cotton thread.
- (52) Postumus (260-269), Billon radiate, Principal mint, c. 260-1, rev. River God 1b (Cunetio p. 143, no. 2372), 4.14g. Ex CNG Electronic Auction 353, lot 578.
- (53) Postumus, Billon radiate, Principal mint(s), c. 260-1, rev. Hercules standing facing (Cunetio, p. 143, no. 2379; *RIC V.2*, p. 342, no. 64C), 2.83g.
- (54) Postumus, Billon radiate, Principal mint(s), c. 260-1, rev. Victory running to left (Cunetio, p. 143, no. 2381; *RIC V.2*, p. 344, no. 89C), 2.42g, broken.
- (55) Postumus, Billon radiate, Principal mint(s), c. 260-1, rev. Hercules standing to right (Cunetio, p. 143, no. 2383; *RIC V.2*, p. 342, no. 64C), 2.80g.
- (56) Postumus, Billon radiate, Principal mint(s), c. 260-1, rev. Emperor standing to left (Cunetio, p. 143, no. 2387; *RIC V.2*, p. 341, no. 54C), 3.24g.
- (57) Postumus, Billon radiate, Principal mint(s), c. 263-5, rev. Moneta standing to left (Cunetio, p. 144, no. 2404; *RIC V.2*, p. 343, no. 74C), 3.17g.

- (58) As last, but Cunetio, p. 144, no. 2413, 2.70g.
- (59) Postumus, Billon radiate, Principal mint(s), c. 263-5, rev. Felicitas standing to left (Cunetio, p. 144, no. 2414; *RIC V.2*, p. 343, no 58C), 2.11g.
- (60) As last, 2.89g.
- (61) Postumus, Billon radiate, Principal mint(s), c. 266-7, rev. Serapis standing to left (Cunetio, p. 145, no. 2437; *RIC V.2*, p. 363, no 329C), 2.93g.
- (62) Postumus, Billon radiate, Principal mint(s), early-mid 268, rev. Jupiter standing left (Cunetio, p. 145, no. 2449; *RIC V.2*, p. 362, no 309C), 2.22g.
- (63) Postumus, cast *Æ* dupondius, Lugdunum, rev. Jupiter walking to right (*RIC V.2*, p. 356, no 237A; Bastien 1967, p. 210, no. 338), 11.12g.
- (64) Victorinus (269-271), Billon radiate, Mint I, rev. Pax standing to left; in field V-\* (Cunetio, p. 148, no. 2518; *RIC V.2*, p. 397, no 117C), 1.90g.
- (65) Victorinus, Billon radiate, Mint I, rev. Pax standing to left; in field V-[\*] (*cf.* Cunetio, p. 148, no. 2530, this coin has obv. C1; *RIC V.2*, p. 397, no 118A), 2.82g.
- (66) Victorinus, Billon radiate, Mint I, rev. Sol to left; in field \* - (Cunetio, p. 149, no. 2534; *RIC V.2*, p. 396, no 114C), 2.70g.
- (67) Victorinus, Billon radiate, Mint I, rev. Sol to left (Cunetio, p. 149, no. 2535; *RIC V.2*, p. 396, no 114C), 2.81g.
- (68) Victorinus, Billon radiate, Mint I, rev. Pax standing to left; in field V- (branch)\* (Cunetio, p. 149, no. 2547; *RIC V.2*, -), 2.35g.
- (69) Victorinus, Billon radiate, Mint II, rev. Salus standing to right (Cunetio, p. 150, no. 2567; *RIC V.2*, p. 393, no 67F), 4.03g.
- (70) As last, 4.03g.
- (71) Victorinus, Billon radiate, Mint II, rev. Salus standing to right (Cunetio, p. 150, no. 2568; *RIC V.2*, p. 393, no 67C), 2.37g.
- (72) Tetricus I (271-274), Billon radiate, Mint II, rev. Hilaritas standing to left (Cunetio, p. 154, no. 2649; *RIC V.2*, p. 408, no 79F), 2.30g.
- (73) Tetricus I, Billon radiate, Mint II, rev. Salus standing to left (Cunetio, p. 154, no. 2653; *RIC V.2*, p. 410, no 127), 2.22g.
- (74) Tetricus I, Billon radiate, irregular mint, rev. Spes walking to left (Cunetio, p. 163, no. 2980), 2.01g.
- (75) Tetricus I, Billon radiate, irregular mint, rev. Uncertain type (*cf.* Cunetio, p. 164, no. 3021), 0.65g.
- (76) Aurelian (270-275), *Æ* radiate, Serdica, *officina S*, early 274, rev. Sol standing to left, at foot, captive (Venera II.1, p. 241, no. 9890; *cf.* *RIC V.1*, p. 296, no 277), 3.96g.
- (77) Aurelian, *Æ* radiate, Serdica, *officina T*, spring 274, rev. Sol standing between two captives (Venera II.1, p. 242, no. 9926; *RIC V.1*, p. 296, no 278), 3.91g.
- (78) Vabalathus (270-272), *Æ* radiate, Antioch, *officina S*, November 270 - March 272, rev. Bust of Aurelian to right (*RIC V.1*, p. 308, no 381), 2.97g.
- (79) Tacitus (275-276), *Æ* radiate, Lugdunum, 276, rev. Felicitas standing to left,  $\Delta$ -A// (Venera II.2, p. 58, no. 1207; *RIC V.1*, p. 332, no 65), 2.04g.
- (80) Tacitus, *Æ* radiate, Ticinum, *officina T*, 275, rev. Salus seated to left (Venera II.2, p. 61, no. 1307; *RIC V.1*, -), 4.14g.
- (81) Tacitus, *Æ* radiate, Ticinum, *officina VI*, 276, rev. Securitas standing to left (Venera II.2, p. 68, no. 1925; *RIC V.1*, p. 342, no 163C), 4.79g.
- (82) Tacitus, *Æ* radiate, Ticinum, *officina P*, 275, rev. Victory standing to left (*RIC V.1*, p. 343, no 172F), 3.02g.
- (83) Florianus (276), *Æ* radiate, Lugdunum, *officina II*, 276, rev. Mars advancing to right (Venera II.2, p. 93, no. 2634; *RIC V.1*, p. 351, no 15C), 2.04g.
- (84) Probus (276-282), *Æ* radiate, Lugdunum, *officina A*, rev. Minerva standing to left (*RIC V.2*, p. 30, no 115C), 4.47g.
- (85) Probus, *Æ* radiate, Rome, *officina ç*, rev. Victory walking to left (*RIC V.2*, p. 40, no 213), 3.87g.

- (86) Carinus (282-285), Æ radiate, Lugdunum, *officina* A, rev. Aequitas standing to left (*RIC* V.2, p. 166, no 212C), 4.06g.
- (87) Maximianus (286-305), Æ radiate, Antioch, *officina* Z, rev. Jupiter and Hercules standing, facing each other (*RIC* V.2, p. 294, no 622), 4.16g. Ex Gert Hornung Mønthandel, Copenhagen, 20.03.1981.
- (88) Carausius (286-293), Æ radiate, London, rev. Pax standing to left, B E//MLXXI (*RIC* V.2, p. 472, no 101C), 3.55g.
- (89) Carausius (286-293), Æ radiate, C mint, rev. Providentia standing to left, [S] P//C (*RIC* V.2, p. 494, no 354), 3.82g.
- (90) Allectus (293-296), Æ radiate, London, rev. Laetitia standing to left, S A//ML (*RIC* V.2, p. 560, no 22F), 5.11g.
- (91) Allectus, Æ quinarius, London, rev. Galley, //QL (*RIC* V.2, p. 563, no 55C), 2.53g.
- (92) Allectus, Æ quinarius, London, rev. Galley, //QL (*RIC* V.2, p. 563, no 55F), 2.80g.
- (93) Galerius (293-311), Æ nummus, Thessalonica, *officina* A, c. 300-1, rev. Genius standing to left (*RIC* VI, p. 512, no 22b), 9.96g.
- (94) Constantine I (306-336), Æ nummus, Lugdunum, *officina* P, c. 309-10, rev. Sol standing facing (*RIC* VI, p. 265, no 310), 3.85g.
- (95) Maximinus II (305-313), Æ nummus, Alexandria, *officina* E, 312-3, rev. Genius standing to left (*RIC* VI, p. 685, no 160b), 5.26g.
- (96) Licinius I (308-324), Æ nummus, Treveri, *officina* A, 316, rev. Genius standing to left (*RIC* VII, p. 173, no 120), 3.66g.
- (97) Licinius I, Æ nummus, Treveri, *officina* A, 316, rev. Genius standing to left (*RIC* VII, p. 173, no 121), 3.44g.
- (98) Licinius I, Æ nummus, Siscia, *officina* Δ, 313-15, rev. Jupiter standing to left (*RIC* VII, p. 423, no 8), 3.28g.
- (99) Crispus (316-326), Æ nummus, Siscia, 321-4, rev. Inscription round laurel wreath; within VOT/X, *officina* Δ (*RIC* VII, p. 446, no. 293), 2.93g.
- (100) Constantine II (316-340), Æ nummus, Aquileia, 322, rev. Inscription round laurel wreath; within VOT/X, *officina* T (*RIC* VII, p. 405, no. 113 note), 2.75g.
- (101) Constantine II, Æ nummus, Ticinum, *officina* P, 322-5, rev. Inscription round wreath, within VOT/X (*RIC* VII, p. 381, no 172), 3.01g. Ex Ganocchi, Cambridge.
- (102) Constantine II, Æ nummus, Lugdunum, 336, rev. Two soldiers standing, holding two standards between them, *officina* P (*RIC* VII, p. 141, no. 276), 2.24g.
- (103) POP ROMANVS, Æ, Constantinople, 330, rev. Star in wreath, *officina* E (*RIC* VIII, p. 448, no. 22), 1.18g.
- (104) Urbs Roma, Æ nummus, Thessalonica, 330-3, rev. She-wolf with twins, *officina* E (*RIC* VII, p. 524, no. 187), 1.98g. Ex Ancient & Gothic, list 291, lot 160.
- (105) Constantinopolis, Æ nummus, Lugdunum, 332, rev. Victory standing on prow to left, *officina* P (*RIC* VII, p. 138, no. 256), 1.86g. Ex Ancient & Gothic, list 291, lot 161.
- (106) Delmatius (335-337), Æ nummus, Siscia, 335-6, rev. Two soldiers standing, holding one standard between them, *officina* A (*RIC* VII, p. 458, no. 256), 1.51g.
- (107) Constantius II (324-361), Æ nummus, Treveri, 337-340, rev. Soldier standing, holding spear and shield, *officina* P (*RIC* VIII, p. 144, no. 74), 1.45g.
- (108) Constantius II, Æ nummus, illegible mint-mark, rev. Two Victories facing one another, 1.52g. Ex Ancient & Gothic, list 291, lot 164.
- (109) Constantius II, Æ nummus, Lugdunum, 347-8, Two Victories facing one another, *officina* P (*RIC* VIII, p. 180, no. 38), 1.72g. Ex Ancient & Gothic, list 291, lot 165.
- (110) Constantius II, Æ nummus, illegible mint-mark, 347-8, rev. VOT/XX/MVLT/XXX, 1.34g. Ex Ancient & Gothic, list 291, lot 166.
- (111) Constans (333-350), Æ, Siscia, 348-350, rev. Emperor on galley to left, *officina* B (*RIC* VIII, p. 364, no. 198), 2.36g. Ex Stephen Album Rare Coins, USA (124017).

(112) Constantius II (324-361), Æ, Lugdunum, 353-5, rev. Soldier spearing falling horseman, *officina P* (RIC VIII, p. 191, no. 186), 2.26g.

(113) Constantius Gallus (351-354), Æ, illegible mint-mark, 353-4, rev. Soldier spearing falling horseman, 1.93g. Ex Ancient & Gothic, list 291, lot 170.

(114) Jovian (363-364), Æ, Rome, rev. VOT/V/MVLT/X, *officina B* (RIC VIII, p. 281, no. 333), 3.15g.

From Dr MARY E. WALBANK: Two Roman Republican coins:

(1) L. MEMMI GAL, AR denarius, Rome, 106 BC, rev. Venus in biga to right (Crawford p. 321, no 313/1b), 4.02g. Ex Lanz, Auction 146, lot 324.

(2) LENT. MAR.F, AR denarius, Rome, 100 BC, rev. Roma standing facing, crowned by male figure (Crawford p. 329, no 329/1b), 3.93g. Ex Harlan Berk, Auction 96, lot 311.

