

The Fitzwilliam Museum Syndicate's

Annual Report

and list of Accessions made during the period
1 August 2006 - 31 July 2007

THE FITZWILLIAM MUSEUM, CAMBRIDGE
2008

FRONT COVER:

A selection of medieval European coins from the Grierson Collection
(see p. 53)

BACK COVER:

Auguste Rodin (1840-1917), *Torse de Jeune Fille*, bronze with green patina (M.14-2006)
(see p. 49)

THE FITZWILLIAM MUSEUM SYNDICATE'S ONE HUNDRED AND FIFTY-EIGHTH ANNUAL REPORT TO THE COUNCIL

This report covers the period between August 2006 and July 2007. In the course of the year the Museum received more than 300,000 visitors, proving once again that it is one of the most popular attractions in the East of England, and while exhibitions continued to play an important part in the overall programme of events, we are pleased to note record attendances at concerts, lectures and gallery talks. In addition to the Sunday promenade concerts given by Instrumental award holders and other, mostly local, musicians, our Honorary Keeper of Music Dr Gerald Gifford gave a series of recitals based on the Founder's collection of music, including several of Fitzwilliam's own compositions. Thanks to the sponsorship of Bonhams, *Art in Context*, ever-popular lunchtime talks on works in the permanent collection, received additional publicity. Details of these and all of the other activities which enlivened and enriched the experiences of our visitors appear in the divisional reports which follow. This is the place, however, to acknowledge the contributions above and beyond the call of duty made by members of staff and volunteers to devise and implement all of these events.

Behind the scenes, the last of the works associated with the Courtyard Development were completed. The unsightly wooden fence in front of Grove Lodge was removed and replaced by iron railings, in keeping with the rest of Trumpington Street. Inside the Museum, the conversion of the Graham Robertson Room into a study room for prints and drawings was made possible by the bequest of John Cornforth, while other improvements were funded from the endowments provided by Paul Mellon. In June we joined forces with other beneficiaries of his extraordinary generosity to celebrate the centenary of his birth; *Paul Mellon: A Cambridge Tribute* presented memorabilia and works of art which belonged to Mr Mellon, generously lent by the Center for British Art he established at Yale, alongside objects from our own collection, some of which he had given during his lifetime to this, his other University.

In the conclusion to last year's Report, we drew attention to the importance of the core funding we received annually from the Arts and Humanities Research Council. At the end of the year under review we awaited news of how it would be replaced when the current scheme expires in 2009. Meanwhile, we have become increasingly dependent upon funding from 'Renaissance in the Regions', that national initiative supported by the Department of Culture, Media and Sport and administered by the Museums, Libraries and Archives Council. Much as we welcome the increase in this relatively new income stream, we are conscious of the responsibility placed upon us by our acceptance of it; funding is strictly additional and precisely aimed at the enhancement of the services we provide as a partner in the regional hub. Once again we acknowledge with gratitude the support we received during the year from those individuals and organisations listed below. Their contributions, together with grants and donations, provided a significant element of income, which augmented the University's allocations to the Museum. Those too have risen in the past year, and must do so in future if the Museum is to maintain its reputation for excellence in research, teaching at all levels, and public services. We are

grateful to our colleagues throughout the University for recognising the importance of the Museum academically and socially as a highly visible interface with the wider world.

To maintain an institution of such status and historical significance carries a heavy cost, as we were reminded on several occasions during the year under review. Our buildings count among the most important in the University's estate, calling for specialised care and attention. As work continued on the domes of the Founder's Building, it was discovered that further external repairs will have to be made to the central dome, the portico and the clerestory windows above Gallery III. Internally many of the mechanical systems which are essential for the control of the environment are in need of replacement. On two occasions, faulty equipment caused minor damage to the museum's fabric which, unfortunate in itself, also served as a warning; one we cannot afford to ignore, for the sake of the collections and the reputation of the University as their custodian. Expensive though these remedial measures will be, it is our responsibility to draw attention to them and to urge immediate and effective action.

Finally, we were saddened by the untimely death in September of the Hon. Simon Sainsbury, one of our most generous (and most discreet) benefactors. During his lifetime, his gifts were strictly anonymous; to the Courtyard Development and, through the Monument Trust, for the conservation of the Entrance Hall. Fortunately his Executors have taken the view that he can be credited posthumously for his philanthropy, from which the Fitzwilliam benefitted hugely.

This is also the place to announce the bequest we received from Dr Karen Spärck-Needham. Both she and her late husband, Professor Roger Needham, were over many years generous supporters of the Museum, but neither of them advised us of their ultimate intention to include the Fitzwilliam among the beneficiaries of their Estate. As a result, we have been able to establish a Trust Fund in their names; income from the Spärck-Needham Fund will be devoted to supporting the preservation and management of the Museum's digital assets, and for general Museum purposes.

Central Services

The Central Services Division supports the Museum's strategic aims through financial and personnel administration, buildings and security maintenance, marketing and press, 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.

In 2006/7 300,535 visits to the Museum were recorded during daytime public opening hours on 316 days, 47,665 of them by children of whom 25,659 came on educational visits. The website received over 34 million hits and 1,065,197 'visits'. The curatorial departments recorded 3,415 visitors and 67% of the collections were documented to

national standards. In addition to its own, exceptionally well-attended exhibitions which are described in the report of the Collections Division, the Museum also hosted the City of Cambridge's 800th celebratory exhibition which was mounted in the Courtyard during the summer of 2006 as a prelude to touring around the City. The use of the Museum buildings out of hours was extended and the surplus income thus generated supported staff costs. Negotiations with Unison regarding Gallery Attendants contracts were successfully completed to ensure easier management of gallery invigilation. Major research projects were completed.

It was another busy year for public service delivery which included an increase in the number and variety of daytime and evening activities. In addition to public opening on six days a week and Bank Holiday Mondays, the Museum welcomed 6,872 guests at 43 evening and out-of-hours events which included musical concerts, client receptions, exhibition private views, student recruitment presentations, and the annual University Alumni Weekend reception for 500+ guests in September. The Museum continued to develop its 'Music in the Fitzwilliam' programme with a series of free weekly promenade concerts arranged by volunteer coordinator, Penny Robson. Twenty-two such concerts took place during the academic year 2006–2007, attended by 2,305 people and two live jazz sessions were held in May 2007. In addition, Dr Gerald Gifford, Honorary Keeper of Music, gave four harpsichord recitals, and the Museum was the venue for three evening and four daytime concerts in the Cambridge Summer Recitals series and the annual Christmas Concert. The year ended with a special concert of music by Viscount Fitzwilliam performed by Gerald Gifford on his Shudi & Broadwood harpsichord which is on loan to the Museum, at a reception given by the Vice-Chancellor to mark the impending retirement of Duncan Robinson as the Museum's Director.

Fitzwilliam Museum Enterprises continued to perform strongly in 2006/7, continuing its recovery from a downturn in 2002-4 when trading was affected by the Courtyard Development and relocation to 33 Trumpington Street. The merchandise produced for the *Howard Hodgkin* exhibition was exceptional; the range of new everyday stationery on offer increased greatly and partly thanks to the greater number of evening events it was the most successful trading year to date for Tate Catering, our providers of high quality services in the café by day. The annual return to the Museum was £60k in the year of this report.

Education and Outreach

As a partner in the East of England Museum Hub under *Renaissance in the Regions*, the Fitzwilliam is committed to providing a comprehensive education service to schools. At the same time, the work of the Education Department extends far beyond this remit. During the year the Department expanded to a team of twelve people led by Julia Tozer, Head of Education: six part-time teachers (equivalent to two and a half full-time posts), an artist, an outreach and access officer, two education assistants part-time, and an administrator working full-time. The Museum continued to provide a rich and varied programme of talks and courses for the general public (7,829 adults participated in 2006/7). These included the Art in Context series of lunchtime talks linked to objects in the permanent collection and special displays, Study Days which often have a practical

element, and participatory courses where learning is developed over a period of time. 723 teachers and student teachers participated in activities to develop their teaching practice. Meanwhile, work with groups of people with special health and learning needs, conducted both inside and outside the Museum, was further developed.

Family and adult learning

The emphasis in all our services is on access – access for education and for enjoyment, to all of the collections, and with a particular eye for new visitors and visitors with particular requirements. Specially trained Blue Badge Guides added regular Saturday tours to those booked through the City Tourist Information Centre for groups. Friends Information Volunteers provided a welcome at the main entrance and on the Shiba landing, while others engaged members of the public in ‘Meet the Antiquities’, hands-on sessions in the galleries. The ever-popular Fitz Kits, toolboxes for under- tens full of clues leading to objects, with prompts for adults, were used 2,730 times in the year. Two new family trails were developed during 2006 - 7 and a range of weekend and holiday workshops took place throughout the year.

Working Collaboratively in Cambridge

In support of the exhibition of *Literary Circles*, the Museum collaborated with Helen Taylor, Cambridgeshire County Literature Development Officer to offer three literary evenings featuring readings by Lucinda Hawksley, Claire Tomalin, and Andrew Motion. Over 470 people attended these celebrity events.

During May, staff throughout the Museum contributed to provide a record number of activities to mark Museums and Galleries Month. ‘Welcome Weekend’ (4-7 May) had the theme ‘Try it...you might be surprised’. Events included staff and VIP guest talks in the galleries, special tours focusing on famous historical personalities in the collections, family workshops in clay, ‘Meet the Antiquities’ drop-ins, music, and six performances of a widely acclaimed family play ‘Bulls Eye’, based on the legend of Theseus and the Minotaur. All members of staff were invited to write labels expressing personal responses to works in the permanent collection which were then displayed. All events were free of charge and were broadcast in a radio interview with Radio Cambridgeshire. Attendance by 4353 visitors on Saturday, Sunday and Monday represented a 55% increase on 2006, and included large numbers of first time visitors. Support from *Renaissance East of England* and Barclays plc underwrote the cost of *Bull’s Eye*, which was seen by some 200 children and adults.

In the Frame: Exploring Film and The Visual Arts

This six-week course was the result of a first-time collaboration between The Fitzwilliam Museum and The Arts Picture House. It also provided an opportunity to work once again with Kettle’s Yard. The sessions comprised seminars, informal discussion, film screenings, tours of the permanent collection and the Hodgkin show.

Summer Trail and The Big Day Out

Liz Hide, University Museums Development Officer funded by *Renaissance* and based at the Museum of Zoology, played an important coordinating role in a series of family

activities involving the University museums, the Botanic Garden and the Cambridge and County Folk Museum. Among these were a summer trail and a stall at the City's Big Day Out which provided an excellent opportunity to encourage families to take part in Cambridge-wide museums and collections based activities.

Outreach and Access

Since her appointment in October 2006, the Outreach and Access Officer has built on existing partnerships and developed new ones, extending the Museum's work with adults with mental and physical health conditions and with elderly people in resident care. She has continued working with people living in hostel accommodation and with Alzheimer's patients, and has taken over responsibility for the monthly outreach visits to the Oncology ward at Addenbrooke's run in partnership with Kettle's Yard and the Mary Wallace Cancer Support Service. This partnership was the subject of a presentation at a conference organised by MLA in March 2007.

The Outreach and Access Officer has worked on community participation by engaging in city and region wide consultations. She has collaborated with curatorial staff to offer touch tours and audio described tours in the Museum for visitors with visual impairments. She has also worked in parallel with Visitor Services and Personnel colleagues to increase staff awareness about disability issues.

Activities for Schools

The Education Department increased its work with schools and in 2006 – 7 facilitated visits led by a museum teacher for 9,360 primary school pupils and 2,845 secondary school students. This would not be possible without funding from *Renaissance in the Regions*. Demand is high, reflecting the fact that the service on offer provides an inspirational experience for pupils and their teachers.

'A museum is a unique resource of real artefacts....the children had 'freedom' to explore today and to see real artefacts and discuss their topic with an expert. Today could never be replicated in a classroom'.

Schools now have the option of practical workshops led by artists as well as sessions with museum teachers in the galleries; nine workshops were arranged during the year, alongside 41 studio sessions for schools. In addition, through 'Art in Action', a project with funding from the Prince of Wales Trust, 17 classes of children from six Fenland primary schools visited the museum (almost all were first time visitors) and carried out practical work at school with artist Denise Casanova. This project, which involved nearly 500 children from deprived areas, is being evaluated by the Faculty of Education with a view to our working with the same schools during 2008.

"The sense of awe and wonder experienced by the children was priceless. For some of our children it was the first time they had ever experienced going to a museum or anything like it ... Teachers spend most of their time giving and it was lovely to receive such a rich tapestry of knowledge, ideas and experience from you. We've been inspired!"

Class teacher, Fridaybridge Primary School

Visits from secondary schools participating in formal and informal programmes, continued to increase. Education staff worked with teachers, exam boards and sixth form students, who produced the publicity material, to launch **SOURCE**, a unique half term drop-in opportunity for GCSE art students. Nearly 200 students from 30 schools came to explore the collection and develop ideas in the studio, producing work submitted as part of their exam. During the *Howard Hodgkin* exhibition, two drop-in studio-based days were organised and have resulted in monthly sessions alongside **Headspace**, which offered practical sessions for 14 – 21 year olds.

The Education Department became the subject of research into pupils' attainment in relation to museum visits which was commissioned by the East of England Museums' Hub and was carried out by the Research Centre for Museums and Galleries in the Department of Museum Studies at the University of Leicester.

Outreach from the Antiquities Department

Research Assistant, Helen Strudwick, and Senior Assistant Keeper, Sally-Ann Ashton, have continued to develop outreach work based on the Egyptian collections. Mrs Strudwick's work focused on visiting schools and community groups, whilst Dr Ashton pioneered the Virtual Egypt in Prisons Project, working in six prisons. She delivered lectures on subjects including 'Were the Ancient Egyptians Black?' and 'Cleopatra: black and beautiful'; and offered eighteen sessions to the Changing Times project, a collaboration between HMP Edmunds Hill and the Imperial War Museum Duxford. At the end of the year Dr Ashton was awarded a Knowledge Transfer Fellowship by the Arts and Humanities Research Council which will allow her to concentrate on this project in 2007/8 and 2008/9. Her post will be back-filled by Mrs Strudwick.

The Egyptian Virtual Gallery, funded by the Heritage Lottery Fund, is being developed in response to an idea from long-term prisoners and with their input. This e-gallery will feature material from the Museum's Egyptian and Nubian collections and, once developed, it will be used for teaching purposes in prisons and will be made available through the website to wider audiences. Meanwhile, information in the Egyptian Galleries has been made available in Arabic in the galleries and on the website.

The exhibition of *Passport to the Egyptian Afterlife: The Book of the Dead of Ramose* in the Shiba gallery (June – September 2007) was accompanied by a series of workshops and activities on two days of each week. The work of the participants was later incorporated into the virtual exhibition on the Museum website <http://www.fitzmuseum.cam.ac.uk/gallery/papyrus/> as the Book of the Living <http://www.fitzmuseum.cam.ac.uk/dept/ant/egypt/living/>.

Real Teaching

This is a regional, *Renaissance*-funded project led by Frances Sword, former Head of Education, to introduce some experience of museum education into the training of every student teacher in the region. She is working in partnership with Philip Stephenson of the Faculty of Education, focusing on five clusters of museums and teacher training colleges to develop courses for museum education staff and trainee teachers and their tutors. As

part of the project, a training event at the Faculty of Education engaged 120 mentor teachers who are responsible for the school-based aspects of teacher training and who can therefore become powerful advocates for museum education, both as mentors and within their schools.

Documentation and digitisation

MLA's Renaissance Museums Hub funding and the Designation Challenge Fund have enabled substantial progress to be made in documentation and in developing access to information about the collections. By July 2007, the total number of object records on Adlib, the Museums's central collections database, exceeded 145,000. The majority of these records are available in the online catalogue, significantly improving research and public access to the Museum's collections.

There has also been an impressive increase in the number of items with stored images. Over the last year 20,000 images have been added to the database, increasing the number of objects with images by nearly 13,000. Much work has been done on scanning coins and prints as part of the retrospective accessioning process, as well as improving existing records across the Museum.

Location records for all paintings and for applied arts items on display have been added to the database, creating centrally-stored location references and enabling more effective use of Adlib for collections management tasks.

A documentation assistant began a project to index a variety of records according to subject, to assist users searching the online public catalogue. This will also include developing a range of collection level descriptions (high level descriptions of groups of objects) to supplement object records.

Work on Adlib has been supported by an internal user group, which meets on a regular basis, as well as communicating by email, and provides a forum for discussion and solution to problems that are encountered in using the Adlib system software. Documentation standards were reviewed in the spring of 2007 with the launch by MDA of an update to the national SPECTRUM standard. This group, with others, has also looked at the development of services for users and will make recommendations for the improvement of the Online Public Access Catalogue.

Website

Work has continued on consolidating the re-designed Museum website with the addition of new resources such as virtual exhibitions and the launch of an electronic newsletter. Work on an interactive floorplan, providing an introduction to each of the gallery spaces, along with architectural notes and display history, was begun. New tools for streamlining the creation of web content and managing web editing have been trialed, as well as refinements to the public catalogue search options.

Research into the use of ICT in museums

An AHRC Museums and Galleries Research Seminar award was made to the Museum in partnership with the Department of Architecture and the Computer Laboratory to run workshops in March (14 participants) and a Symposium in May (35 people) exploring ICT interventions in the museum environment under the title *Discursive Formations: Place, Narrative and Digitality in the Museum of the Future*

Renaissance Hidden Histories project under the Designation Challenge Fund – Names and Faces

The first year of this two-year project to develop a new approach to the collections was completed. In February 2007 an art historian was appointed to write 50 – 100 biographies of people associated with objects in the collection, identifying, as far as possible, links to other collections and institutions, to historical events and to local knowledge. The project is designed to reveal personal stories and associations as a way of enlivening interest in objects belonging to the Museum. Alongside a more historical approach, the Hidden Histories project also explores ways in which contemporary artists and writers have drawn on the Museum for inspiration for their work.

Marketing and Press

The Marketing and Press office supports and promotes the work of the Museum as a whole. It enjoyed a particularly active year in which the promotion of temporary exhibitions was a major focus: *Literary Circles: Artist, Author, Word and Image in Britain 1800-1920* (Mellon Gallery, 17 October - 30 December 2006) and the associated *Chasing Happiness: Maurice Maeterlinck, The Bluebird and England* (Shiba Gallery, 3 October 2006 - 7 January 2007), and displays of the work of living artists including Maggi Hambling, *No Straight Lines: Drawings 1963-2007* (Octagon, 6 February - 29 April 2007), *Frank Auerbach: Etchings and Drypoints 1954-2006* (Shiba Gallery, 6 March - 10 June) and *Howard Hodgkin: Paintings 1992-2007* (Mellon Gallery, 24 May - 23 September).

Press views were arranged for four exhibitions in addition to press liaison for Museums and Galleries Month, for other exhibitions and for the Museum's education and conservation work, resulting in over 460 items of coverage across most major national newspapers, local and regional press and subject specialist journals as well as heritage, culture and lifestyle periodicals such as the *RA Magazine*, *Country Life*, and *History Today*. This was complemented by numerous pieces of on-line coverage, broadcast interviews and coverage on regional television and radio.

Three four-monthly 'What's On' events and exhibitions leaflets were produced and distributed. Following the launch of the Fitzwilliam's re-designed website in the summer of 2006, news areas of the website were developed and a regular monthly eNews bulletin was launched in Spring 2007.

Partnership with the other University museums included a profile-raising presence at the Big Day out on Parker's Piece - in which our Marketing Department took a lead role - and the Cambridge University Freshers' Fair. The Marketing and Press Officer was also

active as a member of the East of England Museums Hub Communications Group. She also led the regional attraction consortium Great Days Out Around Cambridge in marketing-related matters.

Photography

During 2006/07 high resolution digital photography became the dominant method for imaging and supply to clients, resulting in approx 800 high resolution images being added to our archives, either scans from existing transparencies or new photography. This imaging also aids the teaching undertaken by Museum staff and, as a result, there are now many thousands of digital images available for PowerPoint presentations. Image resources were also prepared for marketing, press and development purposes containing properly profiled digital images appropriate for press reproduction up to A4 but with a file size small enough for them to be emailed, thus speeding up the Museums response to requests for information and images. Digital photography, however, has major resource implications in terms of file storage, the backup of large uncompressed files and the management and retrieval of files.

Three major catalogue projects were undertaken: *Egyptian Coffins* (530 digital images of 11 coffins) following the conservation of these objects as part of the redisplay project; *Cambridge Illuminated Manuscripts*, Volume 1 (628 images); and *The Book of the Dead of Ramose Papyrus* (52 images). This last was photographed in sections and the images will be "stitched together" to create larger sections. The Photographers also provided digital images for the exhibition catalogues of the exhibitions of *Paul Mellon: A Cambridge Tribute* and *From Reason to Revolution: Art and Society in Eighteenth Century Britain*. They also scanned transparencies of Maggie Hambling's and Howard Hodgkin's work for press use and product development by Fitzwilliam Museum Enterprises.

The non-exclusive contract with the Bridgeman Art Library was negotiated for a further five years. An additional 475 transparencies and high resolution digital images were supplied to them with more to follow. The Museum also agreed to the use of its images in their new venture "Fine Art Prints on Demand". Just over 1000 Fitzwilliam Museum images are already available and links will be developed between the relevant records on the Museum's website and the Print on Demand website to ease and speed access.

Technology Infrastructure

The departure of the Computer Manager and a gap of five months before the arrival of his replacement was ably managed by the Computer Associate, although of necessity it slowed down progress in certain areas.

Of prime concern over the last year has been the growing amount of image based data held, requiring more storage. Active management has reduced unintentional file duplication and is improving the quality of images gathered in preparation for the adoption of long-term storage solutions.

The Museum, supported by the University and MLA, is drawing to a close its current phase of ICT physical infrastructure improvement with the construction of a second server room. A new phase has now begun, focusing on empowering the individual users, and managing demands on the IT department. We have also been looking to increase the resilience of services by following trends in server virtualisation. The investment in time and resources in the infrastructure has also put the museum in a good position for the imminent mandatory conversion of the University telephone system. The Museum has also extended its remit to include oversight of the Hamilton Kerr Institute and efforts are being made to integrate the Institute's IT systems into the model of the Museum as a whole.

In support of sustainability a number of initiatives are under-way including internal policy and procedures for the selection and recording of long-term digital assets. The museum has also been leading a Cambridge Imaging Project in conjunction with the University Library, the Scott Polar Institute and other museums of the University towards a single, collaborative system for digital asset management using the Institutional Repository, DSpace for storage and preservation.

Personnel and Workforce Development

Following a successful introduction of Staff Review and Development for all eligible staff during Autumn 2006, 101 reviews were completed by February 2007. As a result individual, team and organisational training needs were mapped for the year ahead. 'Bite Size' half-hour training sessions began in January 2007, initially for front of house staff, but the sessions attracted a wider audience from other museum staff in the course of the year, with average attendance of 20 per session (52 sessions held) .

The sessions began with an overview of University induction topics and then concentrated on the theme of Communications for the rest of the year. Sessions were also presented to give further insight into exhibitions, initiatives and ongoing museum projects. Staff from the wider museums community also attended to benefit from shared experience. Bite Size training was used as part of a set of *Renaissance* Case Studies to demonstrate 'Modernising the Sector'.

A total of ten tailored training interventions have also been provided for 54 staff to meet both individual and organisational requirements e.g. Data Protection; Freedom of Information, Risk Assessment and IT needs. Two staff are being supported towards achieving NVQ Level 3 in Business Administration as well a junior staff member being financially supported towards Associate membership of the Museums Association (AMA).

During summer 2007, twelve school students undertook two-week work experience placements and a six week 'work shadow' programme was arranged in Central Services for an undergraduate. Fifteen placements have already been arranged for 2008 when the Museum will be working to capacity in this area.

Workforce Diversity and the production of an action plan and audit is an MLA requirement for 2007 and beyond. However, in advance of this requirement, a broader recruitment base has been established through MENTER (Minority and Ethnic Forum for the East of England). MENTER will advise and support the Museum in developing workforce diversity in the future.

