

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

### **The Fitzwilliam Museum and Hamilton Kerr Institute**

#### **1. BACKGROUND**

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

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

The Museum now has over 550,000 objects in five collections departments. In 2016, the Museum celebrated the Bicentenary of its foundation, and as it enters its third century, the Museum is developing a major Master Plan for the future.

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

#### **2. UPDATE ON ACTIVITIES**

Over the year 2016–17, the Fitzwilliam Museum has:

- Planned and presented a programme of exhibitions, events and special acquisitions. 18 research-based exhibitions and special displays were staged (see below).
- Opened to the public for 2,058 hours, and been operational for 359 days of the year.
- Attracted 377,528 visits.
- Played a key role in supporting the UCM to attract 974,647 visits. Welcomed 17,201 young people on organised school visits (of whom 2,950 were from foreign schools).
- Attracted 1,256,662 unique virtual visitors to the Museum website (of which 243,877 were to 'Collections Explorer').
- Hosted 172 public events.

- Made significant acquisitions for the collections, through gift, bequest, purchase and acceptances in lieu of inheritance tax.
- Raised £14,920,000 in earned income, charitable donations, external grants, sponsorship and membership schemes.

## **COLLECTIONS**

The Museum's curators and conservators continued to deliver a wide range of exhibitions, publications, research, teaching, online resources, and public events. All of these strengthened the University's cross-disciplinary research, contributed to HE teaching in Cambridge, across the UK and overseas, and shared new discoveries on the Museum's world-class collections with national and international audiences.

Curators have been successful in attracting research funding for a number of major projects; departments have also facilitated research by record numbers of scholars and visitors.

### **Applied Arts**

The department was responsible for the critically acclaimed ERC-funded exhibition *Madonnas and Miracles: The Holy Home in Renaissance Italy* in collaboration with 3 University departments. In addition, it curated and installed a highly popular exhibition of the Museum's samplers, and undertook work in connection with forthcoming ceramics exhibitions.

Conservation and cataloguing activities focused on the AIL-allocation of Parian ware. Staff undertook scholarly research on the Museum's jewellery and metalwork (1850-1940) and the Michelangelo Discovery Project, both to be published in 2018.

A symposium celebrating the Goodison gift of Contemporary British Craft was attended by over 150 delegates.

The department launched *Polychromy Revealed*, an interdisciplinary project investigating medieval polychrome wood sculpture.

### **Antiquities**

The retirement of the department's Keeper, Dr Lucilla Burn, was marked by a colloquium in her honour entitled *Objects, Collections, Curation*. She emerged from retirement briefly to curate the exhibition *Houghton's Emperors: Portraits and Power* (February to April).

Antiquities has been extraordinarily productive on a skeletal staff. In particular, research and related activities continued on two key projects, Egyptian coffins and *Cyprus in context*. The project to create the exhibition *Codebreakers & Groundbreakers* has itself broken new ground, with colleagues from the Faculties of Classics and Mathematics actively involved in its conception and curation, and with the involvement of GCHQ and Bletchley Park.

### **Coins and Medals**

Curatorial staff made significant progress with the consolidation, integration and research of the departmental collections. Good progress has been made with retrospective accessioning and on improving the accessibility of the collections for scholars and other visitors.

Work continued on four volumes of *Medieval European Coinage*, with volume 12, on Northern Italy, published in January 2017 and volume 8, Britain and Ireland c.400–1066, in April 2017. The department also organised and hosted visits of the authors for the volumes currently in preparation (Germany, Low Countries, the Nordic Countries and the Latin East).

In addition to *Elephants, Deities and Ashoka's Pillar: coins of India from antiquity to the present*, the department mounted three special displays, notably, *The Dollar: Rise of a global currency*.

### **MSSPB**

The three-day international conference in December 2016, 'Manuscripts in the Making: Art and Science', organised by the Museum's Department of Manuscripts and Printed Books and hosted by the Department of Chemistry, gathered over 230 delegates. The two-volume conference proceedings (2017-2018) are eagerly awaited by experts on medieval and early modern history, art history, manuscript studies and conservation science. The conference has been described as 'a triumph of collaboration between the hard and soft sciences' and 'a true trail-blazer in cross-disciplinary research'.

The Cambridge Illuminations project reached an important milestone with the publication of its first catalogue on illuminated incunabula in Cambridge collections. A new research phase of the MINIARE project was launched.

In December 2016, the Founder's Library opened to the public for the first time in its history.

### **Paintings, Drawings and Prints**

Exhibitions continued to dominate the work of departmental curators, conservators and technicians. 7 themed exhibitions of prints and drawings were organised, most with associated publications and online manifestations; at the same time, work intensified on preparations for a major loan exhibition on Edgar Degas, and on the associated publication.

An unprecedented number of in-bound loans led to numerous new displays throughout the paintings galleries. Demand on the department's collections has never been higher in terms of loans to external exhibitions and the popular picture loans scheme. Behind the scenes important progress was made on storage and improving the accessibility of the print collection.

A study day organised in conjunction with the exhibition *An Amateur's Passion: Lord Fitzwilliam's Print Collection* attracted around 50 leading national and international print scholars.

### **EXHIBITIONS**

The Museum mounted 18 exhibitions and displays, of which the most important was *Madonnas and Miracles: The Holy Home in Renaissance Italy*, one of the outcomes of a major interdisciplinary project between the Museum, the Department of Italian and the Faculties of History, Architecture and History of Art at the University. The widely praised exhibition offered a vivid encounter with Renaissance spirituality and domesticity. It was accompanied by a catalogue edited by Dr Maya Corry, Professor Deborah Howard and Professor Mary Laven.

Other exhibitions, drawn primarily from the Museum's own collections, included two which were part of the University's celebration of seventy years of Indian independence: *From Kabul to Kolkata: Highlights of Indian Painting in the Fitzwilliam Museum* (with an accompanying catalogue by Marcus

Fraser, Honorary Keeper of Islamic Manuscripts and Miniature), and *Elephants, Deities and Ashoka's Pillar: Coins of India from Antiquity to the Present*.

A rare showing of some of the Museum's extensive collection of samplers (with a catalogue by Carol Humphrey, Honorary Keeper of Textiles) has been extended by popular demand until October 2018.

The series of exhibitions of prints and drawings in the Charrington Print Room and Shiba Gallery ranged from early nineteenth-century Swiss landscape prints to seventeenth-century marine watercolours and drawings and an exhibition of beautiful contemporary graphics by two British artists, Susan Aldworth and Jane Dixon. A highlight was *An Amateur's Passion: Lord Fitzwilliam's Print Collection*, an exhibition that provided fascinating insights into the collecting habits of the Founder, one of the most distinguished print-collectors his day.

## RESEARCH AND TEACHING

The Museum participated in a Strategic Research Review with Kettle's Yard and the Department of History of Art:

'The panel commends the Fitzwilliam Museum for its excellent array of strong research outputs, including its exhibitions and displays, the development of conservation methods, technical intervention on specific objects, the systematic production of collections catalogues, publications, which include exhibition catalogues as well as a wide range of scholarly articles, and its diverse forms of public engagement. The panel also commends the Museum's curatorial, research and conservation collaborations with colleagues across the University and beyond, and its highly-developed learning programme. The Museum is formulating a major capital plan and associated fundraising which, if successful, will transform its facilities. The Fitzwilliam Museum has a very particular role as a University museum, a status which brings both valuable strengths and significant challenges to its research environment. The hands-on application of research in commercial contexts (alongside work in public sector contexts) at the Hamilton Kerr Institute is a notable strength, as is the Museum's ambitious and internationally-acclaimed scholarly exhibition programme. In both cases, these outputs would be highly valuable as evidence of Impact in any government research audit.'

*From the Strategic Research Review Report, November 2017*

In 2016-17, Fitzwilliam Museum and HKI staff have:

- Published 7 books and 30 articles
- Delivered 29 research papers at conferences (c. 2,200 attendees)
- Taught 22 postgraduate sessions to c. 500 students and 24 undergraduate sessions to c. 498 students
- Gave 114 talks to special interest groups both inside and outside the Museum (c. 5,300 attendees)
- Contributed to 14 courses in other Higher Education Institutions (HEIs), all drawing from the collections
- Hosted 6470 visits from HE students to study the collections, the Museum building or areas of museum practice
- Hosted 7 postgraduate trainees and 6 interns at the HKI and in Museum conservation, and 78 volunteers and visiting students.

The HKI continued its regular teaching of 4 postgraduate diploma students and 5 international postgraduate interns. Staff also taught in Cambridge (History of Art, Engineering, and History Departments, Institute of Continuing Education, McDonald Institute), and at Christie's. Research

outputs included an exhibition entitled *Power and Portraiture: painting at the court of Elizabeth I* at Waddesdon Manor following research which led to two paintings being newly attributed to Nicholas Hilliard, and an investigation into a Constable painting for BBC's 'Fake or Fortune'. Two funding applications were submitted to the Leverhulme Trust and a major project on East Anglian rood screens was developed for submission to the AHRC. PhD research continues into 19th century British artists materials.

## **ACQUISITIONS (see Appendix II)**

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

Highlights among the acquisition include: two bicentenary purchases: Admiral Russell's Frame, and Jean-Léon Gérôme's *Portrait of Claude-Armand Gérôme*; a Burkat Shudi harpsichord allocated to the Museum through AIL in memory of Professor Robin Orr; a collection of jewellery designs (and a jewel) by C.R. Ashbee, bequeathed by Mrs Olive Ward; David Hockney prints given by Craig Hartley; examples of printing from the collection of the late John Dreyfus; and ceramics given by Nicholas and Judith Goodison.

## **LOANS**

The Director and Syndicate sent on loan in the period between 1 Aug 2016 and 31 July 2017 a total of 168 objects, to 67 venues, both UK and international. Of particular note, the Fitzwilliam Museum had objects on loan to the Museo Nacional del Prado in Madrid, the Musée Rath in Geneva, the Metropolitan Museum of Art in New York, and the Hyogo Prefectural Museum in Kobe.

Loans to the Museum in this period include a hugely significant manuscript from the National Library in Prague among 26 loans for the exhibition *Colour*, and 126 rarely-lent paintings and objects from churches and sanctuaries across Italy for the exhibition *Madonnas and Miracles*.

## **COLLECTION CARE AND CONSERVATION**

Egyptian coffins continued to occupy Antiquities with analysis, imaging work and replication experiments complementing curatorial research on the unusual technology and construction of the inner coffin of Pakepu (E.2.1869). On the collections care front, a condition survey and re-storage project for the large collection of small Egyptian organic objects was undertaken.

In Applied Arts, the conservation of Islamic pottery and work on major recent bequests of ceramics continued. Investigation and conservation of the over-life size thirteenth century polychrome wood Bodhisattva (O.13-1930) was completed and further examination of Degas' wax sculptures, including microCT scanning, was undertaken. 25 samplers were treated by an independent conservator and external specialists were also engaged to restore the Italian Renaissance harpsichord M/F.1-1933 to authentic playing order.

The pilot for *Polychromy Revealed*, the medieval wooden sculpture project, got underway with surface examination, IR and UV photography, X-radiography and microCT scanning of a small group of sculptures. This project also marked the broadening of Dr Paola Ricciardi's role from the MINIARE manuscripts project to a remit covering scientific research across the Museum's collections.

After the intensive preparations for the *COLOUR* exhibition, there was a period of catching up for the

Manuscripts and Printed Books conservators. This included work on illuminated cuttings, in-depth conservation on a wide range of manuscripts and treatment, rehousing and photography of the most important original plans of the Founder's Library. For Trinity College, projects included medieval charters and the creation of a bespoke storage/display system for a rare set of early 18th-century printing blocks.

Condition checking and conservation of material for in-house exhibitions and for loan dominated work in the Paper Conservation Studio, but treatment of drawings and watercolours from the Sir Ivor and Lady Batchelor bequest was also undertaken and provided discoveries such as the revelation of a previously unknown drawing on the back of 'Foot of the cliff' by David Cox. In August 2017, Harry Metcalf joined the conservation team, working across the paper collections but with particular responsibility for prints.

Key activities in collections care were revision of the Emergency Plan, the installation of a new environmental monitoring system throughout the Museum and a review of the light control systems. Also, light-vulnerability assessments were undertaken in individual galleries as part of the strategy for managing light damage to the collections. CONSERV'D, a project to examine and improve conservation documentation across the Museum, started in June 2017.

In addition to numerous public and professional events, 2016-2017 saw the launch of the Conservation and Collections Care Blog (<http://blogs.fitzwilliam.cam.ac.uk/conservation/>) and, in late November 2016, 'The Science of Art' day. In this seminar, the Fitzwilliam and HKI staff presented aspects of our conservation and research to an invited audience of 65 conservators and museum research scientists.

The HKI began a long term project to conserve and research all the Wallace Collection's eighteenth century Venetian Vedute by Canaletto, Guardi and their followers; the two large Views of the Bacino by Canaletto were the first to be treated. A pair of portraits of Queen Elizabeth I and a Courtier, recently identified as Sir Amias Paulet, were fully treated and technical research led to a firm attribution to Nicholas Hilliard, the first confirmed large-scale paintings known to be by him, subsequently featured in the exhibition "Power and Portraiture: Painting at the Court of Elizabeth I" at Waddesdon Manor.

Numerous other research and treatments were undertaken, notably on an early townscape by Jan Van der Heyden, two Zucarelli landscapes from the Royal Collection, a lamentation attributed to Pietro Testa (Eton College), a life-size Horse portrait possibly by Stubbs (Grimsthorpe Castle), and a very rare English Dominican altarpiece c. 1410, with multiple episodes of iconoclasm (Leeds Castle). Other works included treatment of paintings from the Museum, Cambridge colleges, the National Trust, and private collections, as well as work on site on medieval rood screens in churches in East Anglia.

## **FUNDRAISING, DEVELOPMENT AND TRADING**

In 2016–17, the Museum received a total income of £14,920,000, as follows:

- the HEFCE Museums and Galleries Fund: £1,440,000
- the Arts Council Major Partnership Funding: £1,455,000
- the University's direct contribution: £2,020,000
- other grants, donations and sponsorship: £7,408,000
- earned income from Fitzwilliam Museum Enterprises, Image Library and hire of galleries: £304,000

- legacies: £100,000
- membership income: £214,000
- investment income: £1,761,000
- miscellaneous income: £218,000

## COMMUNICATIONS

The end of the Bicentenary year in 2016 included two dates which brought important profile for the Museum – one was our birthday party held on 10 August and the other was the visit of Their Royal Highnesses the Prince of Wales and Duchess of Cornwall on 29 November. Both events gained extensive coverage in the media. We also used the opportunity of our Bicentenary to design a more pictorial Annual Review for 2016, to complement the more formal report to the General Board, which was distributed widely.