From DR MARTIN ALLEN (W): One Roman coin:

Diocletian (286-306), AE radiate, Lugdunum, rev. IOVI AVGG, Jupiter standing left holding globe surmounted by Victory, eagle at feet, A in exergue (RIC V.2, p. 224, no. 28), 4.11g. Ex British Association of Numismatic Societies Congress auction, 8 April 2016, lot 1.

### Medieval coins and artefacts

From MICHAEL CUDDEFORD: Two medieval coins:

(1) Merovingians, AV tremissis, Clucy, moneyer Baudoveso (same dies as Belfort 1590; Prou 1263), 1.16g. Found Leadan Roding, Essex, 2010 (EMC 2010.0312).

(2) Merovingians, AR denier, contemporary imitation, silver-plated on copper alloy core (cf. MEC I, no. 638; Belfort 5704 for reverse), 0.83g. Found by the donor at Good Easter, Essex, 27 November 2004 (EMC 2004.0200).

From MARK DAVIS: One medieval coin:

England, Henry II (1154-89), AR penny, *Cross-and-Crosslets (Tealby)* coinage, uncertain class, mint and moneyer (possibly a contemporary counterfeit), 1.30g. Found by the donor at Holme-next-the-Sea, Norfolk, c. March 2015 (EMC 2015.0229).

From PROF. PAUL HARVEY: One medieval coin:

England, John (1199-1216), AR cut halfpenny, Short Cross class 5b(2 or 3), Winchester, moneyer Bartelme (North, p. 221, no. 970), 0.53g.

From PAUL and BENTE WITHERS: Three medieval coins:

(1) England, Henry II (1154-89), AR penny, *Cross-and-Crosslets (Tealby)* class B, Ipswich, moneyer Nicole (North p. 217, nos 953-955), ex Dr D. Rogers, ex Wicklewood hoard, 1.47g.

(2) England, Henry II, AR penny, *Cross-and-Crosslets (Tealby)* class C, London, moneyer Martin (North p. 217, nos 956-957), ex Dr D. Rogers, ex Wicklewood hoard, 1.47g.

(3) England, Henry II (1154-89), AR cut farthing, *Cross-and-Crosslets (Tealby)* class A, Oxford, moneyer Adam (North p. 217, no. 952), ex Dr D. Rogers, ex Wicklewood hoard, 0.37g.

### Modern coins, medals and other items

From the MASTER AND FELLOWS OF TRINITY COLLEGE: Eleven medals:

(1) *Duchess of Richmond*, by J. Roettier, c. 1667 (*Medallic Illustrations*, I, p. 541, no. 195), bronze, 68 mm, 110.56g.

(2) *Coronation of George V and Queen Mary*, by F. Bowcher, 1911 (*British Historical Medals*, III, no. 4023), silver, 62 mm, 97.07g.

(3) Port Sunlight Schools, prize medal (un-named), silver, 38 mm, 22.69g.

- (4) *Republique Française*, by L. Bottée, bronze, 48 mm, 60.44g.
- (5) *Visite de l'Escadre Russe à Toulon 13 Octobre 1893*, by J.C. Chaplain (1839-1909), silver, 69 mm, 163.38g.
- (6) *Orphée*, by M.-A. L. Coudray (1864-1932), 1899, silver, 66 mm, 158.47g.
- (7) *Fermiere*, by O. Roty (1846-1911), silvered bronze, 50 mm, 61.53g.
- (8) *Maternité*, by O. Roty, silver, 27 mm, 10.36g.
- (9) *Pro Patria*, by O. Roty, silver, 50 mm, 64.87g.
- (10) *Jeanne d'Arc*, by O. Roty, silver, 20 mm, 9.80g.
- (11) *Goethe*, by A. Scharff, 1899, silver, 68 mm, 142.99g.

From PROF. T.V. BUTTREY (CLH): Two coins:

- (1) Venice, Doge Nicolo da Ponte (1578-85), AV zecchino (CNI VII, p. 469, no. 203), 3.48g. Sincona AG auction 26, 14-15 October 2015, lot 3421.
- (2) Venice, Doge Alvise Contarini (1676-84), AV zecchino (CNI VIII, p. 309, no. 138), 3.48g. Ex CNG e-auction 358, 26 August 2015, lot 501.

From DR MARTIN ALLEN (W): Two coins

- (1) England, Elizabeth I (1558-1603), AR twopence, privy mark Cross Crosslet (1560-1) (North p. 133, no. 1987), attempted conversion to threepence, 1577, by scratched rose on obverse and date on reverse, 0.79g. Ex Little Chart (or 'Ashford'), Kent hoard, 2014 (2014 T384; PAS ref. KENT-705241):
- (2) England, Elizabeth I, AR penny, privy mark Plain Cross (1578-80) (North p. 135, no. 2001), attempted conversion to three halfpence, by scratched rose on obverse, 0.55g. Ex Little Chart (or 'Ashford'), Kent hoard.

From MARTA JACYNIUK-LLOYD: One medal:

Roger Bacon (1214-94), AE medal by Raymond Gayrard (1777-1858), 1818, 40 mm diameter in wood frame, 100 mm x 110 mm, with ring for suspension, 72.89 g.

From DEREK NOKES: One coin:

Mexico, AR 8 reales, Mexico City, 1884 MH (Cuhaj and Michael p. 935, no. 377.10), 26.97g. Counterstamp (partly illegible) on obverse: 'S.M.S. / EMDEN / 9-

Various modern coins, tokens and banknotes were presented by: ROBIN BAKER, KARA WISHART BEATTIE, PROF. T.V. BUTTREY (CLH), TRACEY HARDING, E. KAKHIDZE, DR RICHARD KELLEHER, ALLAN E. KELLY, TIMOTHY KNOX (CAI), ELENOR LING, JANE A. MUNRO, DR ADRIAN POPESCU, PROF. SHINICHI SAKURAKI

## PURCHASES

### Ancient coins

From the BURN FUND: Five items:

- (1) Istrus, Æ arrowhead, 5<sup>th</sup> century BC, socket filled with lead (AMNG I.1, -), 5.66g.
- (2) Istrus, Æ, 3<sup>rd</sup> century BC, rev. Eagle on dolphin to left (*cf.* AMNG I.1, p. 167, no. 468), 2.26g.
- (3) Istrus, Æ, 3<sup>rd</sup> century BC, rev. Eagle on dolphin to left (SNG Stancomb no. 178), 2.62g.
- (4) Istrus, Æ, 2<sup>nd</sup> century BC, rev. Eagle on dolphin to right (AMNG I.1, p. 169, no. 479), 2.48g.
- (5) Tomis, Julio-Claudian Dynasty, Livia?, Æ, rev. Tripod (AMNG I.2, -), 2.84g. Ex Pecunem, Auction 40, lot 360.

From the BUTTREY FUND: Three ancient coins:

- (1) Boii, AV 1/24 stater, rev. Athena Alkis to left (Kostial 1997, p. 30, no. 36), 0.34g. Heidelberger Münzhandlung auction 65, lot 47.
- (2) Roman Empire, Valentinian I (364-375), AR siliqua, Antioch, 367-75, rev. VOT/X/MVLT/XX (*RIC IX*, p. 280, no. 34(a).2) 1.79g. La Galerie Numismatique auction XXV, lot 143.
- (3) Roman Empire, Valens (364-378), AR siliqua, Antioch, 367-75, rev. VOT/X/MVLT/XX (*cf. RIC IX*, p. 280, no. 34d), 1.66g. La Galerie Numismatique auction XXV, lot 144.

From the JEEPS FUND: Five ancient coins:

- (1) Istrus, AR stater, 4<sup>th</sup> century BC, rev. Eagle on dolphin to left, between eagle and dolphin pellet and Y cut over I? (*AMNG I.1*, -), 7.08g.
- (2) Istrus, AR stater, 4<sup>th</sup> century BC, rev. Eagle on dolphin to left, between eagle and dolphin pellet and Δ (*AMNG I.1*, -), 6.85g.
- (3) Istrus, AR trihemiobol, 4<sup>th</sup> century BC, rev. Eagle on dolphin to left, to right zeta (*cf. AMNG I.1*, p. 165, no 447), 1.18g.
- (4) Istrus, AR obol, 4<sup>th</sup> century BC, rev. Eagle on dolphin to left, to right K cut over H? (*AMNG I.1*, -), 0.47g
- (5) Roman Empire, Claudius II (268-270), Billon radiate, Antioch, rev. Juno standing to left, holding patera and sceptre (*RIC V.1*, p. 229, no 212L), 3.68g

From the COINS AND MEDALS FUND: Two ancient coins:

- (1) Istrus, AR, 4<sup>th</sup> century BC, rev. Eagle on dolphin to right, beneath reversed P (*AMNG I.1*, -), 0.49g.
- (2) Roman Empire, Constantius II (324-361), AR siliqua, Arelate, *officina P*, 355-60, rev. VOTIS/XXX/MVLTIS/XXXX (*RIC VIII*, p. 223, no. 253), 1.48g, holed behind emperor's head. Found at Little Stukeley, Saxon Hill, Cambridgeshire, and administered under the Treasure Act 1996 (Treasure Case 2014 T882).

### Medieval coins and artefacts

From THE FRIENDS OF THE FITZWILLIAM MUSEUM, the BUTTREY FUND and the GRIERSON FUND:

One medieval coin:

Merovingians, Paris, AV tremissis, moneyer Eligius, c. 584-639, rev. Cross ancrée (*cf. Prou*, p. 61, 708-709), 1.23g. Ex Lanz Auction 161, lot 557, ex Alliance Enchères, Orne Enchères, lot 76, ex Collection Abbot of de Jobal.

From the GRIERSON FUND: Forty medieval coins:

- (1) Byzantine Empire, Maurice (582-602), Æ pentanummus, Antioch, 590-602, rev. Value mark (*MIBE*, II, p. 162, no 103), 2.01g.
- (2) Byzantine Empire, Romanus IV (1068-1071), AR 1/3 miliaresion, Constantinople, rev. Busts of emperor facing (*DOC 3.2*, p. 795, no. 7), 0.50g. Ex Pecunem, Auction 37, lot 767.
- (3) Byzantine Empire, Michael VII (1071-1078), AR miliaresion, Constantinople, rev. Inscription (*DOC 3.2*, p. 811, no 6b.3), 2.25g, slightly bent. Ex Pecunem, Auction 41, lot 969.
- (4) Byzantine Empire, Isaac II (1185-1195), Æ trachy, Constantinople, rev. Emperor standing facing (*DOC 4.1*, p. 383, no. 3f), 3.30g.
- (5) Byzantine Empire, Latin rulers, Æ trachy, Thessalonica, type A, 1204-24, rev. Half-length figure of emperor (*DOC 4.2*, p. 690, no. 24), 1.40g.
- (6) Byzantine Empire, Latin rulers, Æ trachy, Constantinople, type N, 1204-61, rev. Full-length figure of emperor and St. George, standing, facing (*DOC 4.2*, p. 681, no. 14), 3.25g.
- (7) Byzantine Empire, Latin rulers, Æ trachy, Constantinople, type O, 1204-61, rev. Full-length figure of emperor, standing, facing (*DOC 4.2*, p. 688, no. 15), 2.88g. Ex Pecunem, Auction 41, lot 980.
- (8) Byzantine Empire, Latin rulers, Æ trachy, Constantinople, type W, 1204-61, rev. Full-length figure of emperor, standing, facing (*DOC 4.2*, p. 689, no. 23), 2.29g.

