

# The Fitzwilliam Museum



Annual Report 2005-2006

The Fitzwilliam Museum Syndicate's

# Annual Report

and list of Accessions made during the period  
1 August 2005 - 31 July 2006

THE FITZWILLIAM MUSEUM, CAMBRIDGE  
2007

**FRONT COVER:**

*The Newton Hall Athena*, a Roman marble statue of the goddess, probably 2<sup>nd</sup> century AD (GR.1.2006)  
(see p. 41)

**BACK COVER:**

Jean-Etienne Liotard (1702-1789), *Laura Tarsi, a Grecian Lady*, watercolour and bodycolour on ivory  
(PD.9-2006) (see p. 52)

## **THE FITZWILLIAM MUSEUM SYNDICATE'S ONE HUNDRED AND FIFTY-SEVENTH ANNUAL REPORT TO THE COUNCIL**

This report, which covers the period between August 2005 and July 2006, reflects the changes which have been made to the Museum's organisation. It consists of reports prepared by each of the three divisions on their activities throughout the year, and the report on teaching in the Museum which has, in previous years, been circulated as a separate document. To these we have added this brief Introduction and concluding remarks. For a further narrative, we refer readers to the Museum's Review 2004-2006 which was published in 2007.

In last year's report we drew attention to the success of 'The Cambridge Illuminations', that exhibition which brought together 215 of the most important western European medieval and Renaissance illuminated manuscripts from the collections of the University and the Colleges. This remarkable collaboration between related but separate institutions highlights one of the great strengths of our collegiate University: our ability to combine resources, physically and intellectually. The exhibition was seen by more than 80,000 visitors before it closed at the end of December and was in part responsible for the highly successful pre-Christmas season for our trading company, Fitzwilliam Museum Enterprises. As their figures for the year show, exhibitions play an important part in stimulating visitor numbers and increasing receipts in the shop and the café.

In terms of publicity and media coverage, the year was something of a roller-coaster. The collision between a visitor and three 17<sup>th</sup> century Chinese Qing vases on 31 January 2006 was captured as an image by another visitor using a mobile telephone. Within days that unauthorised photograph had travelled around the world and for the Museum the exercise became one of damage limitation. Fortunately, however, not all reactions were negative, and we record our gratitude to all of those who expressed sympathy as well as support, including Hewitsons of Cambridge who offered to pay for the conservation of the broken vases. Happily the skill and speed with which they were restored by Penny Bendall turned a favourable spotlight onto the Museum, especially after one of the larger vessels was featured in our summer exhibition, 'Mission Impossible?'.

A further, carefully planned, highlight of the year was the re-opening of the Egyptian galleries in May 2006. We were joined by Mr Gehad Madi, Ambassador of the Egyptian Republic to the Court of St James to celebrate this most recent renovation of our Antiquities galleries. We record especially our gratitude to the Heritage Lottery Fund for a grant which enabled us to carry out extensive conservation on the collection and to develop new educational programmes as well as contributing to the construction costs.

In June 2006 we said farewell to Frances Sword, our inspirational Head of Education whose contributions to the field were recognised nationally in 1996 when her efforts earned the Museum of the Year award for innovative educational programmes. Ten years later we were delighted when her retirement was marked by another award, the Order of the British Empire in H M The Queen's Birthday Honours.

Finally, we were saddened by the death in January of Philip Grierson (1910-2006), the distinguished medieval historian and numismatist who as Honorary Keeper of Coins since 1949 was one of the Museum's most consistently generous benefactors. We joined with Gonville & Caius College, where he lived as a Fellow for most of his adult life, to pay our respects and to celebrate the achievements of one of Cambridge's truly great scholars.

## Central Services

The Central Services Division supports the Museum's strategic aims through financial and personnel administration, buildings and security maintenance, marketing and press, and photography and IT services to colleagues across the museum and services to the public including access, outreach and education. Much of its work is now supported by external funds which have allowed the Fitzwilliam to strengthen and expand its services to its many audiences within the museum and in the wider world through the website.

For the Central and Public Services Division of the Museum this was a busy year of expansion in every direction, building on the opportunities opened up in the previous year by the Courtyard Development and the extension of the Museum's public programmes and services. In 2005/6 we received 300,000 visitors of whom nearly 10,000 were children in school groups. In addition to public opening on six days a week and Bank Holiday Mondays, the Museum welcomed 4,000 guests at 41 evening and out-of-hours events which included musical concerts, client receptions, exhibition private views, student recruitment presentations, the annual University Alumni reception for 500+ guests in September and the launch of the strategic plan of Living East, the Department of Culture, Media and Sport's (DCMS) Cultural Consortium for the East of England. In addition over 1000 individuals attended Sunday lunchtime promenade concerts performed in the main by instrumental award holders arranged by our volunteer coordinator, Penny Robson. Evening concerts in the Cambridge Summer Music Recitals programme to complement the *Cambridge Illuminations* exhibition were well attended as were Gerald Gifford's special series of harpsichord concerts during the daytime. 2005/6 was also a notable year for the museum Shop where Fitzwilliam Museum Enterprises, largely due to the merchandise it designed and sold in support of the *Cambridge Illuminations* exhibition had its most successful trading year to date, and for Tate Catering who sustained high quality services in the café and for evening functions.

## Communication

Publicising the Museum's activities and raising its profile in 2005/6 presented challenges and opportunities to the marketing and press office. For **The Cambridge Illuminations** a marketing and media plan was devised and delivered on behalf of both the Museum and the University Library. Five months of intense press activity surrounding this exhibition included the making of the BBC 4 documentary 'The Cambridge Illuminations', and a range of filming and interviews - for broadcast and print media - was at the highest level ever experienced by the Museum.

Two half-yearly events and exhibitions leaflets and two editions of *Fitzwilliam Museum News* were produced and distributed, and extensive media coverage achieved for each major exhibition – with television news footage of the *Cambridge Illuminations*, and participation in national film initiatives such as the *People's Museum* on BBC2 for Museums and Galleries Month (MGM). A special programme of events for MGM 2006 to mark the opening of the Egyptian galleries was extensively marketed, with visitor attendance doubling compared to the same period during MGM in 2005.

Increasing partnership work led to the production of an improved, shared marketing leaflet covering the museums of the University of Cambridge, with whom a Museums Marketing Group has been established to share expertise and good practice; the Fitzwilliam's Marketing Department has taken a lead role in this process. The Marketing and Press Officer has also been an active member of the East of England Museums Hub Communications Group and is increasingly engaged in promoting Museum's involvement in the activities of the Hub. She also leads the regional attraction consortium Great Days Out Around Cambridge in marketing-related matters.

Within the museum ICT was harnessed to improve communication via an extensive intranet – a closed website for staff use only – where information important to all, particularly during the University's pay and grading assimilation exercise, was posted daily.

## **Access**

The emphasis of all our services was on access – access for education and for enjoyment, to all our services, to as many parts of the collections as possible, and especially for new visitors and visitors with particular requirements. The Guides service was run in conjunction with the City Tourist Information Service and regular Saturday tours were added to those for groups. Information Volunteers recruited among the Friends provided a welcome service and some also engaged members of the public in 'Meet the Antiquities' hands-on sessions in the galleries while others undertook training to assist visitors with visual impairment. Training for Front of House staff which also embraced staff from other University museums, focused on visitor care and recent Disability legislation.

## **Education**

The year saw the growth of the staff and activity of the Education Department serving adults and children with new and inspiring programmes and courses, and also the discreet work with groups with special health and learning needs, both within and beyond the Museum. The Department organised 74 public talks and lectures mainly given by museum staff and attended by nearly 3000 individuals; 33 sessions for teachers; 32 family workshops and events attended by 1500 children and administered access for groups including 128 Higher Education groups were taught in the museum.

At Addenbrookes NHS Trust, working with colleagues at Kettle's Yard, a programme of work was delivered on the wards to patients suffering from cancer. The careful

growth of this partnership, and preparatory work with the Head of Palliative care and the nurses of the cancer ward, have all contributed to the development of the service and the solution to the many challenges the work presented. The programme now runs to a regular pattern and provides interest and joy to many patients.

Art and Wellbeing, a social inclusion programme, flourished during the year providing education programmes in the Museum for, among others, the Alzheimer's Society (18 three-hour sessions for 30 people) and Kneesworth House Hospital. Programmes for Fulbourn Hospital and Cambridge Mental Health Resource Centre also continued, provided by the education team, but were restricted by constraints on their time. Fortunately fund-raising has been successful and will facilitate the appointment in later 2006 of an Outreach and Access Officer for three years to develop the work and involve new communities in partnership working with the museum.

A programme for people who are homeless, Missing Links, is now in its third year and has experienced increased numbers and demand. Its success depends on close collaboration by the Museum with English Churches Housing and staff from all the other providers of accommodation for homeless people in the City, to address practical issues arising from the need for secure management of visits.

Programmes for schools, the principal activity of the Education Department, offered a wide range of gallery teaching responding to or bridging the National Curriculum delivered directly by museum staff to 9,500 school pupils aged 4-18 years. A range of 33 Inset courses were run for teachers and training sessions for students of Initial Teacher Training. The wide range of teacher notes and pupils' activities available online was updated and expanded to include resources for use in the new Egyptian galleries. Links with secondary schools were extended and developed to include new sessions exploring issues of Image and Identity and GCSE themes, as well as working with Gifted and Talented students in the galleries and studio.

### **Renaissance – museums for changing lives**

The engagement of the Fitzwilliam as a partner in the East of England Museum Hub with Norfolk Museums and Archaeology Service, Luton Museums and Colchester Museums, funded by the government through the DCMS *Renaissance* programme, made possible, among other activities, two major and innovative education projects. Wordscapes, the first programme developed at the Museum under the *Renaissance* Education Programme Development Plan (EPDP), set out to develop creative writing programmes, for pupils of specific ages, in six museums in the East of England Region. Frances Sword, Head of Education, sought to create inspiring learning opportunities for pupils, that were enjoyable, memorable and transformational, offering the experience and excitement of active engagement with museum exhibits to build their confidence by creating their own verbal responses, and to heighten their powers of perception and expression in oral and written work. At the same time the project provided an opportunity to raise awareness in teachers of English and literacy of new methods of teaching from visual sources, stretching, challenging and developing the museum educators who participated and thus raising standards of museum education in the Region. Its value having been proved without doubt, it is now incorporated into the work of all six museums and is contributing to Real

Teaching, the Initial Teacher Training project running in East of England hub museums and partner teacher training colleges and the Faculty of Education, University of Cambridge, which will be led by Frances Sword (2006-8).

Frances took early retirement in July 2006 and handed over leadership of the Department to Julia Tozer, late of Kettle's Yard. Frances, whose work had earned the Museum of the Year award in 1996 for its innovation, was awarded the OBE in 2006, in recognition for her achievements and contribution to museum education more generally.

Transformers, "Let There Be Light", the second Hub project, was similarly developed by the Fitzwilliam Education team working with colleagues at the Faculty of Education, and engaging and training education staff from a number of Hub and non-Hub museums in the Region. It offers a cross-curricula session investigating religion and science for the upper two years of Key Stage 2 and schools were able to choose between focusing on Christian or on Islamic art. Having explored how artists make invisible ideas about God visible in the galleries, the children then investigated invisible aspects of visible phenomena through scientific experiments in the studio.

The Fitzwilliam Museum, on behalf of the museums of the University of Cambridge, has led the engagement in the Renaissance programme which is supporting access and enjoyment for visitors, both physical and virtual. In October 2005 the first University Museum Development Officer, Dr Liz Hide, was appointed. She is based in the Museum of Zoology from where she supports profile raising and funding activity and encourages public engagement in the 'embedded' museums and the Scott Polar Research Institute. Further benefits will unfold in 2007-8.

### **Digitisation and the importance of ICT**

At the Fitzwilliam, as well as extending education and outreach work, *Renaissance* supports access to collections via displays, exhibitions and the website and investment in staff training and development. It has also enabled the Fitzwilliam to add 12,000 records and 3,600 new images to its electronic collections database in the year so that by July 2006 there were 130,075 records amounting to over one quarter of the Museum's total collections, the majority of which are made publicly available through the online public catalogue (OPAC). A further 3,000 digital images of antiquities objects were identified and renamed in preparation for adding to the database. The OPAC was re-developed, following extensive evaluation, and released to the public in August 2005 offering a variety of levels of searching and browsing, instead of a single view. Catalogue data is also available for harvesting via OAI-PMH along with a number of other museums' collections, for MLA's national resource 'The Peoples Network Discover Service'.

The Museum's website was re-launched on 1 July 2006, designed to meet national accessibility standards. Significant improvement has been made to navigation, new content has been added and existing information re-organised to make it much easier to find. In-house computing staff ensured that the site is technically robust and sustainable, with scope for each curatorial department to build up collections-related information – at present the Coins and Medals department's website is regarded as an international resource by numismatists. Access and usability testing of the new site



was undertaken with blind and partially-sighted users in mid June. Monthly hits on the website have run at 3,000,000 and monthly visits in the region of 200,000. As well as providing invaluable information on the collections to researchers and students, this facility will shortly enable visitors to locate objects on display in the galleries on the Fitzwilliam's website which they can access at home or on the computer terminals in the Museum.

This is simply part of the work coordinated through Central Services which led to the Fitzwilliam being the first Museum to be awarded Accreditation, the new national standard required to be met by all museums registered with the Museums, Libraries and Archives Council and eligible for public funding.

**eGuide**, the Museum's multimedia guide delivering object information on handheld computers (PDAs or personal digital assistants), continued in use but progress in 2005/6 was stalled due to the lack of suitable handsets. The development of eGuide was supported by Renaissance during 2005/6 under the Specialisms disability access strand. Family content is planned for 2006/7. The Department of Architecture's Digital Studio, with the Fitzwilliam Museum and Computer Laboratory as partners, has made a successful application to AHRC for funding for a series of seminars to be held in early 2007 under the Research Networks and Workshops Scheme. Fund-raising for the development of eGuide continues.

### **Renaissance Hidden Histories project under the Designation Challenge Fund – People and Faces.**

In April 2006 the Museum began the first year of a two-year project to develop new content for delivery via the website and other means, expanding information about the collections by taking the people associated with them as a starting point and looking, as far as possible, for links to other collections and institutions and to historical events and local knowledge. Documentation of medals, coins and prints has continued, some of the archives have been listed and biographies developed, while an additional part-time photographer is working to create digital images of objects and to illustrate the 'stories'. An art historian will be appointed in 2007/8 to write 50–100 biographies and stories, on which we will engage in public consultation.

On account of this wealth of experience, the Museum, along with other cultural organisations, was invited to collaborate with MLA East of England in a large project funded by the East of England Development Agency (EEDA) *Think Digital* designed to provide examples and guidance on digitisation in the form of a film and guidance documents on DVD and CDROM. And, on an international level, the Museum is a partner in BRICKS - Building Resources for Integrated Cultural Knowledge Services - an EU-funded project coordinated by the Museums, Libraries and Archives Council (MLA) as a content provider of archaeological information. The BRICKS system offers an opportunity to improve the identification of finds across country boundaries and the creation of archaeological reference collections while supporting education.

In the course of the year, the Photographic Department moved to high resolution digital photography. The impetus to do so was the requirement for a full set of digital photographs of the Macclesfield Psalter for the Museum's use and as a condition of grant from the Art Fund. A 22 megapixel digital film pack was purchased and first

used to take 504 photographs of the psalter. Subsequently a 17 megapixel digital SLR camera has also been purchased and used for extensive photographic coverage of eleven Egyptian coffins following conservation and before they were put on display in the refurbished galleries.

The availability of digital photographs has revolutionised the Museum's publications activity and has been used extensively on the website. It has also made possible the publication of catalogues in full colour at lower cost and in smaller editions using digital files supplied by the Museum's photographers, and images of the Macclesfield Psalter were converted by them into a research facsimile in Adobe Acrobat format. Over 300 copies have been sold on CD via the Museum Shop. These same images will be used in 2006/7 to publish a printed facsimile.

Digital photography also has major resource implications in terms of file storage and backup of large uncompressed files and the management and retrieval of these files. The Museum is currently engaged in developing policy and procedures for a broad Digital Asset Management policy.

### **Technology Infrastructure**

The museum, supported by the University and MLA, continued with ambitious infrastructure expansion and improvements during 05-06. This infrastructure provides the tools, storage and delivery platforms on which electronic access is reliant. The focus has been to increase capacity, provide technical stability/redundancy for services and attempt to address sustainability. In support of sustainability a number of initiatives are underway, including internal policy and procedures for the selection and recording of long-term digital assets and liaison with the University Library regarding the future use of Cambridge University's DSpace system for long-term storage of our high-value digital assets.

### **Buildings and Services**

Meanwhile, central services continued to maintain the buildings and services, with the support of the University Estate Management and Buildings Service. The year encompassed the completion of the major refurbishment of the Egyptian Galleries (opened May 2006), the repair to the Dome of Gallery II, the installation of a Buildings Management System and the fine tuning of the sophisticated environmental control systems introduced with the Courtyard Development. It also saw the completion of a six-year long upgrading of all electrical services throughout the Grade 1 listed complex of buildings and ended with plans for major reviews of the fabric of the Founder's Building, the environment throughout the buildings and the updating of the Conservation Plan to guide further maintenance.

## **Collections Division**

The Collections Division is responsible for the display and arrangements of all the Galleries, the temporary exhibition programme, acquisitions, loans-in and loans-out,

cataloguing of the collections, research into them, their overall care and for making them accessible to the public and to scholars. Much of its work is supported by Central Services and it depends on the Conservation Service for advice and remedial and preventative care.

For the Collections Division the *Cambridge Illuminations Exhibition* and the re-display of the Egyptian Galleries were the activities which most particularly caught the public's attention. The exhibition of manuscripts was the first time that the Adeane and Mellon had been used for a single purpose and it worked to great effect. The exhibition itself was a manifest example of how the joint forces of the University can combine to produce an exhibition of outstanding international importance. The catalogue was an exemplary piece of united scholarship and this first overview of the combined Cambridge collections of Illuminated manuscripts was also of staggering beauty. A part of the exhibition took place in the University Library and it was complemented at the Fitzwilliam by the happy acquisition, with the help of both the National Heritage Memorial Fund and The Art Fund, of the extraordinary Macclesfield Psalter, many of the pages of which were simultaneously exhibited in the Shiba Gallery.