Press and media coverage is a very important means of raising the profile of the Museum, which in turn increases footfall to our permanent collection and temporary exhibitions, raises awareness of important acquisitions and highlights the work our colleagues are doing with research into our collections, their conservation and the engagement of audiences with the art in the Museum. The academic year has seen a shift away from our employment of outside agencies, Rees and Co worked on the media campaigns for temporary exhibitions COLOUR and Madonnas and Miracles, towards strengthening our home team and investing in resources such as a media database to increase the impact of our staff. We report more fully on the coverage received in our Syndicate Reports, but it has been of a particularly high standard during this period.

Our marketing spend consists of a core marketing budget, which covers the production and circulation of our What's On brochure, 35,000 copies three times a year, and also the floor plans which are given out to visitors on arrival, and are also available in several other languages. Our core marketing spend also covers our contributions to the eastern region's Great Days Out consortium and to Visit Cambridge. The Tourism market is important to the Fitzwilliam and we were invited by Visit Cambridge to be their heritage partner in the development of a new Augmented Reality App aimed at the US and European market, which was funded by a Discover England grant to England's Heritage Cities consortium. The App was launched at the Fitzwilliam Museum in March 2017.

The student audience is also important to us and the Communications team support the Fitzwilliam Museum Society running a stall at the Fresher's Fair, and other events throughout the year from introductory tours to summer garden party. We also hold an annual Love Art After Dark students evening at the Museum which on 2 February 2017 attracted 1022 student visitors.

Our major temporary exhibitions with their marketing budgets bring the opportunity for high-visibility campaigns. During the 2016-17 year we were able to book sites on London Underground, the Guided busway, train stations, lamppost banners, city wide poster sites, some booked advertising as well as utilising our own flagpole banners and space for hoarding on the railings.

Our in-house Designer is responsible for creating the visual brand for these exhibition marketing campaigns. She also designs 'What's On', the floor plans, some internal publications and works on aspects of exhibition design. This year she has also been involved in improving the welcome in the entrances designing better solutions for the display of our print material and navigational posters in the Courtyard entrance.

Our Events Coordinator coordinates a wide range of out-of-hours events from private views, events to support our public programme and also corporate and private hire of the galleries which generate

income for the Museum. During 2016-17 we held a total of 62 out-of-hours events with 11,869 people attending.

The Head of Communications and Engagement works closely with the Learning Department in the creation of public programmes which illuminate both permanent collection and temporary exhibitions. In particular she is involved in much of the adult programming which includes important collaboration with other arts organisations which in 2016-17 has included working Britten Sinfonia, BBC and planning of the BBC Civilisations Festival, Royal Academy and planning our RA250 project and Cambridge Literary Festival.

## **IMMUNITY FROM SEIZURE**

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

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

### **Widening participation**

The Museum continues to help promote the widest possible student access to the University through widening participation projects and programmes in partnership with the Admissions Office, College School Liaison Officers (SLOs) and Departmental Outreach Officers. These have included contributing to Sutton Trust Summer Schools, subject taster days, working with targeted initiatives such as 'Just Arts' for Looked After children and young people, training to encourage SLOs to use the museum independently with their groups, and the delivery of in-depth projects with WP target schools. Increasingly, these in-depth projects are focussed on raising aspiration, attainment and soft skills for pupils from low-income backgrounds, recognising the power of museum learning experiences to build confidence and inspire enquiry, and the contribution we can make to the wider challenge of poor social mobility in our city and region.

### **Inspiring students and enhancing their learning**

We have welcomed trainee teachers, and the children they are working with as part of their teaching placements, through our long-standing partnership with the Faculty of Education and the National Gallery. The partnership encourages creative teaching approaches and demonstrates the value of object based teaching and learning outside the classroom. As well as sessions for the entire Primary PGCE cohort, we hosted week-long placements, and worked with secondary trainees from Modern Languages through the Content Led Integrated Learning (CLIL) Project. As part of the placement programme, trainees return to the Museum with pupils from their placement schools, and this in turn helps us make connections with non-visiting schools.

### **Research impact through public engagement**

The Museum supported the contribution which the University can make to society through the dissemination, and application of knowledge, through participation in the wider University Public Engagement initiatives, including Open Cambridge, the Festival of Ideas and the Science Festival, through practical workshops, demonstrations, behind the scenes experiences, and talks sharing current research by Museum staff and colleagues across departments. We take pride in helping extend the range of ages catered for by the festivals by ensuring we offer high quality workshops connecting pre-school children as part of the programme.

Close collaboration between Museum staff and academic curators in departments resulted in a learning and engagement programme surrounding the Madonnas and Miracles exhibition which was simultaneously research-driven, inclusive and innovative. This included targeted activities to engage particular audiences with the exhibition, for example an Arts Award project for Looked After Children, activities working with our Arts Pioneers (young people with additional needs), and touch tours for blind and partially sighted visitors. The public programme included a multi-faith panel event of the theme of Faith in the Home, as well as an evening opening as part of the UCM Cam Lates programme, giving visitors the opportunity to enjoy a multisensory experience of the exhibition inspired by the research of one of the exhibition team.

### **Powerful links between the university and its communities**

The Museum's learning and engagement work contributes to the place of the University within the local community, particularly in relation to education, social inclusion, health and well-being.

Our schools programme continues to thrive, with over 16,000 incidents of participation by pupils across all key stages for facilitated and self-led visits across a wide range of curriculum areas. To help ensure transport is not a barrier for schools across the region in rural localities or in areas of deprivation, we are offering transport bursaries and priority booking to schools meeting priority criteria.

We have continued to play a key role in the strategic development and delivery of cultural education for children and young people in the City and beyond through its involvement in Local Cultural Education Partnerships including My Cambridge and Young Fenland Cultural Consortium. With our UCM partners, we led on a My Cambridge project to connect pupils in schools with our Museum collections through Arts Award, culminating in a display of work by pupils in the Courtyard. We are also supporting the delivery of Activate, a My Cambridge partnership project exploring how long-term engagement with high quality cultural learning activities might impact on educational outcomes for young people from low income backgrounds. Other targeted projects supporting young people to connect with the collection included local Looked After young people, young parents, young people with disabilities, and young people from lower socio-economic groups in our strategic partner schools. Our Source and Resource programmes continue to support young people's attainment in Art at GCSE, BTEC and A level.

The Museum delivered a programme of regular free events for families, and continued to improve our range of self-guided resources for families visiting independently, including carrying out focus groups to test current resources and gather recommendations for refreshing them so they meet current needs. As part of our strategic partnership with Kings Hedges Primary School we worked with pupils to design a new trail, encouraging pupils to return with their families to complete it. We contributed to UCM wide initiatives to connect with families, including taking part in summer outreach in areas of deprivation, through the ChYpPs initiative and UCM's 'Summer at the Museums'. Responding to feedback relating to a lack of activities and resources for secondary school

age young people, we increased our offer for this age group, including launching new 'Teen Art Guide' gallery resources co-developed with young people, and Make!, a new monthly programme for 11-13 year olds..

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

The Museum continued to work with children with life-limiting conditions and their families accessing the East Anglia's Children's Hospice at Milton, and we have committed to continuing this partnership for four years beyond the conclusion of the START Hospice programme in 2017.

Our innovative partnership work in the realm of health and wellbeing, particularly our Arts on Prescription, Heritage for Health partnership with Cambridgeshire Charity Arts and Minds, is attracting attention in the health and cultural sectors. This project works on a social prescribing model and currently 69% of GP practices in the area are referring patients with mild to moderate anxiety and depression. A new pilot project has been working with older local residents supported by the City's Independent Living Service. The project aims to provide positive, inspiring and social experiences of the museum for people aged 60 or over who may be at risk of social isolation. 70% of the participants had never been to the museum before and of the 30% who had, they had not visited in the past 5-10 years. Other ongoing programmes with health and community partners, including Dementia Compass, Rowan Arts, Wintercomfort, Addenbrooke's Hospital and the community development Healthy Walkers programme, provide opportunities for adults who would not otherwise access the Museum to participate in activities promoting wellbeing.

### **Supporting the wider museums sector**

The Fitzwilliam Museum's Head of Learning continues to chair the UCM's Learning Consultation Group, and members of the Fitzwilliam learning team support education colleagues across the UCM, sharing expertise and co-ordinating joint projects and programmes. In keeping with our role within a Major Partner Museum consortium tasked with demonstrating sector leadership in our work with children and young people, the Learning department continues to support colleagues working in other museums, and share our practice through contributing to publications, workshops, and conferences regionally, nationally and representing the UK cultural learning sector internationally.

### **Digital engagement**

The total unique hits to Collections Explorer and the museum's website for this period was 1,256,662

- Website: 1,012,785
- Collections Explorer: 243,877

Other items:

- In January 2017, launched a Conservation blog at <http://blogs.fitzmuseum.cam.ac.uk/conservation> (stats tracking since April 2017, 1584 unique pageviews)
- (We supported the UCM in installing and hosting their new UCM blog). - Does that fall under this? We didn't build it ourselves, we just host and support.
- Created three online exhibitions, *Sampled Lives*, *Making Waves* and *The Bible & Antiquity in Nineteenth-Century Culture*
- Developed an exhibition website to support the *Madonnas and Miracles* exhibition.

- Installed an interactive display for the Armoury featuring a number of videos demonstrating how armour is worn
- Installed interactive and non-interactive AV displays in the temporary exhibition *Madonnas and Miracles*

## UNIVERSITY OF CAMBRIDGE MUSEUMS

The Fitzwilliam Museum is the lead partner for the University of Cambridge Museums (UCM) consortium. We host the central UCM team and manage the UCM's Arts Council Major Partner Museum (MPM) grant on behalf of the consortium, along with other UCM grants and commissioned funds from Cambridge City and Cambridgeshire County Councils. This funding supports learning, collections access, communications and conservation programmes across the UCM. Fitzwilliam Museum staff provide leadership, advice and practical support to colleagues across the UCM in conservation and collections care (UCM 4C Project); public engagement, widening participation and outreach; marketing and communications; workforce development, and the recruitment and coordination of volunteers, work experience and internships. In June 2017, Arts Council awarded the UCM more than £4.8m and National Portfolio Organisation status from 2018-2022.

2016–17 was UCM's fifth year as a consortium and as an Arts Council-funded Major Partner Museum service. We continue to work together to develop new, exciting and sustainable ways to reach and engage people with our collections: stimulating learning; enhancing and enabling research; addressing barriers to participation; and making a substantial contribution to the rich cultural life of the City and region. The UCM's work is recognised nationally and internationally.

In 2016–17, the University of Cambridge Museums and Botanic Garden welcomed 975,392 visitors, and 30,610 adults and children through outreach activities (up 27% on 2015-16). The UCM engaged 33,258 school children and 8,770 higher education visitors. Our visitor numbers continue to show an underlying upwards trend, despite closure for redevelopment of both the Museum of Zoology and Kettle's Yard this year.

Through the 4Cs programme, conservation and collections care staff continue to work together to ensure the highest standards of collections care, within our own museums and supporting museums across the East of England. As last year, UCM staff programmed and hosted the East of England SHARE Collections Care conference in January 2017, and continue to deliver specialist collections care courses that draw attendees from across Europe.

Research continues to lie at the heart of the UCM's work: in 2016-17, we responded to more than 11,600 research enquiries and hosted more than 1,800 research visitors. Research lay at the heart of 47 temporary exhibitions, which attracted more than 700,000 visitors, and we loaned more than 670 objects to organisations ranging from the Museum of Modern Art, New York, to the new National Heritage Centre for Horseracing and Sporting Art, Newmarket. The year also saw a substantial uplift in the support the museums receive from the Higher Education Funding Council for England (HEFCE)'s Museums, Galleries and Collections Fund, with £2.1m being shared between seven museums and collections. This is an increase of 8% on the last five years, and is in recognition of the role our museums play in supporting the research community beyond Cambridge.

UCM's work with children and young people in museum settings has been recognised internationally through invitations to speak in Peru, Lahore and Abu Dhabi. In 2016-17, our cross-disciplinary schools offer enabled more than 33,000 pupils to explore the collections on school visits. During the school summer holidays, we partnered with Cambridge City Council's Children and Young People's Participation Service (ChYpPs) to deliver the Summerdaze programme of activities in park and

recreation grounds across Cambridge. We prioritised areas of low engagement in the City, delivering sessions in 10 different locations, engaging over 870 children and adults. We continue to use Arts Award to imaginative structure young people's engagement, with 349 young people completing awards across all levels, including one Gold Arts Award. In all, our off-site outreach programme reached more than 30,000 young people and their families, and is complimented by our busy family learning programme. Public programming such as Twilight at the Museums and Summer at the Museums are instrumental in encouraging first time visitors into the collections: Twilight saw over 9,973 visits to museums in just 3 hours. 56% of those surveyed at the event were visiting a venue for the first time – an increase of 10% on last year.

2016-17 also saw the launch of the UCM's new Cam Lates programme, offering a curated series of evening events for a young adult audience. Nearly 900 people participated in the first five events, including 600 for a film showing at the Fitzwilliam. 40% were visiting a venue for the first time. Overall we have seen an increase in younger adults in our audience profile.

The UCM continues to contribute to developing skills across the museums and cultural sector through our integrated Opening Doors project, which provides a varied range of structured and meaningful volunteering, work experience, internship and apprenticeship opportunities for people at all stages in their careers. In 2016-17 we hosted two paid internships and one paid apprenticeship, and saw previous participants progress into employment and further opportunities within the sector. 77 young people took part in our work experience opportunities.

The work of the UCM is enabled by 273 museum staff, and 472 volunteers (an increase of 5% on last year) who gave 24,384 hours of their time in 2016-17.

## **THE MASTERPLAN, BUILDINGS OPERATIONS**

Building works and repairs were halted throughout 2016 to allow the celebrations for the Museum's bicentenary to go ahead without disruption. However, in April 2017 the Fitzwilliam Museum, working with University of Cambridge Estates, embarked upon the restoration of the dome over the Founder's Entrance. This grandiose nineteenth-century feature was in serious need of repair, due to chronic water ingress and deferred maintenance. The works were carried out by Messrs Brown and Ralph under the direction of Annand and Mustoe Architects, and necessitated the construction of an elaborate scaffold to support the works while allowing the Entrance Hall below to continue to function. The Founder's Entrance of the Museum was closed between April and June 2017 to allow the scaffold to be erected. The project encompasses the renewal of wood, metal and leadwork, the reinstatement of original drainage features, and improved ventilation. The original curved glass panes were reused and made fully watertight. The works include the partial redecoration of the interior and improved LED lighting, and has been jointly funded by the Museum and the University. The project will be completed and the scaffold struck by 23 April 2018, when repairs will commence on the lantern and ceiling over the Founder's Gallery, the largest gallery in the Museum.