- (9) Empire of Thessalonica, Theodore Comnenus-Ducas (1225, 1227-1230), AR aspron trachy, Thessalonica, rev. Emperor and St Demetrios standing (*DOC* 4.2, p. 551, no. 2b), 0.45g, clipped. Ex Pecunem, Auction 37, lot 774.
- (10) Empire of Thessalonica, Theodore Comnenus-Ducas, Æ trachy, Thessalonica, 1229/30?, rev. Emperor standing facing (*DOC* 4.2, p. 442, no. 3b), 3.23g.
- (11) Second Bulgarian Empire, Imitative Æ trachy type C, c. 1202 - c. 1215?, rev. Emperor and St. Constantine standing facing (*DOC* 4.1, p. 560, no. 10a), 2.25g.
- (12) Byzantine Empire, modern fake of John III (1221-1254), AR instead of AV, hyperperon, rev. Emperor crowned by Virgin (*cf. DOC* 4.2, p. 485, no 5), 4.14g.
- (13) Byzantine Empire, Michael VIII (1259-1282), Æ trachy, Constantinople, class I, 1261/2, rev. St. Michael presenting emperor to Christ (*DOC* 5.2, no. 46), 2.23g.
- (14) Byzantine Empire, Michael VIII, Æ trachy, Constantinople, class IX, rev. Emperor and St. Theodore (?) standing facing (*DOC* 5.2, no. 73), 1.57g.
- (15) Byzantine Empire, Michael VIII, Æ trachy, Constantinople, class XVII, rev. Emperor seated, holding sword in both hands across waist (*DOC* 5.2, no. 96), 1.84g.
- (16) Byzantine Empire, Michael VIII, Æ trachy, Constantinople, class XXIII, rev. Emperor holding sword in both hands across waist (*PCPC*, p. 23, no. 45.2), 1.69g.
- (17) Byzantine Empire, Michael VIII, Æ trachy, Magnesia, 1259-1261?, rev. Emperor crowned by Virgin (*DOC* 4.2, p. 533, no. 4), 3.02g.
- (18) Byzantine Empire, Michael VIII, Æ trachy, Philadelphia, rev. Three-quarter-length of emperor (*cf. PCPC*, p. 25, no. 60; *cf. Bendall & Donald* 1974, p. 19, no. 26), 1.92g.
- (19) Byzantine Empire, Andronicus II (1282-1328), Billon tornese, Constantinople, rev. Cross pattée (*DOC* 5.2, no 552), 0.75g. Ex Pecunem, Auction 37, lot 779.
- (20) Byzantine Empire, Andronicus II, Æ trachy, Thessalonica, class XXVIII, rev. Emperor standing between reversed letter B and B (*DOC* 5.2, no 789), 1.94g. Ex Pecunem, Auction 41, lot 989.
- (21) Byzantine Empire, Andronicus II, Æ trachy, Thessalonica, rev. Half-length of emperor holding large lis and sceptre (*DOC* 5.1, no 793), 0.95g.
- (22) Byzantine Empire, Andronicus II and Michael IX (1295-1320), AR basilikon, Constantinople, rev. Emperors standing facing (*PCPC*, p. 36, no 139), 0.37g.
- (23) Byzantine Empire, Andronicus II and Andronicus III (1325-1328), AR basilikon, Constantinople, rev. Andronicus III standing facing (*LPC*, p. 108, no 3), 0.85g, overstruck, edge loss between 5 and 7 o'clock. Ex Pecunem, Auction 41, lot 992.
- (24) Byzantine Empire (1341-1391), Æ follaro, Constantinople, rev. Bust of emperor holding sceptre (*PCPC*, p. 61, no 331), 1.69g. Ex Pecunem, Auction 37, lot 785.
- (25) Byzantine Empire, Manuel II (1391-1423), Æ follaro, Constantinople, imperial mint, rev. Emperor standing with cross-sceptre (*cf. LPC*, p. 166, no 12), 0.77g. On obv. sigla [?] – M.
- (26) England, William I (1066-1087), AR penny, *BMC* type 1 (North p. 191, no. 839), Cambridge mint, moneyer Wulfwine, 1.17g. Ex Lord Stewartby collection, Spink auction, 22 March 2016, lot 316.
- (27) England, William I, AR penny, *BMC* type 3 (North p. 191, no. 843), London mint, moneyer Wulfwine (moneyer's name altered on reverse die), 0.97g. Ex Lord Stewartby collection, Spink auction, 22 March 2016, lot 320.
- (28) England, Stephen (1135-1154), AR penny, York mint, Flag type (North p. 211, no. 919), 1.02g (fragment). Ex Lord Stewartby collection, Spink auction, 22 March 2016, lot 379.
- (29) Hungary, Johannes Hunyadi (1446-1453), AR denar, Hermannstadt, 1446, rev. Shield (Huszar, p. 99, no 618), 0.46g.
- (30) Italy, Ancona, Commune (14th century), bolognino, silver (*CNI* XIII, 7.59), 1.07g.
- (31) Italy, Bologna, Commune (1191-1337), grosso, contemporary forgery, silver-plated copper, 1.35g. For the type, see *CNI* X, 3.19; Chimienti 2009, no. 20; for another silver-plated example, see Chimienti 2009, 61.
- (32) Italy, Fano, Alexander VI (1492-1503), denaro picciolo, billon (*cf. CNI* XIII, 264.1-4), 0.41g.
- (33) Italy, Fermo, Commune (14th century), denaro picciolo, billon (*CNI* XIII, 322.30), 0.54g.

- (34) Italy, Gubbio, Guidantonio di Montefeltro (1404-1442), denaro picciolo, billon (*CNI* XIV, 22.3 var.; Cavicchi 2001, 27 no. 2 var), 0.43g.
- (35) Italy, Pesaro, Alessandro Sforza (1445-1473), denaro picciolo, billon (*CNI* -, but cf. *CNI* XIII, 430.15; cf. Cavicchi 2009, 22 no. 14), 0.36g.
- (36) Italy, Urbino, Guidobaldo di Montefeltro (1482-1508), quattrino, billon (*CNI* XIII, 504.28 var.; Cavicchi 2001, 46 no. 34 var; cf. also *CNI* XIII, 505.34), 0.78g.
- (37) Italy, Urbino, Guidobaldo di Montefeltro, quattrino, billon (*CNI* XIII, 504.23 var.; Cavicchi 2001, 46 no. 35), 1.21g.
- (38) Italy, Urbino, Guidobaldo di Montefeltro, quattrino, billon (*CNI* XIII, 505.38 var.; Cavicchi 2001, 47 no. 36 var), 0.96g.
- (39) Moldova, Alexandru cel Bun (1400-1432), Billon double gros, rev. Shield; above helmet, to left and right inverted letter T (cf. *MBR*, p. 60, no 373), 1.10g.
- (40) Scotland, William I (1165-1214), AR cut halfpenny, 1st coinage (1165-c. 1174), 0.38g. Found near Gainsborough, Lincs, 2014-15 (EMC 2015.0212).

From the JEEPS FUND: Twenty medieval coins:

- (1) Byzantine Empire, Basil I (867-886), Æ follis, Constantinople, 870-879, rev. Inscription on five lines (*DOC* 3.2, p. 499, no 11), 9.24g. Ex Pecunem, Auction 43, lot 1096.
- (2) Byzantine Empire, Latin rulers, Æ trachy, Constantinople, 1204-61, rev. Full-length figure of archangel Michael standing (*DOC* 4.2, p. 683, no. 16), 3.03g.
- (3) Byzantine Empire, Latin rulers, Æ trachy, Constantinople, 1204-61, rev. Full-length figure of Virgin standing (*DOC* 4.2, p. 685, no. 18), 3.66g.
- (4) Empire of Thessalonica, Manuel Ducas (1230-1237), Gilt Æ trachy, Thessalonica, rev. Full-length figure of emperor on left, crowned by Christ (*DOC* 4.2, p. 572, no 3c), 2.70g. Ex Pecunem, Auction 43, lot 1115.
- (5) Byzantine Empire, Theodore II (1254-1258), Æ trachy, Magnesia, rev. Full-length figure of emperor (*DOC* 4.2, p. 525, no 11b), 2.83g. Ex Pecunem, Auction 43, lot 1112.
- (6) Byzantine Empire, Theodore II, Æ tetarteron, Magnesia, rev. Full-length figure of emperor (cf. *DOC* 4.2, p. 526, no 13a), 1.82g. Ex Pecunem, Auction 43, lot 1113.
- (7) Byzantine Empire, Andronicus II (1282-1294), Billon tornese, Constantinople, rev. Palaeologan monogram (*PCPC*, p. 29, no 96), 0.50g.
- (8) Byzantine Empire, John V (1341-1391), AR basilikon, Constantinople, 1341-2, rev. Anna and John V standing facing (*DOC* 5.1, no 946), 1.53g.
- (9) Byzantine Empire, Manuel II (1391-1425), Æ tornese, Constantinople, 1403-1425, rev. Bust of emperor facing (*DOC* 5.2, no 1600), 1.59g. Ex Pecunem, Auction 43, lot 1125.
- (10) Hiberno-Scandinavian, AR penny, Phase VII, Woods type P3 (c. 1110-15), 0.38 g (fragment). Ex Dix Noonan Webb auction 8 June 2016, lot 815.
- (11) Lithuania, Vytautas (1392-1430), AR gros, rev. ПЕЧАТ' (Kopicki 2005, p. 17, no. 17), 0.57g. From Auction 64, lot 195.
- (12) Moldavia, Alexandru cel Bun (1400-1432), AR gros, rev. Cross (*MBR* p. 64, no. 469), 0.52g. From Auction 64, lot 196.
- (13) Ottoman Empire, Orhan (1324-1360), AR akche, no mint, no date, rev. Inscription (Akches, I, p. 22, no 10), 1.13g.
- (14) Ottoman Empire, Orhan, AR akche, rev. Inscription (Akches, I, p. 25, no 34), 1.16g.
- (15) Ottoman Empire, Murad I (1362-1389), AR akche, rev. Inscription (Akches, I, p. 33, no 4 for obv. and no 6 for rev.), 1.17g.
- (16) Ottoman Empire, Murad I, AR akche, c. 1362-1370, rev. Inscription (Damali, 1, p.141, no 3G1a), 1.14g.
- (17) Ottoman Empire, Mehmed Çelebi (1403-1413), AR akche, Engüriye, rev. Inscription (Akches, I, p. 89, no 5), 1.16g.

- (18) Ottoman Empire, Mehmed Çelebi, AR akche, Amasya, AH 808, rev. Inscription (Damali, 1, p. 187, no 4B-AM-G1a-808), 0.99g.  
(19) Ottoman Empire, Mehmed Çelebi, AR half-akche, Amasya, AH 808, rev. Inscription (Damali, 1, p. 189, no 4B-AM-G4-808), 0.58g.  
(20) Ottoman Empire, Musa Çelebi (1411-1413), AR akche, Edirne, rev. Inscription (Akches, I, p. 99, no 3 for obv. and no 2 for rev.), 1.16g.

### Modern coins, medals and other items

From the BUTTREY FUND: Three modern coins, three tokens and one medal:

- (1) Italy, Murano, AV osella (3 zecchini) 1777 (CNI VIII, p. 170, no. 31), 9.82g. La Galerie Numismatique auction XXV, lot 781.  
(2) United Kingdom, Victoria (1837-1901), AR florin, 1890 (Spink p. 474, no. 3925), 11.32g.  
(3) United Kingdom, Victoria, AR florin, 1892 (Spink p. 474, no. 3925), 11.33g.  
(4) John Henry, 48 Devonshire Street, Queens Square (London), AE token, rev. undated, 30 mm, 11.24g. Coincraft list 155, no. 3629.  
(5) John Henry, London, AE token, rev. Moneta seated by coin cabinet, 1879, 30 mm, 11.25g. Coincraft list 155, no. 3630  
(6) Benjamin Nightingale, London, AE token, 1843, rev. Moneta seated by coin cabinet, 30 mm, 13.50g. Coincraft list 155, no. 3631  
(7) Germany, *Frederick the Great*, AR medal by Karl Goetz (1875-1950), 1912, 37 mm, 19.03g. Heidelberger Münzhandlung auction 65, lot 2053.

From the GRIERSON FUND: One modern token:

Austria-Hungary, Klein München Prisoner of War Camp, Zn 20 heller, 1915, rev. Double-headed eagle, value and year (Campbell, p. 18, no 1692), 3.33g.

