

The Fitzwilliam Museum Syndicate's

Annual Report

and list of Accessions made during the period
1 August 2008 - 31 July 2009

THE FITZWILLIAM MUSEUM, CAMBRIDGE
2010

THE FITZWILLIAM MUSEUM SYNDICATE'S ONE HUNDRED AND SIXTIETH ANNUAL REPORT TO THE COUNCIL

The Fitzwilliam Museum and Hamilton Kerr Institute Annual Report 2008-9

Executive Summary

The Fitzwilliam Museum broke many records in 2008-9, with more and higher profile exhibitions attracting more visits, national and international press coverage, sponsorship, events and earned income than before, and a wide range of partnerships and projects extending the Museum's reach into the local community, as well as regionally, nationally and internationally. The Museum continues to be a natural focus for the University's commitment to widening participation in higher education and increasing public access to, and engagement with, the University and to Higher Education generally through the promotion of lifelong learning and social cohesion. This was clearly demonstrated by the Museum's prominent role in the University's first Festival of Ideas, the Darwin Festival and the 800th anniversary celebrations.

The task of running a major museum within a University provides opportunities and poses distinctive challenges. Staff of the Museum have carried out research which informs exhibitions, catalogues and other aspects of the interpretation of the collections. They have taken part in teaching in the University, reaching some 894 undergraduates in 69 classes during the year. Curators are engaged with their colleagues in academic departments across the University, bringing a knowledge of visual and material culture to a range of disciplines from the History of Art, Classics, Oriental Studies, Anglo-Saxon, Norse and Celtic, to English, Theology, History and Materials Science and Metallurgy.

The principal exhibition of the year, *Endless Forms: Charles Darwin, Natural Science and the Visual Arts*, had an unprecedented reach across the University and beyond, giving rise to new ways of thinking about Darwin and his impact on the arts and science in the 19th century. This very significant research achievement was acknowledged in being declared international "exhibition of the year" by *Apollo Magazine* and other publications. Many members of the University, regardless of their disciplines, will have enjoyed exhibitions such as *From the Land of the Golden Fleece: Tomb Treasures of Ancient Georgia*, while the Museum's first *Sculpture Promenade* attracted new audiences into the Museum and proved a particular hit with students and young people. "*I turned it into a Palace*": *Sir Sydney Cockerell and the Fitzwilliam Museum* was a reminder of the impact a visionary director can have on a museum, and provided the catalyst to the acquisition for the University of the annotated proofs of Thomas Hardy's *Jude the Obscure*. The exhibition *Kachōfūgetsu: The Natural World in Japanese Prints*, though smaller, was the basis for an interactive and on-line exhibit which brings to life the illustrations and poems of the 18th Century Japanese artist Kitagawa Utamaro and is proving to be an unrivalled resource for researchers.

Once again the Museum has relied on funding from a wide range of external sources. The University's core allocation (£2,689,000) included the Higher Education Funding Council's museum grant (£1,237,000) in respect of core costs and service to the public. In addition the University continued to cover the cost of planned building maintenance, heat, light and water (approximately £1 million). For the first year, the Museum was operating on a fully devolved budget, giving a greater degree of flexibility as well as increased responsibility for fund raising for key positions, to enhance the permanent displays, mount stimulating exhibitions, and maintain the programme of outreach.

The Museum's participation as a partner in the East of England Museum Hub under *Renaissance in the Regions*, funded by the Museums, Libraries and Archives Council (MLA) in the amount of £740,000, underpinned collections information, electronic services and education programmes, and strengthened our capacity to engage wider audiences and assist other museums in the University and the Region. Cambridge City Council continued modest support (£14,000) for weekend opening.

The loyal support of the Friends of the Museum is appreciated, and they marked their centenary with a number of generous gifts. This has been augmented by The Marlay Group, a growing group of patrons, who through subscriptions and gifts are supporting a variety of essential work from the purchase of furniture to funding for exhibitions and small cataloguing projects. Over £2 million has been raised from earned income and other external sources, including £1.7 million in sponsorship and donations from over 110 companies, foundations and individuals.

Fitzwilliam Museum Enterprises expanded into running the new shop for the Cambridge University Botanic Garden, and for the first time saw its turnover exceed £1 million. Its contribution to the Museum in rent and loan interest was £99,000.

2008-9 was also a year of funding reviews, with HEFCE embarking on a review of its University Museum and Gallery funding stream, and the publication of an independent review of the first four years of MLA's *Renaissance in the Regions* funding programme. For the future, uncertainty over future levels of public funding remains a serious concern, with the outcome of the HEFCE review as yet unknown and the prospect of unprecedented cuts in university and museum funding in the forthcoming government budget and spending review. In particular, it should be noted how MLA Renaissance investment has supported the Museum's development in recent years, funding 22 posts across all areas of museum activity including finance, personnel, collections documentation, education and marketing. The uncertainty over the future of the Renaissance programme combined with the prospect of reductions in other funding streams represents a key risk to be managed in the coming year.

Central Services Division

The Central Services Division encompasses all the Museum's public and central services. Activities range from education, marketing, access and visitor services to finance, HR, facilities management and security.

Public Services

The Museum was open to the public on 312 days (2,074 hours) and 334,282 visits were recorded. During the year a record 55 evening events were held involving 8,553 guests. There was a total of 31,399 educational visits, of which 4,667 were made by HE and FE students and 26,732 were made by young people in school groups. Meanwhile the Museum website recorded 33 million hits, which converted to over one million visits or an average of nearly 3,150 visits a day. 83 public talks and lectures took place, attended by 4,736 people.

Education

Schools

With support from *Renaissance in the Regions* in 2008-9, 14,076 pupils took part in 803 education sessions led by Museum education staff, and a similar number of school children and young people visited the museum in school groups led by their teachers. Sessions taught by the Museum's education staff were for primary and secondary students, as well as young people attending Pupil Referral Units. In addition to offering a menu of sessions linking the collections to the curriculum, sessions were tailored to suit the needs of particular classes and schools. In October 2008, the Museum was chosen as one of four galleries nationally to take part in the Great Art Quest, a project co-ordinated and funded by the Prince's Foundation for Children and the Arts, which introduced eight classes of local children in non-attending schools to visual art and story telling. In Summer 2009, the Museum was the first in the eastern region to be awarded a Learning Outside the Classroom Quality Badge, a DCMS national accreditation scheme for organisations offering school visits.

In 2009, the Museum worked with Cambridgeshire County Council on Engaging Young Minds, a cross-sectoral initiative to promote the use of the Fitzwilliam and other University Museums and the opportunities they offer to engage young minds in object-based learning programmes outside the classroom.

In Spring 2009, the education department launched 'FitzNews', a termly newsletter for teachers, and in Summer 2009, the education pages of the website were comprehensively updated and new resources were added.

Training for Teachers, Trainee Teachers and other Professional Development

The Museum and the University's Faculty of Education were partners in an Initial Teacher Training pilot project – Real Teaching - which gave groups of trainee teachers 5 days in the Museum as part of their professional placement. The pilot was funded by the Teacher Development Agency, and involved four museum services and teacher training providers in the eastern region. The experience gained in the Museum had a very positive impact on the development of the trainee teachers' skills and confidence, and this work has now been mainstreamed.

During the course of the year, the Museum also hosted over 20 INSET courses for schools across Cambridgeshire, and began working with a group of primary school head teachers who are developing 'The Cambridge Curriculum', based on resources in Cambridge.

The Education department hosted many visits and placements. These included a research visit from the education team at the Ashmolean Museum, Oxford, who were looking at the Fitzwilliam as a model for their new facilities, and a 4 week placement by Dr Saba Al Omari, Curator of the Cultural Museum of Mosul in Iraq, who was on a British Council visit to look at best practice in UK museum education work.

Work with Young People/Promoting Participation in HE

For many young people in Cambridgeshire and surrounding areas, a visit to the Fitzwilliam Museum whether with their school or independently, will be their first engagement with a Higher Education Institution. In all its work with schools, teachers, young people and their families, the Museum strives to raise aspirations and to promote participation in HE as an achievable and desirable option. In 2008-9, *Art in Action*, now in its third year, introduced 460 children and their teachers from six primary schools in areas of high socio-economic deprivation and geographical isolation to the Museum. An evaluation report was published, showing how this project played a role in raising educational achievements and aspirations. The Museum collaborated with Cambridge University Admissions Office on programmes to bring young people to the Museum as part of their 'Aim Higher' programme which targets students with academic potential but also with barriers to overcome, and worked directly with other HE Summer Schools and Gifted and Talented programmes. 'Source' continued to offer one-to-one advice and practical support to students preparing for GCSE and AS/A level Art and Design exams, and is now a well established part of the Museum's programme. Verve was launched in Autumn 2008 offering young people the opportunity to programme and co-ordinate late openings and other events at the Museum for their peers. Two Verve events took place in 2008-9, attracting over 300 young people. Verve and Source have both been supported by the Eridge Trust. Fitz Soc Ambassadors was launched in Spring 2009, engaging members of the Fitzwilliam Museum Society (a Cambridge University student society) to act as mentors and ambassadors for schools and colleges who do not yet use the Museum's Education Service. Students and tutors of illustration and animation from Anglia Ruskin University were involved in developing and running activities and workshops for the Big Draw, Verve and Fitz Family First Saturdays, giving the Museum invaluable creative input, and providing the students with direct experience of working in museum education. Several of the Museum's staff became Arts Award trainers, so that the Museum can now offer young people the opportunity to gain credits towards their Bronze and Silver Arts Awards.

Lifelong learning

In 2008-9, the Museum offered 83 events for adults, ranging from lunchtime talks and concerts to workshops, seminars and drop in sessions. Many of the talks and lectures were given by University staff and museum curators, and offered opportunities for the general public to engage with the latest research. The Museum's experience in engaging with the wider community makes it a natural lead partner in the University's main public engagement initiatives. In October 2008 the Museum played a lead role

in the University's first Festival of Ideas, and it continued to make a significant contribution to the Science Festival, Open Cambridge and Black History Month. The Museum also worked closely with the WEA, U3A, the Open University and the University's Institute of Continuing Education. In the last year, the Museum has also piloted online lifelong learning initiatives including an online book group, a series of 16 podcasts by the world's pre-eminent Darwin scholars and a Flickr group, all linked to the exhibition *Endless Forms*.

Egypt in Prisons Project

Since 2003, Dr Sally-Ann Ashton, Curator of the Egyptian Collection, has taken her knowledge of ancient Egypt into prisons, supporting diversity, education and Black History Month activities in 15 HM Prisons. Dr Ashton was awarded one of the first AHRC Knowledge Transfer Fellowships (2007) for this work. In partnership with two prison education departments, Arts for Everyone (A4E) and City College Manchester, she developed and taught African-centred Egyptology and black history for literacy, numeracy, skills for life, social and life skills and art, presenting 212 sessions to 1,211 prisoners and 167 prison staff. This work has formed the basis for an AQA unit on African Centred Egyptology, which will enable an accredited course to be taught in all prisons and will continue as part of Dr Ashton's outreach work.

Families and Children

The Education Department organised 57 drop-in sessions and family events attracting 2,977 people. These events included a specially commissioned theatre piece and related workshop by award-winning theatre company 'Indefinite Articles', based on the Museum's Chinese Collection. With other museums, including the Botanic Gardens, the Museum of Classical Archaeology and the Museum of Zoology, it arranged events for the national Big Draw, the Festival of Ideas, Cambridge Science Festival, Twilight at the Museums, and the University's 800th Garden Party in July. The Education Department also worked with the University Museum Development Officer to participate in the highly successful University Museum Collectors Cards Project. It ran monthly sessions for pre-school children including practical sessions in the studio. Upgraded 'Fitz Kits' activity boxes and trails were produced and were in constant use by families making independent visits. Special Fitz Kits boxes were produced for the Darwin and Golden Fleece exhibitions.

In the Summer of 2009, the Museum launched Fitz Family First Saturdays aimed at families visiting with their children for the first time, offering a range of resources and drop-in activities to help families with children of all ages explore the Museum together and get the most out of their visit.

Since October 2008, the Museum has been working with young parents and carers and their children from Romsey Mill, a deprived estate on the edge of Cambridge, using museum visits and creative workshops to improve confidence and skills. Dr Eric Jensen, a social scientist from Anglia Ruskin University, has been working with the Museum on a pilot research project to evaluate the social impact of this programme and develop a methodology for future social impact studies of this kind. The Museum has also been working with looked-after children, providing regular sessions for children and young people in foster care including those in the University's widening participation scheme.

Language Schools

Once again over 10,000 language school students attended the museum during the year, and have made further use of worksheets and notes developed to link in with their English language learning levels and to engage the students with the collections, ensuring better behaviour.

Outreach and Access

The Outreach and Access Officer worked with over 1,000 people during the year, and continued to develop partnerships with a wide range of organisations in the city and beyond, offering regular sessions for clients, patients and residents both at the museums and in their settings. These have included the Alex Wood Day Centre, Cambridgeshire Race, Equality and Diversity Service, the Phoenix Centre for Eating Disorders, Wallace Cancer Care, Arts and Minds, Arbury Community Centre, Burwell Day Centre, Hilltop Day Centre, North Essex Mental Health Network, HMP Highpoint, Buchan Street and Akeman Street Community Centres, the Learning Disability Partnership, English Churches Housing Group, Romsey Mill Young Parents Group, Kneesworth House Hospital, Addenbrooke's, Fulbourn Hospital, Storey's House, The Alzheimer's Society and Cambridge City Council. People suffering from cancer and schizophrenia, frail elderly people, people with a history of mental illness, those in hostel accommodation and local residents have all been engaged through this programme. The partnership with Arts and Minds included an exhibition in the Courtyard as part of the Festival of Ideas 2008. Tactile resources were developed for the exhibition *From the Land of the Golden Fleece: Tomb Treasures from Ancient Georgia*. In January 2009, the Outreach and Access Officer, Gill Hart, was selected for a place on the Clore Leadership Programme. She has continued her work at the Museum on a part-time, job-share basis.

Music

Once again we are indebted to Penny Robson for her organisation of an excellent programme of 24 Sunday Promenade concerts, many given by instrumental award holders, managed by volunteers and all attracting audiences of over 100 people. In addition, Gerald Gifford, Honorary Keeper of Music, gave 4 recitals and a Christmas concert devised by Christopher Brown, attracting an audience of 170 people.

Outreach in other University Museums

Renaissance funding allows the Fitzwilliam to support the Museums Development Officer, Liz Hide, whose role supports the development of all aspects of the work of the seven other University Museums, through joint initiatives, advocacy, the promotion of skill and resource sharing and improvements in communications between the museums. With a modest budget to support learning and outreach activities, enhanced by a grant from the University's 2009 fund, she facilitated a collaborative programme of events and activities including The Big Draw, Twilight at the Museums, Cambridge Museums Fair, Cambridge Collectors Cards and a University Museums presence at the City Council's Big Weekend and the 2009 University Staff Garden Party. As a result, the University's museums were able to make a substantial and high-profile contribution to the University's 800th year celebrations. She also supported activities in individual museums, from intensive projects engaging small 'hard to reach' groups such as the Young Carers' Art Group, to larger events like Twilight at the Museums, where up to 4,000 people visited the

museums during a single evening. Just over 20,000 people took part in these activities during 2008-09, with at least half visiting one or more of the museums for the first time. The success of these activities demonstrates the benefit of sharing staff and improving communication.

Renaissance in the Regions

Participation in the East of England Museum Hub (with Norfolk Museums and Archaeology Service (lead), Colchester and Ipswich Museums and Museums Luton) was an important aspect of the Museum's activity throughout the year, as evidenced in this report. The scheme is designed to increase and sustain participation in museums by an ever-widening range of people. It supports learning programmes for all ages; improvements to access to and use of collections, better collections development, care and interpretation; workforce development; and the effective use of resources through the development of partnerships.

Work continued on the delivery of programmes agreed under the 2007-9 funding agreement, while the Hub and participating museums awaited details of the funding agreement for 2009-11, pending the outcome of a national review of *Renaissance* in the Regions, which was published in early 2009. Although very positive about the impact of *Renaissance*, the review's criticisms of MLA's management of the scheme led to substantial changes in administration and performance management, and a lengthy process to agree funding for projects. In May 2009, funding of £1.464 million for 2009-11 was confirmed by MLA for the Fitzwilliam Museum's *Renaissance* programme, supporting 24 full and part-time staff working on the following programme areas: audience development, learning and education, community engagement, collections care, collections revitalisation, workforce development, workforce diversity, sustainability, partnerships, systems development and museum development. From April 1 2009, the funding became payable in arrears on completion of quarterly financial and activity reports.

The Museum played a significant role in the launch in February 2009 and subsequent development and delivery of SHARE, a *Renaissance* East of England scheme to provide reciprocal assistance, advice and training to the wider museum community, drawing on the expertise and skills of the larger Hub and other museums.

The Museum also played a leading role in shaping plans for *Eastern Exchanges*, the *Renaissance* East's programme of exhibitions and events for *Stories of the World*, MLA's contribution to the Cultural Olympiad.

The Fitzwilliam and other University Museums also contributed significantly to advocacy for *Renaissance*, providing case studies, evaluation reports and other evidence of the impact of *Renaissance* funding in the region.

Staffing

Margaret Greeves, who retired from her role as Assistant Director, Central Services in October 2008, took up the role of Director of *Renaissance* Projects, a temporary part-time role ending in December 2010 to steer the Museum through changes to *Renaissance*.

Marketing and Press

The Marketing and Press Office develops and maintains the Museum's public profile, and supports and promotes its public programmes and other areas of its work. During 2008-9, marketing and press work covered 17 temporary exhibitions, including *From the Land of the Golden Fleece: Tomb Treasures of Ancient Georgia*, the first *Sculpture Promenade* and *Endless Forms: Charles Darwin, Natural Science and the Visual Arts*, as well as several acquisitions, conservation matters and the Museum's education and events programmes. This activity resulted in over 450 items of press coverage spanning international and national newspapers, regional press, heritage, culture and lifestyle periodicals and specialist journals, as well as on-line coverage, broadcast interviews and regional television and radio. Development of the Museum's web news feeds ensured that online arts listings were kept up to date. A major focus of the year was the preparation and execution of the very successful media campaign for the exhibition *Endless Forms: Charles Darwin, Natural Science and the Visual Arts*, which was selected as exhibition of the year by the *Daily Telegraph*, *Apollo Magazine* and *History Today*, and shortlisted for a national Museums and Heritage Award for marketing campaign of the year.

Print and other media

In October 2009, the Marketing and Press team was joined by a full time designer, and together the team worked on design and content for all the Museum's print, web and e-marketing campaigns. In addition to producing three editions a year of the Museum's 'What's On' programme, monthly editions of eNews, regular exhibition and event updates to the website and micro-sites for all the major exhibitions, the team also produced promotional flyers, leaflets, posters and postcards for events and exhibitions, and worked together on a major marketing campaign for *Endless Forms*, which included London underground posters, First Capital Connect train cards and portico banners.

The Marketing and Press Office played a leading role in promoting and coordinating the Museum's work with the University and other local and regional museums: working in partnership with them on the 'Big Day Out' event on Parker's Piece, Freshers' Fair, the first 'Festival of Ideas' (October 2008), Cambridge Science Festival, Open Cambridge and the Darwin Festival.

Online Marketing

During 2008-9, the Museum greatly extended its use of podcasts to engage people with exhibitions and events. Podcasts were produced for all the major exhibitions, and were a major feature of the online offer for *Endless Forms*, with over 20 leading Darwin experts contributing interviews to the 17 podcasts produced for that exhibition alone. These podcasts continue to appear on iTunes, iTunesU and on the Museum's website.

The Museum also extended its use of social media, launching a Facebook site, and piloting a Twitter presence and Flickr group for *Endless Forms*. The Museum also worked closely with the Renaissance East of England Communications Group to generate stories and profile for Renaissance East projects via the Renaissance East website and publications.

Documentation and Electronic Access

Collection database

By the end of 2008-9, approximately 5,000 objects had been added to the Adlib central collections database, bringing the total to 166,041, and there was a similar increase to the number of records in the online public access catalogue (OPAC), bringing the total to 155,427. There was a particular focus on increasing the images available online, with some 8,000 images added to the OPAC, bringing the total to 127,774, increasing the number of objects illustrated by over 5,000, bringing the total number of objects accompanied by images to 68,310.

Digivey Visitor Survey

The Digivey visitor survey terminal is now being used to gather data on an ongoing basis, and uptake continues to be very good. Digivey is a *Renaissance* initiative.

Hidden Histories

The Hidden Histories/Sources of Inspiration area of the Fitzwilliam website was developed. Funded as part of the MLA/*Renaissance* Designation Challenge Fund programme (2006-08), the project explores the stories behind some of the names and faces connected with objects in the Museum's collection. This has now been expanded to allow visitors to add their own stories about objects.

Website

Thanks to the addition of new content and micro sites, and to a much higher profile exhibition programme, website use has increased to an average of nearly 3,150 visits per day, from 2,750 in 2007-8. The following online exhibitions were added in the year: *Whistler Prints*; *From the Land of the Golden Fleece: Tomb Treasures of Ancient Georgia*; *"I turned it into a Palace": Sir Sydney Cockerell and the Fitzwilliam Museum*; *The Fitzwilliam Museum: A Source of Inspiration*; *Anthony Van Dyck*; *Commodore Perry and the Opening of Japan*; *The Utamaro Books Interactive*; *Anglo-Saxon Art in the Round*; *A Century of Giving*; *The Sculpture Promenade 2009* and *Endless Forms, Charles Darwin, Natural Science and the Visual Arts*. The Cockerell online resource includes a link to a richly illustrated interactive describing the conservation of the Macclesfield Psalter, the second in the Museum's Conserving Art series. *A Century of Giving*, which highlights a selection of objects acquired by the Museum over the last 100 years with the support of the Friends, was part of a new area of the website for the Friends, launched for their centenary year.

The interactive floorplan and gallery guide for the Fitzwilliam website was launched, providing a printable floor plan and a short introduction to each of the gallery spaces together with a brief history of the architecture and displays.

A website survey was undertaken from January to March 2009. Over 200 responses were received. The feedback from the website was positive, showing that users appreciated its clarity and ease of use. Around 25% were using the site primarily for research, teaching and learning purposes.

eGuide

Exhibition audio guides were developed for the Golden Fleece, Cockerell and Darwin exhibitions and loaded onto the eGuides. The Darwin audio guide was also made available to download from the website.

Image Library and Photographic Service

In 2008-9, a review of the Photography Department was undertaken, following the earlier resignation of the two members of the photo sales team and in preparation of the retirement of the Head of Photographic Services in August 2009. The aim of the review was to complete the transition of the Photo Studio and Image Library to a fully digital service, and to prepare the Museum for a new Image Management Strategy. Lynda Clark, formerly of Tate Images, was recruited to the post of Image Library Manager and the posts of Image Library Assistant and Chief Photographer were advertised. At the start of 2009-10, Mike Jones, formerly Renaissance Documentation Photographer, was appointed Chief Photographer, Emma Darbyshire was appointed Image Sales Assistant, Amy Tufts was appointed Renaissance Documentation Photographer and Andrew Norman remained in post as Senior Photographer. The Image Library and Photographic Service are increasingly important to the Museum's work. In 2008-9, image sales generated enough income to cover the cost of the Head of Photographic Services' post.

Two major imaging projects for collections catalogues were completed during the year: the *Catalogue of Italian Drawings* by David Scrase (CUP, 2010) and *The Immortal Stone: Chinese jades from the Neolithic period to the twentieth century* by James Lin (Scala, 2009). Photography for a catalogue of the Museum's English Delftware was also continued. Other major projects included the photography for the catalogue for the Cockerell exhibition and the continuation of work on the series of catalogues on the Cambridge illuminated manuscripts. Photography and digital images were also provided for exhibition catalogues, media campaigns and online exhibition for all the exhibitions and for the University's 800th anniversary publications.

ICT Projects, Services and Infrastructure

The roll-out of Voice over Internet Protocol (VoIP), the University-wide Telecoms project, was completed by Spring 2009, and the book store in the basement was converted to a second server room. A rolling programme of infrastructure upgrades was continued, supported by the first of a three year equipment fund allocation from the University. Other aspects of IT and web development have been supported by *Renaissance*. The IT team continues to advise, support and work on all ICT aspects of museum projects. As with other departments, 2008-9 has seen not only an increase in web related projects such as Hidden Histories, it has also seen intense activity relating to exhibitions and related online initiatives. The IT team has played an important role in the development of virtual exhibitions, podcasts and Web 2.0 initiatives, including the Endless Forms Flickr site and screens in the Courtyard, downloadable audio guides, podcasts, Facebook and Twitter. Together with the Documentation and Access Manager and Director, *Renaissance* Projects, the IT team also worked on the development of the initial stage of an Information Management Strategy in support of the Museum's strategic plan.

Human Resources and Workforce Development

The Museum embarked on Investors in People (IIP) in November 2008, completing its initial assessment in January 2009. The assessment identified communication and management training as being the two biggest issues facing the museum. This has resulted in the development of an Internal Communications Plan and a programme of

management training. 90% of staff had an individual review in 2008-9, and reviews were specifically linked to staff development and training programmes. This resulted in a further increase in requests for training and development and growing numbers of staff undertaking the various sessions offered. Weekly 'bite-size' sessions and half-day and day long training sessions have been offered on a wide range of topics such as Access, Equality and Diversity, Managing Staff Performance, Pest Management, Safeguarding Children and Vulnerable Others. These were well attended by Fitzwilliam Museum staff, and most were also attended by staff of other Cambridge museums. Three members of the visitor services and security staff undertook NVQs.

Staff retention remained stable with turnover at 5% in 2009 (5% in 2008). Sickness absence continues to be carefully monitored and managed, and is now supported by the introduction of central university procedures and reporting mechanisms. The Museum adopted a Diversity and Equality Policy and action plan and appointed six Diversity Champions.

The Personnel and Workforce Development Officer took part in a University wide Induction working party, and has reviewed induction processes and materials offered by the Museum.

In May 2009, the Museum ran a pilot Work Experience Taster Day, co-ordinated by the Young Museum Advocates group and funded by Cambridgeshire County Council. The pilot was successful and the Museum now runs two taster days a year, offering up to 40 young people a year an introduction to the range of careers involved in museum work. In addition, 13 young people took part in one and two week-long work experience placements.

Agreement was reached with staff and Unison over the implementation of a reduced working week (36.5 hours).

Buildings and Services

The Museum appointed Allison Kingsbury to the post of Facilities Manager in January 2009. Allison has worked with colleagues in the University's Estates Management Division to begin the implementation of a major planned programme of maintenance and refurbishment work, identified in an Estates Management report in 2007-8. This report identified the need for work on historic fabric of the portico, the portico lantern, the railings outside the museum and to the roof and domes to Gallery III. This work will depend on funding from the University.

Following office moves to accommodate the re-arrangement of Grove Lodge as the Director's residence, the extensive works to re-wire, refurbish and redecorate the flat were completed in December 2009. A new temporary workspace was created above the Education offices in 22 Trumpington Street for a project conservator working on printed books, and a programme of modest refurbishment and redecoration of offices more generally was initiated.

Significant improvements to temperature and humidity control resulted from the replacement of the chiller serving the Mellon Gallery, which had not functioned properly since its installation during the Courtyard project. Maintaining a suitable environment for works of art in old, grade 1 listed buildings remains a challenge, and

conditions in the Courtauld, Dutch, Spanish and Octagon Galleries have been identified as needing urgent attention. In 2008-9, the University's Resource Management Committee confirmed the allocation of £477k CIF equipment funding towards the cost of replacement equipment, although final confirmation of approval for this work is pending.

A new regime for keeping the Café waste pipes clear of blockages was put in place, and is working well. The work to create a second IT server room in the basement of the museum was completed, following a comprehensive asbestos survey. Asbestos was safely removed from areas of the basement and from the Greek and Roman Gallery. The Courtyard doors, which had been faulty since mid-2008, were replaced, as were the mechanisms controlling the shutters in the Courtyard. The cause of long-standing problems with the drains under the Courtyard was finally identified and resolved. Repairs to the goods and Courtyard lifts were undertaken, and the installation of roller racking for prints and drawing storage was completed.

A review of storage use and needs at the Museum and at the HKI was initiated, with a view to the Museum being able to relinquish its paid off-site storage at Girton and Stowe by the end of 2009-10. Work to clear the Sidgwick store began in preparation for essential maintenance work to be carried out by Estates Division in 2009-10.

A full asbestos survey of the HKI was undertaken, and the custodian's house was re-wired.

Planning permission was sought and obtained for the Sculpture Promenade 2009, for the Darwin exhibition banners on the Portico, for exhibition banner flagpoles and for the exhibition hoardings on the railings.

The Greek and Roman Gallery was cleared in the Autumn of 2008 and work commenced on this major refurbishment project in early 2009, which was completed on schedule at the end of 2009. Costings and a scope of works were prepared for the refurbishment of Galleries I and V following confirmation of funding from an external donor.

Collections Division

The Greek and Roman Galleries were emptied in anticipation of their renovation and a corridor walk-way was constructed through them. Cyprus was closed for the storage of Greek and Roman items so only the Egyptian, Lower Antiquities Gallery and Near Eastern Corridor were available to the public. Opportunity was taken to examine carefully and conserve a large number of items for the projected new displays. The redisplay of the Greek and Roman gallery, led by Dr Lucilla Burn, involved a team that included collaborators from the University's Faculty of Classics. This is the first such collaborative redisplay project at the Fitzwilliam Museum and the opportunities it provides should prove both stimulating and fruitful.

Otherwise, exhibitions were the main focus for the division during the course of this year. *From the Land of the Golden Fleece* which took place in both the Adeane and Twentieth Century Galleries gave a rare chance to see treasures from Ancient Georgia. This was organised by the Institute for the Study of the Ancient World, New York and the Georgian National Museum, Tbilisi. The venue in Cambridge was the only one in Britain and it was supported by the Leon Levy Foundation. So rare an opportunity to examine magnificent gold and silver jewellery, sculpture and funerary items dating from the 5th to 1st centuries BC excavated from sanctuaries and tombs at Vani in the ancient kingdom of Colchis [most famous as the home of the Golden Fleece in Greek mythology and now part of the republic of Georgia] drew large numbers of visitors. The installation was supervised by the Director with particular help from Helen Strudwick. It was complemented by an exhibition in the Octagon, *Bordering the Black Sea, Greeks, 'Barbarians' and their coins*, devised by Dr Adi Popescu.

2008 was the centenary of the beginning of Sir Sydney Cockerell's directorship of the Museum. This was celebrated by an inter-departmental exhibition organised by Dr Stella Panayotova in the Mellon Gallery, taking its title from Cockerell's famous dictum: 'I found it a pig-stye: *I turned it into a palace*'. It celebrated one of the most enriching periods in the museum's history: Sir Sydney's directorship [1908-1937]. In particular it examined Cockerell's close relationship with leading artists, writers and collectors of the period, including John Ruskin, William Morris, the Pre-Raphaelites, Thomas Hardy and Bernard Shaw. It also examined Cockerell's enormous impact on museum design and display in the early twentieth century. It brought together for the first time many of his most spectacular acquisitions including works by William Blake, William Morris' Kelmscott Press books, Keats' autograph manuscript of the *Ode to a Nightingale* and superbly illuminated medieval manuscripts as well as prime examples of antiquities and drawings from the collection of Ricketts and Shannon and important Chinese, Syrian and Japanese works of art. Many of the exceptional works on display, including the Macclesfield Psalter, were acquired with the support of the Friends of the Fitzwilliam, founded by Cockerell in 1909. The exhibition continued into 2009 so acted as a celebration of the Friends' centenary as well as Cockerell's.