The Egyptian Galleries reopened on 25 May after an eighteenth month project of major refurbishment and re-display. This enabled the staff of Antiquities to reconsider how best to display the world-class collections in their care. The objects have been regrouped in thematic sequence to encourage visitors to engage with Egyptian antiquities in a different way. A conscious decision was taken to restrict the funerary displays to half a gallery. Light levels are to be kept low in this area to give a sense of the dark environment of a tomb. Displays have also been arranged to stress the archaeological context of the objects where this is known. This ensures that the beautiful mummy case of Nakhtefmut is shown together with the artefacts found in his burial. An information panel explains their relationship. Information panels are included in the new displays, as are the pictures of Egyptian sites intended to give visitors a sense of the environment from which the objects come. Computer access within the galleries gives more information about the exhibits, and it is clear from visitors' reactions that this new way of presenting our Egyptian material helps them to understand the culture that the displays illuminate. The opportunity was also taken to conserve several items and to show several artefacts that have long been in storage. The opportunity to rethink how to present the Egyptian antiquities anew has been seized to singular effect, and although the centrepiece of the second gallery remains the pink granite sarcophagus lid of Ramesses III, ensuring a happy sense of familiarity with the previous displays, visitors will find much in the galleries to make them rethink the nature of the objects exhibited.

## **Exhibitions**

After the closure of the Manuscripts exhibition the Adeane gallery was rehung with paintings from the second half of the twentieth century, and the display cases for ceramics and glass were reinstalled. In the Mellon gallery there were two further exhibitions. *A Touch of the Divine. Drawings by Federico Barocci from British collections* was the first exhibition in this country devoted to Raphael's fellow Urbinate. Conceived as a means of putting into context the acquisition in 2002 of Barocci's finished study for the *Institution of the Eucharist*, the exhibition showed

drawings from Chatsworth, the British Museum, the National Galleries of Scotland, the Whitworth Museum, Manchester, the Ashmolean, Oxford, the Courtauld Institute, London, and the Walker Art Gallery, Liverpool, as well as examples in private collections. The National Gallery lent the only painting by Barocci in a British collection, *The Holy family with the Infant St John and a cat*, and the Italian Ambassador, who opened the exhibition, lent a rare painted portrait of *Count Federico Buonaventura* from the Italian Embassy. The exhibition was revelatory to many who had been unaware of Barocci's mastery of drawing. Finally a fascinating exhibition on conservation, *Mission Impossible?*, put into focus the multifarious activities of the Conservation departments across the Museum. The unwitting highlight of this was the very successful restoration by Penny Bendall of the first of three Chinese vases which had been broken by a visitor to the Museum early in 2005.

Apart from the Mellon Gallery there are three further display areas for temporary exhibitions, the Shiba, the Charrington Print Room and the Octagon. In the Shiba *Blake's Jerusalem* gave a rare opportunity to see one of only two coloured copies of his final and most ambitious prophetic book together with three other of his illuminated books, *The Songs of Innocence and Experience*, *The Marriage of Heaven and Hell* and *The Visions of the Daughters of Albion*. This exhibition anticipated the two hundred and fiftieth anniversary of Blake's birth by one year. The gift from Jesus College in 2003 of a collection of nineteenth-century Japanese prints in a spectacular state of preservation was the catalyst for *Heroes of Kabuki* which followed on from Blake. These included an important set by Toyohara Kunichika of actors as firemen. The prints had been conserved with the help of a grant from the Sumitomo foundation. The on-going conservation of the Rembrandt prints continues to be the inspiration for displays of his work in the Charrington Print Room. *Rembrandt's Christmas* showed Rembrandt's etchings of the Christmas story. This was followed by two splendid exhibitions devoted to Albrecht Altdorfer. The first, *Prints of Nature and Artifice*, concentrated on a set of images of elaborate vessels and his very rare landscape etchings made around 1520, the second, *Albrecht Altdorfer in Renaissance Regensburg*, showed his variety of techniques and the freshness of his approach to subject matter. In the Octagon bronze, jade and ceramics were the materials used for the objects displayed in *Life, Ritual and Immortality: Eating and Drinking in China*. This concentrated the visitor's eye on a few objects, some of consummate beauty, that are normally shown in relatively cramped conditions in the Chinese galleries. It was fascinating how much greater their quality appeared to be with more space around them. *Art for Mailing* mounted by the coin room showed wild life stamp designs by Ian Loe. This attracted a rather different audience to the Museum than usual, and we much hope that those philatelists who visited the Fitzwilliam for the first time will return. The last exhibition in the Octagon, *The Imagery of War*, also mounted by the Coin room, put in focus the exceptional collection of official gallantry and campaign medals recently acquired from Lester Watson, that included two specimens of the Victoria Cross.

## Acquisitions

Yet again important acquisitions for the year came through the AIL process, in which Art is accepted by H.M. Government in lieu of Inheritance Tax and allocated [often at the wish or specification of the former owner] to the Fitzwilliam Museum. Three departments benefitted from the AIL system in the period under discussion.

For Antiquities the Newton Hall Athena, a Roman copy from the 2<sup>nd</sup> century AD of an original Greek statue made about 350 BC provides the first large free-standing Roman figure acquired by the Museum. Its display in the Greek and Roman gallery makes a significant impact. It was discovered in the early years of the twentieth century by Sir Charles Walston a distinguished Classical archaeologist, Lawrence Professor of Classical Archaeology, and Director of the Fitzwilliam Museum from 1883-89. From 1920 until shortly before it was acquired by the Museum it was displayed at Newton Hall near Cambridge.

For Coins and Medals the holdings in the Islamic series were doubled by the allocation of Michael Broome's collection of 3,577 coins. So rich a resource combined a representative series illustrating the monetary system in most parts of the Muslim world with more extensive and detailed holdings for dynasties that particularly interested Mr Broome, such as the Abbasids, Ikhanids, Safavids and Ottomans. He had in addition a particularly systematic collection of over 600 coins of the Seljuqs of Rum.

The Department of Paintings and Drawings received a ravishing miniature by the Swiss artist Jean-Étienne Liotard of Laura Tarsi dressed 'à la Turquie'. Painted for John, Marquess of Granby, in 1740/41, it had remained at Belvoir Castle until its allocation from the estate of the 9<sup>th</sup> Duke of Rutland. The detail of the costume is a virtuoso performance. John Everett Millais' splendid double portrait of the twins, Kate and Grace Hoare, painted in 1875-76, shows another side to the Pre-Raphaelite's career: that of society portraitist. At the exhibition at the National Portrait Gallery devoted to Millais' portraits in 1999, where it was last shown publicly, it proved the 'hit' of the show. Thanks to the determination and generosity of Mrs Jean Wynne, a grand-daughter of Grace Hoare, its allocation to the Fitzwilliam will ensure it remains in the public eye. Three further items by William Blake from the estate of Quentin Keynes formerly in the collection of his father, Sir Geoffrey Keynes, were allocated to the Museum. The line drawing of 'Newton', preparatory to Blake's monotype of the same subject, the coloured monotype of 'Ruth parting from Naomi', one of two known, and a bound copy of Blake's 'Illustrations to Dante'. These add significantly to the Blake collection at the Museum. We were also delighted to receive from Quentin Keynes' executors Jean Cocteau's *L'Ode à Picasso poëme 1917*.

Bequests include some French and Italian eighteenth-century porcelain from Hermione Hammond and Duncan Grant's 'The Hookah Smoker' painted in 1951, from Graham Storey.

Purchases were once more heavily dependent on the help of The Art Fund and the MLA/V&A Purchase Grant Fund. These included Hokusai's 'Convolvulus and Tree frog', a colour print from woodblocks from his very rare 'Large Flowers' series. This joins the 'Irises and Grasshopper' from the same series and, like that, is in excellent colour. A rare penny attributed to William of Aumale, earl of York, and a spectacular 'ginger jar' made in 1673-4 by the German silversmith, Jacob Bodendeich, who was granted English citizenship in 1661. This came from the famous collection of Sir Ernest Cassel.

Several more gifts from Sir Nicholas and Lady Goodison were received through the Art Fund, and as an outright gift to honour Sir Nicholas' chairmanship [1986-2002] the Art Fund gave William Turnbull's 'large Blade Venus'. Cast in bronze in 1990,

this is the biggest sculpture in the 'Blade Venus' series. It is placed in the Courtyard, where it is in dialogue with John Gibson's 'Venus'.

Gifts were as plentiful as ever. Milein Cosman Keller gave a drawing of Gustav Holst to join the group of drawings by her that were given by the Friends to represent composers represented in the Fitzwilliam's collection. Nicholas Turner gave four nineteenth-century French drawings in memory of his mother, and Mrs Virginia Surtees gave manuscripts and books owned by John Ruskin, Dante Gabriel Rossetti and Sydney Cockerell.

Through Cambridge in America Dr Sandra Hindman gave 4 miniatures from Guillaume de Daguileville's *Pilgrimage of the Human Soul* in memory of Dr Michael Camille, and Mark Fisch gave Barocci's double-sided sheet of studies for the *Martyrdom of Saint Sebastian*. Julia Crookenden and Michael Jaye, likewise through Cambridge in America, continued to benefit the Museum, in memory of Major-General George Crookenden and Mrs Angela Crookenden, most particularly this year with a fine oil-sketch on panel of a landscape by Constant Troyon.

Principal amongst our purchases are two sculptures, both acquired from the Boscowen Fund: a marble relief attributed to Andrea da Fiesole of *Christ on the Cross mourned by St Jerome* and Giacomo Parodi's spectacular baroque bust of *Cleopatra*.

## **Research and Teaching**

All members of the Keeper Staff remain active in research and teaching, giving lectures and classes for the University and for other Higher Education Institutions. They also participate in general talks and non-University teaching and in out-reach projects detailed in the lists below.

## **Conservation Division**

The Conservation Division worked together on a number of projects. Preparations for the Mission Impossible? exhibition, which opened on July 1 2006, involved the careful preparations of texts and the construction of working models to demonstrate the deleterious effects of high light-levels and fluctuating levels of relative humidity. The exhibition had an unexpected extra dimension after a visitor fell into three Chinese Ming vases, badly damaging all of them. A rescue operation coordinated by Applied Arts Conservator, Jo Dillon, ensured that all fragments were photographed and collected and stored until Ceramics conservator, Penny Bendall, was commissioned to undertake their restoration. One vase in its restored state became a focus of the exhibition. The core of the exhibition will become one of the Eastern Region touring exhibitions. Conservators also worked on forthcoming exhibitions, prepared objects for display and checked the condition of objects requested for loan and incoming works for exhibition. Preparations for the reopening of the refurbished Egyptian Galleries continued. Julie Dawson supervised three conservators working on contract, treating papyrus, wooden sarcophagi, animal mummies and basketwork. René Waltham was commissioned to treat the *Book of the Dead of Ramose* (2100 BC), originally a twenty-metre scroll, only small fragments of which had been

exhibited before. Part of the two-year conservation project is to design a system for the display of the fragments once they had been carefully pieced together. A glass sandwich system is proposed, and the accurate cutting of the glass sections will be undertaken by the Engineering Department. The Museum's Hamilton Kerr Institute established an internship specifically to treat four Roman-Egyptian mummy portraits painted in an encaustic medium. Removal of wax layers applied after excavation and careful consolidation was undertaken. Issues of restoration very different from those applicable to, say, a seventeenth-century Dutch painting, were discussed and developed with the Museum's Department of Antiquities. A programme of examination and technical research on the Egyptian collection was undertaken with Dr Spike Bucklow, Research Scientist at the Institute. Equipment was loaned by Anglia Ruskin University, and a safe x-ray area was established in the basement for the x-radiography of the collection of wooden coffins. Coincidentally during the same period, the Institute treated a panel painting by George Stubbs (*The Labourers*, National Trust, Upton House) for the National Trust which probably has a wax ground, reflecting the late eighteenth-century interest in encaustic painting, partly inspired by the excavations at Herculaneum.

Conservators also continued to undertake preventive conservation measures throughout the Museum. These included the continual monitoring of the museum climate, using the independent monitoring system which continuously records temperature, relative humidity and light levels throughout the museum. Any problems in the air conditioning systems can be identified, and, if they are significant, the system sends warning messages to specific members of staff. Working with EMBS and outside consultants a start has been made on examining holistically the air conditioning plant in the newer sections of the building and the structure, heating and ventilation systems of the 19<sup>th</sup> century Founder's Building with the intention of identifying particular problems and designing more precise solutions sustainable in a Grade 1 listed building. In the meantime effective local solutions such as the controlled humidification of the Carpet Store proved to be very effective. The Division instituted 'Housekeeping Days', when conservators and technicians working with students and interns from the Hamilton Kerr Institute tackled the dusting and cleaning of display cases and the improvement of storage.

Ongoing conservation projects in Museum departments were wide-ranging. Bryan Clarke continued the preparation and mounting of the Museum's collection of Rembrandt etchings, and Svetlana Taylor continued the conservation of the Handel Manuscripts. Bob Proctor continued to work on the recently acquired Macclesfield Psalter. Pigment analysis was carried out on six manuscripts as part of the EU-ARTECH project. The analysis used XRF, FTIR, and Micro Raman supplied and operated by experts from the Istituto CNR Scienze e Tecnologie Molecolari (CNR-ISTM), University of Perugia.

The Institute was awarded a two-year AHRC Resource Enhancement grant of over £300,000 from January 2006, to digitise and investigate recipes of the artists' colourman, Winsor and Newton, from about 1830 to end of the 19<sup>th</sup> century. Dr Mark Clarke was appointed to supervise the project, and two full-time research assistants were appointed to assist with editing and data-editing. A system of capturing high resolution digital images of each page of the archive was developed which is capable of capturing images of 600 pages per day.

Marie Louise Sauerberg with Jo Dillon undertook a technical examination of the Museum's collection of wooden sculpture and polychromy.

The Hamilton Kerr Institute treated 40 paintings of which 14 were from the Museum's collection. The conservation of Murillo's *Vision of Fra Lauterio* was completed. Extensive over-painting, presumably applied to cover damage to the paint surface from bat urine, was removed to reveal many hidden details of the original composition. Cleaning of *A Village Festival*, formerly attributed to Jan Steen, confirmed the painting to be an early work by the artist. A study by Couture, *Head of a Girl*, was executed as a demonstration piece for his students. Later additions to give the study a more finished appearance were removed. Two large paintings by Snyders were treated. *The Larder* painted around 1620 is unlined. It was surface cleaned and consolidated so that it could be exhibited as part of the Mission Impossible? exhibition as an example of a painting in a largely untouched state.

The Westminster Retable which was exhibited at the National Gallery after conservation at the Institute was moved to its new permanent position in the Westminster Abbey Museum in October 2005. A showcase with its own micro air-conditioning unit, designed in Austria, was commissioned and has proved to provide a stable environment. Supervised by Marie Louise Sauerberg, work started on the conservation of the Tester of the Black Prince at Canterbury. Renate Woudhuysen with the assistance of students Alison Stock and Jessica David completed the restoration of Federico Zuccaro's *Calumny of Apelles* for the Royal Collection.

All conservators in the Division gave lectures to Art History students, with first-year students and those taking the Display of Art option. Lectures to the public connected to exhibitions or as part of the Art in Context series proved popular. Papers were given at specialist conferences and articles published. Renate Woudhuysen taught courses on practical painting techniques at the University of Oslo and the University of Helsinki. Bob Proctor advised the Egyptian National Library in Cairo on the conservation of their manuscript collection.

In addition to the students and interns attached to the Institute, three conservation interns worked in the Museum, in the Department of Antiquities and with the conservator of prints and drawings. It is hoped that the museum will be offered funded conservation internships in the future through the HLF-funded Institute of Conservation's Bursary scheme.

## Teaching and related activities

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

Martin Allen	A class on 'Medieval coins for Archaeologists, c.1000-1500' for the Archaeology and Anthropology Tripos Part II, Paper A28, Archaeology of Medieval Britain (7 November; 7 students).
Sally-Ann Ashton	Six lectures on Hellenistic Art for Classics Part 1B (25 January – 1 March; 29 people).



Four lectures in the Faculty of Oriental Studies for courses on Egyptian Religion and the Framework of living (3, 10 May; 9 Egyptology Part II students).

A class on Greek sculpture in the Museum in the lecture series 'Materials for Classical Archaeology' (17 May; 30 Classics Part 1a students).

Mark Blackburn

A lecture and a class on Anglo-Saxon Coins for the Archaeology and Anthropology Tripos Part II, Paper, Europe in the First Millennium (29-30 November; attendance 15 and 9).

A class on Coinage under the Barbarians for the History Tripos Part I, Paper 13, European History 31BC – AD 900 (1 December; attendance 12).

A class on Coinage for the MPhil in Medieval History, Option (attendance 4).

A lecture and a class on Coinage in Scandinavia for the Archaeology and Anthropology Tripos Part II, Paper, Scandinavia in the First Millennium (23 February and 1 March; 8 and 10 undergraduates).

A lecture on 'Scandinavian Coinages of the Viking Age' for Paper 2 (Scandinavian History) for Prelims and Part I of the Anglo-Saxon, Norse and Celtic Tripos, 16 May (30 undergraduates).

A class on 'Carolingian Coinage' for Paper 13 (European History 31BC-AD900) in Part I of the History Tripos, 17 May (8 undergraduates).

Spike Bucklow

A course on Art History, International Summer School (11 to 14 July; 21 students).

A course on Medieval Art, International Summer School (26 to 28 July; 15 students).

Lucilla Burn

A course of six lectures and classes on 'Greek Vase Painting' to Classics Part 1b students in the Faculty of Classics (7 Oct – 11 Nov; 20 students).

Two sessions introducing Greek Vases to History of Art Part 1 students (c.24).

A class on Greek Vases in the Museum in the lecture series 'Materials for Classical Archaeology' (3 May; 25 Classics Part 1a students).

- William Day                      A class on ‘Norman coinage, 900-1200’ for the History MPhil Option 2, Normans in Britain, Europe, and the Mediterranean, (17 November; 4 students).
- A class on the ‘Coinage of Medieval Rome’ for History of Art, paper 3/4, ‘Rome: from Imperial Capital to Holy City, AD 300-1300’ (17 March; 8 students).
- A paper 'The gold florin of Florence, its precursors in Italy, its introduction in 1252, and its imitations' to the History of Art Department’s Medieval Art Seminar in Italian Art (1 May; 10 attendees)
- Jo Dillon                              With Ian McClure & Jeremy Musson (architectural editor, *Country Life*), a panel discussion and a presentation on conservation and restoration issues for *The Display of Art* (Paper 2) CU Art History course (Education seminar room, 12 May, c. 30 students).
- A class on 'Introduction to ancient bronze casting' in the ‘Materials for Classical Archaeology’ series (Education seminar room 24 May; 17 Classics Part Ia students)
- Craig Hartley                      A class on Dürer (10 February; 20 students).
- Craig Hartley and Bryan Clarke      A seminar entitled ‘Looking at Prints’ (17 February; 22 undergraduates).
- Ann Massing                        A lecture on ‘Cennino Cennini – The Craftman’s Handbook’ for the History of Art Department (13 February; 30 students).
- Ian McClure and Renate Woudhuysen      A seminar on ‘Oil and tempera painting’ for Paper 2/3, Part I, History of Art Department (27 January; 27 students).
- Ian McClure                        A lecture on ‘Conservation/Restoration: Ethics and Choices’ for Part II students in the course, “Display of Art”, History of Art Department (20 October).
- Jane Munro                         Two classes on Impressionist techniques with Dr Linda Goddard to Part I students of History of Art (10 March).
- A lecture on Thomas Couture to Part II students, History of Art (14 March).
- A class on the development of landscape painting in France to Part I students of the History of Art Department (16 March).

