Chair's foreword

The British Museum moves forward with confidence and ambition. We are now embarking on a huge redevelopment of the Museum so that we can present our unique collection in new spaces, using contemporary technology and in a way that tells the whole story of our common humanity.

At the same time we are working with museums across the UK, and communities around the world, so that ever more people have the opportunity to visit in person, and online, all we have to offer.

None of this would be possible without our dedicated staff or the millions of visitors who show us such support. Thank you.

Rt Hon George Osborne CH
Chair, British Museum

Director's preface

It has been another astounding year for the Museum. Once again, we rose to the unprecedented challenges posed by COVID-19. Our success in reaching out in difficult times has demonstrated that we’ve never been more necessary or relevant. The strength of the collection coupled with our ground-breaking exhibitions has enabled millions of visitors – onsite and online – to navigate the connected story of the people and cultures which have shaped the modern world from deep history to the present.

I’m incredibly proud that our work touches so many communities. Over the last year, we welcomed 390,000 young people to the Museum, providing an enriching and, at times, life-changing experience. Our Portable Antiquities Scheme celebrated its one millionth find. Our loans programme saw thousands of objects visit hundreds of venues at home and overseas.

Our heritage expertise enables us to build enduring partnerships through our international work in places like West Africa, Iraq, India and South America, playing a crucial role in supporting those nations in archaeological discovery, exchanging skills and knowledge, sharing the collection, building capacity and training the next generation of talent to preserve and share cultural heritage.

There’s more to come in the year ahead as we map out an exciting new future for the Museum and our audiences – and create innovative new ways to connect them to the past and the future.

Hartwig Fischer
Director, British Museum
What a year

The Museum in numbers

2m visitors

1m finds recorded by the public through the Portable Antiquities Scheme

600 volunteers recruited as part of the Portable Antiquities Scheme

17m visits to the Museum website

390,000 number of people under 16 who have visited the Museum

97% of visitors recommend the Museum

The world of Stonehenge in The Sainsbury Exhibitions Gallery (Room 30).
Our vision is to build on the Museum's unique global position, to connect people and cultures through a collection that encapsulates the world's complexity through its diversity, beauty and significance.

Our priorities are to deliver the best possible visitor experience, increase access to the collection and renovate our historic buildings and estate.

While COVID-19 had a devastating effect around the world, we hope to move forward with the lessons we’ve learned and the responses we implemented.

<table>
<thead>
<tr>
<th>Response</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Response 1</td>
<td>We adapted</td>
</tr>
<tr>
<td>Response 2</td>
<td>We embraced digital</td>
</tr>
<tr>
<td>Response 3</td>
<td>We enhanced access to the collections</td>
</tr>
<tr>
<td>Response 4</td>
<td>We created new innovative exhibitions for our audiences</td>
</tr>
</tbody>
</table>
Exhibitions

Loved by millions around the world, our exhibitions allow visitors to engage emotionally and intellectually with objects and works of art – and feel more connected to the people who made and used them. They enable visitors to experience a huge breadth of history around the world.

Peru: a journey in time was a remarkable exploration of the thousands of years that humans have lived in the stunning landscapes of the Andes mountains and beyond.

Nero: the man behind the myth allowed us to reveal a society that was prosperous and dynamic, yet full of inner tensions, which erupted in a violent civil war after Nero’s death.

Last but not least, The world of Stonehenge unveiled secrets from the period – enabling visitors to engage emotionally, bringing hundreds of inspiring objects together to tell a real and understandable story.

Ceramic relief plaque of a mounted Parthian archer, Syria, 1st–3rd century. From the 2021 exhibition Nero: the man behind the myth.

Nebra Sky Disc, Germany, about 1600 BC. From the 2022 exhibition The world of Stonehenge.

Copper and shell funerary mask, Peru, Moche, AD 100–800. Museo de Arte de Lima, Peru. Donated by James Reid. From the 2021/2022 exhibition Peru: a journey in time.
Exhibitions

Stonehenge

*The world of Stonehenge*, supported by bp, opened on 17 February 2022 to widespread critical acclaim. Prior to the public opening, the exhibition was blessed by the Archdruid of Stonehenge and Britain.