In September 2016 the Capital Projects Group gave its approval for the Museum and University of Cambridge Estates to carry on working up plans for the Fitzwilliam Museum Masterplan – the first comprehensive plan for the buildings of the Museum since the 1930s. A budget of £596,000, provided by the Fitzwilliam Museum Development Trust, was agreed for the project, led by Andrew Lloyd of the Estates Department. Working with the architects MUMA, the project team has been refining the scheme, preparing for a major grant application to the Heritage Lottery Fund for the first phase of this ambitious project, and working with planners from Historic England and the local authority, and engaging with local stakeholders, notably our neighbours, Peterhouse. Much progress has been made, and the Museum has invested a considerable amount of time and care to cultivating

these important relationships. The project team has also been working on the phasing and costing of the Masterplan project, in readiness for a grant application for a Stage 1 development grant from the Heritage Lottery Fund. The first phase – christened *New Ways In* and incorporating related activities and public programmes - was submitted to the HLF on 1 December 2017.

### 3. PROGRAMME BUDGET AND SPEND

The Museum's total income for the year ending 31 July 2017 was £14.920 million (compared to £10.395 million for 2015-16). Expenditure was £9.871 million, leaving a net income of £5.049m. £3.250 million of the net income was grants received for the Masterplan, a future Capital project. £1.904 million was a transfer of a Monument grant from FMDT, which will be fully spent by July 2021.

The HKI's total income for this period was £0.856 million. Expenditure was £1.079 million, leaving a net deficit for the year of £223k.

### 4. CURRENT WORK AND KEY CHALLENGES

As we enter 2017/18, the Museum has identified the following key objectives:

- a) to secure funding to enhance our resilience and capabilities in every area

As a Non-Schools Institution of the University of Cambridge, the Fitzwilliam Museum operates on a devolved budget for direct costs, supplemented by indirect costs which are met by other University departments. In the University financial year to 31 July 2017, the total direct income for the Museum was £15 million, of which £1.44 million was provided by HEFCE, £2.02 million was provided by the University, £1.454 million was provided by the Arts Council for the University of Cambridge Museums' Major Partner Museum Programme, and the remaining £10 million (63%) was generated from commercial activities, fundraising, membership and endowment income.

The Fitzwilliam plays a leading role in the museum sector, regionally, nationally and internationally, and this is reflected in its funding. It is the second largest recipient of HEFCE Museums, Galleries and Collections funding nationally, and the lead partner for the University of Cambridge Museums' Major Partner Museum (MPM) consortium, working with museums and collections across the University to deliver the UCM's ambitious shared vision around research, teaching, public engagement and organisational resilience. In April 2018, the UCM becomes one of only 11 museums in the highest band of Arts Council (ACE) National Portfolio Organisation (NPO) funding. The Fitzwilliam Museum hosts the UCM team and will make a substantial contribution to the development of UCM strategy and delivery of NPO objectives and targets, including the UCM's Activity, Digital Engagement, Audience Development, Environmental Sustainability, and Equality and Diversity Plans.

The Museum's main commercial activities are corporate hires, image licensing and Fitzwilliam Museum Enterprises (FME) Ltd, which runs the retail operation and oversees catering at the Fitzwilliam Museum, and runs the Botanic Garden, UCM and Zoology Museum (from 2018) shops.

- b) To maximise the Museum's contribution to teaching and research in the University and the wider HE sector, ensuring capacity to support and deliver excellence in research and teaching, demonstrating world leading research and impact, providing an environment for multi-disciplinary teaching and research, increasing funding and profile, enhancing the University's contribution to society through the pursuit, dissemination, and application of knowledge.

The Museum has just received the findings of the 2017 Strategic Research Review (SRR) of History of Art, the Fitzwilliam Museum and Kettle's Yard, and a focus of the coming months will be developing and implementing an action plan based on those findings.

c) To make the Museum buildings and infrastructure a fit for purpose, accessible, more environmentally sustainable, safe and secure 21st century asset for the University and wider community; make more effective and efficient use of space to maximize research and public engagement; explore shared UCM storage and research facilities at the Centre for Material Culture (CMC); pursue opportunities offered by future development of Scroope Terrace/Engineering to foster closer connections with History of Art and Architecture and other academic departments.

The SRR report notes the Museum's "physical accommodation and working environment are sub-optimal, with researchers working in cramped and often inadequate conditions". To address this, the Masterplan will transform how the Museum works, for staff, visitors, students and academics, by providing improved physical access to the building, new teaching and research facilities and seminar rooms that are fit for purpose. For the first phase of this, we have made a bid to the HLF for funding and will be launching a fundraising campaign.

d) To increase access to and use of the Collections as teaching, research and public resource by improving collections access (real and virtual), conservation and care, management, documentation, interpretation and display of the collections for the benefit of all current and potential users

The Fitzwilliam is a centre of excellence for research, teaching and learning, currently collaborating with more than 120 HEIs and museums across the world. We provide open research access to the collection through our study rooms, reference library, exhibitions, publications and website. With the Hamilton Kerr Institute for Painting Conservation (HKI), and a strong internal conservation team, we play a world-leading role in conservation practice, teaching and research. The Fitzwilliam also leads the UCM wide Conservation and Collections Care programme, taking an ambitious collaborative approach to raising standards in collections care across the University. Despite cramped and inadequate conditions in many areas, in 2016/17, over 1,334 research visits were made to the Museum and nearly 13,000 works accessed for research. 181 publications produced by 375 institutions or researchers around the world used 834 images of 636 works in publications. 197 loans featured in 75 exhibitions worldwide, extending research value and impact. The Museum's 18 exhibitions and displays generated new research, enhancing knowledge and access. 1,000 external HE/FE students engaged in 66 collections-based seminars, and nearly 7,000 HE and FE students had 221 formal group sessions in the museum as part of their studies. Overall the Museum attracted 430,000 visits, and its Learning programmes engaged over 26,000 people of all ages and backgrounds, and over 14,000 adult learners attended 312 talks, lectures and conferences.

e) to align staffing and wider workforce structures, levels and skills with University, Museum and funder priorities; clarify responsibilities and review support systems, with measures and initiatives to address the lack of diversity in museum governance and workforce nationally, and to continue to provide leadership, financial and HR management, office space and facilities, and other administrative support for the UCM central team.

f) to ensure programmes and services take account of the needs of the Museum's diverse stakeholders and audiences, from international researchers and university departments, to local schools and families; increase visitor numbers from a wider range of audiences and provide an enhanced visitor experience with fuller opportunity to engage with the University's work, contributing to the place of the University within the broader academic and local community.

The Museum's vision for audience development and community engagement, reflected in the University of Cambridge Museums' Connecting Collections programme, is for more people to be engaged and excited throughout their lives by the Fitzwilliam and other University collections. We have adopted the UCM's shared vision for audience development and engagement, which is underpinned by the following values:

- We welcome everyone to the museum, respecting individual needs and creating a positive ongoing relationship with cultural spaces
- We enable learning from a wide variety of real objects in a unique environment
- We encourage creative, independent enquiry-based learning
- We share expertise in learning and collections
- We collaborate with audiences to plan our programme

Guided by a strategic UCM-wide approach to audience development, our programme will build on existing strengths to develop and maintain partnerships in areas of low participation in HE and cultural activities, and, as the principal museum service for Cambridgeshire and the surrounding areas, to provide a creative cultural learning service to meet the needs of a growing population.

g) to support the HKI to become more effective and efficient, and to make it ready to relocate into Cambridge, and integrate with other conservation (Fitzwilliam Museum/UCM) and academic (History of Art) departments.

## 5. LOOKING FORWARD

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

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

2 February 2018

## The Syndicate and Director of the Fitzwilliam Museum

Professor Geoff Ward (Chair)  
Dr Nicolas Bell  
Dr Rosalind Polly Blakesley  
Professor Cyprian Broodbank  
Professor Eilís Ferran  
Dr Mary Laven  
Professor Martin Millett  
Mr Roger Mosey  
Lady Proby  
Mr Nicholas Ray  
Dr David Saunders  
Dame Rosalind Savill  
Professor Caroline van Eck  
Mr Tim Knox (Director and Marlay Curator)

## **APPENDICES**

- I. Acquisitions
- II. Financial information
- III. List of donors who have donated more than £1,000

DEPARTMENT OF ANTIQUITIES  
No new accessions

DEPARTMENT OF APPLIED ARTS

ALLOCATIONS

– CONFIDENTIAL UNTIL PUBLICATION OF ART COUNCIL ANNUAL REPORT LIKELY NOVEMBER/DECEMBER 2017

SCULPTURE AND APPLIED ARTS

Accepted by HM GOVERNMENT in Lieu of Inheritance Tax in memory of Robin Orr, Composer, Emeritus Professor and holder of the Chair of Music in the University of Cambridge from 1965-1976, and previously holder of the Gardiner Chair of Music in the University of Glasgow and allocated to THE FITZWILLIAM MUSEUM, 2016: Burkat Shudi (1702–1773), single-manual harpsichord, compass F-F, 5 octaves, with 2 x 8' (unison) stops, no. 260, London, 1751. The underside of the soundboard is inscribed: 'Burkat Shudi No. 260 Fecit Londini 1751'. (M.1-2017).

TEXTILES

Accepted by H M GOVERNMENT in lieu of Inheritance Tax from the Trustees of Sir Walter Luttrell's Will Trust and allocated to THE FITZWILLIAM MUSEUM, 2016: Luttrell Table Carpet, a highly rare, unfinished, Jacobean table carpet worked by a member of the Luttrell family of Dunster Castle and East Quantoxhead, open-weave, undyed linen scrim with embroidered outlines in black wool cross-stitch and infilled areas worked in coloured wools using tent stitch, England, first quarter 17th (T.1-2016).

GIFTS

SCULPTURE AND APPLIED ARTS

From THE FRIENDS OF THE FITZWILLIAM MUSEUM, V&A PURCHASE GRANT, HENRY MOORE FOUNDATION, FINNIS SCOTT FOUNDATION, OLD POSSUM'S PRACTICAL TRUST and MANY OTHER GENEROUS INDIVIDUALS to mark the Museum's bicentenary: Admiral Russell's Frame, English, c.1675-1700, carved and gilded lime wood, probably made between 1693 and 1697 to celebrate Admiral Edward Russell's appointment as Admiral of the Fleet, and First Lord of the Admiralty. (M.2-2017).

From NICHOLAS and JUDITH GOODISON THROUGH THE ART FUND: Cristina Zani (b. 1968), *My Seoul grey and gold necklace*, 2016 gold-plated silver, wood, acrylic paint, 24 ct gold leaf, stainless steel nylon coated cable. (M.14-2016); Cristina Zani, b.1968, *My Seoul oxidised, gold and red brooch*, 2016, oxidised and gold-plated silver, wood, acrylic paint, 24ct gold leaf, stainless steel. (M.15-2016).

CERAMICS

From CAROL BARNES: A Kangxi *famille verte* teapot in the shape of the Chinese character *shou*, meaning "longevity", with a lion-dog lid. China, 17th century. C.1 & A-2017; A tea cup

and saucer, *famille rose* export ware, with 'MADE IN CHINA' stamped underneath both items. China, early 20th century. (C.2 & A-2017).

From FRIENDS OF THE FITZWILLIAM from the DR RONALD GRAY FUND: Pippin Drysdale (b.1943), *Tanami Mapping III – Talus Slope, 2014*, Beaker, 'iron-age' form with black and orange decoration, porcelain, Fremantle, Western Australia: (C.5-2017).

From NICHOLAS and JUDITH GOODISON THROUGH THE ART FUND: Halima Cassell (b. 1975), *Scarabeo*, hand carved, unglazed, stoneware vessel; England c. 2015 (C.1106-2016); Ewen Henderson (1934-2000), *Tall Sack Form*, mixed laminated clays, of tall flattened form with dry, highly textured volcanic surface with white, dark grey, dull pinkish-buff and ochre colours. English, c. 1990 (C.6-2017).

From TODD LONGSTAFFE-GOWAN: Vicky Lindo, red sgraffito Barbershop bear, slip cast earthenware, with slip decoration in the style of Devon slipwares, England, early 21st century (C.1107-2016).

From LADY MARINA VAIZEY THROUGH THE ART FUND: Nicholas Rena (b. 1963), *Tall Ellipse in Deep Reds*, burnished and stained ceramic forms, England, 1990s. Purchased from the Oxford Gallery in 2000. C.3-2017; Sara Raadstone (b. 1955), ceramic vessel, England. (C.4-2017).

From ED WOLF: Alison Britton OBE (b. 1948), *White Pot, Brown Dots*, earthenware, slab-built and painted, 1986, 41.5cm (C.13-2017); Alison Britton OBE (b. 1948), *Small Brown Bowl*, earthenware, slab-built and painted, 1988 (C.14-2017)

#### TEXTILES

From CAROL HUMPHREY, Honorary Keeper Textiles: Needlework Sampler Book with a series of exercises worked by V.E. Newton whilst a student at the Gloucestershire Training College of Domestic Science, cardboard, fabrics and cotton, England, 1930s (T.1-2017).

#### BEQUESTS

#### SCULPTURE AND APPLIED ARTS

From MRS O. M. WARD: Brooch, (made from the design being kept by PDP), 22 carat gold, oval with embossed tulips and border of thirteen small bosses. English, designed by C.R. Ashbee, 1906, made by Henry Hart, Chipping Campden, 1979. In associated red leather case, initialled and dated in gold 'C.L.C./1906' on the top of the lid. (A). H.O. Hart's invoice for the brooch (B). Hart address card used as a gift card addressed to Mr Ward's mother in 1979. (C) (M.16-2016).

#### CERAMICS

From MR DAVID HALL: Edmund de Waal (b. 1964), cylindrical lidded jar and cover, thrown and glazed porcelain, English, late 20th/early 21st century (C.7 & A-2017); Bowl, thrown stoneware with red glaze. Mark: 'MADE IN/CLEY' in rectangular outline. English; Cley Pottery, Norfolk, late 20th century (C.8-2017); Ursula Mommens (1908-2010), two handled globular vase, thrown stoneware with dark brown temmoku glaze. Mark: indecipherable in

square seal. English, mid-20th century (C.9-2017); Tony White, (b.1948) rectangular tray on four feet, black and white glaze, raku fired. English potter working at Upper Hafod Lodge, Cwmystwyth, Cardiganshire, Wales, probably 1990s (C.10-2017).

