

The Fitzwilliam Museum Syndicate's

Annual Report

and list of Accessions made during the period
1 August 2010 - 31 July 2011

THE FITZWILLIAM MUSEUM, CAMBRIDGE
2013

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

The Fitzwilliam Museum and Hamilton Kerr Institute Annual Report 2010-11

Executive Summary

This report provides an overview of the activities of The Fitzwilliam Museum and Hamilton Kerr Institute for the year to 31 July 2011.

The Museum has continued to extend its reach regionally, nationally and internationally and to deepen its engagement with the local community. As well as generating a programme of internationally acclaimed exhibitions, events, and new research, the Museum remains a natural focus for public engagement with the University and its collections, encouraging the widest possible access and participation through its education and public programmes and online resources.

In 2010-11 the Museum was able to complete the programme of work to update Galleries 1 and V, thanks to a private donation for refurbishment that was generously matched by funding from the Vice-Chancellor's Endowment Fund. Planning to replace the outdated air handling systems in the Courtauld, Dutch, Spanish and Octagon Galleries with a more sustainable system also commenced.

The year was also marked by a number of significant acquisitions, perhaps most notably, Bassetti's *The Dead Christ Supported by the Virgin Mary and Mary Magdalene*, a rare painting on slate which, unusually, is in remarkably good condition. It was purchased with the support of the Art Fund, the MLA/V & A Purchase Grant Fund and the Gow Fund – and the continuing support of these bodies, along with the government Acceptance In Lieu (AIL) programme, the National Heritage Memorial Fund, the Heritage Lottery Fund and the Friends of the Fitzwilliam Museum have been critical in securing these and many other acquisitions during this period.

The highlight of the Exhibition Programme was *Epic of the Persian Kings: The Art of Ferdowsi's Shahnameh*, a partnership with the Iran Heritage Foundation to mark the 1000th anniversary of Ferdowsi's *Shahnameh*. This exhibition exemplified the combination of creativity, accessibility and rigorous research for which the Fitzwilliam's exhibitions are known. Drawing on a research project in the University's Department of Near and Middle Eastern Studies and bringing together illuminated manuscripts of the *Shahnameh* from public and private collections across the UK, the exhibition was accompanied by a richly illustrated catalogue and web resources which considerably extended access to the material. Complementing the exhibition and underpinning our public engagement was an extraordinary education and events programmes for local schools and families that aimed also to reach out to Iranian diaspora communities in the UK. The exhibition demonstrated the range and scope for public engagement and outreach the Museum is able to offer, serving the needs not only of the academic community but also families, schools, young people,

lifelong learners and groups with special needs or interest. In its entirety, the programme demonstrated how a university museum can draw on in-depth scholarship to engage audiences from every level, enriching cultural life regionally, nationally and internationally.

As in previous years, the Fitzwilliam's curators have continued to contribute to teaching and research for departments and faculties across the University, from History of Art, Classics and History to Divinity, Medieval & Modern Languages, Anglo-Saxon, Norse & Celtic, and Asian & Middle Eastern Studies, ensuring that the resources of the Fitzwilliam are fully exploited and made fully accessible to Cambridge's student and academic communities. The Hamilton Kerr Institute of painting conservation, which leads the Museum's conservation division, conducts a unique combination of research, teaching, and conservation treatment of paintings for this and other museums—and continues to be a rare, rich source of expertise and knowledge in a field now much under threat of retrenchment. The Museum's award-winning education department has also continued to expand on an innovative range of programmes that are, increasingly, admired and emulated around the world.

In addition to the now established Special Exhibitions Programme, a further area on which we have focussed resources are programmes targeting groups with special needs, such as Dementia sufferers, young single mothers and Black male prisoners. This and continuing efforts to engage in, and contribute to the University's international research profile, will form the primary foci of our strategic plan.

As has been the case in previous years, in 2010-11 the Museum has relied on funding from a wide range of external sources. The University's core allocation (£2,927,000) included the Higher Education Funding Council's museum grant (£1,420,000) in respect of core costs and service to the public. In addition the University has continued to cover the cost of planned building maintenance, heat, light and water and central university support services (estimated to be approximately £1,456,000). The Museum continued to operate on a fully devolved budget, affording a greater degree of flexibility for fund raising for key positions, enhancement of permanent displays, special exhibitions, and community outreach.

Museum colleagues continue to play an active role as partner in the East of England Museum Hub under *Renaissance in the Regions*, funded by the Museums, Libraries and Archives Council (MLA). The initiative has been critical to enabling us to undertake vital work relating to the development of online and digital resources and education programmes, and is transforming our capacity to engage wider audiences and share expertise and best practice with other museums in the East of England region.