From the JEEPS FUND: One hundred and eighty-one modern coins, tokens, banknotes and medals:

- (1) Austria, AV trade ducat, Vienna, 1915 restrike, rev. Crowned imperial double eagle (Cuhaj and Michael<sup>41</sup>, p. 140, no 2267), 3.49g.  
(2) Australia, Internment Camps, Bronze threepence token, ND (1943), rev. THREE PENCE, above and below laurel wreath (Campbell, p. 12, no 1262), 1.38g.  
(3) Germany, Crefeld Prisoner of War Camp, Zn 10 pfennig token, rev. 10 (Campbell, p. 70, no 4368), 2.61g.  
(4) Germany, Tüchel Prisoner of War Camp, Zn 5 pfennig token, ND, rev. WERT – MARKE, 5/PFENNIG (Campbell, p. 77, no 4671), 1.60g.  
(5) Great Britain, British Expeditionary Force, WWI, Prisoner of War Camp token, Iron 1 franc token, ND, rev. 1/FR. (Campbell, p. 93, no 5534), 7.61g.  
(6) Great Britain, British Expeditionary Force, WWI, Prisoner of War Camp token, Iron 10 centimes token, ND, rev. 10/CTS. (Campbell, p. 93, no 5531), 3.34g.  
(7) Hungary, Johann Zápolya (1526-1540), AR dinar, Enyed? (E-T), 1527, rev. Madonna with child (*cf.* Huszár 1979, p. 135, no. 881 where stars instead of pellets), 0.50g. From Auction 10, lot 1032.  
(8) Isle of Man, Onchan Internment Camp, Brass 1 penny token, ND (1940-1945), rev. Onchan Internment Camp, 1d (Campbell, p. 93, no 5542), 2.76g.  
(9) Moldova, Aluminium, 50 bani, 1993, rev. Value (Cuhaj & Michael<sup>41</sup>, p. 1550, no. 4), 1.08g.  
(10) Moldova, Nickel clad steel, 1 leu, 1992, rev. Value (Cuhaj & Michael<sup>41</sup>, p. 1550, no. 5), 3.31g.  
(11) Ottoman Empire, Suleyman II (1687-1691), AR kurush, Konstantiniye, rev. Inscription (Damali, 6, p. 1885, no 20-K-G3a-NMM), 18.55g.  
(12) Ottoman Empire, Suleyman II, AR para, Kostantiniye, rev. Inscription (Damali, 6, p. 1886, no 20-K-G5), 0.56g.

- (13) Ottoman Empire, Suleyman II, Æ mangır, Bosna, rev. Inscription (Damali, 6, p. 1880, no 20-Bo-M1a), 1.73g.
- (14) Ottoman Empire, Suleyman II, cast Æ mangır, contemporary forgery, rev. Inscription (as Damali, 6, p. 1889, no 20-K-M1), 1.95g.
- (15) Ottoman Empire, Mustafa IV (1807-1808), AR 10 para, Kostantiniye, AH 1222/1, rev. Tugra and inscription (Damali, 7, p. 2567, no 29-K-G5-1), 2.85g.
- (16) Ottoman Empire, Mahmud II (1808-1839), AR para, Kostantiniye, AH 1223/5, rev. Inscription (Damali, 8, p. 2782, no 30-K-G9b-5), 0.19g.
- (17) Ottoman Empire, Mahmud II, AR para, Kostantiniye, AH 1223/14, rev. Inscription (Damali, 8, p. 2782, no 30-K-G9b-14), 0.15g.
- (18) Ottoman Empire, Mahmud II, AR para, Mısır, AH 1223/1, rev. Inscription (Damali, 8, p. 2822, no 30-M5-G5-1), 0.15g.
- (19) Romania, Carol I (1866-1914), Cu-Ni, 5 bani, Hamburg, 1906, rev. Value above hole in centre (Cuhaj & Michael<sup>41</sup>, p. 1811, no. KM 31), 2.47g.
- (20) Romania, Ferdinand I (1914-1927), Al, 25 bani, Le Clocle, 1921, rev. value with crown at right (Cuhaj & Michael<sup>41</sup>, p. 1811, no. KM 44), 0.90g.
- (21) Romania, Ferdinand I, Al, 50 bani, Le Clocle, 1921, rev. value with crown at right (Cuhaj & Michael<sup>41</sup>, p. 1811, no. KM 45), 1.20g.
- (22) Romania, Mihai I (1927-1930, 1940-1947), AR, 500 lei, Bucharest, 1944, rev. Crowned arms (Cuhaj & Michael<sup>41</sup>, p. 1813, no. KM 65), 12.14g.
- (23) Romania, Mihai I, Brass, 200 lei, Bucharest, 1945, rev. Crown above value (Cuhaj & Michael<sup>41</sup>, p. 1813, no. KM 66), 7.56g.
- (24) Romania, Carol II (1930-1940), AR, 100 lei, Royal Mint, London, 1932, rev. Crowned eagle above value (Cuhaj & Michael<sup>41</sup>, p. 1813, no. KM 52), 13.93g.
- (25) Romania, Carol II, AR, 250 lei, Bucharest, 1935, rev. Crowned eagle above value (Cuhaj & Michael<sup>41</sup>, p. 1813, no. KM 53), 13.46g.
- (26) Romania, Carol II, Ni, 100 lei, Bucharest, 1938, rev. Crowned shield flanked by value (Cuhaj & Michael<sup>41</sup>, p. 1813, no. KM 54), 8.22g.
- (27) Romania, Carol II, AR, 250 lei, Bucharest, 1939, rev. Crowned shield above value (Cuhaj & Michael<sup>41</sup>, p. 1813, no. KM 57), 11.86g.
- (28) Romania, Carol II, AR, 250 lei, Bucharest, 1940, rev. Crowned shield above value (Cuhaj & Michael<sup>41</sup>, p. 1813, no. KM 57), 11.89g.
- (29) Romania, Carol II, Ni-brass, 1 leu, Bucharest, 1940, rev. Ear of corn divides value (Cuhaj & Michael<sup>41</sup>, p. 1811, no. KM 56), 2.63g.
- (30) Romania, Ni-brass, 50 bani, Bucharest, 2010, rev. Head of A. Vlaicu above airplane (Cuhaj & Michael<sup>8</sup>, p. 814, no. KM 259), 6.10g.
- (31) Silesia, Duchy of Oppeln and Ratibor, Gabriel Bethlen (1622-1625), AR triple gros, Oppeln, 1623, rev. Three coats of arms above inscription (Resch 1901, p. 102, no. 232), 1.64g. From Auction 64, lot 790.
- (32) Spain, Isabel II (1833-68), gilt platinum contemporary counterfeit of 10 escudos, 1868 (Cuhaj and Michael p. 1110, no. 636.1), 8.55g. Spink auction 15 July 2015, lot 236.
- (33) Albania, Italian Occupation, Banca Nazionale d'Albania, 1939 Issue, 20 franga, ND (1939), (Shafer and Bruce<sup>9</sup>, II, p. 57, no 7).
- (34) Albania, German Occupation, Banca Nazionale d'Albania, 1944 Issue, 100 franga, ND (1944), (Shafer and Bruce<sup>9</sup>, II, p. 57, no 8).
- (35) Albania, German Occupation, Banca Nazionale d'Albania, 1944 Issue, 2 lek, ND (1944), (Shafer and Bruce<sup>9</sup>, II, p. 58, no 9).
- (36) Albania, Peoples Republic, Banka e Shtetit Shqiptar, 1949 Issue, 50 lekë, 1949, (Shafer and Bruce<sup>9</sup>, II, p. 60, no 25).
- (37) Albania, Peoples Republic, Banka e Shtetit Shqiptar, 1949 Issue, 100 lekë, 1949, (Shafer and Bruce<sup>9</sup>, II, p. 60, no 26).

- (38) Albania, Peoples Republic, Banka e Shtetit Shqiptar, 1949 Issue, 500 lekë, 1949, (Shafer and Bruce<sup>9</sup>, II, p. 60, no 27).
- (39) Austria, Russian Occupation, 1 Reichsmark, 20.12.1945 (Shafer and Bruce<sup>9</sup>, II, p. 106, no 113a).
- (40) Azerbaijan, Autonomous Republic, 25 rubles, 1919 (Shafer and Bruce<sup>9</sup>, II, p. 109, no 1).
- (41) Azerbaijan, Autonomous Republic, 500 rubles, 1920 (Shafer and Bruce<sup>9</sup>, II, p. 110, no 7).
- (42) Bulgaria, Russian Administration, Bulgarian National Bank, 1944, 20 leva (Shafer and Bruce<sup>9</sup>, II, p. 175, no 68b).
- (43) Bulgaria, Russian Administration, Bulgarian National Bank, 1945, 500 leva, Russian printing (Shafer and Bruce<sup>9</sup>, II, p. 176, no 71a).
- (44) Bulgaria, Bulgarian National Bank, 1947-48 Issues, 200 leva, 1948 (Shafer and Bruce<sup>9</sup>, II, p. 176, no 75a).
- (45) Bulgaria, Bulgarian National Bank, 1951 Issue, 3 leva, 1951 (Shafer and Bruce<sup>9</sup>, II, p. 177, no 81a).
- (46) Bulgaria, Bulgarian National Bank, 1951 Issue, 5 leva, 1951 (Shafer and Bruce<sup>9</sup>, II, p. 177, no 82a).
- (47) China, Russo-Asiatic Bank, Harbin Branch, 1917 ND Issue, 1 ruble, ND (1917), (Bruce & Shafer<sup>8</sup>, II, p. 316, no S474a).
- (48) China, Central Reserve Bank of China, 1 cent, 1940 (Shafer and Bruce<sup>9</sup>, II, p. 315, no J1b).
- (49) China, Mengchiang Bank, 1 chiao, ND (1940) (Shafer and Bruce<sup>9</sup>, II, p. 324, no J101Aa).
- (50) China, Manchukuo, Central Bank of Manchukuo, 1 yuan, ND (1944), (Shafer and Bruce<sup>9</sup>, II, p. 328, no J135a).
- (51) China, Japanese Imperial Government, 5 sen, ND (1939), (Shafer and Bruce<sup>9</sup>, II, p. 330, no M10).
- (52) China, Japanese Imperial Government, 100 yen, ND (1945), (Shafer and Bruce<sup>9</sup>, II, p. 331, no M21).
- (53) China, Japanese Military Note, 5 yen, ND (1944?), (Shafer and Bruce<sup>9</sup>, II, p. 331, no M25).
- (54) China, Japanese Military Note, 10 yen, ND (1938), (Shafer and Bruce<sup>9</sup>, II, p. 332, no M27).
- (55) Croatian Independent State, Croatian State Bank, 1,000 kuna, 1.9.1943, (Shafer and Bruce<sup>9</sup>, II, p. 370, no 12).
- (56) Croatian Independent State, Croatian State Bank, 5,000 kuna, 1.9.1943, (Shafer and Bruce<sup>9</sup>, II, p. 370, no 13).
- (57) Czechoslovakia, 1944-45 Issue, 20 korun, 1944, (Shafer and Bruce<sup>9</sup>, II, p. 390, no 47s).
- (58) Estonia, Treasury Note, 5 penni, ND (1919), (Shafer and Bruce<sup>9</sup>, II, p. 438, no 39a).
- (59) Estonia, Treasury Note, 5 marka, 1919, (Shafer and Bruce<sup>9</sup>, II, p. 438, no 45a).
- (60) Fiji, British Administration Government, 1942 Emergency Issue, 1 penny, 1.7.1942 (Shafer and Bruce<sup>9</sup>, II, p. 450, no 39a).
- (61) France, Army Treasury, 50 centimes, ND (1917), (Shafer and Bruce<sup>9</sup>, II, p. 478, no M1).
- (62) France, North Africa, WWII, Prisoner of War Camps, 5 francs, ND (Campbell, p. 36, no 2322).
- (63) Georgia, Autonomous Republic, State Note, 500 rubles, 1919 (Shafer and Bruce<sup>9</sup>, II, p. 505, no 13b).
- (64) Georgia, Autonomous Republic, State Note, 1000 rubles, 1920 (Shafer and Bruce<sup>9</sup>, II, p. 505, no 14b).
- (65) Georgia, Abkhazia, Provisional Issue (privately issued?), 25 lari, 31.7.1992, stamp on State Bank Note U.S.S.R., 25 Rubles of Cuhaj<sup>16</sup>, p. 801, no. 234a type (Cuhaj<sup>16</sup> - ).
- (66) Georgia, Abkhazia, Provisional Issue (privately issued?), 50 lari, 31.7.1992, , stamp on State Bank Note Russian Federation, 50 Rubles of Cuhaj<sup>16</sup>, p. 803, no. 247a type (Cuhaj<sup>16</sup> - ).
- (67) Germany, Imperial Bank Note, 1915 Issue, 20 mark, 4.11.1915 (Shafer and Bruce<sup>9</sup>, II, p. 516, no 63).
- (68) Germany, Strasburg Wpr. (now Brodnica, Poland) Prisoner of War Camp for officers, 5 mark, 1.12.1917 (Campbell, p. 52, no 3524).
- (69) Germany, Weimar Republic, Republic Treasury Note, 1920 Issue, 50 Mark, 23.7.1920 (Shafer and Bruce<sup>9</sup>, II, p. 517, no 68).