- Elizabeth New      A lecture, 'Non-documentary sources for historians', for the Historical Approaches and Problems course, University of Cambridge History Tripos (8 November).
- A lecture on 'Seals and Heraldry' for the History of Art Tripos, 'English Art and Architecture, 1170 – 1350' course (24 November; 25 students).
- Stella Panayotova      A paper on the Macclesfield Psalter at the East Anglian Study Day organised by the University of East Anglia and the History of Art Department, Cambridge (10 September; 60 people).
- A class in the Cambridge Illuminations exhibition galleries for the M.Phil. Codicology course, History Faculty (19 October; 10 students).
- Julia Poole      A class on English 18<sup>th</sup> century ceramics for the History Faculty, Paper 24, Culture and Identity in Britain's long 18<sup>th</sup> Century (18 November).
- A class on the Display of Decorative Art to students from the Art History Department in the Seminar Room (31 January).
- Adrian Popescu      An introductory talk and three classes on Greek coinage for the MPhil students in Classical Archaeology (5, 7, 14, 28 October; 3 people).
- A class 'Introduction to ancient coins ' for the Classical Tripos Part IA, Materials for Classical Archaeology, (10 May 22 students).
- Duncan Robinson      Devised and co-ordinated 'The Display of Art', a new compulsory paper for Part II of the History of Art Tripos, to which he contributed three lectures (7 October, 24 January, 7 March) and two seminars (30 students). He also co-ordinated the 'Text and Image' option for the M.Phil in the History of Art during the Lent Term, to which he contributed three seminars (25 January, 8 and 22 February; 8 postgraduates).
- A class on museum management for the M.Phil students at the Judge Business School (16 May; 30 students).
- A class on the altarpiece by Maso di San Friano, The Visitation, in the Chapel of Trinity Hall for Part I students of the History of Art (26 students).

David Scrase A class on the paintings collection to the new students at the Hamilton Kerr Institute (31 October; 8 students)

Two classes on sixteenth century Italian Drawings to the students in the Art History Department (17 November).

David Scrase and Bryan Clarke on drawing techniques (24 February; max 25 students).

## **2. Teaching by Museum Staff for other Higher Education Institutions**

Sally-Ann Ashton A lecture on 'The Fitzwilliam Museum's redisplay of Egypt' at the School of World Art Studies and Museology, University of East Anglia (28 October; 14 undergraduates).

A lecture on recent fieldwork at Alexandria to MA Egyptology students at University College, London (3 March; 18 people).

A lecture on Alexandria in the Department of Classics, University College, London (28 March; 40 people).

Mark Blackburn during his JSPS Visiting Fellowship at Shimonoseki City University (27 October – 17 November) the following lectures and seminars:  
'Cambridge University and the Fitzwilliam Museum', at Shimonoseki City University (9 November; attendance 150).  
Two undergraduate seminars in Economic History, Shimonoseki City University (9 November; attendance 40).  
'Text and image: How coinages convey their meaning', at Waseda University, Tokyo, (14 November; attendance 120).

Spike Bucklow Lectures on artists' materials and methods for the Centre for Medieval Studies, University of Bristol (3 November; 30 post-graduates and staff, various disciplines) and for the conservation course at the University of Northumbria at Newcastle (7 November; 15 post-graduate conservators).

A lecture on 'Craft aspects of the Westminster Retable' at Bristol University (3 November; 30 post-graduates and staff).

A lecture on 'Artists' materials and techniques' at Northumbria University (7 November; 15 graduates).

- A lecture on ‘Connoisseurship and Conservation’ at the Institute of Archaeology, UCL (1 March; 20 MA students)
- A lecture on ‘Conservation of Easel Paintings’ at Christies Education (8 March; 15 MA students).
- Julie Dawson      Showed the new Egyptian Galleries cases to a group of students from the UCL MA course ‘Principles in Conservation’ and a talk on conservation aspects of gallery and case design (17 March; 15 postgraduates).
- Jo Dillon            A class on ‘Identification of bronze-casting technical features’ as the finale to a 13-week, special subject course on the ‘Use & Significance of Bronze in Renaissance Venice’, History of Art Department, University of Warwick (Education Seminar Room, 2 May; 4 undergraduate and 3 postgraduate students)
- Nichole Doub        A talk at the Institute of Archaeology, UCL on analytical Conservation Intern) and imaging techniques used in the Egyptian Galleries conservation project (25 May).
- James Lin            A talk on the Oriental collection to first year students from the Chinese Institute (24 November).
- A lecture on 20th century Chinese Painting at Nottingham University (4 February)
- A lecture on ‘The Role of Seals in Chinese Society’ at University of Sussex, Brighton (1st March).
- Stella Panayotova    The Annual Jane Hutchison Lecture at the Arts Centre, University of Toronto (27 October) and five lectures at the Royal Ontario Museum and Hart House (1-7 November)
- Julia Poole            A class on Italian Maiolica for West Dean College Ceramic Conservation Course (18 May)
- David Scrase         A seminar on the Barocci exhibition to the MA course attached to Copenhagen University (4 April; 7 students).
- Renate Woudhuysen One week’s teaching at the Institut for Arkeologi, Kunsthistorie og Konservering, University of Oslo (20 – 24 February).

A course on techniques and materials at the Evtek, University of Helsinki, Finland (27 February - 2 March).

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

Martin Allen: A talk on 'Portraits on Tudor Coinage' to the Cambridgeshire Numismatic Society (19 September; 14 people).

Sally-Ann Ashton: A one week course on 'the forgotten pharaohs' for the Bloomsbury Summer School University College London (1-5 August; 25 people).

A paper on 'recent fieldwork in Alexandria' at the British Egyptology Congress (24 September; 70 people).

A lecture on 'An introduction to Egyptian temples' for the Temples and Tombs course (26 October; 25 members of the public).

A lecture on Female Pharaohs, Society for the Study of Ancient Egypt Chesterfield (11 February; 95 members of the public).

Three lectures on Ancient Egypt at Edmund's Hill prison (2 Feb, 2 March (with Lucy Skinner), 5 April; 30 people)

A lecture to Leicester Ancient Egypt Society on the Ptolemaic and Amarna periods (20 May; 30 members).

A lecture 'Themes of the new Egyptian galleries' (27 May; 40 people)

A lecture 'Who were the Egyptians?' (29 May, 31 May; 40 people)

A lecture to a Basic skills literacy class at HMP Edmunds Hill on Pharaohs (8 June; 10 people).

A lecture to the long-term group at HMP Whitemoor on Recent fieldwork in Egypt and the virtual museum, (14 June; 25 people).

A lecture 'Were the ancient Egyptians black?' at HMP Manchester (29 June; 25 people).

Sally-Ann Ashton A six week course on 'Temples and Tombs of

- and Helen Strudwick ancient Egypt' in the Education Seminar Room (26 October - 30 November; 23 adult learners).
- A lecture on 'recent fieldwork in Alexandria' at the Egyptian Cultural Bureau London (1 December).
- Julian Baker (with E. Oberländer-Târnoveanu), organised a two-day conference *Coinage in the Balkans, 9<sup>th</sup>-14<sup>th</sup> c. – Forty Years On: Symposium in Honour of D.M. Metcalf* at the Ashmolean Museum, Oxford (2-3 September; 25 people). Mark Blackburn chaired one session.
- Mark Blackburn A paper 'Urbanism and Currency: the Development of a Monetary Economy in Dublin' at the *15th Viking Congress* held at University College Cork (18 August; 110 people).
- The 2005 Presidential Address to the British Numismatic Society, entitled 'Currency Under The Vikings. Part 2. The Two Scandinavian Kingdoms of the Danelaw, c.895-954' (22 November; attendance 65).
- 'Coin Finds as primary historical evidence for medieval Europe', at *12th Conference of the Coin Finds Research Group: Dynamism in Coinage –Europe, China and Japan, Comparative Viewpoints*, Fukuoka, Japan (29 October; attendance 80).
- 'Numismatic collections in Europe and in the Fitzwilliam Museum', at Institute of Monetary and Economic Studies, Bank of Japan, Tokyo (11 November; attendance 20).
- 'Coin Finds as primary historical evidence for medieval Europe', at *International Symposium: Archaeology and the Study of Medieval History: Highlighting Distribution and Money in Medieval Japan and Europe*, Chuo University, Tokyo (12 November; attendance 40).
- 'Philip Grierson the Collector and the Fitzwilliam', at *Celebration of the Life of Philip Grierson* (14 March; 200 people).
- A paper 'Archaeological evidence for the nature of Anglo-Saxon mints', at the *Numismatic Symposium in Memory of Philip Grierson*, Seminar Room (14 March; 45 people).
- Chaired and gave the Summing Up at the *Sceat Symposium, Coinage In England And The Low Countries c.675-750*, held in the Museum, (8 April; 40

people).

Spike Bucklow

A lecture on the retable at Thornham Parva (Inscape, 21 September; 20 members of the public).

A lecture entitled 'Spanish Gold as evidence of Spain's role in the dissemination of craft treatises' at the International conference on Medieval Crafts treatises at the Faculty of Philosophy, University of Cordoba (6 October; 30 academics from various disciplines).

A talk on the Westminster Retable to members of the Baconian Society, St Albans (15 October; 30 people).

A lecture on The Westminster Retable to the Friends of the British Museum (21 November, 100).

'A history of artists' materials' at Churchill College to members of Cambridge NADFAS (1 December, 200 people).

Cambridge Illuminations Conference: 'The tale of two blues - pigments in the Metz pontifical' (8 December; 200 manuscript specialists).

A lecture: 'Ultramarine and Treasures from overseas' in the context of the exhibition *Art at the Rock-Face* in Norwich (27 June, 60 members of the public).

Lucilla Burn

(in collaboration with Amy Smith, University of Reading) a class on 'Amazons and others' to the Triennial Conference of the Hellenic and Roman Societies (26 July; 18 delegates)

Two classes introducing Greek vases to students from Madingley Hall (18 August; 20 people).

A talk on 'Greek Vases in the Eighteenth century' in the Antiquities Seminar Room to a group from the Perse School for Girls (9 December; 4 Sixth Formers).

A class on Greek vase painting in the Museum to Newnham College Alumnae (24 March; 10 people).

The Egyptian Galleries Project (27 May; 30 people).

A talk on 'Conserving Egyptian Artefacts' (27 May; 40 people).



The Concluding Address at a Colloquium at the J. Paul Getty Villa, Malibu, California, on 'The Colors of Clay' (17 June; 70 academics).

Conservation of Antiquities – 'A Pocket History' (12 July; 50 people).

Julie Dawson A display for the British Egyptology Congress on the technical investigation of 2 cartonnage mummy cases and demonstrated the conservation of the Ramose papyrus to 3 groups of delegates (25 September; 18 attendees).

A talk to a WEA group, in the Museum, about preventive conservation (19 October; 16 participants).

Julie Dawson and Lucy Skinner A seminar 'Dovetails and Ba-birds' on the technology and conservation of Egyptian wooden coffins as part in the 'Material Matters' series (30 September; 8 participants).

Julie Dawson and Helen Strudwick Tours of the Egyptian Galleries and the antiquities conservation laboratory to the Friends of St Mary's, Fowlmere (1 July; 9 people)

William Day A paper on 'The itinerant mint-masters of Florence and the commercial revolution of the Middle Ages' at the conference *Medieval Italy II: travel and movement in Medieval Italy, c. 500-1500*, University of Limerick, Ireland (11 June; 50 people).

Jo Dillon A practical training session for three Friends volunteers on cleaning excavated ceramic sherds from Wrotham and Siena (14 February).

A practical training session for three new Friends volunteers on cleaning excavated ceramic sherds from Wrotham and Siena (Applied Arts study room, 8 June).

Carol Humphrey Showed tapestries to students from Norwich School of Art (4 February).

James Lin A talk on the 'Eating and drinking in Ancient China' exhibition for the Community event (5 November).

Two talks on the Oriental collections of the Fitzwilliam Museum to the Friends (7 November), and a talk on the Oriental collection to first year students from the Chinese Institute (24 November).

- Ann Massing      A lecture at the El Greco International Symposium organised by the Institute for Mediterranean Studies, University of Crete: “Reflections on the relationship between El Greco small scale versions and his larger works” (23 September).
- Ian McClure      Participated in a round table discussion on Stubbs, at the National Gallery (28 June; 50 people)
- (with Marie Louise Sauerberg, Mary Kempinski and Dr. Spike Bucklow) papers at the Westminster Retable Study Day, National Gallery (2 July; 100 participants)
- (with Emily Gore and Catherine Nunn) talks on the conservation of Upton paintings at the Pledger’s Day in Upton House, National Trust (14 July; 120 attendees)
- A lecture on conservation to the Leica Fellowship (4 September; 120 attendees).
- A lecture on ‘Climate control in display cases’, Museum of Scotland, Edinburgh (27 June, 25 conservators).
- Jane Munro      A talk on ‘The Secret Life of the Mannequin’ at Yale Center for British Art, New Haven (4 October).
- Led a 2-day colloquium on *Darwin, the natural sciences and the arts* (27, 28 October; 18 people).
- A paper on the architect Pierre Bernard at a conference on *French Ornament Drawings of the 18<sup>th</sup> Century* at the Maison Française, Oxford and Waddesdon Manor (19 November).
- With Marie-Louise Sauerberg, a lunchtime lecture on Thomas Couture as a teacher in connection with the recent cleaning of the Museum’s *Study of a head of a girl* (15 March).
- A talk on ‘Le dessin français du XIXe siècle dans la collection Bonna’ at the Salon du Livre, Paris (19 March).
- A talk at a session devoted to ‘Research in University Museums’ at a seminar on University and College Museums organised by Yale Center of British Art (24 March).

A talk on the Museum and its collections to architectural students from the Centre for Environment Planning and Technology in Ahmedabad (25 April).

Elizabeth New

A gallery talk to the Tate Gallery Registrars (August; 10 people).

The following lectures, workshops and talks in the *Cambridge Illuminations* exhibition galleries: to the University of Cambridge and Trinity College, Dublin library students (August, 25 people), to the staff of the Wren Library (August; 10 people), to the University of Cambridge International Summer School Medieval History Programme and Art History Programme (August; 35 people), to PhD students of Royal Holloway and Bedford New College, University of London (10 October; 40 people), to 6<sup>th</sup> Form students from Loughborough Grammar School (14 October; 30 people), to the Norfolk Record Office conservators (20 October; 15 people), to staff and students of the London College of Communication (18 November; 10 people), to graduate students from the Universities of Utrecht, Leiden and Amsterdam (25 November; 40 people), and to graduate students from Trinity College Cambridge and Trinity College, Dublin (29 November; 25 people).

Stella Panayotova

A lecture on The Cambridge Illuminations exhibition and research project to the Friends of Cambridge University Library (30 July; 80 people).

The following lectures and talks in the *Cambridge Illuminations* exhibition galleries: to the American Manuscripts Society (1 August; 120 people), to the guests of the Audit of the Parker Library (10 September; 40 people), to Dr Kenneth Kaunda, President of Zambia (20 September; 6 people), to the Manuscript Department of the Beinecke Library, Yale University (22 September; 7 people), to the Cambridge University Alumni (23 September; 500 people), to NADFAS (27 September; 45 people), to the Society of Calligraphers (5 October; 60 people), to the NACF (5 October; 30 people), to the Cambridge Library Group (6 October; 40 people), to the Friends of Lucy Cavendish College Library (14 October; 45 people), to the Roxburgh Club (14 November; 20 people), to the NACF, Essex (16 November; 55 people), to the NACF, Lincolnshire (17 November; 60 people).

A lecture to the Friends of Peterborough Museum and Art Gallery (16 February; 85 people).

- Julia Poole
- A class on English 17th century pottery to a U3A class from Bury St Edmunds in the Applied Art Study Room (12 October).
- A short talk on the Rothschild Gallery (27 January; 15 Law Lords).
- A lecture on the Fitzwilliam Museum and its Collections to Castle Townswomen's Guild at St Augustine's Church Hall, Cambridge (7 February).
- A lecture on the Founding of the Museum, and the Collectors and Collections of the Department of Applied Art to the Tour Guides at Friends Meeting House (10 April).
- Short gallery talks in the Glaisher and Rothschild Galleries to tenant farmers of Trinity College ( 28 June).
- Adrian Popescu
- A presentation of the Sylloge Nummorum Graecorum Fitzwilliam Project at the SNG Colloquium held at the Uppsala University, Sweden (13-14 September; 15 people).
- A presentation of 'The Noviodunum Archaeological Project (NAP): Summary Report of the 2005 Season' at *The 40th National Conference of Archaeological Reports*, Constanta, Romania, 31 May –3 June (1 June, 60 people).
- Duncan Robinson
- The keynote address on 'Artists at War: 1914-18' at the conference, *Art, Media and the Spectacle of Conflict* at the School of Media, Art and Design, University of Luton (14 July; 150 delegates).
- A lecture on 'Why Art Matters' for the International Summer School (26 July; 150 people).
- A lecture on 'The Invitation in Art' for Alumni Weekend (24 September; 200 alumni).
- A talk on the Museum to the Cambridge Society of the Highlands at Fort George (10 September; 20 members).
- A talk on the Museum to a study day in Cambridge organised by NADFAS (14 September; 50 members).
- A talk on the Museum to the Cambridge Libraries Group (8 March).

A talk at the invitation of the Council for the Preservation of Churches at All Saints, Jesus Lane (21 April).

A talk about Burne-Jones's illustrations to the Kelmscott Chaucer in a 'Conversation' on Literature and Painting with Helen Vendler and Gregory Norminton in Magdalene College's Year of Literature (29 April).

A talk on Museums and Heritage at a seminar with Dame Liz Forgan, Chair of the Heritage Lottery Fund (2 May).

A short introduction to the Museum to the Friends of the Herbert F Johnson Museum of Art, Cornell University (16 May; 40 participants).