Following the story of Britain and Europe from 4000 to 1000 BC, in this exhibition we learned about the restless and highly connected age of Stonehenge – a period of immense transformation and radical ideas that changed society forever.

Informed by ground-breaking recent archaeological and scientific discoveries, this landmark exhibition offered new insight on one of the world’s great wonders, bringing the story of Stonehenge into sharper focus than ever before.
Exhibitions

Peru: a journey in time

*Peru: a journey in time* opened on 11 November 2021. Supported by PROMPERÚ, the exhibition featured stunning objects from the ancient Andes from the Museum’s own collection alongside key loans from the Museo de Arte de Lima and other museums in Peru.

From Peru’s *early indigenous peoples* to the *ill-fated Inca*, this exhibition explored how past cultures were shaped by the diverse landscapes of the *central Andes*.

Visitors discovered how people thrived in one of the most challenging and geographically diverse regions in the world, adapting to landscapes ranging from *arid deserts* along the Pacific coast, high *mountains* across the *Andes* and tropical *forests* in the *Amazon* in the east.

Painted pottery vessel in the form of a warrior holding a club and a shield, Peru, Moche, AD 100–600. From the 2021/2022 exhibition *Peru: a journey in time*.
Exhibitions

Nero: the man behind the myth

Exploring the true story of Rome’s fifth emperor, Nero: the man behind the myth, supported by bp, was informed by new research and archaeological evidence from the time, challenging the biased historical accounts written after Nero’s death that have shaped his legacy.

The exhibition, which opened on 27 May 2021, showed how recent discoveries relating to Nero’s 14-year rule reveal a more accurate picture. Treasures hidden during the destruction of Colchester in AD 60–61 during Boudica’s Iceni rebellion, burned artefacts from the Great Fire of Rome in AD 64, and evidence from the destruction of Pompeii uncover a new understanding of Nero’s turbulent reign.

‘This was the first major exhibition in the UK to look beyond the commonly held view of Nero as the Emperor who fiddled while Rome burned. The exhibition’s representation of Nero is one that resonates with our times, in a world with deepening social and economic challenges, contested facts and the polarisation of opinion.’

Hartwig Fischer. Director, British Museum

Nero: the man behind the myth in The Sainsbury Exhibitions Gallery (Room 30).
Exhibitions

Thomas Becket: murder and the making of a saint

Opening to the public on 20 May 2021, this special exhibition marked the 850th anniversary of Thomas Becket’s brutal murder. It presented his tumultuous journey from merchant’s son to archbishop, and from a revered saint in death to a ‘traitor’ in the eyes of King Henry VIII more than 350 years later.

Visitors got up close to the man, the murder and the legend through an extraordinary array of objects associated with Becket – from illuminated manuscripts, some of which included eyewitness accounts of the murder, to jewellery and sacred reliquaries.

This exhibition was supported by The Hintze Family Charitable Foundation, The Ruddock Foundation for the Arts, and Zemen Paulos and Jack Ryan.

Left: Reliquary casket, Norway, about 1220–50. By kind permission of Hedalen Stave Church. From the 2021 exhibition Thomas Becket: murder and the making of a saint in The Joseph Hotung Great Court Gallery (Room 35).

Right: Alabaster sculpture showing the murder of Thomas Becket, England, about 1450. This sculpture was made for an altarpiece in a church. It would probably have formed part of a sequence of sculptures showing scenes from Becket’s life and death. From the 2021 exhibition Thomas Becket: murder and the making of a saint.
Exhibitions

Miracle Window, Canterbury Cathedral, early 1200s. © The Chapter, Canterbury Cathedral. From the 2021 exhibition Thomas Becket: murder and the making of a saint in The Joseph Hotung Great Court Gallery (Room 35).
Exhibitions

Hokusai: The Great Picture Book of Everything

This exhibition, sponsored by The Asahi Shimbun, opened to the public on 30 September 2021, with an inauguration ceremony in the gallery, attended by the Japanese Ambassador, Hajime Hayashi.

It featured a collection of 103 drawings acquired by the Museum in 2020 with Art Fund support, as well as two prints of The Great Wave from the Museum collection.