The appointment of a Personnel and Workforce Development Officer, funded by *Renaissance*, proved to be invaluable in a year dominated by the introduction of the single spine for salaries throughout the University. She played an important part in the negotiations concerning harmonisation of museum attendants' pay, contributed to the European Museum Forum in Bologna, Italy and the South Midlands Museum Federation on managing volunteers, and provided advice to the wider Cambridge museums community and the Region.

Buildings, Services and Security

Throughout the year, Central Services continued to work with the University Estate Management and Buildings Service on the maintenance and improvement of the buildings and air handling systems. Difficulties were encountered both with the newly installed systems and the 30 – 50 year old equipment in the Italian and Dutch galleries.

Repairs to the original nineteenth century domes of galleries II and IV were undertaken under the scrutiny of English Heritage and the City Conservation Officer, employing traditional materials and techniques. A survey of the rest of the Founder's building revealed the need for urgent repairs to the portico, the dome over the main entrance hall and the clerestory roofing of gallery III. As Syndics observe, elsewhere in this Report, these essential items of long-term maintenance pose a formidable problem for the University over the next, several years.

Finally, we report the retirement of our long-serving colleague Roger Stretch, after completing 39 years' service to the University at the Museum. During his long tenure he served as a technician in the Departments of Antiquities and Paintings, Drawings and Prints before taking on the newly created post of Security Manager.

Collections Division

The Collections Division is responsible for the display and arrangements of all the Galleries, the temporary exhibition programme, 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 Division for advice and remedial and preventative care.

Known Consignor Status for Air Cargo Shipments

Recent changes in the Department of Transport's procedures for Air Cargo Shipments

required the Fitzwilliam Museum to become a Department of Transport Known Consignor as the only alternative to submitting its shipments of works of art to being x-rayed and/or hand-searched by a DFT Listed Agency. At the Museum's request a Department of Transport Inspector visited the Museum to carry out a Validation Inspection as a result of which the Inspector confirmed that the Museum's procedures for Air Cargo Shipments met the Department of Trade's criteria and the status of Known Consignor was thereby granted, subject to annual inspections in future.

To complete the re-arrangement of the Egyptian Galleries a new permanent exhibition of material from Ancient Sudan and Nubia opened in Gallery 24. Remedial work to the light boxes in the cases in the Greg gallery [19] was undertaken by Goppian. The last major part of the Museum to be re-displayed after the completion of the Courtyard scheme, the Fan Gallery, re-opened to the public on 1 May. In addition to Oriental and European fans, a small display of samplers is incorporated into the gallery, which will be changed periodically. We hope that this will go some way to compensate for the loss of the textile gallery.

Thanks to the generosity of the Michael Marks Charitable Trust, new bookcases were installed in the offices of the Department of Antiquities, and the Department of Applied Arts. Exactly one hundred years after John R. McClean gave to the Museum the first portion of his fabulous collection of Ancient Greek coins, and eighty one years after his brother William Newson McClean paid for the construction of the McClean Coin Room, members of the McClean family paid for the two book cases to be made to match the room's original furnishings.

During the year, The Graham Robertson Room was converted into a study room for access by appointment to Printed Books, Musical Manuscripts, Archives, Autograph Manuscripts, Prints and Drawings. On Tuesdays the room is reserved for teaching purposes, with priority booking available for the History of Art and other Departments of the University. Bookcases have been installed around the room, the floor has been re-polished and sealed with a matt finish and the blinds above the central windows have been removed. New furniture designed by Luke Hughes and strong trestle stands were paid for from the Mellon Fund. The room opened on 17 January and under the supervision of Peter Greenhalgh it proved to be enormously successful.

Several galleries have had new displays whilst objects normally on show have been lent to exhibitions. To replace the Rodin sculptures which were lent to the Royal Academy a display of Barye bronzes, including several from the Batchelor loan was installed. Camille Pissarro's *Woodland scene, Spring*, on loan from the Ny Carlsberg Glyptotek, Copenhagen, was displayed in Gallery 5. Part of the 20th Century Gallery [11] was rehung to accommodate a number of the new paintings given by Sir Alan Bowness. Several sculptures, *St Jerome*, attributed to Andrea da Fiesoli, Filippo Parodi's spectacular *Head of Cleopatra*, Auguste Rodin's *Torse de jeune fille* and his *Mouvement de Danse H*, Aristide Maillol's *Nu debout [Petite Venus sans bras]* and Henri Matisse's *Ecorse d'après Pugin* and his *portrait of Marguerite* were displayed for the first time. Roubilliac's cleaned and restored sculpture of *Henry Herbert 9th Earl of Pembroke* from

the Founder's Collection was re-displayed in the Broughton Flower Gallery (17). Newly acquired paintings were also displayed, including three items acquired through the in-lieu process, Sir John Everett Millais' *Twins*, Sir William Nicholson's *Begonias* and Jean-Etienne Liotard's portrait miniature of *Laura Tarsi in Turkish costume*.

In the summer we again benefitted from the loan of a spectacular group of paintings from the Chattels Settlement Trust, by kind permission of Lady Juliet Tadgell. These included Stubbs's beautiful frieze of *Fox-hounds in a landscape*, his *Scrub with John Singleton up*, Van Dyck's full-length portrait of *Lucy, Countess of Carlisle* and Daniel Mytens' swagger portrait of *George Calvert, 1st Lord Baltimore*, all of which were displayed in Gallery 3. In Gallery 4 three of the Claude-Joseph Vernets bequeathed us by Dr McDonald were re-displayed to complement the anonymous loan of Vernet's atmospheric *View of Avignon from the right bank of the Rhone, near Villeneuve* and in the 20th century Gallery [11] rearrangements were made to incorporate three paintings by Sir Howard Hodgkin, borrowed specifically to enable visitors to the exhibition of his more recent paintings in the Mellon Gallery to see examples of his earlier work.

One of the old air-conditioning units in the Courtauld Gallery (8) leaked steam on two occasions, causing slight damage to the *guazzo* of *The Infant St John the Baptist meeting the Holy Family on their return from Egypt*, now attributed to the young Guercino. A flood in the 20th Century gallery (11) caused no damage to any art object.

Exhibitions

After the closing of *Mission Impossible?* an exhibition which showcased recent achievements in the conservation of the collections, *Literary Circles: Artist, Author, Word and Image in Britain 1800 - 1920* opened in the Mellon Gallery. Co-ordinated by Jane Munro, with contributions by Dr Linda Goddard and other members of staff and students in the History of Art Department, several of whom were taking part in a graduate course devoted to the subject of Text and Image, this exhibition demonstrated the unique ability of the Fitzwilliam to produce an absolutely fascinating display of collaborations between artists and authors, drawing exclusively on the Museum's collections. It was thus able to illuminate the network of interests that linked authors and artists such as John Keats, Dante Gabriel Rossetti, Robert Browning, Algernon Swinburne, Edward Burne-Jones, Thomas Hardy, Augustus John and Siegfried Sassoon. In this way, it explored the bonds of affection and creative collaboration that were central to the museum's evolution and the enrichment of its collection. To complement *Literary Circles* an exhibition in the Shiba gallery, *Chasing Happiness: Maeterlinck, The Blue Bird and England* celebrated the acquisition with the help of The Art Fund and the MLA/ V&A Purchase Grant Fund of seven magnificent set designs for Maurice Maeterlinck's so-called 'fairy' play, *The Blue Bird*. All but one of the designs were painted by Frederick Caley Robinson (1862-1927) and the other was by Sidney Sime (1867-1941).

Following on from *Literary Circles* was a dazzling display featuring masterpieces in silver, gold and enamel from the outstanding collection of the Worshipful Company of Goldsmiths, *Treasures of Today. Silver from Goldsmiths' Hall, London 1980-2006*. This showed over 100 innovative and dramatic examples of contemporary British silver

created by fifty mainstream silversmiths since 1980. The Museum's Courtyard Shop took advantage of this exhibition to sell contemporary silver by some of today's most accomplished silversmiths. The exhibition was complemented by a programme of talks by practising silversmiths, courses and family workshops supported by Johnson Mathey. Further exhibitions by contemporary artists were displayed in the Octagon Gallery, *No Straight Lines: Maggi Hambling Drawings 1963-2007* and in the Print Room *Frank Auerbach: Etchings and Drypoints 1954-2006*. Maggi Hambling, born in Suffolk in 1945, is a distinguished painter and sculptor and one of very few contemporary draughtsmen of real distinction. As she pointed out drawing lies at the core of all her work. In charcoal, graphite or ink, a unique life-force is manifest - and there are no straight lines. The Fitzwilliam has a complete collection of Auerbach's prints thanks to the generosity and benefaction of Mrs Ruth Bromberg, James and Clare Kirkman and the artist himself. This was the first occasion when they were displayed all together. Earlier in the year an exhibition in the Octagon predominantly of English 17th century needlework, *Figures on Fabric*, showed the skill of both professional and amateur embroiderers. The final exhibition in the Octagon was *Paul Mellon: A Cambridge Tribute*, which marked the centenary of one of the Museum's greatest benefactors, the American philanthropist and art collector, Paul Mellon, who from his time at Cambridge University in the 1930s developed a life-long love of English culture and created one of the greatest collections of British art outside this country with which he founded the Yale Center of British Art. The exhibition focussed on Paul Mellon's personal taste, tracing his love of British art and sport to his formative years at Clare College from 1929-1931. Works from the Museum's collections by Stubbs, Constable, Samuel Palmer, Blake and Rowlandson were displayed alongside memorabilia and loans from Paul Mellon's own collection, now at Yale. Other exhibitions held in the Print Room highlighted strengths from the Collection. As part of the continuing conservation of the Museum's prints by Rembrandt, and to celebrate the 400th anniversary of the artist's birth in 1606, *Rembrandt and Saskia* focused on images of Rembrandt and his wife, Saskia van Uylenburgh (1612-1642), captured in formal portraits, intimate studies and works where the artist used Saskia as a model for other subjects. The year had begun with *Albrecht Altdorfer in Renaissance Regensburg: Prints of Allegory and Devotion* an exhibition which showed his variety of techniques and the freshness of his approach to subject matter. It ended with a colourful and witty exhibition which contrasted the approach of French and English artists in the eighteenth and nineteenth century to caricature, *Vive la différence! The English and French stereotype in satirical prints 1720-1815*. The final exhibition in the Shiba Gallery *A Passport to the Egyptian After-life: The Book of the Dead of Ramose* gave the opportunity of public display to one of the finest surviving of Egyptian papyruses. Ramose was a high official who lived c.1200 BC and this papyrus had been discovered in his tomb in 1922. The beautiful papyrus, containing spells to ensure safe passage through the afterlife, had been the subject of a major conservation programme and this exhibition offered a rare opportunity to view this unique object in which vivid scenes of people, birds, animals and plants offer fresh insights to the world of the Egyptians.

In the summer the walls of the Mellon Gallery were painted a battleship grey and a group of bulkheads were papered with gold to act as a breath-taking background to an

exhibition which was held in tandem with the Yale Center for British Art in New Haven, *Howard Hodgkin: Paintings 1992-2007*. This celebrated the work of Sir Howard Hodgkin over the last fifteen years with a unique selection of his painting produced during that period. Painted on panel these varied in size from the tiny to the very large and all were of individual subtlety. Some exemplified his intense use of colour, whereas others were more subdued, using the texture of the wood on which they were painted to add an additional stimulus to the eye. Hodgkin has described his paintings as 'representational pictures of emotional situations'. Anyone who saw this vibrant exhibition could have been in no doubt that Hodgkin has a unique ability to persuade and delight his audience.

Acquisitions

Once again important acquisitions came through the AIL process, in which works of art are accepted by H.M. Government in lieu of Inheritance Tax and allocated (often at the wish or specification of the former owner) to registered museums. The Department of Paintings, Drawings & Prints benefitted from the AIL system in the period under discussion. Sir William Nicholson's late still-life *Begonias*, painted when the artist was staying at Bretton Park, the home of Lord Allendale in Yorkshire, in the winter of 1939/40 had been bequeathed by Marguerite Steen, Nicholson's companion and biographer, to the dealer, Lillian Browse (Mrs Sidney Lines). She made a generous bequest to the Museum in 2006, but this painting was kept back to be offered in lieu of taxes on condition that it be allocated to the Fitzwilliam. It joins a distinguished group of paintings by William Nicholson already in the collection, which hitherto lacked a flower painting by him, an area in which he excelled. The artist wrote about this painting to his daughter at Easter 1940 '...my very latest still-life painted with an urge in an all night sitting after a perfect dinner (O! The wine).' The colour and composition are masterly and the handling of the paint is particularly succulent.

Bequests were important this year. Two nonagenarians in particular benefitted the Museum.

For the Department of Coins & Medals the death of Philip Grierson meant the loss of its much venerated Honorary Keeper, but his bequest of about 20,000 medieval European coins and other numismatic items, his numismatic books, periodicals, off-prints and papers and a half share in his residuary estate ensured that the Fitzwilliam will remain the prime centre for the study of this material. Amongst many coins of renown three of the most important are the *portrait denier of Charlemagne (768-810)* and two gold coins, the *augustale of Sicily, reign of Frederick II (1220-1250)*, a spectacular example of the homage paid to antiquity and in particular to Roman coinage from an Empire which has been thought responsible for the first genuine Renaissance in the thirteenth century and a *petit royal, reign of Philip IV of France (1285-1314)*.

For the Department of Applied Arts and the Department of Paintings, Drawings & Prints the bequest of Lillian Browse C.B.E. (Mrs Sidney Lines) provided three bronzes by Auguste Rodin, one by Aristide Maillol and a bronze medallion by Thomas Stirling-Lee (1856-1916) featuring the *Head of Walter Sickert*. Sickert, like William Nicholson, was

fundamental to Browse's interests and the bequest included two paintings by him, one of *The façade of St Jacques, Dieppe by moonlight, c. 1900*, the other of *Chagford churchyard, Devon, 1915*. There was also a good group of drawings by Joan Eardley an early wash drawing of a bearded man by Amedeo Modigliani, a *Standing female nude* by Kees van Dongen and a brilliantly drawn late study of *Dancers in the wings* in black chalk and pastels in superb condition by Edgar Degas.

Other bequests included paintings by Austin Davies and Elizabeth Vellacott from Sir Nicholas Shackleton and also from him for the Department of Manuscripts and Printed Books, Max Ernst's *La femme 100 têtes* of 1929. The Department of Applied Arts received bequests from Mrs Lorna Betty Sutherland, Professor Karen Spärck Jones and Mrs Pamela Hope Williams. The Department of Coins & Medals also received as a bequest from John Coubro' Mossop (died 1996) an important collection of 3,836 Ancient and other coins, mainly of Asia Minor, which had been on deposit in the Museum since 1990. Michael Lambert relinquished his life interest in the bequest of his brother, Charles John Lambert [died 1991] which included a fine drawing in red chalk of *Three male nudes* attributed to the young Guercino.

Other drawings came as gifts to the Department of paintings, Drawings & Prints, notably a group of old masters from Miss Helen Vaux, who had decided that 'now that she was 100 the Museum might as well have them'. Pride of place goes to a large *Design for an embroidered cope: Worshipping the Lamb - Revelation V,8* by Palma Giovane, which is blackened on the back and pricked for transfer. There were drawings too in the generous gift from Sir Alan Bowness of modern art mostly from the 1950s and 1960s. One painting, Richard Smith's *Alpine* of 1963 was given specifically to mark the Directorship of Duncan Robinson. Amongst the others were fine examples by Bryan Wynter, William Scott and Allen Jones, as well as a Mark Tobey, *West Coast, March 1962* given jointly by Sir Alan and his wife, Sarah. A group of prints by Robert Austin was given by the artist's daughters, Clare Calder and Rachel Austin, and The Print Studio gave 136 prints/portfolios by contemporary British artists. We were touched to receive from John Oppé, in memory of his father Denys L.T. Oppé, Sir John Everett Millais' study for *Cimon and Iphigenia*, which had been given to his father by his grand-father, the collector Paul Oppé as a wedding present. John Oppé also helped us buy a caricature by Cham from his grand-father's collection. Nicholas and Judith Goodison continue to regale us with contemporary objects, this year in glass, ceramic and silver, items which they give through The Art Fund.

Without The Art Fund we would purchase very little. This year they enabled us to acquire the important collection formed by Professor G.W. de Wit of 481 early Anglo-Saxon and related gold and silver coins of the 7th and 8th centuries, their generosity being implemented in this purchase by a grant from the Heritage Lottery Fund. The Art Fund also enabled us with the additional help of the MLA/ V&A purchase grant fund to acquire an enchanting scent-bottle and stopper decorated with a portrait of Bonnie Prince Charlie on one side and the arms of Lady Mary Hervey on the other, made in Capodimonte and probably painted by Giovanni Sigismondo Fischer c.1753-55.

The Friends, staunch in their support as always, gave an Anglo-Saxon gilded mount with interlace decoration from the 7th century which had been stopped from export by the Export Reviewing Committee. They also gave a large painting by Christopher Le Brun, *The Eye's Castle* 1996-2004, to mark the Directorship of Duncan Robinson.

A rare purchase has turned out to be a previously undescribed first edition in excellent colour of Kitagawa Utamaro's book printed in 1802, (*Michiyuki*) *Koi no futozao (On the road: Love songs for the thick-necked shamisen)*.

Cambridge in America remains a useful conduit for gifts. This year Julia Crookenden and Michael Jaye in memory of Major-General George Crookenden and Mrs Angela Crookenden gave a group of prints including four etchings of Yorkshire churches and abbeys, 1812-1819 by Paul Sandby Munn, Dr William Conte gave eight outstanding medieval coins, including a gold penny of Henry III (1216-72), and a medieval folding candlestick and an anonymous friend gave a French school drawing, formerly in the collection of Anthony Blunt, which relates to Poussin's *Moses trampling on Pharaoh's crown*: this in memory of Professor Francis Haskell. Also via Cambridge in America, the Post Family Trust established a fund in memory of Margaret R. Post for the purchase of numismatic books, and another fund in memory of F. Martin Post to invite visiting scholars to work in the Department of Coins and Medals.

Reference Library

During the year 1,428 visitors used the Reference Library. These included students and staff of this and other Universities, and researchers pursuing private studies as well as casual visitors to the Museum. Since the Reference Library has been freely open to the general public it has become an increasingly popular resource for those who wish to learn more about objects in the Museum's collections, or simply to browse through the books and periodicals which are available.

A total of 2,454 books and catalogues were added to the Library's holdings in the course of the year, bringing the total stock to over 186,000 items. Many of these were donated by individuals or by other institutions; particularly generous gifts and bequests came from Philip and Myril Pouncey, Professor Sir Nicholas Shackleton and Mr Michael Farmer.

A major project which commenced during the year was the addition of the Library's extensive collection of dealers' catalogues to the on-line Newton catalogue. This material was not previously listed or indexed, and so accessibility was very limited. In view of the large number of items involved, completion of this project will take several years, but eventually each catalogue will be retrievable by title, dealer's name, subject and principal artists. We are grateful to our Library volunteers, Joanna Salisbury, Eleanor Fletcher and Verity Yeates, for carrying out the bulk of this work.

Conservation Division

For the Conservation Division the year began with *Mission Impossible? Ethics and Choices in Conservation*, the exhibition which ran from July to September 2006 and was organized and curated by the Division. The public appeared to enjoy the exhibition and to appreciate its aim; one visitor wrote that the issues raised 'were sobering and thought-provoking rather than 'fun'clearly and admirably presented'. The part of the exhibition designed to tour as part of the East of England Hub Touring Exhibitions programme, has attracted several enquiries from Hub museums and elsewhere.

The Division continued to assist in the monitoring of the Museum climate. The investigation of the performance of the building started with the appointment of Linda Bullock, a free-lance environmental engineer. A programme of thermal imaging was planned to detect local heat sources, such as unlagged hot water pipes within the structure. Conservators continued to work with students and interns from the Hamilton Kerr Institute on improving storage conditions.

Work continued on the Egyptian collection, focusing on the treatment of objects required for future rotation in the new displays. Barbara Wills, Senior Conservator of Organic Artefacts at the British Museum and a specialist in basketry conservation joined the Department for July and August. She instructed conservation staff and interns on the technology and deterioration of the Egyptian baskets and assisted with their conservation. She participated in a number of public activities, such as 'Meet the Antiquities' and the 'Secrets of the Egyptian Craftsman' series. Her visit was part of an exchange of skills project with the British Museum as a result of which Julie Dawson, Senior Assistant Conservator in the Antiquities Department, will spend two months there in the Department of Conservation, Documentation and Science during October and November 2007.

The conservation and mounting of sections of the papyrus Book of the Dead of Ramose was completed by René Waltham in readiness for the exhibition *Passport to the Afterlife* which opened in the Shiba Gallery on the 19th June. The proposed system of mounting sections of what was once a 20 metre long papyrus by sandwiching its surviving fragments between sheets of glass with precisely cut connecting edges proved to be a successful solution to the problem of handling and storing this very fragile and light-sensitive object. A display of the techniques of papyrus manufacture and the production of the book was included in the exhibition and the Museum's web-site hosted an accompanying virtual exhibition.

For the Department of Applied Arts conservator Jo Dillon prepared objects for exhibitions and photography. She worked with Mark Wingfield in the preparation of an account of the restoration of the Chinese Qing vases for the Museum website which will include short film clips, time lapse footage of the reconstruction and still photographs. All three vases which were damaged by a visitor in January 2006 were expertly restored by Penny Bendall and returned to temporary storage in the Museum pending a decision on where they should be displayed. Marie Louise Sauerberg completed a survey of the

wooden sculpture collection with the assistance of Dr Peter Tångeberg who visited the department in August. The collection of some fifty pieces has proved to be of greater significance than was thought at first, although some are in very fragile condition and require treatment.

Independent conservators were contracted to undertake specific conservation projects. Roubiliac's terracotta bust of Henry Herbert, 9th Earl of Pembroke, returned after conservation by Sasa Kosinova. Penny Bendall began a condition and conservation needs survey of the European ceramics in the Applied Arts Reserve and treated pieces including four pieces of Dutch delft prior to their dispatch for exhibition at the Gemeentemuseum, The Hague. Furniture in the collection was treated by Robert Williams. Suzanne Kitto and Jamie Hood, conservators at the Royal Armouries, Leeds, examined and advised on the construction, storage and treatment of lacquered Oriental arms and armour. The cover of William Beckford's lapis lazuli standing cup and the figure of Apollo and the top section of the Tompion and Banger grand sonnerie clock case were despatched to Ruper Harris Conservation, London, to have their screw attachments repaired and made more secure.

Examination and analysis of the collections continued. Julie Dawson & Jo Dillon carried out X-radiography on ancient Egyptian and Oriental bronzes and metalwork for external clients, at The Welding Institute at Abingdon.

In the Department of Manuscripts and Printed Books, Svetlana Taylor continued working on the Handel manuscript project. She attended a four-day course held at West Dean College, Sussex on Conservation of Historic Leather Artefacts. The course was taught by the staff of Leather Conservation Centre and focused on current practices in leather conservation. It concentrated among other things on the use of leather as library material and informed decisions on the conservation of the bound volumes. Bob Proctor continued the conservation of the Macclesfield Psalter. He took part in the Montefiascone conservation summer project. With colleagues he visited the Luxmoor Traditional English Wood workshop in Suffolk in order to select appropriate wood for the binding.

For the Department of Paintings Drawings and Prints, Bryan Clarke completed conservation work in preparation for three exhibitions: *Rembrandt and Saskia*, *Vive La Différence* and *Literary Circles*. He undertook conservation work on fans for the Applied Arts Department. He continued the programme of conservation of the Museum's collection of Rembrandt etchings. It is hoped that this project will be completed in 2009. He advised on the conversion of the Graham Robertson room from gallery to study room and designed a prototype trestle stand to support mounted prints and drawings. He initiated a scheme for improvements to the storage area for prints and drawings, which will start later in 2007. Linda Clarke, a volunteer, manufactured Melinex/card enclosures to house the collection of Celia Glaisher's photogenic drawings.