#### PURCHASES

From the APPLIED ARTS DUPLICATES FUND: Mella Shaw, (b. 1978), *Flare*. Hand-built, unglazed porcelain asymmetrical blue-grey structure, component bricks body-stained prior to high-firing. England, 2014. (C.1108-2016).

From the SHAKESHAFT SALE FUND: Kerry Jameson, *Crocodile String*, ceramic and mixed media sculpture, 2016 (C.11-2017); Jesse Wine (b.1983), *AS I AM NOW ONE DAY WILL YE BE I*, stoneware with oxidised iron filings, 2016 from Mary Mary Gallery, 2,6 Dixon Street, Glasgow, G1 4AX, on behalf of the artist Jesse Wine (b.1983) (C.12-2017); Alison Britton OBE (b. 1948), *Dark Jar*, earthenware, slab-built and painted, 2015 (C.15-2017).

#### DEPARTMENT OF COINS AND MEDALS

#### GIFTS

##### Ancient coins

From the late PROF. T.V. BUTTREY (*CLH*): 117 ancient coins:

*Ancient Greek*:(1) Thraco-Macedonian Region, uncertain mint, AR obol, 5<sup>th</sup> century BC, rev. Four-part incuse square (*SNG ANS* 762 – Therma?), 0.75g. (2) Alexander III (336-323 BC), AR tetradrachm, Byblos, c. 330- c. 320, rev. Zeus seated on throne to left (Price, p. 431, no 3426a), 17.18g. (3) Istrus, Æ, 3<sup>rd</sup> century BC, rev. Eagle on dolphin to left (*AMNG* I.1, p. 167, no 468), 2.52g. (4) Demetrius I (200-185 BC), AR obol, rev. Heracles standing facing (*SNG ANS* 9, no 193), 0.67g. (5) Antimachus I (174-165 BC), AR obol, rev. Poseidon standing facing (*SNG ANS* 9, no 283), 0.55g. (6) Antiochus VII (138-129 BC), Æ, Antioch, rev. Two *pilei* surmounted by stars (Houghton, Lorber & Hoover 2008, p. 369, no 2069), 1.42g.

*Ancient Roman*:(7) Roman Republic, Anonymous issuer, Æ semuncia, Rome, 217-215 BC, rev. Prow to right (Crawford, p. 149, no 38/7), 6.13g. (8) As last, 5.74g. (9) Roman Republic, Anonymous issuer, Æ quadrans, Rome, after 211, rev. Prow to right (Crawford, p. 159, no 56/5), 4.33g. (10) Roman Republic, C/M, silver washed victoriatius, after 211 BC, rev. Victory to right crowning trophy (cf. Crawford, p. 169, no 71/1c), 2.85g. (11) Roman Republic, Æ sextans, Corn-ear and KA, Sicily, 211-208 BC, rev. Prow to right (Crawford p. 169, no 69/6 a or b), 5.91g. (12) Roman Republic, AR denarius, Wheel, Sicily (?), 209-208, rev. Dioscuri riding to right (Crawford p. 174, no 79/1), 3.83g. (13) Roman Republic, AR denarius, L. Piso Frugi, Æ as, Rome, 90 BC, rev. Prow to right (Crawford p. 341, no 340/4), 13.03g. (14) Augustus (27 BC-AD 14), Æ dupondius, moneyer P. Lurius Agrippa, Rome, 7 BC, rev. Inscription around SC (*RIC* I<sup>2</sup>, -), 7.86g. (15) Augustus, Æ dupondius, moneyer P. Salvius Otho, Rome, 7 BC, rev. Inscription around SC (*RIC* I<sup>2</sup>, -), 7.35g. (16) Augustus, Æ as, Rome, 7 BC, rev. Inscription round SC (*RIC* I<sup>2</sup>, p. 75, no 427), 10.19g. (17) Tiberius (14-37), Æ as, Rome, AD 34-5, rev. Rudder placed vertically across globe (cf. *RIC* I<sup>2</sup>, p. 97, no 52; on obverse head to right), 9.23g. (18) Nerva (96-98), Æ sestertius, Rome, 97, rev. Fortuna seated to left (*RIC* II, -; *BMC* III, p. 24, no \*), 23.15g. (19) Anchialus, Septimius Severus (193-211), Æ, rev. Cybele seated on throne to left (cf. *AMNG* II.1.1, p. 235, no 469), 10.40g. (20) Alexandria, Gallienus (253-

68), Billon tetradrachm, 267/8, rev. Homonoia standing to left (Dattari, p. 352, no 5247), 9.82g. (21) Alexandria, Aurelian (270-5), Billon tetradrachm, 272/3, rev. Eagle with spread wings between standards (Dattari, p. 365, no 5495), 8.01g. (22) Alexandria Troas, Valerianus I (253-60), Æ, rev. She-wolf with twins (cf. Bellinger 1961, p. 142, no A442), 4.74g. (23) Anchialus, Septimius Severus (193-211), Æ, rev. Eagle on thunderbolt with spread wings (AMNG II.1.1, p. 237, no 479.4 for obv. and 479.11 for rev.), 12.45g. (24) As last, but rev. Cybele seated on throne to left (cf. AMNG II.1.1, p. 242, no 496), 5.32g. (25) Anchialus, Geta (198-211), Æ, 198-209, rev. Bunch of grapes (cf. AMNG II.1.1, p. 256, no 552), 3.13g. (26) Anchialus, Maximinus (235-8), Æ, rev. Homonoia standing to left (cf. AMNG II.1.1, p. 265, no 585), 11.07g. (27) As last, but rev. Hermes seated to left (AMNG II.1.1, p. 268, no 600.5), 9.18g. (28) Anchialus, Gordian (238-44) and Tranquillina, Æ, 241-4, rev. Demeter standing to left (AMNG II.1.1, p. 283, no 653.2), 12.86g. (29) As last, but rev. Tyche standing to left (AMNG II.1.1, p. 289, no 676.2), 12.72g. (30) As last, but rev. Eagle on thunderbolt with spread wings (AMNG II.1.1, p. 289, no 678.10), 10.24g. (31) Antiochia Pisidiae, Septimius Severus (193-211), Æ, c. 203, rev. Female figure standing to left (Krzyzanowska 1970, p. 153, av. XXI, rev. 32), 6.20g. (32) Arabia, Trajan (98-117), AR tridrachm, 112-4, rev. Six grain stalks tied together (RPC III, p. 532, no 4064), 10.62g. (33) Attaea, Julia Domna (193-217), Æ, rev. Homonoia standing to left (SNG Copenhagen 34), 5.11g. (34) Bizye, Philip I (244-9), Æ, rev. Demeter standing to left (Jurukova 1981, p. 66, no 96), 13.49g. (35) Callatis, Geta (198-211), Æ, 209-211, rev. Rider on horseback to right (AMNG I.1, p. 117, no 326), 11.33g. (36) Callatis, Philip I (244-9), Æ, rev. Serapis standing to left (AMNG I.1, p. 121, no 349), 13.33g. (37) Deultum, Maximinus (235-8), OR, rev. Artemis running to right (Draganov 2007, p. 300, no 803), 8.66g. (38) Deultum, Gordian III (238-44), OR, rev. Nemesis standing to left (Draganov 2007, p. 354, no 1215), 5.46g. (39) Dionysopolis, Antoninus Pius (138-61), Æ, rev. Torch (AMNG I.1, p. 131, no 372), 4.99g. (40) Dionysopolis, Severus Alexander (222-35), Æ, rev. Great God standing facing (AMNG I.1, p. 134, no 381.15), 7.57g. (41) Ephesus, Caracalla (196-217), Æ, rev. Artemis huntress to right seizing fallen stag by the horns (cf. BMC Ionia, p. 86, no 276), 4.36g. (42) Hadrianopolis, Julia Domna (193-217), Æ, rev. Tyche standing facing (cf. Jurukova 1987, p. 155, no 228), 5.96g. (43) Hadrianopolis, Caracalla (196-217), Æ, rev. Caracalla standing to left, sacrificing over altar (Jurukova 1987, -), 11.78g. (44) As last, but rev. Coiled snake on altar (cf. Jurukova 1987, p. 184-5, no 401), 3.61g. (45) Hadrianopolis, Gordian III (238-44), Æ, rev. Apollo seated to left (Jurukova 1987, p. 211, no 547), 10.65g. (46) As last, but rev. Artemis standing to left (Jurukova 1987, p. 196, no 464), 12.29g. (47) As last, but rev. Zeus seated to left (Jurukova 1987, p. 212, no 551), 10.65g. (48) As last, but rev. Athena standing to left (Jurukova 1987, p. 215, no 569), 10.10g. (49) As last, but rev. Demeter standing to left (Jurukova 1987, p. 225, no 616), 9.14g. (50) As last, but rev. Hygieia standing to right (Jurukova 1987, p. 227, no 625), 8.83g. (51) Laodicea ad Mare, Caracalla (196-217), AR tetradrachm, 212-3, rev. Eagle with spread wings (Prieur 2000, p. 137, no 1173B), 13.55g. (52) Marcianopolis, Diadumenian (217-218), Æ, rev. Asclepius standing facing (AMNG I.1, p. 251, no 798), 2.56g. (53) Nicaea, Septimius Severus (193-211), Æ, rev. Demeter standing left (cf. Recueil I.3, p. 439, no 324), 2.21g. (54) Nicaea, Maximus (235-8), OR, rev. Abundantia or Concordia standing to left (cf. Recueil I.3, p. 484, no 677), 6.82g. (55) Nicaea, Valerian I (253-9), OR, rev. Tyche standing to left (cf. Recueil I.3, p. 501, no 803), 8.17g. (56) Nicomedia, Gallienus (253-68), Æ, rev. Emperor on horseback to right (cf. Recueil I.3, p. 572, no 414), 8.97g. (57) Nicopolis ad Istrum, Septimius Severus (193-211), Æ, rev. Nemesis standing to left (cf. AMNG I.1, p. 381, no 1392), 2.74g. (58) As last, but rev. Coiled snake (cf. AMNG I.1, p. 384, no 1417), 2.60g. (59) Odessus, Caracalla (196-217), Æ, rev. Great God standing facing (cf. AMNG I.2, p. 565, no 2283), 10.42g. (60) Odessus, Gordian III (238-44), Æ, rev. Great God standing facing (cf. AMNG I.2, p. 572, no 2283), 10.89g. (61) Odessus, Gordian (238-44) and Tranquillina, Æ, rev. Serapis standing to left (cf. AMNG I.2, p. 581, no 2376), 11.98g. (62) As last, but rev. Athena standing to left (AMNG I.2, p. 582, no 2382),

13.23g. (63) As last, but rev. Tyche standing to left (*AMNG* I.2, p. 585, no 2400), 10.62g. (64) Pautalia, Faustina II (147-75), *Æ*, rev. Hera Nemesis standing to left (Varbanov 2007, p. 384, no 4478), 5.95g. (65) Pella, Philip I (244-9), *Æ*, rev. Personification of the city standing to left (*SNG* Copenhagen 289), 9.16g. (66) Philippopolis, Commodus (177-92), *Æ*, rev. Asclepius standing facing (cf. Varbanov 2007, p. 122, 983), 4.97g. (67) As last, but rev. Tyche standing to left (Varbanov 2007, p. 130, no 1111), 4.43g. (68) Philippopolis, Septimius Severus (193-211), *Æ*, rev. Ares standing facing (Varbanov 2007, p. 143, no 1223), 17.75g. (69) As last, but rev. Tripod with coiled snake (Varbanov 2007, p. 150, no 1313), 4.27g. (70) Philippopolis, Elagabal (218-22), *Æ*, rev. Naked athlete standing to right (cf. Varbanov 2007, p. 202, no 1763), 3.31g. (71) Seleucia ad Calycadnum, Septimius Severus (193-211), *Æ*, rev. Tyche standing to left (*SNG* Levante 735), 4.58g. (72) Smyrna, 'Pseudo-autonomous', *Æ*, 244-59, rev. Homonoia standing to left (*BMC* Ionia, p. 266, no 246), 6.18g. (73) Stobi, Julia Domna (193-217), *Æ*, rev. Victory standing to left (Josifovski 2001, -), 6.14g. (74) Stobi, Caracalla (196-217), *Æ*, rev. Victory standing to left (Josifovski 2001, p. 291, no 423), 7.78g. (75) Thessalonica, Elagabal (218-22), *Æ*, rev. Victory advancing to left (cf. Touratsoglou 1988, p. 234, no 103), 10.06g. (76) Tomis, Severus Alexander (222-35), *Æ*, rev. Hygieia standing to right (cf. *AMNG* I.2, p. 820, no 3188), 10.60g. (77) Tomis, Gordian (238-44) and Tranquillina, *Æ*, rev. Athena standing to left (*AMNG* I.2, p. 892, no 3522), 10.40g. (78) Zeugma, Philip I (244-9), *Æ*, rev. Tetrastyle temple on top of mountain (*SNG* Glasgow 2642), 5.30g. (79) Pescennius Niger (193-4), AR denarius, Antioch, rev. Iustitia standing front (cf. *RIC* IV.1, p. 31, no 47d), 3.34g. (80) Volusian (251-3), AR radiate, Rome, rev. Pax standing to left (*RIC* IV.3, p. 178, no 179), 3.50g. (81) Postumus (259-68), AR radiate, principal mint, c. 263-5, rev. Moneta standing to left (Cunetio, p. 144, no. 2404), 3.34g. (82) As last, but 268, rev. Sol advancing to left (Cunetio, p. 145, no 2451), 3.45g. (83) Victorinus (269-71), Billon radiate, mint I, rev. Sol running to left (Cunetio, p. 149, no 2534), 3.13g. (84) Vabalathus and Aurelian, Billon radiate, Antioch, *officina* S, 270-2, rev. Bust of Aurelian to right (*RIC* V.1, p. 308, no 381), 2.80g. (85) Maximianus (286-305), *Æ* nummus, Rome, *officina* S, c. 300-1, rev. Moneta standing to left (*RIC* VI, p. 361, no 100b), 12.39g. (86) Constantine I (307-37), *Æ* nummus, Trier, 316, rev. Sol standing to left, *officina* A (*RIC* VII, p. 172, no 97), 3.25g. (87) As last, but AD 322, rev. Globe set on altar, *officina* S (*RIC* VII, p. 194, no 341), 1.76g. (88) As last, but AD 322-3, rev. Globe set on altar, *officina* P (*RIC* VII, p. 197, no 369), 4.16g. (89) As last, but AD 323, rev. Globe set on altar, *officina* P (*RIC* VII, p. 199, no 390), 2.41g. (90) Constantine I, *Æ* nummus, Rome, 330-1, rev. Two soldiers standing, between them two standards, *officina* P (*RIC* VII, p. 336, no 335), 2.33g. (91) Constantine I, *Æ* nummus, Lugdunum, 332, rev. Two soldiers standing, between them two standards, *officina* P (*RIC* VII, p. 138, no 253), 2.06g. (92) Constantine I, *Æ* nummus, Constantinople, 333-5, rev. Two soldiers standing, between them two standards, *officina* Δ (*RIC* VII, p. 582, no 80), 2.36g. (93) Constantine I, *Æ* nummus, Antioch, 335, rev. Two soldiers standing, between them two standards, *officina* A (*RIC* VII, p. 693, no 86), 2.73g. (94) Crispus (316-26) and Constantine I mule, *Æ* nummus, Rome, Arelate or Ticinum, 320-2, rev. D N CONSTANTINI MAX AVG, VOT/XX, 2.46g. (95) Crispus, *Æ* nummus, Lugdunum, 321, rev. Globe set on altar, *officina* P (*RIC* VII, p. 131, no 133), 2.34g. (96) Constantine II (316-40), *Æ* nummus, Trier, 322, rev. Globe set on altar, *officina* S (*RIC* VII, p. 194, no 353), 2.96g. (97) Constantine II, *Æ* nummus, Lugdunum, 332, rev. Two soldiers standing, between them two standards, *officina* P (*RIC* VII, p. 138, no 249), 1.99g. (98) Constantine II, *Æ* nummus, Antioch, 335, rev. Two soldiers standing, between them two standards, *officina* € (*RIC* VII, p. 693, no 87), 2.37g. (99) Constantinopolis, *Æ* nummus, Treveri, 330-1, rev. Victory on prow, *officina* P (*RIC* VII, p. 215, no 530), 2.24g. (100) Constantinopolis, *Æ* nummus, Lugdunum, 332, rev. Victory on prow, *officina* P (*RIC* VII, p. 138, no 256), 1.89g. (101) Constantinopolis, *Æ* nummus, Treveri, 332-3, rev. Victory on prow, *officina* S (*RIC* VII, p. 217, no 543), 2.18g. (102) Urbs Roma, *Æ* nummus, Lugdunum, 330-1, rev. She-wolf with twins, *officina* S (*RIC* VII, p. 138, no 247), 1.99g. (103)