These small, exquisite drawings were not previously known to the public. Last publicly recorded at a Parisian auction in 1948, they are said to have been in a private collection in France before resurfacing in 2019.
Free exhibitions and displays

Greek Revival: simplicity and splendour

The influence of ancient classical architecture was the focus of this Asahi Shimbun Display on Robert Smirke (1730–1867) who designed the main British Museum building in 1821. The display explored the rise of Greek Revival architecture through contemporary watercolours and contextual images. It was an opportunity to learn more about Smirke and view his original drawing of the Parthenon within the walls of the building he planned.

Smirke was just one of many contemporary architects inspired by the simple splendour of ancient Greek buildings in Italy, Greece and Turkey.

Drawing attention: emerging British artists

Featuring highlights from the Museum’s collection of prints and drawings dating back to the early 1500s, alongside work from new artists, this display provided a fascinating context for artwork from some of the most exciting up-and-coming names in contemporary drawing.

Over 20 new acquisitions featured for the first time alongside some of the most celebrated works by the likes of Andy Warhol, Käthe Kollwitz, Odilon Redon, Mary Delany and Michelangelo, demonstrating the many connections with the collection and their relationships to historical traditions of drawing.

This exhibition spanned a wide range of techniques and practices, including drawings using make-up on face wipes by Sin Wai Kin (formerly known as Victoria Sin), and a drawing made with chalk collected from the White Cliffs of Dover by Josephine Baker.

Sir Robert Smirke (1780–1867), drawing showing the west side of the Parthenon surrounded by later buildings. Graphite with watercolour on paper, 1803. From The Asahi Shimbun Display Greek Revival: simplicity and splendour in 2022.

Reflections: contemporary art of the Middle East and North Africa

This exhibition explored a rich tapestry of artistic expression from artists born in, or connected to, countries from Iran to Morocco.

Featuring around 100 works on paper – from etchings to photographs and artists’ books – the majority of works in the exhibition were collected in the past decade.

With drawings by artists trained everywhere from Paris to Jerusalem, and subject matters ranging from the Syrian uprisings to the burning of the National Library of Baghdad, it offered new views of societies whose challenges are well-known in the press but are little known through the prism of contemporary art. The exhibition was supported by the Contemporary and Modern Middle Eastern Art (CaMMEA) acquisition group.


The British Museum Review 2021/22
Expanding access

We’re committed to sharing the British Museum collection with as many people as possible, which is why we work with partner museums, galleries and communities throughout the UK and around the world. Highlights include:

**China**

*West Encounters East: A Cultural Conversation between Chinese and European Ceramics* (also known as *The Firmament of Porcelain*)

These loans, comprising 12 pieces of porcelain from the British Museum collection and two from the Sir Percival David collection, including the Lennard Cup, were made despite the challenges posed by rapidly changing international travel restrictions.

Shanghai Museum, China
17 September 2021 – 16 January 2022

**Japan**

*Salon Culture and the Pictorial Arts of Kyoto and Osaka*

Meticulously curated, this exhibition examined the work of the highly individualistic painters of the Edo period such as Maruyama Okyo. The British Museum received this request in March 2021 at a period of considerable uncertainty, but we proceeded with the planned loan of 20 Japanese paintings and handscrolls.

The National Museum of Modern Art, Kyoto, Japan
23 March – 8 May 2022

**Germany**

*The World of the Nebra Sky Disc – New Horizons*

The British Museum made a major loan of 46 objects including the Mold gold cape and the Ringlemere gold cup to a major partner in Germany. This partnership made possible the loan of the Nebra Sky Disc from Halle for *The world of Stonehenge*.

The Nebra Sky Disc is one of the most remarkable surviving objects from Bronze Age Europe. It has only recently been unearthed, after remaining hidden in the ground for over three millennia.

Landesmuseum für Vorgeschichte, Landesamt für Denkmalpflege und Archäologie Sachsen-Anhalt, Germany,

Ming Dynasty porcelain bowl (‘the Lennard Cup’), China (1522–66) with silver-gilt mount and cover, England (1560–70). From the 2021/2022 exhibition *West Encounters East: A Cultural Conversation between Chinese and European Ceramics* (also known as *The Firmament of Porcelain*) at Shanghai Museum, China.
Communities

From our Bloomsbury home in London to hundreds of communities around the UK, our work facilitates greater understanding of the collection. It helps people to make connections and gain a deeper understanding of different cultures and societies.