The Cambridge Colleges Conservation Consortium undertook the conservation of the bindings of the very large Founder's print album 'Imitations of Drawings'.

The Hamilton Kerr Institute treated 50 paintings of which 14 were from the Museum's collections. Tristan's *Adoration of the Magi* was cleaned and restored, as was Simon Vouet's *The Entombment*. Abraham Hondius' *The Hawking Party* was restored. Two large unlined portraits of the Duke of Wellington from Stratfield Saye were treated. Dr Aviva Burnstock and Polly Saltmarsh, from the Courtauld Institute, examined paintings by Monet in the Museum's collection at the Institute for a collaborative project between the Van Gogh Museum in Amsterdam and the Courtauld Institute of Paintings and Technology.

Early 16th century *Portraits of Richard III, Edward IV and Henry VII* were conserved and restored for The London Society of Antiquaries. From the same collection, a portrait of King Athelstan, a fragment of a much larger composition possibly from Eltham Palace, was cleaned and restored. The oak boards appear to have been previously used as panelling and dendrochronology confirmed that they were made around 1500. A series of large-scale projects were started which necessitated extended periods of working away from the Institute. Marie Louise Sauerberg and three interns completed the conservation of the Testers of the Black Prince and of Henry IV in Canterbury Cathedral. Ian McClure, Emma Gore and Daniela Leonard undertook a six-day in-situ project at Grimsthorpe Castle, stabilising and cleaning the painted ceiling of the State Dining Room. A condition survey of more than six hundred paintings at the Sir Alfred Munnings Museum in Dedham was completed by staff and students. A survey of the collection of polychrome sculpture at Anglesey Abbey was undertaken by Joanna Russell, an intern at the Institute, while Mary Kempinski supervised 'in-situ' work at Weston Park.

Lauren Fly, a second year intern at the Hamilton Kerr Institute, was awarded a Kress Conservation Fellowship to examine the collection of French paintings in the Museum in readiness for technical contributions a new catalogue. She also completed the conservation of the icon of *Sts. Augustine, Jerome and Benedict* from the collection

The Hamilton Kerr Institute Task Force set up at the request of the Syndicate completed its review of the Institute's financial systems, teaching, research and studio work and reported favourably. The maintenance of the Institute's buildings was returned to the care of the University's Estate Management and Building Service, which relieves a great burden on the Institute's resources.

Finally we record our gratitude to Ann Massing, who was appointed Assistant to the Director of the Institute in 1978, on the occasion of her retirement at the end of December. She will continue to be associated with the Institute, particularly in editing publications. She has been associated with many highpoints in the history of the Institute, for example the conservation of Uccello's *Hunt in the Forest* belonging to the Ashmolean Museum.

All staff in the Division gave lectures to the public in connection with exhibitions and as part of University courses. Dr Renate Woudhuysen gave historical techniques courses at Vaanta University in Finland and the University of Oslo. Staff also participated in conservation seminars, conferences and projects. Bob Proctor worked from 25 April to 7

May on the Ms. Qu'ran collection of the National Library of Egypt, Cairo. The Museum hosted internships in paper conservation, antiquities conservation and in paintings conservation.

Teaching and related activities

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

Martin Allen

A short presentation to the Faculty of History's first year undergraduates to introduce his new course on 'Money and Society from Late Antiquity to the Early Modern Period' for the History Tripos Part I (24 October; 200 students).

Seminar presentations on 'Recording Coin Finds' to the Medieval Archaeology Group, Department of Archaeology (20 November 2006; 14 people), and on 'English Mint Output and the Economy, c. 973-1485', for the Department of Coins and Medals Seminar series (14 December 2006; 8 people).

A class 'Introduction to Money and Society', the first in a series for a new Themes and Sources paper he is organising for the Faculty of History (24 January; 7 students).

A class on 'Money in medieval England: The use of money in rural and urban society' for his Faculty of History Themes and Sources course on 'Money and Society' (2 May; 7 students).

Convenor for the remaining three classes of the course (9 May; 16 May; 23 May).

A paper to the Faculty of History Medieval and Economic History Seminar on 'Mint output and the English economy, c. 973-1485' (16 May; 6 people).

Sally-Ann Ashton

Two lectures to Cambridge first year History of Art students, on Egyptian art, the Fitzwilliam Museum (17 October; 35 students).

Mark Blackburn

A class on 'Anglo-Saxon Coinage as a Source for the Art Historian' for the History of Art Department's Part II special paper on Anglo-Saxon Art (22 November, 10 students).

One lecture and one class on Anglo-Saxon Coinage for the

Archaeology and Anthropology Tripos Part II, Paper A25, Europe in the First Millennium (28-29 November; 16 and 10 students).

A class on Coinage for the MPhil in Medieval History, Option 1, the Carolingians and their Neighbours (30 November, 5 students).

A lecture on Early Medieval European Coinages for the Archaeology and Anthropology Tripos Part II, Paper A27, Migration Period Europe (25 January; 15 students).

A class on Early Medieval European Coinages for the Archaeology and Anthropology Tripos Part II, Paper A27, Migration Period Europe (31 January; 8 students).

A class 'Coinage and currency in Early Medieval Europe' in a series for a new Themes and Sources paper for the Faculty of History (7 February; 6 students).

A class on 'Coinage and coin finds' for the History Tripos, Part II Special Subject B on Vikings in Continental Europe and Britain, c.800-c.950' (6 March; 14 students).

Spike Bucklow

A week course on artists' materials at the Cambridge International Summer School (10-14 July; 20 students).

Lucilla Burn

Four classes on 'Greek Vases' to Classics Part 1B students (6, 13, 20, 27 October; 15 students).

Two classes on the same subject to first year History of Art students (12 October; 35 students).

A session on Greek Vases to Classics Part 1 students in the Materials for Classical Archaeology course (7 March; 33 students).

Bryan Clarke and David Scrase

Two classes on the technique of drawing in the 15th and 16th century to the Art History Department (30 January; 30 students in toto).

Julie Dawson

Classes on bronze casting to Egyptology Part II students in the Art and Artefacts course (23 February; 8 students) and to Classics Part 1 students in the Materials for Classical Archaeology course (28 February; 34 students).

- William Day
- A lecture on ‘Urban Society, 1200-1520’, for Paper 15, Historical Tripos Part I, European History 1200-1520 (18 October; 20 students).
- A class on ‘Norman coinage, 900-1200’ for the History MPhil Option 2, Normans in Britain, Europe and the Mediterranean (30 November; 4 post-graduate students).
- A class on ‘Merchants and money in Italy during the Commercial Revolution of the Middle Ages, c.1000-1500’ for the History Faculty’s Themes and Sources course on ‘Money and Society’ (7 March; 7 students).
- Jonathan Jarrett
- A paper ‘Currency change in pre-millennial Catalonia: coinage, counts and economics’ in the Department of Coins & Medals, Fitzwilliam Museum (4 May, three visitors + Department).
- Ian McClure
- A speech as part of the Alumni Weekend (22 September) and a lecture entitled “Why Hide Father Time” (23 September; 50 Alumni).
- A class in the “Display of Art” course, Department of History of Art (17 November; 30 students).
- A talk at a seminar “Beyond the Books” at Queens’ College (6 December; 18 students).
- A seminar on “The Condition of a Painting” for Paper 2/3, Part I, History of Art Department (2 February; 27 students).
- Jane Munro
- A talk on the exhibition *Literary Circles* to MPhil students and additional interested parties (25 October; 15+ postgraduates).
- A paper, ‘Maeterlinck: word and performance’ at a conference organised at CRASSH in association with the two exhibitions *Literary Circles* and *Chasing Happiness* (25 October; 25).
- A lecture on *Thomas Couture* for History of Art Part II, paper 16/17 (6 March, 15 students).
- A seminar on the painting techniques of the Impressionists for Part I (9 March; 30 students).
- Elizabeth New
- A lecture for the Historical Argument and Practice course to students of Fitzwilliam College, St Edmunds and Lucy Cavendish (7 November; 20 students).

A lecture on manuscript codicology at the Founder's Library for the M.Phil History course (20 January; 10 students).

Stella Panayotova

A lecture for the Making and Meaning of Art paper 4/5 (7 November; 30 students).

Two classes for The Objects of Art History paper 1/1 (21 November; 40 students).

Julia Poole

A class on English 18th century Ceramics to students taking the History Faculty's Paper 24, Culture and Identity in Britain's Long 18th Century (3 November; 12 undergraduates).

Adrian Popescu

An introductory talk and three classes on Greek Coinage for the MPhil students in Classical Archaeology (4, 6, 13 and 20 October; 7 postgraduate students).

A class on Roman coinage for the MPhil students in Classical Archaeology (24 November; 4 postgraduate students).

A practical on Iron Age Coins for Department of Archaeology, Paper A12: Later European Prehistory: North and West Europe in the Bronze and Iron Age (28 February; 7 students).

A class on 'Ancient coinage' for Faculty of Classics' course on 'Materials in Archaeology' (14 March; 30 students).

Duncan Robinson

Co-ordinated 'Text and Image', the taught component of the MPhil in the History of Art, for the Michaelmas Term and gave two of the seminars (11, 18 October; 12 students).

Co-ordinated the 'Display of Art' course for Part II of the History of Art tripos and gave one lecture (13 October; 26 students).

David Scrase

Two classes on 16th century Italian drawings (14 November).

Elina Screen

Two lectures on 'Historiography' and 'Sources' within the series of eight core lectures for Paper 2 (British Political and Constitutional History, 380-1100) of Part I of the History Tripos (10 and 17 October; 24 and 15 students).

A class on 'Crusade or Convivencia: Christendom and Islam in the Medieval World' for first-year Modern Linguists at Newnham College (January 2007; 10 students).

Helen Strudwick Two lectures on ‘The archaeology of complex societies’: ‘Egypt from prehistory to the end of the 5th dynasty’ (23 April; 15 students) and ‘Collapse to renewal: Egypt from the 6th dynasty to the Middle Kingdom’ (30 April; 15 students) for the Institute of Continuing Education.

A weekend residential course on ‘The Universe before you: the temple in ancient Egypt’ for the Institute of Continuing Education at Madingley Hall (4-6 May; 22 students).

A day school in the museum as part of the ‘Introduction to Hieroglyphs’ course for the Institute of Continuing Education (12 May; 17 students).

Renate Woudhuysen A seminar on “Oil and tempera painting” for Paper 2/3, Part I, History of Art Department (2 February; 27 students).

2. Teaching by Museum Staff for other Higher Education Institutions

Sally-Ann Ashton A lecture on Ptolemaic Egypt to first year Egyptology undergraduates at the Institute of Archaeology UCL (12 December; 30).

A lecture on ‘Excavations at Alexandria and Karnak’ for MA Egyptology students at University College London (2 February; 12).

A lecture on ‘North Karnak Survey. Preliminary Findings’ at the Mummification Museum Luxor (18 March; 80).

Two lectures in the Egyptian galleries for students at Birkbeck College London (28 April; 40 students).

Spike Bucklow A lecture at the Institute of Archaeology, UCL, on connoisseurship (22 November; 30 students).

Two lectures on the conservation of easel paintings at Christie’s Education (7 March; 25 course students).

A lecture on “Cracks” at the BP Institute of Multiphase Flow (16 March; 20 staff and students).

A lecture at the Stichting Restoration Atelier Limburg, Maastricht on “Perception and Attribution of Craquelure” (18 April, 10 students).

- Lucilla Burn Introduced the Greek collections to students on a continuing education course from the University of East Anglia (10 March; 14 adults).
- Julie Dawson A talk at the School of History and Archaeology at Cardiff University about the role of conservation in the redevelopment of the Fitzwilliam's Egyptian Galleries (1 March; 45).
- In the Museum a talk to students of the UCL MA course 'Principles in Conservation' about conservation aspects of gallery and case design (9 March; 19 postgraduates).
- William Day A lecture in the Barber Institute of Fine Art's new series on *Encounters: Travel and Money in the Byzantine World*, 'The Aleppo Hoard (c.1955) of thirteenth-century gold coins: the circulation of the early florins of Florence in the eastern Mediterranean and their dating' (28 March; 8 postgraduate students & staff).
- Jo Dillon A class *Lost wax casting and identifying technical details on Renaissance bronzes* as part of Department of Art History, University of Warwick course: 'Use and significance of bronze in Renaissance Venice' (9 March; 8 undergraduates, 2 diploma students, 1 lecturer).
- Jonathan Jarrett A paper 'Neo-Goths, Mozarabs and Kings: chronicles versus charters in tenth-century León' at the Institute of Historical Research Earlier Middle Ages Seminar, London (7 February; 25 people).
- A paper 'Uncertain Origins: comparing the earliest documentary culture in Carolingian Catalonia' at the International Medieval Congress, University of Leeds (9 July; 40+).
- Co-organised three sessions under the title 'Problems and Possibilities of Early Medieval Diplomatic', International Medieval Congress, University of Leeds (9 July; c. 40 people in each session).
- Stella Panayotova A paper on the Macclesfield Psalter at the International Medieval Congress, Leeds (12 July; 70 people).
- A paper on Lord Lee of Fareham's manuscripts at the

Fitzwilliam Museum and the Royal Ontario Museum to the Cambridge Bibliographical Society, Cambridge University Library (25 October; 55 people).

Lectures on medieval manuscripts in Cambridge collections at the University of Melbourne and the State Library of Victoria, Melbourne, during her visit as a curatorial advisor for *Medieval Imaginations*, an exhibition of medieval manuscripts from Cambridge and Australian collections which will open in March 2008 in Melbourne (6-16 January 2007; 150 people).

A paper at the Conference Medieval Art and the Modern Viewer, Courtauld Institute of Art, University of London (23 June 2007; 100 people).

A paper at the conference Treasures Known and Unknown, British Library (2-3 July; 150 people).

A paper at the Conference Visual Representations of Medieval Spirituality, University of York and York Minster (16-18 July 2007; 120 people).

Julia Poole A class on Italian maiolica to students taking the ceramic conservation course at West Dean College (11 May; 7 persons).

Adrian Popescu Three classes on Roman Imperial Coins for the undergraduate students at the Institute of Archaeology, UCL (5, 19 and 26 February; 10 students).

A class on 'Late Roman Coinage (AD 300-600)', for the Institute of Archaeology, University College London, 'Archaeology of the later Empire' course, Year 3 option, 0.5 unit (22 February; 5 students).

Elina Screen A talk on early medieval pilgrimage texts to the Pilgrim exhibition preparation group at the Museum of Cultural History, University of Oslo (February 2007; 6 staff members).

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

Martin Allen A talk on 'Recording Coin Finds' to the Cambridgeshire Numismatic Society (18 September; 15 people).

A talk on the medieval coins in the Rothschild Gallery to the Cambridge University Heraldic and Genealogical Society (25 November; 9 members).

Martin Allen and
Adrian Popescu

A course on ‘Silver in your purse: Bullion and money in the ancient and medieval worlds’ in the series linked to the exhibition *Treasures of Today: Silver from Goldsmiths’ Hall, London, 1980-2006* (6 March; 3 people).

Sally-Ann Ashton

A lecture on Amarna sculptors’ models, to the North Kent Egyptology Society (RAMESES) (7 October; 50 members of the public).

A literacy skills class on letters in ancient Egypt, HMP Edmunds Hill, Suffolk (10 October; 9 members of the public).

A lecture on ‘Were the ancient Egyptians black?’ as part of Black History Month at the Fitzwilliam Museum (14 October; 22 members of the public).

A talk on Egyptian Art to art classes at HMP Buckley Hall, Rochdale (19 October; 15 members of the public).

A class on imprisonment in ancient Egypt to literacy skills level 1 students at HMP Edmunds Hill (15 December; 10).

A lecture on ‘Communication and Writing in Ancient Egypt’ for Literacy Skills level 1 students at HMP Edmunds Hill (1 February; 11).

A lecture on ‘Cleopatra: black and beautiful?’ at HMP Lowdham Grange (5 April; 41).

Two classes on ancient Egypt for the level 1 literacy skills groups at HMP Edmunds Hill (29 March; 4, 12 April; 10).

Nine classes at HMP Edmunds Hill on ‘Ancient Egyptian art’ (23-27 May; 30 students).

Two classes at HMP Edmunds Hill for literacy level 2 on ‘Evidence from ancient Egypt’ (8 May; 12 students).

Two classes at HMP Highpoint on ‘Ancient Egyptian art’ (14 May; 25 students).

A lecture at University of Wales, Swansea for the friends of the Egypt Centre entitled 'Carry on Cleo: further thoughts on Ptolemaic queens' (16 May; 40 students, staff and friends of the museum).

Mark Blackburn

A paper 'Interpreting site finds in a money-weight economy: the case of dirhams in Viking-Age Scandinavia' and chaired a session at a conference at the Polish Academy's Institute of History in Warsaw on *Money Circulation in Antiquity, the Middle Ages and Modern Times: Time, Range, Intensity* (13-14 October; 60 delegates).

The 2006 Presidential Address to the British Numismatic Society, entitled 'Currency Under The Vikings. Part 3. Ireland, Wales and Scotland in the 9th and 10th centuries' (28 November; 65 people).

A presentation to the Royal Numismatic Society on the Corpus of Early Medieval Coin Finds database at a session on Computing and Numismatics (21 November; 50 people).

A lecture to the Cambridgeshire Numismatic Society on 'Viking Coinage in England' (19 February; 16 people).

A lecture, jointly with Rachael Atherton (Derby Museum), on 'Torksey; Finds from a Viking Winter Camp' at the *2007 Portable Antiquities Scheme Conference: A Decade Of Discovery* in the British Museum (18 April; 150 people).

Spike Bucklow

A paper: "New Age Old Masters" at the IIC Conference (Munich, 1 September; 200 conservators).

Contributed to a seminar at the Fitzwilliam Museum on Egyptian painting materials (16 November).

A workshop on gilding at the Fitzwilliam Museum (27 March; 8 members of the public).

Lucilla Burn

A paper, 'The Pronomos Painter and Vase in Context' at a conference in Oxford on the subject of the Pronomos Vase (26-7 September; 75 academics).

Three sessions 'Introducing Greek Vases' to Year 9 students from St Mary's School (27 February; 75 schoolchildren).

A tour of the Greek and Roman gallery to students from

Dartmouth College, New Hampshire (23 March; 20 students).

A talk to the North East branch of the Classical Association at the University of Durham on 'Greek Vases: Technology and Trade' (15 May; 25 students and academic staff).

Bryan Clarke A lunchtime talk 'Print restoration in the 19th century' (2 August). He gave a further lunchtime talk with Melvyn Jefferson, Corpus Christi College, entitled 'The conservation of the Founder's print albums' (23 August).

Mark Clarke An invited lecture entitled: "Nineteenth century English artists' colourmen's archives as a source of technical information" at the ATSR international Symposium "Art technological source research: Towards a new discipline", Museo Nacional Centro de Arte Reina Sofía, Madrid (5-6 October; 160 participants).

Julie Dawson A talk on the conservation of the Tomb of Sennefri at Thebes in Egypt to the Irby (Wirral) Women's Institute (26 October; 40 members of the public).

A seminar (given with Spike Bucklow) at the Fitzwilliam Museum on Egyptian painting materials (16 November; 10 participants).

A talk about collections care in the Egyptian galleries and reserves to a group of Sudanese government and museum officials (18 February; 17).

William Day A paper on 'Monetary areas and monetary circulation in central Italy in the thirteenth century' at the International Medieval Congress, University of Leeds (10 July; 40 delegates).

An informal paper on 'The early coinage of Ancona and Ravenna (later 12th-13th centuries)', in the Department of Coins & Medals Seminar Series (27 October; 10 people).

A paper 'The thirteenth-century «return to gold» in Italy and its place in the «conjuncture» of 1300' at the conference 'La conjuncture de 1300 en Méditerranée occidentale, III: Monnaie, crédit et fiscalité dans le monde rural', Casa de Velázquez, Ciudad Universitaria, Madrid (8-10 February 2007; 50 people).

- Jo Dillon A seminar, *All that Glitters: caring for Silver* (14 September; 10 people).
- With Penny Bendall, independent ceramics conservator, a lunchtime lecture, *From Jumble to Jigsaw: the recovery and restoration of 3 Chinese porcelain vases* (20 September; 98 people).
- A practical training session for one new Friends' volunteer on cleaning excavated ceramic sherds from Wrotham and Siena (25 June).
- Repeated *All that Glitters... Caring for Silver*, linked to the *Treasures of Today* exhibition (13 March; 10 members of the public).
- Mary Kempski A lecture for the Ely Cathedral Glass Museum Association (3 October; 30 members).
- James Lin A lecture on Khotan jades from the collection of the Fitzwilliam Museum at an international jade conference at Hetian, Xinjiang, China (22-24 August).
- Two lectures at the RICS meeting (16 September).
- A lecture and gallery tour to the Chinese Culture Society (21 October).
- The opening lecture at the Taiwanese Scientific Symposium (8 December).
- A gallery talk to members of Oriental Ceramic Society Hong Kong (14 April; 28).
- A lunchtime talk on "Han Imperial tombs" (16 May; 40 persons).
- Elenor Ling A talk entitled "The choice and appearance of words in English caricatures during the French Revolution" at CRASSH as part of the "Literary Circles: Word, image and theatre in Britain c.1800-c.1920" study day, (27 October).
- Ian McClure A lunchtime lecture on *Mission Impossible?* at the Museum (16 August; 50 members of the public).

A workshop on the Examination of Paintings (24 August; 10 members of the public).

Two seminars to the Royal Institute of Chartered Surveyors (16 September; 16 Chartered Surveyors) and introduced the *Mission Impossible?* exhibition at a reception (19 September; 12 guests).

A lecture at Upton House, NT, on “George Stubbs” (27 February; 60 participants).

A lecture in support of the Whittlesford pre-school playgroup on ‘The Secret Life of Paintings’ (3 May; 75).

Jane Munro

A talk to front of house and other staff on the exhibitions in the Mellon and Shiba galleries (1 November; 25).

Two talks to new graduates about the exhibitions at the Graduate Open Evening (9 November; 60 postgraduates).

Two lunchtime lectures, ‘Autumn in Cambridge, Springtime in Copenhagen’ (8 November; 100 members of the public) and ‘Going round in Circles’ (14 November; 100).

A workshop at a conference at Queen Mary College, London, *Happiness: A Lesson for the Arts* (24 November; 25 postgraduate students).

A tour of the exhibition, *Literary Circles*, to the Victorian Studies Group (28 November; 5 lecturers/ professors and 4 post-doctoral Research Fellows), to Andrew Motion and Helen Taylor (30 November; Poet Laureate and Cambridge City Council Literature Officer), and to the Marlay Group (4 December; c. 35 Museum patrons).

A lecture on *Charles Ricketts (1866-1931) et Charles Shannon (1863-1937), collectionneurs de dessins au tournant du XIXe et du XXe siècles* at the IIe Rencontres internationales organised by the Salon du Dessin, Paris (22 March; c. 100 people).

Elizabeth New

A paper on the Shaftesbury Hours (MS 2-1957) at the Harlaxton Symposium (18 July).

Stella Panayotova

A lecture on the Macclesfield Psalter and illuminated manuscripts in Cambridge to the Somerset Branch of the Art

Fund Crewkerne, Lawrence's Auction Room (15 October; 120 people).

An evening lecture to the patrons of Trinity Hall (5 March; 80 guests).

Julia Poole

A course of five classes 'Looking at English Pottery' (10 and 17 October, 7 and 20 November, 5 December; 15 people).

A lecture on English Delftware for the Stained Glass Museum, Ely at the Cathedral Centre Ely (17 October; 30 members of the public).

A lecture on *Dr J.W.L. Glaisher (1848-1928) and his Ceramic Collection in the Fitzwilliam Museum*, at the Northern Ceramic Society Winter Weekend on Collectors & Collecting at The Chancellors Conference Centre, Manchester University (27 January; 80).