- (70) Germany, Lichtenhorst, Kriegsgefangenenlager, Kantine H. Heyer, 25 Pfennig, N.D. (1922), (Grabowski & Mehl 2009, p. 510, no 797.1 Schweinezucht).
- (71) Germany, Lichtenhorst, Kriegsgefangenenlager, Kantine H. Heyer, 25 Pfennig, N.D. (1922), (Grabowski & Mehl 2009, p. 510, no 797.1 Schäferei).
- (72) Germany, Lichtenhorst, Kriegsgefangenenlager, Kantine H. Heyer, 25 Pfennig, N.D. (1922), (Grabowski & Mehl 2009, p. 510, no 797.1 Szenerie).
- (73) Germany, Lichtenhorst, Kriegsgefangenenlager, Kantine H. Heyer, 50 Pfennig, N.D. (1922), (Grabowski & Mehl 2009, p. 510, no 797.1 Motorpflug).
- (74) Germany, Lichtenhorst, Kriegsgefangenenlager, Kantine H. Heyer, 50 Pfennig, N.D. (1922), (Grabowski & Mehl 2009, p. 510, no 797.1 Feuer).
- (75) Germany, Lichtenhorst, Kriegsgefangenenlager, Kantine H. Heyer, 75 Pfennig, N.D. (1922), (Grabowski & Mehl 2009, p. 510, no 797.1 Lagerbahn).
- (76) Germany, Lichtenhorst, Kriegsgefangenenlager, Kantine H. Heyer, 75 Pfennig, N.D. (1922), (Grabowski & Mehl 2009, p. 510, no 797.1 Torfgewinnung).
- (77) Germany, Lichtenhorst, Kriegsgefangenenlager, Kantine H. Heyer, 1 Mark, N.D. (1922), (Grabowski & Mehl 2009, p. 510, no 797.1 Innenansicht).
- (78) Germany, Lichtenhorst, Kriegsgefangenenlager, Kantine H. Heyer, 1 Mark, N.D. (1922), (Grabowski & Mehl 2009, p. 510, no 797.1 Russische Kapelle).
- (79) Germany, Papenburg, 50 Pfennig, 14.11.1921 (Grabowski & Mehl 2009, p. 680, no 1044.1).
- (80) Germany, Tostedt, 50 Pfennig, 1921 (Grabowski & Mehl 2009, p. 868, no 1332.1).
- (81) Germany, Third Reich, Conversion Fund for German Foreign Debts, 1933 Issue, 5 Reichsmark, 28.8.1933 (Shafer and Bruce<sup>9</sup>, II, p. 531, no 199).
- (82) Germany, Auxiliary Payment Certificates, German Armed Forces, 1942 ND Issue, 1 Reichspfennig, ND (1942), (Shafer and Bruce<sup>9</sup>, II, p. 534, no M32).
- (83) Germany, Sudetenland and Lower Silesia, 20 Reichsmark, 28.4.1945 (Shafer and Bruce<sup>9</sup>, II, p. 529, no 187).
- (84) Germany, Allied Occupation, World War II, Allied Military Currency, 1944 Issue, 20 Mark (Shafer and Bruce<sup>9</sup>, II, p. 530, no 195d).
- (85) German Democratic Republic, Soviet Occupation, Post World War II, Treasury Note, 1948 Reform Issue, 2 Deutsche mark, 1948 (old date 30.1.1937), (Shafer and Bruce<sup>9</sup>, II, p. 537, no 2).
- (86) German Democratic Republic, Soviet Occupation, Post World War II, Treasury Note, 1948 Reform Issue, 5 Deutsche mark, 1948 (old date 1.8.1942), (Shafer and Bruce<sup>9</sup>, II, p. 537, no 3).
- (87) Great Britain, Anglo-Boer War (1899-1902), South Africa, Green Point Camp, one shilling (Campbell, p. 81, no 4851.1).
- (88) Great Britain, Prisoners of War Camps, Camp 553 (Bolero Camp, Graven Hill, Bicester), threepence, ND, (Campbell, p. 85, no 5015b).
- (89) Greece, Bank of Greece, 1928 Third Provisional Issue, 1000 drachmai, ND (old date 4.11.1926), (Shafer and Bruce<sup>9</sup>, II, p. 561, no 100b).
- (90) Greece, Bank of Greece, 1939 Issue, 1,000 drachmai, 1.1.1939, (Shafer and Bruce<sup>9</sup>, II, p. 563, no 110).
- (91) Greece, Kingdom, 1940 Issue, 10 drachmai, 6.4.1940 (Shafer and Bruce<sup>9</sup>, II, p. 571, no 314).
- (92) Greece, Kingdom, 1940 Issue, 20 drachmai, 6.4.1940 (Shafer and Bruce<sup>9</sup>, II, p. 571, no 315).
- (93) Greece, State, 1941 Issue, 5 drachmai, 18.6.1941 (Shafer and Bruce<sup>9</sup>, II, p. 572, no 319).
- (94) Greece, Kingdom, 1944 Issue, 1 drachma, 9.11.1944 (Shafer and Bruce<sup>9</sup>, II, p. 572, no 320).
- (95) Greece, Italian Occupation, Cassa Mediterranea di Credito per la Grecia, 100 drachmai, ND (1941), (Shafer and Bruce<sup>9</sup>, II, p. 573, no M4).
- (96) Greece, Italian Occupation, Ionian Islands, Biglietto a Corso Legale per le Isole Jonie, 5000 drachmai, ND (1941), (Shafer and Bruce<sup>9</sup>, II, p. 573, no M18).
- (97) Greece, German/Italian Occupation – WWII, Bank of Greece, 1942 Inflation Issue, 10,000 drachmai, 29.12.1942 (Shafer and Bruce<sup>9</sup>, II, p. 564, no 120a).

- (98) Greece, German/Italian Occupation, Bank of Greece, 1943 Inflation Issue, 25,000 drachmai, 12.8.1943, (Shafer and Bruce<sup>9</sup>, II, p. 564, no 123).
- (99) Hungary, Non-Hungarian Issue, United States, Penzjegy, Philadelphia, Finance Ministry, 1852 ND Issue, 1 forint (Bruce & Shafer<sup>8</sup>, I, p. 678, no S141r1).
- (100) Hungary, 1920 ND Provisional Issue, 20 korona, ND (1920 – old date 2.1.1913), (Shafer and Bruce<sup>9</sup>, II, p. 627, no 21).
- (101) Hungary, Russian Army Occupation, 1944 Issue, 20 Pengö (Shafer and Bruce<sup>9</sup>, II, p. 640, no M6b).
- (102) Italy, Austrian Occupation of Venice, Cassa Veneta dei Prestiti, Buono di cassa, 2 lire, 2.1.1918 (Shafer and Bruce<sup>9</sup>, II, p. 711, no M5).
- (103) Italian East Africa, Italian Occupation, Banca d'Italia, 20 lire, 14.6-12.9.1938, (Shafer and Bruce<sup>9</sup>, II, p. 702, no 1a).
- (104) Japan, Bank of Japan, 5 yen, ND (1943), (cf. Shafer and Bruce<sup>9</sup>, II, p. 721, no 50).
- (105) Japan, Allied Military Currency, 1 yen, ND (1945), on back, handwritten in ink, *Ryukyu Islands July 30* (Shafer and Bruce<sup>9</sup>, II, p. 723, no 67a).
- (106) Jersey, States of Jersey, German Occupation WWII, Sixpence, ND (1941-1942), (Shafer and Bruce<sup>9</sup>, II, p. 727, no 1).
- (107) Kosovo, Kosovo Liberation Army (UCK – Ushtria Clirimtare e Kosoves), 1999 Provisional Issue, 10 dinarë, 1.4.1999, overprinted on Macedonia 10 (denari) Cuhaj<sup>16</sup>, p. 605, no 1a.
- (108) Libya, British Occupation, Military Authority in Tripolitania, 5 lire, ND (1943), (Shafer and Bruce<sup>9</sup>, II, p. 756, no M3a).
- (109) Montenegro, Nicholas I (1910-1918), Royal Government, 1914 Third Issue, 10 perpera, 25.7.1914 (Shafer and Bruce<sup>9</sup>, II, p. 804, no 18).
- (110) Montenegro, Austrian Occupation WW I, K.u.K., Militärverwaltung, 1917 Convertible Voucher Issue, 10 Perper = 5 Münzperper = 5 Kronen, 1.6.1917 (Shafer and Bruce<sup>9</sup>, II, p. 809, no M151).
- (111) Netherlands Indies, Japanese Occupation, Imperial Japanese Government, 10 roepiah, ND (1944), (Shafer and Bruce<sup>9</sup>, II, p. 841, no 131a).
- (112) Oceania, The Japanese Government, 1942 ND Issue, 1 shilling, (Shafer and Bruce<sup>9</sup>, II, p. 872, no 2a).
- (113) Philippines, Negros Occidental, Negros Occidental Currency Committee – Philippine National Bank, 10 pesos, 1941 Second Emergency Circulating Note Issue (Bruce and Shafer<sup>8</sup>, I, p. 946, no S627b).
- (114) Philippines, Commonwealth, Treasury Certificate, 1944 ND Victory Issue, 1 peso (Shafer and Bruce<sup>9</sup>, II, p. 903, no 94).
- (115) Poland, Committee of National Liberation, Polish national Bank, 20 zloty (Shafer and Bruce<sup>9</sup>, II, p. 922, no 112).
- (116) Romania, Ferdinand I (1914-1927), Banca Națională a României, 2 lei, 12.3.1915, (Shafer and Bruce<sup>9</sup>, II, p. 951, no 18). Ex La Galerie Numismatique, Mail Bid Sale 15, lot 25.
- (117) Romania, Ferdinand I, Ministerul Finanțelor, 1917 emergency WWI Issue, 10 bani, 1917, (Shafer and Bruce<sup>9</sup>, II, p. 956, no 69). Ex La Galerie Numismatique, Mail Bid Sale 15, lot 184.
- (118) Romania, Ferdinand I, Treasury, 1919 First Provisional Issue, 50 kronen, ND (1919 – old date 2.1.1914), (Shafer and Bruce<sup>9</sup>, II, p. 959, no R7). Ex La Galerie Numismatique, Mail Bid Sale 15, lot 207.
- (119) Romania, Banca Națională a României, 500 lei, 30.8.1918 (Shafer and Bruce<sup>9</sup>, II, p. 951, no 22a).
- (120) Romania, Banca Națională a României, 5 lei, 25.3.1920, (Shafer and Bruce<sup>9</sup>, II, p. 951, no 19a).
- (121) Romania, Banca Națională a României, 500 lei, 1934 Issue, 31.7.1934 (Shafer and Bruce<sup>9</sup>, II, p. 952, no 36a).
- (122) Romania, Banca Națională a României, 500 lei, 30.4.1936 (Shafer and Bruce<sup>9</sup>, II, p. 953, no 42a).