This is what makes the Museum so valuable – as we saw through the Coventry City of Culture programming in 2021.

We contributed a special display of the Lampedusa cross, which is made from remnants of a refugee boat wrecked near the Italian island of the same name. As Coventry is a sanctuary city, displaying the cross, in the cathedral rebuilt after its destruction in the Second World War, held particular poignance and power.

Events such as these enable us to reach out to communities and show how important art is in telling stories.

The programme also demonstrates how investment in culture helps to stimulate economic growth, create jobs in the community and attract inward investment, leading to a lasting legacy of social, cultural and economic change.
National Programmes

Our National Programmes promote learning and participation, encourage discussion, increase confidence and contribute to wellbeing through inspiring and creative engagement with culture and heritage.

Events related to the Thomas Becket show were a huge success, attracting a new, diverse and inclusive audience of more than 33,000 attendees.

Highlights included a recording of Archbishop Rowan Williams in conversation with Bishop Rose Hudson-Wilkin and a collaboration with a music group based at Kings College London.

One standout exhibition – The Show Windows: Reflections – saw reproductions of artworks from famous artists with a connection to Coventry, including Geoffrey Clarke RA, Dame Elisabeth Frink RA, Käthe Kollwitz and Coventry-born George Shaw, on display in the City Arcade windows.

Käthe Kollwitz (1867–1945), Self Portrait. Lithograph, 1924. From the 2022 The Show Windows: Reflections on display in the City Arcade windows, Coventry.
The Museum is recognised all over the world for its international work, from loans and touring exhibitions to archaeological projects and capacity-building programmes. The latest tour, *Ancient Greece: athletes, warriors and heroes*, was on show in Australia and New Zealand in 2022.

Our excavation and training work at the ancient Sumerian site of Girsu – supported by the J. Paul Getty Trust – is the second phase of a long-term partnership with the Iraqi State Board of Antiquities and Heritage. This will lead to the revising of the history of Sumer by archaeologists, the sharing of learning and skills, crucial capacity building and community engagement through the unique collaboration between our Iraqi partners and the British Museum team.

Following a year of disruption, changing schedules and re-openings, the Museum’s popular programme of international touring exhibitions continued in Australia, Belgium, China, Japan and Spain.

An exhibition on ancient Rome drew more than 41,000 visitors to the Gallo-Roman Museum in Tongeren, Belgium, and it continued its tour at the Suzhou Museum in China. It attracted almost half a million visitors in its first six months.
Behind each object there’s a story about how it’s looked after and the contemporary care it is given. The research we do at the Museum is at the heart of this.

The British Museum remains a world-leader in the field of academic and scientific research. The team’s work ranges from dedicated research projects to the application of science to unravel the mysteries of objects within the collection. Here are just some of the highlights of research projects currently being undertaken as part of the Museum’s work.

**Hans Sloane Collection**
The Museum is taking part in a £3 million project led by University College London, as part of a major Arts and Humanities Research Council programme called *Towards a National Collection*. This project will build the digital tools needed to bring together the surviving objects from Hans Sloane’s collection in the British Library, Natural History Museum and the British Museum, with the surviving original catalogues of Sloane’s collection.

**China’s hidden century 1796–1912**
The British Museum and London University have partnered to create a major UK Research and Innovation / Arts and Humanities Research Council project (2020–24) with an international team exploring cultural creativity and resilience in the twilight of the Qing empire.

Research into texts and objects have revealed the personalities behind the turbulent history of 19th-century China. This research will lead to an exhibition and three publications.

**West African Bronzes**
Following on from a study on the collecting history of West Africa Bronzes at the British Museum, our Scientific Research department appointed distinguished Nigerian scientist Dr Tunde Babalola, on a two-year research fellowship.

This was funded by the Mellon Foundation in order to explore the history of the technology used to produce these important and under-researched objects.
Rediscovering the collection

Enabling greater access for academics, researchers and the public alike is a significant priority for the Museum. The new British Museum Archaeological Research Collection (BM_ARC), which is nearing the end of construction, is a huge milestone in achieving this.

We’ve partnered with the University of Reading to develop a new state-of-the-art facility to house some of the most fascinating parts of the collection.