A lecture on *English Silver from the Renaissance to Art Deco: the roots of the Contemporary Style* in aid of Strehall Church Fabric Fund at the Quaker Meeting House, Saffron Walden (13 February; 30).

A lecture on silver from the Renaissance to Art Deco to Leicester NADFAS as an introduction to their visit to the *Treasures of Today* exhibition (20 March; 30).

Adrian Popescu

A paper on 'Digging by the Lower Danube: The Noviodunum Archaeological Project', at the *Greci e Romani alle foci del Danubio Conference*, Rome (30 March; 30 people).

Sue Rhodes

A presentation entitled 'What the Fitzwilliam Museum has to offer you' to Sawston Rotary Club (12 September; 28 people), to Cambridge Catholic Church Luncheon Club (14 September; 35 people), to Soham Rotary Club (29 November; 20 people).

Duncan Robinson

A gallery talk on French paintings to participants in the Oundle International Festival (20 July; 50 people).

A lecture to the annual conference of the Royal Institute of Chartered Surveyors (15-16 September; 60 people).

A talk on Ruskin's Turner to the Guild of St George and an introductory tour of the museum to a Chinese delegation visiting Cambridge under the auspices of the Programme for Industry (11 November; 40 people).

A lecture on 'Holbein and Painting at the Tudor Court' to the Cambridgeshire branch of the Art Fund (22 November)

A lecture on 'The Display of Art' to the York Georgian Society (13 January).

A tour of the Museum to the Clare College Arts Society (11 February; 30).

A talk on 'Treasures of the Fitzwilliam' to the Ouse Valley branch of the English Speaking Union, meeting in Bedford (24 February; 75).

A lecture on 'The Display of Art' to the Cambridge Branch of the Cambridge Society (23 March; 50 people).

A lecture on 'Paul Mellon: the galloping Anglophile' to mark the opening of the exhibition, 'Paul Mellon's Legacy: A Passion for British Art' at the Yale Center for British Art, New Haven, CT (17 April; 500 people).

The Isaiah Berlin Lecture for 2007 at the British Academy on 'Palace or Powerstation? Museums today' (2 May; 250 people).

Marie Louise
Sauerberg and
Lucy Wrapson

A talk on the Tester over the Tomb of the Black Prince, Canterbury Cathedral, in the International Study Centre, Canterbury (7 July; 20 members of the public) and Questions and Answers sessions were given on the same subject by Marie Louise Sauerberg (24-28 July; 14 August).

David Scrase

A lecture for Black History Month, 'The Adoration of the Magi - which was the black King?' (21 October).

Elina Screen

A paper on 'The charters of Lothar I' at the Leeds International Medieval congress (10 July 2007; 30 people).

David Scruton

A paper '*No photography or mobile phones in the gallery please*' to the Museums Computer Group 25th anniversary meeting at the McDonald Institute (20 March).

- Helen Strudwick A talk on Coptic Egypt at the Coptic Cathedral in Stevenage (18 November); she returned to the Cathedral to discuss possible outreach projects with Bishop Angaelos (3 January).
- A talk entitled ‘The Coffins of Nespawershefyt at the Fitzwilliam Museum’ at the Egyptian Cultural Bureau, London (7 December).
- A talk to pupils at William Law Church of England Primary School, Werrington, Peterborough on how to learn about ancient Egypt (23 January; 87).
- Two talks on the Egyptian galleries to RAMASES (North Kent Egyptology Society) (3 February; 39).
- A talk to pupils at Ivy Chimneys Primary School, Epping on how to learn about ancient Egypt (20 February; 52).
- A talk to pupils at Steeple Morden Primary School, on how to learn about ancient Egypt (23 February; 29).
- A talk to mental health patients at Kneesworth House about ancient Egyptian portraiture (27 February; 21).
- A lecture on Ancient Egypt in Museums: conservation and display’ at a study day entitled ‘Bringing the past back to life’ for the Manchester Ancient Egypt Society (31 March; 95).
- An introductory talk to the Cambridge Young Archaeologists’ Club (21 April; 18 young people and adults).
- Renate Woudhuysen A lecture entitled: “Reconstruction of Historic Painting Techniques: An Introduction to the Course of Paintings Conservation at the Hamilton Kerr Institute” at the ATSR international Symposium “Art technological source research: Towards a new discipline”, in the Museo Nacional Centro de Arte Reina Sofia, Madrid (5-6 October; 160 participants).
- Lucy Wrapson A lunchtime talk on “Mummy portraits” at the Fitzwilliam Museum (28 February; 60 members of the public).

4. Art in Context (Lunchtime Gallery Talks)

- 11 Oct Cabinets and Curiosities: A 17th century cabinet with scenes of the prodigal son
Duncan Robinson, Director
- 18 Oct Heads or tails: Scripts and images on coins ancient and modern
Mark Blackburn, Keeper of Coins and Medals
- 25 Oct The Coffins of Nespawershefyt
Helen Strudwick, Outreach Officer, Egypt
- 1 Nov Contrasting images of *Una and the Lion* from Edmund Spenser's *Faerie Queene*
Julia Poole, Keeper of Applied Arts
- 8 Nov Pissarro: Autumn in Cambridge, Springtime in Copenhagen
Jane Munro, Senior Assistant Keeper of Paintings, Drawings and Prints
- 15 Nov Murillo, *The Vision of Fray Lauterio*
David Scrase, Keeper of Paintings, Drawings and Prints
- 22 Nov Rembrandt's 'Three Trees': An elegy for Saskia?
Craig Hartley, Senior Assistant Keeper, Prints
- 29 Nov Pharaohs and enemies of Egypt
Sally-Ann Ashton, Senior Assistant Keeper, Antiquities
- 24 Jan "Lo! He comes with clouds descending": Peeter Scheemaeckers
Virgin and Child
Duncan Robinson, Director
- 31 Jan The Lucy Harington Medal
Graham Pollard, Former Keeper of Coins and Medals
- 7 Feb Han imperial tombs in China
James Lin, Assistant Keeper, Applied Arts
- 14 Feb The workmen of Deir el Medina
Helen Strudwick, Outreach Officer Egypt
- 21 Feb Splendid 17th Century Silver from Paris and London
Julia Poole, Keeper of Applied Arts
- 28 Feb Mummy Portraits
Lucy Wrapson, Intern, Hamilton Kerr Institute

- 7 March 'Starting at Zero': Josef Alberts and Black Mountain College
Julia Tozer, Head of Education
- 14 March Pictures that tell a story: Joseph Highmore's print series after
Samuel Richardson's *Pamela*
Elenor Ling, Documentation Assistant, Paintings, Drawings and
Prints

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

- Chris Briggs A class on 'Money in medieval England: Credit debt and usury; the state and the money supply' for the Faculty of History Themes and Sources course on 'Money and Society' (9 May; 7 students).
- Ros Faith (University of Oxford), a paper on 'Lincolnshire liquidity before the Norman Conquest', in the Department of Coins and Medals Seminar series (18 January, 10 people).
- Paul Joannides A class on Titian for the Art History Department (13 November; 14 students).
- Andrew Lacey (Sculptor and bronze founder, Alchemy Studios, Totnes, Devon) and Jo Dillon, *The Manufacture of Bronzes by Lost Wax Casting* lecture for 'Making of Art' Part 1 course, CU History of Art Department (23 February; 32 students + 2 external colleagues).
- Craig Muldrew Classes on 'Early modern coins and credit' (16 May; 5 students), and 'The currency crisis of the 1690s and the Financial Revolution' for the Faculty of History Themes and Sources course on 'Money and Society' (23 May; 6 students).
- Rory Naismith (PhD student, supervised by Mark Blackburn), a paper 'Anglo-Saxon Coinage and Written Sources of the Eighth and Ninth Centuries' in the Department of Coins and Medals Seminar Series (2 March; 10 people).
- Peter Sarris A class 'Monetary circulation and economic development in the Byzantine Empire' in a series for a Themes and Sources paper coordinated by Martin Allen for the Faculty of History (21 February; 8 students).

Marika Spring (National Gallery Scientific Department) – delivered a lecture at the Hamilton Kerr Institute on “The Discolouration of Smalt” (16 March).

Daniela Williams (University of Rome) gave a paper ‘Coin circulation in Roman Imperial south Etruria’, in the Department of Coins and Medals Seminar Series (25 May; 10 people).

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

Robert Organ (Deputy Warden, Assay Office, The Goldsmiths’ Company), *Revealing silver’s secret past – the use of compositional analysis, hallmarks and radiography to detect fakes in antique silver*, in ‘Silver Speak’ lunchtime talk linked to the *Treasures of Today* exhibition (22 February).

Rosemary Ransome Wallace (Curator, The Goldsmiths’ Company), *The Worshipful Company of Goldsmiths and its patronage of modern silver*, in ‘Silver Speak’ lunchtime talk linked to the *Treasures of Today* exhibition (1 March).

Jane Short *The Art of the Enameller*, in ‘Silver Speak’ lunchtime talk linked to the *Treasures of Today* exhibition (8 March).

Hiroshi Suzuki *Silver Sense*, in ‘Silver Speak’, lunchtime talk linked to the *Treasures of Today* exhibition (15 March).

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

Mark Blackburn Acted as external examiner for a DPhil thesis at Oxford University (11 December).

Supervised projects for five students of the Archaeology and ASNC Departments for papers A25 and A27.

Acted as external examiner for a PhD student in the University of York’s Archaeology Department (28 March).

Lucilla Burn Served as External Examiner for a DPhil thesis in Oxford on the subject of Hellenistic images of children (19 October).

Served as External Examiner for graduate degrees in

Classical Archaeology at Oxford (April – June).

Julie Dawson	Acted as assessor of a candidate for accreditation under the National Council for Conservation-Restoration professional accreditation scheme (10 May).
Duncan Robinson	Served as an assessor for Parts I and II of the History of Art tripos and as an examiner for the MPhil.
Marie Louise Sauerberg	Acted as an examiner for the MPhil essay and presentation in History of Art by Arabella Anderson-Braidwood: “Analysis and conservation: a selection of the medieval wooden sculpture at the Fitzwilliam” (Presentation on 8 March).
Elina Screen	Served as an examiner for the Preliminary Examination to Part I of the Historical Tripos. Examined three coursework essays and two dissertations for the MPhil in Medieval History. Supervised three undergraduates, and gave revision supervisions to ten second-year undergraduates, for Paper 13 of Part I of the Historical Tripos (European History 31BC-AD900).

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

The total number of visitors to the museum (1 August 2006 – 31 July 2007) was 300,535.

In the course of the academic year an estimated 10,000 members of higher education and adult learner groups attended gallery sessions organized by, among others, the WEA, the Board of Continuing Education of Cambridge University, Anglia Ruskin University, the University of the Third Age, The Open University and NADFAS.

10. Publications by members of Museum staff

Martin Allen, ‘The Cambridge Mint after the Norman Conquest’, *Numismatic Chronicle* 166 (2006), pp. 237-44.

Martin Allen, ‘The English coinage of 1153/4-1158’, *British Numismatic Journal* 76 (2006), pp. 242-302.

Martin Allen, Review of *Sylloge of Coins of the British Isles, 55: Hermitage Museum, St Petersburg. Part IV English, Irish and Scottish Coins, 1066-1485*, by Marina Mucha (Oxford, 2003), *British Numismatic Journal* 76 (2006), pp. 392-4.

Martin Allen, Julian Baker, Mark Blackburn and Rory Naismith, 195 entries in 'Coin Register 2006', edited by Martin Allen, Philip de Jersey and Ian Leins, *British Numismatic Journal* 76 (2006), pp. 364-88.

Martin Allen, 'The gold Double Leopard of Edward III', *The Escutcheon. The Journal of the Cambridge University Heraldic and Genealogical Society* 12 (2007), pp. 19-20.

Martin Allen, 'A Henry III gold penny given to the Fitzwilliam Museum', *Spink Numismatic Circular* 115 (2007), pp. 74-5.

Martin Allen, 'The medieval coin', in Julian Munby *et al.*, *From Studium to Station. Rewley Abbey and Rewley Road Station*, Oxford Archaeology Occasional Paper 16 (Oxford, 2007), p. 33.

Martin Allen, 191 entries in *Numismatic Literature* 147 (2005).

Sally-Ann Ashton, with Susan Walker, *Cleopatra* (Duckworth Press, 2006).

Sally-Ann Ashton and Lucilla Burn, 'Ancient Egypt at the Fitzwilliam Museum', *Minerva*, September/October 2006, pp.10 – 13.

Sally-Ann Ashton, review of J-Y. Empereur and M-D. Nenna (ed.), *Nécropolis 2* (2003) in *Journal of the Economic and Social History of the Orient* 49, 3 (2006), pp. 369-70.

Binski, P. and Sauerberg, M.L., 'The Faaberg St Peter: Matthew Paris in Norway', in Jilleen Nadolny with Kaja Kollandsrud, Marie Louise Sauerberg and Tine Froysaker (eds), *Medieval Painting in Northern Europe – Technique, Analysis and Art History, Studies in Commemoration of the 70th birthday of Unn Plahter*, Archetype Publications, (London, 2006).

Mark Blackburn, 'Presidential Address 2005. Currency under the Vikings. Part 2: The two Scandinavian kingdoms of the Danelaw, c.895-954', *British Numismatic Journal* 76 (2006), pp. 204-26.

Mark Blackburn, 'Review of the year 2005', *British Numismatic Journal* 76 (2006), pp. 398-400.

Mark Blackburn 'The Loops as a guide to how and when the coins were acquired', *The Hoen Hoard. A Viking gold treasure of the ninth century*, ed. S. H. Fuglesang and D. M. Wilson, *Norske Oldfunn XX and Acta archaeologiam et artium historiam pertinentia XIV* (Oslo and Rome, 2006), pp. 181-99.

Mark Blackburn (with Shunji Oochi and Shinichi Sakuraki), 'Chinese coins in the Fitzwilliam Museum, Cambridge, with a statistical analysis of weights of the

coins', *Shimonoseki City University Review* 130 (2007), pp. 195-228.

Mark Blackburn, 'Profile: Philip Grierson (1910-2006)', *The Fitzwilliam Museum Review* 2004-6, pp. 21-6.

Spike Bucklow, "New Age Old Masters", in *The Object in Context*, IIC, (London, 2006), pp. 267-272.

Spike Bucklow, "Processes and Pigment Recipes" *Kunsttechnologie* (20, 2, 2006, pp. 269–277).

Adrian Challands and Martin Allen, 'Metalwork', in *Excavations at Kilverstone, Norfolk: an Episodic Landscape History*, edited by Duncan Garrow, Sam Lucy and David Gibson, *East Anglian Archaeology*, 113 (Cambridge, 2006), pp. 205-6.

Julie Dawson, *Conserving Ancient Egypt in Cambridge*, *ICON News*, Issue 7, November 2006, pp.30-34.

William Day, 'The petty coinage of Genoa under the early doges, 1339-1396', in *XIII Congreso Internacional de Numismática (Madrid – 2003)*, vol. I: *Actas – Proceedings – Actes*, edited by Carmen Alfaro, Carmen Marcos, Paloma Otero (Madrid 2005), 1295-1304.

William Day, 'The imitation florin of the «ex» Marquises of Carretto, Piedmont, c. 1350', *Rivista italiana di numismatica e scienze affini* 107 (2006), 448-69.

P. Grierson and M. Blackburn, *Medieval European Coinage 1: The Early Middle Ages (5th-10th Centuries)* (Cambridge, 1986), first paperback edition, 2006 [2007].

Carol Humphrey, *Quaker School Girl Samplers from Ackworth*, Needleprint & Ackworth School Estates Ltd, (2006).

James Lin "By Royal Appointment", in *The Art Surveyor*, (London: 2007.2), pp.8-9.

Jane Munro, 'Creative Relationships, Creating Collections' in Jane Munro and Linda Goddard eds. *Literary Circles. Artist, author, word and image in Britain 1800-1920*, (Cambridge, 2006), pp. 10-35.

Jane Munro, *Chasing Happiness, Maeterlinck, The Blue Bird and England*, (Cambridge, 2006).

Jilleen Nadolny with Kaja Kollandsrud, Marie Louise Sauerberg and Tine Froysaker, (eds), *Medieval Painting in Northern Europe – Technique, Analysis*

and Art History, Studies in Commemoration of the 70th birthday of Unn Plahter, Archetype Publications, (London 2006).

Adrian Popescu, 'Coins' in R C Hatton, W Hall, 'A late Roman cemetery at Durobrivae, Chesterton', *Proceedings of the Cambridge Antiquarian Society*, 95, (2006), p.14.

Adrian Popescu, 'Coins, tokens and jetons' in H. Wallis, *Excavations on the site of Norwich Cathedral Refectory 2001-2003*, East Anglian Archaeology 116, (2006), pp. 48-50.

Adrian Popescu (with Kris Lockyear and Timothy Sly), 'The Noviodunum Archaeological Project 2000-2004: results and conclusions from the pilot seasons', *Peuce* 3-4 (2007), pp. 121-58.

Adrian Popescu, 'The Noviodunum Archaeological Project (NAP): Summary report of the 2006 season', in *Cronica cercetarilor arheologice din Romania. Campania 2006* (Bucharest, 2007), pp. 189-90.

Marie Louise Sauerberg: Book review [of Unn Plahter, E. Hohler, N. Morgan and A. Wichstrøm: *Painted Altar frontals of Norway, 1250-1350*, (London, 2004) in *Studies in Conservation* no 4 2006, pp.235-236.

Marie Louise Sauerberg, 'The Tester over the Tomb of the Black Prince', *Canterbury Cathedral Chronicle* 2007, pp. 41-44.

David Scrase, Review *Michelangelo Drawings: Closer to the Master* in *Master Drawings* Vol XLIV, No. 3, (2006), pp.362-365.

David Scrase, 'I Redouté del Fitzwilliam' in 'Pierre- Joseph Redouté' edited by Sandra Fusina, L'Erbolario Edizioni, Lodi, (2006), pp. 99-100.

Helen Strudwick with Alice Stevenson, "A class act?", review of J. Richards, *Society and Death in Ancient Egypt: Mortuary Landscapes of the Middle Kingdom*, in *Cambridge Archaeological Journal* 16.3 (October 2006), pp. 354-6.

Helen Strudwick, *The Encyclopedia of Ancient Egypt*, Amber Books, (Oxford, 2006), 512 pages.

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Conclusion

In July 2007 we had expected to be saying goodbye to Duncan Robinson who was retiring as Director after twelve years in post, and getting ready to welcome Timothy Potts from the Kimbell Art Museum in Fort Worth, Texas, as the incoming Director. However, as appointments processes had taken time and Timothy still had commitments to fulfil in Fort Worth, Duncan generously agreed to extend his stay and remain as Acting Director for the summer of 2007 and for the Michaelmas Term of the new academic year.

This softened the blow of his departure and meant that several farewell occasions for staff, Syndics, Friends, Trustees and well-wishers in general were cheered by the thought that we would meet again in the autumn. But to preside over twelve very significant years in the life of the Museum, culminating in the completion of the Courtyard, is a huge achievement, all the more impressive when for the last five years he was simultaneously the Master of Magdalene College. We owe Duncan gratitude for so many artistic and architectural successes but also for a great deal of pleasure, for in his day the Museum has become a very lively and happy place which has, for the first time, been taken to the hearts of the citizens of Cambridge as well as the University. And here of course, he had an invaluable and indefatigable accomplice, his wife Lisa, always ready to join him in welcoming people in. We wish them well in their new roles and activities.

But change is good for all institutions, and for those who presided over them, and Timothy Potts, who comes originally from the world of archaeology and antiquities before directing galleries in Melbourne and Texas, will bring a new balance and a new outlook.

Anne Lonsdale (Chair)
Nicholas Baring
Paul Binski

Martin Daunton
Caroline Humphrey
John Keatley

John Brown
Paul Cartledge
Richard Cork

(as of 1 October 2007)

Jean Michel Massing
David McKitterick
Veronica Sutherland
Richard Wilson

ACQUISITIONS

August 2006 – July 2007

DEPARTMENT OF ANTIQUITIES

GIFTS

From THE FAMILY OF SIR FRED HOYLE: Faience scarab dating to the New Kingdom, provenance unknown. Sold at the auction of the F.G. Hilton Price Collection in London 1911 (probably lot 1274) (E.1.2006). Faience necklace dating to the New Kingdom, from Thebes, Egypt. Sold at the auction of the F.G. Hilton Price Collection in London 1911 (probably lot 1065)(E.2.2006).

DEPARTMENT OF APPLIED ARTS

BEQUESTS

Sculpture and Applied Art

From LILLIAN BROWSE, CBE (MRS SIDNEY LINES) 2005: Auguste Rodin (1840-1917), *Movement de Danse H*, bronze, with dark brown patina; on black marble base. Signed 'A Rodin' and numbered 'N° 4'. Founder's mark: 'G. Rudier/Fondeur Paris'. French, conceived c. 1911. Cast probably 1950s (M.12-2006). Auguste Rodin (1840-1917), *Une Damnée* (A damned woman), study for the Gates of Hell, bronze. French, conceived c. 1884. Signed 'A Rodin'. Date of cast uncertain. (M.13-2006). Auguste Rodin (1840-1917), *Torse de Jeune Fille*, bronze with green patina. Signed 'A. Rodin'. Conceived as a small full-length figure of *Psyche*, c. 1886, the torso only enlarged in plaster by Henri Lebossé, 1908-09, and exhibited at the Salon of 1910. Cast probably 1960 (M.14-2006). Aristide Maillol (1861-1944) *Nu Debout (Petite Venus sans bras)*, bronze. Mark: script M in oval and 1/6 on top of base at back. Founder's mark: 'Alexis.Rudier/ Fondeur Paris'. French, 20th century (M.15-2006). Thomas Stirling-Lee (1856-1916), Head of Walter Sickert (1860-1942), bronze medallion with profile of the sitter to right, and 'SICKERT' in raised letters. English, c. 1882.(M.17-2006).

Ceramics

From S.V. FINN: Basket, glazed Parian porcelain, hand-made basket- and trellis-weave basket with double prickly branch handles applied to the ends of the flat rim of interlaced arcading with applied shamrocks, thistles, and roses. Mark: on the base, an applied ribbon impressed 'BELLEEK CO FERMANAGH'. Northern Ireland; Belleek, County Fermanagh, c.1885-1925 (C.39-2006). Pair of seated figures of a Lady holding a Cat and Gentleman holding a Dog, bone china, painted in enamels, and gilt. Mark: on woman, on base, crossed swords painted in blue; incised 'No 51'; on the man, 'no. 51'. Derby, Bloor Period, c. 1810-48 or King Street factory, later 19th century (C.40A & B-2006). Vase, white earthenware with lustrous turquoise glaze on the inside of the neck, exterior, and base. Mark: impressed 'RUSKIN', 'ENGLAND' and '1924'. English, Ruskin Pottery, Smethwick, dated 1924 (C.41-2006). Bowl, white earthenware with mottled blue, pale blue, and brown glaze. Mark: impressed 'RUSKIN', 'ENGLAND', and '1927'. English, Ruskin Pottery, Smethwick, dated 1927 (C.42-2006)

From MRS PAMELA HOPE MATTHEWS: Punch bowl and cover, with stand and ladle, cut glass. Irish, Waterford or English, c.1800-20 (C.27 & A-C-2007)

From PROFESSOR KAREN SPÄRCK JONES: Puzzle jug, stoneware, the neck pierced by gothic windows, and glazed dark brown. English, c. 1976 when purchased (C.26-2007).

From MRS LORNA B. SUTHERLAND: Jug, soft-paste porcelain, painted in polychrome enamels; on the front the monogram, RT (?) flanked by curved sprays of flowers and foliage and ears of barley; on

the sides with bouquets of mixed flowers, and on the handle with shells. Scottish; William Littler's factory, West Pans, Musselburgh, c. 1764-77 (C.43-2006).