The largest and most successful exhibition the Museum has held, *Endless Forms*, explored for the first time the relationship between Charles Darwin's revolutionary theories and late 19th century art. The exhibition made use of new research, opening out to study a subject little treated in prior intellectual debate. It has been widely recognised by peers, press and visitors across the disciplines as being pioneering and making a major contribution to scholarship in the field. Its significance was acknowledged by being thrice acclaimed 'Exhibition of the Year' (*Daily Telegraph*, *Apollo Magazine*, *History Today*). The project centred on a major international, interdisciplinary, exhibition which investigated Darwin's response to the visual arts and the impact of his ideas on visual artists of the 19th century. Using the exhibition as a catalyst, it developed themes treated in the exhibition in a range of stimulating and innovative ways that emphasised the continuing relevance of Darwin's theoretical legacies to 21st century audiences. These initiatives included the exhibition catalogue, website, a virtual exhibition, Flickr photo group, audioguide, podcasts by leading scientists, historians and others, programmes of talks and lectures, workshops, and other events, many of which will ensure the exhibition a continuing legacy and impact. It was also the first time that the Museum had a Twitter site, which proved

extremely popular. The exhibition was organised by the Fitzwilliam Museum in association with the Yale Center for British Art in New Haven, and curated by Jane Munro and Professor Diana Donald, with the assistance of Dr Nicola Gauld. The exhibition was shown first in New Haven. At the Fitzwilliam it occupied five galleries, the Shiba, Adeane, Mellon, Twentieth Century and Octagon. Juxtaposing works of art with a variety of scientific material, this was a truly multi-disciplinary project.

Outside the Museum was featured the first of a series of Sculpture promenades. At the Director's initiative, together with Helaine Blumenfeld, Vice-President of the Royal British Society of Sculptors, contemporary sculptures by members of this prestigious society were installed at strategic positions on the Museum's lawns. The exhibition was shown for nine months and received considerable attention. It succeeded in its aim of rousing the passer-by's curiosity and our monitoring of visitors showed that several who had never previously entered the Museum were sufficiently intrigued by the Sculpture promenade to extend their visit from the lawns to the Museum itself.

The smaller exhibitions in the Charrington Print Room, Shiba and Octagon Galleries require no less research and hard work to put on. As the Museum's capacity for IT continues to grow, increasing use is made of technology to create virtual exhibitions, pod-casts and there are often booklets produced to coincide with these displays. Outstanding use was made of the virtual exhibition by Craig Hartley as an accompaniment to his exhibition of the natural world in Japanese prints: *Kachōfūgetsu*. The centrepiece of the exhibition was the remarkable trio of books designed by Kitagawa Utamaro (c.1756-1806) on natural themes, known popularly as the *Insect Book*, *Shell Book* and *Bird Book*. These are generally considered among the masterpieces of book design and printing. The special virtual display included a newly commissioned translation of the text of the *Shell Book* by John Carpenter (SOAS and Sainsbury Institute for Japanese Arts and Cultures) together with translations he had already made of the other books. Andrew Morris, our chief photographer, took detailed images of the embossing and of metallic printing which were miraculously brought to life at the touch of the screen. The viewer was able to turn the pages on a screen set up outside the Shiba Gallery and thus could experience the whole book rather than the single page on public exhibition. This remains on the Museum website as does the virtual exhibition created by Elenor Ling to coincide with the exhibition in the Charrington Print Room, *Changing Faces: Anthony van Dyck as an Etcher*. This enables scrutiny and comparison of different states of 16 of Van Dyck's portrait etchings for his *Iconography*. Earlier in the year the second exhibition of prints by James McNeill Whistler, *Palaces in the Night*, included on display for the first time two splendid Venetian etchings acquired with the help of the Art Fund and the MLA/V&A Purchase Grant Fund. The exhibition also was celebrated with a virtual exhibition of our Whistler prints, including those which had been displayed in the exhibition *The gentle art* in 2007.

The Fitzwilliam has been actively improving its collection of prints by Picasso and the exhibition in the Shiba, *Dreams and Lies*, included our most recent acquisition of his work: Picasso's portfolio *Dreams and Lies of Franco*, an extraordinary document of the artist's political and personal reaction to the Spanish Civil War, bought with the help of the MLA/V&A Purchase Grant Fund. Towards the end of the year we acquired, also with assistance from the same fund, one of the most beautiful of his

prints from the Vollard suite, *Minotaure aveugle guidé par Marie-Thérèse dans une Nuit étoilée*, 1934-5, a miraculously velvet aquatint with dry-point and burin, which complements the impression of his masterpiece *La Minotaureomachie* given to us in 1937.

In the Octagon was displayed the majority of our Chinese jades and hard-stones. *The Immortal Stone* was accompanied by a catalogue of all our jades from the Neolithic period to the twentieth century by Dr James Lin. His appreciation and knowledge of jade meant that for the first time proper distinction was made between originals, later copies and fakes. Smaller displays were held in the Glaisher gallery of 18th - early 20th century Japanese studio pottery relating to the tea ceremony, arranged by Dr Poole, and of the coin collection of Commodore Matthew C. Perry, *Commodore Perry and the Opening of Japan: Naval Diplomat and Collector*. This was also accompanied by a virtual exhibition on the Museum's web-site arranged by Dr Frances Parton, a volunteer in the coin room.

There were relatively few acquisitions, but outstanding amongst them were the annotated proofs of Thomas Hardy's *Jude the Obscure* for the Department of Manuscripts and Printed Books. Karen and Edward Friedman, Kirsten and Gary Friedman, Ruth and Theodore N. Mirvis, Darcy Bradbury and Eric Seiler through Cambridge in America gave a little copper by Ludovico Carracci of *St Sebastian* c.1590, formerly in the Barberini and Corsini collections. Hughie O'Donoghue and his wife gave a large painting by Hughie, *Wrestlers II*, painted in 2000 and through the AIL process we received a fine red chalk, *Study of arms*, probably drawn by Polidoro da Caravaggio. A delightful drawing by Julie Ribault showing Redouté teaching in the Salle de Buffon in the Jardin des Plantes, was given most appropriately by Samuel Morton-Morris to honour his god-father, Ailwyn, 3rd Lord Fairhaven; this will be the centrepiece of a display of drawings by Redouté and his pupils in 2011. The Marie-Louise von Motesiczky trust gave *Mother in bed*, c.1977/78, the last painting in a long series of penetrating portraits of the artist's mother begun in 1929. A large group of Japanese netsuke and okimono were given by Dr Roy Hull with the proviso that those we did not wish to retain for the collection could be sold. These will be the subject of an exhibition by Dr James Lin in 2011. Sir Nicholas and Lady Goodison continue generous patrons of contemporary crafts and have now extended their generosity to include modern jewellery, including fine examples by Jane Adam, David Poston and Nora Fok. To celebrate the Friends' centenary David Scrase gave a hand coloured woodblock print by Tori Kiyonobu (1664-1729), *The Night of Writing*, c.1710. This is the only recorded impression of this print and the first example by the founder of the Tori school to enter the collection. One of the rarest and most desirable of coins in the English medieval series, a silver penny of Æthelread (the Unready) the *Agnus Dei* type, with a spectacular design of the Lamb of God and Holy Dove struck in 1009 at the Salisbury mint, moneyer Seawine, found at Harlow, Essex in 2008 was acquired with the help of the Friends, the MLA/V&A Grant in aid, the Headley Trust and John and Catherine Porteous. At the end of the year came the welcome news that the collection of 276 Medals and 2 Plaquettes formed by Graham Pollard, former Keeper of the Department of Coins and Medals and Deputy Director, had been accepted by H.M. Government in lieu of Inheritance Tax and allocated to the Museum (AIL). This included many items long on display at the Museum, amongst which, perhaps foremost, is the medal of Borghese Borghesi (d.1490) by the Sieneese, Francesco di Giorgio Martini (1439-1501).

The Museum also wishes to note its particular thanks for a donation of £100,000 from International Partners Charity Fund towards the Stella Panayotova Fund, which was established by Melvin Seiden in 2007 to support the acquisition, research, publications and exhibitions of medieval manuscripts. It acknowledges the contributions that recent exhibitions and on-going publications produced by the Department of Manuscripts and Printed Books have made to scholarship and the public appreciation of medieval art. Melvin Seiden has suggested that the fund be announced in the Museum's Annual Report and through other suitable channels in order to encourage donations by others.

Research continues in all departments. The Graham Robertson Room re-opened as a study room under the supervision of Marit Gruijs in September 2008. It has proved an extremely useful addition to the service we supply to scholars, students and the general public.

Since January 2009 Rebecca Bridgman has been engaged in researching and creating catalogue entries for the Islamic pottery collection comprising almost 800 objects, or groups of objects, dating from the ninth to nineteenth centuries AD. Almost one third of this collection has now been recorded, with each record including a description, condition report and reference to published parallels in other collections. This information has been disseminated via the on-line public access catalogue (OPAC). Rebecca has also contributed to the educational program at the Museum giving lunch time talks, object handling sessions for young people and a study day for adults.

The Department of Coins and Medals hosts three major on-going research projects: *Medieval European Coinage*, with ten overseas collaborators publishing volumes based on our collection, and the *Sylloge of Coins of the British Isles*, both British Academy projects, and the *Corpus of Early Medieval Coin Finds*, the national UK database. Dr Adrian Popescu co-directs the Noviodunum Archaeological Project, Romania (funded by the AHRC), investigating the most important Roman and Byzantine naval base on the Lower Danube. Two PhD students were based in the Department, supervised by the Keeper, Dr Mark Blackburn.

Of particular interest is the publication of the first two volumes of The Cambridge Illuminations Research Project, which is hosted by the Department of Manuscripts and Printed Books, and is producing a multi-volume series of catalogues of some 4000 illuminated manuscripts and incunabula at the Fitzwilliam Museum and the Cambridge Colleges. The first two volumes cover the Frankish Kingdoms, the Low Countries, Germany, and Central Europe. Research on material from the Italian and Iberian Peninsulas is well under way and the next set of volumes is expected to appear by the end of 2010.

Dr Sally-Ann Ashton continued working on her Egyptology outreach project in English prisons for which she was granted leave of absence from September 2007-October 2009.

Research underpinning the redisplay of the Greek and Roman collections started in 2008, thanks to a three year grant from the AHRC that has strengthened the Museum team of Lucilla Burn and Julie Dawson through the employment of two Research

Associates, Kate Cooper and Christina Rozeik, as well as through the collaboration of colleagues in the Faculty of Classics. After the redisplay, the project team will focus on research into materials, technologies, ancient contexts and collectors: the results will be largely disseminated via the website.

Collections Information database - documentation

Nearly one third of the Museum's collections now have digital records, the majority of which are available on OPAC (the online public access version of the catalogue). Much of this increase is the result of the ongoing *Renaissance*-funded retrospective documentation and digitisation of the coins and print collections by two full-time members of staff. Prints being scanned are mainly portraits and work has continued from the collection of engravings to mezzotints. The majority of prints acquired since 1997 have been added to the database. The latest batches include works by Frank Auerbach, Pablo Picasso, Hughie O'Donoghue, Howard Hodgkin, the large collection of works by twentieth-century and contemporary artists, given by the Print Studio, Cambridge, and the recent purchases of two Whistler prints, *The Beggars* and *The Doorway*. Additions to the coin records include Roman coins, mainly gold and silver pieces from the early and central centuries of the Empire. With this upload the entirety of the Museum's Roman collection from Augustus (27 BC -14 AD) to Septimius Severus (193-211 AD) was brought online, excepting only acquisitions made during 2007, and makes the Museum's Roman Imperial Collections one of the largest online.

Applied Arts records, including the transfer of existing records of the armour and the cataloguing of the silver collection, were added to the central database. And at the Sedgwick Museum, where a Documentation Assistant is *Renaissance* funded, progress was made on improving the quantity and usability of collections database records and other resources available online by tackling retrospective accessioning and the cataloguing of currently undocumented collections.

Immunity from Seizure

The Fitzwilliam Museum applied for and gained approved status in 2008 under Section 136 of the Tribunals, Courts and Enforcement Act 2007, Part 6, which provides immunity from seizure for cultural objects on loan from abroad in temporary exhibitions in museums. Exhibitions involving loans from abroad are now playing a much more important role in the Museum's programme and approved status under this Act offers an enhanced level of protection to loans from the point of view of the lender and the Museum. It is also the culmination of the due diligence procedures that the Museum follows when researching and requesting loans to an exhibition.

Application for approval was made shortly before the exhibition "From the Land of the Golden Fleece: Tomb Treasures of Ancient Georgia" that opened at the Fitzwilliam in October 2008. As a result, the application schedule was very tight and it was necessary to run the required publication of information on the Museum's website about the objects to be included under the scheme alongside the application.

The application for approved status helped the Museum to formalise some of its existing due diligence procedures and resulted in the publication on the Museum's intranet of a new set of due diligence standards, risk assessment and checklist documents. In addition the Museum's loans-in policy and agreement forms were

reviewed and updated. The assessors of the Fitzwilliam's application provided valuable feedback on the initial submission, identifying strengths in much of the supporting documentation but offering advice such as the introduction of a more step by step process in the procedural documents. Areas requiring more information were also highlighted, particularly the documentary evidence of due diligence work and provenance research at the Museum. At the point of application, the Fitzwilliam had not previously borrowed extensively from abroad and therefore had little documentary evidence of due diligence checks in relation to a recent exhibition. However, recent documentation of due diligence checks carried out when researching a potential acquisition were supplied and the lenders to the "From the Land of the Golden Fleece" exhibition (which had been organised first by a museum outside the UK) were able to provide the necessary confirmation of the provenance of the works on loan to the exhibition.

To date, two exhibitions have been shown at the Fitzwilliam Museum that have included protected items:

From the Land of the Golden Fleece: Tomb Treasures of Ancient Georgia

- Shown at the Fitzwilliam Museum from 2 October 2008 to 4 January 2009
- 143 items for which protection was sought. All objects were on loan from the Georgian National Museum and all were archaeological finds, including gold and silver jewellery, sculpture and funerary items. The provenance research involved correspondence with the exhibition's initial organisers in the USA and with the Georgian National Museum, who confirmed that all objects were acquired from excavations at the archaeological site of Vani (West Georgia). The fieldwork had been undertaken by the Research Center for Archaeology, which is part of the Georgian National Museum. The clear provenance of the items indicated that the risk associated with the loans was minimal.
- Following publication on the Fitzwilliam's website of information and images of the items, no enquiries or claims were received under Section 7 of the Protection of Cultural Objects on Loan Regulations 2008.

Endless Forms: Charles Darwin, Natural Science and the Visual Arts

- Shown at the Fitzwilliam Museum from 16 June to 4 October 2009
- 36 items for which protection was sought. The items were on loan from both public and private lenders. They were all flat art, including paintings, drawings and prints. Due diligence checks included establishing provenance information from the lenders, researching catalogue information and carrying out checks on the Art Loss Register and lootedart.com. Provenance was confirmed for the majority of items but for one potential loan from Belgrade, a pastel drawing by Edgar Degas, insufficient evidence was available and on requesting further information the lender advised that there was a third party claim on the work. It was agreed, therefore, that the loan would be against the Fitzwilliam's loans-in policy and ethical position and the loan request was withdrawn.
- Following publication on the Fitzwilliam's website of information and images of the remaining items, no enquiries or claims were received under Section 7 of the Protection of Cultural Objects on Loan Regulations 2008.

Conservation Division

The conservation division has this year undertaken several major projects which have involved conservators from all departments. Most of the conservation staff were involved in preparations for the Darwin exhibition, including condition checking and installation of the many external loans. The Cockerell exhibition and the Land of the Golden Fleece also occupied Manuscripts and Printed Books, Antiquities and Applied Arts conservators in preparation, installation and deinstallation duties.

This year we have benefited greatly from two new, albeit temporary, members of the division, and several placements. Christina Rozeik joined the Antiquities Department as the part AHRC-funded conservator for the Greek Gallery project, for a two year period. Andor Vince, who was appointed under the Heritage Lottery Fund/Institute of Conservation intern programme, undertook a one year placement in Preventive Conservation, starting in September under the supervision of Julie Dawson. He worked on vital preventive conservation projects affecting the whole of the collection, involving disaster planning, environmental concerns within the Museum such as light and relative humidity control, pest management, and a museum-wide outline collections-care plan. During the autumn, two students undertook internships within the Division: Pia Edqvist from the conservation programme at Gothenburg University undertook a four month internship in Antiquities (with a special project on the preservation problems of Egyptian mud seals) and Claire Solman, from the University of Lincoln Conservation course, undertook a 6-week placement in the Applied Arts conservation laboratory.

In May, the Museum's conservators hosted a meeting of the East Anglian Conservators' Forum. This took the form of a one-day conference on 'Preventive Conservation: Who Cares?', part of which gave HLF/Icon funded interns in the region, including Andor Vince, an opportunity to present their work. There have also been several bite-size sessions covering conservation issues, including visits to the studios for other staff

Antiquities

Vases and terracottas were conserved for the Cockerell Exhibition. The most prominent Antiquities conservation project this year was the preparation for the refurbishment and redisplay of the Greek and Roman Galleries, led by Julie Dawson. In the early part of 2009 refurbishment centred on Archaic material, and also on the remounting of the two groups of stone heads. A project to investigate white grounds and post-firing pigments on the ceramics was begun in collaboration with Spike Bucklow, and Christina Rozeik organised a retouching workshop in January for conservators and technicians in the Museum, with the aim of sharing knowledge and developing specialised skills. It was led by Lucy Wrapson and Penny Bendall (private conservator).

Applied Arts

The Barbara Hepworth monumental bronze, 'Four Square, Walk-through' (M.12-2000) on loan to Churchill College, Cambridge, was found to be in need of conservation to remedy recent damage caused by the rusting of several internal iron

bolts. Jo Dillon steered this major project, which also involved research into the probable original patination, in collaboration with Lyndsey Morgan (Patina Art Collection Care Ltd), and research input from the Engineering Department, Tate Gallery, Spike Bucklow and others. In the light of this an inspection was also made of the tripartite Barbara Hepworth monumental bronze sculpture, 'Family of Man' (M.13-2000, M.14-2000, M.15-2000) on loan to Snape Maltings, Suffolk, to assess their condition.

Dr. Trevor Emmett, Department of Forensic Science and Chemistry, Anglia Ruskin University worked in the department on a project to identify gemstones in the jewellery and Oriental arms collections using portable Raman spectroscopy

Numerous other treatments were carried out by Jo Dillon on items for loan, and for museums exhibitions; on furniture (by Anthony Beech), clocks (by Brian Jackson) and ceramics (by Penny Bendall), and a volunteer, Olivia McGill, a student on the West Dean College Ceramic Conservation Course, worked on cleaning and repairing ceramics in August.

Manuscripts and Printed Books

Bob Proctor continued to work on the manuscript collection. Svetlana Taylor completed the second year of a four year conservation project of Founder's Library material.

Prints and Drawings

A large variety of work was carried out this year, including as principal project the continuation of research and conservation of a further 112 Rembrandt etchings by Bryan Clarke, and the conservation of 33 Van Dyck Portrait etchings by Richard Farleigh for the 'Changing faces' exhibition. In addition, important conservation treatments on British and Continental drawings and watercolours (by Ruskin, Cotman, Francia, Prout, Scott, Leitch and others) were prioritized and completed, as well as work on Japanese prints.

In March, the studio received two large groups of visitors: from the ICON Book and Paper Group (helped by Svetlana Taylor), and from the Norfolk Conservation Service.

Hamilton Kerr Institute

The conservation work undertaken this year has been very eventful and successful, with the projected target of work achieved by the end of the financial year.

Two new postgraduate Diploma students were welcomed in September: Victoria Sutcliffe who graduated in Art History and Fine Art at Reading University, and Eleanor von Aderkas with a degree in chemistry from McGill University in Montreal. Two new interns also joined us: Kathleen Froyen from the Royal Academy of Fine Arts in Antwerp in October and Rose Miller from the Courtauld Institute in January, whilst Christine Reelsbo and Youjin No were invited to stay on for a second year of

their internships. Ian Perrins began the second year of his Mellon Fellowship. In January, Lucy Wrapson, who had been an intern here, began a three year research project funded by the Leverhulme Trust into the technique and art history of East Anglian rood screens. At the end of July 2009, the two third year Diploma students, Emma Boyce and Daniela Leonard, graduated with high marks.

In the studios, the principal paintings from the Fitzwilliam Museum which received full treatments were predominantly Dutch or Flemish works; the Neefs the younger *Interior of a Gothic Church* (91) and Van Nিকেle *Interior of Antwerp Cathedral* (82; previously thought to be St Bavo, Haarlem) were both treated by Rupert Featherstone, while Christine Reelsbo worked on the Jan Breughel (workshop?) *A vase of Flowers* (PD.21-1975) and the third year Diploma students treated and made technical reconstructions of Van Delen *Church interior* (30) and Dutch C17th *Sea Piece* (623), which was found to have underdrawing similar to that of Ruisdael. The Perez *Flowers in a sculpted vase* (PD.43-1954) was fully treated prior to loan by Kathleen Froyen, the small Willaerts *Family Group* (534) was also treated prior to loan, and the Delacroix *Bride of Abydos* was also completed. The series of views in *Mount Merrion Park* (445, 447, 464, 466 and 467) by William Ashford were cleaned by Ian Perrins, who also began a research project on their technique. The major long term project for the Museum was the continuation of the cleaning of the Sebastiano del Piombo *Adoration of the Shepherds* (138) by Renate Woudhuysen and Youjin No.

The significant Lely portrait of *A Lady, probably Mary Parsons, later Mrs Draper* (2442) was fully treated by Jenny Rose, and the Monet of *Rocks at Port Coton, the lion rock* (PD27.1998) was cleaned by Renate Woudhuysen in preparation for the Darwin exhibition, with a significant improvement in the tonal values and levels of saturation, previously deadened and distorted by the discoloured varnish.

For Trinity College, two panel paintings were fully treated: Bartel Bruyn *Anne of Cleves?* (by Marie Louise Sauerberg and Christine Reelsbo) and C16th English school *Stephen Gardner* (by Rupert Featherstone) as the beginning of a major project of conservation and technical examination of many of the College's Tudor paintings. Two portraits of the Founder and his wife were cleaned for Downing College by the first year Diploma students, whilst a number of pictures for King's College were treated in the studios and in situ.

Other significant work include the full technical examination and treatment of a painting attributed to the Master of St Severin, *Adoration of the Magi* for the National Trust (Nostell Priory) by Rose Miller, full treatment of the Canaletto *Caprice View of the Monastery of Lateran Canons* from the Royal Collection (Rupert Featherstone) while Mary Kempiski cleaned and restored a *Virgin and Child* by Butinone (Private Collection) and Marie Louise Sauerberg led the striplining of Van Dyck *Fourth Duke of Lennox* from Holkham Hall, assisted by the first year Diploma students. Emma Boyce completed the extensive restoration of a Piazza *Virgin and Child* previously attributed to Sodoma, from Walsingham. Other collections for which work was undertaken in the studios included Holkham House, Churchill College and Eton College, whilst in-situ treatments were undertaken by staff and students at Southill Park, the Sessions House at Northampton, the William Morris Museum in Walthamstow, Felbrigg House (NT), Boughton House and Weston Park. Two very large Tudor panel paintings were inspected at Chichester Cathedral, leading to a

commission for their conservation and possible cleaning; this very major undertaking is dependant on fund raising by the Cathedral authorities, which is now under way.

Marie Louise Sauerberg undertook a variety of conservation duties at Westminster Abbey this year, as well as her studio treatments and teaching duties at the Institute.

In May, the annual study trip for the students, most of the interns and some of the staff was made to Los Angeles, to coincide with a symposium at the Getty Conservation Center on the conservation of panel paintings. The conservation facilities and galleries at Los Angeles County Museum of Art, the Huntington Library and Art Gallery, and the Norton Simon Museum were also visited.

The year began with the continuation rewiring of the building by EMBS, and the principal studios and the photographic area had been completed by the beginning of term in September, although the work continued elsewhere in the building for a few more months.

The Institute was approached by the BBC for their television series “The private Life of a Masterpiece” to create a partial technical reconstruction of Caravaggio’s *Taking of Christ* (National Gallery of Ireland), and this was undertaken by Renate Woudhuysen and Rupert Featherstone, who also demonstrated the techniques on camera. The programme was shown on BBC 2 at Easter.

A research project on the techniques and materials of Sir John Gilbert’s paintings, in collaboration with the Guildhall Art Gallery, London, was undertaken by Spike Bucklow and Kathleen Froyen.

Teaching and related activities

1. Teaching carried out by Museum Staff for the University of Cambridge

Martin Allen	Five classes in his course on ‘Money and Society from Antiquity to the Early Modern Period’ for the Historical Tripos Part I, Themes and Sources Paper (5 December, 21 January, 4 March, 22 April, 29 April; 9 students).
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	A class on ‘Medieval coins for Archaeologists, c.1000-1500’ for the Archaeology and Anthropology Tripos Part II, Paper A28, ‘Archaeology of Medieval Britain’ (26 January; 6 students).
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Martin Allen, Mark Blackburn and Adrian Popescu	Two classes in the Coin Room to undergraduates from Sidney Sussex College and Gonville and Caius College in support of the Historical Argument and Practice Paper for the Historical Tripos Part II (19 February and 22 April; 12 students).
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Mark Blackburn

Two classes on ‘Coinage I: the Vikings in Francia’ for the History Tripos, Part II Special Subject B, and ASNC Tripos, Part II paper 14, Vikings in Continental Europe and Britain, *c.*800-*c.*950 (27 November; 14 and 12 students).

A class on Coinage for the MPhil in Medieval History, Option 1, The Carolingians and their Neighbours (27 November; 5 students).

A lecture on ‘Early Anglo-Saxon coinage’ for the Archaeology and Anthropology Tripos, Part II paper A25, Europe in the First Millennium (2 December; 18 students).

A Masterclass on ‘Coins and Viking History’ in a series of AHRC Collaborative Research Training Masterclasses in Old Norse-Icelandic and Viking Studies for research students from the Universities of Cambridge, Nottingham, Oxford and UCL (7 January; 24 students and lecturers).

A class on ‘Early Anglo-Saxon coinage’ for the Archaeology and Anthropology Tripos Part II, Paper A25, England in the First Millennium (21 January; 12 students).

Two classes on ‘The Vikings in the British Isles: coinage’ for Historical Tripos Part II. Special Paper on Vikings in Continental Europe and Britain, 800-950 (22 January; 14 and 13 students).

A class on ‘Coinage and Currency in Early Medieval Europe’ for the Themes and Sources option on Money and Society of the Historical Tripos Part I (4 February; 9 students).

A lecture on ‘Coinage as evidence for the economic historian’ for the Historical Tripos Part I, Paper 7 (12 February; 4 students).

A class on ‘The art of Early Medieval coinage’ for the History of Art Tripos Part II, Paper 3/4 (27 February; 13 students).

A lecture and a class on ‘Late Anglo-Saxon and Viking coinage’ for the Archaeology and Anthropology Tripos Part II, Paper A25, England in the First Millennium (3 and 4 March; 17 and 12 students).

- A series of four lectures and one class on 'Money, Economy and Government' for the Historical Tripos Part I, Paper 7 (24 April, 1, 8, 12, and 15 May; 10 students).
- Spike Bucklow A course on 'Conservation' (7 - 9, July; 8 students).
- A course on 'Artists' materials' for the International Summer School (28 July - 1 August; 8 students).
- A plenary lecture on conservation for the International Summer School (16 July; 100 students).
- A seminar for the Art History Part I paper 2/3 (26 January; 32 students).
- Lucilla Burn Four classes on Greek vase painting for second-year Classics students (9 – 30 October; 18 students)
- Two classes on Greek vase painting for first year History of Art students (21 October; 30 students).
- Co-ordinated a 'Museum Forum' session for the History of Art Part II course 'The Display of Art' and presented in it a short paper on 'Redisplaying the Permanent Collections' (10 February; 15 students).
- A session on Greek vases for the Classics Part 1A course 'Materials for Classical Archaeology' (11 February; 15 students).
- A class on Greek vases for students from the Institute of Continuing Education, who were taking a course on Classical Peoples (21 February; 8 adult learners).
- A session on Greek vases for the Classics Part 1A course 'Materials for Classical Archaeology' (4 March; 15 students).
- A Greek Vase Master Class to German students here on an exchange from the University of Munich (4 March; 12 students).
- Lucilla Burn and Kate Cooper With Caroline Vout from the Faculty of Classics, a class on Collectors and Display at the Fitzwilliam Museum as part of the Classics Part II course 'The Art of Collecting' (26 February; 28 undergraduates).
- Prof. Ted Buttrey One class on Greek Coinage and three on Roman Republican and Imperial coins for the MPhil students in

- Classical Archaeology (7, 14, 21, 28 November; 7 students).
- Individual instruction in the reading and criticism of Greek literature for one MPhil candidate and two PhD candidates, Faculty of Classics.
- Julie Dawson A class on bronze casting to Classics Part 1 students in the Materials for Classical Archaeology course (4 February; 20 students).
- A short presentation on conservation as part of the 'Museum Forum' for History of Art Part II (10 February 15 students).
- A class on bronze casting to Classics Part 1 students in the 'Materials for Classical Archaeology' course (25 February; 20 students).
- Jo Dillon Prepared teaching material for the 'Lost wax bronze casting' lecture by Andrew Lacey, sculptor, Alchemy Studios, part of the CU Art History 'Making Art' course (8 May, postponed from 20 February due to illness; 32 undergraduates).
- Rupert Featherstone Two seminars on "How Paintings Age" for the History of Art Tripos, Part I paper The Making of Art (3 March; 32 students).
- Jonathan Jarrett A class and handling session for Part II historians from Clare College (30 January; 8 students).
- James Lin A handling session for the History of Art Department's first year students (13 November; 28 students).
- Stella Panayotova Two classes for Paper 1/Part 1 of the History of Art Tripos, The Objects of Art History (11 November; 40 students).
- Organised and gave a paper at the Conference *Art, Academia and the Trade: Sydney Cockerell (1867-1962)* (8 December; 50 delegates).
- A class on medieval literary manuscripts for the English Faculty tripos, Part I/paper 1 (3 December; 16 students).
- A codicology class for the History Faculty's MPhil students (21 January; 12 students).

- A class for the English Faculty's Part II paper on Literature and Visual Culture (12 February; 17 students).
- A class on the Museum's collection of illuminated manuscripts for the History Faculty's course on collecting (6 May; 8 students).
- Julia Poole with
Melissa Calaresu
(Gonville & Caius) Organized a Research Challenge Module day for the History Faculty's MPhil in Early Modern History, using displays of Applied Art in the galleries and the Reading Room (31 October; 7 students).
- Julia Poole A class on the development of 18th century Ceramics for the History Faculty's Paper 24 Culture and Identity in Britain (14 November; 15 students).
- Two classes in the galleries for the History Faculty's Paper 16 Early Modern Europe, on Renaissance Decorative Arts (22 January; 10 students) and Global Encounters (16th-18th ceramics) (19 February; 10 students).
- Adrian Popescu Four classes on Greek Coinage for the MPhil students in Classical Archaeology (10, 17, 24 and 31 October; 7 post-graduate students).
- A class on Late Roman Coinage for the MPhil students in Classical Archaeology (5 December; 4 students).
- A class on 'Ancient Coinage' for the Classics Tripos Part IA course on 'Materials for Classical Archaeology' (18 February; 19 students).
- A practical on Iron Age Coins for the Archaeology and Anthropology Tripos, Part II, Paper A12: Later European Prehistory: North and West Europe in the Bronze and Iron Age (25 February; 6 students and one member of staff).
- A class on 'Ancient Coinage' for the Classics Tripos Part IA course on 'Materials for Classical Archaeology' (11 March; 11 students).
- David Scrase Two classes on 'Looking at Italian Drawings' for the Dept of History of Art (both on 27 January).
- Helen Strudwick A class on ancient Egyptian stone-working, with particular reference to stone vessels for second- and third-year Egyptology students (24 October; 9 students).