The Friends of the Museum continue to be unstinting in their support: their subscriptions are an important source of funding for acquisitions, whilst the Friends' Volunteers remain a constant source of inspiration to staff and visitors alike. Our funds have been augmented by The Marlay Group, a growing Circle of patrons, who through subscriptions and gifts are supporting a range of essential work from acquisitions to funding for exhibitions and small cataloguing projects. In 2010-11, £2.4 million was raised from earned income and other external sources, including £1.9 million in sponsorship and donations from over 110 companies, foundations and individuals.

Fitzwilliam Museum Enterprises enjoyed its third full year running the new shop for the Cambridge University Botanic Garden. Its turnover once again exceeded £1 million. Net contribution to the Museum in rent and loan repayments was over £180,000.

The Museum was gratified to hear in July 2011 that HEFCE had awarded a 10% uplift in its museum and gallery funding for the Fitzwilliam for 2011-12, from £1.27 to £1.4 million. This funding has also been confirmed at the same level for 2012-13, but its long term future remains uncertain. The Arts Council took over responsibility for Museums from the Museums, Libraries and Archives Council from 1 October 2011, including funding for the *Renaissance* in the Regions programme. The funding available for the *Renaissance* programme was reduced by 15% over the following 3 years in the government's spending review, significantly less than the reduction suffered by the Arts Council and its other funded organisations. In these circumstances we have been particularly grateful to receive significant support from a number of new sources—charitable trusts and foundations, corporations and individuals—most notably the Monument Trust.

Maintaining our profile and extending our support base will require an increasing focus not only on what the Museum *is* but also on what it *does* – particularly with respect to *engaging* audiences with the heritage that is in our care. Priority is therefore being given to ensuring that our public programmes, exhibitions and displays present and communicate new research in ways that are attractive and accessible to the widest audiences.

Central Services Division

The Central Services Division has strategic and operational oversight of all public engagement and public service activities within the Museum, as well as all its central services. The Division's remit includes: education, marketing, documentation and access, visitor services, finance, HR, facilities management and security.

Public Services

The Museum was open to the public on 305 days (2,074 hours) and more than 477,000 visits were recorded. During the year, 57 out-of-hours events were held involving 11,753 guests, an increase of 4 and 2,784 respectively on the previous year. There were a total of 32,483 educational visits, of which 4,673 were made by HE and FE students and 27,810 were made by young people in school or language school groups. The Museum's web offer was enhanced and its new media offer extended, leading to a record 1.7 million 'virtual' visits, taking the average number of individual visitors per day to over 4,800, an increase of over 1,000. 48 public lectures were attended by 2,345 people. This included a series of public lectures around the *Shahnameh* exhibition for which e- and audio guides were offered for the first time. For the first time also, Student Information Assistants worked alongside Friends Information volunteers for the *Shahnameh* exhibition.

The Museum also continued its training programme for Visitor Services staff as part of an initiative to secure an *Investors in People* (IIP) award.

Education

For many young people in Cambridgeshire and the immediate hinterland the Museum serves, a visit to the Fitzwilliam Museum whether with their school or independently, will be their first engagement not only with the University of Cambridge, but with an institute of higher learning. Bearing in mind that the East of England includes some of the most deprived and impoverished communities in England, the Education Department's first priority in all its work with schools, teachers, young people and their families, is to raise aspirations, inspire learning and engage the local and regional community with the collections and, by extension, with the University.

Schools – in 2010-11, the Museum's education programmes reached more than 20,000 young people between the ages of 4-16, of which 14,706 from School visits. The Education Team offered 748 taught sessions through all key stages up to sixth form. Although many school groups come to the Museum with an art or history focus, the Department offers a wide range of subject themes for visits which have included Town Planning for Year 5 (9-10 year olds), Leisure and Tourism for Year 10 (14-15 year olds), and a session at the Hamilton Kerr Institute called *Colour in Chemistry* for A Level Chemistry students, which looked at pigment in painting. For the fifth year running, we offered SOURCE, a study support programme for GCSE and A Level Art students over February half term. The programme was attended by more than 250 students.

Soham Village College: Cultural Learning for a Rural Community - in June 2010, the Museum embarked on a strategic partnership with Soham Village College, its partner primary schools and the wider Soham community. The project, which aims to use museum objects and learning to inspire young people in Soham, enabling them to discover new ideas, develop fresh approaches to learning and raise aspirations and levels of achievement, has continued to gain strength. Over £30,000 was raised through an initiative called *The Big Give*. By August 2011, we had offered a teachers' INSET (in-service training) evening at the Museum, a *Colour and Chemistry* session for 30 Year 11 (15-16 year olds), a Transition visit during the summer holidays for 15 students in the first year of, or about to enter Secondary education, and a session for a group of 20 Year 10 students (14-15 year olds) researching interactive IT packages for museums.