Textiles

From LILLIAN BROWSE, CBE (MRS SIDNEY LINES): Picture: Baboon, collage of textile scraps of fabric of different types, colours, and weights randomly stitched onto a deep blue ground. English, by Margaret Kay (b. 1912), 1970 (T.1-2006).

GIFTS

Sculpture and Applied Art

From SIR ALAN BOWNESS: Brian Wall (b.1931) *Untitled Sculpture*, blackened welded steel, English, St Ives. c.1958 (M.1-2007). Michael Kenny (1941-99). *Figure lead*. Mark: MK joined and dated '61' (second figure uncertain, might be a 4) English c.1960-1 or 1964 (M.2-2007). Jacques Lipchitz (1881-1973) *Variations on the theme of the Rape of Europa V*, bronze maquette with green accretions. Marks: cast number '7/7' and probably signature (illegible) on the top of base, foundry mark on side of base (illegible). United States or Italy, c.1969-72 (M.3-2007).

From DR WILLIAM J. CONTE (by gift to Cambridge in America which allocated the object to the Fitzwilliam Museum): Folding candlestick, comprising a central spike mounted on three curved legs which swivel together for packing. Copper alloy, champlévé and enamelled in white. Possibly English, late 12th or 13th century (M.4-2007).

From THE FRIENDS OF THE FITZWILLIAM MUSEUM: Mount, gilt-copper alloy decorated with interlacing animal ornament of the so-called Germanic Style II arranged concentrically in two zones, and with one central and four outer bosses formerly containing garnets, mounted on shell or bone, now missing; re-use indicated by piercings next to two of the outer bosses. Anglo-Saxon, 7th century. In rectangular case (A) (M.11 & A-2006). *Venetian Twist*, carved and polished wood, wall-mountable sculpture. Inscribed on reverse in black, 'VENETIAN TWIST.2006/ NIGEL HALL'. English, by Nigel Hall, RA (b. 1943), London, 2006 (M.5-2007).

From NICHOLAS and JUDITH GOODISON through THE ART FUND: Cherry Bowl, silver. English, London, 2006. Maker's mark of Sidsel Dorph-Jensen (b. 1973) (M.18-2006). Juice jug, silver. English, London, 2006. Maker's mark of Sidsel Dorph-Jensen (b. 1973) (M.19-2006).

From MR and MRS IAN LOWE to honour the writer, Mrs Leslie Lewis, Trophy in the form of a winged Victory standing on a globe, supported on a rectangular pedestal, cast and silver-plated brass or nickel silver. Mark: OMAR RAMSDEN ME FECIT. London, Omar Ramsden's workshop, c. 1920 (M.10-2006)

From MISS HELEN VAUX: Table, carved and originally gilt wood frame, now painted brown, the top inlaid with a rectangular panel of polychrome scagliola, with a central landscape surrounded by scrolls, birds, and flowers, edged with brass. Italian, probably Florence, the table, c. 1730-40, the top probably early 19th century. (M.16-2006).

Ceramics

From DR MARK BLACKBURN in memory of Professor Phillip Grierson: *Bacchanalian Dance Jug*, relief-moulded white stoneware, with friezes after Rubens and Poussin. Mark: applied blue stoneware pad mark incorporating 'SEPT.30 1844/ REGISTd./ No. 21960/CHARLES/MEIGH' and the Patent Registration Mark. English; Charles Meigh, Hanley, Staffordshire, c. 1844-5 or a little later (C.44-2006).

From TREVOR COLDREY: Large square platter with handles and raised rim, stoneware, wood-fired with *shino* glaze. Anglo-Swiss, by Patrick Sargent (1956-98), Heimisbach, Switzerland, c.1995 (C.5-2007). Bottle vase, salt-glazed stoneware with brushed slip decoration. British, Micki Schloessing (b.1949) Bridge Pottery, Cheriton, Gower, West Glamorgan, c.1995 (C.6-2007). Small vase,

stoneware, thrown and altered with matt black/bronze glaze. English by Dan Kelly (b.1953), Camberwell, London c.1999 (C.7-2007).

From PETER CRABBE:C.24-2007 Lobed dish, moulded porcelain, decorated in underglaze blue with a landscape, Japanese, c. 1690-1720 (C.24-2007). Octagonal dish, moulded and pierced, decorated with underglaze cobalt-blue and overglaze polychrome enamels with a design of Chinese lion and peony. Continental, 18th-19th century (C.25-2007).

From THE FRIENDS OF THE FITZWILLIAM MUSEUM: Coffee pot, stoneware, probably hand-painted with Arabesque pattern on brown glaze. Unmarked. English, Denby, c. 1965-75. Designed by Gill Pemberton, c. 1962-3. (C.33 & A-2006)

From IAN LOWE in memory of the maker: Jug, buff stoneware thrown, with cut vertical flutes, and black *tenmoku* glaze over iron-bearing slip. Mark: on side below handle EH monogram impressed in relief. English; by Edward Hughes (1953-2006), Renwick Pottery, Cumbria, c. 1984-89 (C.34-2006). Plate, buff stoneware with black *tenmoku* glaze, and two iron-bearing slip bands on the rim; three spur marks. Mark on underside of well, EH monogram impressed in relief. English; by Edward Hughes (1953-2006), Isel Pottery, The Old Stables, Isel, near Cockermouth, Cumbria, 1993 (C.35-2006). Beaker, stoneware, thrown, with cut wrythen fluting and dark brown *tenmoku* glaze over iron-bearing slip. Mark: EH monogram impressed in relief. English; by Edward Hughes (1953-2006), Renwick Pottery, Cumbria, c. 1988-9 (C.36-2006). Beaker, stoneware, thrown, with dark brown *tenmoku* glaze decorated with a zig-zag. Mark: EH in monogram impressed in relief. English; by Edward Hughes (1953-2006), Renwick Pottery, Cumbria, c. 1988-9 (C.37-2006). Box and cover, stoneware with dark-brown and red-brown glaze, the cover trailed with diagonal stripes and feathered. English; by Edward Hughes (1953-2006), Renwick Pottery, Cumbria, c. 1989 (C.38 & A-2006)

From NICHOLAS and JUDITH GOODISON through THE ART FUND: Tall lidded jar, porcelain, thrown, with very pale celadon glaze. English, by Edmund de Waal (b. 1964), London, 1999 (C.45 & A-2006). Bowl, reddish-purple speckled *pâte-de-verre*. English, by Margaret Alston, (b. 1956), 2007 (C.14-2007). Bowl, stoneware (?) with incised decoration through black pigment over white glaze. English; by Rupert Spira (b. 1960), Bishops Castle, Shropshire, 2007 (C.15-2007).

From RUTH JACQUES: Cup, saucer, and plate, bone china, decorated with black and colour prints, and gilded. Each piece is decorated with portraits of Prince Charles and Lady Diana Spencer, with a ribbon below inscribed '29 JULY/THE MARRIAGE OF/H.R.H. THE PRINCE OF WALES/AND LADY DIANA SPENCER/1981', and with a red griffin, standing over a sprays of thistles, leeks, shamrock, and a rose. English; Queen Anne (Royal Doulton Group), Burslem, Staffordshire, 1981 (C.34 & A & B-2007).

From JOHN PIRIE: Salve stand, probably for Singleton's Eye Ointment, stoneware, with impressed inscription, coloured blue, 'S Green 2 Union Place Lambeth'. English; Stephen Green, 54 Princes Street, Lambeth, c. 1831-58 (C.33-2007).

From DAVID SCRASE: Vase, Kutani ware, in the shape of bamboo surrounded with smaller shoots, decorated with birds flying through the bamboo groves. Mark in Japanese characters. Japanese, late 19th century (C.46-2006). Plate, porcelain, with scalloped edge, painted underglaze in blue with scholar's studio objects around the border and in the centre a folding fan, which is decorated with narcissus. Chinese, Kangxi period (1662-1722) (C.1-2007).

From DR JOHN SHAKESHAFT: Bottle vase, stoneware with multiple facets and *tenmoku* glaze over green sash glaze. Welsh, by Phil Rogers (b. 1951), Marston Pottery. Lower Cefin Faes, Rhayder, Powys, 2006. (C.2-2007). Bottle vase, stoneware, with cream and orange shino glaze. English by Lisa Hammond (b.1956), Maze Hill Pottery Greenwich, 2006 (C.3-2007). Globular vase with handle, stoneware, freely thrown and coiled with *shino* glaze; dramatic natural ash deposits and glaze runs; carbon trapping and embedded remains of seven large clam shells. English, by Nic Collins (b.1959), The Barn Pottery, Morehampstead, Devon, 2006. (C.4-2007).

From DR KAREN SPÄRCK JONES, Finger bowl, blue lead-glass, mould blown with slightly wrythen ribbing. English, probably Bristol, end of 18th or early 19th century (C.11-2007). Milk dish, blue glass, blown with slight kick and folded rim. Danish; Holmegaard, c.1850-80 (C.12-2007). Bowl, tin-glazed

earthenware painted in gold lustre internally and externally with continuous stem of stylized foliage and tendrils. Marks: ACS monogram, '10' and a group of three spots. English; by Alan Caiger-Smith, Aldermaston Pottery, c.1963 (C.13-2007).

From ANTHONY THEAKSTON: Heron jug and sparrow jug white semi-porcelain clay, moulded, coated externally with a dark blue Barium speckled glaze and fired at 1,200 C. English, by Anthony Theakston, Wildsworth, Lincolnshire, 2004 (C.16-2007 and C.17-2007).

PURCHASES

Ceramics

From the APPLIED ARTS DUPLICATES FUND: Jar and cover, porcelain painted underglaze in blue with a group of female musicians, the cover of silver. Chinese, Kangxi period (1662-1722) the cover 20th century (C.23 & A-2007). Bowl, porcelain with an everted rim, painted underglaze in blue with four flying phoenix on the exterior and a further phoenix in the well of the bowl. Chinese, Kangxi mark and period (1662-1722) (C.30-2007).

From the SEUMAS VIDAL FINN FUND: 'Kraak' Ware Dish, porcelain, painted underglaze in blue with stylized flowers including peonies and chrysanthemums, and with wide border panels. Chinese, from the Hatcher cargo, c.1643 (C.9-2007). Censer, porcelain applied with yellowish glaze. Chinese, Ming dynasty (1368-1644). A 'Cizhou' type pottery ribbed tripod censor (C.10-2007). Saucer dish, porcelain, painted underglaze in blue with a central roundel inside showing a leaping lion-dog and *ruyi* style clouds, reserved in white on a blue ground. Both inner and outer rim and the join of the foot to the body are outlined in blue. Chinese, Jiaping period (c.1540-1600) (C.18-2007). Stand dish, porcelain, painted underglaze in blue with floral design. From the Vung Tau Cargo, c.1690-1700 (C.19-2007). Plate, porcelain, painted underglaze in blue. Japanese, Arita, decorated in the Chinese Kraak style of the Late Ming /Transitional Period, c. 1660-1690 (C.20-2007). Wine cup, porcelain, painted underglaze in blue with a dragon. Chinese, from the Hatcher Cargo, c. 1643 (C.21-2007). Plate, porcelain, painted underglaze in blue in the style of the Dutch Delft pottery decorator Frederik Van Frytom (1632 - 1702). From the Ca Mau Cargo, c.1723-1735 (C.22-2007)

From the SEUMAS VIDAL FINN FUND, and grants from THE ART FUND and THE MLA/V&A PURCHASE GRANT FUND: Scent-bottle and stopper, soft-paste porcelain painted in enamels, with a portrait of Prince Charles Edward Stuart (1720-88) and the arms of Lady Mary Hervey (née Leppel, 1700-68), and mounted in gold decorated with translucent and opaque enamels. Italian, Capodimonte, possibly painted by Giovanni Sigismondo Fischer, c. 1753-55, with mounts by a recognized, but unidentified, London goldsmith, c. 1755-60. (C.28 & A-2007).

From the MRS BARBARA MALLISON FUND: Censer, porcelain, painted underglaze in blue with a landscape. Chinese, 18th century export porcelain (C.8-2007).

From the MAUD OCHS FUND: Bowl, stoneware with lobed rim, with dark brown glaze, imitating metal work. Chinese, Song or Jin, 12th or 13th century (C.29-2007). *Medieval Pitcher*, earthenware, thrown, coated with white slip, and decorated with slip-trailing and round the base, with slip-combing. English; by Clive Bowen (b. 1943), Shebbear Pottery, North Devon, 2007 (C.31-2007). Bowl, porcelain, thrown and glazed. English, by Joanna Constantinidis (1927-2000), Great Baddow, Essex, c. 1990 (C.32-2007).

DEPARTMENT OF COINS AND MEDALS

BEQUESTS

From PROFESSOR PHILIP GRIERSON (*CAI*; 1910-2006), Honorary Keeper of Coins at the Fitzwilliam Museum since 1949: Professor Grierson's collection of about 19,000 medieval European coins and other numismatic items, his numismatic books, periodicals, off-prints and papers, together with rights to his publications and a half share in his residuary estate (to be applied in 'developing and improving the collection of coins and related materials in the said Museum'). The collection subject to this bequest, which has been on deposit at the Museum since the 1970s, was essentially formed between 1946 and 1991. Additions to the Grierson Collection since 1991 have largely been purchased directly by the Museum, with funds donated by Professor Grierson to the Grierson Fund. These later acquisitions number *c.* 1,800 coins. Together, the Grierson Collection represents the most comprehensive systematic collection of medieval European coins that exists.

From JOHN COUBBRO' MOSSOP (1913-96): A collection of 3,836 Ancient and other coins, comprising 3,023 Ancient Greek and Roman Provincial coins (mainly of Asia Minor), 37 Iron-Age coins, 31 Roman Republican coins, 573 Roman Imperial coins (including 200 from the Market Stainton hoard 1939), 2 Byzantine coins, 94 medieval and modern coins of the British isles, 75 tokens (mainly of Lincolnshire), and one medal. The collection had been on deposit at the Museum since 1990, and was subject to a conditional bequest the terms of which have been satisfied.

From JOHN McKEE (*c.* 1927-2005) (via THE ART FUND): Eighty-two coins and medals, selected for the Fitzwilliam from Mr McKee's collection of *c.* 3,000 coins bequeathed to The Art Fund for distribution to museums. The selection mainly comprises 20th-cent. coins of Commonwealth countries, with a few Roman coins and early modern coins of England and Scotland, together with 7 medals.

GIFTS

Ancient coins

From PROFESSOR T. V. BUTTREY (*CLH*): Fifty-six ancient coins: (1) Athens, AR tetradrachm, *c.* 286-280 BC, rev. Owl to right, head facing (Athenian Agora vol. 26, no 22), 17.18g. EGYPT: (2) Ptolemy II (285-246 BC), Æ, rev. Eagle to left on thunderbolt, cmk. trident (Svoronos 572), 15.61g. (3) Ptolemy IV (221-205 BC), Æ, rev. Eagle to left on thunderbolt (Svoronos 1128), 34.06g. (4) Ptolemy IV, Æ, rev. Eagle to left on thunderbolt, looking back, cmk. cornucopia (Svoronos 1140), 42.20g. (5) Ptolemy IV, Æ, rev. Eagle to left on thunderbolt (Svoronos 1151), 35.98g. (6) Ptolemy X (107-101; 101-88 BC), Æ, rev. Two eagles on thunderbolt (Svoronos 1713), 5.21g. (7) ROMAN EMPIRE: Augustus (27 BC-AD 14), Æ As, contemporary imitation, after *c.* 25 BC, rev. Legend within laurel-wreath (*cf.* *RIC* 80.486), 9.15g. (8) Tiberius (AD 14-37), AR denarius, Lugdunum, AD 14-37, rev. Female figure seated to right (*RIC* 95.30), 3.84g. (9) Vespasian (AD 69-79), AR denarius, Rome, AD 74, rev. Vespasian seated to right (*RIC* 23.83), 3.28g. (10) Domitian (81-96), AR denarius, Rome, AD 86, rev. Minerva standing to left (*RIC* -; *cf.* *BMC* 321.*), 3.48g. (11) Domitian, AR denarius, Rome, AD 88-9, rev. Minerva standing to right (*RIC* -), 3.24g. (12) Antoninus Pius (138-61), Æ sestertius, 140-4, rev. The Genius of the Senate standing to left (*RIC* 108.605a), 25.30g. (13) Antoninus Pius, Æ dupondius, rev. Salus standing to left (*RIC* 122.754), 11.68g. (14) Septimius Severus (193-211), AR denarius, Emesa, AD 194-5, rev. Victory walking to left (*cf.* *RIC* 148.424), 3.19g. (15) Valerian I (253-60), AR radiate, Rome, rev. Victory standing to left (*RIC* 48.128), 3.33g. (16) Diva Marimiana, Æ dupondius, AD 253?, Rome, rev. Peacock in splendour (*RIC* 65.11), 9.01g. (17) Gallienus (253-68), AR radiate, Lugdunum, rev. Trophy between two captives (*RIC* 70.18), 4.25g. (18) Gallienus, AR radiate, Lugdunum, rev. Jupiter standing on *cippus* (*RIC* 70.21), 3.77g. (19) Gallienus, AR radiate, Antioch, rev. Emperor walking to right (*RIC* 91.296), 3.83g. (20) Gallienus, Æ as, Rome, rev. Legend within laurel wreath (*RIC* -), 9.36g. (21) Aezani: Gallienus, Æ, rev. Dionysus standing to left (*BMC* 42.133), 17.08g. (22) Valerian II (256-8), AR radiate, Gaul, rev. Eagle flying to right, carrying Valerian II (*RIC* 117.9), 3.18g. (23) Postumus (260-9), AR radiate, 266-7, rev. Sarapis standing to left (Cunetio 144.2421), 3.62g. (24) Claudius II (268-70), Æ radiate, Cyzicus, rev. Trophy between two seated

captives (*RIC* -; *cf* Canakkale 2441), 3.14g. (25) Claudius II, Æ radiate, Antioch, rev. Isis Faria standing to left (*RIC* 229.217A), 3.61g. (26) Divus Claudius, Æ radiate, rev. Libertas standing to left (*RIC* 235.279), 2.86g. (27) Divus Claudius, Æ copy, after 270, rev. Altar 1b (Cunetio 160.2875), 1.48g. (28) Carausius for Diocletian, Æ radiate, London, 286/7-93, rev. Salus standing to right (*RIC* -), 2.40g. (29) Maximianus (286-310), Æ, Cyzicus, *c.* 295-9, rev. Prince standing to right receiving small Victory from Jupiter (*RIC* 581.16b), 3.10g. (30) Maximianus, Æ ¼ nummus, Siscia, *c.* AD 305, rev. Genius standing to left (*RIC* 471.146), 1.70g. (31) Constantius I (305-6), Æ ¼ nummus, Siscia, *c.* AD 305-6, rev. Genius standing to left (*RIC* 475.169a), 2.00g. (32) Severus II, Æ ¼ nummus, Siscia, *c.* AD 305-6, rev. Genius standing to left (*RIC* 475.170a), 1.60g. (33) Constantine I (306-37), Æ nummus, London, *c.* mid 310, rev. Sol standing to left (*RIC* 133.121a), 4.02g. (34) Maximinus II (305-13), Æ nummus, Trier, 310-13, rev. Genius standing to left (*RIC* 226.846a), 4.29g. (35) Licinius I (308-24), Æ nummus, Trier, 318-19, rev. Eagle standing on wave line carrying emperor (*RIC* 182.211), 3.83g. (36) Crispus (316-26), Æ nummus, Ticinum, 319-20, rev. Standard with inscription (*RIC* 377.117), 2.57g. (37) Crispus, Æ nummus, Lugdunum, 322-3, rev. Globe set on altar (*RIC* 133.166), 2.78g. (38) Constantine II (316-40), Æ nummus, Cyzicus, 321-4, rev. Jupiter standing to left (*RIC* 646.19), 3.72g. (39) Constantine II, Æ nummus, Nicomedia, 328-9, rev. Camp gate (*RIC* 626.157), 2.66g. (40) Helena (324-328/330), Æ nummus, Nicomedia, 324-5, rev. Securitas standing left (*RIC* 647.28), 2.77g. (41) Special issue for the dedication of Constantinople (AD 330), Æ, rev. Bridge over river (*RIC* 448.21), 1.18g. (42) Constantius II (324-61), Æ nummus, Lugdunum, 330-1, rev. Two soldiers standing with two standards (*RIC* 138.245), 2.29g. (43) Constantinopolis, Æ nummus, Lugdunum, 330-1, rev. Victory standing to left on prow (*RIC* 138.246), 2.12g. (44) Urbs Roma, Æ nummus, Lugdunum, 330-1, rev. She-wolf with twins (*RIC* 138.247), 2.79g. (45) Constantine II (316-40), Æ nummus, Lugdunum, 332, rev. Two soldiers standing with two standards (*RIC* 138.254), 1.74g. (46) Constantine I (306-37), Æ nummus, Trier, 332-3, rev. Two soldiers standing with two standards (*RIC* 216.537), 1.98g. (47) Constantius II (324-61), Æ nummus, Trier, 332-3, rev. Two soldiers standing with two standards (*RIC* 217.540), 2.13g. (48) Constantine I (306-37), Æ nummus, Arelate, 333-4, rev. Two soldiers standing with two standards (*RIC* 274.375), 2.01g. (49) Constantius II (324-61), Æ nummus, Cyzicus, 337-40, rev. Two soldiers standing with one standard (*RIC* 491.21), 1.88g. (50) Constantius II, Æ, Nicomedia, 351-4, rev. Helmeted soldier spearing falling horseman (*RIC* 478.84), 5.56g. (51) Constantius II, Æ, Antioch, 351-4, rev. Helmeted soldier spearing falling horseman (*RIC* 523.132), 5.82g. (52) Constantius II, Æ, Antioch, 351-4, rev. Helmeted soldier spearing falling horseman (*RIC* 524.144), 4.97g. (53) Jovian (363-4), Æ, Siscia, rev. Legend within wreath (*RIC* 381.424?), 3.18g. (54) Jovian, Æ, Sirmium, rev. Legend within wreath (*RIC* 394.118), 3.16g. (55) Gratian (367-83), AV solidus, Thessalonica, 378-83, rev. Two emperors seated facing (*RIC* 180.34a), 4.44g. (56) Arcadius (383-408), Æ, Cyzicus, 388-93, rev. Victory advancing to left and dragging captive (*RIC* 246.26c.3), 1.14g.

From M.G.L. DORLING: Severus Alexander (222-35), Æ as, Rome, AD 232, rev. Providentia standing front (*RIC* 121.644d), 10.39g. Obverse has been tooled to read Aemilianus.

From R. KOKOTAILO: Roman Republic, L. Piso L.F.L.N Frugi, AR denarius, Rome, 90 BC, rev. Horseman with palm-branch to right (*Crawford* 340/1), 3.99g

From HENRY W. FAULKNER: Two Roman coins: (1) Antoninus Pius (138-61), Æ sestertius, Rome, AD 145-61, rev. Mars advancing to right (*RIC* 125.778), 21.32g (holed, probably in the early Anglo-Saxon period for use as an ornament). (2) Constantine I (306-37), Æ nummus, London, *c.* AD 307-10, rev. Genius standing to left (*cf.* *RIC* 131.104), 5.83g.

From MARCUS PHILIPS and SUSAN TYLER SMITH: Roman Empire, 2nd cent. AD?, Æ, rev. Mars walking to right, holding spear and shield (*cf* Cohen 272.49), 3.11g.