A class on pre-New Kingdom material culture to second- and third-year undergraduate Egyptology students (21 November; 7 students).

An introduction to the Egyptian galleries to first year undergraduates in Egyptology (27 November; 12 students).

An introductory talk for a group of undergraduates from Sidney Sussex College on the formation of the Egyptian collection and the early development of Egyptology (21 January; 12 students)

A short paper on Temporary Exhibitions as part of the 'Museum Forum' for the History of Art Part II course 'The Display of Art' (10 February; 15 students).

A class on Egyptian artefacts for Core Module E students, Institute of Continuing Education, who were taking a course on Everyday Life in Ancient Egypt (21 February; 9 students).

Renate Woudhuysen Taught tempera reconstruction to Helen Wilson, conservator and PhD student (18 July).

Renate Woudhuysen and Mary Kempster A seminar on 'Oil and tempera painting' for Paper 2/3, Part I, History of Art Department (13 February; 32 students accompanied by Prof. D Howard).

2. Teaching by Museum Staff for other Higher Education Institutions

Lucilla Burn and Kate Cooper A class about the Greek and Roman Gallery project to a group from the University of Leicester (5 December; 10 students, 2 academics).

Spike Bucklow A lecture on '800 years of artists' materials' at Christies Education on Conservation (15 May; 20 MA students).

Julie Dawson A paper 'The Close-up Look' at 'Cultural Encounters and Explorations: Conservation's Catch-22. Workshop 1: Physical Encounters: What do we mean by condition and access?' University College London (30 March; 60 workshop participants).

Jo Dillon A class and handling session on 'Lost wax casting and identifying technical details on Renaissance bronze sculpture' as part of Department of Art History, University of Warwick course: 'Use and significance of bronze in Renaissance Venice' (5 March; 6 BA and 1 MA students,

1 tutor).

Stella Panayotova A presentation on the Museum's medieval manuscripts in the Founder's Library to delegates of the Biannual Congress of the Comité International de Paléographie Latine (6 September 2008; 45 guests).

Three classes on researching and mounting exhibitions to students from the University of Ulster (13 February; 15 students), Trinity College, Dublin (16 February; 18 students) and the Courtauld Institute (19 February; 12 students).

A paper on the Cambridge Illuminations research project at a Conference in Viterbo organised by the Vatican Library (4-5 March; 270 delegates).

Julia Poole A class and handling session on European Ceramics for students taking the City & Guilds ceramics courses at West Herts College in Watford (17 January).

A class on Italian maiolica in the galleries and Applied Arts Study Room to students from West Dean Ceramic Conservation Course (8 May; 5 students, 1 tutor).

Adrian Popescu One class on Greek and Roman coinage for MA students in the Classical Mediterranean from Leicester University (7 November; 7 students).

Two practical classes on identifying Roman coins for the undergraduate students at the Institute of Archaeology, UCL part of ARCL2001 Roman coinage second/third year half unit option (21, 28 November; 12 students).

A class on 'Late Roman Coinage (AD 300-600)', for the Institute of Archaeology, University College London, 'Archaeology of the later Empire' course, Year 3 option, 0.5 unit (18 March; 3 students and one member of staff).

Lucy Wrapson A lecture to UCL Art History students at Westminster Abbey about the Sedilia (4 December; 7 students).

A lecture on 'English Medieval painting technique' at the University of East Anglia, Norwich (18 March; 35 students).

3. General Talks and non-University teaching by Museum Staff

Martin Allen A talk on 'Recording Coin Finds at the Fitzwilliam Museum' to the Cambridgeshire Numismatic Society

(15 September; 15 people).

A paper on ‘The English Coinage in the 1120s and 1150s: Interrupted Continuity?’ to the British Numismatic Society (27 January; 50 people).

A talk on ‘Buried treasure from Medieval Cambridge’ to the Essex Numismatic Society’ (27 February; 20 people).

Mark Blackburn His fifth and final Presidential Address to the British Numismatic Society, entitled ‘Currency under the Vikings. Part 5. The Viking Legacy’ (25 November; 65 people).

Chaired a session and gave a paper ‘Interpreting Coin Finds from ‘Productive Sites’ in Scandinavia’ at a Symposium on *Silver Economies, Monetisation and Society in Scandinavia, 800-1100* at Aarhus University (5-6 December; 50 people).

A paper on ‘Interpreting Single-Finds in a Bullion Economy: the case of dirhams in Viking-Age Scandinavia’ to the Royal Numismatic Society (16 December; 50 people).

A general talk in the Coin Room on coinage to members of the March branch of the University of the Third Age (10 February; 6 people).

A paper on ‘The impact of the Vikings on monetary circulation in Ireland and Britain’ and moderated a session at the *Between the Islands* Conference, Cambridge English Faculty (13-15 March; 60 delegates).

Presentations on Viking coins in the Museum to two groups of delegates from the *Between the Islands* conference (13 and 14 March; 6 and 3 people).

A lunch-time lecture on ‘Money in Anglo-Saxon England’ at the Town Hall Galleries, Ipswich in support of the *Anglo-Saxon Art in the Round* Exhibition there (16 April; 35 people).

Emma Boyce (third year student) A lecture on Sodoma’s *Virgin and Child*, at the Shrine of our Lady of Walsingham (14 February; 140 people).

Spike Bucklow A paper on the Westminster Retable at the IIC

conference (17 September; 400 conservators).

A lecture on artists' materials as part of the University's 'Festival of Ideas' at Lady Mitchell Hall (29 October; 60 members of the public).

A paper on 'Representing technical imagery' at the Image Processing for Artist Identification conference at the Van Gogh Museum (21 October; 50 computer scientists and art historians).

A lecture on the Hereford *Mappa Mundi* in the Cambridge History of Cartography Seminar Series at Emmanuel College (25 November; 30 people).

A lecture on the 'Theatre Royal, Bury St Edmunds' to the Suffolk Institute of Archaeology and History at Elmswell (14 March; 100 members).

A seminar on '800 years of Artists' Materials' at the Fitzwilliam Museum for National Science Week (20 March; 25 people).

A lecture on the 'Macclesfield Psalter' to NADFAS at Churchill College (2 April, 300 people).

A lecture on '800 years of artists' materials' for the University of the Third Age (6 May; 150 people).

Contributed to the Preventive Conservation Study Day at the Fitzwilliam Museum (14 May).

A lecture at the Cambridge Antique Society on 'Lapis lazuli' (10 June; 50 members).

Lucilla Burn

A class on Greek vases to a group of alumni during Alumni weekend (26 September; 12 adults).

A lunch-time talk on Medea and the Greek view of Colchis (18 December).

With Pippa Pearce (graduate student, Faculty of Classics), a 'drop-in' session on early Cypriot scripts (14 December; 15 academics, 9 members of the general public).

A paper 'Terracotta Figures on the Bay of Naples: tradition or innovation?' at the Pompeii Symposium at the National Gallery of Art, Washington (19 March; 150 members of the public and academic colleagues).

Lucilla Burn and Helen Strudwick	Organised the Golden Fleece Symposium (15 November; 70 members of the public, 5 speakers).
Kate Cooper	A paper ‘Corinthian Pottery and Archaic Greek Trade’ at the Archaeological Institute of America’s Annual Meeting held in Philadelphia, January 8th-11th 2009.
Jo Dillon	Supplied SHARE regional conservator Libby Finney with teaching material for two one-day training courses on Packing, Handling and Disaster Recovery (22 January, at March, 7 delegates; 5 February, Braintree, 12 delegates).
	A paper, ‘Preventive Conservation at the Fitzwilliam Museum – Who Cares Here?’, co-written with Julie Dawson, to the East Anglian Conservators Forum’s preventive conservation meeting at the Fitzwilliam Museum (14 May, 60 conservators and other museum professionals), followed by a general talk and tour of current conservation projects in Applied Arts (c. 10 conservators).
	Two tours of the Applied Arts conservation lab, talking about recent conservation projects and conservation as a career, for work experience day at the Museum (29 May, c. 20 secondary school students).
	Assisted planning of a SHARE scheme Integrated Pest Management one-day course, Fitzwilliam Museum (30 June, 16 Fitzwilliam and 6 regional museum personnel).
Rupert Featherstone	With Lucy Whitaker, Assistant Surveyor of The Queen’s Pictures, a lecture entitled ‘Caravaggio: A Question of Attribution: The Calling of Saints Peter and Andrew and the Boy Peeling Fruit’ at Holyrood, Edinburgh (25 November; 40 people).
Nicola Gauld (Research Associate, PDP)	A conference presentation, Toulouse, Musée d’Histoire Naturelle (24 March; 22 attendees).
Carol Humphrey	A day course on Samplers for SHARE (6 April; 4 participants).
Jonathan Jarrett	A paper, ‘A View from a Coin Room: the COINS project and numismatic study’ to the EVA Vienna 2008 conference, ‘Digital Cultural Heritage - Essential for Tourism’ in Vienna, Austria (27 August 2008; 50

people).

A paper, 'Legends in their own lifetimes? The late Carolingians and Catalonia, to the Haskins Society Conference in Washington DC, USA (7 November, 60 people).

A paper, 'How to take over an archive: Sant Pere de Casserres and its community' at the International Medieval Congress, Leeds (14 July, 25 people).

- Mary Kempski A talk on conservation to visitors at Melford Hall on Heritage Open Day (13 September).
- James Lin A lecture to the Chinese Painting Society in London on *The Immortal Stone*—Jade collection from the Fitzwilliam Museum (27 November).
- A gallery talk on the *Immortal Stone* to guests from the Sainsbury Centre (21 April; 15 people).
- A gallery talk to the Visiting Scholars Society (23 April; 15 people).
- A gallery talk to Christie's Education Group (28 April; 7 people).
- A gallery talk to PhD students from SOAS, London (26 May; 6 people).
- Jane Munro With Diana Donald, two presentations on the forthcoming Darwin exhibition at press launches arranged by the Yale Center of British Art at the Paul Mellon in London (28 October) and the London NYC Hotel, New York (12 November).
- An informal paper on the Darwin exhibition to colleagues at the Museum of Modern Art in New York (14 November).
- A talk on George Stubbs to invited guests of Taylor Vinters (3 December; 146 people).
- With Diana Donald, seven talks around the opening of the exhibition *Endless Forms: Charles Darwin, Natural Science and the Visual Arts* at the Yale Center for British Art (9-13 February; Approximately 250 people).
- Participated in a round table on the documentation of drawings collections at the invitation of the Institut

national d'histoire d'art, Paris (23 March).

A gallery talk on *John Downman's 'Distinguished Persons'* at the British Museum in connection with its current exhibition, *The Intimate Portrait: drawings, miniatures and pastels from Ramsay to Lawrence* (15 April).

Two staff debriefings on the Darwin exhibition (21, 27 May), and one to the Museum Friends (6 May).

A tour of the exhibition *Endless Forms* to a group of Trustees of the Fitzwilliam Museum (23 June).

A lunchtime gallery talk 'Flaunting it, Darwin, Beauty and Sexual Selection' in connection with the exhibition *Endless Forms* (25 June).

A talk about the exhibition to a group of art history students from the Institute of Continuing Learning, Cambridge (25 June; 25 people).

With Diana Donald, a talk at the reception of the conference of the British Academy, Royal Society and American Philosophical Society (29 June).

With Diana Donald, a tour of the exhibition to H.R.H. Princess Alexandra (2 July).

A talk on the exhibition to alumni of Newnham College (8 July).

With Diana Donald, a round-table discussion on Darwin and the visual arts as part of the Darwin Festival (9 July).

Stella Panayotova Presented highlights from the Museum's collections of medieval manuscripts, music, rare books, literary autographs and artists' archives in the Founder's Library to the Friends of the University Library (23 September; 20 guests).

A talk on medieval manuscripts for the Festival of Ideas competition 'Illuminate! Days are where we live' (23 December; 20 people).

A tour of the exhibition 'I turned it into a Palace' to a group of NADFAS members (5 February; 75 people)

A tour of the exhibition 'I turned it into a Palace' to

undergraduates from the Fitzwilliam Museum Society (12 March; 20 students).

A talk on the Museum's collections of manuscripts, fine printed books and music to students from the University of the Third Age, Ely (1 May; 28 students).

Showed manuscripts to members of the British Italian Society (6 June; 38 members).

Julia Poole

A lecture to The Glass Circle at the Art Workers Guild, Queen's Square, London, on the evidence for, and prices of, *Glass Purchased for the Household of John Russell, 4th Duke of Bedford 1732-71 in England and Paris* (9 December; c. 35 members).

A gallery talk on maiolica to members of the British Italian Society (6 June; 38 members).

Adrian Popescu

A talk to Cambridgeshire Numismatic Society 'Noviodunum: Coins from a Roman and early Byzantine town on the Danubian frontier' (16 February; 15 people).

A paper, 'The Noviodunum Archaeological Project (NAP): Summary report of the 2008 season', at the 53rd National Archaeological Reports Conference in Târgoviște, Romania (27-29 May; 35 delegates).

A lunchtime talk on 'Gods, 'monsters' and silver: Ancient coinage in Colchis' (4 December).

Timothy Potts

A presentation on the future of the Museum to the 800th Campaign Board meeting at Homerton College (4 October; 20 Board members and University staff).

A tour of the exhibition *From the Land of the Golden Fleece* to a group of Cambridge Freshers (22 October; 20 undergraduates).

A powerpoint presentation in the Courtyard on the future of the Museum, initially given to the 800th Campaign Board in October, to all members of staff (9 December; c.70 members of staff).

A lecture to Cambridge U3A on 'Collecting for museums: past achievements, future challenges' at Mill Lane Lecture Room 3 (29 April; 150).

Bob Proctor	As part of an international team of conservators from the UK, Italy, Malta, USA and Finland, taught book conservation to staff at the National Library of Egypt in Cairo (24 March – 8 April; 10 members of staff).
Marie Louise Sauerberg and Mary Kempski	Talks on the Westminster Retable to three groups of conservators attending the IIC conference (19 September; 50 conservators).
Marie Louise Sauerberg	A lecture on ‘The Royal Testers in Canterbury Cathedral’, at the conference: “Monumental Industry: carved tomb production in fourteenth-century England”, conference held jointly by the Church Monuments Society and the Centre for Medieval Studies, University of York (25 October; 50 members of the Society and art historians).
	A lecture on the medieval polychromy of Westminster Abbey 1250-1350 at the ICON ‘Stone and Wall Paintings’ meeting (22 January; 50 conservators).
David Scrase	A soundbite talk on the Paintings in the Upper Marlay to museum staff (7 August).
	Two tours of the Italian paintings to Alumni (26 September).
	A talk on the Museum’s paintings to the students and interns of the Hamilton Kerr Institute (29 September).
	A tour of the Italian paintings to students from the History Faculty with Professor Rosamond McKitterick (26 November).
	A paper on Redouté to Fellows of Murray Edwards College (New Hall) (10 July).
Helen Strudwick	Introductory tour of the Golden Fleece exhibition to members of the Friends of Birmingham Museums and Art Gallery (16 December; 40 members of the public).
	Introductory tour to members of the U3A Art Appreciation group (28 November; 12 members of the public).
	A lecture to the Friends of the Egypt Centre at the University of Swansea on the subject of ‘Ancient Egypt at the Fitzwilliam Museum’ (11 February; 55 members of the public).

Assisted the Director with two private tours of the Golden Fleece exhibition (1 December).

A lecture to the Wimpole Hall Volunteers Club on the subject of ‘Collectors and Collections at the Fitzwilliam Museum’ (26 February; 55 members of the public).

A talk about animals in ancient Egypt to an Older People’s group at Hill Top Day Centre (3 March; 18 ‘older people’); in addition a talk about animals in ancient Egypt to a Memory Problems group at the same Day Centre (16 March; 21 members of the public).

A talk to pupils at Steeple Morden Primary School about how to learn about ancient Egypt (26 February; 28 children).

Andor Vince Arranged a tour of the Museum’s conservation facilities for conservators from the Norfolk Museums and Archaeology Service. Christina Rozeik presented aspects of the Greek and Roman gallery conservation project to the same group (20 March; 8 conservators).

Lara Wilson/Broecke A lecture entitled: ‘From Cimabue to Cennino, or How to make your own Crucifix in eight easy steps’, Lectures in celebration of the new Crucifix at Fisher House, Cambridge (14 November; 50 participants).

4. Art in Context (Lunchtime Gallery Talks)

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|------------|---|
| 1 October | Two heads by Rubens; who added to them, why and when?
David Scrase, Keeper of Paintings, Drawings and Prints |
| 8 October | The ‘Act and power of a face’: Two late portraits by van Dyck
Gill Hart, Outreach & Access Officer |
| 15 October | The Human Comedy: Stories from English Satirical Prints
Temi–Tope Odumosu, Department of History of Art |
| 22 October | ‘Medieval Treasures in the Fitzwilliam’
An entertaining overview of the many artworks from the Middle Ages in precious metals, ivory and book form.
Professor Paul Binski, Department of History of Art |

- 29 October 'Sex and violence in Titian' An examination of three paintings in the Museum's collection, the Tarquin and Lucretia, the "Venus" and the Lute Player and the copy of a lost Sleeping Nude of c.1520.
Professor Paul Joannides, Department of History of Art
- 5 November A Passion for Pottery: Dr J.W.L. Glaisher (1848-1928) and the Collecting of Ceramics as History and Art
Julia Poole, Keeper of Applied Arts
- 12 November '*I turned it into a palace*': Sydney Cockerell's new Museum
Stella Panayotova, Keeper, Manuscripts and Printed Books
- 19 November Eagles, towers and swords: The coinage of the Transylvanian princes (16th – 18th centuries)
Adrian Popescu, Senior Assistant Keeper, Coins and Medals
- 26 November Thomas Hardy's Original Manuscript of 'Jude the Obscure': Conservation and Research
Svetlana Taylor, Research Associate, Manuscripts and Printed Books
- 3 December Gold and Pigments in the Macclesfield Psalter
Spike Bucklow, Research Scientist, Hamilton Kerr Institute
- 14 January Whistler's Doorway
Craig Hartley, Senior Assistant Keeper Paintings, Drawings and Prints
- 21 January The Paintings of Charles Brinsley Marlay
David Scrase, Keeper of Paintings, Drawings and Prints
- 28 January The Immortal Stone: Chinese Jades at the Fitzwilliam Museum
James Lin, Assistant Keeper, Applied Arts
- 4 February Brueghel: It's all in the detail
Gill Hart, Outreach and Access Officer
- 11 February Behind the screens at the Museum: what's going on with the Greek and Roman collections
Lucilla Burn, Keeper of Antiquities and Julie Dawson, Senior Assistant Keeper, Conservation

- 18 February Mastering a new medium: Anthony Van Dyck as an etcher
Elenor Ling, Documentation Assistant (Prints)
- 25 February Cockerell and Hardy
Claire Tomalin, Author
- 4 March ‘Great Red Letter Day’: Charles Ricketts and Charles Shannon as collectors of drawings
Jane Munro, Senior Assistant Keeper, Paintings, Drawings and Prints
- 11 March Clear Dawn: The creation of a Japanese print collection
Craig Hartley, Senior Assistant Keeper, Paintings, Drawings and Prints
- 6 May Casts and cast-offs: the story of the Museum of Classical Archaeology
Professor Mary Beard, Classics Faculty
- 13 May Marie-Louise von Motesiczky Self Portrait and Last Portrait of Mother
David Scrase, Keeper of Paintings, Drawings and Prints
- 20 May Speaking in Whispers; Vuillard and Bonnard
Julia Tozer, Head of Education
- 27 May Rites of passage?: Classical imagery in the Italian Renaissance
Carrie Vout, Senior Lecturer, Faculty of Classics
- 3 June Commodore Perry and the Opening of Japan: Naval Diplomat and Collector
Frances Parton, Researcher (Documentation), Coins and Medals
- 10 June Luxury and Vanity in the New Dutch Republic
Gill Hart, Outreach and Access Officer
- 17 June Dragonsblood; A far fetched tale about a far fetched artists pigment
Spike Bucklow, Research Scientist, Hamilton Kerr Institute
- 24 June Birds of The Enlightenment: the influence of ornithological book illustration on Chelsea and Sèvres porcelain
Julia Poole, Keeper of Applied Arts

1 July Potted histories: What can ancient Greek vases tell us?
Kate Cooper & Christina Rozeik, AHRC Research
Associates for Greece and Rome

5. Teaching carried out in the Museum by non-Museum staff for the University of Cambridge

Dr Michael Scott A class on Greek artefacts to American students on the
Pembroke College summer programme (30 July; 5
students).

6. Teaching carried out in the Museum by non-Museum staff for other Higher Education Institutions

Peter Halliday A class on the Museum's collection of contemporary
calligraphy for Lichfield School of Art, South
Staffordshire College (30 April; 24 students).

Martine Meuwese A class on illuminated manuscripts to graduate students
of the University of Utrecht (22 May; 22 students).

7. Public lectures in the Museum by non-Museum staff

Mr Kanji Ishizumi A lunchtime lecture on 'The Japanese Folding Fan, its
history and fan making process' (1 May; 18 people).

8. The following members of Museum Staff served as assessors, examiners, supervisors, research supervisors, etc.

Mark Blackburn Supervised four students doing practical projects for
Archaeology Part II, Paper A25 (England in the First
Millennium).

Continued to supervise one PhD student of the
Anglo-Saxon, Norse and Celtic Department, and
co-supervised one PhD student of the University of
Durham.

Kate Cooper Supervised in the Faculty of Classics on 'Collecting in
the 21st century' as part of the Classics Part II course
'The Art of Collecting' (3 -10 March; 20
undergraduates divided between 7 supervision groups).

Julie Dawson Acted as assessor of a candidate for the Professional
Accreditation of Conservator-Restorers (11 November).

Jo Dillon Served as external examiner for a BSc final year
dissertation evaluating the use of Raman Spectroscopy
to identify gemstones in artefacts for the Forensic

Science Dept, Faculty of Science and Technology,
Anglia Ruskin University, Cambridge (29 May).

Supervised an undergraduate on a six-week work placement forming part of the course requirements for the BA in Conservation and Restoration, University of Lincoln (15 September - 24 October).

Jane Munro Examined two MPhil dissertations for the Department of History of Art and Architecture (24 November).

Marked exam scripts for Part II, papers 17/18, *Painting in France*, for the Department of History of Art.

Examined Part II Paper 17/18. *Painting in France from the Ancien Régime to the Second Empire, c.1770-c.1855* for the Department of History of Art.

Renate Woudhuysen Acted as an examiner for a Master's degree in conservation, University of Amsterdam (14 to 16 October).

9. Visitor figures with estimate of Higher Education and Adult Learner groups

The total number of visitors to the Museum (1 August 2008 – 31 July 2009) was 334,282.

In the course of the academic year an estimated 12,500 members of higher education and adult learner groups attended gallery sessions organized by, among others, the WEA, the Board of Continuing Education of Cambridge University, Anglia Ruskin University, the University of the Third Age, The Open University and NADFAS.

10. Publications by members of Museum staff

Martin Allen (with the late C.E. Blunt), 'English and Scottish coins' in H. Rees, *et al.*, *Artefacts and Society in Roman and Medieval Winchester. Small Finds from the Suburbs and Defences, 1971-1986* (Winchester, 2008), pp. 282-3.

Martin Allen, 'Review of P. Nightingale, *Trade, Money and Power in Medieval England* (Aldershot, 2007)', *Numismatic Chronicle* 168 (2008), pp. 493-5.

Martin Allen, 'Review of T. Everson, *The Galata Guide to the Farthing Tokens of James I & Charles I. A History and Reclassification* (Llanfyllin, 2007)', *Numismatic Chronicle* 168 (2008), pp. 495-7.

Martin Allen and Gareth Williams, 'Coin Hoards: Leiston area, Suffolk,

2006', *Numismatic Chronicle* 168 (2008), p. 415.

Martin Allen (with Leigh Allen), 'Metalwork and coins', in A. Norton and G. Cockin, 'Excavations at the Classics Centre, 65-67 St Giles, Oxford', *Oxoniensia* 73 (2008), pp. 161-94, at pp. 185-6.

Mark Blackburn, 'The coin finds from Kaupang', *Kaupang – The Means of Exchange*, ed. D. Skre, Kaupang Excavation Project Publication Series 2 (Aarhus and Oslo, 2008), pp. 29-74.

Mark Blackburn (with Gert Rispling and Kenneth Jonsson), 'Catalogue of the coins found at Kaupang', *Kaupang – The Means of Exchange*, ed. D. Skre, Kaupang Excavation Project Publication Series 2 (Aarhus and Oslo, 2008), pp. 75-93.

Mark Blackburn (with M. McCormick and G. Constable), 'Philip Grierson', *Speculum* 83:3 (2008), pp. 802-4.

Mark Blackburn, 'Presidential Address 2007. Currency under the Vikings. Part 4. The Dublin coinage c.995-1050', *British Numismatic Journal* 78 (2008), pp. 111-37.

Mark Blackburn, 'Coin Hoards: Norwich (40 Fishergate), Norfolk, 2005', *Numismatic Chronicle* 168 (2008), pp. 411-12.

Mark Blackburn, 'President's review of the year 2007', *British Numismatic Journal* 78 (2008), pp. 295-7.

Rebecca Bridgman (ed.) 'Islamic Ceramics in Western Europe: Fresh Perspectives, through Recent Research', *Al-Masāq*, 21.1 (2009). This edited special issue of the journal includes an authored paper: Rebecca Bridgman 'Crossing the Cultural Divide? Continuity in Ceramic Production and Consumption between the Almoravid and Mudéjar Periods in Seville', *Al-Masāq*, 21.1 (2009), pp. 13-29.

Spike Bucklow, "Stories from a Building Site" in *Conservation and Access*, ed. D. Saunders, J.H. Townsend, and S. Woodcock, IIC, London, 2008, pp. 126-9.

Spike Bucklow: 'Lapis lazuli', *Crossing Cultures*, CIHA 32nd Congress, ed. J. Anderson, University of Melbourne Press, Melbourne, 2009, pp. 560-3.

Spike Bucklow: 'The representation of technical imagery', published on-line at www.digitalpaintinganalysis.org/IP4AI.

Lucilla Burn and Julie Dawson, 'Redisplaying Greece and Rome at the Fitzwilliam Museum', *Minerva*, May/June 2009, pp. 27 – 30.

T.V. Buttrey, 'A hoard of Spanish and Spanish American Cobs', *Numismatic Chronicle* 168 (2008), pp. 443-6.

Trevor F. Emmett, Julia Poole and Jo Dillon, 'The application of a mobile Raman spectrometer to the technical description of jewelled artefacts in The Fitzwilliam Museum (Cambridge University, U.K.)' in P. Vandenabeele and L. Moens (eds.), *GeoRaman '08: 8th International Conference on Raman Spectroscopy Applied to the Earth Sciences – Sensu Latu. Book of Abstracts. Ghent, Belgium, 2nd – 6th June 2008*. Academia Press, Gent, Belgium (2008), p. 86.

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(as of 1 October 2009)

ACQUISITIONS

August 2008 – July 2009

DEPARTMENT OF APPLIED ARTS

BEQUESTS

Sculpture and Applied Art

Ceramics

From MRS DIANE DRUSILLA BARBER: Bottle, lustred stoneware. Mark: impressed C on edge of base. English, by Joanna Constantinidis (1927-2000), Great Baddow, Essex, c. 1980-95 (C.10-2009). Open leaning pot, matt red-brown stoneware. Mark: impressed C on edge of base. English, by Joanna Constantinidis (1927-2000), Great Baddow, Essex, c. 1980-95 (C.11-2009). Vase, coiled stoneware, coated with white glaze or and variegated with black on the upper part. Mark: BB back to back in impressed seal on side near base. English, by Betty Blandino (b. 1927), Oxford, c. 1990-2000, possibly earlier in which case pre 1987 at St Briavels Common, nr Lydney, Gloucestershire (C.12-2009).

GIFTS

Sculpture and Applied Art

From J.W.N. PETTY, MA, LL.M.: Tankard, silver, with a repair to underside of foot. English, Newcastle, 1757-8. Mark of John Langlands I (free 1754; died 1793) (M.3-2008).

From JEAN I.C.B. AUSTIN, MA: Slave Whistle, gold with engraved decoration and applied brass (?) wire. Origin unknown, possibly Barbados, probably 18th century (M.4-2008). Purse, chamois leather, and white metal. Origin unknown, probably English, 19th century (M.6-2008).

From NICHOLAS and JUDITH GOODISON through the ART FUND: Bangle: 'Well, Well, Well', re-used painted steel (Tate & Lyle Black Treacle and Golden Syrup tins) welded over a wooden core, finished with 'A Glaze' automotive polymer. English, by David Poston, Flixton, Suffolk, 2008 (M.6-2008). Necklace, anodised, dyed, and crazed aluminium leaves with stainless steel wire, and dyed fresh water pearls. English, by Jane Adam, London, 2008 (M.7-2008). Pair of earrings, matching the necklace, anodised, dyed, and crazed aluminium leaves with stainless steel wire. English by Jane Adam, London, 2008 (M.8A & B-2008). Bangle, anodised, block-printed, dyed and crazed aluminium. English, by Jane Adam, London, 2008 (M.9-2008). Artichoke Parachute Ring, double nylon shank ornamented with woven, tied knotted clear nylon. English, by Nora Fok, Hove, 2007-08 (M.1-2009). Sweet Cherry Earrings, knitted, tied dyed nylon, naturalistically coloured. English, by Nora Fok, Hove, 2008 (M.2A & B-2009).

From MISS JANE SANDEMAN: Five silver wine tasters, silver, with applied, engraved and punched decoration, four set in the centre with casts of portrait medals of Louis XIV, Louis XV, and Louis XVI and Queen Marie Antoinette, and one with a Napoleon III 1 franc piece of 1858. French, late 18th or 19th century (M.3-7-2009).

Ceramics

From PETER CRABBE: Dish, porcelain, decorated in Canton enamel with a lady on a horse asking for directions from a gentleman while a boy servant carries books and a qin (musical instrument), and a female servant leads the horse. Chinese, late 19th century (C.8-2009).

From NICHOLAS and JUDITH GOODISON through the ART FUND: *Something of a Relationship III*, blue, greenish-white, and grey-black cast glass. Two male heads, one blue (A), and one greenish-white (B) projecting from cylindrical stands, accompanied by a plywood template (C) for aligning the pieces

correctly. English, by David Reekie, (b. 1947), Norwich, Norfolk, February 2009 (C.15A-C-2009).

From ROY HULL: Snail 'netsuke', bone china, moulded, and painted in yellow under pale turquoise glaze. Mark: Printed in black on bottom of snail, Royal Worcester factory mark with 'MADE IN ENGLAND' below and '2605' below that. English, Royal Worcester, after 1916 (C.21-2008). Tortoise 'netsuke', bone china, moulded, and painted in yellow under bright green glaze. Mark: Printed in black on bottom of snail, Royal Worcester factory mark with 'MADE IN ENGLAND' below and '2604' below that. English, Royal Worcester, after 1916 or later (C.22-2008).