Chaired the opening session of a conference organised by Dr Grace Brockington on 'Internationalism and the Arts: Anglo-European Cultural Exchange at the Fin-de-siècle' (3 July).

A talk to the Friends of the Ashmolean Museum at their AGM (7 July).

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| Christina Rozeik | A talk 'Wrestling with mud' (1 June; 50 people)  |
| Joanna Russell   | A talk 'The investigation and conservation (intern) treatment of a 17 <sup>th</sup> century portrait of a man' at the Gerry Hedley Student Symposium at the University of Northumbria, Newcastle (9 June, 100 participants). |
| David Scrase     | A paper at Nottingham University at the Museums Association's meeting to discuss the Research Assessment Exercise (8 October).   |
|                  | An introduction to the Museum to the new students at the Hamilton Kerr Institute (3 October).  |
|                  | A lunchtime lecture on Barocci (22 March; approx 85).  |
|                  | A seminar at the National Gallery on Barocci (27 Feb).   |
| David Scruton    | A talk to the DCF ICT seminar held at Norwich Castle on the Evaluation of web based services at the Fitzwilliam Museum (30 March).   |
| Lucy Skinner     | A talk 'Making Egyptian coffins' (31 May; 40 people)   |

Lucy Skinner and Julie Unruh	Presented their work on Egyptian wooden coffins to 2 groups of Congress delegates (total: 30) and Lucy Skinner also demonstrated the investigation and conservation of the animal mummies (25 September; 16 delegates).
Helen Strudwick	A lecture on ‘excavation in Egypt: exploration or exploitation’ as part of a course on Politics and Ethics in Archaeology at the Institute of Continuing Education (3 September; 15 participants)
	A paper on ‘widening horizons: outreach in Egyptology’ at the British Egyptology Congress (25 September; 30 delegates).
	A talk about the ancient Egyptians at Little Hallingbury School (12 July; 28 primary school children).
	A lecture on the early history of the Egyptian collection as part of a field trip to the museum by adult learners on the Certificate in Archaeology course, Institute of Continuing Education (22 October; 22 students).
	A lecture on everyday life in ancient Egypt as part of a field trip to the museum by adult learners on the in Egyptology course, Institute of Continuing Education (Core Module B) (29 January; 15 adult learners)
	A course as part of the Certificated Programme in Egyptology (Core Module B) on Everyday life in Ancient Egypt for the Institute of Continuing Education, Cambridge (January – April, 32 hours; 17 adult learners).
	A talk on the Egyptian Galleries project and the associated activities at the Egyptian Cultural Bureau in London (100 people).
	A lecture on the history of Egypt, from the Predynastic Period to the end of the Middle Kingdom, as part of a field trip to the museum by adult learners on the Certificate in Egyptology course, Institute of Continuing Education (17 students) (20 May).
	A talk ‘History of the Egyptian Collection’ (27 May; 40 people)
	A talk ‘The Egyptian world of the Dead’ (29, 31 May, 40 people)

A lecture on new research into the origins of the Amarna Period in the Fitzwilliam Museum as part of the Institute of Continuing Education's Certificate Programme in Egyptology (Core Module C) (24 June; 11 adult learners).

An introductory talk on the ancient Egyptians at Steeple Morden Primary School attended by (30 June; 29 primary school children).

Hanna Vorholt A gallery talk on the *Cambridge Illuminations* exhibition to the Friends of Birmingham Museum (10 September; 40 people).

Talks in the *Cambridge Illuminations* exhibition galleries to the Fitzwilliam Museum Society (21 October; 20 students), the Warburg Institute (21 October; 25 people).

Renate Woudhuysen A course on 'Pigments and Painting Techniques', Amsterdam-Maastricht Summer University, SRAL, Maastricht (11 - 22 July; 20 people).

Renate Woudhuysen, Alison Stock and Jessica David A talk on the Flemish retablo, at Radwinter Church. 100 Friends of Radwinter Church and Parishioners (16 October).

Lucy Wrapson A talk 'The technical study and conservation treatment of four 2<sup>nd</sup> century AD Romano-Egyptian portraits at the Fitzwilliam Museum in Cambridge' at the Gerry Hedley Student Symposium at the University of Northumbria, Newcastle (9 June, c.100 participants).

A seminar 'Mummy Portraits' (27 July; 9 participants)

All the conservators and conservation students in the Department of Antiquities showed their work to two groups of Friends of the Fitzwilliam as part of the Friends 'Behind the Scenes' tour (10 October; 41 participants).

The Department of Coins and Medals' Medieval European Coinage project arranged a two-day symposium *Roma Caput Mundi: the administrative, economic and political background to the coinage of Rome and the Papal States, c. 1000-1500* at Gonville & Caius College (7 - 8 September; 35 people). The symposium, organised by Dr William Day, had 13 speakers from Italy, Spain, Germany, the UK and the USA.

#### 4. Art in Context (Lunchtime Gallery Talks)

Wednesdays 13.15 – 13.45

12 Oct The Macclesfield Psalter in Cambridge

- Stella Panayotova, Keeper, Manuscripts and Printed Books
- 19 Oct The Beautiful Festival of the Valley: an ancient Egyptian celebration  
Helen Strudwick, Research Assistant Antiquities
- 26 Oct The Splendour of Delft porcelain  
Julia Poole, Keeper, Applied Arts
- 2 Nov Giorgio Gandini, The Mystic Marriage of St Catherine  
David Scrase, Keeper, Paintings Drawings and Prints,
- 9 Nov The Walston Athena  
Lucilla Burn, Keeper, Antiquities
- 16 Nov Portraiture of the Tudor Monarchs on Coins and Medals  
Martin Allen, Assistant Keeper, Coins and Medals
- 23 Nov William Morris and “the smallest objects susceptible of beauty”  
Duncan Robinson, Director
- 30 Nov A President Paints: Sir Charles Lock Eastlake's Panoramic View near Rome  
Jane Munro, Senior Assistant Keeper, Paintings, Drawings and Prints
- 1 Feb Galileo and the Magi: the mystery of Rembrandt's night sky  
Craig Hartley, Senior Assistant Keeper, Paintings, Drawings & Prints
- 8 Feb Ancient Egyptian Animal Mummies  
Lucy Skinner, Conservator, Egyptian Galleries Project
- 15 Feb Post Art: the work of a wildlife stamp designer  
Ian Loe, Wildlife Artist
- 22 Feb Poor Man's Porcelain: Staffordshire White Salt-glazed Stoneware  
Julia Poole, Keeper, Applied Arts
- 1 March Barocci in Context  
David Scrase, Keeper, Paintings, Drawings & Prints
- 8 March Bordering the Black Sea: Greeks, 'barbarians' and their coins  
Adrian Popescu, Senior Assistant Keeper, Coins & Medals
- 15 March 'Attack ... with resolution': Thomas Couture's Head of a Girl and teaching by example in 19<sup>th</sup> century France  
Jane Munro, Senior Assistant Keeper, Paintings, Drawings & Prints and Marie Louise Sauerberg, Conservator of Easel Paintings at the Hamilton Kerr Institute



22 March Barocci: Wizard Draughtsman  
David Scrase, Keeper, Paintings, Drawings & Prints

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

Andrew Lacey sculptor & bronze founder, of Alchemy Studio, Totnes, Devon, with Jo Dillon, held a class on bronze casting for the History of Art undergraduate 'Making Art' course (24 February)

Graham Pollard A class on The Northern Renaissance Medal for the History of Art Tripos (3 March; 25 students).

Jane Portal A talk on the Korean Collection in the Korean Gallery as part of Clare Hall's Korean week (26 May).

Peter Spufford A lecture on Trade in the Middle Ages at the Hamilton Kerr Institute (8 March).

Dr Simon Stoddart Etruscan and Pre-Roman Italy, Department of Archaeology and Anthropology, (1 February; 10 students).

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

**7. Public lectures in the Museum by non-Museum Staff**

Ian Pickvance A class to the Newbury NADFAS Silver Study Group in the Seminar Room (29 November)

John Taylor Making Egyptian mummy cases (30; 60 people)

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

Mark Blackburn Supervised one MPhil student in the Department of Anglo-Saxon, Norse and Celtic (October 2005-June 2006)

Co-supervised one PhD student in the Faculty of History, University of Durham (October 2005-September 2006)

Supervised two students doing practical projects for the Department of Archaeology's Paper A25 (England in the First Millennium) and one doing Paper A26 (Scandinavia in the First Millennium) (November 2005– April 2006; 3 undergraduates).

Lucilla Burn	Served as external examiner for MPhil. and MSt. students in Classical Archaeology, University of Oxford (April-July 2006)
Julie Dawson	Acted as assessor of a candidate for accreditation under the National Council for Conservation-Restoration accreditation scheme (21 October).  Acted as assessor of a candidate for accreditation under the National Council for Conservation-Restoration accreditation scheme (3 November).  Acted as assessor of a candidate for accreditation under the National Council for Conservation-Restoration accreditation scheme (6 April).
Julia Poole	Co-examined a Ph.D. for the University of East Anglia on <i>Figures of the Enlightenment: European Porcelain Statuettes 1745-95</i> .
Duncan Robinson	Served as an assessor for Parts I and II of the History of Art Tripos.  Co-examined an MPhil for the same Department on Vuillard and the theatre (19 June).
Renate Woudhuysen	Co-examined for an MPhil in History of Art and Architecture, University of Cambridge on “The Antwerp Passion Altarpiece at Oxburgh Hall” (23 June).

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

The total number of visitors to the museum (1 August – 31 July 2006) was 298,471.

In the course of the academic year an estimated 10,924 members of higher education and adult learner groups attended gallery sessions organized by, among others, the WEA, the Board of Continuing Education of Cambridge University, Anglia Ruskin University, the University of the Third Age, The Open University and NADFAS.

## **Publications by members of Museum staff**

Martin Allen, 'The coin hoard', in C. Cessford with A. Dickens, 'Castle Hill, Cambridge: excavations of Saxon, medieval, and post-medieval deposits, Saxon execution site and a medieval coin hoard' *Proceedings of the Cambridge Antiquarian Society*, 94 (2005), pp. 73-101, at pp. 86-94.

Martin Allen, 204 entries in *Numismatic Literature* 145 (2003).

Martin Allen, 'The volume of the English currency, c. 973-1158', in *Coinage and History in the North Sea World, c. AD 500-1200. Essays in Honour of Marion Archibald*, edited by B. Cook and G. Williams (Leiden and Boston: Brill, 2006), pp. 485-523.

Martin Allen, 'The weight standard of the English coinage 1158-1279', *Numismatic Chronicle*, 165 (2005), pp. 227-33.

Martin Allen, 'The fourteenth-century hoard from Chesterton Lane Corner, Cambridge', *British Numismatic Journal*, 75 (2005), pp. 63-90.

Martin Allen, 'The interpretation of single-finds of English coins, 1279-1544', *British Numismatic Journal*, 75 (2005), pp. 50-62.

Martin Allen, 'The quantity of money in England 1180-1247: new data', *British Numismatic Journal*, 75 (2005), pp. 44-49.

Martin Allen, 'The salaries of mint and exchange officials in the Long Cross recoinage of 1247-1250', *British Numismatic Journal*, 75 (2005), pp. 173-5.

Martin Allen, Julian Baker, Mark Blackburn and Rory Naismith, 217 entries in 'Coin Register 2005', edited by Martin Allen, Richard Abdy and Philip de Jersey, *British Numismatic Journal*, 75 (2005), pp. 176-99.

Sally-Ann Ashton, review of *Kurzbibliographie zu den übersetzten Tempeltexten der griechisch-römischen Zeit* edited by Christian Leitz in *Journal of American Oriental Society* 2004, 414.

Sally-Ann Ashton with M.J. Hughes 'Large, late and local? Scientific analysis of pottery types from Al Mina' in A. Villing (ed.), *The Greeks in the East*, The British Museum Research Publication 157 2005: 93-104.

Mark Blackburn, 'Money and coinage', in *The New Cambridge Medieval History*, vol. I (c.500-c.700), ed. P. Foreacre (Cambridge, 2005), pp. 660-74, 893-4.

Mark Blackburn, 'Coin Finds as primary historical evidence for medieval Europe', *Kaheimiru Dynamism: Ou Chu Nichi Hikakuno Shitenkara (Dynamism in Coinage: Europe, China and Japan, Comparative Viewpoints)*, *Dai 12 kai Shutsudosenkakenkyukai Houkokuyoushi in Fukuoka 2005 (Proceedings of the 12th Conference of the Coin Finds Research Group held in Fukuoka 2005)*, ed. Shinichi Sakuraki (Fukuoka, 2005), pp.7-50 (in English and Japanese).

Mark Blackburn, 'Coin Finds as primary historical evidence for medieval Europe', *Chuseishi Kenkyu to Koukogaku: Chusei no Nippon to Europa deno Ryutsu to Kahei wo Chushin ni (Archaeology and the Study of Medieval History: Highlighting Distribution and Money in Medieval Japan and Europe)*, *Kokusai Symposium, Shiryoushu 2005.11.12, Chuo Daigaku Kourakuen Campus (Proceedings of an International Symposium held 12 November 2005, at Chuo University Kourakuen Campus [Tokyo])*, ed. Kaname Maekawa (Tokyo, 2005), pp.1-27 (in English).

Mark Blackburn, '81. West Wrating, Cambridgeshire: Viking gold ingot or arm-ring fragment' and '82. Haslingfield, Cambridgeshire: Viking silver ingot', *Treasure Annual Report 2003 (2005)*, pp. 63-5.

Mark Blackburn (with J. Davies), 'An iron coin die', in H. Wallis, *Excavations at Mill Lane, Thetford, 1995* (East Anglian Archaeology 108; 2004), pp. 45-7.

Mark Blackburn, 'Presidential Address 2004. Currency under the Vikings. Part 1: Guthrum and the earliest Danelaw coinages', *British Numismatic Journal*, 75 (2005), pp. 18-43.

Mark Blackburn, 'Some unpublished coins of Henry I and Stephen', *British Numismatic Journal*, 75 (2005), pp. 164-9.

Mark Blackburn, 'Review of the Year, 2004', *British Numismatic Journal*, 75 (2005), pp. 216-17.

Mark Blackburn, 'Philip Grierson (15.11.1910 – 15.1.2006)', *International Numismatic e-Newsletter* 4 (February 2006), pp. 9-11.

Mark Blackburn, 'Two new types of Anglo-Saxon gold shillings', in *Coinage and History in the North Sea World, c. AD 500-1200. Essays in Honour of Marion Archibald*, edited by B. Cook and G. Williams (Leiden and Boston: Brill, 2006), pp. 127-40.

Mark Blackburn, 'Philip Grierson (1910-2006)', *CCNB Newsletter* 37 (March 2006), pp. 6-7.

Mark Blackburn, 'Bibliography for 2004. 7 Numismatics', *Anglo-Saxon England* 34 (2005), 330-1.

Mark Blackburn, 'Disseminating find evidence; the British *Corpus of Early Medieval Coin Finds*', *XIII Congreso Internacional de Numismática, Madrid 2003, Actas*, ed. C. Alfaro, C. Marcos and P. Otero (Milan, 2005), I, pp. 169-71.

Mark Blackburn, 'Coin finds from Kaupang: A Viking emporium on the North Sea', *XIII Congreso Internacional de Numismática, Madrid 2003, Actas*, ed. C. Alfaro, C. Marcos and P. Otero (Milan, 2005), I, pp. 1143-49.

Mark Blackburn, 'Interpreting the coinage – the contribution of detector finds', *Whose Find is it Anyway? Conference Held at the British Museum 18 December 2003*, ed. K. Suenson-Taylor, C. Heywood and J. Dillon (London, 2006), pp. 47-53.

Mark Blackburn, 'Penny of William of Aumale, earl of York', *The Art Fund Review* 2005, p. 66.

Lucilla Burn, *Greek and Roman Art* (ed.3 with revisions), London 2005.

Lucilla Burn, 'How few men have the right head on their shoulders!', in N. Crummy (ed.), *Image, Craft and the Classical World. Essays in honour of Donald Bailey and Catherine Johns* (Montagnac 2005), 17 – 21.

Jo Dillon, ed. with K. Suenson-Taylor, C. Heywood, 'Whose Find is it Anyway? – Treasure, Metal Detecting, Archaeology & Conservation – the life of detected finds after recovery', The Institute of Conservation (Icon) Archaeology Group, 2006.

Jo Dillon, "In the News .... the Fitzwilliam smashed porcelain vases", 'Icon News', (The Institute of Conservation, London), May 2006, Issue 4, cover photo and pp.27-29.

James Lin published an article "Three Emperors:1622-1795 exhibition in the Royal Academy", on Bulletin of the National Museum of History, Taipei: 2005. 11, pp.76-82.

Ian McClure: "The Problem of the Seven Foot Door", in Sally Woodcock, ed. : *Big Pictures, Problems and Solutions for Treating Outsize Paintings*, Archetype Publications, London, 2005, p.52-59.

Jane Munro, *Suite française. Dessins de la collection Jean Bonna*, Paris, 2006, pp. 321-332.

Jane Munro, 'John Robert Cozens (1752-97) The Chasm at Delphi', *The Annual Report of the National Art Collections Fund, 2005 Review*, p. 63.

Elizabeth New, Editorial Assistant, *The Parliament Rolls of Medieval England, 1275 – 1504*, gen. ed. C. Given-Wilson (Oxford, 2005), 16 volumes or CD-ROM.

Elizabeth New, 'The Jesus Chapel in St Paul's Cathedral, London: a reconstruction of its appearance before the Reformation', *Antiquaries Journal* 85 (2005), 103-124.

Elizabeth New, with M. Forrest, 'Impressed in Metal: the Seals of a Devon Tax-Collector', *Antiquaries Journal* 85 (2005), 366-373.

Stella Panayotova, 'Art and Politics in a Royal Prayerbook', *The Bodleian Library Record*, vol. 18, n. 5 (2005).

Stella Panayotova, co-editor with Paul Binski, *The Cambridge Illuminations: Ten Centuries of Book Production in the Medieval West* (London and Turnhout, 2005).

Stella Panayotova, *The Macclesfield Psalter* (The Fitzwilliam Museum, 2005).

Stella Panayotova, 'A Ruskinian Project with a Cockerellian Flavour', *The Book Collector*, vol. 54, no. 3 (2005).

Stella Panayotova, 'Il Visconte Illuminato: I Codici del Fitzwilliam Museum', *Alumina* 12 (2005), 32-41.

Stella Panayotova, 'Discretion betrayed', review of Christopher de Hamel, *The Rothschilds and their Collections of Illuminated Manuscripts*, London, 2005, in *TLS* (24 February).