From P. SCHWEI: Urbs Roma, Æ, illegible Eastern mint (Heraclea or Nicomedia), AD 347-8, rev. VOT/XX/MVLT/XXX, 1.05g

Medieval coins and artefacts

From PROFESSOR. T. V. BUTTREY: Twenty-three medieval coins: (1) Justinian (527-65), Æ five nummia, Antioch, 543-565, rev. € * (*DOC* 156.271), 2.59g. (2) Justin II (565-78), Æ ½ follis, Thessalonica, 575/6, rev. K, T€S, XI (*DOC* 224.82), 7.64g. (3) Maurice (582-602), Æ ½ follis, Thessalonica, 587/588, rev. K, T€S, ¶I (*DOC* 322.79), 5.33g. (4) Heraclius (610-41), Æ follis, Constantinople, 613, rev. M, CON, € , [II]/I (*DOC* -; *MIB* 223.160a?), 10.95g. Overstruck on follis of

Focas, Nicomedia and Maurice, Constantinople. (5) Heraclius, Æ follis, Constantinople, 614/615, rev. M, [CON], Γ, Ч (*DOC* 284.80c), 9.18g. Overstruck on follis of Focas, Nicomedia, year 6 (*MIB* 131.69b). (6) Leo VI (886-912), Æ follis, Constantinople, rev. Inscription (*DOC* III.2, p. 519.8), 6.47g. (7) England, Henry III (1216-72), AR cut halfpenny, Long Cross class 3ab, Bristol, 0.30g, fragment. (8) England, Edward II (1307-27), AR penny, class 11b3, London, 1.31g. (9) Florennes, Gaucher of Châtillon (1313-22), cut half of a sterling imitating the English coinage of Edward I and II, Yves (Mayhew 240 or 243), 0.62g. (10) France, Louis IX (1226-70), AR *gros tournois*, 1266-70 (Lafaurie 198), traces of mount on reverse and gilding on obverse, 3.93g. (11) Aquitaine, AR denier, anonymous dukes (12th cent.), in the name of William X (1087-1122), Bordeaux (Poey d'Avant 2731), 0.89g. (12) Béarn, AR obol, anonymous (12th to 14th cent.), in the name of Centulle V (1130-4) (Poey d'Avant 3236), 0.53g. (13) Strassburg, city, bill. obol, 15th cent., 0.65g. (14) Ancona, Commune (c. 1280-1350), AR grosso agontano (*CNI* XIII, 3.23 var.), 2.35g. (15) Fermo, Pope Martin V (1428-31), AR bolognino (*CNI* XIII, 325.1), 1.06g. (16) Bologna, Commune (1376-1401), AR bolognino (*CNI* X, 14.31), 1.17g. (17) Florence, Commune (-1533), Ludovico Masi, mint-master for silver, 1482, AR grosso guelfo (*CNI* XII, 176.190), 1.77g (clipped?). (18) Perugia, Commune (1260-1506), ordinance of 1395, AR bolognino (*CNI* XIV, 190.15), 1.03g. (19) Milan, Ambrosian period (c. 1254/6-1311), AR grosso da 9 soldi (*CNI* V, 57.6), 2.90g. (20) Naples, Ferdinand I (1458-94), AR coronato (*CNI* XIX, 124.365 var.), 3.12g. (21) Padua, Ulrich of Waldsee as imperial vicar (1320-4?), AR grosso aquilino (*CNI* VI, 185.3), 1.45g. (22) Venice, Pietro Zani (1205-29), AR grosso (*CNI* VII, 30.4 var.), 2.16g. (23) Savoy, duchy, Charles II (1504-33), bill. quarto, Turin (*CNI* I, 174.305), 0.96g.

From COLIN STEWART: Two Anglo-Saxon coins found near Royston, Herts, October 2005: (1) AR sceat, series E (Blackburn & Bonser var. G1), 1.11g. (2) AR sceat, series S, 0.97g.

From MICHAEL TURNER: Anglo-Saxons, Edgar (959-75), AR penny, Reform Small Cross type, York mint, moneyer Oda, 1.21g, chipped. Found Sawbridgeworth, Essex, 2006.

From DR WILLIAM J. CONTE (via CAMBRIDGE IN AMERICA): Eight outstanding medieval coins: (1) Harold I (1035-40), AR penny, Transitional Short Cross type, London, Lefstan (one of three known specimens for type; the others are *BMC* 65 (London) and *SCBI* 40 Stockholm 1 (Bristol)), 1.01g. (2) Harthacnut (1035-7), AR penny, Jewel Cross, in name of Harthacnut, var. bust left, Winchester, Godwine Ceoca; 1.14g. (3) Edward the Confessor (1042-66), AR penny, Harthacnut Arm and Sceptre/Edward PACX mule, Lincoln, Ulf, 0.98g. (4) Edward the Confessor, AR penny, Trefoil Quadrilateral/Expanding Cross mule, Wilton, Ælfwine, 1.11g. (5) John (1199-1216), gold strip cut from a larger sheet and stamped with Short Cross penny dies of Class 5b, London, moneyer Fulke (unpublished), 5.07g. (6) Henry III (1216-72), gold penny, 1257-8, London, moneyer Willem, 2.93g; one of eight known specimens. (7) Edward I (1272-1307), AR penny, class 1b, London (*SCBI* 39, 24 this specimen), 1.40g. (8) Eustace IV, count of Boulogne (1150-3), son of Stephen of England, silver denier; obv. +EVSTACHVS, helmeted bust with sword before face; rev. +VRBS BOLONIE, cross with three pellets in each quarter (Poey d'Avant 6618). One three known specimens. 0.98g. Found in 'Southern England', early 1990s.

From THE FRIENDS OF THE FITZWILLIAM MUSEUM: England, Henry II (1158-89), AR penny, Short Cross class 1a1, London, moneyer Willelm (*SCBI* 56, no.91, this coin), 1.30 g.

From HENRY W. FAULKNER: England, Henry III (1216-72), AR cut halfpenny, Short Cross class 7aA, Canterbury, Roger or Roger of R, 0.57g (fragment).

From SIMON BLUNT: Three medieval German bracteates from the collection of Mr Blunt's father, Christopher Blunt (1904-87), most of whose collection came to the Museum in 1990: (1) Hersfeld, John (1201-13) (Lobbuke 902; Berger *Hannover* 2265-7), 0.71g, chipped. (2) Hesse, Thuringen, Hermann II (1227-42) (cf. Lobbuke 940; Berger -), 0.65g. (3) Meissen, Dietrich der Bedrängte (1197-1221) (Schwinkowski 411; Löbbuke 529), 0.88g, chipped.

From ALAN WOOTTON: Teutonic Order of Prussia, Winrich of Kniprode (1351-82), AR Vierchen, 1364-c.1380 (Voßberg 120), 0.47g. Found near Horncastle, Lincs., April 2007.

Oriental and Islamic coins

From PROFESSOR T. V. BUTTREY: Three Islamic coins: (1) Ayyubid, al-‘Adil Abu Bakr I (1196-1218), Æ dirham, Mayyafariqin, AH 591 (AD 1194/5) (Album 809), 8.13g. (2) Artuqid (Amid and Kayfa), Qutb al-Din Sukman II (1185-1200), Æ dirham, AH 594 (AD 1197/8) (Album 1822.3), 11.31g. (3) Artuqid (Mardin), Nasir al-Din Artuq Arslan (1201-39), Æ dirham, AH 611 (AD 1214/15) (Album 1830.4), 6.68g.

Modern coins, medals and other items

From THE FRIENDS OF THE FITZWILLIAM MUSEUM: Two badges: (1) Fellowship Porter, close-plated and engraved badge, silver on iron, 1777, obv. a Fellowship Porter carrying bale of goods on his back; rev. ‘John Moseley / Fellowship Porter / August 7th 1777’, with City of London Arms below and ‘T. B. / No. 3’ (Davis and Watters (1922), p. 154, no. 412, this piece), ex Francis B. Cokayne collection. (2) King Edward VI Christ’s Hospital School, silver Badge of Office, 1820 (hallmarked; makers Thomas and James Phipps). Large oval badge with an armorial shield occupying almost its entire field. ‘CHRISTS HOSPITAL FOUNDED BY K. ED. VI. 1552’. Four loops on the reverse side; oval 110 x 85 mm; 88 g.

From GARY COOK: University of Cambridge Athletics Club, Æ medal, in watch-glass case, 1860s or 1870s, unissued, struck bronze, 51mm, including case.

From IAN McCLURE, in memory of his father Rev. Canon Hugh Norman McClure: Trinity College Dublin, Gold Medal for Logic and Ethics, awarded to Hugh Norman McClure (1914-87), 1935, 14ct gold, 40mm, 27.10g; in red leather box with name and arms of the College.

From IRMGARD LAUSCHER-KOCH: Two contemporary German medals by Hans Karl Burgeff (1928-2005): (1) Theodor Storm (1817-88), Æ medal, 1969, struck, 61mm, 54.42g. (2) AR medal, uniface, Zeichnender, 1971, cast, 46mm, 20.75g.

From J.M. PRESCOTT: Red ribbon or sash, c. 1860s, woven silk with tassels, 180 x 17cm, formerly belonging to Major-General Lawrence Fyler, CB (1809-74), of the 16th Lancers, 3rd Light Dragoons and 12th Lancers, whose medals are part of the Lester Watson Collection deposited in the Museum in 2005.

From MARTA MECLEWSKA: A briquette made from 1,000 shredded Polish 100 złotych banknotes, produced by the National Bank of Poland, c.2006.

From DR MARCUS PHILIPS and SUSAN TYLER SMITH: Gades, Æ, 18th-cent. fake copying an earlier erroneous imitation, rev. Fish (*cf* Alfaro Asins 130.3), 4.68g.

From the MUSEUM’S COLLECTION BOXES: Twenty-three modern world coins and eleven banknotes.

Various modern coins, banknotes, tokens and telephone cards were presented by: WILLIAM BARRETT, DR MARK BLACKBURN (*CAI*), PROFESSOR T.V. BUTTREY (*CLH*), MRS BARBARA BURSTEIN, HENRY W. FAULKNER, MISS ANN JOHNSTON (*CLH*), MRS MOLLY KINDERSLEY-BLACKBURN, DR DAVID McKITTEK (*T*), DR CÉCILE MORRISON, PROF. SHUNJI OUCHI (*W*), DR ADRIAN POPESCU, ROBERT PROCTOR, PROF. O.N. SALGADO, DR ELINA SCREEN (*PET*), RT HON. LORD STEWARTBY (*J*) and KEN WOLFE.

PURCHASES

Ancient coins

From the BURN FUND: Thirty-three ancient coins: DACIA: (1) Hostilian (250-1), Æ, rev. Female personification standing between eagle and lion (Martin 4.52.6), 13.94g. (2) Volusian (251-3), Æ, AD 251, rev. Female personification standing between eagle and lion (Martin 5.55.2), 12.05g. (3) Valerian (253-60), Æ, AD 254/5, rev. Female personification standing between eagle and lion (Martin 7.58.1), 10.45g. (4) Gallienus (253-68), Æ, AD 255/6, rev. Female personification standing between eagle and

lion (Martin 7.64.9), 9.68g. MOESIA INFERIOR: CALLATIS: (5) Plautilla, Æ, AD 202-5, rev. Hygeia standing left (Moushmov 298), 10.74g. DIONYSOPOLIS: (6) Æ, 1st cent. BC, rev. Cybele seated to left on throne (Canarache 43), 5.39g. (7) Antoninus Pius (138-61), Æ, rev. Torch (Varbanov 423), 3.64g. (8) Caracalla (196-217), Æ, rev. Great God standing to left (cf Varbanov 479), 10.75g. (9) Gordian III (238-44), Æ, rev. Athena seated to left (AMNG 390), 10.42g. (10) Gordian III, Æ, rev. Nemesis-Aequitas standing to left (AMNG 397), 13.38g. (11) Gordian III, Æ, rev. Coiled serpent, in field E (AMNG 402.3), 12.47g. ISTRUS: (12) AR, 4th cent. BC, rev. Eagle on dolphin, to right Δ (AMNG -), 6.72g. (13) As last, but H in field r. and beneath four pellets cluster (AMNG -), 0.52g. (14) As last, but X to r. (AMNG -), 0.44g. (15) As last, but E to r. (AMNG -), 1.41g. (16) As last, but I to r. (AMNG 449), 1.37g. (17) AR, 4th cent. BC, rev. Eagle on dolphin, beneath ΔI (AMNG -), 0.94g. (18) As last, but ΦΥ below (AMNG -), 0.90g. (19) AR, 4th cent. BC, rev. Eagle on dolphin (AMNG -), 1.37g. (20) Commodus (180-92), Æ, rev. Eagle on dolphin (cf AMNG 489), 9.07g. (21) Julia Domna (193-217), Æ, rev. Eagle on dolphin (AMNG -), 6.38g. (22) Gordian III and Tranquillina (241-4), Æ cast, rev. Rider god to right (AMNG 524), 14.00g. MARCIANOPOLIS: (23) Diadumenian (217-18), Æ cast, rev. Three stars within crescent (AMNG 809), 2.63g. (24) Elagabalus (218-22), Æ cast, rev. Lion walking to right (cf AMNG 914), 3.19g. NICOPOLIS AD ISTRUM: (25) Septimius Severus (193-211), Æ cast, rev. Star within crescent (cf AMNG 1436.8), 3.34g. (26) Macrinus (217-18), Æ, rev. Concordia standing to left (AMNG 1702), 12.01g. (27) Gordian III (238-44), Æ, rev. Zeus seated on throne to left (cf AMNG 2040), 12.22g. TOMIS: (28) Caracalla and Plautilla, Æ, AD 202-5, rev. Caracalla and Plautilla standing, facing each other (AMNG 2941), 10.24g. (29) Gordian III (238-44), Æ, rev. Dioscuri reclining left, side by side (AMNG 3448), 9.72g. (30) Gordian III, Æ, rev. Tyche seated to left (AMNG 3552), 13.43g. THRACE: MESEMBRIA: (31) Æ, 4th cent. BC, rev. Wheel (cf SNG BM 278), 1.25g. ROMAN EMPIRE: (32) Elagabalus (218-22), Æ cast denarius, after AD 218, rev. Two legionary eagles left and right of two standards (as RIC 42.187d), 3.60g. (33) Procopius (365-6), Æ, Constantinople, rev. Emperor standing (RIC -), 2.78g.

From the BUTTREY FUND: Seven coins: (1) Colophon, AR Hemiobol, c. 450-410 BC, rev. Monogram in square incuse (Milne, *Colophon* 4), 0.38g. (2) Philisto-Arabian, Gaza, AR, c. 4th cent. BC, rev. Owl standing right (SNG ANS 18), 0.68g. (3) Eastern imitation of an Athenian Tetradrachm, AR, 4th cent. BC, rev. Owl standing right, test cut on head (cf McClean 5894), 16.27g. (4) Roman Republic, C. Vibius C.F Pansa, Æ As, Rome, 90 BC, rev. Three prows to right (Crawford 342/7f), 12.26g. (5) L. Censor, AR denarius, Rome, 82 BC, rev. Marsyas walking to left, behind column (Crawford 363/1b), 3.50g. (6) Roman Empire, Augustus, AR denarius, Uncertain mint, after 27 BC, rev. Heifer slowly pacing to right (RIC -), 3.36g. (7) Civil Wars, AR denarius, Southern Gaul?, AD 69?, rev. Vesta, veiled, seated left on throne (RIC 213.125a), 3.48g.

Medieval coins and artefacts

From the GRIERSON FUND: Twenty-six medieval coins: IRELAND: (1) Hiberno-Norse, Sihtric III (984-c.1030), AR penny, Phase I, *Long Cross* type, c.1000 (same dies as *NNÁ* 1972, p.39, pl. A, 4), 1.30g. Found at Valance Farm, Ickleton, Essex, Sept. 2006. (2) Hiberno-Norse, AR penny, Phase V, Dublin, c.1070; obv. head right, with cross on neck and three pellets before face; rev. long voided cross with anchor / pellet / pelleted-annulet / pellet in quarters (cf *SCBI* 32, 356; same obv. die as *SCBI* 8, 177, which has a different rev. design), 0.77g. FRANCE: four Normandy denier ex Fecamp hoard 1963: (3) Normandy, Richard I (942-96), AR denier, Rouen (Dumas *Fecamp* DA/RB, 773ff), 1.26g. (4) As last, but Dumas *Fecamp* DE/RB, 3029ff, 0.95g. (5) Normandy, Hugh, archb. of Rouen (942-89), AR denier, Rouen (Dumas *Fecamp* 3367ff, same rev. die as pl. V, 8), 1.22g. (6) As last, but Dumas *Fecamp* 4147ff, 1.07g. ITALY: (7) Ancona, commune (13th-14th century), bill. denaro (*CNI* XIII, 2.8), 0.69g. (8) Ancona, commune (15th century), bill. quattrino (*CNI* XIII, 37.106 var.), 0.68g. (9) Arezzo, Commune (from 1230/6), mint of Cortona (from 1262), bill. denaro (*CNI* XI, 5.35 var.; Vanni 1997, 52-3.21-3 var.), 0.40g. (10) Bologna, Autonomous Republic (1376-1401), bill. quattrino (*CNI* X, 15.42), 0.33g. (11) Genoa, Commune, pre-ducial period (1139-1339), AR grosso (*CNI* III, 14.93), 1.43g. (12) Genoa, Commune, pre-ducial period, bill. denaro (*CNI* III, 7.28), 0.50g. (13) Genoa, Commune, ducal period (1339-1528), bill. denaro (cf *CNI* III, 53.117), 0.47g. (14) As last, but *CNI* III, 53.118, 0.47g. (15) Genoa, Commune, ducal period, bill. denaro minuto (*CNI* III, 82.27), 0.69g. (16) As last, 0.79g. (17) As last, but cf. *CNI* III, 82.25-31, 0.63g. (18) Milan, Gian Galeazzo Visconti (1385-1402), bill. denaro (cf. *CNI* V, 98.103, 99.112), 0.21g. (19) Perugia, Commune (1260-1506), early issues (1260-6), bill. denaro picciolo (*CNI* XIV, 193.45; Finetti 1997, 175.3), 0.48g. (20) Ravenna, archbishops (13th-14th century), bill. denaro (*CNI* X, 683.7), 0.72g. (21) As last, but *CNI* X, 683.11; De Virgilio, *Le monete di Ravenna*, 1998, p. 28, no. 18), 0.71g. (22) As last, but *CNI* X, 683.13, 0.53g.

(23) As last, but *CNI* --; De Virgilio 1998, 23 no. 7, 0.56g. (24) Ravenna, archbishops (14th century), bill. half-denaro (cf. *CNI* X, 683-4.14-16), 0.46g. (25) Recanati, commune (15th century), bill. quattrino (*CNI* XIII, 486.13), 0.52g. (26) Rome, Senate (1184-c. 1439), Charles I of Anjou as Senator (1265-85), bill. denaro provisino (*CNI* --; cf. *CNI* XV, 115.125-6), 0.50g.

From MRS EDNA PILMER in memory of Professor Philip Grierson: Genoa, Commune, pre-ducial period (1139-1339), bill. denaro with star punctuation (*CNI* III, 9.49), 0.54g.

From the RITCHIE-GINSBURG FUND: Beornwulf, king of Mercia (823-6), silver penny, East Anglian mint, moneyer Eadgar (Blunt, Lyon and Stewart -, cf. Be 5, with different ornament in centre of rev.), 0.97g, fragment. Found near Cromer, Norfolk, May 2007.

From the COINS AND MEDALS FUND: England, Æthelred II (978-1016), AR penny, unpublished transitional Crux type, c.997, mint uncertain, moneyer []fwine, fragment, 0.59g.

Oriental and Islamic coins

From the JEEPS FUND: A. A systematic collection of 1,472 Korean coins of the 10th to late 19th centuries, ex Nicholas Rhodes, ex George C. Chapman (d. 1977), formed in the late 19th century; B. 267 early Indian punch-marked silver coins from the Robert Tye Collection: Kasi (5); Kosala (38); Magadha (193); Mashaka (31); and C. thirty-nine South Asian and Far Eastern coins: (1) Indian punch-marked series, Taxilla, AR unit (1/16th shekel or 'satamana', c.400-320 BC (cf. Rajgor 579), 0.73g, 11mm. (2-5) India, four modern tiny gold struck pieces from south India. (6) South Burma, Thaton, c.750-835, AR rati (Mitchiner, *SE Asia* 550), 1.14g. (7) South Burma, Thaton, c.750-835, AR quarter-rati (Mitchiner, *SE Asia* 565-71), 0.04g. (8) Annam (Vietnam), Æ cash, Thien Phuc Tran Bao, 980-8 (Barker 2), 2.33g. (9) Annam (Vietnam), Æ cash, Hong Thuan Thong Bao, 1510-16 (Barker 39), 4.93g. (10) Annam (Vietnam), Æ cash, Vinh Tho Thong Bao, 1658-61 (Barker 60), 2.83g. (11) Annam (Vietnam), Æ cash, Canh Hung Thong Bao, 1740-76 (Barker 68), 2.43g. (12) As last, but Barker 72, 3.15g. (13) Annam (Vietnam), Æ cash, Canh Hung Dai Bao, 1740-76 (Barker 77), 3.17g. (14) Annam (Vietnam), Zn cash, Thien Minh Thong Bao, 1746 (Barker 85.1), 2.19g. (15) Annam (Vietnam), Æ cash, Thai Duc Thong Bao, 1778-93 (Barker 91), 2.85g. (16) Annam (Vietnam), Æ cash, Quang Trung Thong Bao, 1788-92 (Barker 93), 1.65g. (17) Annam (Vietnam), Æ cash, Canh Thinh Thong Bao, 1793-1801 (Barker 95), 2.03g. (18) Annam (Vietnam), Æ cash, Thanh Thai Thong Bao, 1889-1907, (Barker 107), contemporary forgery?, 3.96g. (19) Annam (Vietnam), Æ cash, Khai Dinh Thong Bao, 1907-25 (Barker 109, struck), 2.36g. (20) Vietnam, Nguyễn Duy Tan (1907-16), AE ten van, *Duy Tan thong bao* (Barker 108), 3.74g. (21) China, Eastern Han, c. AD 300?, AE cash, clipped square, *Wu Zhu* (cf. Hartill 10.28), 2.54g, 19x21mm. (22) As last, 1.49g, 18x20mm. (23) As last, 1.13g, 18x18mm. (24) As last, 0.78g, 15x17mm. (25) China, Southern Han/Chu area, c.900-971, lead cash, *Kai Yuan tong bao*, copying Tang coins of this type (Hartill 15.114), 3.12g. (26) China, Southern Ming Rebels, Prince Yongming (1646-62), AE ten cash (Hartill 21.78), 24.30g. (27) China, Southern Ming Rebels, Sun Kewang (1648-57), AE five cash (Hartill 21.12), 9.31g. (28) China, Southern Ming Rebels, Wu Sangui (1674-8) (Hartill 21.90), 4.98g. (29) China, Southern Ming Rebels, Wu Shifan (1678-81) (Hartill 21.112), 3.96g, 24mm. (30) As last, 3.24g, 22mm. (31) China, Xinjiang province, Æ cash, Emperor Gao Zong (1736-95), Ushi mint, 1771-98 (Hartill 22.432), 5.24g. (32) China, Xinjiang province, Æ cash, in name of Emperor Gao Zong, posthumous issue, 1878-83, Aksu mint (Hartill 22.381), 3.48g. (33) China, Xinjiang province, Æ 10-cash, in name of Emperor Gao Zong, posthumous issue, 1885-92, Aksu mint (Hartill 22.391), 4.11g. (34) China, Xinjiang province, Æ cash, Emperor Ren Zong (1796-1820), Aksu mint, 1798-1800 (Hartill 22.560), 4.74g. (35) China, Xinjiang province, Æ 10-cash, Emperor De Zong (1875-1908), Kucha mint, 1885-6 (Hartill 22.1484), 3.85g. (36) As last, but 1888-91 (Hartill 22.1487), 3.03g. (37) Japan, Heian Dynasty (AD 794-1192), Æ sen, type 4, Ryu-hei Eei-ho, 796 (*Catalogue of Japanese Coins 2006*, p. 119, no. 26), 2.66g. (38) As last, but type 10, Kan-pyo Tai-ho, 890 (*Catalogue of Japanese Coins 2006*, p. 120, no. 43), 2.81g. (39) As last, but type 11, En-gi Tsu-ho, 907 (*Catalogue of Japanese Coins 2006*, p. 120, no. 48), 2.71g.