From TIM OSBORNE, DELOMOSNE, & SON LTD.: Patty pan, blown lead-glass with puntil mark on base, sloping sides, and folded rim. Slight flaw in side. English, late 18th century (C.2-2009).

From MISS JANE SANDEMAN: Armorial dish, porcelain, painted in enamels, and gilt. The arms are Lethieullier of Kent and Middlesex, *Argent a chevron gules between three parrots' heads coupé vert beaked of the second; crest, A parrot proper; impaling Salkeld, Vert a fret argent*. Chinese, Yongzheng period (1723-35) (C.13-2009). Punch Bowl, white earthenware with blue-tinted lead-glaze (pearlware), transfer-printed in black, and painted in polychrome enamels with Chinese scenes, flowers, and scale panels, and round the foot and rim with bands of silver (platinum) lustre. English, Staffordshire, c. 1820 (C.14-2009).

From DR ALBERTO SATOLLI and PAOLA BIANCALANA: Pig, earthenware with black and white pigment. Italian, by Paolo Biancalana, ADD, 2009 (C.3-2009).

From DR ALBERTO SATOLLI: Ocarina and three whistles in the form of a hen and chickens, earthenware with red combs. Italian, Orvieto, 2008/2009 (C.4A-D-2009). Figure of a woman whose head is a whistle, earthenware, the lower part thrown, and painted in blue and green. Italian, by Paola Biancalana, 2008/2009. (C.5-2009).

From DAVID SCRASE in memory of Robin Crighton (d. 2009), Keeper of Applied Art (March 1974-September 2003): Teapot of hexagonal shape porcelain decorated underglaze in blue with flowers and eight different ornaments to represent the Eight Immortals. Jing Tang Fa zhi (錦堂發製 made by Jing Tang Fa studio) mark on the base. Chinese, Guangxu period (1875-1908) (C. 6 & A-2009).

From DAVID SCRASE, to celebrate the centenary of the Friends of the Fitzwilliam Museum: Armorial dish, porcelain painted in enamels with the Carteret arms, *Gules four fusils in fess argent and the crest On a mount a squirrel sejant*. Chinese, Yongzheng period, c. 1730 (C.7-2009).

From DR JOHN SHAKESHAFT: Dish, porcelain, decorated with two fish moulded in relief with a carved border. The celadon glaze covered in a fine crackle. Chinese, 12th-13th century (C.9-2009).

Oriental

From ANNE LONSDALE, President of New Hall: Jug beaten silver, the handle soldered to the body. The exterior decorated with dragons among clouds and a 'Tokugawa (shogun) mark' in the middle. Japanese, c.1750-1850 (O.1-2008).

From DAVID SCRASE, to celebrate the Assistant Directorship of Margaret Greeves: Lidded jar, cloisonné enamel, inlaid with seven jewels known as *shippo* technique. Japanese, Meiji period (1868-1912) (O.2-2008).

From ROY HULL: 339 Netsuke of various materials including ivory, wood, antler and horn. Japanese variously between 18th – 20th century (O.3- 2008 – O.341-2008): Netsuke, ivory carved with a recumbent dog, whose eyes are inlaid with horn. Japanese, first half of the 19th century O.3-2008; Netsuke, ivory, carved with a seated Tenaga (long arms) with octopus and octopus trap. Japanese, second half of the 19th century. O.4-2008; Netsuke, stag antler, carved with a female Sennin, Seiobo standing, holding a peach and a basket. Japanese, late 18th century. O.5-2008; Netsuke,

ivory, carved with a blind masseur standing and messaging a client. Japanese, mid or late 19th century, c.1860. O.6-2008; Netsuke, ivory, carved with a seated Hotei leaning against his treasure sack Japanese, late 19th century O.7-2008; Netsuke, ivory, carved with a seated Rakan upon a rock. Japanese, late 17th or early 18th century O.8-2008; Netsuke, pressed horn, carved with Nio (temple guardian) seated with a bell in his mouth. Japanese, second half of the 19th century. O.9-2008; Netsuke, ivory, carved with a group of rats chewing through a large radish. The eyes of rats are inlaid with horn. Japanese, mid 19th century. O.10-2008; Netsuke, ivory, carved with an old man buying the tortoise from the seated young child by the well. Japanese, late 19th century. O.11-2008; Netsuke, ivory, carved with a Japanese big headed dwarf Fukusuke, making a face and sticking his tongue out. Japanese, early 19th century. O.12-2008; Netsuke, ivory, carved with an old couple sheltered underneath a large pine tree, a tortoise at front. Japanese, second half of the 19th century. O.13-2008; Netsuke, ivory, carved with three seated Sennin enjoying their rest with their associated items, toad and gourds. Japanese, late 19th century. O.14-2008; Netsuke, Ivory, carved with two court musician with drum kneeling and enjoying hot sake. Japanese, late 19th century. O.15-2008; Netsuke, stag antler, carved with a recumbent male Ox. Its eyes are inlaid with horn. Japanese, late 18th century. O.16-2008; Netsuke, ivory, carved with two crafts men carving a large Tengu mask. Japanese, late 19th or early 20th century. O.17-2008; Netsuke, ivory, carved with an old scholar Toba reading his scroll on horse back. Japanese, mid 19th century. O.18-2008; Netsuke, ivory, carved with a Japanese warrior in full armour crouching with both hands holding his sword, looking out and waiting for any moment to strike. Japanese, late 19th century. O.19-2008; Netsuke, ivory, carved with two Japanese court musicians in full costume kneeling and performing with fan and drumming. Japanese, mid 19th century. O.20-2008; Netsuke, fossilized wood (Umoregi), carved with a frog resting on the side of a rock. Japanese, late 18th or early 19th century. O.21-2008; Netsuke, ivory, carved with a Japanese porter sitting on his straw hat, with the fan in his hand. Japanese, late 19th century. O.22-2008; Netsuke, ivory, carved with a Shojo in a sake jar watching the praying mantis. Japanese, late 20th century, possibly 1980. O.23-2008; Netsuke, ivory, carved with Sennin Chokaro standing and holding his sacred gourd on top of his head. Japanese, late 18th century. O.24-2008; Netsuke, ivory, carved with a seated Japanese Sarumawashi feeding his two pet monkeys, one is wearing a Shishi mask. Japanese, mid 19th century. O.25-2008; Netsuke, ivory, carved with a recumbent male ox. The eyes are inlaid with horn. Japanese, late 18th-early 19th century. O.26-2008; Netsuke, ivory, carved with Shojo seated and drinking with two Oni attendants, one Oni serving Sake and sitting on the shoulder of the other Oni standing at the back, holding a large club. Inlaid on costume and forehead of an Oni, in ebony, horn and copper alloy. Japanese, second half of 19th century. O.27-2008; Netsuke, boxwood, carved with a seated man holding a mask of Okame and a Shishi mask upon his knee. One of the Himotoshi ring is ivory. Japanese, early 19th century. O.28-2008; Netsuke, boxwood, carved with a seated Daruma. Japanese, early 19th century. O.29-2008; Netsuke, stag antler, carved with a goat seated and turning its head, its base is seal. The eyes are inlaid with horn. Japanese, 19th century. O.30-2008; Netsuke, ivory, carved with a Sake vendor (Tanuki) standing on wooden clogs (Geta). He wears the lotus hat with moveable tongue, holding a Sake bottle inscribed Hachi (eight = Sake producers trade mark) and a note book inscribed Kayoi (order book). Japanese, late 19th century. O.31-2008; Netsuke, ivory, carved with a Sake vendor (Tanuki) standing on wooden clogs (Geta). He wears the lotus hat with moveable tongue, holding a Sake bottle inscribed Hachi (eight = Sake producers trade mark) and a note book inscribed Kayoi (order book). Japanese, late 19th century. O.32-2008; Netsuke, ivory, carved with Daikoku holding a fish at his back and sitting on a thief being caught kneeling on his four. The thief might have stolen Ebisu's fish. Japanese, mid 19th century. O.33-2008; Netsuke, ivory, carved with a group of five Japanese young boys playing and fighting. Japanese, mid 19th century. O.34-2008; Netsuke, ivory, carved with a Japanese young mother standing holding her young son in her hand and a full basketful of tea leaves at her back. Inlay with mother of pearl and jade. The butterfly on her head scarf is decorated in lacquer. Japanese, late 19th century. O.35-2008; Netsuke, ivory, carved with an old Japanese high court official standing, holding a brush in his right hand, and a scroll in his left hand, decorated in black and green lacquer. Japanese, early 20th century. O.36-2008; Netsuke, boxwood, carved with a seated man with distorted face (possibly a Rakan). Japanese, late 18th century or early 19th century. O.37-2008; Netsuke, boxwood, carved with a Shishimai performer standing. Japanese, mid 19th century. O.38-2008; Netsuke, ivory, carved with the disappointed rat catcher, kneeling and pressing down on a trap as the rat escapes over him. A woman seated with him and is polishing the blade. Japanese, late 19th century O.39-2008; Netsuke, ivory, carved with a Dutchman with a wide brim hat standing against his big sack. Japanese, 18th century. O.40-2008; Netsuke, ivory, carved with an Ashinaga carrying on his back his comrade Tenaga who has caught a fish in his right hand. Japanese, second half of the 20th century. O.41-2008; Netsuke, ivory, carved

with Sennin Chinaman releasing his dragon from his begging bowl. The eyes are inlaid with glass on dragon. Japanese, late 20th century, c.1980 O.42-2008; Netsuke, ivory figure, carved as a scarecrow wearing a straw hat, the original was carved by David Carlin of the USA and it was shown in the British Museum's exhibition held March / April 1994, *Treasure Miniatures Contemporary Netsuke*. Japanese, after 1994. O.43-2008; Netsuke, boxwood, carved with one horn Oni seated crossed legs, ivory and horn inlaid on Tama (sacred jewel). The eyes are inlaid with horn. Japanese, first half of 19th century. O.44-2008; Netsuke, ivory, carved with a Dutchman with wide brim hat standing, holding the leash of his pet dog. The dog's eyes are inlaid with glass. Japanese, late 20th century, c.1980. O.45-2008; Netsuke, ivory, carved with a seated wolf with three heads. The eyes of the three heads are inlaid with glass. Japanese, late 20th century, c.1980. O.46-2008; Netsuke, ivory, carved with a horse with its head bent down. The eyes are double inlaid with glass / resin. Japanese, late 20th century, c.1980 O.47-2008; Netsuke, ivory, carved with a Dutchman standing, holding his cockerel with both his hands. The eyes of cockerel are inlaid with glass. Japanese, late 20th century, c.1980. O.48-2008; Netsuke, boxwood, carved with a seated Daruma. Japanese, 20th century, c. 1960. O.49-2008; Netsuke, ivory, carved with a Dutchman standing and holding a drum of rum on his right shoulder with his right hand, and a mug in his left hand. Japanese, late 20th century, c.1990. O.50-2008; Netsuke, stag antler, carved with Hotei carrying his bag on his head and lifting his cloth before crossing a river. Japanese, first half of the 19th century. O.51-2008; Netsuke, ivory, carved with an one horn Oni trying to untie the ribbon of a leather Kinchaku (money purse), and a Minogame tail. Japanese, second half of the 19th century. O.52-2008; Netsuke, stag antler, squared Netsuke with four village scenes, the top with chrysanthemum. Japanese, mid 19th century. O.53-2008; Netsuke, ivory, a Tengu hatching from an egg with the presence of a man and a monkey. Japanese, late 19th century O.54-2008; Netsuke, ivory, Benkei, in his youthful days, standing, he is holding the stolen bell of Miidera which he carried to his monastery. Japanese, late 18th century or early 19th century. O.55-2008; Netsuke, ivory, a crab on a base. Late 18th century or early 19th century. O.56-2008; Netsuke, a Shojo seated holding a large sake bowl incised with a crane and a turtle. Japanese, first half of the 19th century. O.57-2008; Netsuke, ivory, three young boys playing hide and seek, two are hanging on a screen one boy is wearing a Shishi mask, while the third is sitting and covering his eyes with both hands. Japanese, early 19th century. O.58-2008; Netsuke, stag antler, Sennin Chokarko standing and holding a gourd and a walking stick. Japanese, 19th century. O.59-2008; Netsuke, ivory, a group of eight young children playing a blind man's bluff around a large screen. Some of the hair knots are inlaid with horn. Japanese, first half of 19th century. O.60-2008; Netsuke, ivory, a man sitting on horse back while his attendant holding on the horse bridle. Japanese, late 19th century or early 20th century. O.61-2008; Netsuke, ivory, Rakan Shubaka Sonja seated on the back of a recumbent Shishi. Japanese, 18th century. O.62-2008; Netsuke, ivory, a landscape of three buildings amongst mountains and trees. Japanese, mid 19th century. O.63-2008; Netsuke, ivory, Yamabushi (the wandering fighting priest) blowing a giant conch shell, while two young boys possibly attendants waiting and playing next to him. Japanese, mid 19th century. O.64-2008; Netsuke, ivory, a large round temple bell being polished by the attendant. A loose ball inside the bell. Japanese, 19th century. O.65-2008; Netsuke, ivory, an old man and a young boy are harvesting a large vegetable by pulling the vine. Japanese, late 19th century. O.66-2008; Netsuke, ivory, Yamabushi, the wandering fighting priest with his huge conch shell. He wears his Tokin (skull cap), a young child holding onto the shell. Japanese, 19th century. O.67-2008; Netsuke, ivory, Tenaga with long arms has caught a fish, on the back of the long legged Ashinaga. Japanese, late 20th century. O.68-2008; Netsuke, ivory, Rosei asleep dreaming on his magic pillow, holding a fan in his left hand. Japanese, 19th century. O.69-2008; Netsuke, ivory, a group of three musicians sitting and dancing by playing the traditional Japanese instruments of drums and Samisen. Japanese, second half of the 19th century. O.70-2008; Netsuke, ivory, a seated dog with its head bent over a round ball, its eyes are inlaid with horn. Japanese, late 18th century. O.71-2008; Netsuke, ivory, a group of six Lucky Gods, including a lady Okame, three standing and three seated. Japanese, late 19th century. O.72-2008; Netsuke, ivory, a seated Daruma with his face turned upwards and holding a whisk with both hands, his pet cat is playing the hair of the whisk. Japanese, 19th century. O.73-2008; Netsuke, stag antler, a seated monkey holding a dumbbell shape object with both hands; a large pomegranate is on its feet. Inlay of horn on eyes and on fruit. Japanese, late 19th century. O.74-2008; Netsuke, ivory, a mask of Ikkaku Sennin type. Japanese, late 20th century copy. O.75-2008; Netsuke, pottery, a mask, O-Tobide type. Japanese, late 19th or early 20th century. O.76-2008; Netsuke, pottery, a Buaku type mask. Japanese, late 19th or early 20th century. O.77-2008; Netsuke, potter, a Buaku type mask. Japanese, late 19th or early 20th century. O.78-2008; Netsuke, wood, a Bishamon type mask. Horn inlaid eyes. Japanese, late 19th or early 20th century. O.79-2008; Netsuke, ivory, a mask of a displeased man. Japanese, 20th century. O.80-

2008; Netsuke, ivory, a mask of a worrying man. Japanese, 20th century. O.81-2008; Netsuke, pressed Horn, a mask of Buaku type (an ugly face). Japanese, late 19th century O.82-2008; Netsuke, ivory, a mask of Okame type. Japanese, late 20th century O.83-2008; Netsuke, wood, a mask of Yamabushi type. Japanese, 19th century. O.84-2008; Netsuke, wood, a Noh mask of male. Japanese, late 19th or 20th century. O.85-2008; Netsuke, wood, a mask of an angry male. Japanese, second half of the 20th or century. O.86-2008; Netsuke, ivory, a Yorimasa type mask. Japanese, early 20th century. O.87-2008; Netsuke, ivory, a Tengu mask, a hybrid of human and a bird. The eyes are painted with red lacquer. Japanese, late 19th or early 20th century. O.88-2008; Netsuke, ivory, an Okina (an old man) mask. Japanese, late 19th century or early 20th century. O.89-2008; Netsuke, celluloid (the 19th century plastic), a Buaku mask. Japanese, late 19th century, c.1880. O.90-2008; Netsuke, ivory, a skull with a snake resting on top, after emerging from the eye socket. Japanese, 20th century. O.91-2008; Netsuke, ivory, a Shikami mask with black lacquered hair and inked details. Japanese, late 19th or early 20th century. O.92-2008; Netsuke, wood, a Buaku mask. 19th century. O.93-2008; Netsuke, ivory, an Oji mask with a rat running across at the back. The rat's eyes are inlaid with glass. Japanese, late 19th or early 20th century. O.94-2008; Netsuke, wood, a Noh mask of Hannya (a female demon). Japanese, first half of the 19th century, c.1830. O.95-2008; Netsuke, wood, a Noh mask of Hannya (a female demon). Japanese, first half of the 19th century, c.1830. O.96-2008; Netsuke, ivory, a Noh mask of Hannya (a female demon), the eyes are inlaid with glass. Japanese, c.1980. O.97-2008; Netsuke, ivory, a mask of Okame, lightly inked hair work and eyebrow. Japanese, late 19th or early 20th century. O.98-2008; Netsuke, ivory, a skull. 20th century. O.99-2008; Netsuke, bronze alloy, a Karako sleeping, reclining on his right arm. Japanese, late 19th or early 20th century. O.100-2008; Netsuke, wood, a wooden ball with four gold lacquered flies painted on the surface and a black cord attached to it, and it is decorated with carved circles and rings. Japanese, mid 19th century O.101-2008; Okimono, ivory, a group of four Japanese men, two are travellers standing with their cloth bundles tied to their backs, one is a street vender of fanning the skewers in front of him, the fourth man sliding off the bench, possibly being pushed. Japanese, second half of the 19th century. O.102-2008; Manju, red lacquer – Cinnabar: Benten seated with her pet dragon a Karako playing a string instrument on the reverse side. Japanese, late 18th century or early 19th century. O.103-2008; Netsuke, boxwood, Gama Sennin on top of a giant toad. Eyes are inlaid with horn. Japanese, first half of the 19th century. O.104-2008; Netsuke, ivory, a Japanese old couple, Jo and Uba are sheltered underneath a pine tree, the man is sweeping with a broom and gathering pine needles, the woman is kneeling and holding a Minogame (a thousand year old turtle) in her right hand. Japanese, 19th century. O.105-2008; Netsuke, boxwood, a standing monkey dressed as a priest with inlaid ivory eyes. Japanese, late 18th century. O.106-2008; Netsuke, boxwood, a young attendant playing a flute on top of an ox. Japanese, first half of the 19th century. O.107-2008; Manju, ivory, a Daruma reading a scroll, some sea waves and the signature of the artist on the reverse side. Japanese, 19th century. O.108-2008; Netsuke, ivory, a Noh Hannya dancer with a large straw hat performing Shakkyo dance. Japanese, mid 19th century. O.109-2008; Netsuke, ivory, a group of twelve masks of various types, Hotei, Oni, Okame, Hannya, a figure of an old man, and an various Noh masks. Japanese, 20th century. O.110-2008; Manju, ivory, there are two halves of this Manju, one is the scene of farmers working with the water mill pumping river water for the irrigation in the farm, the other half is the scene of two villagers in a house enjoying tea underneath bamboos and pine trees. These two halves can be crewed tight together. Japanese, 19th century. O.111-2008; Netsuke, boxwood, a recumbent dog with eyes inlaid with horn. Japanese, early 19th century. O.112-2008; Netsuke, boxwood, a recumbent dog, resting its head on the right hind leg. Japanese, late 19th century. O.113-2008; Netsuke, boxwood, a farmer pulling the ox's harness and turning its head towards to the right. Japanese, first half 19th century. O.114-2008; Manju, Ivory, a dragon coiled around a Tama (a sacred jewel). Japanese, late 20th century. O.115-2008; Netsuke, boxwood, a bony starving wolf seated gnawing at a skull, the eyes of the wolf are inlaid with ivory. Japanese, late 18th century. O.116-2008; Netsuke, boxwood, a recumbent cow resting with its calf lying close to its head, the eyes are double inlaid with glass. Japanese, c.1980. O.117-2008; Netsuke, ebony, a warrior helmet possibly belonging to a Sogun as it bears a head of dragon and the family's crest on top of the helmet. Japanese, first half of the 19th century. O.118-2008; Kagamibuta, stag antler bowl and a metal alloy lid, the decoration on top of the lid, there is an etching of a Samurai with his two long swords and a hat, fanning himself underneath the cherry tree and enjoying the moon. Japanese, 19th century. O.119-2008; Netsuke, boxwood with silver, ebony and mother of pearl, a Japanese official pouring the sake out from a wooden barrel, holding a silver sake bowl in his left hand, he wears an inro to his left side back. Japanese, 19th century. O.120-2008; Crystal, a ball possibly make of glass. Japanese, 20th century. O.121-2008; Netsuke, boxwood, a mask of Oni (two-horned), an Okame

mask on the reverse side. Japanese, 19th century. O.122-2008; Netsuke, ivory, a monkey seated, its eyes are double inlaid in horn. Japanese, first half of the 19th century. O.123-2008; Netsuke, ivory, Tenaga seated with his very long right arm, is pulling off a rat as it is nibbling his hair. The rat's eyes are inlaid with glass. Japanese, 20th century. O.124-2008; Netsuke, ivory, a large rat sitting next to a basket filled with peaches and a lotus leaf and a lotus seed pod attached to the basket handle. Japanese, late 19th century or early 20th century. O.125-2008; Netsuke, ivory, possibly a tobacco pouch with its cord and its Ojime (the closing bead) carved on the reversed side, the pipe and the ash tray are next to the pouch, there is an Oni mask as the Netsuke for this Tabako-ire. Inlay in horn and gold coloured wire with red lacquer decoration on the pouch. Japanese, late 19th century. O.126-2008; Netsuke, Ivory, a monkey on top of a tortoise, it is holding the top shell and trying to turn the tortoise over. The eyes of monkey are inlaid with glass, a later addition. Japanese, 19th century. O.127-2008; Netsuke, stag antler, a group of seven executed heads of men on a tray. Japanese, 19th century. O.128-2008; Netsuke, ivory, a monkey seated, holding on a large peach and enjoying bits of the fruit with its right hand. Japanese, late 18th or early 19th century. O.129-2008; Netsuke, ivory, an antelope leaping with its head turned to left. Japanese, late 20th century, *c.* 1980. O.130-2008; Netsuke, ivory, a rat chewing a coiled rope, its eyes are inlaid with glass. Japanese, 20th century. O.131-2008; Netsuke, ivory, two rats are enjoying an orange, one is peeling the orange skin. The eyes are inlaid with glass. Japanese, late 19th or early 20th century. O.132-2008; Ryusa Manju, ivory, flowers and bird on one side and other with a river bank landscape complete with a man on a raft. Japanese, mid 19th century. O.133-2008; Netsuke, ivory, an adult male monkey and its young with pomegranate fruit and a Daruma doll. All the eyes are inlaid with glass. Japanese, late 19th century or early 20th century. O.134-2008; Netsuke, ivory, a dragon emerging out of a large gourd, the eyes of the dragon are inlaid with glass. Japanese, late 20th century. O.135-2008; Netsuke, ivory, a seated male monkey holding a large persimmon, its eyes are inlaid with glass. Japanese, late 19th century. O.136-2008; Netsuke, ivory, three seated monkeys with the virtues of neither seeing nor hearing, nor speaking any evil. Eyes are inlaid with glass. Japanese, late 19th century. O.137-2008; Netsuke, ivory, a seated mother monkey catching the fleas on the back of its baby. Japanese, late 20th century. O.138-2008; Netsuke, ivory, a recumbent ox, its eyes are inlaid with glass. Japanese, late 20th century, *c.* 1980. O.139-2008; Netsuke, ivory, a flock of swallows flying over a clam shell covered with nine barnacles. All the eyes are inlaid with horn. O.140-2008; Netsuke, ivory, a large eagle crouching and pecking the head of a monkey, its face is showing the fear. The eyes are double inlaid with glass. Japanese, late 19th or early 20th century. O.141-2008; Netsuke, ivory, a monkey crouching over the back of a large crab, this subject relates to the tale of Saru Kani Kassen. All eyes are inlaid with glass. Japanese, late 20th century. O.142-2008; Netsuke Ivory, a cow and her young both reclining, the calf is nuzzling up to her. The eyes are inlaid with horn. Japanese, late 20th century, *c.* 1980. O.143-2008; Netsuke, ivory, Daikoku's face looking out of his rice- sack as if he protects the rice inside, he is holding his mallet as the attribute. Japanese, second half of 19th century. O.144-2008; Netsuke, ivory, a recumbent wild boar, its eyes are double inlaid with glass. Japanese, late 20th century, *c.* 1980. O.145-2008; Netsuke, ivory, a wild boar leaping in mid air, its eyes are double inlaid with glass. Japanese, late 20th century, *c.* 1980. O.146-2008; Ryusa Manju, ivory and gold, a group of family crests (Mon). Japanese, mid 19th century. O.147-2008; Netsuke, walnut shell, a group of masks carved out of a walnut shell. In the subject often called A Thousand Faces, a fox mask, an Oni, an Okame, a monkey mask, and a various Noh masks also a various masks of demons. The Himotoshi is lined with ivory and has a mother of pearl signed tablet. Japanese, 19th century. O.148-2008; Netsuke, boxwood, two chestnuts. Japanese, 19th century. O.149-2008; Netsuke ivory, a Sarumawashi (a monkey trainer) standing with his pet monkey on his back, the monkey is trying to grab the peach from the young boy standing next to the man, whose face turning upwards to look at the monkey. Japanese, mid 19th century. O.150-2008; Netsuke, wood, ivory head and coral inlay and ebony hair work and horn, a young boy seated with both of his hands holding a round wooden bowl in front of him. Japanese, mid 19th century. O.151-2008; Netsuke-Manju, ivory, Hotei holding his fan, sitting on his treasure-sack. Japanese, 19th century. O.152-2008; Netsuke, ivory, a Bundaku puppet show performer standing and holding a Hannya puppet with both of his hands. Japanese, 19th century. O.153-2008; Netsuke, boxwood painted with red lacquer, a Shishi seated, turning its head to the left. Japanese, late 18th or early 19th century. O.154-2008; Okimono Figure, stag antler, a standing Karako, his body is black lacquered and decorated in gold, his hands and head are ivory. Japanese, late 19th century. O.155-2008; Netsuke, painted wood, a Japanese Sambaso dancer standing and holding a fan in his right hand. Japanese, late 19th or early 20th century. O.156-2008; Netsuke-Manju, ivory, an Oni kneeling down in front of the window, stretching his hands out for an Okame inside the window. Japanese, 19th century. O.157-2008; Netsuke, boxwood, a Shishi seated, resting its right paw on a jewel ball, a small

lose ball in it mouth. Japanese, mid 19th century. O.158-2008; Netsuke, ivory, a Daruma standing, stretching his arms and yawning, after his nine years of meditation. Japanese, 19th century. O.159-2008; Netsuke-Manju, bone (possibly stag antler) and wood, two copper pins to join the two halves of Manju together, a head of a Japanese Geisha. The large Himotoshi hole in the shape of a cherry blossom. Japanese, 19th century. O.160-2008; Netsuke-Manju, ivory, Shoki is crouching and pressing down the straw hat with his hands, Oni has already run away and its loin cloth of tiger skin trapped underneath the hat. The eyes of Shoki are inlaid with horn, a tassel from his sword handle has beads of two jade, two corals a semi precious tone. Japanese, 19th century. O.161-2008; Netsuke-Ryusa Manju, ivory, Daikoku mallet, Hotei treasure sack, Minogame (a thousand year old turtle tail) straw hat and Mon (family crest), this is a two pieces Netsuke. Japanese, first half of the 19th century. O.162-2008; Netsuke, boxwood with red lacquer, a Shishi seated on an oval base, gold painted details remain. Japanese, late 18th or early 19th century. O.163-2008; Netsuke, ivory, an Oni with a club over his shoulder from which a Sennin hangs. Japanese, first half of 19th century. O.164-2008; Okimono, ivory, Ebisu standing with a fish in his basket at his back and umbrella in his right hand, a young child crouching at the fore ground and holding a turtle also pointing the way to Ebisu. Japanese, late 19th century. O.165-2008; Netsuke-Manju, ivory, seated Japanese lady enjoying a smoke after collecting fire wood. Japanese, first half of the 19th century. O.166-2008; Netsuke, painted cypress wood, a figure of the dragon Sennin. Japanese, late 18th century. O.167-2008; Netsuke, painted wood, a Noh actor wearing Hannya mask carrying a hammer over her right shoulder. Japanese, 19th century. O.168-2008; Netsuke-Manju Ivory, a man crouching and facing down on top of clouds and looking through the clouds to peep a young lady bathing. This is a two piece Netsuke, the young lady inside. Ink detail in hair work. Japanese, late 19th or early 20th century. O.169-2008; Netsuke, ivory, a Shishi roaring, crouching and raising its tail high with its mouth wide open. Japanese, early 19th century. O.170-2008; Netsuke, stag antler: Sennin Genkei dressed in a long coat standing with a large straw hat at his back, holding a staff in his right hand and a straw basket in his left hand which he uses to collect flowers and herbs in the mountain. The centre of the hat is inlaid with ebony. Japanese, 19th century. O.171-2008; Netsuke, ivory, Shoki standing with two Oni servants standing beside him, holding his long sword and pouch. Japanese, 19th century. O.172-2008; Netsuke, ivory, Jurojin standing accompanied by his two pet cranes which he feeds, his left hand holding a treasure pot resting on his left shoulder. Japanese, first half of the 19th century. O.173-2008; Netsuke, stag antler, Shoki, the queller of demons with streams of long beards and long hair crouching over a straw hat under which is an Oni captured. Japanese, 19th century. O.174-2008; Netsuke, boxwood, Shoki seated, his left hand is grabbing an Oni, and holding a sword in his right hand. Japanese, 19th century. O.175-2008; Netsuke, ivory, a group of seven rats nibbling the large turnip and the leaves. Their eyes are inlaid with ebony. Japanese, 19th century. O.176-2008; Okimono, ivory, Yamabushi, (the wandering fighting priest) his left leg kneeling down and his face turning to the left with pain, as a monkey hiding behind him, emerging from the large conch shell which is pulling his cap (Tokin). Japanese, late 19th or early 20th century. O.177-2008; Netsuke, ivory, a group of three rats on an open scroll. Their eyes are inlaid with glass. Japanese, late 20th century, c. 1980. O.178-2008; Netsuke, ivory, a rat coiled up into a ball. The eyes are inlaid with glass. Japanese, late 20th century, c. 1980. O.179-2008; Netsuke, ivory, a monkey seated, both hands holding on a large lotus leaf over its head. Japanese, mid 18th century. O.180-2008; Netsuke, ivory, a young female pupil seated in front of the desk, practising Japanese calligraphy. Japanese, late 19th century. O.181-2008; Netsuke, ivory, a figure of a boy tying up his tortoise with rope. This type of study is often seen in Netsuke but a lot of the time the tortoise is often tied to a roof tile. The tortoise is tied to stop it walking off. Japanese, late 19th century. O.182-2008; Netsuke, ivory, a male making a Fukusuke gesture in the ceremonial dress with a fan sitting in a large shallow sake bowl. Various inlay with horn, stained ivory and wood. Japanese, late 19th century. O.183-2008; Netsuke, ivory, a group of seven whitebait (Shirauo). The eyes are double inlaid with mother of pearl and glass. Japanese, 20th century. O.184-2008; Netsuke, ivory, a running Daruma figure, in mid leap through the air. A small Daruma doll attached to his midriff in front of him. Japanese, late 19th century. O.185-2008; Netsuke-Okimono Ivory, a nobleman on horseback wearing a wide straw hat, holding his Kinchaku (purse), paying money to his horse attendant, another farmer with his hoe on his shoulder walking next to the horse, two young children playing close by on both sides of the horse. Japanese, late 19th century. O.186-2008; Netsuke, resin (possibly plastic) and inlay of glass or resin, a lantern ghost with long hair, beckoning hands. Japanese, late 20th century, c. 1980. O.187-2008; Netsuke, ivory, a Rakan seated on a rock, his drinking gourds upon his left shoulder. Japanese, first half of 18th century. O.188-2008; Netsuke, ivory, a Shishi on top of the mountain, looking watchful and raising its bushy tail. Japanese, late 18th century. O.189-2008; Netsuke, ivory, a young Karako standing and holding his pet dog close to