Training for Teachers, Trainee Teachers and other Professional Development – this year, the Museum has continued to work with the University's Faculty of Education to integrate museum learning into Initial Teacher Training and Professional Development programmes. Provision included: a Museum Day for all 175 primary PGCE students in March 2011, which also included visits to Kettle's Yard and the Folk Museum; placements at the Fitzwilliam Museum for 8 PGCE students as part of their teaching practice; a training session for 20 secondary PGCE students on using museum collections for Religious Studies in secondary school. In March 2011, we worked with Northampton University for the first time providing a session on teaching early years in a Museum setting to 60 students.

Language Schools - once again over 14,692 language school students visited the museum during the year, and have made further use of the online and paper resources developed to link in with English language learning levels and to engage the students with the collections.

Work Experience - work experience taster days took place in the Autumn and Summer half-terms, giving over 70 young people an insight into the different types of work that go on in the Museum. 25 young people from a wide range of local schools took part in week-long work experience placements. The Museum also participated in *Stepping Stones*, which offered museum placements to young people who had been out of employment, education and training for over six months under the Future Jobs Fund scheme.

Working with the University and Higher Education - the Museum continued to engage with members of the Fitzwilliam Museum Society (a Cambridge University student society) on *Inspire*, an outreach programmed in which student volunteers act as mentors and ambassadors for schools and colleges who do not yet use the Museum's Education Service. In 2010-11, *Inspire* student volunteers visited 6 different schools, working with 8 classes (250 students in all) of primary students from Years 2-6 (6-11 year olds).

This year also saw the launch of a new initiative, *Love Art After Dark*. Supported by the Eridge Trust, the event was free to all students of the University, and offered an evening of curatorial talks and tours along with a glass of wine and a selection of live music. The event brought 1,300 students to the Museum and there are plans to run a similar event next year.

Families and Children - Fitz Families was launched in September 2009 and attracted 787 children and their families and carers in its first year. This initiative, building on the success of family drop in events and resources such as family trails and Fitz Kits, runs on the first Saturday of every month and is designed to attract and assist first time family visitors to the museum by offering a welcome point and an accessible programme of activities. In 2010-11, these sessions attracted 663 visitors. In addition, 1017 children attended 24 Children's Workshops and Family Fitz Kits, which encourage families to explore the collections together, were used 595 times.

Lifelong learning - in 2010-11, the Museum organised more than 120 events for adults, ranging from lunchtime talks and concerts to workshops, seminars and drop in sessions. These included 48 public lectures organised around our Exhibitions Programme, which alone, were attended by 2,345 visitors. Many of the talks and lectures were given by university staff and museum curators, and offered opportunities for the general public to engage accessibly with the current research. The Museum's experience in engaging with the wider community makes it a natural partner in the University's public engagement programme. As with last year, it has continued to make significant and increasingly popular contributions to the University's *Festival of Ideas*, *Science Festival*, *Open Cambridge* and *Black History Month*. *Twilight at the Museums in 2011* attracted 2,630 visitors, *Museums at Night*. The seven events organised to coincide with the *Festival of Ideas* attracted 341 visitors. Following on from the success of last year's *Outdoor Festival of Chinese Culture*, which brought in almost 1500 visitors in a single afternoon, there was a

second *London 2012 Open Weekend* event linked to the Cultural Olympiad and in the lead-up to our major exhibition of 2012, *The Search for Immortality – Tomb Treasures of Han China*, entitled *Talking Treasures*. Over 450 visitors came to the Fitzwilliam and other Cambridge Museums for an all-age celebration of live-storytelling, story-making, and hands-on workshops.

Egypt in Prisons Project - Dr Sally-Ann Ashton, Senior Assistant Keeper for Antiquities, has continued to use the Museum's Egyptian and ancient Sudanese collections to enhance curriculum-based learning in prisons and through which young, Black male prisoners can engage with their cultural heritage. Following on from the creation of a virtual tour of the Fitzwilliam's collections, made possible with funding from the Heritage Lottery Fund, Dr. Ashton will organise an exhibition on the origins of the Afro comb with direct input from the prisons group.