Urbs Roma, Æ nummus, Treveri, 330-1, rev. She-wolf and twins, *officina S* (RIC VII, p. 215, no 529), 2.41g. (104) As last, but 333-4, *officina S* (RIC VII, p. 218, no 553), 2.00g. (105) Urbs Roma, Æ nummus, Aquileia, 334-5, rev. She-wolf with twins, //AQP (RIC VII, p. 407, no. 122), 2.28g. (106) Urbs Roma, Æ irregular nummus, after 330, rev. She-wolf and twins, *officina P* (as RIC VII, p. 214, no 524), 1.33g. (107) Constantius II or Constans, Æ irregular nummus, after 340, rev. Two soldiers standing facing, between them standard (as RIC VIII, p. 145, no 108-114?), 0.97g. (108) Constantius II (324-61), Æ nummus, Antioch, 324-5, rev. Inscription on three lines, *officina A* (RIC VII, p. 687, no 60), 1.96g. (109) Constantius II, Æ nummus, Cyzicus, 347-8, rev. VOT/XX/MVLT/XXX (RIC VIII, p. 493, no 48), 1.34g. (110) Constantius II, Æ, Arelate, 353-4, rev. Helmeted soldier spearing falling horseman; D - //SCON (RIC VIII, p. 219, no 215), 2.24g. (111) Constantius II, Æ irregular, after 348, rev. Helmeted soldier spearing falling horseman, 1.05g. (112) Magnentius (350-3), Æ, Amiens, 351-2, rev. Two Victories holding wreath with inscription (RIC VIII, p. 122, no 11), 5.11g. (113) Decentius (350-3), Æ, Lugdunum, 351-3, rev. Two Victories holding wreath with inscription (RIC VIII, p. 187, no 137), 4.22g. (114) Decentius, Æ, Arelate, 351-3, rev. Two Victories holding wreath with inscription (RIC VIII, p. 217, no 185), 4.04g. (115) Julian II (355-63), AR siliqua, Treviri, 360-3, rev. VOT/V/MVLTIS/X (RIC VIII, p. 168, no 365), 1.40g. (116) Gratian (367-83), Æ, Lugdunum, 367-375, rev. Victory advancing to left (RIC IX, p. 46, no 21bXXIIa), 2.24g. (117) Honorius (393-423), Æ, Cyzicus, 404-6, rev. Cross, *officina A* (RIC X, p. 250, no 133), 0.70g.

From DANIEL Y. KRUGER: eight Roman coins: (1) Hadrian (117-38), AR denarius, Rome, 119-22, rev. Aequitas standing to left (RIC II, p. 350, no 80b), 3.28g. (2) Septimius Severus (193-211), AR denarius, Rome, 210-211, rev. Victory advancing to right (RIC IV.1, p. 133, no 332), 3.22g. (3) Caracalla (196-217), AR denarius, Rome, 201-6, rev. Victory advancing to left (RIC IV.1, p. 233, no 144b), 4.00g. (4) Elagabalus (218-22), AR denarius, Rome, 219, rev. Roma seated to left (RIC IV.2, p. 29, no 16), 3.25g. (5) Maximinus (235-8), AR denarius, Rome, 235-6, rev. Pax standing to left (RIC IV.2, p. 140, no 12), 3.07g. (6) Philip I (244-9), AR antoninianus, Rome, 244-7, rev. Roma seated to left (RIC IV.2, p. 73, no 45), 3.38g. (7) Gallienus (253-68), Billon antoninianus, Asia, 266-8, rev. Emperor standing to left, //VIIC• (RIC V.1, p. 168, no 618A), 4.19g. (8) Tacitus (275-6), Billon antoninianus, Ticinum, Victory standing to left (RIC V.1, p. 343, no 172C), 3.81g.

### Medieval coins and artefacts

From the late T.V. BUTTREY (CLH), Honorary Keeper of Ancient Coins: two coins: (1) Byzantine Empire, Anastasius (491-518), Æ follis, Constantinople, 512-17, rev. M; CON; E; above, a countermark (MIBE I<sup>2</sup>, p. 87, no. 27), 15.13g. (2) India, Saindhava – Chalukya – Abhira – Chapa series, AR drachm, 800-950, rev. Stylised Fire altar (Mitchiner 1979, p. 70, no 419), 4.31g.

From LORD STEWARTBY (J), Honorary Keeper of Medieval Coins: one medieval coin: Anglo-Saxons, AR sceat, obv. bust of Christ facing, rev. stylized bird left, 0.93g (Lord Stewartby and D.M. Metcalf, 'The bust of Christ on an early Anglo-Saxon coin', *Numismatic Chronicle* 167 (2007)).

From DR ADRIAN POPESCU: one medieval coin: Moldova, joint reign of Iliáš I and Ștefan II (1436-42), Billon double gros, rev. Shield (MBR, p. 69, no 502), 1.01g, chipped edge, pierced.

From DR MARTIN ALLEN (W): nine medieval items: (1) England, Stephen (1135-54), lead striking from unofficial obverse die for silver penny of Stephen type 1 (*Cross Moline* or *Watford* type), uniface, diameter 20-24 mm, 5.09g. Ex Jonathan Mann April 2017; found

Worcestershire? (2) England, Richard I/John, AR penny, Short Cross class 4a, Northampton, Willelm (North p. 220, no. 968/1), 1.41g. (3) As last, but Shrewsbury, Reinald, 1.39g. (4) As last, but Winchester, Pires, 1.24g. (5) As last, but Winchester, Willelm, 1.31g. (6) England, John (1199-1216), AR penny, Short Cross class 4b, Northampton, Randul (North p. 220, no. 968/2), 1.12g. (7) As last, 0.96g. (8) England, Edward III (1327-77), AR halfpenny, Berwick, Blunt VIIIb (North p. 40, no. 1090), 0.50g. (9) As last, but Blunt VIIIa (Stewartby IX) (North p. 40, no. 1089), 0.49g, ex Stanwix hoard.

From ROY DAVIS: one medieval coin: England, base AR contemporary counterfeit or imitation of Edward I (1272-1307), AR penny, London mint, 1.03g. Found Stanfield, Norfolk, 2017.

From DAVID PICKUP: one medieval coin: France, Counts of Forcalquier(?), Manosque mint(?), AR denier, 0.92g.

From DR MARCUS PHILLIPS: one medieval token: Kingdom of Jerusalem, Anonymous lead token (Metcalf 1229-30), 1.65g.

From MRS CAROLINE PETTIT: one medieval object: England, Henry I (1100-35), lead striking from dies of AR penny, type 10 (c. 1117-19), 4.30g. Found on the beach at Fort Victoria, Isle of Wight, June 2002 (EMC 2016.0311).

### Modern coins, medals and other items

From ROBERT HOSSACK: Two pencil drawings by Harold T. Shrubbs (b. 1892), Coin Room Assistant at the Fitzwilliam Museum from 1919 to 1956:  
(1) Rue de l'Abrevoir, Montmartre, Paris, 25 August 1927, 25 x 22 cm. (2) Pont du Cheval, Bruges, August 1928, 25 x 22.5 cm.

From ROY DAVIS: one coin: England, plated contemporary counterfeit of Charles I (1625-49), AR shilling, 10.79g. Found Stanfield, Norfolk, 2017.

From FRANCE DAVIES: one medal: *Metamorphosis*, Cast copper-alloy medal in honour of Prof. Jean Michel Massing by Jim Wheeler, 2016, 71.75g.

From MRS FIONA MITCHELL: one medal: Engraved silver medal, mid-18th century, obv. 'Sr. Walter Raleigh Kt.', portrait of Sir Walter Raleigh after engraving by George Virtue, 1736 (Freeman O'Donoghue, *Catalogue of Engraved British Portraits in the British Museum*, no. 23), rev. Map of the British colonies in North America (post-1688), oval, 88 x 82 mm, 28.16g, Ex Dr L.A. Lawrence (1857-1949).

From the Venerable Archdeacon EDWARD SIMONTON: two medals: (1) Vanuatu Independence Medal, 1980, 35 mm diameter, 32.67g. (2) As last, Miniature, 18 mm diameter, 5.47g.

Various modern coins, tokens and banknotes were presented by: DR A.J. BAILEY, the late PROF. T.V. BUTTREY (CLH), AYSHEA CARTER, EDWARD CHEESE, JOHN DAVENPORT, PETER JONES, DR RICHARD KELLEHER, PAUL LANE, ANGUS MURRAY, DR ADRIAN POPESCU, NICHOLAS RAY, PROF. OFELIA SALGADO, JAMES SIMPSON, and an anonymous donor.

## PURCHASES

**Ancient coins**

From the BURN FUND: sixteen coins: (1) Istrus, AR drachm, 4<sup>th</sup> century BC, rev. Eagle on dolphin to left; pellets in left and right fields, monogram below (*AMNG* I.1, -), 4.41g. (2) Istrus, AR obol, 4<sup>th</sup> century BC, rev. Eagle on dolphin to right; H in left field (*AMNG* I.1, no -), 0.50g. (3) Callatis, AR tetrobol, 3<sup>rd</sup> century BC, rev. Corn ear, club and bow in case, to right monogram, (*AMNG* I.1, no -), 2.07g. (4) Trebonianus Gallus (251-3), AR antoninianus, rev. Emperor on horseback to left, //•• (*RIC* IV.3, p. 167, no 79), 3.92g. (5) Trebonianus Gallus, AR antoninianus, rev. Juno seated to left, //••• (*RIC* IV.3, p. 168, no 83), 3.35g. (6) Volusianus (251-3), AR antoninianus, rev. Uberitas standing to left, //IV (*RIC* IV.3, p. 186, no 237c), 4.68g. (7) Valerianus (253-60), AR antoninianus, rev. Pietas standing to left (*RIC* V.1, p. 55, no 219), 3.74g. (8) Valerianus, AR antoninianus, rev. Soldier standing to left (*RIC* V.1, p. 55, no 226), 3.92g. (9) Gallienus (253-68), AR antoninianus, rev. Laetitia standing to left (*RIC* V.1, p. 90, no 293), 2.98g. (10) Gallienus, AR antoninianus, rev. Liberalitas standing to left (*RIC* V.1, p. 103, no 444F), 3.35g. (11) Gallienus, AR antoninianus, rev. Emperor receiving wreath from Victory (*RIC* V.1, p. 104, no 452), 4.16g. (12) Claudius II (268-70), Billon antoninianus, rev. Minerva leaning on shield and holding spear (*cf. RIC* V.1, p. 230, no 225), 3.64g. (13) Constantine II (316-40), Æ nummus, Thessalonica, 319, rev. Victory advancing to left (*RIC* VII, p. 506, no 65), 2.68g. (14) Licinius II (317-24), Æ nummus, Siscia, 320, rev. Captives seated on either side of standard (*RIC* VII, p. 440, no 132), 2.21g. (15) Constantius II (324-61), Æ nummus, Cyzicus, 331, 333-4, rev. Two soldiers holding standards between, *officina* B (*RIC* VII, p. 685, no 84), 2.56g. (16) Arcadius (383-408), Æ, Cyzicus, 392-5, rev. Emperor on horseback to right (*RIC* IX, p. 247, no 29b.3), 2.58g.

From the JEEPS FUND: five coins: (1) Istrus, AR contemporary imitation, 4<sup>th</sup> century BC, rev. Eagle on dolphin to left (*AMNG* I.1,-), 0.28g. (2) Istrus, AR trihemiobol, 4<sup>th</sup> century BC, rev. Eagle on dolphin to left, beneath dolphin ΔI (*AMNG* I.1, -), 1.43g. (3) Gallienus (253-68), billon radiate, Rome, 257-8, rev. Pax standing to left, in left field V (*RIC* V.1, p. 81, no. 157F), 3.19g. (4) Gallienus, billon radiate, mint in Asia, 256-7, rev. Laetitia standing to left (*RIC* V.1, p. 103, no. 442F), 4.62g. (5) As last, but rev. Liberalitas standing to left (*RIC* V.1, p. 103, no. 443), 3.39g.