- (123) Romania, Banca Națională a României, 1936-1939 Issue, 1 leu, 21.12.1938 (Shafer and Bruce<sup>9</sup>, II, p. 953, no 38a).
- (124) Romania, Banca Națională a României, 1936-1939 Issue, 1000 lei, 25.6.1936 (Shafer and Bruce<sup>9</sup>, II, p. 953, no 44a).
- (125) Romania, Banca Națională a României, 2 lei, 21.12.1938 (Shafer and Bruce<sup>9</sup>, II, p. 953, no 39a).
- (126) Romania, Banca Națională a României, 1000 lei, 28.4.1939, with vignette overprint: two farm wives, (Shafer and Bruce<sup>9</sup>, II, p. 953, no 47). Ex La Galerie Numismatique, Mail Bid Sale 15, lot 112.
- (127) Romania, Banca Națională a României, 1940 Commemorative Issue, 5000 lei, 6.9.1940 (overprinted on old date 31.3.1931) (Shafer and Bruce<sup>9</sup>, II, p. 953, no 48).
- (128) Romania, Banca Națională a României, 1940 Issue, 500 lei, 1.11.1940 (Shafer and Bruce<sup>9</sup>, II, p. 954, no 51a).
- (129) Romania, Banca Națională a României, 1945 Issue, 10000 lei, 28.5.1946 (Shafer and Bruce<sup>9</sup>, II, p. 955, no 57a).
- (130) Romania, Banca Națională a României, 1947 Issue, 100,000 lei, 25.1.1947 (Shafer and Bruce<sup>9</sup>, II, p. 955, no 59a).
- (131) Romania, Banca Națională a României, 1948 Issue, 1000 lei, 18.6.1948 (Shafer and Bruce<sup>9</sup>, II, p. 957, no 85a).
- (132) Romania, Banca de Stat, 1949-1952 Issue, 500 lei, 15.10.1949 (Shafer and Bruce<sup>9</sup>, II, p. 957, no 86a).
- (133) Romania, Russian Occupation, WWII, Comandamentul Armatei Roșii, 1944 Issue, 20 lei (Shafer and Bruce<sup>9</sup>, II, p. 958, no M12).
- (134) Romania, Russian Occupation, WWII, Transnistria Region, Institutul de Finanțare Externă (IFINEX), 1941-44 Bon de Credit Issue, 1200 lei (Shafer and Bruce<sup>9</sup>, II, p. 959, no. M22).
- (135) Romania, Ministerul Finanțelor, 1947 ND Issue, 20 lei (Shafer and Bruce<sup>9</sup>, II, p. 957, no 77).
- (136) Romania, Timișoara, 20 fileri, 1.12.1919 (*MBR*, p. 402, no 512).
- (137) Russia, Government Credit Note, 1918 Issue, 100 Rubles, 1918, (Shafer and Bruce<sup>9</sup>, II, p. 971, no 40a).
- (138) Russia, Military, Northwest, Independent West Army under Colonel Avalov-Bermond, 1919 Kassenscheine Issue, 1 mark, 10.10.1919, (Bruce & Shafer<sup>8</sup>, II, p. 979, no S226b).
- (139) Russia, Military, South, Government Bank, Rostov Branch, 1918 Currency Tokens Issue, 5 rubles, 1918, (Bruce & Shafer<sup>8</sup>, II, p. 979, no S410b).
- (140) Russia, Military, South, High Command of the Armed Forces of South Russia, Government Treasury Notes Issue, 10,000 rubles, (Bruce & Shafer<sup>8</sup>, II, p. 988, no S425a).
- (141) Russia, East Siberia, Baikal, Provisional Power of the Pribaikal Region, 1918 (1920) Issue, 25 rubles, (Bruce & Shafer<sup>8</sup>, II, p. 1021, no S1196).
- (142) Slovenia, German Occupation WWII, savings Bank of the Province of Ljubljana (Laibach), 1944 Issue, 1 lira (Shafer and Bruce<sup>9</sup>, II, p. 1015, no R2).
- (143) Transnistria, 1994 Provisional Issue, 50 rublei, ND (1994 - old date 1992), (Cuhaj<sup>16</sup>, p. 971, no 5).
- (144) Transnistria, 1994 Provisional Issue, 5000 rublei, ND (1994 - old date 1961), (Cuhaj<sup>16</sup>, p. 971, no 14A).
- (145) Ukraine, State Credit Note, 1918 Issue, 100 hryven (Shafer and Bruce<sup>9</sup>, II, p. 1115, no 22a).
- (146) Ukraine, German Occupation, Ukrainian Central Bank, 20 karbowanez, 10.3.1942 (Shafer and Bruce<sup>9</sup>, II, p. 1117, no 53).
- (147) Ukraine, Ukrainian National Bank, 1992 (1996) Regular Issue, 1 hryvnia (Cuhaj<sup>16</sup>, p. 1002, no 103a).
- (148) Yugoslavia, Kingdom of Serbs, Croats and Slovenes, Ministry of Finance, 1919 Krone Provisional Issue, 4 kronen on 1 dinar, ND (1919), (Shafer and Bruce<sup>9</sup>, II, p. 1169, no 15).
- (149) Yugoslavia, Kingdom of Serbs, Croats and Slovenes, Ministry of Finance, 1921 Dinar Issue, 25 para = ¼ dinara, 23.1.1921 (Shafer and Bruce<sup>9</sup>, II, p. 1169, no 13).

- (150) Yugoslavia, Kingdom of Serbs, Croats and Slovenes, Ministry of Finance, 1919 Krone Provisional Issue, 2 kronen on ½ dinara, ND (old date 1.2.1919), (Shafer and Bruce<sup>9</sup>, II, p. 1169, no 14a).
- (151) Yugoslavia, Kingdom of Serbs, Croats and Slovenes, Ministry of Finance, 1919 First Provisional Issue, 10 kronen, ND (1919 - old date 2.1.1915), (Shafer and Bruce<sup>9</sup>, II, p. 1168, no 1).
- (152) Yugoslavia, Kingdom of Serbs, Croats and Slovenes, Ministry of Finance, 1919 Second Provisional Issue, 1000 kronen, ND (1919 - old date 2.1.1902), (Shafer and Bruce<sup>9</sup>, II, p. 1169, no 10B).
- (153) Yugoslavia, Kingdom of Serbs, Croats and Slovenes, Sarajevo, 10 helera, 20.9.1919 (Barac B14).
- (154) Yugoslavia, Italian Occupation of Montenegro, Italian Armed Forces, 1000 dinara, ND (1941 – old date 1.12.1931), (Shafer and Bruce<sup>9</sup>, II, p. 1177, no R15).
- (155) Yugoslavia, Italian Occupation of Montenegro, Italian Armed Forces, 100 dinara, ND (1941 – old date 1.12.1929), (Shafer and Bruce<sup>9</sup>, II, p. 1177, no R13b).
- (156) Yugoslavia, German Occupation WWII, 100 Dinara, ND (old date 1.12.1929), wmk: Alexander; on back three individual handstamps 'SS Freiwilligen Division, Prinz Eugen', 'Werschetz' and 'Archiv' on Shafer and Bruce<sup>9</sup>, II, p. 1171, no 27b.
- (157) Yugoslavia, Zemun Prisoner of War Labour Camp, 5 dinara, ND (Campbell, p. 136, no 9153).
- (158) Yugoslavia, Regional Military, Monetary Bank of Slovenia, 1944 Second Issue, 10 lir, 20.2.1944-12.3.1944 (Bruce and Shafer<sup>8</sup>, I, p. 1212, no S115).
- (159) Yugoslavia, Independent State of Croatia, Government Note, 1941 Issue, 100 kuna, 26.5.1941 (Shafer and Bruce<sup>9</sup>, II, p. 369, no 2).
- (160) Yugoslavia, Independent State of Croatia, Government Note, 1942 Issue, 1 kuna, 25.9.1942 (Shafer and Bruce<sup>9</sup>, II, p. 369, no 7).
- (161) Yugoslavia, State Bank for Istria, Fiume and Slovene Coastal Area, 1945 Issue, 1 Lira, 1945, (Shafer and Bruce<sup>9</sup>, II, p. 1176, no R1).
- (162) England, *Cardinal Thomas Wolsey* (c. 1471-1530), cast AE medal, unsigned, late 17th century restitution, 55-58 diameter, 70.31g (piece missing from edge). Ex Baldwin auction, 28 Sept. 2010, lot 2522 (Michael Hall collection, Part III). Woolley & Wallis silver sale 16 Oct. 2014, lot m8.
- (163) England, James I (1603-25), *Naval Reward*, cast AE medal, possibly by Nicholas Hilliard, c. 1620 (MI p. 233, no. 95; Eimer 101A), oval 57 x 44 mm with ring for suspension, 30.67g. Ex Peus Auction, 1 Nov. 2013, lot 1082. Woolley & Wallis silver sale 16 Oct. 2014, lot m182.
- (164) Germany, Captain Karl von Müller of the SMS Emden, Commemorative AR medal, by L. Chr. Lauer, Nuremberg, 1914, rev. SMS Emden steaming to right (Zetzmann 4051), 33mm, 14.57g. From Auction 98, lot 2419.
- (165) Germany, *Rumania enters the War*, cast iron medal by Karl Goetz (1875-1950), 57 mm (Kienast p. 68, no. 181), 49.72g.
- (166) Germany, *Fall of Bucharest 6.12.1916*, Zinc medal, 1916, rev. Coat-of-arms of Bulgaria, Germany, Hungary and Austria, 40mm, 26.20g.
- (167) Germany, *Austria's Decay*, cast bronze medal by Karl Goetz (1875-1950), 58 mm (Kienast p. 72, no. 212), 64.04g.
- (168) Germany, *Armistice on the Eastern Front 1917*, cast bronze medal by Karl Goetz (1875-1950), 58 mm (Kienast p. 71. no. 200), 69.36g. Spink auction 15 July 2015, lot 291.
- (169) Germany, *Peace with Romania* medal, by K. Goetz, Cast iron, 1918, rev. Eagle standing on lit lamp, (Kienast, p. 72, no 208), 57.32g. Bought G. Hirsch Auction 315, lot 4693
- (170) Germany, *'I shall lead you' 1914-1919*, cast bronze medal by Karl Goetz (1875-1950), 58 mm (Kienast p. 76, no. 238), 62.04g. Spink auction 15 July 2015, lot 298.
- (171) Germany, *Matthais Ezrberger, Minister of Finance 1920*, cast bronze medal by Karl Goetz (1875-1950), 58 mm (Kienast p. 77, no. 255), 58.80g. Spink auction 15 July 2015, lot 299.
- (172) Germany, *Hitler's attempted Putsch in Munich November 1923*, cast bronze medal by Karl Goetz (1875-1950), 59 mm (Kienast p. 85, no. 302), 64.40g. Spink auction 15 July 2015, lot 311.

(173) Germany, *Hunger Taler*, by G. Goetz, Æ cast medal, 1948, rev. Death, seated on rubble and daily ration board, weighs out fish with kalorie banner its mouth. Near the bottom left are the incuse dates 1947/48, 108.75g.

(174) Romania, B. Sturza and A. Panu medal, by E. Farochon, Æ struck, Paris, 1859, rev. Inscription, (Graner & Iordănescu 1906, p. 21), 63.33g. Ex La Galerie Numismatique, Mail Bid Sale 15, lot 1175.

(175) Romania, Carol I (1866-1914), War of Independence medal, by W. Kullrich, Æ struck, 1881, rev. Female personification holding laurel wreath and shield, between 1877-1878; around, scenes from the most important stages of the war, (Graner & Iordănescu 1906, p. 52-53), 85mm. Ex La Galerie Numismatique, Mail Bid Sale 15, lot 1188.

(176) Romania, Ion Brătianu (1821-1891), former prime minister, by P. Telge, Æ silvered struck medal, Berlin, 1891, rev. Female personification of Romania standing, holding laurel branch and flag (Graner & Iordănescu 1906, p. 72-73), 52.11g.

(177) Romania, Gr. G. Tocilescu (1850-1909), Æ medal by B. Telge, Berlin, 1896, rev. Tropaeum Traiani monument (Graner & Iordănescu 1906, p. 92), 50.84g. From e-live Auction 19, lot 838.

(178) Romania, 'For the defenders of city of Galați from its citizens', silvered brass plaquette by Carniol fiul, 1918, uniface, 78.03g. From e-live Auction 19, lot 829.

(179) Romania, Ferdinand I (1914-1927), *Alba Iulia Coronation Medal*, by C. Kristescu, AR struck, 1922, rev. King in military uniform on horseback in front of Alba Iulia cathedral (Probotă 1922, pp. 102-3), 45.13g. Ex Auction 99, lot 1502.

(180) Romania, Ion I. C. Brătianu medal, by C. Kristescu, Æ struck, 1925, rev. Female personification of Romania holding shield, standing in front of soldiers, peasants and monument, 123.58g

(181) Romania, Carol II (1930-1940), Commemorative medal of the Romanian Numismatic Society, by E. W. Becker, Æ struck, Bucharest workshop of R. Fässler, 1933, rev. Minerva holding shield and torch to left, (Capșa 1934, p. 27), 51.27g. Ex La Galerie Numismatique, Mail Bid Sale 15, lot 1328.

From the COINS AND MEDALS FUND: One medal:

Romania, Carol I (1866-1914), Proclamation of Kingdom, Æ medal by W. Kullrich, 1881, rev. Inscription within square cartouche (Graner & Iordănescu 1906, p. 53), 104.75g. From Auction 100, lot 2559.