From the COINS AND MEDALS FUND: Two Islamic coins: (1) Almohad, Abu Ya'qub Yusuf I (AH 558-80/AD 1163-84), gold half-dinar, with the title 'amir al-mu'minin', after AH 563/AD 1168 (Album 483), damaged, 2.01g. Found Wattisham, Suffolk 2006. (2) Samanids, Nasr II b. Ahmad (914-43), AR dirham, cut fragment, AH 306 (AD 918/919), mint off flan (Album 1451), 0.80g, fragment. Found Yorkshire 2006.

Modern coins, medals and other items

From the BUTTREY FUND: Five modern coins: (1) United Kingdom, Edward VII (1901-10), AR florin, 1903. (2) Edward VII, AR shilling, 1906. (3) Edward VII, penny, 1902, Low Tide variety. (4) Edward VII, penny, 1907. (5) Edward VII, farthing, 1910.

From the JEEPS FUND: Africa, Katanga, South East Congo, copper 'Katanga cross', 19th century, 973g, 240 x 240mm.

DEPARTMENT OF MANUSCRIPTS & PRINTED BOOKS

GIFTS

Manuscripts

From CHRISTOPHER JAKES: Illuminated leaf from a Lectionary, Middle Rhine, second half of the twelfth century (MS 1-2007).

Archives

From LARRY BERRYMAN: 9 letters and notes with photographs from Keith Grant to Larry Berryman (February - July 2006), together with a poem by Larry Berryman, a photocopy of his letter to Keith Grant, and correspondence with the Museum (Grant 4.2).

From KEITH GRANT: 51 letters from Larry Berryman to Keith Grant dating from 3.10.1996 to 14.08.2006 (Grant 4.3); 17 letters from Larry Berryman to Keith Grant dating from 12.03.1992 to 10.03.1996 (Grant 4.4).

From MRS SARAH PEARCE: Letter from Sir John Everett Millais to Mrs T. Rolls Hoare (née Nora Richardson) 29.11.1885 (MS 2-2007).

From GEOFFREY STRACHAN: Parts of the Walter Strachan Archive relating to *livre d'artiste* and to Christopher Hewett (Strachan Archive).

Printed Books

From STELLA PANAYOTOVA: Jila Peacock, *Ten Poems from Hafez*, Sylph Editions, 2006 (PB 8-2006).

From JOE WHITLOCK-BLUNDELL: *The Luttrell Psalter*, facsimile with commentary volume by Michelle Brown, London, The Folio Society, 2006 (PB 9-2006).

From MARR GRIEVE: Thomas Hardy, *Wessex Poems and Other Verses*, with thirty illustrations by the author, London and New York, Harper's Brothers, 1898 (PB 1-2007).

From PATRIMONIO EDICIONES: *Rosario de Juana La Loca = The rosary of Joan the Mad = Der Rosenkranz Johannis der Wahnsinnigen*, facsimile with a commentary volume by Ana Domínguez Rodríguez and Pilar Treviño Gajardo, Valencia, Patrimonio Ediciones, 2004 (PB 2-2007.1-2).

From JAMES MARROW: *La Bibliothèque du prince: Château de Chantilly, les manuscrits*, preface Francis Salet, textes Frédéric vergne, Paris, Editerra, 1995 (PB 3-2007).

From GEOFFREY STRACHAN: *Maximes*, Paris: Pierre Lecuire, 1955, edition of 210 copies (PB 26-2007); *Déserts*, Paris: Pierre Lecuire, 1984, five sonnets by Lecuire with 5 original drypoints by Brigitte Simon in memory of Christopher Hewett (PB 27-2007); *Steles by Victor Segalen*, 1968, with 7 aquatints by Johnny Friedlander and woodcuts by Robert Blanchet (PB 28-2007); *Masks and other poems, images by Abram Krol and 12 other artists*, Llandogo: The Old Stile Press, 2000 (PB 29-2007); *Poems by Walter Strachan with engravings by Charles Marq*, London: Christopher Hewett, 1976 (PB 30-2007); W.J. Strachan, *The Artist and the Book in France*, London: Peter Owen, 1969, in special leather binding designed especially for Strachan by Roy Collier (PB 31-2007); *Henry Moore: animals*, with text by W.J. Strachan, London: Aurum Press, 1983, with inscription by Henry Moore (PB 32-2007); *Aizpiri*, Paris: Galerie Romanet, 1963 (PB 33-2007); Catalogues inscribed to Walter Strachan by Pierre Lecuire: *Livres de Pierre Lecuire*, Paris, 1969 (PB 34-2007); *Livres de Pierre Lecuire*, Oxford, 1977 (PB 35-2007); *Livres de Pierre Lecuire*, Bruxelles: Bibliotheca Wittockiana, 1984 (PB 36-2007); *Boeken van Pierre Lecuire*, The Hague: Koninklijke Bibliotheek, 1986 (PB 37-2007); *Pierre Lecuire: Livres*, Luxembourg: Bibliothèque Nationale, 1987 (PB 38-2007); Taranman Gallery Publications: *Pierre Lecuire & le livre des livres*, 1975 (PB 39-2007); Geoffrey Clarke, 1975 (PB 40-2007); Vincent Guiro, 1975 (PB 41-2007); Bernard Meadows: drawing for sculpture, 1975 (PB 42-2007); Geoffrey Clarke: early engraved work and iron sculpture, 1976 (PB 43-2007); Ralph Brown: a new sculpture & recent drawings, 1976 (PB 44-2007); Charles Marq: drawings in tempera, 1976 (PB 45-2007); Gerd Hartmann, 1977 (PB 46-2007); Bryan Kneale: small sculpture and maquettes, 1977 (PB 47-2007); Brigitte Simon: recent paintings, 1977 (PB 48-2007); Victor Segalen, 1978 (PB 49-2007); The lithographs of Charles Shannon, 1978 (PB 50-2007); Charles Marq, 1978 (PB 51-2007); Bernard Meadows, 1979 (PB 52-2007); Pierre Lecuire: Textes, 1980 (PB 53-2007); Rory McEwen, 1980 (PB 54-2007); Raoul Ubac: Ardoises, 1980 (PB 55-2007); Nicolas de Staël: letters a Jacques Dubourg, 1981 (PB 56-2007); Genevieve Asse, 1981 (PB 57-2007); Nicolas de Staël: drawings and engraved work, 1981 (PB 58-1981); Brigitte Simon, 1982 (PB 59-2007); Kenneth Armitage: new sculpture and collages, 1982 (PB 60-2007); *Meadows*, Paris: Éditions Galanis, 1977 (PB 61-2007); *Christopher Hewett 1938-1983*, London: Taranman, 1984 (PB 62-2007); *Hommage à Christopher Hewett*, Paris: Pierre Lecuire, 1984 (PB 63-2007); *The Christopher Hewett collection*, Oxford: Ashmolean Museum, 1986 (PB 64-2007); *Christopher Hewett et domaine Français*, Paris, 1988 (PB 65-2007); Barbara Bader, *The survival of the aesthetic: Christopher Hewett 1938-1983*, D.Phil thesis, University of Oxford, 2002 (PB 66-2007).

BEQUESTS

Printed Books

From SIR NICHOLAS SHACKLETON'S EXECUTORS ANNABEL CORMACK, PENELOPE SHACKLETON: Max Ernst, *La femme 100 Tetes*, with *avis au lecteur* par André Breton, Paris, Editions du Carrefour, 1929 (PB 11-2006); Max Ernst, *Une semaine de bonté, ou Les sept éléments capitaux, roman*, Paris, Jean-Jacques Pauvert, 1963 (PB 12-2006).

From JOHN GUSTAVE DREYFUS: G. Pollard and A. Ehrman, *The Distribution of Books by Catalogue from the Invention of Printing to A.D. 1800: Based on Material in the Broxbourne Library*, Cambridge, printed for presentation to members of the Roxburghe Club, 1965 (PB 13-2006); H.M. Nixon, *Styles and Designs of Bookbindings from the Twelfth to the Twentieth Century: Broxbourne Library*, with an Introduction by Albert Ehrman, London, Maggs Brothers, published for the Broxbourne Library, 1956 (PB 14-2006); *German Incunabula in the British Museum*, with an Introduction by Stanley Morison, London, 1928 (PB 15-2006).

DEPARTMENT OF PAINTINGS, DRAWINGS & PRINTS

ALLOCATION

Accepted by H.M. Government in lieu of Inheritance Tax from the estate of the late MRS SIDNEY LINES (Lillian Browse C.B.E.) and allocated to the Fitzwilliam: Sir William Nicholson (1872-1949), *Begonias*, 1939-40, oil on wood (PD.1-2007).

BEQUESTS

Paintings

From LILLIAN BROWSE C.B.E. (Mrs Sidney Lines): Joseph Herman (1911-2000), *Portrait of Lillian Browse*, 1973, oil on canvas (PD.34-2006); Thomas Newbolt (b.1951), *Homage to Rembrandt*, c.1975, oil on board (PD.35-2006); Sir William Nicholson (1872-1949), *Flamingoes*, 1883, oil on canvas (PD.36-2006); Roderick O'Connor (1860-1940), *French landscape with a church*, oil on canvas board (PD.38-2006); Sir Robin Philipson (1916-1992), *Conversation – Two seated nudes*, oil on board (PD.38-2006); John Selway (b.1938), *Two girls on the beach, Viareggio*, 1977, oil on canvas (PD.39-2006); Bernard Sickert (1862-1932), *Katie*, c.1900, oil on canvas (PD.40-2006); Walter Richard Sickert, R.A. (1860-1942), *The facade of St Jacques, Dieppe*, c.1900, oil on canvas (PD.41-2006); *Chagford churchyard, Devon*, 1915, oil on canvas (PD.42-2006); Philip Sutton (b.1928), *Nellie's flower vase – Sweet peas*, 1972, oil on canvas (PD.43-2006); *Springtime, Falmouth – White Broom and Poppies*, 1972, oil on canvas (PD.44-2006); Dame Ethel Walker (1861-1951), *Silence of the ravine*, oil on canvas (PD.45-2006); French School, 19th century, *Portrait of a woman*, oil on canvas (PD.46-2006).

From DENNIS COLE: Peter Coker (1926-2004), *Forest VII*, oil on paper (PD.2-2007).

From PROFESSOR SIR NICHOLAS SHACKLETON: Austin Davies (born 1933) *Abstract townscape*, oil on canvas, (PD.71-2006); Elizabeth Vellacott (1905-2002), *Townscape with figure (1)*, 1965-66, oil on board (PD.72-2006).

Drawings

From LILLIAN BROWSE C.B.E. (Mrs Sidney Lines): Norman Adams, R.A. (1927-2005), *The sea between rocky headlands*, 1963, watercolour and graphite (PD.47-2006); *Headland, study at Rodel*, 1963, watercolour and graphite (PD.48-2006); *Descent from the Cross*, 1975, watercolour and graphite (PD.49-2006); Edgar Degas (1834-1917), *Dancers in the wings*, c.1900-05, black chalk and pastel (PD.50-2006); Kees van Dongen (1877-1968), *Standing female nude*, point of the brush, black ink and watercolour (PD.51-2006); Joan Eardley (1921-1963), *Big Ears*, pastel (PD.52-2006); *Slum buildings*, pastel (PD.53-2006); *Boy with bag-pipes*, pastel and bodycolour (PD.54-2006); *Boy with pony*, pastel (PD.55-2006); *Little girl in blue jersey*, pastel (PD.56-2006); Jean-Louis Forain (1852-1931), *Law court scene*, c.1908, black chalk and grey wash (PD.57-2006); Claud Lovat Fraser (1890-1921), *Cavalier on horseback*, c.1917, pen, black ink, watercolour and bodycolour (PD.58-2006); Keith Grant (b.1930), *North Norway. Sun near Harstad*, 1978, acrylic, ink and watercolour (PD.59-2006); Leslie Hurry (1909-1978), *Banners – Trolius and Cresida*, 1960, graphite and watercolour (PD.60-2006); *Satire on Ducal weekend*, c.1945, graphite and watercolour (PD.61-2006); Augustus Edwin John, R.A., O.M. (1878-1961), *Fisher-girl of Equihen*, 1907, graphite corrected with white (PD.62-2006); Marthe Larson (born 1954), *En brioche*, 1982, bodycolour and coloured chalks (PD.63-2006); Amedeo Modigliani (1884-1920), *Head of a bearded man*, 1909, brush, Indian ink and black wash, heightened with white, inscribed in blue crayon (PD.64-2006); Sir William Nicholson (1872-1949), *The grey hound with a glove*, black ink and watercolour, graphite heightened with white (PD.65-2006); 'And How to Play' illustration for 'The Pirate Twins', pen, black wash, watercolour and bodycolour (PD.66-2006); Johan Peter Pernath (b.1941), *Homage to Nolde*, watercolour (PD.67-2006); Sir Robin Philipson (1916-1992), *Arena IV*, watercolour (PD.68-2006); Cambodian or Thai, 19th century, *Mythical or*

religious figures, watercolour and bodycolour from 'a Leporello manuscript' (PD.69-2006); *Mythical or religious figures*, watercolour and bodycolour from 'a Leporello manuscript' (PD.70-2006).

From CHARLES JOHN LAMBERT with a life interest to his brother, MICHAEL LAMBERT, relinquished 2006: attributed to Giovanni Francesco Barbieri, called Il Guercino (1591–1666), *Three male nudes*, red chalk (PD.73-2006).

From DENNIS COLE: William Frost (1810-1877), *Wood nymph*, watercolour (PD.3-2007).

Prints

From LILLIAN BROWSE C.B.E. (Mrs Sidney Lines): Emilio Greco (1913-1995), *Saffo, No. 2*, 1971, etching (P.18-2006); *Malgari*, 1972, etching (P.19-2006); William Nicholson (1872-1949), *Whistler*, 1897, lithographic reproduction of the woodcut (P.20-2006); *Queen Victoria*, 1897, lithographic reproduction of the woodcut (P.21-2006); *Queen Victoria*, 1897, woodblock used for the print (P.22-2006).

From DENNIS COLE: Muirhead Bone (1876-1953), *Distant Saint Peter's*, c.1913, etching, one of 8 proofs printed, Campbell Dodgson 302 (P.2-2007).

From CHARLES JOHN LAMBERT (died 1991) with a life interest to his brother, MICHAEL LAMBERT, relinquished 2006: Giovanni Battista Castiglione (1609-1664), *Allegory of Transience (Temporalis Aeternitas)*, 1655, etching, Bartsch 27. (PD.23-2006).

GIFTS

Paintings

From SIR ALAN BOWNESS: Harold Cohen (b.1928), *Lozenge painting*, 1966, acrylic on canvas (PD.4-2007); Alan Davie (b.1920), *Tree of Life*, 1962, oil on canvas (PD.5-2007); Robyn Denny (b.1930), *Cross Patch III*, 1964, oil on canvas (PD.6-2007); Sir Terry Frost (1915-2003), *Pink Summer's Day*, 1951, oil on canvas (PD.7-2007); John Golding (b.1929), *Untitled*, 1967, acrylic on board (PD.8-2007); Roger Hilton (1911-1975), *April, 1956*, oil on canvas (PD.9-2007); Allen Jones (b.1937), *Parachutist*, 1963, oil on canvas (PD.10-2007); Ceri Richards (1903-1971), *La Cathédrale engloutie, profondément calme*, 1962, oil on canvas (PD.11-2007); William Scott (1913-1989), *Cornish Landscape*, 1951-52, oil on board (PD.12-2007); Bryan Wynter (1915-1975), *Yellow painting, Spate 1*, 1964, oil on canvas (PD.13-2007); to mark the Directorship of Duncan Robinson: Richard Smith (b.1931), *Alpine*, 1963, oil on canvas (PD.38-2007).

From SIR ALAN and LADY BOWNESS: Mark Tobey (1890-1976), *West Coast*, 1962, oil on board (PD.36-2007).

From MILEIN COSMAN: Milein Cosman (b.1921), *Portrait of Hans Keller*, 1985, oil on brown paper on board (PD.43-2007).

From THE FRIENDS OF THE FITZWILLIAM MUSEUM, to mark the Directorship of Duncan Robinson: Christopher Le Brun (b.1951), *The Eye's Castle*, 1996-2006 oil on canvas (PD.45-2007).

From JOHN OPPÉ in memory of his father DENYS L.T. OPPÉ: Sir John Everett Millias P.R.A. (1829-1896), *Study for Cymon and Iphigenia*, 1847-48, oil on panel (PD.39-2007).

From NIGEL WEAVER: Keith Grant (b.1930), *Portrait of Jacqueline Hawkes*, 1988, oil on canvas (PD.44-2007).

Drawings

Given anonymously in memory of PROFESSOR FRANCIS HASKELL through CAMBRIDGE IN AMERICA: after Nicolas Poussin (1594-1665), *The Infant Moses trampling on Pharaoh's crown*, pen and brown ink, brown wash (PD.42-2007).

From SIR ALAN BOWNESS: Norman Adams, R.A. (1927-2005), *Arran Island*, 1953, watercolour and bodycolour (PD.14-2007); *Rain approaching, Yorkshire*, watercolour and black chalk (PD.15-2007); Kenneth Armitage (1916-2002), *Two figures*, 1954, black chalk (PD.16-2007); Gillian Ayres (b.1930), *Four Forms*, 1961, graphite, watercolour and oil (PD.17-2007); Wilhelmina Barns-Graham (1912-2004), *Chiusure (Ivory) from Monte Oliveto*, 1954, graphite on tempera ground (PD.18-2007); *Yellow Seal*, 1958, watercolour (PD.19-2007); Robert Chatworthy (b.1928), *Screaming Head*, watercolour and bodycolour (PD.20-2007); Peter Darach (born 1940), *Interior, Skye*, 1978, graphite and pastel (PD.21-2007); Robyn Denny (b.1930), *Six small studies, multiple gouaches*, 1964, bodycolour (PD.22-2007); Roger Hilton (1911-1975), *Two Nudes*, 1974, pen and black ink (PD.23-2007); *Nude*, 1974, conté crayon (PD.24-2007); *Nude*, conté crayon (PD.25-2007); Tim Hyman (b.1946), *Study for 'All the lonely people'*, graphite (PD.26-2007); Jacques Lipchitz (1891-1973), *Study from sculpture, Christ and the Magdalene*, 1945, point of the brush, black ink, watercolour and graphite (PD.27-2007); Henry Mundy (b.1919), *Untitled*, 1958, graphite, coloured chalks, watercolours and bodycolour (PD.28-2007); *Untitled*, graphite, coloured chalks, watercolour and bodycolour (PD.29-2007); David Nash (b.1945), *Tree as a volcano*, 1978, conté crayon, PD.30-2007; Eddie Pickett (active 1966), *Untitled*, 1966, coloured crayons (PD.31-2007); Tony Shiels (b.1938), *Nude*, watercolour and bodycolour (PD.32-2007); William Turnbull (b.1922), *Untitled*, brush and black ink (PD.33-2007); Bryan Wynter (1915-1975), *Harbour*, 1957, poster-paint and black chalk (PD.34-2007); Brian Young (born 1934), *Split*, poster-paint and oil (PD.35-2007).

From LADY BOWNESS: Italo Valenti (1912-1995), *Collage no.27*, 1960, collage (PD.37-2007).

From MRS LESLEY LEWIN through THE ART FUND: Margaret Stones (b.1920), *Rhododendron, Recurvoides, Upper Burma*, watercolour over graphite (PD.88-2006).

From CHARLES PREST: David Blackburn (b.1939), *A Landscape Vision, No.49*, pastel on paper (PD.89-2006).

From STUART M. SOUTHALL: Dorothy Hawksley (1884-1970), *Portrait of Sir Sidney Cockerell*, 1952, watercolour, pen and graphite (PD.40-2007).

From MISS HELEN VAUX: attributed to Edmé Bouchardon (1698-1762), *A design for a tomb with mourners*, red chalk (PD.74-2006); Francesco Bartolozzi (1727-1815), *God the Father blessing, supported on clouds with two winged putti*, pen and brown ink, brown wash, over graphite (PD.75-2006); attributed to Placido Costanzi (1690-1759), *The Marriage of the Virgin*, counterproof in red chalk (PD.76-2006); attributed to Astolfo Petrazzi (c.1579-1665), *St Catherine of Siena interceding at The last Judgement*, pen and brown ink, brown wash over black chalk (PD.77-2006); attributed to Antonio Domenico Gabbiani (1652-1726), *St Hyacinth receiving the scapula from St Dominic*, pen and brown ink, brown wash over black chalk (PD.78-2006); Benedetto Gennari (1633-1715), *St Mary Magdalene*, red chalk (PD.79-2006); attributed to Pietro Faccini (1560-1602), *The birth of the Virgin*, red and brown ink, brown wash over black chalk (PD.80-2006); Giovanni Francesco Grimaldi (1606-1680), *Landscape with a figure sketching in the foreground*, pen and brown ink (PD.81-2006); Giovanni Francesco Barbieri, called Guercino (1591-1666), *Child wearing a turban in profile to right*, pen and brown ink, (PD.82-2006); Circle of Cesare Nebbia (1536-1614), *The death of the Virgin*, pen and brown ink, brown wash, heightened with white (PD.83-2006); Giovanni Maria Morandi (1622-1717), *St Peter praying, a cockerel in the background*, red chalk (PD.84-2006); Jacopo Palma, Il Giovane (1544-1628), *Design for an embroidered cope: Worshipping the Lamb – Revelations V.8*, pen and brown ink (PD.85-2006); circle of Bartolomeo Schedoni (1578-1615), *St John the Baptist*, red chalk (PD.86-2006).

Prints

From FRANK AUERBACH: Frank Auerbach (born 1931), *Jake 06 2006*, etching, artist's proof outside the published edition of 40, signed, titled and numbered *A.P. 10/10* (P.1-2007); *William Feaver*, 2007, etching and aquatint with engraving, printed on Somerset white paper, artist's proof outside the published edition of 35 (P.145-2007).

From SIR ALAN BOWNESS: Gillian Ayres (born 1930), *After Crivelli*, 1967, screenprint (P.149-2007); Anthony Benjamin (1931-2002), *Untitled*, 1965, screenprint, *1/10* (P.150-2007); Roger Bissière

(1888-1964), *Untitled*, 1955, lithograph (P.151-2007); Robyn Denny (born 1930), *Untitled*, 1963, screenprint, edition of 80 (P.152-2007); *Untitled*, 1964, screenprint (P.153-2007); Hans Hartung (1904-89), *Untitled I*, 1953, colour etching and aquatint, 48/75 (P.154-2007); Patrick Heron (1920-99), *Green Garden*, 1956, lithograph, artist's proof (P.155-2007); Allen Jones (born 1937), *Red and Green Baby*, 1962, screenprint, 12/23, (P.156-2007); *Untitled*, 1964, screenprint, 29/40 (P.157-2007); Zoltan Kemeny (1907-65), *Untitled*, lithograph, artist's proof (P.158-2007); Kim Lim (1936-97), *Autumn*, 1966, lithograph (P.159-2007); Alfred Manessier (1911-1993), *Untitled*, colour etching (P.160-2007); Canjura Noé (1924-70), *To Be Together*, etching and aquatint, 80/200 (P.161-2007); Eduardo Paolozzi (1924-2005), *Cloud Atomic Laboratory*, 1971, portfolio of 8 etchings published by Editions Alecto (P.162-2007); Larry Rivers (1923-2002), *Madama Butterfly*, 1978, screenprint and lithograph, artist's proof 13/25 (design used as a poster for a production at the Metropolitan Opera, 1978) (P.163-2007); William Scott (1913-89), *Busby*, lithograph (P.164-2007); Richard Smith (born 1931), *Untitled*, screenprint (P.165-2007); Pierre Soulages (born 1919), *Untitled*, colour etching, 56/100 (P.166-2007); *Untitled*, etching, proof dedicated to Sarah Nicholson and Alan Bowness, (P.167-2007); Kumi Sugai (1919-96), *Untitled*, 1962, lithograph, trial proof (P.168-2007); Keith Vaughan (1912-77), *Village*, 1949, lithograph (P.169-2007); Various artists, *Centenary Folio*, 1954, portfolio published by the Working Mens' College, Crowndale Road, St Pancras, London (including 20 prints by John Griffiths, Cromwell Cooke, David Hiscock, Daniel Burden, Alfred Harris, Anthony Youngs, Norman Adams, Chris Prater, Peter Walker, Angelo Cairolì, Ivor Fox, John Dukes, Donald Melbourne, John Elgar, Geoffrey Wickham, Graham Smith, Bruce Lacey, Keith Grant, William Polworth and Richard Platt and three images of the Working Mens' College) (P.170-2007); Various artists, *Printmakers June 1972*, portfolio published by the Royal College of Art, London (including 17 artists' prints in signed editions of 100 by Martin Ball, Andre Bicat, David Brown (2 impressions), Alfred Dunn, Alistair Grant, Lois Hokanson, Richard Keeton, Joan M Key, P Levine, Gail McKennis, Warwick Moreton, Malcolm Moseley, Stuart Parker, Sue Puntan, Dennis Roberts, Kate Rose and Gisela Weimann) (P.171-2007).