Outreach and Access - the Museum has continued to develop partnerships with a wide range of organisations in the city and beyond, offering regular sessions for clients, patients and residents both at the museum and off-site. There has been a particular focus on those suffering from cancer, schizophrenia, dementia and Alzheimer's, people with a history of mental illness, those in hostels and care homes and other local residents have all been engaged through this programme. During 2010-11, the Education Team delivered 51 sessions to 697 participants. Throughout 2011, the Museum's Access and Outreach Officer has also been looking at ways in which the Museum can work with the Art and Wellbeing Agenda, most notably, initiating a strategic partnership with Dementia Compass, using the Museum's collections to improve the quality of life for Dementia sufferers and their carers.

Music - once again we are indebted to Penny Robson for her organisation of an excellent programme of 23 Sunday Promenade concerts, all of which were well attended, attracting audiences of between 110-175 people. Highlights of the Programme included a performance of Gamelan music (attended by 125) and a selection from Mozart's *The Marriage of Figaro* by the Cambridge University Opera Society. In addition, the Christmas concert attracted more than 150 people.

Renaissance in the Regions

The Museums, Libraries and Archives (MLA) *Renaissance* programme continued to fund many of the Museum's core activities, specifically, in the areas of education and outreach, access to collections, management and electronic services, photography, finance, workforce development and support for the University Museums other than the Fitzwilliam. Leadership and oversight of these activities was provided by the Museum's Assistant Director for Central Services, and are reported in more detail elsewhere.

The Museum continued to contribute to *Eastern Exchanges*, the Cultural Olympiad *Stories of the World* programme proposed by East of England *Renaissance* partners to highlight their work with cultures from the East, especially China. In September 2010, a representative of the Museum was selected to take part in the British Council's *Connecting through Culture* trip to China, visiting museums in Suzhou, Wuhan and Changsha. In May 2011, the Museum hosted the UK-China Museums Symposium, a one-day event hosted in partnership with the British Council. Over 40

museums and cultural institutions from England and Wales were represented. The programme also included presentations from Art Exhibitions China, Sichuan Museum and the Museum of the King of Nanyue's Mausoleum, an archaeological museum in Guangzhou and one of the principal partners of the Museum's major exhibition of 2102, *The Search for Immortality – Tomb Treasures of Han China*.

Elsewhere, *Renaissance* funding made it possible for the Museum to host a Partnership Day for Easter of England *Renaissance* museums in October 2010. Funding secured from *Renaissance* and the Paul Mellon bequest to the Museum provided for the continuation of the Museum Internship in preventive conservation and the environment; the *Renaissance* Regional Conservation Officer continued to work with museum professionals throughout the sub-region; *Renaissance* funded a University Museums Development Officer to support education and outreach programmes at other University museums; the Museum continued to participate in the SHARE scheme, delivering workshops and master classes in museums throughout the region; and work on the *Renaissance*-funded Museum Documentation Programme (see below) also progressed significantly.

Marketing and Press

The Marketing and Press Office develops and maintains the Museum's public profile, and supports and promotes its public programmes and other areas of its work. During 2010-11, marketing and press work promoted 17 temporary exhibitions and displays, including *Epic of the Persian Kings: The Art of Ferdowsi's Shahnameh*, *Italian Drawings – Highlights from the Collection* and *Afterlife*, an exhibition of contemporary prints, as well as several acquisitions, conservation matters and the Museum's education and events programmes. This activity resulted in over 490 items of press coverage spanning international and national newspapers, regional press, heritage, culture and lifestyle periodicals and specialist journals, as well as on-line coverage, broadcast interviews and regional television and radio.

Print and other media

The Museum's marketing and press team worked on design and content for all the Museum's print, web and e-marketing campaigns. In addition to producing three editions of the Museum's *What's On* brochure, monthly editions of eNews, regular exhibition and event updates to the website and micro-sites for all the major exhibitions, the team also produced promotional flyers, leaflets, posters and postcards for events and exhibitions, preparations continued for the communications and marketing campaign for *The Search for Immortality – Tomb Treasures of Han China*, the museum's major exhibition of 2012.

The Marketing and Press Office played a leading role in promoting and coordinating the Museum's work with the University and other local and regional museums: working in partnership with them on major events such as *Twilight at the Museums*, the Freshers' Fair, the *Festival of Ideas*, *Cambridge Science Festival* and *Open Cambridge*.

Online Marketing and Social Media

The Museum continued to build on its use of social media to engage people with the Museum's collections, exhibitions and events. Podcasts were produced for all the major exhibitions and continue to be distributed through iTunes, iTunesU and on the

Museum's website. The Museum also continued to promote exhibitions and events through its Facebook and Twitter sites, which are now well established, and a social media strategy was drafted. The Museum continued to work closely with the *Renaissance* East of England Communications Group to generate stories and profile for *Renaissance* projects via the *Renaissance East* website and publications.