him. Inlay of horn on Karako's hair and the eyes of the dog. Japanese, first half of the 19th century. O.190-2008; Netsuke, boxwood, a Mokugyo decorated with two dragons, their heads forming the handle. The eyes are inlaid with ivory. Japanese, 19th century. O.191-2008; Netsuke, wood, a young boy standing and holding his pet cat close to him. Japanese, early 19th century. O.192-2008; Netsuke, ivory, a monkey wearing a Shishi as the head dress, drumming a large Tai-go (drum) with two battens. Japanese, first half of the 19th century. O.193-2008; Netsuke, ivory, a Japanese man seated opening the lid of the fish basket with a turtle stretching up to the rim of the basket. Japanese, 20th century. O.194-2008; Netsuke, ivory, two quails perching on branches of millet. Japanese, second half of the 20th century. O.195-2008; Netsuke, ivory, a horse standing with its right leg on the shoulder of the iron-smith who is fitting a new horse shoe for the horse. Japanese, late 18th or early 19th century. O.196-2008; Netsuke, ivory, a recumbent dog chewing a bobbin of string next to its left paw. Japanese, second half of the 19th century. O.197-2008; Netsuke, stag antler, a Shishi seated, both of its paws resting on a jewel-ball. Japanese, 19th century. O.198-2008; Netsuke, stag antler, a rat on top of a large abalone shell, its eyes are inlaid with horn. Japanese, 19th century. O.199-2008; Netsuke, ivory, an old farmer standing, leaning forward with a heavy bundle of chopped wood at his back, while holding on his walking stick with his left hand. Japanese, late 19th or early 20th century. O.200-2008; Netsuke, ivory, a Daruma seated with his head twisted to the left. Japanese, first half of the 19th century. O.201-2008; Netsuke, ivory, a lady farmer seated on a hay bundle, having a rest and smoking a pipe, holding a tobacco pouch in her right hand. Japanese, 19th century. O.202-2008; Netsuke, ivory, a horse grazing while its owner standing by. Japanese, 19th century. O.203-2008; Netsuke, ivory, Raiko the celebrated Japanese hero standing and holding his long sword with his right hand while his young comrade giving him a helping hand by sitting on his enemy who is grabbing Raiko's left leg and lying on the floor. Japanese, first half of the 19th century. O.204-2008; Netsuke, stag antler, an ox reclining with its head turned to left, its eye are inlaid with horn. Japanese, first half of the 19th century. O.205-2008; Netsuke, ivory, two skeletons seated with smiling expression on their faces. Japanese, late 19th century. O.206-2008; Netsuke, ivory, a Shibayama style elephant standing, richly decorated with semi-precious stones, light coloured coral and mother of pearl. Japanese, early 20th century. O.207-2008; Netsuke, ivory, a monkey emerging from a large chestnut. Japanese, first half of the 19th century. O.208-2008; Netsuke, stag antler, an ox reclining with its head turned to left. Japanese, late 18th or early 19th century. O.209-2008; Netsuke, ivory, Hotei seated having his stubble being plucked by his Karako. Japanese, late 19th century. O.210-2008; Netsuke, ivory, a skeleton kneeling down in front of a large Mokugyo, beating it with a batten. Japanese, second half of the 19th century. O.211-2008; Netsuke, ivory, a seated Shishi upon a rectangular base with an added plastic seal. Japanese, Shishi, 19th century, seal, 20th century, c.1950. O.212-2008; Netsuke, ivory, an eagle resting on a tree branch. Japanese, 20th century. O.213-2008; Netsuke, ivory, a Noh play dancer standing and wearing a fox mask. Japanese, late 19th or early 20th century. O.214-2008; Netsuke, ivory, a dog seated with its left paw resting on a ball, its eyes are doubled with horn. Japanese, first half of the 19th century. O.215-2008; Netsuke, ivory, a Shishi with its cub. Japanese, first half of the 19th century. O.216-2008; Netsuke, ivory, a Shishi with its cub. Japanese, first half of the 19th century. O.217-2008; Netsuke, ivory, a toad resting in side of an envelope of the closed lotus leaf. Japanese, early 19th century. O.218-2008; Netsuke, ivory, a Sarumawashi standing, leaning slightly forward as there is a monkey on his shoulder. Japanese, 18th century O.219-2008; Netsuke, ivory, Shiba Onko was a Chinese politician famous for his quick reactions. In his boyhood he rescued his friend who has fallen into a great fish jar by smashing the jar. Japanese, late 19th century. O.220-2008; Netsuke, ivory face and feet, body of boxwood, the hat ebony, a Sambaso dancer holding a rattle in his right hand and raising his left arm, with a movable tongue. Japanese, early 20th century. O.221-2008; Netsuke : Ivory, a naked young boy crouching and holding a cup with both hands with moveable male sexual organ. Japanese (very possibly Chinese), late 17th or early 18th century. O.222-2008; Netsuke, pressed horn, a professional sneezer seated crossed legs with mouth wide open, holding a feather in his right hand. A form of entertainment. Japanese, late 19th century. O.223-2008; Netsuke ivory, a puppeteer standing, holding a puppet horse in his right hand and its bridle in his left hand. Japanese, first half of the 19th century. O.224-2008; Okimono, ivory, a Chinese young lady seated with a scroll in her left hand, her head is free to move side ways, and her tongue is retractable. Chinese, late 19th or early 20th century. O.225-2008; Netsuke, ivory, a young boy seated holding a Noh mask of an old man with his hinged hands, the mask is able to move up and down. Japanese, second half of the 19th century. O.226-2008; Netsuke, ivory, a Sennin crouching and kneeling with a huge sack on his left shoulder, the sack is so heavy that there are two Oni helping to lift the sack, there are four characters (a sparrow, an Oni and two men) in the sack. Japanese, late 19th century. O.227-2008; Netsuke, ivory, a two horn Oni crouching close to a sake jug,

drinking sake from a large bowl. The eyes are painted black. Japanese, late 19th century. O.228-2008; Netsuke, boxwood, two chestnuts, the small one is on top of the large chestnut. Japanese, early 19th century. O.229-2008; Netsuke, boxwood, a Daruma doll looking octopus. Japanese, mid 19th century. O.230-2008; Netsuke, ivory, a father and his child playing, he has Shishi mask in his right hand. Japanese, late 19th or early 20th century. O.231-2008; Netsuke, stag antler, Fukurokuju seated holding his fan, his elongated head is carved out of the tip of the stag antler. Fukurokuju is a Luck God of longevity and wealth. Japanese, late 19th or early 20th century. O.232-2008; Netsuke, ivory, Karako seated holding a large peach in his left hand. Japanese, late 19th or early 20th century. O.233-2008; Netsuke, ivory and inlay of mother of pearl, an old man standing and leaning forward, holding with his left hand a bundle of braided ropes of straw at his back. Japanese, late 19th century. O.234-2008; Netsuke, ivory, a disappointed rat catcher half naked kneeling and resting his right hand on a square trap, his mouth wide open as he is crying out for help, as there is a rat crawling on his left upper arm. Japanese, late 19th or early 20th century. O.235-2008; Okimono, ivory, a man reclining, resting his left arm on his books, while holding his pipe in his left hand and holding a fan in his right hand, he is pleased to see his pet cat on his legs, reaching out to the food container in the fore ground with its left paw. Japanese, late 19th century. O.236-2008; Netsuke, boxwood, ivory and gold lacquer, a blind man and stone lifter crouching down trying to lift up a large boulder with both hands. Japanese, mid 19th century. O.237-2008; Netsuke, boxwood, Fukusuke (a famous Japanese dwarf) resting his hands on his knees. Japanese, 19th century. O.238-2008; Netsuke, ivory, a large snail on top of a wooden bucket emerging from its shell stretching out to the side of the bucket. Japanese, late 20th century, c. 1980. O.239-2008; Netsuke, boxwood and ivory, an old man squatting on a stump of a tree, patting salt layer on top of the basket for Ume (plum) pickles. Ivory plum blossoms detail on tree stump. Ivory lined Himotoshi. Japanese, mid 19th century. O.240-2008; Netsuke, ivory, Omori Hikoshichi, a known warrior was asked to by a beautiful woman to carry her across a stream. In reflection of the water he saw the true features, those of a witch. Japanese, first half of the 19th century. O.241-2008; Netsuke-Manju, ebony, four panels of rural landscape of huts and pine trees. Chrysanthemum decoration on top and bottom. Japanese, first half of the 19th century. O.242-2008; Netsuke, ivory, Rosei asleep seated with a fan in his right hand and his left arm resting on a side table. Japanese, late 18th century. O.243-2008; Netsuke, ivory, a dog reclining on a large leaf, its eyes are inlaid with horn. Japanese, first half of the 19th century. O.244-2008; Netsuke, stag antler, a toad seated with its belly blown up like a balloon. Japanese, 19th century. O.245-2008; Netsuke, ivory, Junishi, the twelve animals of the Zodiac, rat, ox, tiger, hare, dragon, snake, horse, goat, monkey, cock, dog and boar. Japanese, 19th century. O.246-2008; Netsuke, ivory, two monkeys hiding out among the rocks with their faces emerging. Japanese, 20th century. O.247-2008; Netsuke, ivory, a figure of Benten (she is the only female of the seven Lucky Gods) resting her right leg on a short stool, holding a fan in her left hand. Japanese, late 19th or early 20th century. O.248-2008; Netsuke, ivory, Sennin Gama standing holding his staff in his left hand, his pet toad is on his right shoulder, his face turned upwards. Japanese, late 18th century. O.249-2008; Netsuke, ivory, Hotei standing with his head turned to left and scratching the back of his head with his left hand while holding a Tama (jewel ball) in his right hand. Japanese, late 18th or early 19th century. O.250-2008; Netsuke, ivory, a Kirin seated and looking skywards upon an oval shape base. Japanese, 19th century. O.251-2008; Netsuke, narwhal, Tanuki (a Japanese badger) with a large belly seated. Japanese, late 19th century. O.252-2008; Netsuke, stag antler, Fukurokuju standing with his fan in his left hand. Japanese, late 18th or early 19th century. O.253-2008; Netsuke, ivory, a traveller / pilgrim standing carrying his pack on a rope hanging from his neck and a walking stick in his right hand. Japanese, first half of the 19th century. O.254-2008; Netsuke, ivory, a dancing Tennin (Buddhist angel) standing on one leg and performing with drumming the tumbler with clubs, as she is an angel who flies through the air, clothed in floating garments. Japanese, 19th century. O.255-2008; Netsuke, ivory, a Sennin standing and looking skywards, carrying a large mushroom in his raised right hand as a parasol. Japanese, 18th century. O.256-2008; Netsuke, ivory, Hotei inside his treasure sack only showing his cheerful face, his Karako fast asleep on top of the sack. The hair work of horn on Karako. Japanese, first half of the 19th century. O.257-2008; Netsuke, stag antler, Hotei standing looking cheerful, holding a Tama (sacred jewel) in his right hand, his large fan in his right hand. Japanese, 19th century. O.258-2008; Netsuke, ivory, a two horned Oni standing with a Mokugyo tied to his waist and holding the club with both hands. Japanese, late 20th century, c.1980. O.259-2008; Netsuke, ivory, Jurojin seated with a scroll opened up on his left knee, his pet stag reclining on an open scroll next to his left knee. Japanese, late 19th or early 20th century. O.260-2008; Netsuke, ivory, an old farmer seated smoking a pipe leaning his left arm on his basket filled with Daikon (the white radish). Japanese, 20th century. O.261-2008; Netsuke, ivory, a Sambaso dancer holding a large fan and standing on one leg. Japanese, late 20th

century. O.262-2008; Netsuke, ivory, an elephant in a parade with one musician on its back playing a string instrument, a young boy with a fan dancing next to the elephant. Japanese, late 19th century. O.263-2008; Netsuke, ivory, Ono No Tofu in his ceremonial garments wearing Geta (wooden clog) standing and holding his umbrella in his right hand and a folding fan in his left hand. A large frog is sitting next to his right foot. The eyes of frog are inlaid with horn. Japanese, late 19th century. O.264-2008; Netsuke, ivory, itinerant musician standing, his umbrella tied to his back, a small chest hung under his arm while he is playing a flute, plugging the Samisen and a percussion instrument with his right hand. Japanese, 19th century. O.265-2008; Netsuke, ivory and semi precious stones, an elephant of a Shibayama type, on a stand in full ceremonial decoration with a large blanket beautifully embroidered of crane and peonies also chains of jewel strung from the blanket. Himotoshi ring in Mother of pearl. Japanese, late 19th century. O.266-2008; Netsuke, ivory, two Sumo wrestlers, one is lifting his opponent up and attempting a throw by grabbing his belt and left leg. Both men's eyes are inlaid with horn. Japanese, first half of the 19th century. O.267-2008; Netsuke, ivory, Ebisu is the protector of fisherman and merchants, he can be easily recognised by the court hat (Eboshi) and his fish. Here he tries to stop the large sea bream (Tai) moving away by leaning on top of the Tai. The eyes of Tai-fish are inlaid with wood. Japanese, first half of the 19th century. O.268-2008; Netsuke, ivory, the celebrated tea-ceremony master Itakura Shigemune fast asleep on top of the tea mill. Japanese, 18th century. O.269-2008; Netsuke, ivory, an eagle holding on its own tail feather, its head dropping downwards. Japanese, late 18th or early 19th century. O.270-2008; Netsuke, ivory, Daikoku seated cross-legged is picking some food out of his rice sack in front of him. Japanese, late 19th century. O.271-2008; Netsuke, wood, a tree stump with a concave centre. This is an ash tray Netsuke. Japanese, late 18th century or early 19th century. O.272-2008; Netsuke, narwhal, Karako crouching and kneeling on top of a large sack possibly Hotei's treasure-sack. Japanese, mid 19th century. O.273-2008; Netsuke-Okimono, ivory, a monkey mother kneeling and leaning on a large rock while her young is clinging on her back, looking watchful. The eyes are inlaid with glass. Japanese, 20th century. O.274-2008; Netsuke, ivory, a Sennin standing holding his crooked walking stick with both hands. Japanese, 18th century. O.275-2008; Netsuke-Seal, ivory, an oval shape seal with a carving of a Shishi standing with two paws on the jewel-ball. Japanese, first half of the 19th century. O.276-2008; Netsuke, ivory, Hotei standing and holding his right hand to his head. Japanese, late 18th century or early 19th century. O.277-2008; Netsuke, ivory, Fukurokuju, the lucky god of longevity and wealth seated joyfully and smiling. Japanese, first half of the 19th century. O.278-2008; Netsuke, ivory, a large persimmon and two pomegranates on a twig, a cicada is perching on one of the pomegranate. There is a minute scale landscape inside the persimmon. Japanese, mid 19th century. O.279-2008; Netsuke, stag antler, mask of a smiling Okame. Japanese, 19th century. O.280-2008; Netsuke, stag antler, a Mokugyo inside a straw hat with its chanting stick out side the hat. Japanese, late 19th century. O.281-2008; Netsuke, ivory, a reclining Hotei on his treasure-sack, a young child standing and pulling his left ear. Japanese, 18th century. O.282-2008; Netsuke, ivory, a group of five mushrooms and three pine cones with one spider crawling on one of the large mushroom, three larger mushrooms with diminutive landscapes inside. Japanese, late 19th century. O.283-2008; Netsuke, ivory, Shishi reclining on a thin rectangular base, its head turned to left. Japanese, 19th century. O.284-2008; Netsuke, ivory, a victory of a young hero with all his comrades fully armoured, the monkey standing behind the emperor with long sword and fan, is holding the flag inscribed "Nippon" (Japan), a dog attendant serving sake to congratulate the victory, a table filled with recovered treasure of Daikoku's mallet, Minogame tail and various treasure items. This scene is contained in a large sake bowl. Japanese, late 19th or early 20th century. O.285-2008; Netsuke, ivory, a Shishi standing and leaning on a large ball, in its opened mouth there is a small jewel ball moving. Japanese, late 18th or early 19th century. O.286-2008; Netsuke, plastic resin, Raiden (God of thunder) drumming on a large Tai-go, that is elaborately decorated with clouds and some treasure objects like tobacco pouch with its Ojime and Netsuke. The inlay is glass. Japanese, late 20th century. O.287-2008; Okimono, ivory, a monkey family battling with a giant octopus, the male monkey trying to untangle the tentacles, the female crying out with fear while her young is on top of its father and grabbing a octopus tentacle, the large extruding eyes of octopus focused on the large monkey on top of its head. The eyes are inlaid with ebony. Japanese, late 19th or early 20th century. O.288-2008; Netsuke, ivory, Hotei wrestling with Fukurokuju with the elongated head of Fukurokuju leaning right back on top of the head of Hotei, both laughing and joyful. Japanese, late 18th or early 19th century. O.289-2008; Netsuke, ivory, a group of four seals, one with carving of recumbent Shihsi, a magic mushroom, all with inscriptions. Japanese, late 19th century. O.290-2008; Netsuke-Okimono, ivory, a group of two toads of different sizes and one frog, the larger toad at the bottom, the second toad sitting on top of the first toad, the smallest frog in size sitting on top of the second toad. All eyes are inlaid with horn.

Japanese, late 19th century. O.291-2008; Netsuke, ivory, Clam's dream, a landscape elaborately carved inside a clam, showing clouds, waves, house, people and an arch bridge. Japanese, mid 19th century. O.292-2008; Netsuke, ivory, a group of two mushrooms. Japanese, late 19th or early 20th century. O.293-2008; Netsuke, ivory, an octopus crawling close to a closed Awabi clam shell. The eyes are inlaid with glass. Japanese, late 20th century. O.294-2008; Netsuke, ivory, a finger citron, known as Buddha's hand citron and a plum blossom with leaves on a twig. Japanese, first half of the 19th century. O.295-2008; Netsuke, boxwood, a head of Shishi with elaborate curls of hair. Japanese, early 19th century, c.1830. O.296-2008; Netsuke, ivory, a cat fish (earthquake fish) with its tail curled back. The eyes are inlaid with glass. Japanese, second half of the 20th century. O.297-2008; Netsuke, boxwood, Shishi seated with its right paw resting on a ball, its head turned to left. Japanese, first half of the 19th century. O.298-2008; Netsuke, ivory, a chrysanthemum flower with a leaf. Japanese, late 19th or early 20th century. O.299-2008; Netsuke, ivory, a finger citron (Buddha's hand citron) is a multi digital shape fruit and a cicada perching on the fruit. Cicada's eyes are inlaid with glass. Removable top with hidden spoon. Japanese, late 20th century. O.300-2008; Netsuke, ivory, a toad seated with its head turned skywards, its eyes are inlaid with glass. Japanese, late 20th century. O.301-2008; Netsuke, ivory, Tanuki (the famous Japanese badger which can turn into a tea kettle) emerging from a gigantic conch shell. Japanese, 20th century. O.302-2008; Netsuke, ivory, Saru Kani Kassen, the battle of monkey and crab, began by exchanging sly monkeys persimmon stone and the crab rice cake, and ended by victory of the crab and its allies, an egg, a bee, a piece of seaweed and a mortar. A monkey head, a crab and a bee, the monkey is wearing a hat like a persimmon's leaf. The eyes are inlaid with glass. Japanese, late 20th century. O.303-2008; Netsuke, ivory, a recumbent puppy resting its two paws and right hind leg on a Tatami mat and its head turned to right. Eyes inlaid in horn. Japanese, 19th century. O.304-2008; Netsuke, ivory, a Chokaro Sennin with his magic horse on a double gourd. Japanese, second half of the 19th century. O.305-2008; Netsuke, boxwood, a monkey wearing a vest crouching down and enjoying a large branch of loquats, a younger monkey on its back trying to distract the older monkey for some loquats. Eye single and double inlaid in horn. Japanese, first half of the 19th century. O.306-2008; Netsuke, ivory, a frog on top of a cast off snail shell. Japanese, 19th century. O.307-2008; Netsuke, ivory, a double gourd with a cord wound round in the middle and a sake bowl inside a tea bowl, both by the side of the tassels, all three objects are on a round plate. Japanese, late 19th or early 20th century. O.308-2008; Netsuke, ivory, a Shishi head with a hinged lower jaw that opens to show its teeth and tongue. Japanese, 19th century. O.309-2008; Netsuke, ivory, an Ebi, the sea crayfish curled up its tail on a twig with two leaves. Its eyes are inlaid with glass. Japanese, late 19th or early 20th century. O.310-2008; Netsuke, ivory, a group of five clams. Japanese, 19th century. O.311-2008; Netsuke, ivory, an octopus with its tentacles wound up and tangled. Its eyes are inlaid with glass. Japanese, late 20th century, c. 1980. O.312-2008; Netsuke, ivory, a crane standing among reeds, its eyes are inlaid with glass. Japanese, late 20th century, c. 1980. O.313-2008; Netsuke, ivory, two pea pods. Japanese, 19th century. O.314-2008; Okimono, ivory, Hanasaka Jiji he was an honest old man with a dog called Shiro who guided him to treasure, bending down and leaning forward with his walking stick in his right hand, his head turned to left, talking to his pet dog Shiro next him. Japanese, second half of the 19th century. O.315-2008; Netsuke, ivory, a scholar sitting in his boat with an opened scroll inscribed with the character "longevity". Japanese, late 19th century. O.316-2008; Netsuke, ivory, Nio the guardian of temple seated and wrestling with a straw sandal. Japanese, 19th century. O.317-2008; Netsuke, ivory, a farmer crouching down on top of the folded banana leaf and leaning his forehead on his crossed arms fast asleep. Japanese, late 19th or early 20th century. O.318-2008; Netsuke, ivory, a Noh play actor Hannya seated holding a hammer in his right hand. Japanese, second half of the 19th century. O.319-2008; Netsuke, ivory, a Shishi seated on a square base with its right paw resting on a jewel ball, its head turned to right. Japanese, first half of the 19th century. O.320-2008; Netsuke, ivory, Benkei sitting on the bell of Miidera which he stole and carried to his monastery on the top of hill, here Benkei is smoking a pipe on the bell. Japanese, mid 19th century. O.321-2008; Netsuke-Okimono, ivory, Rakan Handaka Sonja standing, holding his rosary beads in his left hand and his begging bowl in his raised right arm, his dragon flying out from the bowl while the other three Rakan sitting at his side watching the performance. Japanese, late 19th century. O.322-2008; Okimono, ivory, a young lady fast asleep standing against a pillar of rock Japanese, 18th century. O.323-2008; Netsuke, ivory, a Tokaido Road porter Kumosuke dancing with great joy after being paid. Japanese, late 18th century. O.324-2008; Okimono, ivory, an oil skin umbrella craftsman seated holding up an umbrella with both hands, three more finished umbrellas next to him on his left side, an open chest with ink and brushes on his right side. Japanese, late 19th century. O.325-2008; Ivory box, ivory, a beautifully carved square Tamgram with front panel can slide open that bears the carving of a mother with her two young

children playing underneath a tree, a peony branch at the back panel. Eight items, a square box with lid, one small square panel, four triangle panels and a parallelogram. Chinese, 19th century. O.326-2008; Netsuke-a Sashi type, stag antler, an ivory carving of Ashinaga (long legs) his right hand holding on his left wrist at the back. Japanese, first half of the 19th century. O.327-2008; Parasol or Umbrella handle, ivory, a parasol or umbrella stick with carving of one hundred rats crawling over the surface of this stick, a loop of ribbon attached to the end of the stick. All eyes are inlaid with horn. Japanese, second half of the 19th century. O.328-2008; A cigarette holder, ivory, a slim pipe with two monkeys thinly carved on the surface. Japanese, early 20th century. O.329-2008; Okimono, ivory, a cabbage with a chilli branch bearing three chillies, a cicada and a praying mantis fighting on top of the cabbage and chilli. Japanese, late 19th century. O.330-2008; Tendo (short sword), ivory, on the sheath a battle scene in between samurai and warriors in their full armours with long and short swords. Japanese, late 19th or early 20th century. O.331-2008; Okimono, ivory and narwhal, a Japanese travelling vendor standing selling toys with his toy chest hanging of from his shoulder, a toy Daruma, a conch shell and two books on the chest. In his left hand he has a bell, his money pouch hanging around his midriff at the back, his packed lunch (Bendo) is on the floor. Japanese, late 19th century. O.332-2008; Okimono, bone base and ivory with wooden pedestal, a young master standing with his two man servants, one kneeling with hand gesture suggesting taking Miso soup on one corner of the day bed, the other servant is bare feet standing next to the soup bowl, a rice cooker with the wooden lid resting at the corner diagonally to the soup bowl. The young boy is fascinated watching his two pet dogs tumbling on the rock floor in front of the day bed. Japanese, late 19th century. O.333-2008; Okimono, ivory, the tea master holding a tea pot in his right hand and raising his left hand as he is shocked by the tea kettle on the floor has turned into a badger, he is standing on his foot, resting his right foot on the Bunbuku Chagama, the badger tea kettle Tanuki (the story of an old tea kettle changed into a badger when used.); its head turned upwards to see the tea master, the water ladle resting on its tail. Japanese, late 19th century. O.334-2008; Okimono, ivory on an ivory and wood stand, a young child seated with a abalone shell filled with rice in his right hand, as he is encouraging his pet cockerel to take more rice by stroking its feather. Japanese, late 19th century. O.335-2008; Okimono, ivory, a Japanese craftsman standing with a brush painting hung high by his raised right arm, after mounting around the painting, he needs hang the painting straight, he uses two poles, one in each hand to fully extend the long painting and hang it up high. Japanese, 19th century O.336-2008; Okimono, ivory, an vegetable farmer seated, has caught a large crane tied with rope hung off his shoulder, his face shows happiness of the prey. He has a basketful of egg plants and a water bottle next to his feet, and two lunch boxes (Bendo) behind him. Japanese, late 19th century. O.337-2008; Okimono, Ivory, a hero figure standing and holding up the Goban, the checker board for Go game with his raised right arm, his left arm grabbing the neck of one of the Go player standing, his opponent sitting on the floor; as if he is separating the two fighting players. The 180 white pieces and 181 black pieces of Go falling off the Goban and on the clothes of three men. The two round boxes for Go pieces tipped off and the game counter are all on the floor. Black Go pieces are horn. Japanese, late 19th century. O.338-2008; Okimono, ivory, a large eagle perched on a rock lowering its beak trying to peck the small monkey on the eagle hunter's back who is running away from the eagle he is holding the long pole with a loop at the end, the other companion falling off the ground raising his right hand high and steady himself with his left hand. Japanese, late 19th century. O.339-2008; Okimono, ivory, a glass blower seated on a Tatami straw mat, he is putting the glass pole into the hot coal inside the open fire kiln in front of him, next to him there are four finished bottles in a box. Japanese, late 19th century. O.340-2008; Okimono, ivory, an old farmer standing, smoking a pipe, holding an axe in his right arm, his pipe is his left hand, his right foot is resting on a tree stump. His young grandson is kneeling in front of the basket, raising his right arm requesting something from his granddad, while holding a baby squash in his left hand. There are egg plant, grapes and cucumbers in the basket, a large pumpkin on the floor next to the old farmer, one egg plant and a cucumber lying on the floor in front of the tree stump. Japanese, late 19th century. O.341-2008.

Textiles

From the FRIENDS OF THE FITZWILLIAM with a contribution from the ZOË HADWEN FUND: Sampler, woollen canvas, embroidered with polychrome silk threads in cross and tent stitch. Three bands of arcaded floral repeat patterns, five bands of inscription, minor repeat pattern bands, lower band with detached floral motifs and two cartouches, one inscribed 'Ann Smith/Finished/This/Work' and the second 'October 30th/In The/Year/1772. The whole enclosed within an arcaded floral border. English, or possible

Scottish, dated 1772 (T.1-2008).

PURCHASES

Ceramics

From the MAUD OCHS FUND: Bowl, stoneware, painted in abstract design in green and brown straw glaze. Chinese, Changsha ware, Tang Dynasty (618-907). (C.20-2008). Teapot, stoneware thrown, with carved vertical grooves blue wash encircling the body above and below the handle, and grey-green ash-glaze; the lower part and edge of the cover are unglazed. English, by Richard Batterham (b. 1936), Durweston, near Blandford, Dorset, 2009 (C.1 & A-2009).

DEPARTMENT OF COINS AND MEDALS

GIFTS

Ancient coins

From PROF. T. V. BUTTREY (*CLH*), Honorary Keeper of Ancient Coins: One ancient Greek and six Roman coins: (1) Philistia, AR hemiobol, 4th cent. BC, rev. Owl standing to right (cf. *SNG ANS* 18), 0.33g. (2) L. Piso L.F. L.N Frugi, AR denarius, Rome, 90 BC, rev. Horseman with palm branch (Crawford 340/1), 3.76g. (3) L. Tituri L. F. Sabinus, Æ as, Rome, 89 BC, rev. Prow (Crawford 344/4a), 8.36g. (4) Domitian (81-96), AR denarius, Rome, AD 95-6, rev. Maia advancing to left with dove and caduceus (*RIC* II².1, 323.786), 3.50g. (5) Philip I (244-49), AR radiate, Rome, 244-47, rev. Securitas seated to left (*RIC* IV.3, 73.48b), 4.16g. (6) Diocletian (284-305), Æ radiate, C Mint, 293-95/6. rev. Laetitia standing to left (cf. *RIC* V, 2, 553.18), 3.86g. (7) Constantius II (324-61), AR siliqua, Antioch, 351-54, rev. VOTIS/XXX/MVLTIS/XXXX, //ANT (*RIC* VIII, 520.108), 1.86g.