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Julia E. Poole, Review of John D. Griffin, *The Leeds Pottery 1770-1881*, *Burlington Magazine*, CXLVIII (June 2006), p. 426. Contributions to the 2005 Review, *The Annual Report of the National Art Collections Fund*, p. 65, silver ginger jar and cover by Jacob Bodendick, p. 155, marriage chest by Wales & Wales, and p. 154, gifts of ceramics and glass by Sir Nicholas Goodison.

A. Popescu with K. Lockyear, T.J. Sly, 'Noviodunum Archaeological Project' in *Cronica cercetărilor arheologice din România. Campania 2004*, Bucharest, 2005, p. 188.

Duncan Robinson, Foreword to *Spirit of Trees: Charcoal Drawings 1980 – 2005 by John Hubbard*, 2006.

Marie Louise Sauerberg and Spike Bucklow, Das Westminster Retable, in *Westfalen Band 80 (2002)*, Postprints to the colloquium ,Das Soester Antependium und die frühe mittelalterliche Tafelmalerei. Kunsttechnische und Kunsthistorische Beiträge', eds. J. Poeschke et.al., Münster 2005, pp. 353-372.

Marie Louise Sauerberg, Book review of 'Making Medieval Art', *Burlington Magazine*, Vol. CXLVII, No. 1229, pp. 564-565.

M.L. Sauerberg and S. Bucklow, "Das Westminster Retabel," (translated by M L Sauerberg into German), in *Westfalen Heft für Geschichte, Kunst und Volkskunde*, 80, 2002, pp. 353-372.

David Scrase, '*A Touch of the Divine*': *Drawings by Federico Barocci in British collections*. Exhibition catalogue, The Fitzwilliam Museum, February 2006.

Helen Strudwick, *Pocket Timeline of Ancient Egypt* (London, British Museum Press 2005).

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The Worshipful Company of Painter-Stainers

## Conclusion

We were naturally pleased to learn in September that the Arts and Humanities Research Council had approved an increase in Core Funding for the Museum for the years 2006-09. Though the sum was smaller than we had applied for, the news came as a welcome endorsement of what the Council described as ‘an application of the highest quality, to be funded as a matter of priority’. At well over £1 million per annum, this grant, which derives from funds reserved for university museums by the Higher Education Funding Council for England, has become a significant line item of income in an operating budget of just over £3 million. The uncertain future of the scheme beyond 2009 is therefore of considerable concern to us and to the other museums which benefit from it. If, as has been suggested, it is to be rolled into the block grant to the University, we foresee a number of risks, not least that we will lose the opportunity to argue the case for our museums outside the University and to earn, by doing so effectively, what is perceived as additional funding.

Anne Lonsdale (Chair)  
Nicholas Baring  
Paul Binski  
John Brown  
Paul Cartledge  
Richard Cork

Martin Daunton  
Caroline Humphrey  
John Keatley  
Jean Michel Massing  
David McKitterick  
Veronica Sutherland  
Richard Wilson

(as of 1 October 2006)



# *ACQUISITIONS*

*August 2005 – July 2006*

# DEPARTMENT OF ANTIQUITIES

## ALLOCATIONS

Accepted by HM Government in lieu of Inheritance Tax and allocated to the Fitzwilliam Museum, 2005: the *Newton Hall Athena*, a Roman marble statue of the goddess, probably 2<sup>nd</sup> century AD (GR.1.2006).

## GIFTS

From MR RICHARD F. HITCHCOCK and MR and MRS MARTIN CROUCHER, from the collection of MRS KIRSTEN GROOS, a collection of small-scale and mainly fragmentary Mesopotamian antiquities: stone mace head, clay building cone with cuneiform inscription, haematite weights, copper alloy pendant, spear head, arrow head, bronze coins of Roman period, stone stamp seals, stone cylinder seals, stone hammers or pounders, conical stones, perhaps grinders, spindle whorls, clay vessels, blade and handles of clay sickles, stone cup, flint blades, arrow or spear heads and cores, terracotta figures or models, stone figure of ram, onyx and lapis lazuli eye from statue, shell rings plus miscellaneous fragments of flint, beads etc (ANE.1 – 125.2005).

# DEPARTMENT OF APPLIED ARTS

## BEQUESTS

### Ceramics

From MISS HERMIONE F. E. HAMMOND: Trembleuse cup and saucer, soft-paste porcelain painted underglaze in blue. Mark: 'StC/T' underglaze in blue. French, Mennecey, c. 1720-40 (C.1 & A-2006). Cup and saucer, hard-paste porcelain, decorated with underglaze blue borders, continuous landscapes painted in puce camaieu enamel, and gilding. Mark: on saucer, '11.' in puce enamel. Italian; Ginori Factory, Doccia, c. 1780 (C.2 & A-2006). Cup (gobelet litron) hard-paste porcelain painted in enamels and gilt: on the front, a reserve enclosing a chinoiserie scene of two boys fighting. Painter's mark of Charles-Eloi Asselin. French, Sèvres, date letter for 1775 (C.3-2006).

## GIFTS

### Sculpture and Applied Art

From MRS HAZEL ELIZABETH BOLTON: Tankard and cover, silver. English, London, 1761-2. Maker's mark of John Payne (M.3-2006).

From MISS MARGARET CARLTON in memory of her mother: Cameo of a warrior's head in profile to left, opal carved in relief; originally set in a stick pin. Probably English, perhaps by Wilhelm Schmidt (1845-1938), Hatton Garden, London, late 19th or early 20th century c. 1874-1915 (M.4-2006).

From J.W.N. PETTY, MA, LL.M: Two-handled loving cup, silver. English, Newcastle-upon-Tyne, 1774-5. Maker's mark of John Langlands (M.2-2006).

From the FRIENDS OF THE FITZWILLIAM MUSEUM: Vase: M-Fire I, silver, hammered, and matted. Anglo-Japanese, London, 2005. Maker's mark of Hiroshi Suzuki (b. Miyagi, Japan, 1961 (M.5-2006).

From THE ART FUND in honour of SIR NICHOLAS GOODISON, Chairman 1986-2002: William Turnbull (b. 1922), Large Blade Venus, bronze. Cast 3 from an edition of five, plus one artist's cast. English, 1990 (M.6-2006)

From the sculptor: GEOFFREY CLARKE, RA (b. 1924), Symbol, iron, blackened. English, 1956 (M.7-2006)

### **Ceramics**

From PETER CRABBE: Tea caddy and cover, hard-paste porcelain painted underglaze in blue, overglaze in red enamel and gold, in Japanese Imari style. Chinese, c. 1710 (C.13 & A-2005)

From DR RICHARD P. DUNCAN-JONES, and KATHERINE DUNCAN-JONES: Plate from a Toy Dinner Service, white earthenware printed in puce and banded in blue enamel. Staffordshire or Tyneside, c. 1815-25 (C.4-2006)

From the FRIENDS OF THE FITZWILLIAM MUSEUM: Portrait Medallion of Charles Watson Wentworth, 2nd Marquess of Rockingham (1730-1782), white stoneware. Mark: 'Wedgwood' (indistinctly). After a model by James Tassie of 1787, Staffordshire; Josiah Wedgwood, Etruria, c. 1787 or later. (C.27-2006). Trumpet-shaped vase on high foot, white stoneware with chocolate-brown ground, and applied moulded reliefs, of which one commemorates the deaths of Lords Howe and Nelson. Staffordshire; possibly Chetham & Woolley, Lane End, Longton, c. 1806 (C.28-2006). Jug, grey relief-moulded stoneware with applied white sprigs of William IV and Queen Adelaide, flowers, and regal trophies. Marks: '30' impressed; applied pad impressed 'No 13' and 'M'. Staffordshire; Minton, Stoke, 1831 (C.29-2006). Cambridgeshire Election Jug, salt-glazed stoneware with brown dip, printed on the front in black 'Memento of the Liberal Victories at the General Election in Cambridgeshire January 1906/the noblest/motive/is the /public good' with below, bust portraits and the majorities of E.S. Montague, West Cambs., S.G. Buckmaster, Borough, C.D. Rose, East Cambs. and A.C. Beck, North Cambs. Mark: backstamp of the vendor, Barratt & Son, 30 Market Place, Cambridge. English, 1906 (C.30-2006). Vase, bone china, printed in blue underglaze and gilded. Printed in reserve in panels on the shoulder 'ELIZABETH.' '& PHILIP.' 'MARRIED.' 'NOV.20TH 1947', and on the base in gold, 'THE MARRIAGE OF H.R.H./PRINCESS ELIZABETH/TO LIEUT. PHILIP.MOUNTBATTEN/R.N.' surrounding the factory's backstamp. Staffordshire; Minton, Stoke-on-Trent, 1947. Designed by John Wadsworth (C.31-2006) Teapot, earthenware, transfer-printed with 'WAR AGAINST HITLERISM/ This souvenir Teapot was made for/Dyson & HORSFALL of PRESTON to replace/ALUMINIUM STOCKS taken over for/ALLIED ARMAMENTS 1939/THAT RIGHT SHALL PREVAIL'. Mark: factory backstamp printed in dark green. Staffordshire; Crown Ducal (A.G. Richardson & Co. Ltd.), Cobridge, c. 1939-40 (C.32 & A-2006).

From NICHOLAS and JUDITH GOODISON through THE ART FUND: Two Tall Forms, blown, layered clear and white glass; 'graal' technique. Mark: engraved on one, 'Clare Henshaw 2005'. English, by Clare Henshaw, dated 2005 (C.12 A & B-2005). Vase, earthenware with blackened surface and turquoise 'volcanic' glaze. Oval with straight sides. English; by Emmanuel Cooper (b. 1938), Fonthill Pottery, London, 2005 (C.5-2006). Vase, earthenware with blackened surface and white glaze which has shrunk and dribbled. Oval with straight sides. English; by Emmanuel Cooper (b. 1938), Fonthill Pottery, London, 2005 (C.6-2006). Doric, cast clear glass with cast attachment in pale yellowish-green dichroic glass. Mark: 'Tessa Clegg '05'. English, by Tessa Clegg (b.1946), 2005 (C.7 & A-2006). Nobody's Business, slab-built earthenware coloured blue and grey. Mark: painted in black 'Eastman 2006'. English, by Ken Eastman (b.1960), 2006 (C.8-2006). Foreign Policy Initiative, moulded earthenware, glazed and decorated with transfers, and a pressed-glass bowl. Titled and signed on the base 'FOREIGN POLICY/Carol McNicoll/2003'. English, by Carol McNicoll (b. 1943), 2003 (C.9-2006). Copper lattice, clear and grey glass threads arranged, heated, and pressed to form a shallow circular dish, English, by Karen Lawrence (b. 1979), 2006 (C.12-2006). Cut Branch Dish, earthenware decorated with brownish-yellow, and grey-blue and brown glazes. Wales; Walter Keeler (b. 1942), Penalt, Monmouth, 2006 (C.13-2006).

From PROFESSOR DAVID L. MCMULLEN, MA, Ph.D., FBA (St John's College) to commemorate his retirement: Dish with fluted sides and scalloped rim. hard-paste porcelain, moulded, painted in Kakiemon enamels and gold, with a man dancing before three tigers of different size beside a wattle fence, behind which grow plum and bamboo. Chinese, 18th century (C.10-2006)

From HENRY ROTHSCILD: Small dish, stoneware with cream glaze and painting in iron-brown. English; Michael Cardew (1901-83), Wenford Bridge, c. 1970 (C.14-2006). Vase, slab-built reddish-brown stoneware with impressed rope-like striations on all sides, and a rectangular mouth, ash-glazed to produce a matt surface. English; by Janet Leach (1918-87), St Ives, Cornwall, probably 1960s or 1970s (C.15-2006). Bowl, stoneware with brown glaze. Mark: WP monogram. English; by Ray Finch (b. 1914), Winchcombe Pottery, Gloucestershire, probably 1960s or c. 1975 (C.16-2006). Bowl on high foot, thrown stoneware with mottled pink, grey, and buff surface, and bronze and red band round the rim. Mark: RW on applied rectangular pad. English; by Robin Welch (b. 1936), Welch Pottery, Stradbroke, Suffolk, probably 1970s or 1980s (C.17-2006). Tall finned bottle, stoneware thrown in three sections, with brown glaze inside, and cream shading to pale ginger glaze outside. English, by Ruth Duckworth (b. 1919), probably early 1960s (C.18-2006). Bowl, thrown stoneware, with shaped rim, perforated border, and cream, and greyish-green glaze showing the brown body below. English, by Ian Godfrey (1942-92), c. 1970-5 (C.19-2006). Bowl, earthenware with burnished engobe. Mark: '4.6.85/Bayle'. French, by Pierre Bayle (1945-2004), dated 1985 (C.20-2006). Sculptural form, stoneware, with feldspathic glaze in alternating shades of brown. German; by Beate Kühn (b. 1927), Büdingen-Düdelnheim, probably early 1980s (C.21-2006). Bowl, red earthenware with lavender-blue and grey glazes, and incised and blackened design including a stylized cat. German; by Beate Kühn (b. 1927), Büdingen-Düdelnheim, probably early 1980s (C.22-2006). Vase, porcelain with vertical depressions and brown glaze. German; by Karl Scheid (b. 1929), Büdingen-Düdelnheim, probably 1980s. (C.23-2006). Spherical bird form, stoneware (?) with shaded yellow ochre to cream surface. Inscribed 'ISRAEL' on the front. Rectangular wooden base painted white. Israel, Jean Mayer, probably 1980s (C.24-2006).

From NIK ZOLMAN: Plate, stoneware, 'Rondo' shape, decorated with 'Potter's Wheel' pattern. Pattern designed by David Yorath, c. 1973. Shape designed by Gill Pemberton, c. 1976. English; Denby Pottery, Derbyshire, c. 1976-85 (C.25-2006). Jug, stoneware with 'old gold' and dark brown runny glaze. Romany pattern. Designed by Glyn Pemberton. English; Denby Pottery, Derbyshire, c.1975-85. (C.26-2006).

From DAVID SCRASE: Bowl, with an everted mouth-rim and tall foot-ring, stoneware, painted in underglaze blue with a petal motif around the rim, and lotus petals above the foot. Mark: Chinese character fu 福 in the centre of the bowl. Vietnamese, c. 15th century (C.10-2005). Pot, porcelain, painted in enamels: on the sides, round cartouches enclosing different flowers, such as peony, chrysanthemum, rose, melon, and lotus; on the rim, red bats. Chinese, Xianfeng (1851-1861) mark and period (C.11-2005). Cup and saucer, eggshell porcelain painted in enamels, Kutani ware. Decorated with an army of grasshoppers marching in a landscape. Six flying birds decorate the inside rim of the cup, and four flying birds decorate the bottom of the cup surrounding a fan which bears the name of a workshop in Yokohama. Japanese, early 20th century (C.11 & A-2006)

From DR JOHN SHAKESHAFT through THE ART FUND: Jar, stoneware thrown, coiled, and wood fired, with natural ash glaze. English; by Svend Bayer (b. 1946), Sheepwash, Devon, 2005 (C.14-2005).

### **Oriental Works of Art**

From MOLLY and WILLIAM LEES through THE ART FUND: Vase. Bronze, cast and decorated in cloisonné enamels with taotie monster faces on the neck, and another on the belly. Chinese, 20th century (O.1-2006)

## **PURCHASES**

### **Sculpture and Applied Art**

From the BOSCAWEN FUND with a grant from THE ART FUND: Peeter Scheemaeckers, the elder (1652-1714), Virgin and Child, terracotta model for a larger wooden group in the church of St Martin in Heers, Limburg. Flemish, c. 1702 (M.1-2006).

Purchased with the BOSCAWEN FUND: Attributed to Andrea Ferrucci (Andrea di Piero (di Marco) known as Ferrucci Andrea da Fiesole (1465–1526) Christ on the Cross mourned by St Jerome, marble carved in high relief. Italian, Tuscany; late 15th or early 16th century (M.8-2006)

Purchased with the BOSCAWEN and COWAN FUNDS: Filippo Parodi (1630-1702) Head of Cleopatra, marble, on circular green marble socle. Italian, probably Venice or Padua, 1680s (M.9-2006).

### Ceramics

From the APPLIED ARTS DUPLICATES FUND: Side Plate, Windsor grey earthenware printed in black and painted in turquoise enamel with 'Bus' from the 'Travel Service'. Staffordshire; Josiah Wedgwood & Sons Ltd., Barlaston, probably 1954. Designed by Eric Ravilious (1903-42) in 1938 (C.15-2005).

## DEPARTMENT OF COINS AND MEDALS

### ALLOCATIONS

#### Oriental and Islamic coins

Accepted by HM Government in lieu of Inheritance Tax from the estate of the late Michael Broome and allocated to the Fitzwilliam Museum: The Michael Broome Collection of Oriental Coins, consisting of 3,577 coins, mainly Islamic of the 7th to 20th centuries, from Muslim Spain to India. The collection is especially rich in coins of the Abbasids, Ilkahanids, Safavids, Ottomans and especially the Seljuqs of Rum, on which Mr Broome was writing a major reference work. Michael Broome (1927-97), a leading figure in Islamic numismatics, founded the Oriental Numismatic Society – an international organisation – and was the author of various publications including *A Handbook of Islamic Coins* (1985). This is only the second occasion that a collection of coins has been preserved under the Acceptance in Lieu Scheme.