## DEPARTMENT OF MANUSCRIPTS AND PRINTED BOOKS

### BEQUESTS

#### Printed Books

From PETER L. MOLDON: Paul Verlaine, *Femmes : Hommes*, with fifteen etchings by Michael Ayrton, London: Douglas Cleverdon for the Arcadia Press, 1972 (PB 2-2016); D.G. Bridson, *The quest of Gilgamesh*: with an original lithograph by Michael Ayrton, Cambridge: Rampant Lions Press, 1972 (PB 3-2016); Aeschylus, *The Oresteia* translated from the Greek by E.D.A. Morshead; with an introduction by Rex Warner; illustrated by Michael Ayrton, New York: The Heritage Press, c. 1961 (PB 4-2016); *Archilochus*, introduced, translated and illustrated by Michael Ayrton, London: Secker and Warburg, 1977 (PB 5-2016); Richard Church, *North of Rome*, decorations by Michael Ayrton, London: Hutchinson: [1960] (PB 6-2016); Lucius Apuleius, *The transformations of Lucius; otherwise known as The golden ass*, London: Folio Society, 1960 (PB 7-2016); Louis MacNeice, *The other wing*, illustrated by Michael Ayrton, London: Faber and Faber, 1954 (PB 8-2016); William Shakespeare, *The tragedy of Macbeth*, designs by Michael Ayrton, London: The Folio Society, 1951 (PB 9-2016); Thomas Nashe, *The unfortunate traveller: or, The life of Jacke Wilton*, illustrated by Michael Ayrton, London: John Lehmann, 1948 (PB 10-2016); Cecil & Margery Gray, *The bed; or, The clinophile's vade mecum*, decorated by Michael Ayrton, London: Nicholson and Watson, 1946 (PB 11-2016); J. Wentworth Day, *Here are ghosts and witches*, illustrated by Michael Ayrton, London: B. T. Batsford,

1954 (PB 12-2016); Henry Bett, *English myths and traditions*, illustrated from drawings by Michael Ayrton, London: B. T. Batsford, 1952 (PB 13-2016); Basile, Giambattista, *The pentameron of Giambattista Basile* translated by Richard Burton; drawings by Michael Ayrton, London: Spring Books, n.d. (PB 14-2016); Michael Ayrton, *The Minotaur*, London: published privately for Genevieve Restaurants, 1970 (PB 15-2016); Michael Ayrton, *The testament of Daedalus*, London: Methuen, 1962 (PB 16-2016); Michael Ayrton, *Tittivulus; or, The verbiage collector*, London: Max Reinhardt, 1953 (PB 17-2016); John Arlott, *Clausentum: sonnets*, drawings by Michael Ayrton, London: Jonathan Cape, 1946 (PB 18-2016); George R. Foa, *The blood rushed to my pockets: a true story set down*, illustrated by Michael Ayrton, London: John Calder, 1957 (PB 19-2016); Kay Fuller, *Forfeit: a novel*, with decorations by Michael Ayrton, London: James Barrie, 1955 (PB 20-2016); Constant Lambert, *Summer's last will & testament : a masque for orchestra, chorus, & baritone solo to words taken from the Pleasant Comedy of that name written in 1593 by Thomas Nashe*, the music by Constant Lambert; the drawings by Michael Ayrton, London: Oxford University Press, 1946 (PB 21-2016)

From ALBINIA SUSAN ROOPE GELL: G. Braun (1541-1622) and F. Hogenberg (c.1538-1590), *Civitates orbis terrarum*, volume 4 (or *Liber quartus urbium praecipuarum totius mundi*), Cologne: P. von Brachel, 1594, with contemporary hand-coloured frontispiece and 59 plates (PB 1-2016)

### Archives

From PETER L. MOLDON: Letter – Michael Ayrton to James F. Hildage, 12.6.1964 (MS 1-2016).

### GIFTS

### Printed Books

From PATRICIA LOVETT: F. H. Ehmcke, *Ziele des Schrift-Unterrichts: ein Beitrag zur modernen Schriftbewegung*, Jena: Eugen Diederichs, 1911 (PB 1-2015); Edward Johnston, *Schreibschrift, Zierschrift & angewandte Schrift*, Leipzig: Klinkhardt und Biermann, 1910 (PB 2-2015); Edward Johnston, *Writing & illuminating, & lettering*, London: John Hogg, 1913 (PB 3-2015).

From ROBIN AND WENDY STEVENSON : David Blamires, *Adults alphabets: examples of English press alphabet books from the last hundred years with an alphabetical description, copious illustrations and a checklist of press alphabet books*, Oxford : Hanborough Parrot, 1990 (PB 22-2016); *A folding screen : selected Chinese lyrics from T'ang to Mao Tse-tung*, rendered into verse by Alan Ayling from the translations of the Chinese by Duncan Mackintosh, in collaboration with T'ung Ping-Cheng; calligraphy by Ch'eng Hsüan; illustrations by Fei Ch'eng Wu, Andoversford: Whittington Press, 1974 (PB 23-2016); John St John, *To the war with Waugh*, with an introductory memoir by Christopher Hollis and illustrations by Peter MacKarell, Andoversford: Whittington Press, [1973] (PB 24-2016); *Punorama : or, The best of the worst : Victorian puns*, selected and introduced by Bevis Hillier; illustrated by Peter Mackarell, Andoversford : Whittington Press, 1974 (PB 25-2016); John O'Connor, *Twins*, Andoversford: Whittington Press, 1991 (PB 26-2016); Richard Kennedy, *A boy at the Hogarth Press*, Andoversford: Whittington Press, 1972 (PB 27-2016); Juliet Caithness, *The story of a mouse of immense importance*, Andoversford: Whittington Press, 1973 (PB 28-2016); John O'Connor, *The wood-engravings of John O'Connor with a commentary by Jeannie O'Connor*, Andoversford: Whittington Press, 1989, no. 43 in a limited edition of 350 copies (PB 29-2016); Roderick Cave, *Chinese ceremonial papers: an illustrated bibliography*, Risbury: Whittington Press, 2002, no. 130 in a limited edition of 200 copies (PB 30-2016), Edwin Smith, *A view of the Cotswolds / photographs by Edwin Smith ; with essays, commentaries, & a checklist by Shawn Kholucy ... et al.*, Risbury: Whittington Press, 2005, no. 95 in a limited edition of 350 copies (PB 31-2016); Alan Powers, *A book of jugs*, Andoversford : Whittington Press, 1990, in a limited edition of 950 copies (PB 32-2016);

Libanus Press, *Daylight jobbery: ephemera to 1985*, Marlborough, Wiltshire: Libanus Press, [1986?], limited edition of 75 copies (PB 33-2016); George H. Wright, *On the predicted approach of Halley's comet*, Broadsheet King at the Catnap Press, 1985, no. 66 in a limited edition of 100 copies (PB 34-2016); *Matrix*, volumes 1-19, Andoversford: Whittington Press, 1981-1999 (PB 35-2016 to 53-2016).

From ENRICO TALLONE: Alfredo de Palchi, *12 Poesie e un acquerello di Fulvio Testa*, Alpignano: Tallone Editore, 2014 (Limited edition of 90) (PB 4-2015).

## DEPARTMENT OF PAINTINGS, DRAWINGS AND DRAWINGS

### BEQUESTS

#### Drawings

From ALBINIA SUSAN ROOPE GELL: (Album containing 11 ink drawings after Holusai (1760-1849) (PD.2-2016); Edward Lear (1812-1888) *Venosa*, pen and ink over graphite on blue paper (PD.3-2016); Edward Lear (1812-1888), *Ain el-Sultan, Jerico'* pen and ink over graphite and watercolour on cream paper (PD.4-2016).

From PETER L MOLDON: Michael Ayrton (1921-1975) *St Anthony No II* Bodycolour, coloured crayon, touches of graphite and pen and ink on paper (PD.250-2015); Michael Ayrton (1921-1975) *Ballet of the birds II* watercolour, bodycolour, graphite and pen and ink on paper. A costume design for *Ballet of the Birds*, Act I, Sc I. The ballet was adapted by Constant Lambert with choreography by Frederick Ashton and resented by Sadler's Wells Ballet and Covent Garden Opera in 1848. (PD.251-2015); Michael Ayrton (1921-1975) *Constant Lambert - unfinished sketch*, 1946, graphite on paper (PD.252-2015); Michael Ayrton (1921-1975) *Earthbound*, 1944, oil on board (PD.253-2015).

#### Prints

From PETER L MOLDON: Michael Ayrton (1921-1975), *Narcissus [Mirror Monster]* Etching, 11/75 (P.201-2015).

### GIFTS

#### Drawings

From MRS GIGI CROMPTON: Paul Klee (1879-1940) *Gartenkunst*, 1924, gouache on paper (PD.1-2016).

From LIVIA GOLLANCZ: Stanley Spencer (1891-1959) *Noli me Tangere* (John, 20:17) 1911-12, drawing (PD.256-2015).

Given by DAVID SCRASE in memory of his twin brother: John, Eugène Delacroix (1798-1863) *Studies of a male ecorché*, graphite and red chalk, with annotations and the artist's stamp (PD.12-2016).

From ANTONIA TILL in memory of her husband, Barry Till: James Ward (1769-1859) *Landscape*, pen and grey wash on paper (PD.13-2016).

#### Paintings

From RICHARD BOYLE, in memory of Marlene de Block: Spanish colonial paintings: *Rest on the Flight into Egypt*. Early eighteenth century, oil on canvas. Probably Cuzco school, Peru. Possibly derived from a print after Dieric Bouts' (PD.14-2016); *Rest on the Flight into Egypt in the Prado*, oil on canvas (PD.15-2016); *Banquet Scene*. Late eighteenth century, oil on canvas. Follower of Marcos Zapata, Cuzco, Peru. (PD.16-2016); *Virgin in a Franciscan habit? with Christ Child as Salvator Mundi*. Early eighteenth century, oil on canvas. Possibly Quito School, Ecuador (PD.17-2016); *St. Augustine*. Mid-eighteenth century, oil on canvas. Cuzco School, Peru (PD.18-2016); *Virgin of Pomata (Rosario)? with Archangel Raphael and a Jesuit saint*. Cuzco school. Mid-eighteenth century, oil on canvas (PD.19-2016); *St. Francis preaching to the Birds*. Lima School?, Peru, oil on canvas (PD.20-2016).

From THE CARO FAMILY, c/o Barford Sculptures: Fred Pollock (b.1937), *Untitled*, 1990, oil on canvas (PD.6-2016); Geoffrey Hollow (1944-98), *Icefield*, 1985, acrylic on canvas (PD.7-2016); Robert A Scott (b.1941) *Wandering Spirit*, 1984, acrylic on canvas (PD.8-2016); Colette Moray de Morand (b.1934) *Almost Before*, 1988 oil on canvas (PD.9-2016); Graham Boyd (b.1928) *Migration*, 1958, oil on canvas (PD.10-2016); Virginia Verran (b.1961), *Yellow painting*, 1994, oil on canvas (PD.11-2016).

From JASPAR GRINLING: Arthur Neville Lewis (1895-1972), *Suzannah*, 1954, oil on canvas (PD.255-2015).

From LIVIA GOLLANCZ, Mary Feilding Guild: Stanley Spencer (1891-1959) *Noli me Tangere* (John, 20:17) 1911-12, oil on paper (PD.257-2015); Stanley Spencer (1891-1959) *Noli me Tangere* (John, 20:17) 1911-12, oil on paper (PD.258-2015); Stanley Spencer (1891-1959); *Noli me Tangere* (John, 20:17) 1911-12, oil on paper (PD.259-2015).

From MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST: *St Christopher meeting the Devil*, c.16th century oil on canvas Credit Line Given in memory of Marie –Louise's brother Karl Motesiczky (1904-1943), who died in Auschwitz (PD.5-2016).

## Prints

From DAVID ALEXANDER: Richard Bankes Harraden (1778-1862), *Admission ticket to a dinner given by subscription to commemorate the 'happy return of peace' on Parker's Piece*, Cambridge on 12 July 1814, etching and engraving, printed onto card, inscribed verso, *All Saints Parish / Ann Clement* (P.11-2016).

From an ANONYMOUS DONOR: Toyohara (Yōshū) Chikanobu (1838-1912), *Chiyoda no o-oku* (The Inner Precincts at Chiyoda) (P.1-2016).

From the EXECUTORS of DIANA GURNEY, c/o Jennifer Lord, 41H Gloucester Avenue, London, NW1 7BA: Diana Gurney (1917-2014), *Three lemurs*, c.1940, wood engraving, unsigned (P.12-2016); Blair Hughes-Stanton (1902-1981), *Arcades*, 1932, wood-engraving, 11/12, signed, titled and dated in graphite by the artist, illustration to Milton's 'Four Poems', published by Gregynog Press, 1933, Hughes-Stanton (1991) no.16 (P.13-2016).