From MRS NICOLA COLDSTREAM: Twenty ancient Greek, twelve Roman, one Byzantine and one fake of a Roman Republican coin from the estate of the late Prof. Nicholas Coldstream, FBA (*K*) (1927-2008), Yates Professor of Classical Art and Archaeology, University College London: (1) Sekobirikes, Æ unit, last 3rd of the 2nd cent. BC, rev. Horseman carrying spear (*SNG BM* 1043), 9.25g. (2) Velia, AR didrachm, c.334-300 BC, rev. Lion tearing prey (*HN Italy*, 119.1294), 7.30g. (3) Metapontum, AR drachm, c.540-510 BC, rev. Barley-ear incuse (*HN Italy*, 131.1460), 2.56g. (4) Thurium, AR stater, c.443-400 BC, rev. Bull walking to right (*HN Italy*, 147.1775), 7.20g. (5) Syracuse, Agathocles (317-289 BC), Æ, c.295-289 BC, rev. Winged thunderbolt (*SNG Morcom* 754), 9.13g. (6) Macedonia, Philip II (359-336 BC), Æ unit, uncertain mint, rev. Male rider to right (*SNG ANS* 884), 6.52g. (7) Macedonia, Philip II, posthumous AR 1/5th tetradrachm, Amphipolis, c.323/2-316/5 BC, rev. Male rider to right, control marks diademed kausia and E (Le Rider p. 122), 2.50g. (8) Macedonia, Alexander III (336-323 BC), posthumous AR tetradrachm, uncertain Macedonian mint, c.320-317 BC, rev. Zeus seated on throne (Price 103.133), 16.77g. (9) Macedonia, Alexander III, AR tetradrachm, Side (?), c.325-320 BC, rev. Zeus seated on throne (Price 363.2949), 16.76g. (10) Macedonia Prima, AR tetradrachm, Amphipolis, rev. Club in oak wreath; to left dolphin, above monogram (*AMNG* III.1, -), 16.09g, pierced. (11) Phocis, AR ½ drachm, c.478-460 BC, rev. Head of Artemis to left (Williams 93.139), 2.79g. (12) Phocis, AR ½ drachm, c.352-346 BC, rev. Head of Apollo to right (Williams 129.401), 2.53g, holed and plugged. (13) Tanagra, AR stater, 479-457 BC, rev. Wheel of four spokes (cf. *BMC* 60.9), 11.88g. (14) Tanagra, AR hemidrachm, 457-448 BC, rev. Forepart of horse to right (*SNG Cop* 223), 2.63g. (15) Chalcis, AR drachm, 338-308 BC, rev. Flying eagle, holding serpent (Picard 21.120), 3.61g. (16) Athens, AR tetradrachm, c.454-404 BC, rev. Owl standing to

right (Agora 17.8), 17.13g. (17) Athens, AR plated drachm, c.454–404 BC, rev. Owl standing to right (Agora 17.11), 2.70g. (18) Athens, AR triobol, c.390–295 BC, rev. Owl standing facing (Agora 20.19), 1.99g. (19) Corinth, AR stater, 4th cent. BC, rev. head of Pallas to left (*BMC* 26.258), 8.32g, holed. (20) Sicyon, AR hemidrachm, late 4th-early 3rd cent. BC, rev. Dove flying to left (*BMC* 46.124), 2.77g. (21) Augustus (27 BC-AD 14), AR denarius, Rome, 12 BC, rev. Barbarian kneeling (*RIC* I2, 74.416), 3.78g. (22) Nero (AD 54-68), AR denarius, Rome, c. AD 66-7, rev. Jupiter seated on throne (*RIC* I2, 154.64), 3.14g. (23) Alexandria, Nero (54-68), Billon tetradrachm, 13th regnal year (AD 66/7), rev. Radiate head of Augustus (*RPC* 5295), 13.09g. (24) Vespasian (69-79), AR denarius, Rome, 77-8, rev. Annona seated to left (*RIC* II.1, 128.964), 3.18g. (25) Domitian (81-96), AR denarius, Rome, 90-1, rev. Minerva standing to left (*RIC* II.1, 317.722), 3.05g. (26) Trajan (98-117), AR denarius, Rome, 103-11, rev. Pietas standing to left by altar (*RIC* II, 251.104), 3.25g. (27) Hadrian (117-38), AR denarius, Rome, 134-8, rev. Fides standing to right (*RIC* II, 368.241A), 3.66g. (28) Antoninus Pius (138-61), AR denarius, Rome, 139, rev. Pax standing to left (*RIC* III, 30.35), 2.74g. (29) Antoninus Pius, AR denarius, Rome, 154-5, rev. Fortuna standing to right (*RIC* III, 55.240), 3.78g. (30) Marcus Aurelius (161-80), AR denarius, Rome, 171-2, rev. Roma seated to left (*RIC* III, 233.260a), 3.11g. (31) Faustina II, AR denarius, Rome, 161-75, rev. Fecunditas standing to right (*RIC* III, 269.677), 3.39g. (32) Plautilla, AR denarius, Rome, 202-5, rev. Venus standing to left, at feet to left, Cupid (*RIC* IV.1, 270.369), 3.18g. (33) Justin II (565-78), Æ 5 nummia, Cyzicus, rev. C; K (*MIB* II, 100.53), 2.02g. (34) Cast fake of a silver Roman Republican denarius of Palikanus, rev. Rostra, on which stands subsellium (as Crawford 473), 3.34g.

From MRS LOVEDY CORNISH: One Roman coin, formerly belonging to the late Rev. Prof. Charles Francis Digby Moule, CBE, FBA (*CL*) (1908-2007), Lady Margaret's Professor of Divinity and Fellow of Clare College: Divus Constantinus, Æ nummus, Heraclea, 337-40, rev. Emperor in quadriga (*RIC* VIII, 431.14), 1.43g.

From PROF. WARREN ESTY: One ancient coin: Taman imitation, Billon 'denarius', late 3rd-early 4th cent. AD; rev. Stylized figure of Mars standing (Kazamanova, Kropotkin 1961, group III), 2.68g.

From JOHN C. LAVENDER: One modern fake of a Roman coin: Titus (79-81), Æ dupondius, rev. Two figures standing, facing each other (*RIC* -), 11.61g.

From DR MARCUS PHILLIPS (*PEM*): Forty-six late Roman copper-alloy coins: (1) Gallienus (253-68), Billon radiate, Antioch, rev. Genius standing to left (cf. *RIC* 187.638), 3.90g. (2) Probus (276-82), Æ radiate, Antioch, rev. Emperor and Jupiter, officina Z (*RIC* 120.922), 3.33g. (3) Diocletian (284-305), Æ radiate, Cyzicus, rev. Emperor and Jupiter, officina A (*RIC* 253.306), 3.96g. (4) Diocletian, Æ radiate, Cyzicus, rev. Emperor and Jupiter, officina A (*RIC* 253.306), 4.04g. (5) Diocletian, Æ radiate, Cyzicus, rev. Emperor and Jupiter, officina A (*RIC* 253.306), 3.42g. (6) Diocletian, Æ radiate, Tripolis, rev. Emperor and Jupiter (*RIC* 257.330), 3.97g. (7) Constantius I (293-306), Æ nummus, Lugdunum, 301-3, rev. Genius standing to left, officina B (*RIC* 251.129a), 6.66g. (8) Diocletian, Æ radiate, Heraclea, c.295-6 or 297-8, rev. Emperor and Jupiter, officina Δ (*RIC* 531.13 or 532.21), 2.34g. (9) Galerius (293-311), Æ nummus, Cyzicus, c.295-6, rev. Genius standing to left, officina A (*RIC* 580.9b), 8.32g. (10) Diocletian, Æ radiate, Cyzicus, c.295-9, rev. Emperor and Jupiter, officina B (*RIC* 581.16a), 2.69g. (11) Constantius I (293-306), Æ radiate, Cyzicus, c.295-9, rev. Emperor and Jupiter, officina B (*RIC* 581.19a), 2.45g. (12) Galerius, Æ radiate, Alexandria, 305-6 or 306-7, rev. Emperor and Jupiter, officina A (*RIC* 670.59b), 2.70g. (13) Constantine I (306-37), Æ nummus, Rome, 315-16, rev. Sol standing to left, officina T (*RIC* 300.40), 3.24g. (14) Constantine I, Æ nummus, Rome, 316-17, rev. Sol standing to left, officina P (*RIC* 303.57), 3.73g. (15) Constantine I, Æ nummus, Ticinum, 314, rev. Sol standing to left, officina T (*RIC* 361.16), 2.53g. (16) Licinius I (308-24), Æ nummus, Siscia, 313-15, rev. Jupiter standing facing, officina A (*RIC* VI, 484.229a or *RIC* VII, 423.8), 3.40g. (17) Constantine II (316-40), Æ nummus, Siscia, 317, rev. Sol standing to left, officina A (*RIC* 428.37), 2.75g. (18) Constantine I, Æ nummus, Heraclea, 313-14, rev. Jupiter standing facing, officina B (*RIC* VI, 541.75 or *RIC* VII, 542.5), 3.46g. (19) Constantine I, Æ nummus, Heraclea, 317, rev. Camp gate, officina B (*RIC* 544.16), 2.95g. (20) Crispus (316-26), Æ nummus, Nicomedia, 317-20, rev. Jupiter standing to left, officina S (*RIC* 604.32), 3.18g. (21) Licinius II (317-24), Æ nummus, Cyzicus, 317-20, rev. Jupiter standing to left, officina H (*RIC* 644.11), 2.57g. (22) Constantius II (324-61), Æ nummus, Lugdunum, 330-1, rev. Two soldiers standing, officina P (*RIC* 138.245), 2.42g. (23) Constantius II, Æ nummus, Antioch, 330-3, 335, rev. Two soldiers standing, officina

Z (*RIC* 693.88), 2.24g. (24) Constans (333-50), Æ nummus, Antioch, 333, 335, rev. Two soldiers standing, officina H (*RIC* 693.89), 2.60g. (25) Vrbs Roma, Æ nummus, Antioch, 330-3, 335, rev. She-wolf and twins, officina Θ (*RIC* 693.91), 2.09g. (26) Constantinopolis, Æ nummus, Alexandria, 333, 335, rev. Victory on prow, officina A (*RIC* 712.64), 2.45g. (27) Constantine I, Æ nummus, Nicomedia, 336-7, rev. Two soldiers standing, officina Δ (*RIC* 635.199), 1.76g. (28) Constantine II (316-40), Æ nummus, Arelate, 337-40, rev. Two soldiers standing, officina P (*RIC* 206.44), 1.68g. (29) Divus Constantinus, Æ nummus, Antioch, 337-40, rev. Emperor veiled in quadriga, officina H (*RIC* 515.39), 1.14g. (30) Constantius II, Æ nummus, Antioch, 337-40, rev. Two soldiers standing, officina Z (*RIC* 515.44), 1.32g. (31) Constans, Æ, Thessalonica, 347-8, rev. Two Victories facing each other, officina Δ (*RIC* 411.105), 1.39g. (32) Constantius Gallus (351-4), Æ, Heraclea, 351-4, rev. Soldier spearing falling horseman, officina Γ (*RIC* 436.84), 5.04g. (33) Constantius II, Æ, Heraclea, 353/4-7, rev. Soldier spearing falling horseman, officina Δ (*RIC* 436.90), 1.66g. (34) Constantius II, Æ, Constantinople, 351-4, Soldier spearing falling horseman, officina S (*RIC* 456.106), 6.73g. (35) Constantius Gallus, Æ, Constantinople, 351-4, Soldier spearing falling horseman, officina Θ (*RIC* 456.107), 4.66g. (36) Constantius II, Æ, Alexandria, 357/8, rev. Soldier spearing falling horseman, officina A (*RIC* 545.84), 2.38g. (37) Julian (355-63), Æ, Alexandria, 358-61, rev. Emperor standing to left, officina A (*RIC* 545.88), 2.04g. (38) Julian (355-63), Æ, Illegible mint (possibly Alexandria), 358-361, rev. Emperor standing to left, 1.25g. Small flan. (39) Valentinian I (364-75), Æ, Siscia, 367-75, rev. Emperor advancing to right, officina B (*RIC* 147.14a.XXXVII), 2.25g. (40) Valentinian I (364-75), Æ, Alexandria, 364-75, rev. Victory advancing to left, officina Δ (*RIC* 298.3a.4 or 299.5a.4), 2.33g. (41) Theodosius I (379-95), Æ, Alexandria, 379-83, rev. Constantinopolis seated facing, officina Γ (*RIC* 300.11.1), 2.92g. (42) Valentinian II (375-92), Æ, Siscia, 384-7, rev. Victory advancing to left, officina B (*RIC* 155.39a.4), 0.91g. (43) Theodosius I (379-95), Æ, Constantinople, 383-95, rev. Victory advancing to left, illegible officina (*RIC* 234.86b or 236.90a), 1.00g. (44) Arcadius (383-408), Æ, Illegible mint, 383-92, rev. Victory advancing to left, 1.61g. (45) Arcadius, Æ, Alexandria, 392-5, rev. Emperor on horseback, officina Γ (cf. *RIC* 304.22b), 1.74g. (46) Honorius (393-423), Æ, Cyzicus, 395-401, rev. Victory crowning emperor, officina A (*RIC* 247.68), 2.15g.

Medieval coins and artefacts

From THE FRIENDS OF THE FITZWILLIAM MUSEUM with a contribution of from the GRIERSON FUND: Anglo-Saxons, Æthelred (c.870), king of East Anglia under the Vikings, silver penny, Ipswich mint?, moneyer Beornhaeh, obv. EDEL·REDE RE·, Temple; rev. +MEORNAE M (North 488), 1.25g, chipped. Found in south Norfolk before 1982.

From ROY DAVIS: Ireland, John (1199-1216), third ('Rex') coinage (c.1207-11), AR penny cut down to the size of a halfpenny (13 mm), Dublin, Roberd, 0.81g. Found at Holme-next-the-Sea, Norfolk, 2008.

From WILLIAM KEATLEY: France, Æ jetton, 14th cent., Standing King under Canopy type, obv. DE LATONS, rev. LEI DEI GPCRAD (cf. Mitchiner 392, same obv. die), 5.00g.

From PETER MITCHELL: England, Edward the Confessor (1042-66), AR penny, mule between Pacx and Radiate Small Cross types, Lincoln mint, moneyer Thurgrim (same dies as *SCBI* Copenhagen 616=Mossop LXVII.28), fragment, 0.65g.

From COLIN STEWART: Four Anglo-Saxon and Norman coins: (1) Anglo-Saxons, AR sceat, Series M, 0.94g. Found near Royston, Cambs., 2008. (2) Anglo-Saxons, plated imitation of AR sceat, Series L (Type 15a), 0.88g. Found Winwick, Cambs., 2008. (3) England, Edward the Confessor (1042-66), AR penny, *Expanding Cross* type, heavy issue, Huntingdon mint, moneyer Godric, 1.33g, four fragments. Found Winwick, Cambs., 2008. (4) England, Stephen (1135-54), AR penny, *BMC* type 1 (*Cross Moline*), Southwark mint, moneyer Wulfwold, 1.08g, bent and chipped. Found near Royston, Cambs., 2007.

Oriental and Islamic coins

From DAVID HARTILL (*T*): Two hundred and two Chinese coins, varieties selected from his personal collection to complement the Museum's: (1-8) Eight Han Dynasty or later Wu Zhu coins (1st-6th cent.

AD). (9-175) One hundred and sixty-seven Qing Dynasty coins. (176-202) Twenty-seven Qing Dynasty coins of Xinjiang Province.

From ROBERT TYE: Three Ancient Oriental coins: (1) China, Warring States (475-220 BC), Kingdom of Zhao, large Pointed Foot Spade, 350-250 BC, one jin; obv. *Xie Shan* (a place name); rev. numeral one (Hartill 3.120), 18.64g. (2) Chach (Tashkent), Æ, 6th-7th cent. AD; obv. horseman riding right, holding bow or spear(?) on his back; rev. Sogdian inscription around tamgha (Shagalov and Kuznetsov 2006, Group 2, type 7, version 11), 1.89g. (3) Chach (Tashkent), Æ, 7th-8th cent. AD; obv. two three-quarters facing busts; rev. Sogdian inscription around tamgha (Shagalov and Kuznetsov Group 5, type 1), 2.39g.

From IAIN WHITE (*CHU*): A systematic collection of 972 East Asian coins, amulets and banknotes: China (466); Vietnam (57); Korea (36); Japan (75); Siam (16); amulets (246); modern coins (66); banknotes (10).

Modern coins, medals and other items

From HM GOVERNMENT (accepted In Lieu of Inheritance Tax and allocated to the Museum under s.9(2) of the National Heritage Act 1980): A collection of medals and plaquettes formed by Graham Pollard (1929-2007), Keeper of Coins and Medals (1966-88) and Deputy Director (1969-88) at the Fitzwilliam Museum, consisting of 276 medals and two plaquettes of the Renaissance and later: **Italian Plaquettes**: (1) St. Jerome in the Wilderness, an Italian bronze plaquette, mid 15th-century, inscribed S. HIERONYMVS, the scene of the saint kneeling before the crucifix set within an architectural frame, the pediment of which is ornamented with a cherub's head in a roundel, and the sides with Corinthian-style columns, 185 x 127 mm (published in Ulrich Middeldorf, 'Filarete?', *Mitteilungen des Kunsthistorischen Institutes in Florenz* 17 (1973), pp. 75-86, reprinted in *Roccotta di Scritti* II, pp. 369-376, fig. 220). (2) Allegorical scene, attr. to Riccio (c.1470/75-1532), bronze aftercast, 49 mm (Pope-Hennessey Kress no. 223). **Italian Medals**: (3) Borghese Borghesi (d.1490), by Francesco di Giorgio Martini (1439-1501), c.1480, bronze cast, 63 mm; a very fine contemporary cast with brown patina (Hill 310). (4) Sigismondo Malatesta, lord of Rimini (1417-68), by Matteo de' Pasti (fl. 1441-1467/8), c.1450, bronze cast, 38.75g, 31 mm (Hill 182). (5) Claudius (AD 41-54), by Giovanni da Cavino (1500-70), bronze struck over an ancient orichalcum Roman sestertius, with the original design and Roman countermark, NCAPR for 'Nero Cæsar Augustus probavit', visible (see *BMC* I p. xxxi; Klawans, p. 39, no. 1). (6) Titus (AD 79-81), by Giovanni da Cavino, the reverse commemorating the subjugation of the Jews after the Jewish rebellion of AD 66-70; bronze struck over an ancient orichalcum Roman sestertius (Klawans, p. 67, no. 3). (7) Caligula (AD 37-41), by or after Giovanni da Cavino, bronze (Lawrence 9; Klawans, p. 35, no. 2). (8) Nero (AD 54-68), by or after Giovanni da Cavino, rev. port of Ostia, bronze (Klawans, p. 44, no. 1). (9) Galba (AD 68-9), by or after Giovanni da Cavino, bronze (Klawans, pp. 51-2, no. 3/4). (10) Galba, by or after Giovanni da Cavino, bronze (Klawans, pp. 51-2, no. 4 var.). (11) Vitellius (AD 69), by or after Giovanni da Cavino, rev. Mars advancing r., bronze (Klawans, p. 59, no. 4). (12) Vitellius, by or after Giovanni da Cavino, re. Honos standing r., facing Virtus, bronze (Klawans, p. 58, no. 1). (13) Lodovico Ariosto (1474-1533), by Pastorino de' Pastorini (c.1508-92), bronze, 38 mm (Attwood 538). (14) Felix, count of Lodron in the Austrian Tyrol, by Antonio Abondio (1537/8-1591), 1575, lead, 33 mm (Attwood 1131). (15) Charles VIII, king of France (1470-98), by unknown artist, bronze uniface later cast, 55 mm (Hill 1128 (obv.)). (16) Baccio Bandinelli (1493-1560), by Leone Leoni (c.1509-90), rev. CHANDOR ILLESVS, in wreath, c.1547, bronze, 40 mm (Attwood 19). (17) Andrea Doria (1466-1560), by Leone Leoni (c.1509-1590), 1541; modern cast, 39 mm (Attwood 5). (18) Philip II, king of Spain (1556-98), by Gianpaolo Poggini (1518-c.1580), 1556, uniface repoussée, 41 mm (Attwood 1076; *MI* p. 80, no. 39). (19) Tommaso Rangone (1493-1577), by 'Matteo a Fide' (att. Matteo Pagano (fl. 1543-62)), 1562, bronze, 39 mm (Attwood 237). (20) Vettor Gambello (Camellio) (1455/60-1537), self portrait, 1508, electrotype of bronze medal, 38 mm (Hill 446; Pollard, *Washington*, 170). (21) Uncertain man, obv. OBIZO SAR ANO ET XVIII, bust right with 1557 in exergue, uniface lead, 42 mm. (22) Ferdinand II, grand duke of Tuscany, by Gioacchino Francesco Travini (fl.1647-72), 1666, struck bronze, 47 mm (Forrer VI, 130). (23) Paolo Giordano II Orsini, duke of Bracciano, by Johann Kornmann (Cormanno, fl. 1630-50), 1635, struck silver, 33 mm (Forrer III, p. 208). (24) Innocent XI (pope, 1676-89), by Giovanni Hamerani (1649-1705), 1683; gilt struck bronze, 36 mm (*Bargello* II, 677). (25) Enrigo Noris (1631-1704), by G. Ortolani (pre-1674-1734), bronze, 35 mm (*Bargello* II, 852). (26) Filippo Lauri (artist, 1623-94), by unknown artist (attr. Cheron), bronze, 54 mm (*Bargello* II, 1174). (27) St

Peter with crossed keys, rev. Felix Roma, by unknown artist, 17th cent., bronze, 38 mm (*Bargello* II, 859). (28) Christ and Mary, rev. Saints Peter and Paul, over arcading, Scala Sancta Roma, bronze with suspension loop, 48 mm. (29) Sixtus IV (pope 1471-84), by G. Paladino (1647-98), uniface trial striking in tin, octagonal, 52 mm (cf. *Bargello* II, 610). (30) As last but reverse with pope's arms. (31) Gian Gastone de' Medici (1671-1737), by Massimiliano Soldani-Benzi (1658-1740), 1685, uniface reverse, 87 mm (*Bargello* II, 192). (32) Cardinal Migazzi, Abp. of Vienna, by Giuseppe Antonio Toda (fl. 1739-69), 1761, struck bronze, 50 mm (Forrer VI, 108). (33) La Giovine Italia (Young Italy) movement, rev. listing its 'martyrs' of 1833, 1834 and 1844, 1844; struck bronze, 67 mm. (34) Pius VII (pope 1800-23), by Thomas Webb (fl. 1804-27), 1814; struck bronze, 43 mm (Forrer VI, 402). (35) Marcello Saporiti, by Francesco Putinati (1775-c.1853), 1830, struck bronze, 58 mm (Forrer IV, 712). (36) Giuseppe Bossi (painter, 1777-1815), by Luigi Cossa (1789-1867); struck bronze, 58 mm (Forrer -). (37) Giuseppe Seguini (1801-76), architect of the new Seminary at Feltre, 8 November 1847, by Francesco Stiore (1801-76); struck bronze, 56 mm (Forrer -). (38) Seventh Congress of Italian Science, Naples 1845, by Vincenzo Catenacci (1786-1855) and L. Arnaud (fl. 1837-45); struck bronze, 61 mm (Forrer VII, 26 and 164). (39) The Garden Society (Societa Promotice del Giardinaggio), Padua 1845, by Antonio Fabris (1792-1865), unissued prize medal; struck bronze, 48 mm. **Spanish Medals:** (40) University of Oveido, Spain, third centenary of its foundation, 1908, by *Braulio Álvarez Muñiz*, struck bronze, 60 mm (Amlagro Gorbea et al., *Medallas españolas* 758). (41) Pietro Metastasio (poet and librettist, 1698-1782), by Carlo Moschetti (fl. 1870-86), 1882; struck bronze, 40 mm (Forrer -). (42) Victor Emmanuel II, king of Italy (1861-78), Rome Proclaimed the Capital of Italy Medal, 1871, by Carlo Moschetti (fl. 1870-86); struck bronze, 76 mm (Forrer -). (43) Leonardo da Vinci (1452-1519), by Francesco Putinati (1775-c.1853); struck bronze, 44 mm (Forrer IV, 771). (44) Inspection of the Mint, Milan 1816, anon.; struck bronze, 37 mm. (45) San Alfonso M. de Ligorio of Ligorio (1696-1787), bicentenary of his birth, by Johnson A.G. Inc, 1896; struck bronze, 44 mm. **British and Commonwealth Medals and Tokens:** (46) Henry I (1100-35), by J. Dassier, 1731, bronze, 40 mm (MI 2.43, no. 3). (47) Henry IV (1399-1413), by J. Dassier, 1731, bronze, 40 mm (MI 2.43, no. 17). (48) Resignation of Robert Walpole, 1742, bronze, 38 mm (MI 201; Eimer 567). (49) Peace of Aix La Chapelle, 1749, bronze, 41 mm (MI 2.355). (50) Prince Charles Stuart, by T. Pingo, 1750, bronze, 34 mm (MI 359). (51) George III and Queen Charlotte, Coronation, 1761, bronze, 33 mm (Brown 40 var.) (52) John Bell (1736-70), bronze, 34 mm (Brown 143). (53) London Medical Society, by T. Pingo, 1773, silver, 45 mm, engraved on edge 'WOODHOUSE BRAINE F.R.C.S.' (Brown 186). (54) Marquis Cornwallis' Defeat of Sultan Tippoo in 1792, by C.H. Kuchler, 1794, bronze, 48 mm (Brown 363; Pollard, 'Matthew Boulton and Conrad Heinrich Kuchler', *NC* 1970, 259-318, no. 5). (55) Admiral Gardner Election Token, 1796, bronze, 34 mm (Brown 411). (56) Sir Ralph Abercromby, Tribute to the 42nd Regiment from the London Highland Society, by G.F. Pidgeon after B. West (names scratched in field on reverse), 1801, bronze, 49 mm (Brown 512), in metal case of issue. (57) Francis Duke of Bedford (1765-1802), by I.G. Hancock, bronze, 44 mm. (58) Alexander I of Russia, bronze pattern rouble, 1804, by C.H. Kuchler after P. Rouw, in a pair of original metal shells (Pollard, 'Matthew Boulton', no. 29). (59) Abolition of the Slave Trade, 1807, by 'J.F.', bronze, 35 mm (Eimer 984), pierced for suspension. (60) London Institution, medal for 30 guinea subscription, by W. Wyon, 1807, bronze, 43 mm, stamped '1058' on reverse. (61) Perth, Four Parishes, lead alloy communion token, 1807, oval, 32 x 27 mm. (62) Passage of the Duro, 1809, electrotype of reverse of medal by F. Dubois and D. Mudie (Brown 671). (63) Maldon [Essex] Charter Club, 1810, bronze, 36 mm (Brown 702). (64) Battle of Albuera, 1811, uniface impression of reverse die, 45 mm (Brown 718). (65) Benjamin West President of the Royal Academy, by G. Mills, 1815, bronze, 40 mm (Brown 864), engraved on reverse 'THE PRESIDENT REQUESTS HENRY HOWARD Esq. R.A. SEC. AND TRUSTEE WILL HONOR HIM BY ACCEPTING THIS MEDAL AS A TOKEN OF HIS GREAT RESPECT'. Presented to Henry Howard RA (1769-1847), portrait and historical painter, Secretary of the Royal Academy (1811-). (66) Benjamin West, President of the Royal Academy, , by G. Mills, 1815, uniface obverse, bronze, 40 mm (Brown 864). (67) St Thomas's Church, Dudley, by T. Halliday, 1816, bronze, 43 mm (Taylor 69a). (68) Death of Princess Charlotte, 1817, by Kempson & Son, bronze, 38 mm (Brown 945). (69) Tenth Anniversary of the Death of Matthew Boulton, 1819, by F. Pidgeon, silver-gilt, 63 mm, in pair of original gilt metal shells (Brown 660; Pollard, 'Matthew Boulton', pp. 316-18). (70) Coronation of George IV, 1821, by Benjamin Wyon. bronze, 50 mm (Brown 1101). (71) George IV Patron of the Arts, by T. Halliday, 1828, bronze, 41 mm (Brown 1333). (72) Francis Henry Egerton Earl of Bridgewater (1758-1829), by Donadio, bronze, 42 mm (Brown 1340). (73) Death of George IV, 1830, by A.J. Stothard, bronze, 61 mm (Brown 1363). (74) Accession of William IV and Queen Adelaide, 1830, by W. Wyon after D. Chantry, bronze, 68 mm (Brown 1414). (75) Solomon's Judgment, by E. Thomason,

bronze gilt medal, 72 mm (Brown 1468, no. 41). (76) Opening of London Bridge, 1831, by Benjamin Wyon, bronze, 51 mm, in case of issue (Brown 1544, Taylor 102a, Eimer 1245). (77) James Watt, Royal Cornwall Polytechnic Society, silver prize medal, by W. Wyon, 1831, 45 mm (Eimer 1272), stamped on edge 'BARNARD, BISHOP & BARNARDS, FOR ART METAL WORK 1881'. (78) George Granville Duke of Sutherland (1758-1833), by W. Bain, bronze, 49 mm (Brown 1651). (79) Other Archer Earl of Plymouth (1789-1833), by E. Avern, bronze, 49 mm (Brown 1652). (80) City of London School, by B. Wyon, 1834. bronze, 57 mm (Brown 1680). (81) Manchester School of Design, by B. Wyon, silver, 51 mm, engraved on reverse 'TO EDWARD HILL 1846 FIRST CLASS PRIZE', in circular box of issue. (82) Friedrich Wilhelm IV of Prussia, visit to England, 1842, by Benjamin Wyon, bronze, 45 mm (Brown 2051). (83) Royal Exchange, London, 1842, , by William Wyon, bronze, 45 mm (Brown 2078). (84) Thames Tunnel, by J. Davis, 1842, bronze, 64 mm (Brown 2085). (85) St Paul's Cathedral, London, bronze, 32 mm, undated [c.1840s] (Brown 2378). (86) Church Missionary Society Jubilee, 1848, by B. Wyon, bronze, 58 mm. (87) Great Exhibition, 1851, exhibitor's medal, bronze, 44 mm (Brown 2465), stamped on edge 'UNITED KINGDOM. CLASS I. N° 483.' (88) Pharmaceutical Society of Great Britain Prize Medal for Materia Medica, 1854, bronze, 58 mm (Brown 2534). (89) Battle of Alma, 1854, by Pinches, bronze, 41 mm (Brown 2539). (90) Department of Science and Art Prize Medal, by W. Wyon, 1856, bronze, 54 mm (Eimer 1511). (91) Cardigan Agricultural Club Prize Medal, by Ottley, Birmingham, 1857, bronze, 53 mm. (92) Review of Volunteers in Hyde Park, 1860, by J. Moore, bronze, 38 mm (Brown 2683). (93) Second Exhibition of the Industry of all Nations, 1862, bronze, 21 mm. (94) London International Exhibition, 1862, by J. Weiner, bronze, 40 mm (cf. Eimer 1556). (95) O'Connell Monument, 1864, bronze, 25 mm, pierced for suspension. (96) Anglo-French Working Class Exhibition, London, 1865, bronze, 41 mm, pierced for suspension (Brown 2839; Eimer 1576). (97) Dublin International Exhibition, 1865, by Alex Geefs, bronze, 75 mm, engraved 'SECTION XXV HILL POTTER CO.' in centre of reverse. (98) Broach Exhibition, 1868, by J.S. and A.B. Wyon after E.W. Wyon, bronze, 45 mm. (99) Medaille d'Honneur of Académie Nationale Agricole Manufacturière et Commerciale, silver, 50 mm, engraved on reverse 'A. SCHNEIDER À CAMBRIDGE 1877', in circular case of issue. (100) Crystal Palace International Exhibition, 1882, by Pinches, bronze, 63 mm. (101) Exhibition of Irish Art and Manufacture, 1882, bronze, 51 mm, engraved on reverse 'O'Neill, Son & Thompson CLASS D'. (102) Queen's Park Crewe, 1887, by J. Moore, bronze, 39 mm (Brown 3340). (103) National Cooperative Festival, 1888, by Hubert Herkomer, bronze, 51 mm. (104) Seventieth Birthday of Queen Victoria, 1889, by L.C. Lauer, bronze, 65 mm (Brown 3365). (105) The Navy League, 1895, bronze, 26 mm, with loop for suspension. (106) Diamond Jubilee of Queen Victoria, 1897, lead, 69 mm (Brown 3585). (107) City and Guilds of London Institute Technological Examination, by L.C. Wyon, bronze, 50mm, stamped on edge 'ARTHUR CRUTE, PLASTERERS' WORK 2ND PRIZE 1898'. (108) Earl's Court Wheel, 1899, bronze, 31 mm (Brown 3648). (109) Five Hundredth Anniversary of the Battle of Shrewsbury, 1903, by Robinson & Co, bronze, 38 mm (Brown 3897). (110) Shire Horse Society, by Mappin & Webb, silver, 44 mm with loop for suspension, hallmarked on obverse in Birmingham, 1906. (111) Seven Hundredth Anniversary of the Foundation of Liverpool, 1907, , by C.J. Allen, bronze, 63 mm (Brown 3952). (112) City of London, by B. Wyon, silver, 40 mm, engraved 'RICHARD JAMES CUTTILL' on reverse. (113) Vickers Prize of the Junior Institution of Engineers, by A.G. Wyon, c. 1913, bronze, 51 mm,. (114) Rutherford College, Newcastle upon Tyne, by Moring, London, bronze, 57 mm. (115) Agricultural and Arts Association of Ontario, by J.S. and A.B. Wyon, bronze, 41 mm. **Other European Medals:** (116) Anne de Montmorency (1493-1567), Constable of France (1538), contemporary cast bronze, 53 mm, pierced for suspension (Jones 228). (117) Marshall Turenne (1611-75), by Hamerani, 1675, bronze, 50 mm. (118) Raymond Faltz (1658-1703), self-portrait, 1685, bronze, 64 mm. (119) Charles Gravier, compte de Vergennes (1717-87), by Lorthior, 1784, bronze, 59 mm. (120) Voltaire, drawn from life at Chateau de Ferney, Geneva, by George Christophe Wächter, 1770, bronze, 59 mm (Forrer VI:339). (121) Lucas Cranach the Elder (1470-1553), by Caqué, 1823, bronze, 41 mm. (122) Jean de la Quintine), by A. Bovy, 1864, bronze, 41 mm. (123) Francis II of France, by Caqué, 1856, uniface resin cast, 73 mm. (124) Assassination of Henri IV of France, 1610, by Caqué, uniface lead alloy, 56 mm, pierced. (125) Louis XV of France, by J. Dassier, 1740, bronze, 53 mm. (126) The Government of Provence, 1747, bronze, 74 mm. (127) Monument to Louis XV in Rennes, 1744, by Lemoyne, bronze, 42 mm. (128) Philippe duc d'Orleans, 1721, bronze, 45 mm. (129) Message of Louis XVI to the National Assembly, 1791, by Droz for Monneron, bronze, 35 mm. (130) First Year of the Republic, 1792, by A Dupré (?) for Monneron, bronze, 32 mm. (131) Napoleon, Treaty of Campo Formio, 1797, by B. Duvivier, bronze, 55 mm. (132) Napoleon, by Andrieu, uniface, 70 mm. (133) Napoleon, Restoration of the Cisalpine Republic [1801], by Lavy, bronze, 52 mm. (134) Napoleon, Battle