### GIFTS

#### Ancient coins

From PROFESSOR T. V. BUTTREY (*CLH*): Seventy-three Greek and Roman coins:  
SICILY: HIMERA: (1) AR  $\frac{1}{4}$  obol, c. 515-500 BC or later, rev. Pattern in square incuse (Kraay 307), 0.22g. SYRIA: (2) Tryphon (141-38 BC),  $\mathcal{A}$ , rev. Macedonian helmet adorned with spike and ibex horn (*SNG Spaer* 1830), 4.97g. ROMAN EMPIRE AND ROMAN PROVINCIAL: (3) Titus under Vespasian,  $\mathcal{A}$  As, Rome AD 75, rev. Felicitas standing left (*RIC* 93.671), 12.60g. (4) Titus (79-81),  $\mathcal{A}$  As, Rome, July-Dec. 79, rev. Pax standing left (*RIC* 126.79), 10.42g. (5) Domitian under Titus,  $\mathcal{A}$  Quadrans, Rome, AD 80-1, rev. Cornucopiae (*BMCRE* 276.‡), 4.51g. (6) Domitian under Titus,  $\mathcal{A}$  As, mint in Thrace or Bithynia, AD 80-1, rev. Ceres standing left (*RPC* 508), 13.44g. (7) Macedonia, Stobi, Caracalla (198-217),  $\mathcal{A}$ , rev. Victory walking to right (Josifovski 367, same dies), 6.44g. (8) Julia Domna,  $\mathcal{A}$  Sestertius, Rome, AD 228, rev. Felicitas standing front, holding caduceus (*RIC* 125.676), 21.14g. (9) Moesia Superior, Viminacium, Trajan Decius (249-251),  $\mathcal{A}$ , AD 250-1, rev. female figure standing between bull and lion (*cf. Martin* 3.23 & 3.17), 17.27g. (10) Valerian (253-60), Billon Radiate, Second Eastern mint, rev. Oriens and emperor, facing each other (*RIC* 60.287c), 3.22g. (11) Gallienus (253-68), Billon Radiate, mint in Gaul, rev. Emperor walking right, trampling on captive (*RIC* 72.54), 3.03g. (12) Florian (AD 276),  $\mathcal{A}$  radiate, Serdica, rev. Providentia standing r. facing Sol (*RIC* -; *Venera* 2919), 3.70g. (13) Probus (276-82),  $\mathcal{A}$ , Rome, rev. Victory walking to left (*RIC* 40.213), 3.74g. (14) Probus,  $\mathcal{A}$ , Siscia, rev. Concordia standing to left (*RIC* 88.660G), 3.44g. (15) Diocletian (284-305),  $\mathcal{A}$ , Heraclea, AD c. 295-6 or 297-8, rev. Prince and Jupiter standing (*RIC* 531.13 or 532.21), 2.85g. (16) Galerius (293-311),  $\mathcal{A}$ , Cyzicus, AD c. 295-9, rev. Prince and Jupiter standing (*RIC* 581.19b), 2.32g.

(17) Maximinus (310-13), Æ, Thessalonica, c. AD 312, rev. Jupiter standing facing (*RIC* 518.50a), 4.51g. (18) Licinius I (308-24), Æ, Heraclea, 313-4, rev. Jupiter standing (*RIC* VI, 541.73 or *RIC* VII 542.6), 3.09g. (19) Constantine II (316-40), Æ, Arelate, AD 317, Sol standing to right (*RIC* 246.119), 3.07g. (20) Divus Maximianus, Æ, Siscia, AD 317-18, rev. Emperor seated to left (*RIC* 429.41), 1.22g. (21) Crispus (316-26), Æ, Heraclea, AD 317, rev. Camp gate with three turrets (*RIC* 545.18), 3.38g. (22) Licinius I (308-24), Æ, Cyzicus, 317-20, rev. Jupiter standing left (*RIC* VII 644.9), 3.34g. (23) Constantine I (306-37), Æ, Siscia, AD 320, rev. Standard between captives (*RIC* 438.109), 2.45g. (24) Constantine II (316-40), Æ, Siscia, AD 321-4, rev. Inscription around laurel wreath (*RIC* 445.176), 3.17g. (25) Constantine I (307-37), Æ, Heraclea, AD 324, rev. Legend within wreath (*RIC* 549.60), 3.72g. (26) Constantine I, Æ, Heraclea, AD 325-6, rev. Camp gate (*RIC* 551.77), 2.52g. (27) Constantine I, Æ, Heraclea, AD 326, rev. Legend within wreath (*RIC* 552.82), 2.70g. (28) Constantine II (316-40), Æ, Heraclea, AD 327-9, rev. Camp gate (*RIC* 554.96), 2.66g. (29) As last, 3.18g. (30) Crispus (316-26), Æ, Nicomedia, AD 324-5, rev. Camp gate (*RIC* 615.92), 2.73g. (31) Constantius II (324-61), Æ, Nicomedia, AD 325-6, rev. Camp gate (*RIC* 620.124), 2.52g. (32) Constantine I (307-37), Æ, Cyzicus, AD 325-6, rev. Camp gate (*RIC* 648.34), 2.96g. (33) Constantine I, Æ, Cyzicus, AD 328-9, rev. Camp gate (*RIC* 652.55), 2.27g. (34) Constantine I, Æ, Antioch, AD 325-6, rev. Camp gate (*RIC* 688.63), 3.39g. (35) Constantine I, Æ, Heraclea, AD 330-3, rev. Two soldiers standing (*RIC* 558.116), 1.78g. (36) Urbs Roma, Æ, Heraclea, AD 330-3, rev. She-wolf standing left (*RIC* 558.119), 2.06g. (37) Constantinopolis, Æ, Heraclea, AD 330-3, rev. Victory standing left on prow (*RIC* 558.120), 1.94g. (38) Constantine II (316-40), Æ, Constantinople, AD 330-3, rev. Two soldiers standing (*RIC* 579.60), 2.27g. (39) Constantius II (324-61), Æ, Constantinople, AD 330-3, rev. Two soldiers standing (*RIC* 579.61), 2.36g. (40) As last, 1.76g. (41) Constantinopolis, Æ, Constantinople, AD 330-3, rev. Victory standing left on prow (*RIC* 579.63), 2.46g. (42) Constantine II (316-40), Æ, Nicomedia, AD 330-5, rev. Two soldiers standing (*RIC* 633.189), 2.25g. (43) As last, 2.01g. (44) As last, but *RIC* 633.191, 2.10g. (45) Urbs Roma, Æ, Nicomedia, AD 330-5, rev. She-wolf standing left (*RIC* 634.195), 2.69g. (46) As last, 1.61g. (47) Constantine II (316-40), Æ, Antioch, AD 335, rev. Two soldiers standing (*RIC* 693.87), 2.46g. (48) Constantius II (324-61), Æ, Antioch, AD 335, rev. Two soldiers standing (*RIC* 693.88), 2.19g. (49) Delmatius (335-7), Æ, Constantinople, AD 336-7, rev. Two soldiers standing (*RIC* 589.141), 1.48g. (50) Constantius II (324-61), Æ, Antioch, AD 347-8, rev. Legend within wreath (*RIC* 521.113), 2.24g. (51) Constantius II, Æ, Thessalonica, AD 350, rev. Emperor on galley (*RIC* 414.133), 5.05g. (52) Constantius II, Æ, Heraclea, AD 351-4, rev. Soldier spearing falling horseman (*RIC* 436.82), 5.11g. (53) Constantius II, Æ, Constantinople, AD 348-51, rev. Soldier spearing falling horseman (*RIC* 454.79), 4.39g. (54) As last, but *RIC* 454.84, 2.66g. (55) Constantius II (324-61), Æ, Constantinople, AD 348-51, rev. Phoenix on globe (*RIC* 454.93), 2.09g. (56) Constantius II, Æ, Nicomedia, AD 348-51, rev. Emperor and two captives (*RIC* 476.71), 4.27g. (57) Constantius II, Æ, Antioch, AD 353/4-7, rev. Soldier spearing falling horseman (*RIC* 528.155 or 528.188), 2.44g. (58) Jovian (363-4), Æ, Sirmium, rev. Inscription within laurel wreath (*RIC* 394.120), 3.44g. (59) Jovian, Æ, Heraclea, rev. Legend within wreath (*RIC* 439.108), 3.29g. (60) As last, 2.52g. (61) Valentinian I (364-75), Æ, Constantinople, AD 364-5, rev. Emperor standing (*RIC* 215.20a.4), 2.57g. (62) Gratian (367-83), Æ, Siscia, AD 367-75, rev. Emperor dragging captive (*RIC* 147.14c.XXX), 2.63g. (63) Theodosius I (379-95), Æ, Constantinople, AD 379-83, rev. Constantinopolis seated facing (*RIC* 228.57d), 2.09g. (64) Theodosius I, Æ, Constantinople, AD 392-5, rev. Emperor standing (*RIC* 235.88a.1), 5.32g. (65) Arcadius (383-408), Æ, Cyzicus, AD 383, rev. Legend within wreath (*RIC* 244.20d.1), 1.08g. (66) Arcadius, Æ, Antioch, AD 383, rev. legend within wreath (*RIC* 289.56d.2), 1.26. (67) Arcadius, Æ, Antioch, AD 383-8, rev. Emperor standing (*RIC* 291.63e/f), 2.58g. (68) Honorius (393-423), Æ, Antioch, AD 392-5, rev. Emperor standing (*RIC* 294.68e.2), 4.63g. (69) Arcadius, Æ, Alexandria, AD 383-92, rev. legend within wreath (*RIC* 302.15d.2), 1.27g. (70) Theodosius I (379-95), Æ, Alexandria, AD 392-5, rev. Emperor on horseback to right (*RIC* 304.22a), 2.32g. (71) Arcadius (383-408), Æ, Cyzicus, AD 395-401, rev. Emperor and Victory (*RIC* 247.66), 2.05g. (72) Honorius (393-423), Æ, Antioch, AD 395-401, rev. Emperor and Victory (*RIC* 247.73), 2.91g. (73) Honorius, Æ, Antioch, AD 406-8, rev. Three emperors standing (*RIC* 252.153), 1.67g.

From P.I. LAKE: One Roman coin, Quietus (260-1), Æ, Antioch, rev. Aequitas standing left (*RIC* 583.13), 8.25g

### Medieval coins and artefacts

From DR SHERMAN and MRS PATRICIA HORN (via Cambridge in America): Papal State, Pope Stephen V (IV) (AD 816-17), with Emperor Louis the Pious (814-40), silver penny, Rome, Oct. 816 to

24 Jan. 817 (*CNI* 15, 66.1, pl. IV.7; Berman 16), 1.63g. Found East Dean, Sussex, 2003. This is only the second known coin of this short-lived pope, the other specimen being in the museum in Turin. It is the only recorded find of a 9th-century papal coin in England.

From the FRIENDS OF THE FITZWILLIAM MUSEUM: Viking kings of York, Anlaf Guthfrithsson (939-41) or Anlaf Sihtricsson (941-944/5), round halfpenny, Derby mint, 940-2, obv. +ANLAF CV....NCO (double struck), small cross; rev. struck from an old rusty die of the Scandinavian York, c.920, +EARICE CIT ('city of York'), *Carolus* Monogram (unique), 0.68g. Found near Neston, Cheshire, Dec. 2005; published by M. Blackburn, *BNJ* 76 (2006), 218-20. This is the only round halfpenny known from the Viking series after the 910s. It is struck from a highly unusual combination of dies, one already twenty years old.

From T.G. WEBB WARE: England, Stephen (1135-54), AR penny, *BMC* type 7, Warwick mint, Simund, 1.39g.

From PETER WOODHEAD: Germany, Magdeburg, archbishops, anonymous AR penny, early 12th cent., Gittelde mint (Kluge, *Deutsche Münzgeschichte* 436), 0.87g, ex Pimprez (départ. Oise, France) hoard 2002.

From DR MARTIN ALLEN (W): Aquitaine, Richard (Coeur de Lion) as duke (1172-85), AR denier, 1st type (Elias 4), 0.53g. Found in the Thames at Bermondsey .

From the late PROFESSOR PHILIP GRIERSON (CAI): Two Byzantine coins: (1) Latin imitation type A, Billon trachy, after 1204, rev. Full-length figure of emperor (*DOC* 4.2, 694.30), 1.28g. (2) As last, type D, Half-length figure of emperor (*DOC* 4.2, 696.33), 1.28g.

#### **Modern coins, medals and other items**

From DR TIMOTHY MEAD (W, University Registry): Sir William Browne Prize medal, University of Cambridge, unissued specimen of the current medal, struck bronze, 36mm, 17.77g.

From DR ELENA YAROVAYA: Russia, State Hermitage Museum, medal for the Coin Cabinet, 2002, issued on the 150th anniversary of the opening of the New Hermitage Museum in 1852, struck bronze, 65 mm.

From WILLIAM BARRETT: Ninety-four modern world coins and five items issued by the Mellon National Bank of Pittsburg, given in recognition of the Bank's links with the Museum's benefactor Paul Mellon: (1-3) National Currency, The Mellon National Bank of Pittsburg, 1929 series, \$20, \$10 and \$5 notes; (4) Specimen Letter of Credit, Mellon National Bank and Trust Company, not to exceed \$1,000; (5) Leaflet about Travellers Cheques, Mellon National Bank and Trust Company, dated July 1, 1947, four pages, with instructions for accepting Travellers Cheques of the Bank, and colour facsimiles of four cheques: \$100, \$50, \$20 and \$10.

From DR GARY ODDIE and DUNCAN PENNOCK: Ninety-three cardboard fruit-pickers' tokens issued by farmers in the Fens during the 20th century: Benwick (5), Emneth (15), Fitton End (1), Four Gotes (1), (5), Leverington (12), Newton (8), Nordelph (2), Outwell (15), Tydd (3), Walsoken (3), Walton Highway (3), West Walton (7) and Wisbech St Mary (13).

From DR MARCUS PHILIPS and MISS SUSAN TYLER-SMITH: Eleven modern replicas and fakes of ancient coins: (1) Apollonia, AR diobol, rev. Anchor (as *SNG Stancomb* 43), 1.20g. (2) Roman Republic, AR denarius, as Crawford 372/1, 3.38g. (3) Diva Poppaea and Diva Claudia, AR cast, rev. Temple with six columns (as *RPC* 4846), 3.88g. (4) Vespasian, Æ semis (electrotype), rev. Winged caduceus (as *RIC* 109.794 obv and 111.807 rev.), 5.61g. (5) Sabina, White metal denarius, rev. Concordia standing to left (Prokopov 53), 2.17g. (6) Faustina II, White metal denarius, rev. Fecunditas standing to left (Prokopov 65), 1.91g. (7) Julia Maesa, White metal denarius, rev. Pietas standing left to (Prokopov 92), 1.78g. (8) Julia Mamaea, White metal denarius, rev. Felicitas standing to left (Prokopov 99), 1.84g. (9) Cornelia Supera, Æ tooled, rev. Pietas standing to left (reverse probably of *RIC* IV, 3, 84, 130), 3.76g; (10) Nezak Huns, Anonymous group II, cast billon drachm, rev. fire altar with attendants (as Göbl 137.200), 4.26g; (11) As last, 4.07g.

From the MUSEUM'S COLLECTION BOXES: Thirty-eight modern world coins and eleven banknotes.

Various modern coins, banknotes, tokens and telephone cards were presented by: DR MARK BLACKBURN (CAI), PROFESSOR T.V. BUTTREY (CLH), MRS ANNE LONSDALE (NH), DR ADRIAN POPESCU, PROFESSOR O.N. SALGADO and MR MICHAEL and MRS MARY WALBANK.

## PURCHASES

### Ancient coins

From the BURN FUND: Eighty-four coins: SARMATIA: OLBIA: (1) Billon, c. 200-150 BC, rev. Lyre (SNG BM 637), 3.18g. DACIA: (2) Philip I (244-9), Æ, AD 247-8, rev. Female personification standing between eagle and lion (Martin 2.57), 19.11g. (3) Philip I, Æ, AD 247-8, rev. Female personification standing l. (Martin 2.57.9), 14.19g. (4) Philip I, Æ, AD 247-8, rev. Female personification seated between lion and eagle (Martin 2.63.1), 14.16g. (5) Philip I, Æ, rev. Female personification standing between eagle and lion (Martin 2.67), 16.21g. (6) Volusian (251-3), Æ, AD 251, rev. Female personification standing between eagle and lion (Martin 5.56), 12.05g. (7) As last, 9.24g. (8) Valerian (253-60), Æ, AD 254-5, rev. Female personification standing between eagle and lion (Martin 7.57.1), 7.59g. (9) Gallienus (253-68), Æ, AD 253, rev. Female personification standing between eagle and lion (Martin 7.61), 10.59g. (10) Gallienus, Æ, AD 255/6, rev. Female personification standing between eagle and lion (cf. Martin 7.63), 7.03g. MOESIA INFERIOR: CALLATIS: (11) AR drachm, 3rd cent. BC, rev. Corn ear club and bow case (SNG BM 201), 4.41g. (12) AR, 4th-3rd cent. BC, rev. Bow in quiver and club (AMNG 204), 2.33g. (13) AR, 3rd cent. BC, rev. Club and corn ear, to right E (AMNG -), 1.28g. (14) AR, 3rd cent. BC, rev. Club and corn ear (AMNG -), 1.08g. (15) Æ, 3rd-2nd cent. BC, rev. Ivy wreath, to right *thyrsus* (Ruzicka, NZ, 1917, 218), 8.58g. (16) Æ, 3rd-2nd cent. BC, rev. Tripod between corn ears (Ruzicka, NZ, 1917, 227), 9.63g. (17) Plautilla, Æ, AD 202-5, rev. Hygeia standing left (Moushmov 298), 10.74g. (18) Gordian III (238-4), Æ, rev. Ethnic within wreath, value mark E (cf. Ruzicka 345a), 11.19g. (19) Æ, c. AD 222-49, rev. Cybele seated l. (AMNG 292), 3.78g. MOESIA INFERIOR: DIONYSOPOLIS: (20) Gordian III (238-44), Æ, rev. Zeus-Sarapis standing to left (AMNG 386.1), 14.21g. (21) Gordian III, Æ, rev. Demeter standing to left (AMNG 387), 11.74g. (22) Gordian III, Æ, rev. Dionysus standing l. (AMNG 391), 11.37g. (23) Gordian III, Æ, rev. Concordia standing left (cf. AMNG 400), 12.94g. (24) Gordian III, Æ, rev. Nemesis standing to left (Moushmov 128), 10.36g. MOESIA INFERIOR: ISTRUS: (25) AR, 4th cent. BC, rev. Eagle on dolphin, beneath Λ (Ruzicka 405y), 6.80g. (26) AR copy, 4th-3rd cent. BC, rev. Eagle on dolphin, to r. X (cf. AMNG 413), 2.79g. (27) AR, 4th cent. BC, rev. Eagle on dolphin, to r. B re-cut over A (cf. AMNG 426), 4.91g. (28) AR, 4th cent. BC, rev. Eagle on dolphin, to r. Γ (AMNG 427), 6.35g. (29) AR, 4th cent. BC, rev. Eagle on dolphin, to r. A? (AMNG -), 1.46g. (30) AR, 4th cent. BC, rev. Eagle on dolphin, in field l. *zeta* (AMNG -), 0.49g. (31) AR, 4th cent. BC, rev. Eagle on dolphin, to r. H re-cut over E (AMNG -), 0.47g. (32) AR, 4th cent. BC, rev. Eagle on dolphin, to r. Θ (AMNG -), 0.50g. (33) AR, 4th cent. BC, rev. Eagle on dolphin, to r. I (AMNG -), 0.52g. (34) AR, 4th cent. BC, rev. Eagle on dolphin, beneath K? (AMNG -), 0.52g. (35) AR, 4th cent. BC, rev. Eagle on dolphin, to r. X (AMNG -), 0.51g. (36) AR, 4th cent. BC, rev. Eagle on dolphin, to r. Θ, beneath [ΔI]? (AMNG -), 1.15g. (37) AR, 4th cent. BC, rev. Eagle on dolphin (cf. AMNG 446), 1.47g. (38) AR, 4th cent. BC, rev. Eagle on dolphin, beneath I (cf. AMNG 449), 1.39g. (39) AR Trihemiobol, 4th cent. BC, rev. Eagle on dolphin to left, to right I (AMNG 449), 1.33g. (40) As last, 1.27g. (41) AR Trihemiobol, 4th cent. BC, rev. Eagle on dolphin, to r. I recut over B (cf. AMNG 449), 1.32g. (42) AR Trihemiobol, 4th cent. BC, rev. Eagle on dolphin, to r. H (AMNG -), 1.46g. (43) AR, 4th cent. BC, rev. Eagle on dolphin, beneath monogram (MA) (AMNG -), 0.66g. (44) Æ, 4th cent. BC, rev. Eagle on dolphin, beneath A (AMNG -), 4.61g. (45) Gordian III (238-44), Æ, AD 241-4, rev. Tyche standing left, holding cornucopiae and rudder on globe (cf. AMNG 528), 9.49g. MOESIA INFERIOR: NICOPOLIS AD ISTRUM: (46) Septimius Severus (193-211), Æ, rev. Bust of Sarapis to right (AMNG 1348), 1.99g. (47) Septimius Severus, Æ, rev. Victory advancing to left (cf. AMNG 1370), 3.04g. (48) Septimius Severus, Æ, rev. Tyche standing to left (AMNG 1399), 3.89g. (49) Septimius Severus, Æ, rev. Hercules standing to left (AMNG -), 3.35g. (50) Caracalla (196-211), Æ, AD 198-211, rev. Concordia standing to left (cf. AMNG 1587), 5.04g. (51) Elagabalus (218-22), Æ, rev. Heracles standing left (cf. AMNG 1945), 11.76g. MOESIA INFERIOR: ODESSUS: (52) Æ, 3rd cent. BC, rev. Horseman wearing *kausia* and holding cornucopia (AMNG 2207), 5.85g. (53) Hadrian (117-38), Æ, rev. Apollo seated (cf. AMNG 2235.3), 10.05g. (54) Commodus (177-92), Æ, rev. Demeter and