Documentation and Electronic Access

Collections database

Preparation for an upgrade of the central collections database was undertaken during the year. This involved matching the existing data fields to the new 4.2 version of Adlib and cleaning the data, to remove inconsistencies and errors, in advance of the upgrade. Trial data migration took place in July 2011. The upgrade is the first stage in a major overhaul which will permit the development of a much more efficient and flexible system, improving how information is stored and made available both for internal collections management and public access.

Nearly 7,000 records were added to the database over the year with several thousand more in spreadsheet format ready to be imported. The total at 1st June was 181,938 records (the database was frozen in subsequent months during the upgrade process).

Website

There were approximately 1.76 million individual visitors to the website over the year, compared to 1.4 million the previous year. The average number of individual visitors per day increased by 1,000, to over 4,800. Six new online exhibitions were added to the website, as well as a special online interactive and a podcast for the exhibition "Epic of the Persian Kings". A podcast and a downloadable handbook were created for the redisplay of Gallery 1. Information and images for the oil paintings in the collection were provided to "Your Paintings" website, a collaboration between the Public Catalogue Foundation and the BBC aimed at increasing awareness of works in public collections.

An online survey of Fitzwilliam Museum website visitors was carried out between March and May 2011, attracting 620 responses. As in the previous survey (Dec 08 - Mar 09), the majority of respondents were from Cambridge and the East of England. The largest group comprised those who had visited the Museum between 1 - 4 times within the last 12 months, suggesting that local, frequent visitors to the museum are also an important online audience. The stated reasons for visiting the website were again very similar to the previous survey, with general/casual interest accounting by far for the largest proportion of type of use. Nevertheless, over 22% of the respondents reported using the website for learning and 19% for research.

Projects

Contextual Wrappers (Feb-July 2011) was a JISC-funded project, in collaboration with the Collections Trust and Knowledge Integration, that investigated ways of creating and delivering collection level descriptions to provide interpretive context to the object records that are the usual result of a collections search. This was part of the JISC Resource Discovery programme, aimed at improving the mechanisms for resource discovery in higher education, and created the foundation for further collaborative projects in this area.

Image Library and Photographic Service

2010-11 has seen the introduction of a number of changes to improve the Service's capacity to deal with requests for images and maximise potential for income generation. These have included the introduction of a standard fee of £25 per image for condition-checking photography, and a decision to invoice all recipient institutions of loan-related photography up front. Existing microfilms were digitised, allowing them to be re-sold on the Museum website. A link to Image Library was placed on the Museum home page directing enquirers to the Image Library webpage, as a result of which new photography orders from the Bridgman Art Gallery alone increased significantly, with 31 requests generated over a period of 6 months.

Major projects undertaken by the Museum's Photographic Service included the photography of 5,000 scarabs, over 60 Ostraca, 245 Chinese pith paintings, and the newly acquired Boule cabinet. Software for the creation of 3D images on the Museum website was also trialled. In addition to ongoing photographic documentation of the Museum's permanent collections such as the Museum's outstanding collection of Turner watercolours, images of all new works acquired from 2006-11 were also produced for the BBC/Public Catalogue Foundation (PCF) *Your Paintings* website.. When it was first launched, the Fitzwilliam was in the top ten most popular collections on the site..

Demand from external clients of the Image Library increased by 30% during this period, and an agreement with fine art agency Art Resource was negotiated and signed in November 2011 to represent the Museum's collections in North America.

ICT Projects, Services and Infrastructure

ICT continued its rolling programme of infrastructure upgrades at the Museum and HKI, supported by the third of a three year equipment fund allocation from the University. Other aspects of IT and web development were supported by *Renaissance*. The IT team continues to advise, support and work on all ICT aspects of museum projects, an increasing number of which have online components. A major focus of the team's work in 2010-11 was the replacement of the Museum and HKI servers, the creation of a second server room at the Museum and upgrading of server software.

Human Resources and Workforce Development

The Museum became the first Institute of the University to be awarded the Investors in People (IIP) standard. 90% of staff had an individual review in 2010-11 and reviews continued to be linked to staff development and training programmes. Over 100 weekly 'bite-size' sessions and half-day and day long training sessions have been offered on a wide range of topics such as Access, Equality and Diversity, Managing Staff Performance, Pest Management, Safeguarding Children and Vulnerable Others. These were well attended by Fitzwilliam Museum staff, and most were also attended by staff of other Cambridge museums. 1 member of staff undertook NVQs, City & Guilds qualifications and was awarded the Associateship of the Museums Association (AMA).