of Marengo [1800], by Andrieu, bronze, 65 mm, in gilt frame with loop for suspension. (135) Napoleon, President of the Italian Republic [1802], bronze, 59 mm. (136) Napoleon, by Andrieu, uniface resin cast, 69 mm. (137) Napoleon, by Andrieu, uniface lead alloy, 140 mm. (138) Louis XVIII of France, Peace of Paris, 1814, by Andrieu, bronze, 50 mm. (139) Louis XVIII of France, Peace of Paris, 1816, by Andrieu, bronze, 50 mm. (140) Louis XVIII of France, General Woronoff, 1 Nov. 1818, by Andrieu, bronze, 50 mm. (141) Louis XVIII of France, Monument to Jean d'Arc at Domremy, 1820, by De Puymaurin and Depaulis, bronze, 50 mm. (142) Bourbon Victims of Revolution, by De Puymaurin and Gayrard, 1820, bronze, 56 mm. (143) Louis XVIII of France, by Andrieu and De Puymaurin, bronze, 41 mm. (144) Birth of Louise Marie de France, 21 Sept. 1819, by P. Leveque, bronze. (145) Adam de Crapone (engineer, 1519-68), by D. Chardigny, 1820, bronze, 40 mm. (146) P. D. Ecouchard le Brun (poet, 1729-1807), Galerie Metalique des Grandes Hommes Français series, by Petit, 1821, bronze, 41 mm. (147) Duc de la Rochefoucault-Liancourt, Société de la Morale Chrétienne, by Barré, 1829, bronze, 41 mm. (148) Cl. Martin, École de Sciences et Arts Industriels de Lyon, by Dantzell, bronze, 51 mm. (149) Charles X of France, Promises of the King, 17 Sept. 1824, by R. Gayrard and De Puymaurin, bronze, 51 mm. (150) Charles X of France, Dedication from the City of Lille, 8 Sept. 1827, by Du Bois and De Puymaurin, bronze, 27 mm. (151) Ferdinand duc d'Orleans and Louis-Philippe d'Orleans count of Paris, by Borrell, 1842, bronze, 52 mm. (152) Inauguration of the Chapelle Saint Ferdinand, 11 July 1843, by Borrell, 1846, bronze, 26 mm. (153) General Oudinot, Capture of Rome, 1849, by V. M. Borrel, bronze, 57 mm. (154) Napoleon III, Paris Exposition, 1855, by E. A. Oudiné and Caqué, bronze, 50 mm. (155) Napoleon III, Paris Exposition, 1862, by H. Ponscarne, bronze, 68 mm, plaque on reverse inscribed to 'H. DAMBY SEYMOUR ESQ.' (156) Napoleon III, Paris Exposition, 1867, by H. Ponscarne, bronze, 51 mm. (157) Napoleon III, Paris Exposition, 1867, Jury, by H. Ponscarne, bronze, 51 mm. (158) Napoleon III, bronze medal, by H. Delonguiel, 61 mm. (159) Napoleon III and Empress Eugenie, Palais de l'Industrie, by Caqué, zinc, 50 mm. (160) Charles Marcellis, by Leopold Wiener, 1854, bronze, 60 mm. (161) Notre Dame, by E. Dubois, 1842, bronze, 58 mm. (162) Compagnie Française des Métaux, by Charles Trotin, bronze, 42 mm. (163) Paris Exposition, 1878, plastic ('Parkesine'), 47 mm. (164) Twenty-fifth Anniversary of the Inauguration of Leopold I king of Belgium, Ghent, 21 July 1856, by J. Wiener, bronze. (165) Souvenir of Ascent in the Captive Balloon of Henry Giffard, 1878, by Charles Trotin, bronze, 51 mm, with loop for suspension. (166) Souvenir of Ascent to the First Stage of the Eiffel Tower, 1889, bronze, 42 mm. (167) Souvenir of Ascent of the Eiffel Tower, white metal, 41 mm. (168) Paris Exposition, 1900, Swiss Village, bronze, 32 mm. (169) Paul-Thérèse-David d' Astros, l'abbé de la Mennais, 1831, uniface bronze, 74 mm. (170) Herbert Hoover elected President of the United States of America, by Anie Mouroux, bronze, 68 mm. (171) Anciens Eleves du Lycee de St Omer, by René Boudichon, 1906, bronze, 69 mm. (172) Paris Exposition, 1878, by J. C. Chaplin, bronze, 68 mm, plaque on reverse inscribed 'E. A. SCHNEIDER'. (173) Fouth National Shooting Competition, Lyon, 1891, by Henri Naudé, bronze, 59 mm. (174) Hundred Planets Discovered between Mars and Jupiter 1801-1868, by Henri Dubois, bronze, 69 mm. (175) Jules Verne (1828-1905), by Raoul Lamourdedieu [1929], bronze, 50 mm. (176) Societé des Aviculteurs du Nord, by A. Rivet, bronze, 51 mm. (177) Gallia Tutrix, by M. A. Coudry, bronze, 68 mm. (178) La Ligue des Orphelins, Divonne, March 1906, by Charles Pillet, bronze, 46 mm. (179) Hippodrome, Running Races, First Prize, white metal, 51 mm, with loop for suspension. (180) Augustus, uniface bronze plaque, 57 x 44 mm. (181) Bust of Christ, uniface lead alloy plaque, 92 mm. (182) P. Candidus, uniface bronze plaque, 79 mm. (183) Four Hundreth Anniversary of the Invention of Printing, Strasbourg, 24 June 1840, by F. Kirstein, bronze, 58 mm. (184) Restoration of St Sophia, Constantinople under Sultan Abdul Medjid (1847-9), by J. Weiner, bronze, 60 mm. (185) Leopold I duke of Lorraine (1697-1729), 1727, bronze, 63 mm. (186) Leopold I king of Belgium, Inauguration of the Colonne du Congres, Sept. 1859, by Leopold Wiener, bronze, 85 mm. (187) Leopold II king of Belgium, Exposition and Congress of Hygiene and Life-saving, Brussels, 1878, bronze admission ticket, by Charles Wiener, 60 mm, engraved 'E. A. SCHNEIDER' on reverse. (188) Defence of Brussels, 23-26 Sept. 1830, by M. Borrel, bronze, 38 mm. (189) Leopold I and Leopold II of Belgium, Fiftieth Anniversary of the Independence of Belgium, 1830-1880, by Hart, Brussels, bronze, 45 mm. (190) G. Geefs and G. Wappers, by Jouvenel, 1835, bronze, 63 mm. (191) Mathieu Ign. Van Brée (1773-1839), by Hart, 1843, bronze, 68 mm. (192) Albert Thorwaldsen (Danish sculptor, 1768-1844), by Goetze, bronze, 44 mm. (193) Charles de Brouckere (Belgian nobleman and politician, 1796-1860), by Leopold Wiener, bronze, 70 mm. (194) Notre Dame, Tongres, by Leflweiner, 1846, bronze, 50 mm. (195) Weaving, by Antonio de Saa, 1778, bronze-gilt, 69 mm (Amlagro Gorbea et al., Medallas españolas, no. 316). (196) Truth, Time and a Demon, by 'Master H G' (Hans Samnitzer), 1570, bronze electrotpe (?) of one side (reverse?) of medal on lead alloy backing, 86 mm. (197)

International Exhibition, Sydney, 1879, uniface bronze, 76 mm. (198) Moses in the Desert with a Serpent and the Crucifixion, (?German), 1537, cast silver, 46 mm. (199) Pietro Metastasio (Italian poet and librettist, 1698-1782), by T. Mercandetti, 1805, bronze, 67 mm. (200) Catherine II of Russia (1762-96), by I.B. Gass, bronze, 66 mm. (201) Nicholas I of Russia (1825-55), Imperial Academy of Sciences, by G. Teodor Tolstoi, 29 Dec. 1826, bronze, 65 mm. (202) Paulus Emilius and the Wisdom of the Senate, by Dassier, bronze, 32 mm. (203) Diligence of Claudius Nero, by Dassier, bronze, 32 mm. (204) Scipio Africanus, by Dassier, bronze, 32 mm. (205) Pompey and the Security of Navigation, by Dassier, bronze, 32 mm. (206) Titus Livy and Sallust, by Dassier, bronze, 32 mm. (207) Restoration of Puente Balta (Lima, Peru), 19 March 1869, by C. E. Bryant, bronze, 38 mm. (208) Uniface lead alloy medal, ?18th century, 33 mm. (209) Leopold I of Belgium takes the Oath, 21 July 1831, bronze, 23 mm. (210) Bonaparte on St Helena, ?Netherlands, bronze, 27 mm. (211) Peace with France, 1678, Netherlands (United Provinces), bronze, 41 mm. (212) Charles IV of Spain and Maria Louisa of Parma, by J. P. Droz, 1801, bronze, 40 mm. (213) Frederick the Great of Prussia, Capture of Breslau, 22 Nov. 1757, bronze, 44 mm. (214) Portobello Taken, 1739, bronze, 37 mm (MI 534.103). (215) Friedrich Wilhelm II of Prussia, Visit to Westphalia, 1788, lead alloy, 43 mm. (216) Nicholas I of Russia, Treaty of Adrianople, 1829, by C. Pfeuffer and G. Loos, bronze, 39 mm. (217) Marriage of Louis-Antoine-Henri duc d'Enghien, 10 June 1801, by Jeuffroy and De Puymaurin, bronze, 50 mm. (218) Royal Academy of Sciences and Letters of Belgium, by J. Leclercq, bronze, 37 mm. (219) Baptism of Napoleon Eugene-Louis Jean-Joseph, Notre Dame, Paris, 14 June 1856, bronze, 23 mm, with loop for suspension. (220) Second Jubilee of the Liberation of the City of Leiden, 3 Oct. 1774, by 'C.F.K.', silver, 30 mm. (221) William Frederick prince of Orange, Arrival in Amsterdam, 2 Dec. 1813, bronze, 33 mm. (222) Leopold I, Defeat of the Turks, 1686, by L.G. Lauffer and Hautsch, bronze, 39 mm. (223) Charles VII and Maria Amalia, Coronation, 1742, by Vestner, bronze, 41 mm. (224) Klosterneuburg bei Wien, Austria, bronze medal for Fruit Growing and Viticulture, by F. Christlbauer, 54 mm. (225) Ægidius Strauch (German theologian, 1583-1657), 1632, att. to Simon Cure; cast bronze, 45 mm (Forrer -). (226) Peter Christian Wilhelm Beuth (1781-1853) Founder of the Association for the Promotion of Industry, by Brandt, 24 Jan. 1827, bronze, 42 mm. (227) City Tyche, by Heinrich Bubert for Loos mint, Berlin, bronze, 53 mm. (228) Exhibition of German Manufactures, Berlin, 1844, by Lorenz and Schilling, bronze, 45 mm. (229) German Uprising in Schleswig-Holstein, 24 March 1848, by Lorenz, bronze, 42 mm. (230) Death of Prince August of Prussia, 19 July 1843, by Brandt, bronze, 47 mm. (231) Defence of Jutland in the First War of Schleswig, by Petersen, bronze, 41 mm. (232) Friedrich Wilhelm Prince of Prussia, 1888, by Scwabe, bronze medal, 65 mm. (233) Two Hundreth Anniversary of the Metzler Bank, Frankfurt, 1874, by Chr. Schnitzspahn, Darmstadt, bronze medal, 61 mm. (234) Oskar I of Sweden and Norway (1844-59), by P.H. Lundgren, bronze medal, 56 mm. (235) Republic of Geneva, by Jean Dassier, 1749, bronze, 68 mm. (236) Marriage of Alfonso XII of Spain and Maria Cristina, 29 Nov. 1879, by Sellan, bronze, 71 mm. (237) True Friendship, by Loos, silver 36 mm. (238) Birth of Alexander Von Dachenhausen, Göttingen, 5 Sept. 1848, bronze, 30 mm. (239) Alexander I of Russia, Antartic Expedition, 1819, bronze, 42 mm. (240) Death of Francis I of Austria, 2 March 1835, by Loos and Koenig, bronze, 42 mm. (241) Vespasian, 18th-century English, bronze, 28 mm. (242) Frankfurt Cathedral, cliché silver, 35 mm. (243) Achilles, uniface silver brooch (?), in gilt frame, 15 mm. (244) Anton Scharff (medallist, 1845-1903), by F.X. Pawlik, silver plaque, 71 x 52 mm. (245) Richard Renninger (American medallic artist), uniface bronze plaque, 70 x 50 mm. (246) Marriage, by O. Roty, 1895, silver, 41 mm. (247) Ancient Worthy, bronze plaque, oval 67 x 54 mm. (248) Chamber of Commerce, Udine [Italy], silver plaque, 43 x 38 mm. (249) Louisiane Purchase Exposition, St Louis, 1904, bronze 71 mm. **Contemporary medals:** (250) Prisoner of Conscience, by Ian Rank-Broadley, 1989, cast bronze, 120 mm. (251) Gay Van Der Meer, by Geer Steyn, 1991, cast bronze, 86 mm. (252) No Words, by Jane McAdam Freud (b. 1958), 2002, cast bronze, 97 mm. (253) Nightscape, by Roger Hannam, 1999, cast bronze, 65 x 70 mm. (254) Humanity, by Dhruva Mistry, 2000, cast bronze, 94 mm. (255) The Promise, by Matthew Holland, 2003, cast bronze, 75 mm. (256) The Wave, by Fiona Garlick, 2005, cast bronze, 75 mm. (257) Chameleon, by Theresa Radcliffe, 1999, cast bronze, 82 x 90 mm. (258) For Your Friendship, 14.11.95, by Ron Dutton (b. 14 Nov. 1935), to mark the artist's 60th birthday, cast bronze, 73 mm. (259) Theatre of Epidauros, by Werner Niermann (b. 1939), 1991, cast bronze, oval, 111 x 95 mm. (260) Ovo, by Sandeha Lynch, steel medallic sculpture, 59 x 52 mm. (261) Hypnerotomachia: The Strife of Love in a Dream, by Guy Richardson, cast bronze, 99 mm. (262) Opening of the Japanese Embassy, Piccadilly, London, July 1989, by Jacqueline Stieger, cast bronze, 57 mm. (263) Toulouse Lautrec, by Galtié, cast bronze, 81 mm. (264) Pisanello, Twenty-Third FIDEM Congress, London, 1992, by Ronald Searle, cast bronze, 70 mm. (265) Raymond Waddington, 1998, bronze, 39 mm. (266) L. N. Tolstoi, by M. Jampolsky,

cast bronze, 68 mm. (267) Kalevala 1835-1985, bronze, 80 mm. (268) Ilka Voionmaa, Helsinki, Finland, by Raimo Heino (1932-95), 1990, bronze, 33 mm. (269) Berlin Wall, Christmas 1970, by Johnson, Milan, bronze medal, 40 mm, in wallet of issue. (270) Scaglia Utensili, by Floriano Bodini, 1981, silver, 42 x 32 mm, in case of issue. (271) Second Italian Triennale of Medallistic Art, Udine, 1970, by Johnson, Milan, silver, 40 mm, in case of issue. (272) Third Italian Triennale of Medallistic Art, Udine, 1973, by Johnson, Milan, bronze, 50 mm, in wallet of issue. (273) Aretino Conference, Arezzo, 2006, bronze, 47 mm. (274) Bigbury Mint, struck bronze medal, 36 mm. **Other Items:** (275) Sir Benjamin Brodie, by W. Wyon, 1841, the artist's original uniface plaster model of the medal's reverse (Brown 2003), 74 mm. (276) Great Exhibition 1851, box lid with bronze cliché impression of reverse of Prize Medal, by L.C. Wyon, 86 mm (cf. Brown 2462). (277) Antonio Allegri, uniface resin cast, 67 mm. (278) Michelangelo (1475-1564), by Leone Leoni, 1561, resin replica, 59 mm.

From JEAN J.C.B. AUSTIN: Eleven copper manillas, five British West African coins and a contemporary bank bag acquired by the donor's father, Col. J.B.J. Austin QPM CPM, during service in the Colonial Police of British West Africa, 1926-53.

From DR MARK BLACKBURN (*CAI*), Keeper of Coins and Medals: Three items of traditional costume of the Red Dzaio people of North West Vietnam, ornamented with coins: (1) Belt, cotton with red, white and blue stripes, decorated with 21 ten-cent pieces of French Indo-China, silver bells, beads and woollen tassels. (2) Woman's headscarf, red cotton, edged with eight ten-cent pieces of French Indo-China, beads and woollen tassels. (3) Child's head cap, hand embroidered black cotton, edged with red, white and blue striped band, decorated with ten ten-cent pieces of French Indo-China, beads, seeds, cowry shells and woollen tassels.

From the estate of the late DR KENNETH GEORGE BUDDEN (*JN*): Two gold prize medals awarded to Dr Budden (1915-2005) for his contributions to radio astronomy: (1) Institute of Electrical and Electronics Engineers (USA), Heinrich Hertz Medal for Outstanding Achievements in Hertzian (Radio) Waves, 1993; (2) Gold Medal of the Royal Astronomical Society, 1999.

From MISS CLARE CAMBRIDGE, Museum Messenger: Four medals and a badge awarded to members of her family: (1) Society of the Attorneys and Solicitors of Ireland, medal awarded to Stephen Edward Goggin, MA (1866-1920), Managing Editor of the University Tutorial Press, struck silver, 39 mm, with suspension chain. (2) Hawkesbury Agricultural College, New South Wales, Australia, College Honours Medal, awarded to Richard Harnett Cambridge (1905-77). (3-4) Pacific Star and 1939-1945 Star, awarded to R.H. Cambridge, with accompanying photograph. (5) Returned Sailors, Soldiers and Airmen's badge, Imperial Australia League, enamelled copper-alloy (no. Z6611), with accompanying certificate dated 23 May 1944, stating that R.H. Cambridge was entitled to wear the badge.

From MICHAEL CUDDEFORD: 'Regina Beaty' lead token, c.1603 (cf. Mitchiner nos 4744-5), 2.37 g (chipped). Found at Good Easter, Essex, May 2005.

From RICHARD FALKINER: Two medals, the first in memory of Graham Pollard (1929-2007): (1) Vincenzo II Gonzaga (1594-1627), duke of Mantua and marques of Monferrat (1626-27), by Gaspare Morone Mola (d.1669) (Börner, Berlin Cat., no. 1107), bronze cast medal, 42 mm. (2) Æ medal by David Greenhalgh, commemorating the 60th anniversary of Mr Falkiner's association with the Heberden Coin Room at the Ashmolean Museum, 2008, 23 mm. Mr Falkiner also commissioned, in memory of Prof. Philip Grierson (1910-2006), hand printed book plates for books purchased from the Grierson Fund.

Bequeathed by the late MRS G. E. M. LEWIS (via the ART FUND): Six modern gold coins of the UK and USA, from the collection of Richard Boys Lewis, FSA (1900-76).

From MRS JANET MORRIS: Three medals awarded to members of Mrs Morris's family, with accompanying biographical notes: (1) Cambridgeshire County Council Education Committee, struck Æ school medal, awarded to Lucy Tribick 1907, 38 mm, suspended from blue ribbon. (2) St Paul's, Hammersmith, Church of England Schools, Order of Merit awarded to Ronald P. Hosmer, 1932, designed and engraved by J. Taylor Foot; struck AR, 44 mm, in original square metallic case. (3) The British Red

Cross Society, Æ medal for 'Proficiency in Red Cross First Aid', awarded to M.E. Dorling, cross suspended from a white and red ribbon.

From PROF. P.A. PARSONS (*JN* and *T*): The Sir Ronald Fisher Medal, St Mark's College, University of Adelaide, prize medal, for annual presentation to the best science graduate; instituted in 2008 by Prof. Parsons in memory of Sir Ronald A. Fisher (*CAI*), Arthur Balfour Professor of Genetics at Cambridge, 1943-57; struck copper alloy with white enamel, 50 mm.

From MATTHEW RUTENBURG: Lead-alloy pilgrim badge, c. 13th cent., facing busts of two saints(?), cross between, partly legible inscription around; rectangular, c. 35 x 32 mm, uniface.

From the ROYAL NUMISMATIC SOCIETY: Thirty-six medals from the collection of the Royal Numismatic Society, which was founded as the Numismatic Society of London in 1836, many of them presentation pieces from other institutions: (1) Medal of the Royal Numismatic Society, silver, 57 mm in box of issue, presented to L.A. Lawrence, 1947, on his 90th birthday. (2) Royal Astronomical Society, by William Wyon, 1820, silver, 48 mm in box of issue (Brown 1058). (3) Charles Calvert (d. 1832), by William Wyon, bronze (Brown 1569), 43 mm in box of issue. (4) Robert Ferguson of Raith, by F. Bain, 1836, white metal, 48 mm. (5) John Lee, President of the Numismatic Society of London, by F. Stothard, 1838, bronze, 44 mm (Brown 1882). (6) Centenary of the Royal Old Wells Cheltenham, 1838, by J. Richards and T.W. Ingram, silver gilt (Brown 1883), oval 45 x 57 mm in box of issue. (7) The W.H. Medal to Encourage a Steady Perseverance in Industry Courtesy and Integrity, by T. Halliday, 1839, silver, 57 mm in box of issue containing explanatory book. (8) G.G. Leveson Gower, Duke of Sutherland, by Bain, 1840, bronze, 49 mm (Brown 1963). (9) Mehemet Ali Pacha, by A.J. Stothard, 1842, bronze, 58 mm, in cardboard box of issue. (10) Visit of Queen Victoria and Prince Albert to Scotland 1842, white metal, 30 mm. (11) Augustus Frederick Duke of Sussex (1773-1843), by W.J. Taylor, Æ gilt (Brown 2096), 40 mm in box of issue. (12) The New Coal Market, London, 1849, white metal, 26 mm (Brown 2356), pierced for suspension. (13) Lieut.-Gen. C.R. Fox, 1862, by L.E. Boehm, bronze, 56 mm (Brown 2714), in cardboard case of issue. (14) British Empire Exhibition 1924, Æ plaque by E. Carter Preston, rectangular 50 x 78 mm (Brown 4189). (15) 10th International Numismatic Congress 1986 and Royal Numismatic Society 1836-1986, by Robert Elderton, bronze, 58 mm in box of issue. (16) The Worshipful Company of Clothworkers, by Benjamin Wyon, bronze, 57 mm in box of issue. (17) George Peabody (1795-1869), by Henry Mitchell, bronze, 64 mm in cardboard case of issue. (18) Eli K. Price President of the Numismatic and Antiquarian Society of Philadelphia, by William H. Key, 1879, bronze, 41 mm. (19) Frank C. Higgins F.R.N.S., First President of the New York Numismatic Club 1908-1910, silver, 38 mm in box of issue. (20) American Numismatic Society, 125th Anniversary Medal 1983, Æ plaque by Marcel Jovine and S. Johnson, rectangular 90 x 110 mm in box of issue. (21) Bernard de Montfaucon (1655-1741), by De Paulis, issued by the Société des Antiquaires de France, bronze, 32 mm. (22) Frederick Soret (1795-1852), by A. Bovy, bronze, 50 mm in box. (23) Charles Count of Montalembert, by Julien Gabriel Leclercq, Brussels, 1838, bronze, 50 mm. (24) Embarkation of Queen Victoria at Antwerp, 1843, by Laurent Joseph Hart, bronze, 53 mm. (25) Cardinal Désiré-Félicien-François-Joseph Mercier, by Jehan Jourdain, 1914, bronze, 64 mm, in cardboard case of issue. (26) Alexander von Humboldt, by Henri François Brandt, 1828, bronze, 62 mm. (27) Ernest Augustus of Hanover, by Fritz, 1845, bronze, 50 mm. (28) Dr Georg Friedrich Grotefend, by Friedrich Brehmer, 1848, bronze, 48 mm in box of issue. (29) Opening of the Kaiser Ferdinands Nordbahn [Austria] 1837, silver, 40 mm. (30) Ferdinand I of Austria, Inauguration of Statue of Francis II 1841, by Anton Scharff, bronze, 50 mm. (31) Prince Clemens von Metternich, by Conrad Lange, 1841, bronze, 48 mm. (32) Karl Johan of Sweden and Norway, Trondheim, 1843, bronze, 60 mm. (33) Nils Ludvig Rasmusson (1904-1973), by Gunvor Svenson, silver, 56 mm in box of issue. (34) Maria Luisa of Spain, by Geromino Antonio Gil, 1793, bronze, 55 mm. (35) Fifth Anniversary of the Museo Numismatico, Banco Nacional de Cuba 1980, white metal, 35 mm. (36) Simon Bolivar, 1825, white metal, 40 mm.

From DAVID SCRASE (*ME*), Assistant Director (Collections); to mark the Centenary of the Friends of the Fitzwilliam Museum: School prize medal, Wyke House School, Syon Lane, Isleworth, Middlesex, Mathematical Prize awarded to William Jeakes, 18 June 1831 (unpublished; cf. Davis and Waters 1922, p. 280, no. 572); struck AR medal, 45 mm, 57.40g.

Various modern coins, tokens and banknotes were presented by: DR MARTIN ALLEN (*W*), MS LAURA BURNETT, PROF. T.V. BUTTREY (*CLH*), JOHN CROSS, RICHARD W. FARLEIGH, MISS EMMA FELBER, DAVID HALL (*W*), JOHN KEATLEY, WILLIAM KEATLEY, MRS MARGARET GREEVES (*W*), MRS HELENA LANNING, DR ADRIAN POPESCU, MRS SUSAN RAMSAY, DR ELINA SCREEN (*PET*), MRS ELEANOR SMITH, DAME VERONICA SUTHERLAND (*LC*) and ANDREW WOODS (*PET*).

PURCHASES

Ancient coins

From the BUTTREY FUND: One Roman coin: Domitian (81-96), AR cistophorus, Rome, AD 95, rev. Aquila between two standards (*RIC* II.1, 331.851), 10.34g.

From the BURN FUND: Six coins: (1) Uninscribed British Potin, 'Class II' type, 1st cent. BC, rev. Stylized bull to left (*BMCI* 84.719), 1.05g. Found in Cambridgeshire. (2) Gaul, Senones, Potin, 1st cent. BC, rev. Stylized boar right (Scheers, pl. 38.793), 3.96g. (3) Judea, Tiberius (14-37), Pontius Pilate, Æ, Jerusalem, AD 29, rev. Three ears of corn (*RPC* I, 682.4967), 1.94g. (4) Elagabalus (218-22), AR denarius, Rome, 220-22, rev. Legionary eagle between two standards (*RIC* IV.2, 33.78), 2.79g. (5) Vetrician (350), Æ, Thessalonica, March-December 350, rev. Emperor standing facing (*RIC* VIII, 414.138), 1.51g. (6) Sogdia, AR, 5th century AD, rev. Stylized archer standing right (cf. Zeimal 1983, 274.11), 0.41g.

Medieval coins and artefacts

From the FRIENDS OF THE FITZWILLIAM MUSEUM, the MLA/V&A PURCHASE GRANT FUND, the HEADLEY TRUST, the GRIERSON FUND and JOHN and CATHERINE PORTEOUS: England, Æthelred II, AR penny of the *Agnus Dei* type (North 776) (1009), Salisbury mint, moneyer Sæwine, 1.52 g, bent. Found at Harlow, Essex, October 2008.

From the GRIERSON FUND: Two hundred and fifty-eight coins and artefacts: (1) Milan, communal mint, silver denaro imperiale piano, late variety with round E, 2nd half of 13th cent., 0.87 g. (2) England, Æthelred II (978-1016), Crux type, c.991-997, Canterbury mint, moneyer Goldwine (Hildebrand 187), AR coin, large flan cut down into a square, 15 x 15 mm, 1.51g. (3) England, Stephen (1135-54), AR cut halfpenny, York ornamental series, Palm type, York mint, c.1145-50; obv. crowned bust right with palm before face, rev. cross moline (unpublished type), 0.40g. Found near Doncaster, South Yorks. (4-9) Seven fragments of Islamic dirhams, 8th and 9th cent. Found Torksey, Lincs. (10-19) Ten Viking polyhedral weights, copper-alloy, their weight units marked with dots: one (1), two (2), three (3), four (2) and six (2). Found Torksey, Lincs. (Blackburn, 'Finds from Torksey', nos. 1, 2, 6-10, 12 and 13; plus one recent find). (20) Viking lead weight with a Northumbrian 'styca' mounted on top; 15.62g; the coins being of Æthelred II (first reign, c.840-44), moneyer Eanred; obv. +EDI[]RED R, cross; rev. +EAHRED, pellet in circle; same obv. die and possibly same rev. as Pirie *CKN* no. 963, 15.62g, coin loose, removed by finder. Found in a river bank, near Colchester, Essex 1993 (Coin Register 1994, no. 168; G. Williams, 'Anglo-Saxon and Viking coin weights', *BNJ* 69 (1999), 19-36, no. 9 (this specimen)). (21) Viking lead weight with a piece of glass set in the top, cube, 10.37g. Found at Torksey, Lincs. (22) Viking lead weight, plain cube. Found at Torksey, Lincs. (23) Viking cast silver ingot, later 9th or early 10th cent., 11.2g. Found at Wiggenhall St Mary the Virgin, near King's Lynn, Norfolk, 1995. (24) Viking hack-silver, cut section from a Scandinavian spiral striated (or 'Permian') ring, 9th or 10th cent., 9.75g. Found at South Lincs., 1995. (25-258) Two-hundred and thirty-four coins, ingots, weights and other metalwork items found at Torksey, Lincs, 1991-97, including two pennies, probably of Burgred of Mercia (852-74), two lead trial-pieces impressed with designs of pennies, twelve Islamic dirham fragments of the 8th and 9th cent., two cut gold ingots and a piece of ornamental gold sheet, 16 cut silver ingots used as hack-silver, c.13 base metal cut ingots, eight lead weights including ones with glass, silver or gilt-bronze ornaments set in them, c.20 lead gaming pieces, spindle whorls, fishing-net weights, Anglo-Saxon copper-alloy dress accessories and mounts (many broken up for metal-working) including 8th-cent. chip-carved mounts, 9th-cent. strap-ends,

hooked tags, pins, brooches and stirrup fittings, a quantity of silver and bronze droplets from metalworking, an Anglo-Saxon or Viking iron knife and an arrowhead.