Persephone standing (cf. *AMNG* 2252), 7.60g. (55) Caracalla (196-217), Æ, rev. Apollo seated (*AMNG* 2278), 5.34g. (56) Caracalla, Æ, AD 196-8, rev. Hercules standing to left (*AMNG* 2280), 3.81g. (57) Severus Alexander (222-35), Æ, rev. great God standing to left (*AMNG* 2310), 8.70g. (58) Gordian III (238-44), Æ, rev. Great God standing to left (cf. *AMNG* 2318), 10.00g. (59) Gordian III (238-44), Æ, rev. Great God standing to left (cf. *AMNG* 2320), 11.10g. MOESIA INFERIOR: TOMIS: (60) Æ, 2nd cent. BC, rev. Two stars (*AMNG* 2469.26), 1.80g. (61) Nerva (96-8), Æ, rev. Victory on globe to l. (*AMNG* 2597), 5.39g. (62) Caracalla (196-217), Æ, rev. Apollo seated, to left tripod (cf. *AMNG* 2843), 11.24g. (63) Severus Alexander (222-35), Æ, rev. Bust of Sarapis (cf. *AMNG* 3153), 9.76g. (64) Gordian III (238-44), Æ, rev. Zeus standing left, holding patera and scepter (*AMNG* 3373), 12.52g. (65) Gordian III, Æ, rev. Victory walking l. (*AMNG* 3504), 8.35g. SCYTHIAN KINGS: (66) Ailios, Æ, 3rd-2nd cent. BC, rev. Two horse foreparts jugate to right; countermark, head of Heracles wearing lion scalp (Canarache 34), 10.85g. THRACE: ANCHIALUS: (67) Septimius Severus (193-211), Æ, rev. Homonoia standing to left (*AMNG* II, 500), 3.82g. THRACE: APOLLONIA: (68) Æ, 5th cent. BC, currency arrowhead (cf. *SNG Stancomb* 23), 1.62g. (69) Æ cast, 5th cent. BC, currency arrowhead (*SNG Stancomb* 26), 4.91g. (70) Apollonia Pontica, Æ cast, 5th cent. BC, currency arrowhead (*SNG Stancomb* 25), 2.08g. BYZANTIUM: (71) Trajan (98-117), Æ, obv. Countermark (Howgego 520); rev. Helmet in profile (Schönert-Geiss 1322-31), 8.86g. DEULTUM: (72) Tranquillina, Æ, AD 241-4, rev. Sarapis standing left (cf. Jurukova 385), 5.89g, pierced. MESEMBRIA: (73) Æ, mid 3rd cent. BC, rev. Wheel (*SNG Stancomb* 230), 5.99g. (74) Æ, 3rd cent. BC, rev. Wheel (*SNG BM* 276), 5.37g. PHILIPPOLIS: (75) Commodus (177-92), Æ, rev. Thanatos leaning upon inverted torch (Varbanov 975), 4.14g. TOPIRUS: (76) Geta (198-212), Æ, AD 209-11, rev. River-god reclining (cf. Moushmov 4986), 4.39g. TRAGILUS: (77) AR Hemiobol, c. 450-400 BC, rev. TPAI in the four quarters of an incuse square (*SNG Cop* 445), 0.30g. BITHYNIA: NICAEA: (78) Caracalla (196-217), Æ, AD 198-211, rev. Three standards (Waddington 482), 6.22g. (79) Geta (198-212), Æ, AD 198-209, rev. Agonistic crown with palm (Waddington 525), 2.24g. PRUSA AD OLYMPUM: (80) Septimius Severus (193-211), Æ, rev. Serpent coiled round staff (*BMC* -), 3.26g. CARIA: (81) AR, 5th cent. BC, rev. Head and neck of bull to left (Troxell-Kagan 1), 0.15g. ROMAN EMPIRE: (82) Trajan Decius (249-251), AR Radiate, rev. Female personification standing left (*RIC* 121.12b), 4.67g. (83) Procopius (365-6), Æ, Constantinople, rev. Emperor standing (*RIC* -), 2.47g. (84) As last, 2.46g

From the BUTTREY FUND: Three coins: (1) Roman Republic, L. Censor, AR Denarius, Rome, 82 BC, rev. Marsyas walking (Crawford 363/1b), 3.87g. (2) Roman Empire, Vespasian (69-79), Æ semis, Rome, AD 77-8, rev. Winged caduceus between crossed *cornucopiae* (*NNB* 8 (1996), 18), 4.01g. (3) Julian (361-3), AR siliqua, Constantinople, AD 363 (*RIC* 462.159), 2.12g.

### Medieval coins and artefacts

From the LEVERTON HARRIS FUND, and GRIERSON FUND, aided by grants from THE ART FUND and the MLA/V&A PURCHASE GRANT FUND: Normans, William of Aumale, earl of York (1138-79), silver penny, York mint, c.1150; obv. WILL / EAMVS, standing figure in armour and helmet brandishing a sword (unique), 0.99g.

From the GRIERSON FUND: Nineteen coins: FRANCE: (1) Louis the Pious (814-40), AR penny, Christiana religio type, without mint name (Morrison & Grunthal 472 var., 'MIP'), 1.44g. (2) As last, no pellets in angles of obv. cross, single lines to roof on rev. (Morrison & Grunthal 508a), 1.58g. (3) Lothaire I (840-55), AR penny, Christiana religio type, without mint name (Morrison & Grunthal 585), 1.20g. (4) Narbonne, Ermingarde (1143-92), AR obole (Boudeau 740), 0.28g. ITALY: (5) Rome, Senate (1184-c.1439), counterfeit copper grosso (cf. *CNI* XV, 103-4.31-4), 2.95g. (6) Rome, Senate (1184-c.1439), AR grosso (*CNI* XV, 130.240), 1.82g. (7) Rome, Senate (1184-c.1439), bill. denaro provisino (cf. *CNI* XV, 146-7.381-3). (8) Rome, Senate (c.1285-c.1350), bill. denaro (*CNI* XV, 135.280), 0.95g. (9) Rome, Senate (c.1300-1404), bill. denaro provisino (cf. *CNI* XV, 151-2.424-5), 0.32g. (10) Foligno, Pope Eugenius IV (1431-47), bill. picciolo (*CNI* XIV, 3.8 var.), 0.32g. (11) Spoleto, Pope Pius II (1458-64), bill. quattrino (*CNI* XIV, 230.19 var.), 0.52g. (12) Genoa, pre-ducal period (1139-1339), bill. denaro (*CNI* III, 10.65), 0.65g. (13) Florence, Commune (c.1236-1532, struck 14th cent.), bill. quattrino (cf. *CNI* XII, 36.222, 225, 227), 0.34g. (14) Ancona, Commune (c.1170-14th cent., struck before 1200), bill. denaro (*CNI* XIII, 3.16), 0.68g. (15) Ancona, Commune (c.1170-14th cent., struck 14th cent.), bill. denaro (*CNI* --), 0.49g. (16) Saluzzo, mint of Carmagnola, Louis II (1475-1504), billon forte (*CNI* II, 68.126/68.130), 1.02g. BALTIC STATES: (17) Dorpat, anon. episcopal issue, AR penning or penn (Haljak 4), 0.13g. (18) Dorpat, Dietrich V Hake (1485-98), AR schilling or killing (Haljek 309/310 var.), 1.02g. (19) Dorpat, Dietrich V Hake, AR penning or penn (Haljak 312), 0.55g.

From the COINS AND MEDALS FUND: (1) Merovingians, Frisia, mid-7th cent., contemporary forgery in very base gold or silver of a gold tremissis, Dronrijp type (cf. *MEC* 1.517-520), 1.22g. Found Ludborough, Lincs, Oct. 2001. (2) Anglo-Saxons, Eadred (946-55), silver halfpenny, floral type, without mint name (Shrewsbury?), Eofermund (CTCE -; cf. 271), 0.33g, large fragment. Found at Wadborough, Wores. 14 Aug. 2005. (3) England, Stephen (1135-54) or Henry II (1154-89), AR penny, *BMC* type vii, Watchet, Henri, 1.33g. Ex Elmore-Jones and Drabble. (4) As last, but cut halfpenny, Dunwich, Nicole, 0.62g. (5) As last, but Norwich, Willem G, 0.38g. (6) England, Richard II (1377-99), contemporary forgery of a half-noble, London mint (after Webb Ware type 2), 2.81g. Found Abridge, Essex, April 2005. (7) Lead ingot, with three impressions of a coin die crudely copying the Viking Cnut/Quentovic derivatives, c.900 (cf. *MEC* 1:1447; *SCBI* 29: 409), 81 x 26 x 10 mm (max. dimensions), 143.97g. Found Little Downham, Cambs, c.2000. (8) Coin weight, copper-alloy, for a French royale d'or of Charles IV or Philip VI (1322-8, 1328-50) (Dieudonné pl. 1.5), 3.92g. Found Histon, Cambs., 2005.

### **Oriental and Islamic coins**

From the JEEPS FUND: Ninety-seven Indian punch-marked coins from the Robert Tye Collection: INDIA: MATHURA: (1) Punch-marked coinage, local post-Imperial issue, c.160 BC, silver unit, 5 punch-marks, sun punch on rev. (as Gupta and Hardacre ('GH') 476 (as Maurian)), 3.34g. (2) As last, but GH 497a, 3.33g. (3) As last, but srivite punch on rev. (as GH 497b (as Maurian)), 3.47g. (4) As last, coil-like punch on rev. (unpublished), 3.32g. MAGADHAS: (5-97) AR *kārshāpanas* of Series I, II and III, a systematic collection of types.

From the JEEPS FUND: Thirty-one coins: ISLAMIC: Ghaznavid (2); Safavid (2); Zand (1); Durrani (2); INDIA: Ancient India punch-marked coinage (4); Amirs of Multan (14); Mughal (1); BURMA: Chiengmai (2); Nan (2); JAPAN (1).

### **Modern coins, medals and other items**

From the BUTTREY FUND: Seven coins: (1) Charles II (1649/60-85), groat, 1682 over 1. (2) Charles II, halfgroat, 1674. (3) William III (1689/94-1702), threepence, 1699. (4) William III, twopence, 1699. (5) George III (1760-1820), AR penny, 1766. (6) George III, AR penny, 1779. (7) George V (1910-36), crown, 1936.

From the COINS AND MEDALS FUND: Medal of Homer, by Giovanni da Cavino (1500-70), Padua (Attwood 295), cast AE, 23.28g.

From the COINS AND MEDALS FUND: Eighty-nine fruit-pickers' tokens issued by farmers in the Fens, late 19th and 20th cents.: Collets Bridge (1), Croxton (1), Elm (5), Emneth (1), Fitton End (6), Horrold Bridge (1), Leverington (5), Long Sutton (3), Milton (Peterborough) (2), Murrow (1), Newton (4), Panswell (1), Parson Drove (2), Sutton St Edmunds (1), Tydd (2), Upwell (3), Walsoken (Wisbech) (1), Wisbech (49).

# DEPARTMENT OF MANUSCRIPTS & PRINTED BOOKS

## GIFTS

### Manuscripts

From the FRIENDS OF THE FITZWILLIAM MUSEUM: Two miniatures by Henri d'Orquevaulz (doc. Metz, 1440 and 1452) from a copy of Guillaume de Deguileville's Pilgrimage of the Human Soul, (MS 3-2005.1-2).

From MRS VIRGINIA SURTEES: John Ruskin, The Story of Arachne: manuscript of a lecture given at Woolwich by John Ruskin on 13 Dec. 1870. Autograph by Ruskin and Crawley, given to Cockerell by W.G. Collingwood in 1899, (MS 9-2005); John Ruskin, The Pleasures of England, discarded section of autograph manuscript from a series of lectures given by John Ruskin in Oxford 1884, (MS 10-2005).

From DR SANDRA HINDMAN, offered in memory of Dr Michael Camille via CAMBRIDGE IN AMERICA: Four miniatures by Henri d'Orquevaulz (doc. Metz, 1440 and 1452) from a copy of Guillaume de Deguileville's Pilgrimage of the Human Soul, (MS 11-2005.1-4).

From MRS PENNY PRICE: Three handmade facsimiles of a leaf from the Metz Pontifical (MS 298), showing three different stages of the production, (MS 12-2005.1-3)

### Books

From JOSEPH G. LUBBOCK: The Realm of Nature Mine: original hand-coloured prints and text by J.G. Lubbock, London, Bertram Rota, 2005, no. 21 of a limited edition of 48 copies, signed by the author/artist (PB 66-2005).

From DAVID J. HALL: Jeremy Greenwood, Edward Bawden: editioned prints, with an introduction by Elspeth Moncrieff, Woodbridge, The Wood Lea Press, 2005, (PB 67-2005); Julian Brown, Poems, by Sebastian Carter at the Rampant Lions Press, 1988, (PB 68-2005); The First 10: some ground covered at the Rampant Lion Press by Will Carter 1949-58, Cambridge, The Rampant Lion Press, 1959, (PB 69-2005); Will Carter, Printer: an illustrated study by Alan Tarling, London, The Galahad Press, 1968, (PB 70-2005).

From MRS VIRGINIA SURTEES: Dante Gabriel Rossetti, Ballads and Sonnets, London, Ellis and White, 188, (PB 71-2005) incorporating a drawing by Rossetti (PD.57-2005); Poems by the Way written by William Morris, London, Kelmscott Press, 1891, (PB 72-2005); Day and Night Songs, and the Music-Master: a love poem by William Allingham, with nine woodcuts, seven designed by Arthur Hughes, one by D.G. Rossetti, and one by John E. Millais, London, Bell and Daldy, 1860, (PB 73-2005); Life, Letters and Literary Remains of John Keats, ed. by R.M. Milnes, London, Edward Moxon, 1848, (PB 74-2005); Elizabeth Barrett, The Seraphim and Other Poems, London, Saunders and Otley, 1838, (PB 75-2005); Elizabeth Barrett, Poems, London, Edward Moxon, 1844, (PB 76-2005); William Blake, The Marriage of Heaven and Hell, facsimile reprint published by John Camden Hotten, London, 1868, with ephemera and a letter from Geoffrey Keynes to Sir Sydney Cockerell dated 5 June 1943, (PB 6-2006 and Keynes 1).

From J. W. DUTTON: Norris Deck, A hand-book for visitors to Cambridge, illustrated with 8 steel engravings, 97 woodcuts, and a map, Cambridge, Printed by William Metcalfe, and London, Bell & Daldy, 1861, (PB 77-2005).

From SIMON CARTER via Craig Hartley: Prospectus: Wilfred Owen: five poems, Cambridge, Rampant Lions Press, 2005, (PM 2-2005).

From DAVID SCRASE: Invitation to celebrate the official opening of Gregory Colbert's exhibition *Ashes and Snow* (6 April 2002) at Arsenale di Venezia, together with a booklet, (PM 3-2005).

From the Executors of the estate of the late QUENTIN KEYNES: Jean Cocteau, *L'Ode à Picasso*: poème 1917, Paris, François Bernouard for la belle Edition, 1919, (PB 1-2006).

From URS DÜGGELIN, Faksimile Verlag Luzern: *The Oxford Bible Pictures*, a facsimile edition with commentary by W. Noel, Luzern, 2005, (PB 2-2006).

From DR MARGARET WILKIN: *The Cub's Triumph*, told to children by Mrs T.H. James, Japanese Fairy tale Series no. 12, Tokyo, c. 1887, (PB 3-2006).

From FERNANDO PRIETO ANTONIO, Director, AyN Ediciones: *Grandes Horas de Rohan*, facsimile edition of the *Grandes Heures de Rohan* (Paris, Bibliothèque nationale de France, MS latin 9471), Madrid, AyN Ediciones, 2006, (PB 4-2006).

From SIMON CARTER: *Prospectus: In the Beginning*, Cambridge: Lions Rampant Press, 2005, (PM 1-2006.)

From JILA PEACOCK: *The Peacock, The Butterfly, and The Falcon*. Three enlarged pearlescent colour silkscreen prints from the artist's book *Ten Poems from Hafez* (Calligraphy/Peacock 1, 2, 3).

### **Archives**

From MRS EVA ROGERS: *Journal of Keith Grant* from 10.9.1994 to 12.12.1994 and from 25.6.1995 to 8.2.1996, (MS 4-2005); *Journal of Keith Grant*, 30 June 2000 - 23 May 2001, (MS 5-2005); *Journal of Keith Grant*, 3 June 2001 - 17 Oct. 2001, provisional pre-Antarctic journal, (MS 6-2005); *Journal of Keith Grant*, 21 Oct. 2001 - 27 Nov. 2002, Antarctic Journal, (MS 7-2005); *Journal of Keith Grant*, 9 Dec. 2002 - 10 Nov. 2003, post-Antarctic Journal, (MS 8-2005).