The Museum participated in the Government's *Future Jobs Fund* initiative via the MLA's *Stepping Stones* programme and hosted its Regional Evaluation on behalf of the MLA in 2010. A pilot Apprenticeship scheme shared with Arts Council England commenced in April 2011.

Work commenced on an organisational review, to be completed in 2011-12.

Buildings and Services

The Museum's Facilities Manager continued to work with colleagues in the University's Estates Management Division on the implementation of the planned programme of maintenance and refurbishment work identified in an Estates Management report in 2007-8.

Works to improve storage at the HKI and the Sidgwick site were undertaken and the Museum was able to relinquish its paid off site storage at Girton and Stowe.

Three year planning permission was obtained for the Sculpture Promenade, and permission for the North Lawn Café Kiosk was extended to 2012.

Improvements to the Founders Library were undertaken, including the replacement of UV film and blinds to all the windows and the resanding and revarnishing of the floors.

The refurbishment of The Greek and Roman Gallery was completed in January 2010 and work began on the refurbishment of Gallery I following confirmation of funding from an external donor. This will be followed by the refurbishment of Gallery V.

Collections Division

This year's activities exemplify the range and quality of work done at the Fitzwilliam.

The Department of Manuscripts and Printed Books prepared the exhibition in the Mellon Gallery of the *Epic of the Persian Kings: The Art of Ferdowsi's Shahnameh* with the crucial support of conservators and technicians in Antiquities, Applied Arts and Paintings, Drawings and Prints.

This landmark exhibition explored the monumental artistic legacy of one of the world's great literary epics: the 1000 year-old *Shahnameh*. Completed by the poet Ferdowsi in 1010 AD this vast narrative poem telling the 'Iranian version' of the history of the world is regarded as an icon of Persian culture, inspiring some of the world's most exquisite painting and illumination. To mark the passing of a millennium since its completion, the exhibition brought together nearly one hundred paintings from these lavishly illustrated manuscripts spanning 800 years, in the most comprehensive exhibition of *Shahnameh* art yet mounted in Britain. Drawing from public and private collections in the UK including the Royal Library at Windsor Castle, the British Museum, the British Library, the V&A, the Royal Asiatic Society,

the Bodleian library and collections within Cambridge *Epic of the Persian Kings* presented a captivating literary and artistic tradition little known to many in the West.

Due to the low staffing levels in August, this exhibition involved all colleagues who were available or able to re-arrange their holidays in view of the exhibition schedule. Starting in May, John Lancaster worked continuously, including weekends, on the cases, cradles and the Mellon Gallery. Robert Proctor, Svetlana Taylor, Françoise Richard, Richard Farleigh and Jo Dillon carried out conservation treatment and condition reporting on loans and Fitzwilliam museum objects. All available technicians worked on the exhibition in August and early September. It opened on time thanks to the immense, joint effort of staff across the museum.

The opportunity was taken to present a series of evening lectures at the Faculty of Asian and Middle Eastern Studies to complement the exhibition. This was in addition to lunchtime lectures in the Museum and three special concerts in Gallery 3, celebrating the influence of the *Shahnameh* on traditional and contemporary Iranian music. At the same time an exhibition in the Octagon, organised by Adi Popescu, *Kings, Satraps and Shahs: Persian Coinage Through the Ages* drawn from the Fitzwilliam's world-class numismatic collection, explored the history of Persia through the coins produced from the 6th century BC until recent times. Gold and silver coins reflected the political and cultural makeup of the Achaemenid Empire and the changes which took place after its collapse at the hand of Alexander the Great. Later developments were richly illustrated by the diverse iconography of the Parthian, Sassanian and later coins of the Safavid and Qajar dynasties. These pieces were juxtaposed with ceramics and seals which reflected the artistic wealth of Persian history.

Objects of Affection: Pre-Raphaelite Portraits by John Brett, presented in the Shiba Gallery, focussed on less familiar aspects of this artist, best known for his Pre-Raphaelite landscape paintings and his depictions of the British Isles. Drawn extensively from private collections, with key loans from the British Museum, the National Portrait Gallery and Tate Britain, the exhibition, concentrating on his portraits of family, friends, lovers and patrons, celebrated his meticulous and delicate portrait style. It invited us into his intimate domestic world as well as the artistic and literary circles he frequented. The exhibition also included archival material and a selection of his portrait photography - a medium in which Brett was an enthusiastic pioneer. This exhibition was adapted by Jane Munro from the larger exhibition held in The Barber Institute, Birmingham and the Fine Art Society, London.