From the artist's daughters, CLARE CALDER and RACHEL AUSTIN: Robert Austin (1895-1973), *The Plough*, 1922, etching, second and final state, Dodgson 31 II/II (P.25-2006); *Salus Infirmorum*, 1922, etching, signed and inscribed in graphite *Working proof – 5th state - Robert Austin 1922*, Dodgson 32 V/V (P.26-2006); *Man with a Crucifix*, 1924, etching, signed in graphite – *Robert Austin 1924*, fifth and final state, Dodgson 45 V/V (P.27-2006); *Man with a Cross*, 1924, etching, fifth and final state, Dodgson 46 V/V (P.28-2006); *Sisters of Assisi*, 1924, etching; first state, signed and inscribed in graphite *1st.state - 1.proof – Robert Austin 1925*, Dodgson 49 I/V (P.29-2006); *Sisters of Assisi*, 1924, etching, fourth state, signed and inscribed in graphite *3rd state: 3 proofs- Robert Austin.192.*, Dodgson 49 IV/V (P.30-2006); *Sisters of Assisi*, 1924, etching, proof between fourth and fifth state, inscribed *3rd state.*, Dodgson 49 between IV and V/V (P.31-2006); *The Fisherman*, 1927, etching, first state, signed and inscribed in ink *1st trial impression – Robert Austin –1927-*, and in graphite *This amount was cut at Bures, Suffolk, in August, 1927*, Dodgson 75 I/V (P.32-2006); *The Fisherman*, 1927, etching, second state, touched with black chalk to show alterations made in fifth and final state, signed and inscribed in chalk and graphite *2nd state trial Robert Austin 1927- This is not a good impression – The only difference between this & 1st state was more work on the face which doesn't show in this -*, Dodgson 75 II/V (P.33-2006); *The Fisherman*, 1927, etching, third state, touched with white wash to show further work on the plate, Dodgson 75 III/V (5) (P.34-2006); *The Fisherman*, 1927, etching, fourth state with alteration marked on previous proof burnished from the plate, signed and inscribed in graphite *4th state trial Robert Austin – 1927- first cut in 1927 in Suffolk*, Dodgson 75 IV/V (P.35-2006); *Summer Night*, 1954, aquatint, four variant states (P.36 to P.39-2006); *Winter Lace*, 1954, aquatint, three variant state (P.40 to P.42-2006).

From JULIA CROOKENDEN and MICHAEL JAYE in memory of MAJOR-GENERAL GEORGE CROOKENDEN and MRS ANGELA CROOKENDEN through CAMBRIDGE IN AMERICA: Paul Sandby Munn (1773-1845), *Etching P. S. Munn No. 6* four etchings of Yorkshire churches and abbeys, 1812-19, stitched in original brown wrappers with title label (P.140-2007); Francis Seymour Haden (1818-1910), *A river's bank*, etching printed on chine collé paper (P.141-2007); *The Little Boathouse*, 1877, drypoint printed on Japanese paper (P.142-2007).

From THE FRIENDS OF THE FITZWILLIAM: George-Jacques Gatine (1773-1841), *Uniformes Anglais*, c.1815, etching with hand colouring after Horace Vernet, 26th plate from a series of 33 coloured plates entitled *Costumes d'Incroyables et Merveilleuses* (P.43-2006); Anonymous French, *Trait de Sensibilité. Dessiné d'après Nature aux Environs de Londres*, c.1814-15, etching with hand colouring, first state, published by Martinez (P.44-2006); *Trait de Sensibilité. Milord Buridan entre sa*

Femme et son Cheval. Dessiné d'après Nature aux Environs de Londres, after 1815, etching with hand colouring, second state, published by Martinez (P.45-2006); Toyohara Kunichika (1835-1900), *The actor Kawarasaki Sanshō as Satō Masakiyo*, 1869, colour print from woodblocks with *tsuyazumi* (burnished black with glue), signed *Kunishika hitsu* with *toshidama* seal, carver *Ōta Hori Ta* (Ōta Takichi), publisher Gusokuya Kahei (P.46-2006).

From MICHAEL LAMBERT: Bernard Picart (1673-1733), *Death of the brothers de Wit*, 1728, engraving (P.24-2006).

From THE PRINT STUDIO: Barry Flanagan (born 1941), *Barry 1*, 2003, copper etching, signed, dated and published by the artist (P.3-2007); *Barry 2*, 2003, etching, signed, dated and published by the artist (P.4-2007); *Barry 3*, 2003, etching, signed, dated and published by the artist (P.5-2007); *Barry 4*, 2002, etching, signed, dated and published by the artist (P.6-2007); *Barry 6*, 2002, etching, signed, dated and published by the artist (P.7-2007); *Barry 7*, 2002, etching, signed, dated and published by the artist (P.8-2007); *Barry 8*, 2002, etching, signed, dated and published by the artist (P.9-2007); *Barry 9*, 2003, etching, signed, dated and published by the artist (P.10-2007); *Barry 10*, 2003, etching, signed, dated and published by the artist (P.11-2007); *Barry 11*, 2003, etching, signed, dated and published by the artist (P.12-2007); *Barry 12*, 2003, etching, signed, dated and published by the artist (P.13-2007); *Barry 13*, 2003, etching, signed, dated and published by the artist (P.14-2007); *Barry 14*, 2003, etching, signed, dated and published by the artist (P.15-2007); *Barry 15*, 2003, etching, signed, dated and published by the artist (P.16-2007); *Barry 16*, 2003, etching, signed, dated and published by the artist (P.17-2007); *Barry 17*, 2003, etching, signed, dated and published by the artist (P.18-2007); *Barry 18*, 2003, etching, signed, dated and published by the artist (P.19-2007); *Barry 19*, 2003, etching, signed, dated and published by the artist (P.20-2007); *Barry 20*, 2003, etching, signed, dated and published by the artist (P.21-2007); *Barry 21*, 2002, etching, signed, dated and published by the artist (P.22-2007); *Barry 22*, 2002, etching, signed, dated and published by the artist (P.23-2007); David Rayson (born 1966), *New Day*, 2004-06, screenprint, from the portfolio *One Day*, signed and numbered on reverse by the artist, published by artHester and The Print Studio (P.24-2007); *Chloé born 3am 6lb 2oz*, 2004-06, screenprint, from the portfolio *One Day*, signed and numbered on reverse by the artist, published by artHester and The Print Studio (P.25-2007); *Two Swans*, 2004-06, screenprint, from the portfolio *One Day*, signed and numbered on reverse by the artist, published by artHester and The Print Studio (P.26-2007); *Spiders in the trees*, 2004-06, screenprint, from the portfolio *One Day*, signed and numbered on reverse by the artist, published by artHester and The Print Studio (P.27-2007); *The Lamp*, 2004-06, screenprint, from the portfolio *One Day*, signed and numbered on reverse by the artist, published by artHester and The Print Studio (P.28-2007); *The Underpass*, 2004-06, screenprint, from the portfolio *One Day*, signed and numbered on reverse by the artist, published by artHester and The Print Studio (P.29-2007); *Downstream*, 2004-06, screenprint, from the portfolio *One Day*, signed and numbered on reverse by the artist, published by artHester and The Print Studio (P.30-2007); *The garden*, 2004-06, screenprint, from the portfolio *One Day*, signed and numbered on reverse by the artist, published by artHester and The Print Studio (P.31-2007); *Pylon*, 2004-06, screenprint, from the portfolio *One Day*, signed and numbered on reverse by the artist, published by artHester and The Print Studio (P.32-2007); *Julie on the carpet*, 2004-06, screenprint, from the portfolio *One Day*, signed and numbered on reverse by the artist, published by artHester and The Print Studio (P.33-2007); Merlyn Evans (1920-1973), *Jealousy*, 1933 restrike 2006, etching and sugarlift aquatint with drypoint, published by Evans' estate (P.34-2007); *The Miners*, 1946 restrike 2006, line etching and aquatint on copper, published by Evans' estate (P.35-2007); *Women in Interior*, 1946 restrike 2006, line etching with pepperpot aquatint on copper, published by Evans' estate (P.36-2007); *The Chess Players*, 1951 restrike 2006, line etching and multi-layered aquatint with pepperpot aquatint and drypoint, published by Evans' estate (P.37-2007); *Vertical Crustacean*, 1930 restrike 2006, line etching and drypoint, published by Evans' estate (P.38-2007); *Pursuit*, 1932 restrike 2006, drypoint, published by Evans' estate (P.39-2007); Merlyn Evans (1920-1973), *The Patient*, 1953 restrike 2006, line etching and light aquatint with burnishing on copper, published by Evans' estate (P.40-2007); *Warehouse at Night*, 1953 restrike 2006, line etching and pepperpot aquatint with drypoint, published by Evans' estate (P.41-2007); Merlyn Evans (1920-1973), *The Dancer*, 1955 restrike 2006, sugar lift aquatint, published by Evans' estate (P.42-2007); *Conquest of Time*, 1934 restrike 2006, sugar lift aquatint with etching, published by Evans' estate (P.43-2007); Ellen Lanyon (born 1926), *Index*, 2003, screenprint, stamped and initialled by the artist, published by the artist (P.44-2007); Alan Davie (born 1920), *34 Variations on a Theme*, 2003, screenprint, signed by the artist, published by James Hyman (P.45-2007); Michael Brick (born 1946), *29.10.02 B*, 2002, screenprinted mono, sample from run of 3, signed by artist, published by The Print Studio (P.46-2007); Michael Brick (born 1946), *28.10.02 E*, 2002, P.V.A. pochoir under screenprinted

mono, sample from run of 4, signed by artist, published by The Print Studio (P.47-2007); 27.10.02 E, 2002, screenprinted mono, sample from run of 6, signed by artist, published by The Print Studio (P.48-2007); 27.10.02F, 2002, screenprinted mono, sample from run of 6, signed by artist, published by The Print Studio (P.49-2007); 31.10.02 C, 2002, screenprinted mono, sample from run of 3, signed by artist, Inscribed: *Archive I*, published by The Print Studio (P.50-2007); 1, 2006, screenprint, from the portfolio *The Size of What I See*, signed by the artist, published by The Print Studio (P.51-2007); 2, 2006, screenprint, from the portfolio *The Size of What I See*, signed by the artist, published by The Print Studio (P.52-2007); 3, 2006, aquatint and blind embossing, from the portfolio *The Size of What I See*, signed by the artist, published by The Print Studio (P.53-2007); 4, 2006, screenprint, from the portfolio *The Size of What I See*, signed by the artist, published by The Print Studio, (P.54-2007); 5, 2006, screenprint, from the portfolio *The Size of What I See*, signed by the artist, published by The Print Studio (P.55-2007); 6, 2006, screenprint, from the portfolio *The Size of What I See*, signed by the artist, published by The Print Studio (P.56-2007); 7, 2006, screenprint, from the portfolio *The Size of What I See*, signed by the artist, published by The Print Studio (P.57-2007); 8, 2006, woodcut and screenprint, from the portfolio *The Size of What I See*, signed by the artist, published by The Print Studio (P.58-2007); 9, 2006, screenprint, from the portfolio *The Size of What I See*, signed by the artist, published by The Print Studio (P.59-2007); 10, 2006, screenprint, from the portfolio *The Size of What I See*, signed by the artist, published by The Print Studio (P.60-2007); 11, 2006, aquatint and blind embossing, from the portfolio *The Size of What I See*, signed by the artist, published by The Print Studio (P.61-2007); 12, 2006, etching, from the portfolio *The Size of What I See*, signed by the artist, published by The Print Studio (P.62-2007); 22.02.05, 2005, screenprint, signed by artist, published by The Print Studio (P.63-2007); 08.07.03 G, 2003, woodcut, signed by artist, published by The Print Studio (P.64-2007); 28.06.02 C, 2002, screenprint, signed by artist, published by The Print Studio (P.65-2007); *Christmas Card 2005*, 2005, screenprint, signed by artist, published by The Print Studio (P.66-2007); 15.12.05, 2005, screenprint, signed by artist, published by The Print Studio (P.67-2007); 4-09.04.03, 2003, screenprint, signed by artist, published by The Print Studio (P.68-2007); 5-14.04.02, 2002, screenprint, signed by artist, published by The Print Studio (P.69-2007); Kip Gresham (born 1951), *Zorro*, 2003, screenprint, signed by artist, published by The Print Studio (P.70-2007); *A New Game II (blue)*, 2002, screenprint, signed by artist, published by The Print Studio (P.71-2007); *Middle Ear*, 2003, screenprint, signed by artist, published by The Print Studio (P.72-2007); *Wotchlookina*, 2003-03, screenprint, signed by artist, published by The Print Studio (P.73-2007); *Remix*, 2004, screenprint, published by The Print Studio (P.74-2007); *Two Loops*, 2006, screenprint, published by The Print Studio (P.75-2007); *Cross*, 2006, screenprint, published by The Print Studio (P.76-2007); *New Game Pink*, 2002, screenprint, published by The Print Studio (P.77-2007); *The Blues*, 2004, screenprint, signed by the artist, published by The Print Studio (P.78-2007); *Catalunja*, 2005, screenprint, signed by the artist, published by The Print Studio (P.79-2007); *Montcada*, 2005, screenprint, signed by the artist, published by The Print Studio (P.80-2007); Kip Gresham (born 1951), *Barcelona Cross*, 2004, etching, signed by the artist, published by The Print Studio (P.81-2007); *For Chris*, 2004, published by St Barnabas Press, screenprint, from the portfolio *St Barnabas Press Portfolio 04*, signed by the artist, published by The Print Studio (P.82-2007); *A Story for Alan & Bili*, 2003, screenprint, signed by the artist, published by The Print Studio (P.83-2007); *A Song for Bill & Kim*, 2003, screenprint, signed by the artist, published by The Print Studio (P.84-2007); *Catalogue Cover*, 2003, screenprint, signed by the artist, published by The Print Studio (P.85-2007); Alan Grabham (born 1960), *Shibboleth*, 2003, screenprint, signed by the artist, published by The Print Studio (P.86-2007); *Eluding Orpheus*, 2005, screenprint, signed by the artist, published by The Print Studio (P.87-2007); Alfred Cohen (1920-2001), *Arthur's Room*, 2002-11-2002-12, screenprint, Studio chop marks and Atelier Alfred Cohen stamp, published by The School House Gallery (P.88-2007); Shirley Kasi, *Untitled (red flowers)*, 2003, screenprint, signed by the artist, published by Hill Partnership (P.89-2007); Claude Heath (born 1964), *Eucalyptus*, 2002-03, screenprint, signed by the artist, published by The Print Studio/ Claude Heath/Kettle's Yard (P.90-2007); *Quarry*, 2003, screenprint, signed by the artist, published by The Print Studio (P.91-2007); Hephzibah Rendle-Short (born 1961), *Untitled (blue)*, 2003, screenprint, published by the artist (P.92-2007); Hephzibah Rendle-Short (born 1961), *Untitled (green)*, 2003, screenprint, signed by the artist, published by the artist (P.93-2007); *Untitled (ochre/red)*, 2003, screenprint, signed by the artist, published by the artist (P.94-2007); Elaine Kowalsky (1948-2005), *Monoprints (17) - of which sample 'Daddy's Gals II' included*, 2003, screenprint mono, signed by the artist, published by the artist/The Print Studio (P.95-2007); *Snow*, 2004, screenprint, signed by the artist, published by The Print Studio (P.96-2007); *Shoes*, 2004, screenprint, signed by the artist, published by The Print Studio (P.97-2007); Willard Boepple (born 1945), *Monotype Project*, 2003, screenprinted monotype, signed by the artist, published by the artist (P.98-2007); *Untitled*, 2003, monoprint, published by The Print Studio (P.99-2007); *Gearless*, 2004, screenprint, signed by the artist, published by The Print Studio (P.100-2007);

Phil Morsman, *Night Thoughts* set of four prints (*red, green, purple, blue*), 2005, screenprint, signed and numbered by the artist, published by The Print Studio (P.101-2007); *Elvet*, 2004, screenprint, from the portfolio *Elvet (1-7)*, published by The Print Studio (P.102-2007); Henry Garfit (born 1975), *Silver Register*, 2006, screenprint, published by the artist (P.103-2007); *Untitled*, 2006, screenprint, published by the artist (P.104-2007); *Untitled*, 2006, screenprint, published by the artist (P.105-2007); *Untitled*, 2006, screenprint, published by the artist (P.106-2007); *Untitled*, 2006, screenprint, published by the artist (P.107-2007); *Untitled*, 2006, screenprint, published by the artist (P.108-2007); *Midnight Wall*, 2006, screenprint, published by the artist (P.109-2007); Henry Garfit (born 1975), *Untitled*, 2006, screenprint, published by the artist (P.110-2007); *Eclipse series* set of 6 prints, 2006, screenprint, signed by the artist, published by the artist (P.111-2007); *Untitled*, 2006, screenprint, signed by the artist, published by the artist (P.112-2007); *Untitled*, 2006, screenprint, signed by the artist, published by the artist (P.113-2007); *Untitled*, 2006, screenprint, signed by the artist, published by the artist (P.114-2007); *Smith Corner*, 2006, screenprint, signed by the artist, published by the artist (P.115-2007); *Untitled*, 2006, screenprint, signed by the artist, published by the artist (P.116-2007); *Untitled*, 2006, screenprint and blind embossing, signed by the artist, published by the artist (P.117-2007); John McLean (born 1939), *City Lights I*, 2004, screenprint, published by Flowers Graphics (P.118-2007); *Laocoon*, 2004, screenprint, published by Flowers Graphics (P.119-2007); *Tegamaccio*, 2004, screenprint, signed by the artist, published by Flowers Graphics (P.120-2007); *Maze*, 2004, screenprint, signed by the artist, published by Flowers Graphics (P.121-2007); *Southbridge*, 2003, screenprint, signed by the artist, published by Paintings in Hospitals, Scotland (P.122-2007); Mauricio Ortiz (born 1963), *The Gift*, 2005, screenprint, signed by the artist, published by the artist (P.123-2007); Berrisford Boothe (born 1963), *Untitled*, 2005, screenprint, signed by the artist, published by The Print Studio (P.124-2007); Douglas Allsop, *4 horizontal rectangles, parallel pattern*, 2004, screenprint, from the portfolio *Eight Sequential Grids*, published by Niklas von Bartha (P.125-2007); *2 horizontal rectangles, parallel pattern*, 2004, screenprint, from the portfolio *Eight Sequential Grids*, published by Niklas von Bartha (P.126-2007); *5 single vertical rectangles, parallel pattern*, 2004, screenprint, from the portfolio *Eight Sequential Grids*, published by Niklas von Bartha (P.127-2007); *2 horizontal rectangles, parallel pattern*, 2004, screenprint, from the portfolio *Eight Sequential Grids*, published by Niklas von Bartha (P.128-2007); *2 horizontal rectangles, parallel pattern*, 2004, screenprint, from the portfolio *Eight Sequential Grids*, published by Niklas von Bartha (P.129-2007); *10 single vertical rectangles, parallel pattern*, 2004, screenprint, from the portfolio *Eight Sequential Grids*, published by Niklas von Bartha (P.130-2007); *10 circles, square pitch*, 2004, screenprint, from the portfolio *Eight Sequential Grids*, published by Niklas von Bartha (P.131-2007); *2 circles, square pitch*, 2004, screenprint, from the portfolio *Eight Sequential Grids*, published by Niklas von Bartha (P.132-2007); Jane Dixon, *Camouflage I*, 2004, relief printed etching, from the portfolio *The Camouflage Suite*, signed and numbered by the artist, published by artHester and The Print Studio (P.133-2007); *Camouflage I (Second State)*, 2004, etching, from the portfolio *The Camouflage Suite*, signed and numbered by the artist, published by artHester and The Print Studio (P.134-2007); *Camouflage II*, 2004, etching, from the portfolio *The Camouflage Suite*, signed and numbered by the artist, published by artHester and The Print Studio (P.135-2007); *Camouflage II (Second State)*, 2004, screenprint, from the portfolio *The Camouflage Suite*, signed and numbered by the artist, published by artHester and The Print Studio (P.136-2007); Rod Mullen, *Two Dancers*, 2003, screenprint, signed and numbered by the artist, published by The Print Studio (P.137-2007); Daryl Waller (born 1978), *Ned*, 2006, screenprint, signed by the artist, published by The Print Studio (P.138-2007); Phil Morsman, *The Wave*, 2003, screenprint with embossing, signed by the artist, published by The Print Studio (P.139-2007). Bryan Pearce (born 1929), *St Ives All Round*, 2005, screenprint, signed by the artist (P.146-2007); Daryl Waller (born 1978), *Tom*, 2006, screenprint, signed by the artist, published by The Print Studio (P.147-2007).

From JOHN ROWLANDS to mark the Directorship of Duncan Robinson: Allaert Claesz. (active c.1520-26), *Ecce Homo*, engraving with contemporary hand-colouring (P.144-2007).

From DAVID SCRASE: Geneviève Asse (born 1923), *Message*, 2006, aquatint and drypoint printed in blue in the form of a 2007 New Year card for Hubert and Michèle, Annie and Sylvie Prouté (P.148-2007).

From ELLIS TINIOS: Torii Kiyomitsu III (1832-92), *Kaomise banzuke*, 1827, printed from woodblocks in black, signed (left margin) *Eshi Torii Kiyomitsu hitsu* (P.143-2007).

PURCHASES

Drawings

From the RYLANDS FUND: Domenico Mondo (1723-1806), *Decoration for a spandrel-Sibyl with angels*, pen and brown in, red chalk, heightened with white (PD.87-2006); with a contribution from JOHN OPPÉ in memory of his grandfather, PAUL OPPÉ: Amedée-Charles-Louis-Henri, Comte de Noé called Cham (1819-1879), *A connoisseur admiring a miniature*, watercolour and black chalk (PD.41-2007).

Prints

From the GOW FUND with contributions from THE ART FUND and the MLA/V&A PURCHASE GRANT FUND: Pablo Picasso (1881-1973), *La Grande Corrida avec Femme Torero*, 1934, etching, one of three known unsigned proofs printed by Lacourière (in 1939?) on vélin de Rives paper with large margins (sheet size 63.5 a 89.9), aside from the edition of 50 on vergé de Montbal paper (only 3 of which are signed), Baer 433 A.d. (of D) (P.16-2006); *Femme Torero* (or *Dernier Baisier*), 1934, etching, from the unsigned edition of 50 printed by Lacourière on vergé de Montval paper in 1939, Bloch 1329, Baer 425 C (of D) (P.17-2006).

From the AMERICAN FRIENDS OF CAMBRIDGE UNIVERSITY FUND: Kitagawa Utamaro (1753-1806), *(Michiyuki) Koi no futozao (On the road: Love songs for the thick-necked shamisen)*; 1802, book printed in colour from woodblocks, 3 volumes, each with two single-page and seven double-page illustrations, *hanshibon* format with *fukuro-toji* binding, in original dark blue covers painted with gold design and printed title slips, previously undescribed colour edition using the first state line-blocks (P.47-2006).