From the BUTTREY FUND: thirteen coins: (1) Aeolis, Elaea, AR hemiobol, c. 460-400 BC, rev. Olive wreath (*cf. SNG Cop* 164), 0.37g. (2) Cilicia, Nagidus, AR, c. 400-380 BC, rev. Head of Dionysus to right (*cf. SNG Levante* 3), 0.54g. (3) Cilicia, uncertain mint (Tarsus?), AR, 4<sup>th</sup> century BC, rev. Athena seated (*SNG Levante* 236), 0.54g. From List 280, lot 45. (4) Lycia, uncertain mint, AR obol, late 5<sup>th</sup> century BC, rev. Head of dynast to right (*SNG von Aulock* 4178), 0.52g. (5) Lycia, uncertain dynast and mint, AR hemiobol, 4<sup>th</sup> century BC, rev. Facing head (*SNG von Aulock* -), 0.32g. (6) Lycia, Tlos, AR hemiobol, 400-390, rev. Panther seated to right (*SNG von Aulock* -), 0.27g. (7) Macedonia, Acanthus, AR obol, c. 525-470 BC, rev. Quadripartite square incuse (*SNG ANS* 725), 0.40g. (8) Mysia, Cyzicus, El hemihekte, c. 500-450 BC, rev. Quadripartite square incuse (von Fritze 1912, p. 8, no. 93), 1.29g. (9) Mysia, Cyzicus, El hekte, c. 500-450 BC, rev. Quadripartite square incuse (von Fritze 1912, p. 9, no. 112), 2.65g. (10) Thraco-Macedonian Region, uncertain mint, AR tetartemorion, 5<sup>th</sup> century BC, rev. Quadripartite square incuse (*cf. Tzamalīs* 1998, no. 52), 0.20g. (11) As last, but pellet in each quarter of square, 0.14g. (12) Nerva (96-98), Æ as, Rome, AD 97, rev. Libertas standing to left (*RIC* II, p. 229, no 100), 14.99g. (13) Alexandria, Hadrian (117-38), Æ hemidrachm, AD 132/3, rev. Pharos with statue (*RPC* III, p. 722, no, 5853), 14.27g.

From the BUTTREY and COINS AND MEDALS FUNDS: six items: (1) Istrus, AV stater, 250-225 BC, rev. Nike standing to left (Price p. 180, no 966), 8.33g. (2) Constantius II (337-61), AR siliqua, Trier, 342-43 AD, rev. Emperor standing to left, //TR (*RIC* VIII, p. 150, no 162), (*NC* 1888, p. 18, no. 1, pl. II, 4, this coin), 3.21g. Ex Harptree hoard 1887. (3) Julian (360-3), AR siliqua, Antioch, rev. VOT/X/MVLT/XX, //ANT (*RIC* VIII, p. 531, no 213), 2.18g. Ex Harptree hoard 1887. (4) Roman silver ingot, chopped segment, 58 x 25 mm, 52.38g. Ex Harptree hoard 1887. (5) As last, 56 x 19 mm, 41.77g. Ex Harptree hoard 1887. (6) Roman silver ingot, lenticular form, c. 30 mm diameter, 33.53g. Ex Harptree hoard 1887.

From the COINS AND MEDALS FUND: nine coins: (1) Apollonia Pontica, Æ dichalkon, mid 4<sup>th</sup> – 3<sup>rd</sup> century BC, rev. Anchor between A and crayfish (*SNG* BM178), 1.79g. (2) Callatis, AR tetrobol, 3<sup>rd</sup> century BC, rev. Corn ear, club and bow in case, to left M, (*AMNG* I.1, p. 98, no 203), 1.84g. (3) Istrus, AR drachm, 4<sup>th</sup> century BC, rev. Eagle on dolphin to left; A in right field (*AMNG* I.1, p. 160, no 415), 6.50g. (4) As last, but N beneath dolphin (*AMNG* I.1, -), 6.89g. (5) Istrus, AR obol, 4<sup>th</sup> century BC, rev. Eagle on dolphin to left, A in right field (*AMNG* I.1, -), 0.49g. (6) Istrus, AR trihemiobol, 4<sup>th</sup> century BC, rev. Eagle on dolphin to left; I in right field and A beneath the dolphin (*AMNG* I.1, -), 1.31g. (7) Macedonia Prima, imitation of AR tetradrachm, 2<sup>nd</sup> century BC, rev. Club within oak-wreath; to left thunderbolt (Castelin 1978, p. 136, no 1387 – same obverse die), 16.99g. (8) Gallienus (253-68), Billon radiate, uncertain mint, 255-6, rev. Emperors sacrificing at altar, in field above \* (*RIC* V.1, p. 103, no 447C), 3.41g. (9) Aurelianus (271-5), Æ radiate, Serdica, 273, rev. Emperor and Jupiter standing, //P (*RIC* V.1, p. 294, no 260F), 4.15g.

### Medieval coins and artefacts

From the GRIERSON FUND: thirty-two items: (1) Antioch, Bohemond III (1163-1201), billon denier, 'bare head', class C. var. (Metcalf 350-53), 0.86g. (2) As last, but class E2/E1 (Metcalf 355-8), 0.79g. (3) As last, but 'helmet type', class B/C (Metcalf 372-3), 1.04g. (4) As last, but class C. var. (Metcalf 387), 1.02g. (5) As last, but class C. var. (Metcalf 386), 1.08g. (6) Antioch, Bohemond III, copper pougeous, group D (Metcalf 471-9), 1.28g. (7) Byzantine Empire, John III (1221-54), Billon aspron trachy, Magnesia, type E, rev. Emperor and St Constantine standing (*DOC* 4.2, p. 501, no 39), 3.61g. (8) As last, but type L, rev. Half-length figure of emperor and Virgin holding *labarum* (*DOC* 4.2, p. 504, no 46), 2.35g. (9) Byzantine Empire, Andronicus II and Michael IX (1294-1320), Billon tornese, Constantinople, c. 1304-1320, rev. Andronicus II and Michael IX standing facing (*DOC* 5.2, no 1197), 0.50g. (10) England, Edward III (1327-77), AR penny, Reading, class 16c (J.J. North, 'An unrecorded Reading penny of Edward III', *NCirc* 101 (1993), p. 347), 0.93g. (11) England, Edward III, AR penny, Durham, 3rd coinage class 16b5/4th coinage Pre-Treaty Series A 'mule' (North p. 48, no. 1127/p. 50, no. 1150), 1.13g. (12) England, Edward III, AR penny, Durham, 4th coinage Pre-Treaty Series A/3rd coinage class 16c 'mule' (North p. 50, no. 1150/p. 48, no. 1127), 1.13g. (13) England, contemporary counterfeit of Edward IV 1st reign (1461-70), light coinage, AR groat, London, 2.63g. (14) England, Edward IV, 2nd reign (1471-83), AR halfpenny, Durham, Bishop Booth (North p. 95, no. 1699), 0.38g. (15) France, Provins, Counts, Henri I (1152-80) or Henri II (1180-97), denier provinois (0.97g). cf. Poey d'Avant, III, 251 nos. 5972, 5974-7. (16) Italy, Parma, Commune (1318-19), billon denaro mezzano or denaro torellino (1/2 denaro imperiale) (*CNI* IX, 402.13), 0.52g. (17) Italy, Perugia, Commune (1263-6), denaro (0.52g). *CNI* XIV, 193.45 var. (as *quattrino* issued according to ordinances of 1471 and 1482), 198.89 var. (as *picciolo* of uncertain date, 14th-15th centuries); Finetti 1997, 175 no. 3. (18) Italy, Pisa, Commune (1181-early 13th century), denaro (0.83g). Cf. *CNI* 287.1-3; Baldassarri 2010, 182 no. F.I.1b. (19) Italy, Rome, Senate (1186-1252), billon denaro

provisino, 1187-1188, Cf. *CNI XV*, 100.3; Finetti, 'I denari provisini del Senato Romano' (unpub. manuscript), p. 11 (Group II, Type B), 0.96g. (20) As last, 0.96g. (21) Italy, Rome, Senate (1186-1252, c. 1190-c. 1208), denaro provisino, *CNI -*, cf. Finetti 1998, 13-14 (Group III), 0.94g. (22) Italy, Rome, Senate (1184-1439), gold ducat, 1350/68-1439, 'first period'. *CNI XV*, 162.505 var.; cf. *CNI XV*, 161-167.496-549, 3.48g. (23) Italy, Rome, Pope Boniface IX (1389-1404), billon denaro provisino, Cf. *CNI XV*, 20.27, 0.47g. (24) Italy, Viterbo, Commune (13th century), denaro viterbese or viterbino minuto, *CNI XIV*, 269.4 var., 0.63g. (25) Italy, Viterbo, Papal issues, vacancy (1268-71?), denaro paparino, *CNI XIV*, 271.6, 0.63g. (26) Italy, Fano, Pandolfo Malatesta (1384-1427), billon denaro picciolo, *CNI XIII*, 262.15, 0.41g. (27) Andrea Dandolo (1343-1354), imitation pale AV ducat, uncertain mint, rev. Doge kneeling before St Mark (Bendall & Morrisson 1979, gr. II/III, Db var.), 3.48g. (28) Pomerania, Kolberg (Kolobrzeg), AR finkenaug pfennig, first half of 15<sup>th</sup> century, rev. Two crossed croziers with pellet below (Dannenbergh, Pommern 186a var.), 0.26g. (29) Wallachia, Vladislav II (1448-56), AR ducat, rev. Eagle on helmet (*MBR*, -), 0.54g. (30) Tripoli, Anonymous, copper barbarous MONETA TRIPOLIS denier (Metcalf -), 0.98g. (31) Golden Horde, 'Abd Allah (AH 762-71/AD 1361-70), Æ pul, rev. Inscription (Album 2011, p. 222, no 2042), 1.68g. (32) Anglo-Scandinavian (?), 9th/10th century (?), AR ingot, 43 mm long, 6-9 mm wide, 10.10g. Found at Kings Ripton, Cambridgeshire (Treasure Case 2015 T069).

From the JEEPS FUND: thirteen coins: (1) England, Henry II (1154-89), AR penny, *Cross-and-Crosslets* class C3, Northampton, Ingeram (North p. 217, no. 957 var.), 1.40 g. (2) As last, but class D1, Bury St Edmunds, Henri (North p. 217, no. 958/1), 1.48 g. (3) As last, but class D3, 1.38 g. (4) England, John (1199-1216), AR penny, Short Cross class 6a2, London, Abel (North p. 222, no. 974/2), 1.39g. (5) England, John, AR penny, Short Cross class 6b1, London, Rauf (North p. 222, no. 975/1), 1.42g. (6) As last but London, Walter (North p. 222, no. 975/1), 1.39g. (7) England, Henry III (1216-72), AR penny, Short Cross class 6x, Canterbury, Saleumum (North p. 222, no. 976/4), 1.43g. (8) England, Henry III, AR penny, Short Cross class 6d, Canterbury, Simon (North p. 222, no. 977), 1.43g. (9) As last, but Canterbury, Tomas, 1.47g. (10) England, Henry III, AR penny, Short Cross class 8a1, London, Nichole (North p. 223, no. 981), 0.70g. (11) As last, but class 8a2 (North p. 223, no. 981/1), 1.15g. (12) Ottomans, Orhan (AH 724-61/AD 1324-60), AR akche, Bursa, rev. Inscription (cf. Damali 1, p. 119, no 2-BU-G7a for obverse and no 2-BU-G7b for reverse), 0.78g. (13) Ottomans, Orhan, AR akche, no mint name, rev. Inscription (Damali 1, p. 126, no 2-G12c), 1.17g.

From the JEEPS and COINS AND MEDALS FUNDS: four coins: (1) Byzantine Empire, Focas (602-10), Æ follis, Cyzicus, 609/610, rev. XXXX, //KYZB (*MIBEC*, p. 194, no. 76), 11.68g. (2) John III (1221-54), Billon aspron trachy, Magnesia, rev. Full-length of emperor (*DOC* 4.2, p. 507, no 53), 2.09g. (3) Latin imitation, Billon aspron trachy, Thessalonica, 1204-24, rev. Half-length figure of emperor (*DOC* 4.2, p. 690, no 24), 2.67g. (4) Michael IX and Andronicus II (1282-1320), AR basilikon, Constantinople, 1304-1320, rev. Andronicus II and Michael IX standing facing (*DOC* 5.2, no. 504), 2.03g.

From the COINS AND MEDALS FUND: one coin: Byzantine Empire, John V (1354-76), Billon tornese, Constantinople, rev. + ΠΟ/ΛΙΤΙ/ΚΟΝ (*DOC* 5.2, no. 1218), 0.74g.

### Modern coins, medals and other items

From the BUTTREY and JEEPS FUNDS: one item: Small silver ingot, Mexico or Santo Domingo, from the 'Power Plant wreck' (late 1500s), off Hutchinson Island, Florida, 32.16g.

From the BUTTREY FUND: five coins: (1) United Kingdom, Victoria (1837-1901), AR halfcrown, 1841 (Spink p. 466, no. 3888), 14.14g. (2) As last, but 1848, 13.45g. (3) United Kingdom, Victoria, AR sixpence, 1841 (Spink p. 469, no. 3908), 2.83g. (4) United Kingdom, Victoria, copper penny, 1846 (Spink p. 478, no. 3948), 19.02g. (5) United Kingdom, Victoria, copper halfpenny, 1848/7 (Spink p. 479, no. 3949), 9.56g.