An exhibition on screens in the Courtyard, *Nubia - Past and Present*, to coincide with Black History Month showed photographs by Andrew Crowe. The exhibition used his work to explore the cultural links between Kush (the ancient name for Sudan) and the people who identify themselves as Nubians today, to find out what is meant by the term 'Nubian' and how Nubian people define their identity. Devised by Sally-Ann Ashton this gave the opportunity for her to highlight the Nubian Collection at the Fitzwilliam with a lunchtime talk.

As part of the on-going series relating to the extensive collections in the Fitzwilliam, *Hidden Depths*, Craig Hartley took the opportunity to illustrate Peter Watson's discovery about Galileo's deteriorating eyesight by displaying Leoni's print of him in

an exhibition in the Charrington Print Room, *Galileo and his contemporaries: Portraits by Ottavio Leoni (1578-1630)*. The Museum houses almost all of Ottavio Leoni's prints, made in Rome in the last decade of his life. In 1642 his biographer, Giovanni Baglione, wrote, 'in all Rome there was no one who had not his portrait by Ottavio - whether prince, princess, gentleman, or persons of private rank - and not a house in which some portrait from the hand of the cavaliere was not to be seen'. Leoni used a subtle technique of stippled dots to convey every nuance of flesh and detail of feature in his closely-observed portraits, bringing to life the personalities of contemporary artists, poets, mathematicians and dignatories. So naturalistic are his depictions that his print of Galileo has recently been used as evidence to investigate the astronomer's deteriorating eyesight. Leoni's portrait drawings are justly famous and the opportunity was taken to display two portraits in black chalk and white chalk on blue paper of women from the Fitzwilliam's collection alongside five examples, also using red chalk, of Pope Urban VIII and four Cardinals from the collection at Downing College which are rarely publicly displayed.

2011 got off to an exciting start with the unveiling of a new display in one of the galleries in the Founder's building. After a major refurbishment, financed by Danny Katz, Gallery 1 re-opened following 14 months closure on 1 February. The new display, dramatically different and presenting new perspectives on our collections of 19th and 20th British and continental paintings, sculpture and decorative art, was organised by Jane Munro with Vicky Avery. It integrates French and British fin-de-siècle paintings showing how the Camden School group was influenced by Bonnard and Vuillard. Augustus John and William Nicholson are given considerable prominence as is Stanley Spencer and the paintings are accompanied by a fine group of Epstein's sculptures. In table-cases, the covers of which were made by Charlotte Stephenson, one of the gallery attendants, are drawings by Maillol, Epstein and Rodin. A fine selection of small table bronzes by Dobson, Maillol, Epstein, William Goscombe John and Despiau are in one case, another case holds bronzes by Rodin and Epstein. The room has attracted much attention and is accompanied by a new book in the *Hidden Depths* series written by Jane Munro John, Nicholson & Orpen. To celebrate the re-opening, an initiative, *Insights*, a new series of discussions and displays, placed those artists' lives and output in context. Drawings by the artists on display in the Gallery or their associates were shown in lunch-time and weekend sessions organised in the Graham Robertson Room by Amy Marquis and Maggie Gray, a volunteer in the department of Paintings, Drawings and Prints.

A special display in the Armoury highlighted rare examples of English silver drinking vessels from the Bill Gray Collection. Another, in the Glaisher Gallery, *Inflation, War and Global Financial Crisis* displayed banknotes and other forms of money from the 19th century to the present day. It explored the effects of hyper-inflation, war and breakdowns in the financial system.

The Museum continues to acquire modern prints with enthusiasm. Together with the continuing benefaction of Crafts from Sir Nicholas and Lady Goodison it is the area of contemporary art best represented in the Fitzwilliam. An exhibition of some of the most recently acquired prints was held in the Shiba Gallery, *Afterlife*, featuring fine examples by Jake & Dinos Chapman, Paul Coldwell, Mat Collishaw, Jane Dixon, Paul Morrison, Hughie O'Donoghue and Marc Quinn.