The BM_ARC means the collection will be even more accessible for research and loans across the country and around the world. This partnership, the first of its kind between a national museum and UK university, will deliver considerable benefits to the public and to research efforts.

As part of our research work, other objects including some of the oldest-surviving handwritten documents in Britain including the Roman Vindolanda tablets, were safely rehoused at Bloomsbury. The tablets are among the most fragile objects being moved as part of the project. This has enabled us to rediscover some of the collection using advances in research techniques on key objects, some of which featured in The world of Stonehenge exhibition.

The Museum is grateful for the generosity of private donors supporting BM_ARC including the Headley Trust, the BAND Trust, Graham and Joanna Barker and others who wish to remain anonymous, as well as for the public funding received from the Department for Digital, Culture, Media and Sport.
The flagship Portable Antiquities Scheme is designed with communities at its heart. Members of the public who unearth rare artefacts are able to record their finds and contribute to the rewriting of the UK’s archaeological history.

In 2021 we hit an incredible milestone – the one millionth find, a medieval pendant, was recorded in rural Lincolnshire.

Together we support 119 national partners, including local councils and museums, delivering the scheme through our committed and talented Finds Liaison Officers and National Finds Advisors.

The one millionth PAS find was this medieval harness pendant, England, about 1350–1400, found in Binbook, Lincolnshire, in 2021.

Other PAS finds include (left) this copper-alloy bust of the Roman Emperor Marcus Aurelius, probably a sceptre head, and (above) a horse and rider figurine, England, 2nd century. Part of The Ryedale Hoard, they were found near Ampleforth in Ryedale, North Yorkshire in 2020.
Reaching audiences

Families enjoying free digital activities in the Great Court, part of the Samsung Digital Discovery Centre programme, October 2021.

Audiences seek stories and are curious, for glimpses behind the scenes, for the chance to see conservators at work, to engage with objects and to learn about our active research — and they enjoy all of this at the British Museum.

Whether in Bloomsbury, seeing UK and international touring exhibitions and loans, or on our digital channels, the British Museum’s global audiences can satisfy their curiosity about its global collection wherever they are.

Social media continues to enable us to reach audiences directly, and we are engaging with nearly six million followers online through exciting content produced by our in-house team. Our audiences react overwhelmingly positively, and in July 2021 we reached a new record with 68.4k likes on Instagram. In total we shared 1.3k posts across our channels and had 5.1m likes, 64.5k comments and 57.3k mentions and direct messages over the course of the year.

In 2021/22, we had the greatest number of visitors to the website since 2014/15, which shows the long-term impact of the launch of the new website in 2019.

Museums can sometimes been seen as static and at the British Museum we work hard to show we’re a place of dynamism and progress as well as history.
A modern Museum

**A must-see in London**

‘The exhibits bring you back in time and they are so well done... This is our second time here and it never disappoints... there is something for everyone here!’

*Museum visitor, via Tripadvisor*
Thank you

To all our donors, sponsors, patrons, members, visitors and staff for your unwavering support.

Supporters

The Aall Foundation
AKO Foundation
Alan Cristea Gallery
The Albukhary Foundation
Selwyn and Ellie Alleyne
The Altajir Trust
American Friends of the British Museum
Amorepacific
GRoW @ Annenberg
The Annenberg Foundation
Arcadia - a charitable fund of Lisbet Rausing and Peter Baldwin
Ares Management
The John Armitage Charitable Trust
Art Fund
Arts Council England
Arts and Humanities Research Council
The Asahi Shimbun
Katherine Ashton Young and Brian D. Young
The Atlas Fund
Australian High Commission to the United Kingdom
Bagri Foundation
Bank of America
Mrs Ana Banon
The Barakat Trust
Beatriz and Rupert Barclay
Graham and Joanna Barker
Jean-Luc Baroni
Beil Shang Tang Foundation
Richard Beleson and Kim Lam Beleson Fund
Bennett Lowell Ltd
Lyne and Marc Benioff
Brook Berlind
David Bindman and Frances Carey
Bloomberg
The Charlotte Bonham-Carter Charitable Trust
BP plc
The British Academy
The British Council
The British Museum Friends
British Museum Trust
Carmen and Philip Byrne
Stephanie and Philippe Camu
E. Rhodes & Leona B. Carpenter Foundation
The Elizabeth Cayzer Charitable Trust
Ceramica-Stiftung Basel
Champion & Partners
CHK Charities Limited
Christie’s
Citi
David Cleaton-Roberts, Sue Arrowsmith, Christian Matthews, Dario Iliar
The Clore Duffield Foundation
The John S Cohen Foundation
Eden Collinsworth
Michael and Elizabeth Corley
The Daiwa Anglo-Japanese Foundation
The Sir Percival David Foundation
Academic and Research Fund
The Sir Percival David Foundation of Chinese Art
The de Laszlo Foundation
The Gladys Krieble Delmas Foundation
Derbyshire County Council
Mr Anthony Diamond