From the JEEPS FUND: twenty-four items: (1) Ottomans, Ahmed I (AH 1012-26/AD 1603-17), AR dirham, Haleb, AH 1012, rev. Inscription (Damali 4, p. 1364, no 14-HP-G1f), 2.11g. (2) Moldova, Silvered copper imitation of solidus of queen Christina (1622-54) of Sweden, struck at Suceava, 1661-3 and after, rev. Arms of city of Riga (*MBR*, p. 95, no 350), 0.48g. (3) Moldova, Nickel clad steel 5 lei, 1993, rev. 5/LEI (Cuhaj & Michael<sup>41</sup>, p. 1550, no KM 6), 3.43g. (4) Romania, Mihai I (1927-1930, 1940-1947), AR 250 lei, Bucharest, 1941, rev. Coat of arms above value and date (*MBR*, p. 271, no. 124), 11.84g. (5) As last, but *MBR*, p. 271, no. 124a, 12.10g. (6) France, Edouard Mortier, Duke of Trévisé (1768-1835), Æ medal, 1835, by Jean-Pierre Montagny, 52 mm, 67.90g. (7) France, Æ satirical medal, 1870, rev. Owl with spread wings holding thunderbolt in its claws (Collignon 1995, no 34), 12.61g. (8) France, Duval-Janvier, Medallists, Æ plaquette, c. 1900, obv. male figure working coining press, rev. reduced vignettes of the obverse design, company address below, 53 x 60 mm, 83.99g. (9) France, *Cypris*, Æ medal, 1925, for Société des Amis de la Médaille Française by Leon Claude Mascaux (1882-1965), 108 mm, edge stamped and numbered 26. (10) Nuremberg, The Peace Treaty of Passarowitz, AR medal by P. H. Müller, 1718, rev. Turkish war drums hanging from a bare tree (Erlanger 2727), 14.48g, 32 mm. (11) Olympic Games, Athens, Intercalated Games, 1906, Æ Participant's Medal, by N. Lytras and Wilhelm Pittner, plaque for date 1906 over original date 1896, removed, 49 mm, 58.97g. (12) Olympic Games, Paris, 1924, Æ Participant's Medal, by Raoul Bénard, 49 mm, 73.38g. (13) Romania, Surgeon General Carol Davila (1828-84), centenary of his birth, Æ medal, by Andre Lavrillier, Paris, 1928, rev. Personification of Medicine holding staff with entwined snake and looking at a child, view of Bucharest in the background (*MPR*, p. 89-90), 246.00g; edge stamped 'BRONZE', 'JTD' within triangle and 'EPREUVE D'AUTEUR', "engraver's trial" as specified on the edge. (14) Romania, Romanian Numismatic Society, Mihai Viteazul commemorative Æ medal, Stuttgart, 1905, rev. Seal above six line inscription (Graner & Iordănescu 1906, p. 137-9), 48.02g, 50.5 mm. (15) Romania, The Centenary of the National Monetary System, Æ medal by Șt. Grundinschi, Bucharest, 1967, rev. Five reverses of the 1867 and 1870 issues (Buzdugan & Niculiță, pp. 205-8), 101.19g, 60 mm. (16) Jersey, Old Bank Jersey, Royal Square, engraved steel printing plate for £1 note, 18\_\_, 'ONE POUND', shield of arms at right with 'Lake Tokenhouse Yard, London' below, 'G HARRIS & CO No. 4 HARP ALLEY SHOE LANE LONDON' stamped on back, 118 x 203 mm. (17) People's Republic of Bangladesh, 1 taka banknote, ND (1972), (Cuhaj<sup>16</sup>, p. 94, no 4). (18) As last, but ND (1973), (Cuhaj<sup>16</sup>, p. 94, no 5b). (19) India, Four Annas Hundi note, no date (second half of 19th century). (20) Austria, Brück im Pinzgau, January 1921, 40 Heller notgeld (Mayer 2009, p. 74, no SA 107 IIIa). (21) As last, but 90 Heller. (22) Germany, Hamburg, Harburger Warte, 1.07.1921, Für Kriegswitten und Kriegswaisen, 50 Pfennig notgeld (Grabowski & Mehl 2009, p. 343, no 531.1). (23) As last, but 75 Pfennig. (24) As last, but 1 Mark.

From the GRIERSON FUND: one coin: Sicily, Palermo, Ferdinando III di Borbone (1759-1816), Æ grana, 1780 (MIR Sicilia no. 636), 3.86g.

From the COINS AND MEDALS FUND: nineteen items: (1) Holy Roman Empire, Francis II (1792-1806), Billon 12 Kreützer, Kremnitz, 1795, rev. Value and year (Cuhaj & Michael<sup>5</sup>, p.

59, no 2137), 4.33g. (2) As last, but 7 Kreützer, Karlsburg, 1802, rev. value and year within square frame (Cuhaj & Michael<sup>6</sup>, p. 82, no 2129), 4.44g. Overstruck on 12 Kreützer 1795, Kremnitz. (3) France, Napoleon III (1852-70), Æ 5 centimes, Paris, 1854, re-engraved. Obv. A Prussian helmet has been added to emperor's head after the defeat at Sedan in 1870; rev. Eagle on thunderbolt (Cuhaj & Michael<sup>6</sup>, p. 349, no 777.1), 4.85g. (4) France, Æ satirical medalet, 1870, rev. Owl with spread wings standing on canon below which are human bones (Collignon 1995, no 44), 6.73g. (5) Romania, Carol I (1866-1914), Bucharest Peace Treaty commemorative Æ medal, Bucharest, by C. Alessandrescu, 1913, rev. Pax holding olive branch in right hand, 217.12g, 90 mm. (6) Romania, on the death of King Carol I (1866-1914), cast Æ medal, 1914, rev. Coat of arms of Romania (Hasselmann 90), 52.54g, 58 mm. One of 28 medals cast in copper alloy. (7) Romania, Carol II (1930-40), Centenary of modern Romanian infantry, Æ medal, by Andre Lavrillier, Paris, 1930, rev. Two infantry soldiers (from 1830 and 1930) standing facing, with Arms of Romania between them (*cf. MPR*, p. 269, no [1]b), 66.38g; edge stamped 'BRONZE' and 'JTD' within triangle. (8) India, Reserve Bank of India, 500 rupees, 2013 (Cuhaj<sup>16</sup> -). (9) As last, but 1,000 rupees, 2016. (10) India, Government of India, 1 rupee, 2016 (Cuhaj<sup>16</sup> -). (11) South Sudan, Bank of South Sudan, 1 south Sudanese pound, ND (Cuhaj<sup>16</sup> -). (12) As last, but 5 south Sudanese pounds. (13) As last, but 10 south Sudanese pounds, 2015. (14) As last, but 20 south Sudanese pounds, 2015. (15) Venezuela, Banco Central de Venezuela, 5 bolivares, 20.03.2007 (Cuhaj<sup>16</sup> p. 1041, no 89). (16) As last, but 10 bolivares, 3.09.2009 (Cuhaj<sup>16</sup> -). (17) As last, but 20 bolivares, 3.02.2011 (Cuhaj<sup>16</sup> -). (18) As last, but 50 bolivares, 3.02.2011 (Cuhaj<sup>16</sup> -). (19) As last, but 100 bolivares, 23.06.2015 (Cuhaj<sup>16</sup> -).

## DEPARTMENT OF MANUSCRIPTS AND PRINTED BOOKS

### PRINTED BOOKS

#### GIFTS

From PROF. T. V. BUTTREY (CLH), HONORARY KEEPER OF ANCIENT COINS: *Atlas universal Diogo Homem* [commentary volume], Barcelona: M. Moleiro, 2002. (PB 54-2016); Carlos Miranda García-Tejedor, *The Book of Hours of Joanna of Castile*, Barcelona: M. Moleiro, 2005 (PB 55-2016); Marianne Besseyre and Marie-Thérèse Gousset, *L'Apocalypse de 1313 = The Apocalypse of 1313*, Barcelona: M. Moleiro, 2008. (PB 56-2016).

From CATHERINE BYRON: Catherine Byron, *The getting of vellum*, Cliffs of Moher, Co. Clare: Salmon Publishing, 2000. (PB 3-2017).

From REVD. J.G. HARFORD and his brother MICHAEL (offered in memory of their grandfather Revd. Dundas Harford (1858-1953): *New Testament in Greek*, Sedan: Ioannis Iannoni, 1628 [1629] (PB 1-2017)

From EMIL SIEMEISTER: Emil Siemeister, *Thesaurus*, Königsdorf: Aut.press.Aut, 2016 (limited edition of 100 copies) (PB 57-2016); *Emil Siemeister: vom Rufen zum semiotischen Fallenstellen*, *Museum Folkwang*, Göttingen: Edition Folkwang/Steidl, 2016 (PB 2-2017).

#### MUSIC

From KENNETH HESKETH: printed full score of his *Concerto Salmigondis*, Cecilian Music, 2015 (MU.MS.1489); short score of the third movement, 'A Charming Brute' of his *Concerto Salmigondis* (2015), (MU.MS.1490); sketches for the *Concerto Salmigondis* (c. 2005)

(MU.MS.1491); movements for two pianos (c. 1982), (MU.MS.1492); an unperformed piano suite (MU.MS.1493).

#### CALLIGRAPHY

From CATHERINE BYRON: Denis Brown, *Couple*, 1996, mixed media on two whole calfskins (CAL 2-2017)

#### BEQUESTS

JOHN GUSTAVE DREYFUS, c/o the Executor, Dr David McKitterick: Arnold Bank, Gothic lettering in pen and black ink, 1954-1957 (CAL 1-2017); Facsimile poster of the design for the pigskin binding of William Morris' *Kelmscott Chaucer*, printed at the White Dove Press for Kelmscott Manor, March 1996 (PM 1-2017); Hermann Zapf, Poster and leaflet showing the designs for Zapfino, Linotype Library GmbH and Heidelberger Druckmaschinen AG, 1998: the poster signed and dated 1998 by Hermann Zapf (PM 2-2017, PM 3-2017); Stanley Morison, Broadside for the 65<sup>th</sup> birthday of Senator William Benton, with wood engravings by Reynolds Stone, Cambridge University Printing House, 1 April 1965 (PM 5-2017); Peter Guy, Poster *In principio erat verbum*, printed at the White Dove Press, 18 November 1994 to mark the commissioning of the Komori 540 II press (PM 4-2017); Engraved portrait of William Morris after a photograph by F. Hollyer, printed by David Wishart at the Hayloft Press for the Wynkyn de Worde Society, 21 March 1996 (PM 6-2017).

#### PURCHASES

#### ARCHIVES

From the FRIENDS OF THE NATIONAL LIBRARIES: Dominic Winter, Sale of Children's Illustrated Books, 21 July 2016, lot 715. A group of c. 1000 letters from the archive of Wilfrid Jasper Blunt (1901-1987) and his brother Christopher, most originating from Sydney Cockerell (1867-1962). PRICE: £6476.80 (BLUNT(WJ)-COCKERELL).

### DEPARTMENT OF PAINTINGS DRAWINGS AND PRINTS

#### PAINTINGS AND DRAWINGS

#### ALLOCATIONS

Accepted by HM GOVERNMENT in Lieu of Inheritance Tax and allocated to THE FITZWILLIAM MUSEUM: James Abbott McNeill Whistler (1834-1903), *Study for the portrait of Miss Cicely Alexander*, pastel on buff paper (PD.1-2017); James Abbott McNeill Whistler (1834-1903) *Lady in a long pink dress*, signed centre right with butterfly device, pastel on buff paper (PD.2-2017); James Abbott McNeill Whistler (1834-1903), *A girl in a long blue and red dress*, pastel on buff paper (PD.3-2017).

Accepted by HM GOVERNMENT in Lieu of Inheritance Tax from SIR WILLIAM PROBY and allocated to THE FITZWILLIAM MUSEUM: Raffaellino del Garbo (1466-1524), *Drapery Study*, black chalk, pen and brown ink, brown and pink wash heightened with white. (PD.5-2017).

## BEQUESTS

From MRS. OLIVE WARD: Charles Robert Ashbee (1863-1942) *Brooch design for Olive Eva Ward*, pencil on card (PD.21-2016); Charles Robert Ashbee (1863-1942) *Design for two enamelled pendants with chains*, graphite, watercolour and white on grey paper (PD.22-2016); Charles Robert Ashbee (1863-1942), *Design for a buckle for a yachting belt*, graphite on paper (PD.23-2016); Charles Robert Ashbee (1863-1942), *Design for a Viking ship pendant*, graphite, water-colour and white on grey paper (PD.24-2016); Charles Robert Ashbee (1863-1942), *Design for a peacock clothes brush*, graphite with white on grey paper (PD.25-2016); Charles Robert Ashbee (1863-1942), *Design for a fish bracelet*, graphite and water-colour on paper (PD.26-2016); Charles Robert Ashbee (1863-1942) *Design for a fish bracelet*, graphite and body colour on paper (PD.27-2016); Charles Robert Ashbee (1863-1942), *Design for a Tudor rose tiara*, graphite water-colour with white and pen and ink on paper (PD.28-2016); Charles Robert Ashbee (1863-1942) *Design for a silver chatelaine*, graphite and water-colour on paper (PD.29-2016); Charles Robert Ashbee (1863-1942) *Design for a silver beaker with hop pattern*, graphite, pen and ink on brown paper (PD.30-2016).

## GIFTS

From FRANCIS CAREY AND DAVID BINDMAN to mark the occasion of the Fitzwilliam Museum's 200th Anniversary and in honour of David Scrase: Charles de Soucy Ricketts (1866-1931), *The wise and the foolish virgins*, c.1914, red chalk on paper, cut out and laid down (PD.39-2016).

From DAVID GEAR: William Gear (1915-1997), *Landscape fugue September 1960*, oil on canvas (PD.31-2016).

From DANIEL KATZ: Jeremy Moon (1934-73), *Untitled (10/69)*, 1969, acrylic on canvas (PD.9-2017).

From LOWELL LIBSON: John Linnell (1792-1882) *Portrait of Charles Heathcote Tatham, with studies of a woman, a child and a cat*, 1812, pen and brown ink, with brown wash on paper (PD.14-2017).

From the FAMILY OF THE ARTIST, SONIA, STEFANIE AND ANDREAS LOIZOU, in memory of their father and to mark the 200th anniversary of the founding of the Fitzwilliam Museum: Renos Loizou (1948-2013), *Christ crucified*, 1969, mixed media on paper (charcoal, crayon, wash and gouache) (PD.7-2017).

From ANNA PAVORD: Dutch School (Ambrosius Bosschaert the Younger (1609-45)?), *Tulip*, c.1640, watercolour on paper (PD.8-2017).

From DUNCAN AND LISA ROBINSON, THROUGH CAMBRIDGE IN AMERICA: John Golding (1929-2012), *Untitled*, 1987, pastel on paper (PD.4-2017); Anthony Gormley (b.1950), *Feeling material XXIV*, 2011, charcoal on paper (PD.6-2017).

From PROFESSOR MARTIN RUDWICK: Artist Unknown, *Eruption of Vesuvius*, 1794, gouache on paper (PD.10-2017)

From EDWARD SERGEANT ON BEHALF OF THE ARTIST: John Sergeant (1937-2010) *Self-portrait*, black conté crayon, heighten with white on beige paper (PD.32-2016); John Sergeant (1937-2010) *Study for drapery I*, charcoal estroupé, black chalk on beige paper (PD.33-2016); John Sergeant (1937-2010), *Study for drapery II*, charcoal estroupé, black and coloured chalks on grey paper (PD.34-2016); John Sergeant (1937-2010), *Racing silks II*, charcoal estroupé, black and coloured chalk heightened with white on buff paper (PD.35-2016); Carolyn Sergeant (b.1937), *Honeysuckle and seed Columbine*, oil on board (PD.36-2016); Carolyn Sergeant (b.1937), *Iris and Oriental Poppy*, oil on board (PD.37-2016); Carolyn Sergeant (b.1937), *Hazel and Oak leaves*, oil in board (PD.38-2016).