From THE FRIENDS OF THE FITZWILLIAM MUSEUM: Nicolas Pérignon (1726-82), *Bouquet of flowers*, 1760, etching, first states (de Baudicour 3) (P.202-2015); Nicolas Pérignon (1726-82), *Bouquet of flowers*, 1760, etching, first states (de Baudicour 4) (P.203-2015).

From TIM KNOX and TODD LONGSTAFFE-GOWAN: Barbara, Marchioness of Hastings (1810-58), *Ashby de la Zouch Castle*, 1848, etching (P.2-2016); Charlotte Napoléone Bonaparte (1802-39), *Rome*

- *Palais des Césars. Vue prise de la Villa Mills*, 1828, lithograph, printed by Teofilo Salucci, dedicated to Zénaïde Bonaparte (P.3-2016); *Untitled wooded river landscape*, lithograph (P.4-2016); William Thomas Fry (1789-1843), *Portrait of Thomas Moore*, c. 1829-32, stipple and etching after Martin Archer Shee, O'Donoghue 15 (P.5-2016); William Sharp (1749-1824), *Infant Christ*, 1811, etching and engraving after Annibale Carracci, published by William Miller; Baker (1875) 4 (P.6-2016); Joseph John Skelton (1783-1871) and William Hopwood (1784-1853), *Visit of Queen Victoria to the Duchesse D'Orléans*, 1843, mixed method engraving on chine collé, after Eugène-Modeste-Edmond Lepoittevin, published in London and Paris (P.7-2016); Unknown engraver (late 19th century) *Portrait of a girl, turned to the right*, drypoint (P.8-2016); George Hayter (1792-1871), *The Nativity*, 1824, drypoint, Alexander 31 (P.9-2016); *Pilgrim at devotion*, 1829, etching printed on chine collé, signed in graphite, Alexander 54 state i/ii (P.10-2016).

From THE PAOLOZZI FOUNDATION: Eduardo Luigi Paolozzi (1924-2005) *B.A.S.H.*, 1971, screenprint, RM 99, unsigned (P.204-2015); *Torstai-Keskivukko*, 1975, screenprint, unsigned, RM 189 (P.205-2015); *Perpetuum Mobile*, 1975, screenprint, RM 186, unsigned (P.206-2015); *Mr Machine disassembled*, 1978, signed, dated and titled by the artist, A/C, (P.207-2015); *Mr Machine talking*, 1978, signed, dated and titled by the artist, artist's proof (P.208-2015); *Mr Machine talking (large plate)*, 1978, signed, dated and titled by the artist, A/C (P.209-2015); *Mr Machine with a gun (large plate)*, 1979, etching, signed dated and titled by the artist, A/P (P.210-2015); *Mr Machine (large plate)*, counterproof, 1978, signed, dated and titled by artist, A/C (P.211-2015); *Mr Machine on wheels (small plate)*, 1978, etching, signed dated and titled by the artist, AP (P.212-2015); *Mr Machine laughing (small plate)*, 1978, etching, signed dated and titled by the artist, A/C (P.213-2015); *Mr Machine 16mm (small plate)*, 1978, printed from an impression, signed, dated and titled by the artist, AP (P.214-2015); Set of ten *Heads*, etchings and drypoints, 1979-80, (P.215-2015 – P.224-2015); *Viernes - Sabado. Lunes Domingo*, 1979-80, screenprint (P.225-2015); Set of six prints for *Mein Kolner Dom - Blueprints for a New Museum*, 1980-1, lithographs, five with collaged paper elements, (P.226-2015 – P.231-2015); *Where Reality Lies*, 1981, lithograph printed in colour (P.232-2015); *Television*, 1982, etching, unsigned (P.233-2015); *A New Spirit in Painting*, 1982-3, screenprint (P.234-2015); *Running Man, Tottenham Court Road Underground Station*, 1985, screenprint, not signed (P.235-2015); *Nine Heads*, 1990, screenprint, Waterford Series paper (P.236-2015); Untitled screenprint printed in colour, similar to *Brasil*, 1991, Somerset paper (P.237-2015); *Les Chantes de Maldoror/ Ducasse*, 1992, etching, signed and dated by the artist, A/P, BFK Rives paper (P.238-2015); *Drummond House (Wealth of Nations) 1*, 1993 etching, signed and dated by the artist, 5/20 (P.239-2015); *Drummond House (Wealth of Nations) 2*, signed and dated by the artist, 6/20 (P.240-2015); *Drummond House (Wealth of Nations) 3*, signed and dated by the artist, 5/20. Arches Paper (P.241-2015); *Drummond House (Wealth of Nations) 5*, signed and dated by the artist, 11/20 (P.242-2015); *Drummond House (Wealth of Nations) 6*, signed and dated by the artist, 18/20 Arches Paper (P.243-2015); *Mozart Magic Flute*, 1994, screenprint printed in colour, with Advanced Graphics drystamp (P.244-2015); Four prints from *A Logical Picture of Facts is a Thought (3) Tractatus '21-22'*, 1994 (P.245-2015 to P.248-2015); Set of six *Hollywood Heads*, 1995, colour printed screenprints (P.249-2015 to P.254-2015); *Actors and Their Public*, 1996, etching, signed, dated by the artist, 6/20, 'Y' blindstamp (P.255-2015); Set of four from *Duck Farm*, 1997, lithographs, unsigned (P.256-2015 to P.259-2015); Set of six studies *Kew*, 1997, lithographs (P.260-2015 to P.265-2015); Study for *The Impossible Dream it's all the same* from the set *General Dynamic F.U.N.*, photolithograph on coated paper, unsigned (P.266-2015); *Central Park East*, screenprint printed in yellow and grey, unsigned, without printer's blindstamp (P.267-2015); *Central Park West*, screenprint one printed purple and blue, unsigned, without printer's blindstamp (P.268-2015); Four studies for *London to Paris*, lithographs, unsigned (P.269-2015 to P.272-2015); Three studies for *Newton*, inkjets unsigned (P.273-2015 to P.275-2015); Untitled, ink-jet with printed signature and date 1980, titled on verso 'mechanics', reproduction on coated paper (P.276-2015); *Untitled [circuit board]*, unsigned, screenprint (P.277-2015); *Untitled [abstract shape on pink background]*, platemark, lettered on

verso *Octagonal Shapes*, unsigned, Advanced Graphics drystamp (P.278-2015); *Untitled study*, inkjet, unsigned (P.279-2015); *Untitled - grasshopper*, inkjet, unsigned (P.280-2015); *Untitled - man wrestling lion*, inkjet, unsigned (P.281-2015); *Untitled*, photolithograph of a collage, unsigned (P.282-2015).

From DAVID SCRASE: Kobayashi Kiyochika (1847- 1915), *Outbreak of the Great Fire of the Night of 11 February 1881 seen from Hisamatsu street*, 1881, woodcut printed in colour, oban format, two impressions with varying printing (P.14-2016); Kobayashi Kiyochika (1847- 1915), *Outbreak of the Great Fire of the Night of 11 February 1881 seen from Hisamatsu street*, 1881, woodcut printed in colour, oban format, two impressions with varying printing (P.15-2016).

From DAVID SCRASE in memory of his twin brother John: Agostino Carracci (1557-1602), *Venus punishing profane love*, c.1590-95, engraving printed on vellum, Bartsch 135, from the collection of Friedrich August II (1797-1845) (Lugt 971) (P.16-2016); Agostino Carracci (1557-1602), *Satyr looking at a sleeping nymph*, c.1590-95, engraving printed on paper, Bartsch 131 (P.17-2016); Utagawa Kunisada (1786-1865), *Lovers in the Snow*, c.1840s, woodcut printed in colour, koban format (P.18-2016); Tanzan (dates unknown), *Reflections of Fireworks in the Sumida River from a Boat near Ryokogoku Bridge*, dating from a Snake Year (1857?), woodcut printed in colour with metallic pigment, shikishiban format (P.19-2016); Katsukawa Shunshô (1726-1793), *Kabuki actor in female role*, c.1770s, woodcut printed in colour, hosoban format (P.20-2016); Katsukawa Shunkô (1743-1812), *Kabuki actor in male role*, c.1770s, woodcut printed in colour with mica, hosoban format (P.21-2016).

From JACOB SIMON: James Northcote (1746-1831) *The Youthful Edward Plantagenet*, etching and mezzotint (P.283-2015).

From DR JOACHIM WHALEY, Gonville and Caius College: Unknown printmaker, *The Fitzwilliam Museum, Cambridge*, c.1850, steel engraving, illustration to Thomas Dugdale's topographical work *England and Wales Delineated* (2<sup>nd</sup> edition, 1851-60) (P.284-2015).

## PURCHASES

### Drawings

From FUNDS RAISED TO CELEBRATE THE ACHIEVEMENT OF DAVID SCRASE, HONORARY KEEPER OF ITALIAN DRAWINGS WITH A CONTRIBUTION FROM THE V & A PURCHASE GRANT FUND, 2015: Valerio Castello (1624-1659), *The martyrdom of Saint Lawrence*, pen and brown ink and brown wash, heightened with white, over an under drawing in black chalk, squared in red chalk inscribed *nino* in brown ink on the verso (PD.260-2015).

### Paintings

From THE ART FUND, THE FRIENDS OF THE FITZWILLIAM AND THE ALDAMA FOUNDATION: Vincent Lopez Y Portana (1772-1850) *Maria Isabel de Bourbon, Queen of the Two Sicilies, 1829–30* oil on canvas (PD.254-2015).

## Appendix II

### List of Donors who have donated more than £1000

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

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## Appendix III

### New and leaving staff 2015–16

#### New Staff

Harry Allen, Front of House Host  
Jennifer Bull, UCM Events Coordinator  
Ruth Clarke, Learning Associate, Inclusion  
Tom Davies, Front of House Host  
Adam Henry, SOCL (Cultural Cooperation) Trainee  
Boris Herzog, Digital Communications Assistant  
Grace Hadley, Events Coordinator  
Manuel Hübner, Front of House Host  
Nicola Hughes, Opening Doors Project Coordinator  
Liz Irvine, Purchasing/Accounts Clerk  
Gwendoline Lemée, Assistant Conservator (Research Assistant), MSSPB  
Christian de Leo, Cleaner  
John Martin, Building Services Technician  
Deborah Magnoler, Temporary Assistant Conservator, Antiquities  
Tim Matthews, Department Technician, AA and DPD  
Felicity Mottram, Learning Associate, Schools & Families  
Russell Palmer, Front of House Host  
Arabella Pratt, Development Assistant, Membership (Friends and Patrons)  
Ina Pruegel, UCM Digital Engagement Specialist  
Yajur Ravishankar, Front of House Host  
Helen Ritchie, Research Assistant Applied Arts  
Helena Rodwell, Assistant Conservator, Collections Care  
Elena Saggars, Exhibitions and Registrar Assistant, Collections  
Alice Saunders, Development Assistant  
Emma Shaw, Communications Coordinator (Maternity Leave cover), Marketing and Press  
Francis Smith, Front of House Host  
Eleanor Sparrow, Front of House Host  
Emma Torrens, Learning & Bookings Administrator  
Josie Walsh, Creative Apprentice  
Hettie Ward, Assistant Keeper, PDP  
Katherine White, Front of House Host  
William Wilson, Front of House Host  
Isabela Wlazlo, Cleaner  
Samantha Woodward, Front of House Host

#### Leavers

Sally-Ann Ashton, Senior Assistant Keeper, Antiquities  
Lia Butler Creative Apprentice  
Peter Cornwell, Senior Building Services Technician  
Claire Currington, 2016 Events Coordinator  
Almudena Gonzalez Vilchez, Gallery Attendant  
Janna Holland, Outreach and Access Officer  
Rebecca Honold, Research Assisatnt MSSPB  
David Buchan, Gallery Attendant

Anna Kirk Research Assistant Applied Arts  
Sana Khan, SOCL (Cultural Cooperation) Trainee  
Deborah Magnoler, Temporary Assistant Conservator, Antiquities  
Raquel Campos Martin, Gallery Attendant  
John Neville, Gallery Attendant  
Shaun Osborne, ICT Manager  
Lucia Pereira Pardo, MINIARE Research Assistant  
Sophie Rowe, Temporary Conservator, Antiquities  
Lucy Sercombe Learning Associate – Widening Participation and Arts Award  
Almudena Gonzalez Vilchez, Gallery Attendant  
Ellie Wright, UCM Events Coordinator  
Chen Xi, Gallery Attendant