Department for Digital, Culture, Media and Sport
The Dorset Foundation in memory of Harry M Weinrebe
Laura and Jim Duncan Charitable Gift Fund
Edwardian Hotels London
Maryam and Edward Eisler
European Commission
European Research Council
The Eyre Family Foundation
Mr and Mrs Nicholas Ferguson
Mr Francis Finlay CNG OBE
The late Dr Marjorie Fisher
Marc Fitch Fund
Mrs Barbara Fleischman
Ms Martha J Fleischman
Julie Friedeberger
Mrs Marcela Ganoza de Bombieri
Johanna and Leslie Garfield
The Getty Foundation
Israel Goldman
Goldman Sachs International
The Goldsmiths’ Company Charity
The late Mrs Jean G Greer
Brigid Hains
Hakluyt & Co
Anne Rogers Haley
Nigel Hall
Mrs Dorothy Hambleton
Paul Hamlyn Foundation
The Helen Hamlyn Trust
The Headley Trust
HENI
Thank you

Gerda Henkel Stiftung
HM Government
Stanley and Jacqueline Honeyman
Mr Philip G Hooker
The late Sir Joseph Hotung
The late Amanda Jane Inchbold
Ingram Lyndsey
Lyndsey Ingram
Inlaks Shivasani Foundation
The Institute of Bioarchaeology
International Music and Art Foundation
Japan-China Buddhist Culture And Arts Foundation
Frédéric Jousset / Art Explora
JTI
Jonathan and Ute Kagan
Dennis Kanae Keawe
The Cosman Keller Art and Music Trust
Sir Henry and the late Lady Keswick
Roger Keverne and Miranda Clarke
The Kilfinnan Trust
James and Clare Kirkman
The Korea Foundation
Ministry of Culture, Sports and Tourism of the Republic of Korea
Sir Richard and Lady Lambert
The Leche Trust
The A. G. Leventis Foundation
Dr and Mrs Lucas
John Lyon’s Charity
Dr. Lee MacCormick Edwards Charitable Foundation
The late Gordon Hector Maclean
Massimo Marcucci
Françoise Marquet-Zao, Zao Wou-ki Foundation
Marsh Charitable Trust
McKinsey & Company
The Joseph & Mercedes McMicking Foundation
Meander
The Mediterranean Archaeological Trust
Mellon Foundation
Paul Mellon Centre for Studies in British Art
Mitsubishi Corporation
Mitsubishi Corporation International (Europe) plc
The Monument Trust
The Henry Moore Foundation
MOP Foundation
Morgan Stanley
Marie-Louise von Motesiczky Charitable Trust
Edith Murphy Foundation
National Heritage Memorial Fund
The National Lottery Heritage Fund
The Newton Charitable Trust
Ms Diane Nixon
John and Nancy Novogrod
Dr Luis Oganes
Mr Jonathan Oppenheimer
The Options Fund
Hamish Parker
Zemen Paulos and Jack Ryan
PF Charitable Trust
Professor Richard Portes CBE FBA
PromPerú
Ms Bambí Putnam
The Radcliffe Trust
Rangoonwala Foundation
Julia and Hans Rausing
The Bridget Riley Art Foundation
Barbara Paul Robinson & Charles Raskob Robinson
The E.S.G. Robinson Charitable Trust
Society for the Promotion of Roman Studies
Rootstein Hopkins Foundation
Mr and Mrs Benjamin Rosen
Rothesay
The Rothschild Foundation
Royal Numismatic Society
The Ruddock Foundation for the Arts
Michael and Nicola Sacher Charitable Trust
The Sainsbury Family Charitable Trusts
Salomon Oppenheimer Philanthropic Foundation
Samsung
Alejandro and Charlotte Santo Domingo
Great Britain Sasakawa Foundation
Sir Victor Sassoon Chinese Ivories Trust
Sino-British Fellowship Trust
Sotheby’s
Soudavar Memorial Foundation
Standard Chartered Bank
The Steel Charitable Trust
Tabor Foundation
The Thriplow Charitable Trust
The Philip and Irene Toll Gage Foundation
Dr and Mrs Bruce Tolley
Laura and Barry Townsley
UnionPay International Co., Ltd
University of Reading
Mr Juan Carlos Verme
Viking
The Vivmar Foundation
Vogelgezang Foundation
Robin Vosden
Mr PDS Waddell
The Wakefield Trust
The Charles Wallace India Trust
The Charles Wallace Pakistan Trust
Bruno Wang
Wellcome Trust
The Garfield Weston Foundation
Mr Malcolm H Wiener
Mr Clark B. Winter
The Wolfson Foundation
The Lord Leonard and Lady Estelle Wolfson Foundation
Ms Phyllis Wright
Jayne Wrightsman OBE
Wellington and Virginia Sun Yee
Mrs Jenny Young du Pont