## PURCHASES

From The ART FUND, THE GOW FUND, DEBORAH LOEB BRICE FOUNDATION, PROFESSOR BILL AND MRS MONICA BECK, DANIEL KATZ LTD, ESTATE OF BRIAN AND MARY SENIOR, MS SHAWN M DONNELLEY AND PROFESSOR CHRISTOPHER M KELLY, THE MARLAY GROUP, THE ALDAMA FOUNDATION, J PAUL GETTY JR GENERAL CHARITABLE TRUST, HUGUES AND EMMANUELLE LEPIC, THE ROTHSCHILD FOUNDATION, THE TAVOLOZZA FOUNDATION, THE JOHN S COHEN FOUNDATION, ANN D FOUNDATION, THE OLDFIELD CHARITABLE TRUST, THE EARL FITZWILLIAM CHARITABLE TRUST. With thanks to the many other generous individuals who made this acquisition possible: Jean-Léon Gérôme 1824-1904, *Portrait of Claude-Armand Gérôme*, brother of the artist, 1848, oil on canvas (PD.13-2017).

From the BIFFEN FUND IN HONOUR OF PENNY CLEOBURY, Secretary of the Friends (2005-2015): Jess Shepherd, *Indian Bear Tree (Catalpa bignonioides) 370 10'31.3" N/30 41'28.7"W*, watercolour on 100% cotton rag paper (PD.11-2017).

From the GOW AND BIFFEN FUNDS: Giovanni Boldini (1842-1931), *Portrait of Edgar Degas seated at a café table*, charcoal with stumping and grey wash on paper (PD.12-2017).

## PRINTS

## BEQUESTS

From PETER L MOLDON: After Michael Ayrton (1921-1975), *Exhibition poster for 'The compulsive image: sculpture and paintings by Michael Ayrton', Birmingham City Art Gallery, January-February 1977*, photolithograph and screenprint printed in black and red on silver-coated paper (P.22-2016).

## GIFTS

From DONATO ESPOSITO: William Miller (1796-1882), *Modern Italy, c.1860*, engraving on chine collé: published proof, after Joseph Mallord William Turner (1775-1851), Rawlinson 736 (P.23-2016); Unknown artist, *The artist and his critics*, 1871, wood engraving after Edward Frederick Brewtnall (1846-1902), cut from an unidentified American newspaper (P.24-2016); Marcellin Desboutin (1823-1902), *Desboutin tenant sa pipe de la main gauche*, 1892, drypoint over photogravure, dedicated by the artist to the artist Henri Guérard (1846-97) (P.7-2017); Unknown printmaker (19th century), *Portrait of Desboutin* (copy after the artist's 'L'homme au grand chapeau'), etching and roulette (P.8-2017); Marcellin Desboutin (1823-1902), *Puvis de Chavannes*, 1876, drypoint (P.78-2017).

From VIVIENNE GALE: Don Gorvett (1948-), *Twilight, Portsmouth's Finest Hour Too*, reduction woodcut printed in colour on Japan paper with oil-based etching inks, 2013, edition 17/25. (P.25-2016); Don Gorvett (1948-), *Gloucester Harbour*, woodcut, edition 251/300. Included in a limited edition catalogue of the exhibition 'Vincent, Weaver, Gorvett: Gloucester, Three Visions', held at Cape Ann Museum, Massachusetts (24 October 2015 – 28 February 2016), featuring the work of Peter Vincent, Jeff Weaver and Don Gorvett (P.26-2016).

From DON GORVETT: Don Gorvett (1948-), *Twilight, Portsmouth's Finest Hour Too*, reduction woodcut printed in colour on Japan paper with oil-based etching inks, unique impression with red sky, 2013, edition 20/25 (P.27-2016).

From MARCELLE HANSELAAR: (born 1945), *Child soldier 1*, 2013, etching and aquatint, 14/30 (P.2-2017).

From CRAIG HARTLEY: David Hockney (born 1937), *40 pix of my house with a video camera (still) and laser printer*, 1990, laser prints, including a letter (P.10-2017).

From CELIA PAUL and ADAM & ROWE: Celia Paul (born 1959), *Self-portrait in front of the museum*, 2015, soft-ground etching, no.6 from an edition of 15 (P.9-2017).

From THE PRINT STUDIO, CAMBRIDGE: Trevor Banthorpe (born 1961), *Through the Wire*, 2015, screenprint printed in colour (P.11-2017); Trevor Banthorpe (born 1961), *Drawing Breath*, 2015, screenprint printed in colour (P.12-2017); Willard Boepple (born 1945), *9.7.13*, 2013, screenprint printed in colour (P.13-2017); Willard Boepple (born 1945), *10.7.13*, 2013, screenprint printed in colour (P.14-2017); Ivan Chambers (born 1992), *Chairs with Chaos*, 2016, screenprint printed in colour (P.15-2017); John Crossley (born 1952), *Beneath the Floor*, 2013, screenprint printed in colour (P.16-2017); Kip Gresham (born 1951), *Untitled*, 2013, screenprint printed in colour (P.17-2017); Peter Griffin (born 1947), *Dieci, Folio of 10 prints with 10 poems by Rosalie Griffin*, 2015, screenprint printed in colour (P.18-2017); Peter Griffin (born 1947), *Vestal Virgins*, 2015, screenprint printed in colour (P.19-2017); Jane Harris (born 1956), *Moment of Alignment*, 2014, screenprint printed in colour (P.20-2017); Nick Kennedy (born 1983), *Measured Together I*, 2011, screenprint printed in colour (P.21-2017); Nick Kennedy (born 1983), *Measured Together II*, 2011, screenprint printed in colour (P.22-2017); Nick Kennedy (born 1983), *Measured Together III*, 2011, screenprint printed in colour (P.23-2017); Nick Kennedy (born 1983), *Measured Together IV*, 2011, screenprint printed in colour (P.24-2017); Nick Kennedy (born 1983), *Time Cast 19*, 2014, screenprint printed in colour (P.25-2017); Ellen Lanyon (1926-2013), *Curiosities, Toad*, 2014, screenprint printed in colour (P.26-2017); Ellen Lanyon (1926-2013), *Curiosities, Monkey*, 2014, screenprint printed in colour (P.27-2017); Ellen Lanyon (1926-2013), *Curiosities, Trout*, 2014, screenprint printed in colour (P.28-2017); Ellen Lanyon (1926-2013), *Curiosities, Cockatoo*, 2014, screenprint printed in colour (P.29-2017); Richard Long (born 1945), *Mud Hand*, 2016, screenprint printed in colour (P.30-2017); John McLean (born 1939), *Book print*, 2009, screenprint printed in colour (P.31-2017); John McLean (born 1939), *Merry-go-Round 1*, 2016, etching printed in colour (P.32-2017); John McLean (born 1939), *Merry-go-Round 2*, 2016, etching printed in colour (P.33-2017); John McLean (born 1939), *Merry-go-Round 3*, 2016, etching printed in colour (P.34-2017); John McLean (born 1939), *Merry-go-Round 4*, 2016, etching printed in colour (P.35-2017); John McLean (born 1939), *Merry-go-Round 5*, 2016, etching printed in colour (P.36-2017); John

McLean (born 1939), *Merry-go-Round 6*, 2016, etching printed in colour (P.37-2017); John McLean (born 1939), *Merry-go-Round 7*, 2016, etching printed in colour (P.38-2017); John McLean (born 1939), *Merry-go-Round 8*, 2016, etching printed in colour (P.39-2017); John McLean (born 1939), *Merry-go-Round 9*, 2016, etching printed in colour (P.40-2017); John McLean (born 1939), *Nebuchadnezzar*, 2016, etching and screenprint printed in colour (P.41-2017); Mali Morris (born 1945), *Bridge*, 2015, screenprint printed in colour (P.42-2017); Mali Morris (born 1945), *Line Dance*, 2016, screenprint printed in colour (P.43-2017); Mali Morris (born 1945), *Echo*, 2015, screenprint printed in colour (P.44-2017); Mali Morris (born 1945), *Crossings*, 2015, screenprint printed in colour (P.45-2017); Mali Morris (born 1945), *Toussaint 1*, 2015, screenprint printed in colour (P.46-2017); Mali Morris (born 1945), *Toussaint 2*, 2015, screenprint printed in colour (P.47-2017); Mali Morris (born 1945), *Toussaint 3*, 2015, screenprint printed in colour (P.48-2017); Mali Morris (born 1945), *Toussaint 4*, 2015, screenprint printed in colour (P.49-2017); Rosemary Morris (born 1986), *Settling*, 2015, screenprint printed in colour (P.50-2017); Matt Mullins (born 1959), *Vicious Circle*, 2016, screenprint printed in colour (P.51-2017); Matt Mullins (born 1959), *Cut in Blue*, 2016, screenprint printed in colour (P.52-2017); Stephen Park (born 1962), *Shameless*, 2013, screenprint (P.53-2017); Penfold (born 1987), *We all Scream*, 2013, screenprint printed in colour (P.54-2017); Penfold (born 1987), *Collections*, 2015, etching printed in colour (P.55-2017); Penfold (born 1987), *Alcoves and Garlic Cloves*, 2016, screenprint printed in colour (P.56-2017); Penfold (born 1987), *Chockfull of Mind Control*, 2015, screenprint printed in colour (P.57-2017); Penfold (born 1987), *Baccy Rush*, 2015, screenprint printed in colour (P.58-2017); Penfold (born 1987), *Filling The Gaps Between*, 2016, screenprint printed in colour (P.59-2017); Penfold (born 1987), *Singles 1*, 2015, screenprint printed in colour (P.60-2017); Penfold (born 1987), *Singles 2*, 2015, screenprint printed in colour (P.61-2017); Penfold (born 1987), *Singles 3*, 2015, screenprint printed in colour (P.62-2017); Penfold (born 1987), *Singles 4*, 2015, screenprint printed in colour (P.63-2017); John Piper (born 1946), *Feather I*, 2015, screenprint (P.64-2017); John Piper (born 1946), *Feather II*, 2015, screenprint (P.65-2017); Peter Randall-Page (born 1954), *Tarantella I*, 2016, screenprint (P.66-2017); Peter Randall-Page (born 1954), *Tarantella II*, 2016, screenprint (P.67-2017); Carol Robertson (born 1955), *Starcross*, 2011, screenprint printed in colour (P.68-2017); Carol Robertson (born 1955), *Maya*, 2014, screenprint printed in colour (P.69-2017); Iain Robertson (born 1955), *Makin' Whoopee*, 2013, screenprint printed in colour (P.70-2017); Jo Taylor (born 1969), *Totem*, 2014, screenprint printed in colour (P.71-2017); Jo Taylor (born 1969), *The Big Dream*, 2015, screenprint printed in colour (P.72-2017); Jo Taylor (born 1969), *Soldier of Fortune*, 2014, screenprint printed in colour (P.73-2017); Jo Taylor (born 1969), *The Silent Assassin*, 2016, screenprint printed in colour (P.74-2017); David Webb (born 1973), *Tourists Smoking Room*, 2015, screenprint printed in colour (P.75-2017); Mary Webb (born 1942), *Utah VI*, 2016, screenprint printed in colour (P.76-2017); Kate Winter (born 1977), *Immy*, 2015, screenprint printed in colour (P.77-2017).

#### PURCHASES

From WILLIAM KEYNES ACQUISITION FUND: Marcelle Hanselaar (born 1945), Twenty etchings from *The Crying Game*, 2015, no.6 from the edition of 30 (P.1-2017); Marcelle Hanselaar (born 1945), *Child Soldier 1*, 2013, etching and aquatint, printed on Chinese newsprint chine collé, 1/30 (P.3-2017); Marcelle Hanselaar (born 1945), *Child soldier 1*, 2013, etching and aquatints, printed on pink chine collé, 9/30 (P.4-2017); Marcelle Hanselaar (born 1945), *White collar, black man*, 2013, etching on chine collé with ochre acrylic wash and handwritten inscription, 16/30 (P.5-2017); Marcellin Desboutin (1823-1902), *Alfred Cadart (imprimeur en taille douce)*, 1875, drypoint (P.6-2017).

**FITZWILLIAM MUSEUM**  
**Year to 31 July 2017**

		<b>2016/17</b>	<b>2015/16</b>
		<b>12m ACTUAL</b>	<b>12m ACTUAL</b>
		<b>£'000</b>	<b>£'000</b>
<b>INCOME</b>			
University of Cambridge including HEFCE	a	3,460	3,363
Investment Income and bank interest		1,761	1,632
Arts Council Major Partner Museum Funding	b	1,455	1,430
Grants/Donations/Sponsorship		4,158	2,965
Grants/Donations for future Capital Project	d	3,250	
Legacies		100	431
Membership: Marlay Group		138	110
Membership: Friends subscriptions & Events		76	85
Fitzwilliam Museum Enterprises Ltd	c	210	208
Image Library		41	44
Hire of Galleries, Filming etc		53	58
Miscellaneous		218	69
<b>TOTAL INCOME</b>		<b>14,920</b>	<b>10,395</b>
<b>EXPENDITURE</b>			
Salaries		5,756	5,786
University of Cambridge Museums Arts Council MPM Projects	b	231	280
Exhibitions		576	575
Collections and Conservation		144	118
Engagement and Communications		77	65
IT / Web/Digital Services/Documentation		111	184
University Overhead charge (ICC)		252	216
Other recurrent expenditure		184	198
Other non recurrent expenditure		518	513
		<b>7,849</b>	<b>7,935</b>
<b>CAPITAL EXPENDITURE</b>			
Acquisitions for the Collection		1,433	1,409
Gallery refurbishment/ Capital Equipment		589	536
		<b>2,022</b>	<b>1,945</b>
<b>TOTAL EXPENDITURE</b>		<b>9,871</b>	<b>9,880</b>
<b>Net Incoming/ (Outgoing) resources</b>	d	<b>5,049</b>	<b>515</b>

## Financial Summary: Hamilton Kerr Institute

	Year ended 31 July	2017	2016
		£'000	£'000
<b><u>Income</u></b>			
University Contribution		131	139
External trading		349	300
Internal trading		64	66
Endowments		235	223
Research grants		13	0
Specific donations		64	132
<b>Total income</b>		<b>856</b>	<b>860</b>
<b><u>Expenditure</u></b>			
Stipends & wages (including 28% ICC)		575	522
Other expenses (incl support for students and interns)		491	300
Research grants (direct)		13	0
<b>Total expenditure</b>		<b>1,079</b>	<b>822</b>
<b>Net incoming/outgoing resources</b>		<b>(223)</b>	<b>38</b>

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

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

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