From JOSEPH G. LUBBOCK: Letter from J. G. Lubbock to Stella Panayotova of 17 Oct. 2005, (Lubbock 1.1); Video: J. G. Lubbock: artist & writer - a portrait of the man and an introduction to his work, with readings by Sally Adams and original music by Kirsten Spratt, (Lubbock 2).

From LARRY BERRYMAN: Over 60 letters and notes from Keith Grant to Larry Berryman from 1992 to 2005, together with supporting documentation, photocopies of Larry Berryman's letters to Keith Grant, and correspondence with the Museum; poems by Larry Berryman sent to Keith Grant, (Grant 4.1).

From MRS VIRGINIA SURTEES: Notes by William Michael Rossetti prepared in 1911 to accompany the *Complete Works of Dante Gabriel Rossetti*, with ephemera and a letter from Cockerell, (MS 3-2006, MS 4-2006).

## **PURCHASES**

### **Manuscript**

From the EMILY ROSE MARROW FUND: Two full-page miniatures from a copy of Jacques Le Lieur's poem on the Passion of Christ illuminated by the Master of Girard Acarie at Rouen, c. 1530: *Agony in the Garden*, (MS 1-2006.1, Emily Rose Marrow Fund), *Entombment* (MS 1-2006.2, presented by the Friends).

### **Books**

From the JOHN DREYFUS FUND: D.P. Mortlock, *Holkham Library: A History and Description*, presented to the Roxburghe Club by the Earl of Leicester, 2006 (PB 7-2006)

# DEPARTMENT OF PAINTINGS, DRAWINGS & PRINTS

## ALLOCATIONS

### Paintings

Accepted by HM Government in lieu of Inheritance Tax from the estate of MRS JOAN WYNNE and allocated to the Fitzwilliam Museum, 2005: Sir John Everett Millais, Bart (1829-1896), *The Twins* (Kate Edith Moore and Grace Maud Moore), oil on canvas, 1876, (PD.36-2005).

Accepted by HM Government in lieu of Inheritance Tax from the estate of the 10<sup>TH</sup> DUKE OF RUTLAND and allocated to the Museum: Jean-Etienne Liotard (1702-1789), *Laura Tarsi*, A Grecian Lady, watercolour and bodycolour on ivory, (PD.9-2006).

### Drawings

Accepted by HM Government in lieu of Inheritance Tax and allocated to the Fitzwilliam Museum, 2005: William Blake (1757-1827), *Sir Isaac Newton*, graphite, (PD.35-2005).

### Prints

Allocated by HM Government in lieu of Inheritance Tax from the estate of the late QUENTIN KEYNES: William Blake (1757-1827), *Ruth parting from Naomi* (Naomi entreating Ruth and Orpah to return to the Land of Moah), 1795/c.1805, monotype printed in colours finished by hand and varnished, Keynes 477, Bindman 331 (P.91-2005); *Illustrations to Dante's Divine Comedy*, 1827, the set of 7 engravings printed on India paper and bound in re-cased green cloth (P.92-2005).

## BEQUESTS

### Paintings

From the HENRY SCIPIO REITLINGER BEQUEST, 1950, received from the REITLINGER TRUST, 1991: Pieter Nason (c.1612-c.1690), *Man in armour with yellow flowing hair*, oil on canvas, (PD.16-2005); Jan de Baen (1633-1702), *Gentleman with a helmet*, oil on canvas, (PD.17-2005); attributed to Allaert van Everdingen (1621-1675), *Rocky Landscape*, oil on panel, (PD.18-2005); Jules Dupré (1811-1889), *Shipping in a breeze*, oil on canvas, (PD.19-2005); Frank Holl (1845-1888), *Study of a girl*, oil on canvas, (PD.20-2005); Alfred Neville Lewis (1895-1972), *Portrait of Henry Scipio Reitlinger*, oil on canvas, (PD.21-2005); Frederick Walker (1840-1875), *Mother with a baby and a nursemaid*, oil on canvas, (PD.22-2005).

From GRAHAM STOREY: Duncan Grant (1885-1978), *The Hookah Smoker*, 1951, oil on board, (PD.30-2006).

### Drawings

From the HENRY SCIPIO REITLINGER BEQUEST, 1950, received from the REITLINGER TRUST, 1991: Henri Gaudier-Brzeska (1891-1915), *Man walking to right, his hands behind his back*, graphite, (PD.23-2005); *Owl*, graphite, (PD.24-2005); Swiss school, eighteenth century, *Landscape with a cottage and a water mill*, bodycolour, (PD.25-2005); British school, early nineteenth century, *The Old House of Commons and House of Lords*, watercolour, black pen and ink over graphite, (PD.26-2005); Dutch school, seventeenth century, *A path through trees*, black chalk, previously attributed to J. Ruysdael, (PD.27-2005); Dutch school, seventeenth century, *A tree on a rocky hillock*, black chalk,

(PD.28-2005); Isaac Cruikshank (1756/7-1810/11), The poor old woman's comfort tot, watercolour, (PD.29-2005); Isaac Cruikshank (1756/7-1810/11), John Bull and a French man, watercolour, (PD.30-2005); An officer of the 16th Light Dragoons, watercolour, (PD.31-2005); Sybil Walker (active early 20th century), Manhattan, watercolour, verso A view from Ellis Island, watercolour, (PD.32-2005); Samuel William Reynolds (1773-1835); Landscape with a horse in a field, watercolour, (PD.33-2005).

From HERMIONE HAMMOND, 2005 received, 2006: Sir Thomas Monnington, P.R.A. (1902-1976), Preliminary design for the conference hall ceiling, Council House, Bristol, c.1953, graphite on tracing paper, (PD.2-2006); Preliminary design for the ceiling of the Mary Harris memorial chapel of Holy Trinity, University of Exeter, 1956, graphite and white chalk on tracing paper, (PD.3-2006).

### **Prints**

From the estate of the late HERMIONE HAMMOND: Tsukioka Yoshitoshi (1839-1892), The Empress at the railway station in Nishikyō from the series Meiji shōshi nenkan kiji (Annals of the Meiji period), 1876, woodcut printed in colours, ōban format triptych published by Ōkura Magobei with the date 05/12/1876 and with Yoshitoshi's personal name Tsukioka Yonejirō, Keyes 340.3 (P.7-2006)

## **GIFTS**

### **Paintings**

From MADAME M. BARRÈRE, 1999: Pierre-Auguste Renoir (1841-1919), Landscape with figures, oil on canvas, (PD.15-2005).

From JULIA CROOKENDEN and MICHAEL JAYE in memory of MAJOR-GENERAL GEORGE CROOKENDEN and MRS ANGELA CROOKENDEN through CAMBRIDGE IN AMERICA: Constant Troyon (1810-1865), Landscape, oil on panel, (PD.4-2006).

From the artist's daughter, PROFESSOR NINA GARSOIAN: Irina S. Kayaloff Garsoian (1896-1984), Ponte del Eremita, oil on canvas, (PD.6-2006); Fondamenta del Eremita, oil on canvas, (PD.7-2006).

From MRS DORIS LICENCE in memory of her husband RENÉ LICENCE: John Downman (1750-1824); Portrait of Hester Barnardiston, oil on panel, c.1778, (PD.11-2006).

### **Drawings**

From the FRIENDS OF THE FITZWILLIAM: Milein Cosman (b.1921), Head of Sir Arthur Bliss, pen and black ink, (PD.37-2005); Head of Sir Michael Tippett, pen and black ink, (PD.38-2005); Alexander Goehr talking to John Cage, pen and black ink, (PD.39-2005); Sir Benjamin Britten conducting, graphite, (PD.40-2005); Ralph Vaughan Williams conducting, graphite, (PD.41-2005); Igor Stravinsky conducting, 1959, reed pen and black ink, (PD.42-2005); Igor Stravinsky conducting, 1959, reed pen and black ink on blue paper, (PD.43-2005); Igor Stravinsky conducting, reed pen and black ink, (PD.44-2005).

From MILEIN COSMAN KELLER: Milein Cosman (b.1921), Two studies of Gustav Holst, brown crayons, (PD.45-2005).

From KEITH GRANT: Keith Grant (b.1930), Antarctic Sketch-book, 2001, (PD.46-2005); Antarctic Sketch-book, 2001-2, (PD.47-2005).

From DR THE HON. KENNY D. ANTHONY, PRIME MINISTER OF ST. LUCIA: Llewellyn Xavier, O.B.E. (b.1925), Oranges, Lemons and Limes, watercolour. (PD.48-2005); The Great Northern Stars, watercolour, (PD.49-2005).

From NICHOLAS TURNER in memory of his mother, PEGGY TURNER: Henri Léopold Lévy (1840-1904), Woman kneeling on the ground, her arm outstretched in supplication, graphite and white chalk on grey paper, (PD.51-2005); Adolphe Lefèvre (1834-1868), Design for a ceiling, graphite and watercolour, (PD.52-2005); Henri Lehmann (1814-1882), Eight

studies for the Mocking of Christ, graphite, pen and brown ink, (PD.53-2005); Eugène Deveria (1805-1865), Drapery Study, graphite, (PD.54-2005).

From MARK FISCH through CAMBRIDGE IN AMERICA: Federico Barocci (1528/35-1612), Studies for the Martyrdom of St. Sebastian, pen and brown ink, black and red chalk, (PD.1-2006).

From DR DAVID MACKIE on behalf of the family of DAVID and NAN MACKIE, in their memory: Pat Douthwaite (1939-2002), Self-Portrait, black, blue, red and white chalks and red bodycolour, (PD.5-2006).

From NICHOLAS GARLAND: Nicholas Garland (b.1935), Broken Vases II, pen and grey ink, grey wash, heightened with white, (PD.10-2006).

From JULIA CROOKENDEN and MICHAEL JAYE, in memory of MAJOR-GENERAL GEORGE CROOKENDEN and MRS ANGELA CROOKENDEN, through CAMBRIDGE IN AMERICA: John Linnell Junior (1821-1906), Looking towards Snowdon, North Wales, watercolour, (PD.12-2006); William Linnell (1826-1906), Trees near Bettws-y-Coed, graphite, watercolour and coloured chalks on green paper, (PD.13-2006); Rocks near Bettws-y-Coed, black and coloured chalks on grey paper, (PD.14-2006); Snowdon, North Wales, Looking South-West, watercolour and bodycolour over graphite, (PD.15-2006); A country lane, black and white chalks on brown paper; verso, Ravine with a landscape beyond, black and coloured chalks, (PD.16-2006); Near Llyn Ogwen, Caermarthenshire, Wales, black, white and blue chalk and watercolour on light brown paper, (PD.17-2006).

From JAK KATALAN, through CAMBRIDGE IN AMERICA: Luc-Olivier Merson (1846-1920), Landscape Study, black and white chalks on brown paper, (PD.18-2006).

From DON MELVILLE, through CAMBRIDGE IN AMERICA: Laurence Stephen Lowry (1887-1976), Procession, oil on canvas, 1938, (PD.19-2006); Head of an old man, graphite, 1925, (PD.20-2006); Prestatyn, North Wales, 1925, graphite, (PD.21-2006).

From MRS C. LEWIS: Charles Ricketts (1866-1931), Design for Cuiklahua in Cecil Lewis' play 'Montezuma', watercolour and bodycolour over graphite, (PD.31-2006).

From MRS VIRGINIA SURTEES: Dante Gabriel Rossetti (1828-1882), Illustration to 'A Sonnet is a moment's monument', pen and brown ink over graphite (PD.57-2005), within PB 71-2005 facing p.161.

## **Prints**

From FRANK AUERBACH: Frank Auerbach (born 1931), Ruth 2006, 2006, etching, printed by Mark Balakjian at Studio Prints from one plate, artist's proof 3/10 (P.9-2006).

From CHARLES BOOTH CLIBBORN: Paul Morrison (born 1966), Two prints from the series Black Dahlias, 2004, screenprint, from an edition of 45 signed on the verso (P.2/3-2006).

From ROBIN A. CRIGHTON in memory of SIR EDUARDO PAOLOZZI: Eduardo Paolozzi (1924-2005), Untitled, 1980, screenprint (P.1-2006).

From the FRIENDS OF THE FITZWILLIAM: Henry Moore (1898-1986), Set of nine proofs for the cover of the 100<sup>th</sup> number of the journal Encounter, January 1962, 1962, photolithography, one of the proofs including drawn elements by the artist in wash, marker, and inscribed in pencil Moore January 1962 3<sup>s</sup>/6<sup>d</sup>, (P.83-2005); June Crisfield Chapman (born 1934), Hosta, 1993, wood-engraving, 10/100 (P.85-2005); Paeony, wood-engraving, 1993, 11/100 (P.86-2005); Christopher Le Brun (born 1951), Fifty Etchings, 2004-5, portfolio of fifty etchings with two monotypes (including an extra monotype chosen in addition to the single one usually issued with the set), proofed and printed by Simon Marsh at Pauper's Press, no. 13 out of an edition of 50, published with letterpress titlepage and colophon in a black buckram-covered solander box by Charles Booth-Clibborn under his imprint The Paragon Press (P.4-2006); Toyohara Kunichika (1835-1900), Ichikawa Sandanji I as Akiyama Kii No maki amidst flames, 1894, colour print from woodblocks, ōban format triptych from the series Ieiji-za Shinkyogen

(New Plays of the Meiji-za) (P.11-2006); Ichikawa Danjūrō IX as Mitsuhida in Act Ten from the play Taikoki, 1890, colour print from woodblocks, ōban format triptych (P.12-2006);

From ISRAEL GOLDMAN: Toyohara Kunichika (1835-1900), The Actor Ichikawa Danjūrō IX as Kamakura Gongorō Kagemasa in the play Shibaraku, 1894, colour print from woodblocks, ōban format, from the series Ichikawa Danjūrō Engei Hyakuban (100 roles of Ichikawa Danjūrō), an impression from the deluxe edition on thick paper with large margins and mica ground and another impression from the standard edition (P.13/14-2006).

From CRAIG HARTLEY: Encounter, January 1962, copy of the journal related to the set of proofs for the cover designed by Henry Moore (P.84-2005).

From WILLIAM B. JAFFE through CAMBRIDGE IN AMERICA: Miriam Beerman (born 1923), Untitled (1985), 1985, etching, artist's proof signed in pencil (P.8-2006).

From BILL McCLEAN: Anonymous British engraver; Frank McClean, M.A., F.R.S., stipple (P.93-2005).

From CHRISTOPHER MENDEZ: John Martin (1789-1854), Psalm CXXXVII, mezzotint published in 1835 as part of Illustrations of the Bible, proof before title, Campbell-Wees 108 (P.87-2005); John Howard (born 1958), Digbeth Viaduct - Digbeth, 1991, etching, 14/25 (P.88-2005); Canterbury Quad, St John's College, Oxford, 1995, etching, 1/20 (P.89-2005).

From URSULA MURPHY: Charles Holroyd (1861-1917), Ex Libris Frank Payne, c.1893, etching for use as a bookplate (P.90-2005).

From DAVID SCRASE: 'JN' (20<sup>th</sup> century), Ex Libris Lillian Browse, lithograph designed as a bookplate (P.5-2006); François Rouan (born 1943), Figure/Paysage, 2005, digital print in the form of a 2006 New Year card for Hubert, Michèle, Annie and Sylvie Prouté (P.6-2006); Utagawa Kunisada (1786-1864), Yomogyu (Chapter 15), 1851, colour print from woodblocks, ōban format, from the series Sono Sugata Hikaru no Utsushi-e published by Izumiya Ichibei (P.15-2006).

## PURCHASES

### Paintings

From the GOW FUND with a contribution from the MLA/V & A PURCHASE GRANT FUND: Donato Creti (1671-1749), The Mystic Marriage of St. Catherine, oil on canvas. (PD.34-2005).

From the GOW FUND: Jean-Etienne Liotard (1702-1789), Portrait of Madame Victoire (1733-1799), c.1750, oil on canvas, (PD.56-2005); Jean-Joseph-Xavier Bidault (1758-1846), View of Bridge and the town of Cava, Kingdom of Naples, oil on canvas. (PD.32-2006).

From the FAIRHAVEN and CUNLIFFE FUNDS with contributions from the FRIENDS OF THE FITZWILLIAM and the NATIONAL LOTTERY through the HERITAGE LOTTERY FUND: Joseph Wright of Derby (1734-1797), A lighthouse on fire at night, oil on canvas, c. 1790, (PD.33-2006).

### Drawings

From the GOW FUND with a contribution from the MARTINEAU FAMILY TRUST: Francesco Brizio (c.1574-1623), St. Michael defeating the devil in an elaborate frame in front of an altar, pen and brown ink, brown wash, over black chalk/graphite and stylus, heightened with white, (PD.50-2005).

From the FAIRHAVEN FUND: Myles Birkett Foster (1825-1899), Breakers at the coast, watercolour and bodycolour over graphite, (PD.55-2005).

From the BIFFEN FUND: Claude Gillot (1673-1722); Study of female costumes for the Comédie Française, pen and ink with brush and red ink wash and watercolour, (PD.8-2006).



From the CUNLIFFE FUND with contributions from THE ART FUND and the MLA/V & A PURCHASE GRANT FUND: Sidney Herbert Sime (1862-1927), The Woodcutter's cottage, coloured chalks and watercolour, Design for Maeterlink's The Blue Bird; Theatre Royal, Haymarket, (PD.22-2006); Frederick Cayley Robinson (1862-1927), Design for the Poster for Maeterlink's 'The Blue Bird', watercolour, (PD.23-2006); The Land of Memory, coloured chalks on canvas, (PD.24-2006); The Forest, coloured chalks, (PD.25-2006); Beyond the Wall, coloured chalks, (PD.26-2006); The Kingdom of the Past, coloured chalks, (PD.27-2006); The Leave Taking , coloured chalks, (PD.28-2006); Palace of the Night, gouache, (PD.29-2006).

### **Prints**

Bought from the REITLINGER FUND with the help of THE ART FUND and the MLA/V&A PURCHASE GRANT FUND: Katsushika Hokusai (1760-1849), Convolvulus and Tree-frog, colour print from woodblocks, from the untitled series of ten prints published by Nichimuraya Yohachi (Eijūdo) c.1832; signed: zen Hokusai iitsu hitsu; publisher's mark Eijūdo; censor's seal: kiwame (P.10-2006).