And those who wish to remain anonymous.
Thank you

Patrons

HH Sheikh Zayed bin Sultan bin Khalifa Al Nahyan
Mr and Mrs Vahid Alaghband
Princess Alia Al-Senussi, PhD
Abdelmonem Bin Eisa Alserkal
Zar and Caroline Armolida
Karen Armstrong OBE
John and Paula Attree
Neil and Kay Austin
Mr and Mrs Edward D. Baker
Sally Baker
Peter Baldwin and Lisl Rausing
Jean-Luc Baroni
Esther Baroudy
James Bartos
Richard Blurton
Charles and Leonie Booth-Clibborn
Ronald E. Bornstein
Sally Bridgeland
Lady Brittian
Claire Brown Art
Peter M. Brown FRSA
Rosamond Brown
The John Browne Charitable Trust
Sir Andrew Cahn
Jan and George Chamier
Lillian and Lincoln Chin
Sir Trevor and Lady Chinn
Claudio Chittaro
Ida Chow
Tim and Caroline Clark
Mr Brian Clarke
Stephen Cohen
Mr and Mrs Paul J Collins
Margaret Conklin and David Sabel
John Cook
Pamela Cross
David and Susan Dalgarno
Roger Dalladay
The de Laszlo Foundation
Kate de Rothschild Agius and Marcus Agius
E. Desmond and A. Davison
Stuart Donachie and Chris Carter
Dr W. J. R. Dreesmann
Laura and Jim Duncan Charitable Gift Fund
Lord and Lady Egremont
Saeb and Fariba Eigner
Giuseppe Eskenazi
Elinor Evans
Mr and Mrs Jean-Marie Eveillard
Dr Farhad Farjam
Mrs Susan Farmer
David Fawkes and Family
John Fenwick CBE
Mr and Mrs Nicholas Ferguson
Sam Fogg
Fu Lau Kin Yue Kathleen
Mr Jonathan Gaisman
Lady Gavoron
Mrs Raghiya Ghandour Al-Rahim
Melanie and Piers Gibson
Clive Gillmore
Israel Goldman
Val Gooding and Crawford MacDonald
The late Stephen Gosztony and Sue Butcher
Prof Lynda Gratton and the Hon Nigel Boardman
Henry and Detta Gregson
Mr David Gu
Dr Martin Halusa
Sir Ewan and Lady Harper
Mrs Katrin Henkel
Colonel and Mrs Daniel C. Herbert
David Higgins
Dr Philipp Hildebrand
The Philip and Psiche Hughes Trust
Ms Maitanne Hunt
Dame Vivian Hunt and Mr Nicholas Basden
Harold Immanuel
Roderick and Elizabeth Jack
Mr Moez and Dr Nadia Jamal
The late Lady Keswick
Princess Jeet Nabha Khemka and Mr Nand Khemka
David Killick
Yvonne Koerfer
Mr Victor (Phone Si Thu) Ye Yint Kyaw Win
David Lachenmann
Faaiza Lali and Ameel Somani
Sir Richard and Lady Lambert
Stephen Larcombe and Sonya Leydecker
David Lawson
David Leventhal
Christian and Florence Levet
Rebecca Lewis-Oakes
Lowell Libson and Lowell Libson Ltd
William Lock
David and Molly Borthwick
James and Beatrice Lupton
Dr and Mrs John Lyden
Professor John MacDermot
Mrs Louisa Macmillian
Richard Mansell-Jones
Brian Marsh, Marsh Christian Trust
Sir Derryck and Lady Vaasu’a Maughan
Sir Charlie Mayfield
Colin McCorquodale
Neil J McDonald
Susan and Eric McFadden
Jean McMeakin
Olivier Georges Mestelan
Carol and Robin Michaelson
Mr John Micklethwait CBE
Richard and Patricia Millett
Dr. Mark Mobius
Mark and Judy Moody-Stuart
Dr Frederick Mulder CBE
Sherif and Dounia Nadar
David and Jenny Norgrove
North Street Trust
His Excellency Zaki Nusseibeh
Richard and Amicia Oldfield
Stephen and Laura Ongpin
Jeffery and Sally Onions
Oxford Maritime Trust
Michael and Helen Palin
Simon and Midge Palley
Thank you