From the RITCHIE-GINSBERG FUND: A hoard of six medieval silver pennies found in the vicinity of Leiston, Suffolk, in June 2006 and declared Treasure at an inquest held in 2007 (see *Treasure Annual Report* 2005-6, no. 1169) and a forgery of a silver penny: (1) England, Henry II (1154-89) *Cross-and-Crosslets* coinage, 1158-80, class B1, Bury St Edmunds, moneyer Henri, same dies as *BMC* 19-23, 1.40g. (2) Henry II *Cross-and-Crosslets* class C1, Carlisle, moneyer Willelm, same dies as *BMC* 214-16, 1.41g. (3) Henry II *Cross-and-Crosslets* class C2, Carlisle, moneyer Willelm, same dies as *BMC* 217-18, 1.28g. (4) Henry II *Cross-and-Crosslets* class C2, Ipswich, moneyer Turstain, same dies as *BMC* 351-2, 1.39g. (5) Henry II *Cross-and-Crosslets* class C2, Newcastle, moneyer Willelm, same dies as *BMC* 589-90, 1.26g. (6) Henry II *Cross-and-Crosslets* class C2, Newcastle, moneyer Willelm, same dies as *BMC* 591, 1.27g. (7) Henry II (1154-89), *Cross-and-Crosslets* coinage, contemporary counterfeit from false dies, 0.80g.

From the COINS AND MEDALS PURCHASE FUND: Three coins and a lead weight: (1) Anglo-Saxons, Coenwulf of Mercia (796-821), AR penny, East Anglian portrait type, moneyer Lul, from an obverse die cut in Canterbury (BLS Cn 24/Cn 97); fragment, found in Suffolk, 2008. (2) Anglo-Saxons, Egbert of Wessex (802-39), AR penny, Saxon Monogram type, West Saxon mint (Winchester?), moneyer Weochthun (R. Naismith. 'A new moneyer for Egbert of Wessex's West Saxon mint', *NCirc* 2008, 192-4, Fig. 1 (this coin)); 1.23g, chipped and corroded. Found near Shalfleet, Isle of Wight, December 2007. (3) Vikings of York, Anlaf Guthfrithsson (939-41), AR halfpenny, Derby mint, rev. Carolus monogram, perhaps combining a die of the St Peter issue, similar to a find from Neston, Flintshire acquired by the Museum in 2006 (Blackburn, *BNJ* 76 (2006), 218-20), 0.74g. (4) Viking lead weight, octahedral, local copy of the bronze octahedral decorated weights, 9th cent., 3.97g. Found at Torksey, Lincs.

Oriental and Islamic coins and artefacts

From the CHRISTOPHER JEEPS FUND: Three hundred and thirty-three coins and artefacts: (1-296) Systematic collection of 296 Vietnamese coins of the 10th-20th cent. formed by Nicholas Rhodes MA, FSA. (297-308) China, twelve bronze and lead cash (Hartill 7.5, 7.5 var., 7.5 var., 7.10, 10.23, 10.29, 15.145, 22.317, 22.400, 22.412). (309-28) Vietnam, twenty bronze and zinc cash (Barker 83.13, 83.14, 83.14 var., 85.1, 87.7, 99.11, 101.25; Novak 163). (329) Vietnam, Le Dai Hahn (980-1005), cast Æ cash, Thien Phuc Tran Bao (Barker 2.2), 2.60g. (330) Vietnam, Le Thai To (1428-33), cast Æ cash, Thuan Thien Nguyen Bao (Barker 29.3), 4.22g. (331) China, bone cowrie, 1st millennium BC, 1.75g. (332) China, Qing Dynasty, Xian Feng (1851-61), iron cash, Zhili (Hartill 22.1046), 4.54g. (333) Africa, Katanga, small copper cross, 18th cent.? (E. Herbert, *Red Gold of Africa*, p. 188, type B), cast. 11 x 10 mm, 1.17g.

Modern coins, medals and other items

From the BUTTREY FUND: Sixty-two coins, twenty-eight banknotes and one medal: (1) West Friesland, AR daler, 1791 (second 1 of date over 0), 32.42g. **United Kingdom:** (2) Victoria (1837-1901), AR sixpence, 1858. (3) Victoria, farthing, 1852. (4) Edward VII (1901-10), halfcrown, 1906. (5) Edward VII, halfcrown, 1908. (6-33) Twenty-eight silver Maundy coins. **Spanish America:** (34) Philip V (1700-46), AR ½ real, Mexico City mint, 1732/1, 1.76g. (35) Charles III (1759-88), AR 2 reales, Mexico City mint, 1781, countermarked in New York on obverse 'ADMIT TO WOOD'S MINSTRELS 444 B^DWAY N.Y.' (Brunk, *American and Canadian Countermarked Coins*, no. 44140). (36) Contemporary cast copy of Charles IV (1788-1808), AR 8 reales, Mexico City mint, 1805, obv. countermark of Morelos. (37) Ferdinand VII (1808-33), AR 2 reales, uncertain South American mint (mint mark 'P'), 1822. (38) Contemporary cast copy of Ferdinand VII (1808-33), AR 8 reales, Mexico City mint, 1810, obv. two countermarks applied c. 1813 during the insurgency from Spain, of the rebel Congress of Chilpanzingo, and of Morelos, applied sequentially in that order. (39) Ferdinand VII (1808-33), AR ½ real, Santiago de Chile mint, 1817. **Africa:** (40-62) Twenty-three cut fractions of French 5-franc silver coins ('monnaie coupée') used as currency in Madagascar until 1905. (63-90) Twenty-eight banknotes of Zimbabwe, 1 cent to 25 billion dollars. **Medal:** (91) Cambridge University Polo Club (CUPC), trial fives, struck AR medal awarded to 'W.E.C. Ellis, Captain 1878', by Munsby of Cambridge, frosted finish in watch glasses within inscribed silver band; 52 mm, in original box.

From the COINS AND MEDALS PURCHASE FUND: Eleven lead or lead-alloy tokens and weights: Two tokens found Little Downham, Cambs, October 2008: (1) Token, 16th-19th cent., obv. Fleur-de-lis; rev. I B, 6.37g. (2) Token, 16th-19th cent., obv. anchor flanked by I C, in chevron boarder; rev. crescent and five stars, in chevron boarder; 3.94g. Nine tokens and weights found at Witchford, near Ely, Cambridgeshire, in February 2009: (3) 'Boy Bishop' token, 15th-16th cent., groat size (c.27 mm), Ely inscribed series (Rigold Series IV), 4.76g (chipped and cracked). (4) 'Boy Bishop' token, 15th-16th cent., groat size (c.28 mm), Ely inscribed series (Rigold Series IV), 5.03g (fragment). (5) 'Boy Bishop' token, 15th-16th cent., penny size (c.20 mm), Ely unscribed series (Rigold Series XI), 3.82g. (6) Lead or lead alloy token, 16th-18th cent., obv. Initials 'I I', rev. Cross with pellet in each angle, round, c.16 mm, 3.00g. (7) Token, 16th-18th cent., obv. Initials 'I C', rev. Heart enclosing initials 'T H', round, c.20 mm, 4.31g. (8) Token, 16th-19th cent.?, obv. Tree with three branches each side, rev. Cross-hatched pattern of lines, round, c.18 mm with casting sprue attached, 3.52g. (9) Token, 16th-19th cent.?, obv. Tree with four branches each side, rev. blank, round, c.14 mm, 1.56g. (10) Coin-weight, 14th cent.?, obv. Crowned bust of king in circular border, rev. Pattern of lines, square, c.11 mm, 2.09g (chipped). (11) Weight, 16th-17th cent.?, Fleur de Lis punchmark, uniface, rectangular, 16 x 18 mm, 3.87g.

DEPARTMENT OF MANUSCRIPTS & PRINTED BOOKS

BEQUESTS

Archives

From the EXECUTORS OF BRIAN NORTH LEE c/o John Blatchly: An album of letters and postcards sent by Joan Hassall to Sir Sydney Cockerell during her visit to France, Italy and Greece in 1952 (MS 3-2008); an envelope containing 14 photographs and 6 postcards sent by Max to Joan Hassall during his visit to Naples and Athens in 1954 (MS 4-2008).

GIFTS

Printed Books

From DR MARGARET WHITTAKER: *Art décoratifs de Grande-Bretagne et d'Irlande: Exposition organisée par le Gouvernement Britannique*, Palais du Louvre, April-October 1914, Arden Press, Letchworth, 1914 (PB 8-2008); Board of Trade, *Report on the Exhibition of British Arts and Crafts*, Paris, 1914 (PB 9-2008)

From DAVID SCRASE to celebrate the Friends' Centenary: Roger Wagner, *The Book of Praises: A Translation of the Psalms*, Oxford: The Besalel Press, 2008 (PB 1-2009); Eden versus Whistler, *The Baronet & the Butterfly: A Valentine with a Verdict*, Paris: Louis-Henry May, 1899 (PB 5-2009)

From PROFESSOR EDWARD JOHN KENNEY and MRS GWYNETH ANNE KENNEY: Homer, *Odyssey*, Oxford: Oxford University Press, 1909 (PB 2-2009)

From JOSEPH G. LUBBOCK: Joseph G. Lubbock, *Life Force*, London: Bertram Rota, 2005 (PB 3-2009)

From SEBASTIAN CARTER: Sebastian Carter, *The Final Count: A Checklist of Books Produced in the Final Decade of Work at the Rampant Lions Press, 1998-2008*, Cambridge: Rampant Lions Press, 2008 (PB 4-2009)

From MARY JACOBUS: *The Poems of John Keats*, London: The Kelmscott Press, 1894 (PB 7-2009)

From COLIN CLARK: Pierre Lecuire, *Lettres en lumière: lettres de Nicholas de Staël à Pierre Lecuire*, Paris: Éditions des livres de Pierre Lecuire, 2008 (PB 6-2009)

From WERNER SCHNEIDER: Joachim Burgert, *Kalligraphie*, Berlin: Burgerthandpresse, 2008 (PB 10-2008)

Music

From RICHARD ANDREWES: Robin Orr, *Oedipus at Colonus*, a complete set of 20 copyist orchestral parts, 1950 (MU.MS.1480)

From MRS DORIS ORR: Robin Orr, *Oedipus at Colonus: music ... for the performance of the play by members of Cambridge University in 1950*, vocal score with English version of the choruses by A.G. Lee, London: Oxford University Press, 1949 (MU.1481); Robin Orr, *Three Chinese songs*, translations by Arthur Waley, London: Anglo-American Music Publishers, 1984 (MU.MS.1395); Robin Orr, *Sonata for violin and harpsichord*, London: Anglo-American Music Publishers, 1983 (MU.1483)

Archives

From DAVID HALL: A postcard and two letters from Sydney Cockerell to W.L. Horrox dated 26 October 1917, 6 June 1920 and 21 May 1948 (MS 5-2008).

PURCHASES

Printed Books

From the WOOD LEA PRESS: Jeremy Greenwood, *Ravilious Engravings*, Woodbridge: Wood Lea Press, 2008 (PB 6-2008)

DEPARTMENT OF PAINTINGS, DRAWINGS & PRINTS

ALLOCATION

Drawing

Allocated by H.M. Government in lieu of Inheritance tax and allocated to the Fitzwilliam Museum: attributed to Polidoro da Caravaggio (c.1499-1543), *Study of arms*, red chalk on two pieces of paper (PD.7-2009).

GIFTS

Paintings

From KAREN and EDWARD FRIEDMAN, KRISTEN and GARY FRIEDMAN, RUTH and THEODORE N.MIRVIS, DARCY BRADBURY and ERIC SEILER through CAMBRIDGE IN AMERICA: Ludovico Carracci (1555-1619), *St Sebastian*, c.1590, oil on copper (PD.5-2009).

From HUGHIE O' DONOGHUE and CLARE O' DONOGHUE: Hughie O' Donoghue (b.1953), *Wrestlers II*, 2000, oil on canvas, incorporating inkjet on gampi tissue, (PD.4-2009).

From the TRUSTEES OF THE MARIE-LOUISE VON MOTESICZKY TRUST, Marie-Louise von Motesiczky (1906-1996), *Mother in bed*, 1976-77, charcoal and oil on canvas (PD.6-2009).

Drawings

From the FRIENDS OF THE FITZWILLIAM MUSEUM: Dan-cheng Chen (1919-2009) *Shrimps*, 1980s, brush and ink on paper, (PD.6-2008).

From SAMUEL MORTON-MORRIS to honour his godfather AILWYN, 3RD LORD FAIRHAVEN: Julie Ribault (1789-c.1839), *Pierre Joseph Redoute's School of botanical drawing in the Salle de Buffon in the Jardin des Plantes*, watercolour and graphite, 1830 (PD.5-2008).

From PROFESSOR ROY PAHL, FBA in honour of St. Catharine's College, Cambridge: Domenico Campagnola (1500-1564), *The Ark of the Covenant*, pen and brown ink over black chalk (PD.8-2009).

From FRANCIS AND FELIX PRYOR in memory of their father MATTHEW PRYOR: Attributed to Edward Calvert (1799-1883), *Landscape with a man driving cattle*, bodycolour on vellum (PD.4-2008).

From MISS JANE SANDEMAN: British School (c.1850), *View of a market with Antwerp Cathedral behind*, watercolour and bodycolour over traces of graphite (PD.1-2009); Attilio Simonetti (1843-1925), *Study of a standing, bearded man, holding a pike*, 1866, watercolour over traces of graphite, with some scratching out (PD.2-2009); Henri Staquet (1838-1909), *Woman walking through a row of poplars on a dyke*, 1877, watercolour (PD.3-2009).

Prints

From DAVID ALEXANDER: Anonymous British School 17th Century, *Bathsua Makin teaching in a school*, engraving (P.168-2009); *Elizabeth Cromwell*, 1664, engraving, frontispiece to *Court and kitchen of Elizabeth Cromwell*, O'Donoghue 1 (P.169-2009); *John Pym*, 1641, woodcut, broadside with letterpress text and border (P.170-2009); *Martha Hatfield*, 1664, engraving, frontispiece to James Fisher *The wise virgin* (P.171-2009); *Title-page to Gervase Markham's 'The Perfect Horsman or the Experienced secrets of Mr. Markham's 50 years practice'* (P.172-2009); *The Loyall Sacrifice (The execution of Sir George Lisle and Sir Charles Lucas)*, c.1648, etching (P.173-2009); *John Preston*, c.1660, engraving (P.174-2009); *Robert Rich, 2nd Earl of Warwick*, etching (P.175-2009); *Henrietta Maria*, engraving (P.176-2009); *William Drummond*, 1711, engraving, frontispiece to his *Works* (P.177-2009); *William Camden*, engraving, frontispiece to his *Remaines* (1636), O'Donoghue 7 (P.178-2009); *Title page for 'Aristotelis de rhetorica seu arte dicendi libri tres, Græcolat'* (Edward Griffin, 1619), with woodcut coat of arms for Charles, Prince of Wales (Charles I) (P.179-2009); *Henry Frederick*, 1615, engraving, for *Prince Henrie Revived* (Henry Peacham 1615) (P.180-2009); *Title-page to Richard Allestree's 'The Gentleman's Calling'* (London, Timothy Garthwait), 1660, engraving (P.182-2009); *Robert Devereux, 2nd Earl of Essex and George Villiers, 1st Duke of Buckingham*, 1641, woodcut, title page to Henry Wotton, *Parallel between the Earle of Essex and Duke of Buckingham*, O'Donoghue 21 (P.183-2009); *Title-page to George Hall's 'Fast sermon, preached to the Lords in the High-Court of Parliament assembled on the day of solemn humiliation for the continuing pestilence'* (London, Timothy Garthwait), 1666, engraving (P.184-2009); *Title-page to Richard Overton's 'A new play called Canterburie, his change of diot'*, 1641, woodcut

(P.185-2009); *Title-page to George Billingham's 'Arcana Clericalia, or the Mysteries of Clarkshipp...'* (London, H. Twyford), 1674, engraving (P.186-2009); *Title-page to William Walker's 'A new dictionary of English particles, with a praxis upon the same'* (London, Edward Pawlet), 1676, engraving (P.187-2009); *Title-page to Edward Coke's 'The Third Part of the Institutes of The Laws of England'*, 1648 (1660 edn), woodcut (P.188-2009); *Richard Rogers, c.1652, engraving, plate to Jean Jacques Boissard Bibliotheca chalcographica* (P.189-2009); *Tobias Matthews, c.1652, engraving, plate to Jean Jacques Boissard Bibliotheca chalcographica* (P.190-2009); *George Abbot, Archbishop of Canterbury, c.1652, engraving, plate to Jean Jacques Boissard Bibliotheca chalcographica* (P.191-2009); *Title-page to John Davies' 'The writing schoolemaster: or, The anatomie of faire writing'* (London, Michael Sparke), 1631, engraving (P.192-2009); *William III landing in Torbay on 5 November 1688 with 14,000 troops for the invasion of England*, engraving (P.193-2009); *The cruell burning of George Marsh, Martyr*, woodcut (P.194-2009); *Page 35 from Francis Quarles' emblem book (engraving on verso: Frustra quis stabilem figat in orbe gradum?)* (P.195-2009); *Page 43 from Francis Quarles' emblem book (engraving on verso: Mundus in exitium ruit)* (P.196-2009); *A title-page from Francisco Junius' translation of the Bible*, 1585 edition, published by Henry Middleton (P.197-2009); *Three peasants*, etching (P.198-2009); *Coventry Cross*, engraving (P.199-2009); *Anonymous Dutch/Flemish School 17th Century, Hugo Grotius*, engraving (P.200-2009); *Thomas Cecill (fl. 1625-1640), Sir John Burgh*, 1627, frontispiece to Robert Markham's *Description ... of Sir John Burgh*, Hind 2-II (P.130-2009); *Title-page to Christoval de Fonseca's 'Devout Contemplations'*, 1629, engraving, Hind 24 (P.131-2009); *Title-page to Edward Grimestone's 'A Generall Historie of the Netherlands'*, 1627, engraving, Hind 26 (P.132-2009); *John Chantry (1662-1677), Edward Leigh*, 1662, engraving (P.166-2009); *Thomas Cross (1644-1682), Robert Aylett, c.1654*, engraving, Hind 3 (P.154-2009); *Jeremiah Burroughes, c.1656*, engraving, Hind 13 copy (P.155-2009); *Samuel Clarke*, 1649, engraving, Hind 16 (P.156-2009); *Richard Kilburne*, 1657, engraving, Hind 50 (P.157-2009); *Christopher Love*, 1651, engraving, Hind 56a (P.158-2009); *Thomas Manley*, 1649, engraving, Hind 58 (P.159-2009); *Sir Jonas Moore*, 1649, engraving, Hind 64 (P.160-2009); *Richard Saunders*, 1653, engraving, Hind 81 (P.161-2009); *Benjamin Spencer*, 1659, engraving, Hind 86 (P.162-2009); *Thomas Wilson*, 1655, frontispiece to his *A Complete Christian Dictionary* (1655), Hind 94 (P.163-2009); *Vincent Wing*, 1652, engraving, Hind 95 (P.164-2009); *Title-page to David Papillon's 'A Practicall Abstract Of the Arts of Fortification and Assailing'* (1645), engraving, Hind 124 (P.165-2009); *Francis Delaram (fl. 1615-1624), Robert Abbott*, engraving, Hind 1 (P.118-2009); *Frances (Howard), Duchess of Richmond*, engraving, Hind 30 (P.119-2009); *Johannes (John) Droeshout (1596-1652), Title-plate to John Babington's 'Pyrotechnia, or a discourse of artificiall Fire workes for Pleasure'* (London, 1635), 1635, engraving, Hind 3 (P.125-2009); *Renold Elstrack (1570-1625?), Title-plate to Gervase Markham's 'Marckham's Maister-Peece'* (London, 1615), 1615, engraving, Hind 80 (P.116-2009); *Title-plate to Jean de Serres's 'A Generall Historie of France'* (London, 1611), 1611, engraving, Hind 91 (P.117-2009); *William Faithorne (1616-1691), Frontispiece to Mercurius Rusticus: The Country's Complaint Recounting the Sad Events of the late Unparalleld Rebellion*, 1685, engraving (P.167-2009); *George Glover (1634-1652), John Foxe, c.1641*, engraving, Hind 18 (P.146-2009); *Henry Rich, 1st Earl of Holland*, engraving, Hind 23 undescribed state? (P.147-2009); *Jaurar Alkaid*, engraving, Hind 24 (P.148-2009); *Algernon Percy, tenth Earl of Northumberland*, engraving, Hind 27 (P.149-2009); *John Lilburne*, engraving, Hind 26-II (P.150-2009); *Laurence Johnson (fl. 1603), King Timur Tamerlane (Tamburlane)*, 1603, engraving, plate to Richard Knolles's *'The Generall Historie of the Turkes'* (London, Adam Islip), Hind 2 (P.113-2009); *Christof Le Blon (1593?- 1665), Robert Burton*, 1628, engraving, title page to *The Anatomy of Melancholy* (London: Henry Cripps), Hind I (P.145-2009); *William Marshall (fl. 1617-1649), William Fulke*, 1633, engraving, frontispiece to his *New Testament* 1633, Hind 40 (P.133-2009); *William Hodson*, 1636, engraving, frontispiece to his *Credo resussectionem carnis* (2nd edn.), Hind 54 (P.134-2009); *Elizabeth Stanley, Countess of Huntingdon*, engraving, Hind 57 (P.135-2009); *Bathsua Makin*, engraving, Hind 68 (P.136-2009); *John Milton*, 1645, engraving, frontispiece to Milton's *Poems* 1645, Hind 71 (P.137-2009); *Henry Carey, 2nd Earl of Monmouth*, 1649, engraving, frontispiece to his translation of Senault's *The Use of passions* (1649), Hind 72 (P.138-2009); *John Ogilby*, 1649, engraving, Hind 77 (P.139-2009); *Camden*, 1642, engraving, plate to Thomas Fuller's *The Holy State* (1642) p.145, Hind 115 (P.140-2009); *Title-page to James Howell's 'Epistolae Ho-Eliaanae'*, 1645, engraving, Hind 190 (P.141-2009); *Title-page to Charles Saltonstall's 'The Navigator'*, 1642, engraving, Hind 229 (P.142-2009); *Title-page to Robert Ward's 'Animiadvensions of Warre'*, 1639, engraving, Hind 244 (P.143-2009); *Title-page to Xenophon 'Cyrupaedia or the Institution and Life of Cyrus King of the Persians'*, 1632, Hind 251 (P.144-2009); *Crispijn I de Passe (1564-1637), Henry Sidney*, 1620, plate for *Herologia Anglica*, Hind 19 (P.114-2009); *Matthew Parker*,

Archbishop of Canterbury, 1620, engraving, plate for *Herologia Anglica*, Hind 49 (P.115-2009); Magdalena de Passe (1656-1638), *Katherine, Duchess of Buckingham*, engraving, Hind 1 (P.124-2009); Simon de Passe (1595-1647), *William Herbert, 3rd Earl of Pembroke*, engraving, Hind 44-I, *Frances, Countess of Somerset*, Hind 44-I (P.120-2009); *Frances, Countess of Somerset*, engraving, Hind 53-I (P.121-2009); *Title-plate to 'A learned summary upon the famous poeme of William of Saluste Lord of Bartas'*, 1621, engraving, Hind 61 (P.122-2009); *James I in a hat*, printed from circular medal, Hind 18 (P.123-2009); John Payne (fl. 1620-1639), *James Ley, 1st Earle of Marlborough*, engraving, Hind 24 (P.126-2009); *Algernon Percy, tenth Earl of Northumberland*, engraving, Hind 25 (P.127-2009); *Sir Benjamin Rudyerd*, 1627, engraving, Hind 30 (P.128-2009); *Flora: flowers fruits beastes birds and flies exactly drawne, With their true colours lively described*, 1620, title page to a series of twelve plates, Hind 52 (P.129-2009); Thomas Rawlins (1610-1670), *Nathaniel Richards*, 1640, engraving, Hind 1-I (P.151-2009); *Nathaniel Richards*, 1640, engraving, Hind 1-II (P.152-2009); *Richard Stock*, 1641, engraving, frontispiece to his *Commentary on Malachy* (1641), Hind 2 (P.153-2009); George Vertue (1684-1756); *Matthew Henry*; 1709; etching and engraving, A.60 (P.2-2009); *Ben Jonson*, 1711, etching and engraving, A.75 (P.3-2009); *Richard Bentley*, 1712, etching and engraving, A.84 (P.4-2009); *John Locke*, 1713, etching and engraving, A.98 (P.5-2009); *Thomas White*, 1713, etching and engraving, A.99 (P.6-2009); *Thomas Durfey*, 1714, etching, A.103, (P.7-2009); *Richard Baxter*, 1714, etching, A.109 (P.8-2009); *Hugo Latimer*, 1715, etching and engraving, A.121 (P.9-2009); *Edward Russell, Earl of Orford*, 1716, etching and engraving, A.214-I (P.10-2009); *John Whitgift*, 1717, etching and engraving, A.234, (P.11-2009); *Font in St James's Church, Piccadilly*, 1718, etching and engraving, A.255 (P.12-2009); 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From FRANK AUERBACH: Frank Auerbach (born 1931), *Bill*, 2009, etching, proof printed by Marc Balakjian dedicated in graphite by Auerbach to the Fitzwilliam Museum (P.86-2009).

From MARC BALAKJIAN: Marc Balakjian (born 1940), *Buckle*, mezzotint, 5/20 (P.103-2009); *Strap*, mezzotint, 12/20 (P.104-2009); *Two nails*, mezzotint, 10/20 (P.105-2009); *Triangular flap*, mezzotint, 10/20 (P.106-2009); *Cut string*, mezzotint, 26/50 (P.107-2009); *Flap*, mezzotint, 6/20 (P.108-2009); *Nail*, mezzotint, 9/20 (P.109-2009); *Ring*, mezzotint, 18/20 (P.110-2009); *Knot*, mezzotint, 15/20 (P.111-2009); *Elegy for a Forgotten Day*, mezzotint, trial proof 2/2 (P.112-2009).

From JOHN M. BALL: George Cuitt (1779-1854), *St Mary's York*, 1834, etching, from Cuitt's series of views of Yorkshire Abbeys (P.9-2008).

From PAUL COLDWELL: Paul Coldwell (born 1952), *Smoke*, 2004, set of three collotypes with screenprint, printed by Paul Thirkell at the Centre for Fine Print Research, UWE (P.88-2009).

From PAUL CORNWALL-JONES: Howard Hodgkin (born 1932), *Thinking Aloud in the Museum of Modern Art*, 1979, soft-ground etching, printed from one plate in black on yellowish-grey Hodgkinson handmade paper, 41/100, from the set of four entitled 'In the Museum of Modern Art' published by Petersburg Press in 1979 (P.6-2008); *All alone in the Museum of Modern Art*, 1979, soft-ground etching, printed from one plate in black, with hand colouring in black gouache, on grey BFK mould-made paper, 41/100, from the set of four entitled 'In the Museum of Modern Art' published by Petersburg Press (P.7-2008).

From DONATO ESPOSITO to mark the 100th anniversary of the Friends of the Fitzwilliam: Charles Émile Jacque (1813-1894), *Portrait of Jules Luquet*, 1866, etching and aquatint, proof before letters, signed in the plate, BN Inventaire 332 (P.89-2009).

From DAVID SCRASE: Claude Garache (born 1929); *Narette I*, 2008, aquatint and drypoint, in the form of a 2009 New Year card for Hubert and Michèle, Annie and Sylvie Prouté (P.1-2009).

From DAVID SCRASE to mark the 100th anniversary of the Friends of the Fitzwilliam: Torii Kiyonobu I (1664-1729), *The night of waiting [A Courtesan writing calligraphy while waiting for her lover]*, c.1710, woodblock print with hand colouring, the only recorded impression (P.84-2009).

From DAVID SCRASE in memory of Carlos van Hasselt: Johann Christian Erhard (1795-1822), *Der vom Baume beschattete Bauer*, 1818, etching, Appel 80 (P.202-2009); Johann Christian Reinhart (1761-1847), *Zwei ruhende romische Ochsen*, 1800, etching, Andresen 85 (P.203-2009).

From DOROTHEA WIGHT: Dorothea Wight (born 1944), *Dream of a New Season*, mezzotint, 58/100 (P.90-2009); *Behind the Curtains*, mezzotint, artist's proof (P.91-2009); *Secret Pastures*, mezzotint, artist's proof (P.92-2009); *Morning Light*, mezzotint, artist's proof (P.93-2009); *October Morning*, mezzotint,

96/100 (P.94-2009); *Winter's Ending*, mezzotint, artist's proof (P.95-2009); *Autumn after the Rain*, mezzotint, artist's proof (P.96-2009); *Spring on Dartmoor*, mezzotint, artist's proof (P.97-2009); *Remembering the Ripples*, inkjet print, 2/50 (P.98-2009); *Cathedral of Dreaming*, mezzotint, artist's proof (P.99-2009); *Purple Chair*, inkjet print, artist's proof (P.100-2009); *Three Bottles*, inkjet print, 1/50 (P.101-2009); *The Summerlong Day*, inkjet print, 3/50 (P.102-2009).

PURCHASES

Prints

From the RYLANDS FUND: Paul Coldwell (born 1952), *Man & Nature – Jacket*, 2008, inkjet, printed by the artist at Chelsea College of Art & Design (P.87-2009); Totoya Hokkei (1780-1850), *Awabi* (Abalone), colour woodcut with blind embossing (*karazuri*) and metallic printing, from the series of thirteen surimono entitled *Kaitsukushi jūsanban no uchi* (Thirteen designs of all kinds of shells), commissioned by the Fundarika poetry group in 1821 (P.8-2008).

From the RYLANDS FUND with the help of the MLA/V&A PURCHASE GRANT FUND: Pablo Picasso (1881-1973), *Minotaure aveugle guidé par Marie-Thérèse dans une Nuit étoilée* (Blind Minotaur guided by Marie-Thérèse in a starry night), 1934-5, scraped and burnished aquatint with drypoint and burin, unsigned printer's proof outside the edition of 310, Bloch 225, Baer 437 (P.85-2009).