Irene Panagopoulos
Zemen Paulos and Jack Ryan
Mr and Mrs Guy Peppiatt
Mr and Mrs Anthony Pilt-Rivers
Jeffrey W Pollard
Caroline and Charles Pridgeon
Mrs Sema Rabb-Cerrahoglu
The Hon Clare Renton
Mr and Mrs Benjamin Rosen
Sandra Rosignoli
Frankie Rossi
Mr and Mrs Martin Royalton-Kisch
Dr Deanna Lee Rudgard OBE
Mr and Mrs Jeremy Sacher
Sir Anthony and Lady Salz
Lord Sassoon Kt
Björn and Inger Savén
Dame Minouche Shafik and Dr Raffael Jovine
Oleg and Galina Smirnov
Isaac Souede
Christopher and Jennifer St Victor-de-Pinho
Hugh and Catherine Stevenson
Paul and Anna Stolper
Maria and Malek Sukkar
Ilgin Surel
Susan Sheehan Gallery
Patrick and Sharon Syz
Lady Juliet Tadgell
Faisal Tamer and Sara Alireza
Daniel Thierry
Mrs Dale Thomson

Lord and Lady Tugendhat
Berna and Tolga Tuglular
Adair Turner and Orna Ni Chionna
John and Ann Tusa
Caroline Usher
Roxanne Vacca
Mr and Mrs. Petri Vainio
Mark Vogel and William Denebeim
Harry Walker
Mark and Julia Walport
Dr. Angela Webb
Mark Weil
Gretchen and David Welch
Peter Williams
Reba and Dave Williams
Sabine and Richard Wood
Sara Zahid

And those who wish to remain anonymous.

Legacies
Ms Jennifer A Barrie-Murray
Miss Patricia M Borland
Dr David Brown
Professor Martyn P Davis
Ms Elizabeth Dendy
Michael E Fredrickson
Mr Michael N Kendall
Mr Douglas L Martin
Ms Jean Mossip
Mr Michael Nathan
Dr Margaret Place
Mr Peter Rose
Mrs Helene Sherington
Mr Raymond Stagg
Ms Wendy Whitby
Mr Andrew Wiseman

Members
The Museum is extremely grateful for the ongoing support of its Members.
Review 2021/22

Image credits unless otherwise stated:
© 2023 The Trustees of the British Museum.

Marble bust of Nero. Italy, about AD 55.
Photo by Francesco Piras. © MiC Museo Archeologico Nazionale di Cagliari (cover).

Photo © Nigel Young (page 4).
Photo courtesy of the State Office for Heritage Management and Archaeology Saxony-Anhalt/Photo by Juraj Lipták (page 14).

Photo © Kato Shigefumi (page 14).
Photo © Adele Mary Reed (page 15).
Photo © Benedict Johnson (page 22).