New acquisitions were put on display, requiring fine adjustment of both the Dutch and Broughton Flower Galleries. In the Dutch Hendrik ter Brugghen's fine *Young Woman Tuning a Lute*, which had been discretely displayed, as an overdoor, as a loan since 1981, was given full prominence after its purchase from Vanessa Nicolson, who had inherited it from her father, Ben, former editor of *The Burlington Magazine* and art historian. This purchase could not have been achieved without her generosity and the help of the Art Fund and Patrick Matthiesen. It is an autograph second version of the painting in the Kunsthistorisches Museum, Vienna, painted c.1626/7. In the Broughton Gallery the terracotta of Charles II was placed centrally against the left hand wall facing the staircase on a more secure pedestal. This is now flanked by Jan I Brueghel's painting of a *Stoneware Vase of Flowers* of c.1608, previously displayed in the Spanish Gallery, and a recently restored flower painting, based on Brueghel's prototype, but painted some thirty years later, probably by Philips de Marlier. To either side of these are two French cabinets, that long in the possession of the Fitzwilliam and attributed to the workshop of Pierre Gole, and an exceptional Louis XIV marquetry cabinet by André-Charles Boulle of c.1680 allocated to the Museum in lieu of Inheritance Tax. This was formerly in the Byng collection at Wrotham Park and has had monopodia supports in the Egyptian style added to the front of the pedestal to replace the Baroque figures originally supporting it, c.1795.

Rehanging in the Courtauld Gallery (7) has enabled us to redisplay the *Tristan, Adoration of the Shepherds*.

The Museum benefited from Her Majesty's Government's AIL scheme a second time, being allocated a fine early landscape by Giorgio Morandi painted in 1924. The allocation was made in memory of Giovanna Saffi, and the painting was hung in the 20th century Gallery (11).

A former volunteer in the Department of Paintings, Drawings and Prints, Harold Barkley, who formerly worked at the V&A, bequeathed an interesting group of drawings, watercolours and prints, including Giandomenico Tiepolo's *St Paul Preaching*. Amongst the bequest of Carlos van Hasselt, Assistant Keeper in the Department of paintings and Drawings (1956-61) were two oil sketches one by Thorald Lassøe, *Inside the baths of Caracalla* and the other by Jules-Louis-Philippe Coignet, *Constantinople with Hagia Sophia*, painted in 1844. Patrick George gave a large oil of Two female nudes in the studio (1953/4) by Sir William Coldstream under whom he had studied at Camberwell School of Art.

The Art Fund was crucial once again in helping us acquire the beautiful painting by Marcantonio Bassetti of *The dead Christ supported by the Virgin Mary and Mary Magdalene*. This is the first painting on slate to have been acquired by the Museum.

Graham Sutherland's *Petite Afrique III* bequeathed in 1963 with a life interest to Miss Honor Frost (died 2010) was put on display in the 20th Century Gallery (11). The portrait miniature of Susannah Wedgwood, bequeathed by Milo Keynes was displayed in a table-case in Gallery 3, together with Legros' gold-point drawing of her son, Charles Darwin. A podcast given by Randal Keynes, Darwin's great-great-grandson was made to accompany it.

The third exhibition in our *Hidden Depths* series, held in the Mellon, celebrated the publication by Cambridge University Press of the catalogue of the collections of Italian Drawings (with the Spanish Drawings) by David Scrase. *Italian Drawings: Highlights from the Collection* showed works by some of the greatest Italian Masters: Leonardo da Vinci, Michelangelo and Raphael, the Carracci, Guercino, Titian, Tintoretto and Veronese, Correggio and Parmigianino, Maratti, Passeri and the Zuccari, Barocci, Vasari, Polidoro da Caravaggio, Perino del Vaga, Salvator Rosa, Giambattista Tiepolo, Giandomenico Tiepolo, Francesco Guardi, Sabatelli and Modigliani. In a tablecase in the Upper Marlay Gallery were shown drawings by Ribera and Goya, to represent the best of the very few Spanish drawings in the collection. To complement this Craig Hartley displayed *Italian Etchings: The Draughtsman's Print* in the Charrington Print Room. It featured artists who took advantage of the development in the 16th century of the new print technique of etching which gave artists the facility to make plates for printing without years of specialist training or collaboration with a professional engraver. The artist could draw directly onto the plate as easily and effectively as drawing on paper. The artists included several shown in the drawing exhibition, Parmigianino, Guido Reni, Salvator Rosa and Giambattista Tiepolo but also artists who are not represented by drawings such as Canaletto and Castiglione.

Gerald Gifford generously offered his services free for a harpsichord recital of Italian music to celebrate the publication of the catalogue.

In the Octagon a very popular exhibition, *Treasures Under Your Feet*, displayed objects ranging from a prehistoric torc and a Tudor jewel to Viking hack-silver and gold coins of the Civil War. Devised by Mark Blackburn with help from Lucilla Burn, Adi Popescu and Martin Allen these remarkable finds from the East of England have helped us to understand the lives of our ancestors. The exhibition drew on public and private collections in the region as well as from the Fitzwilliam's own holdings.

To celebrate the gift by Samuel Morton-Morris in honour of his godfather Ailwyn, 3rd Lord Fairhaven of the watercolour by Julie Ribault showing Pierre-Joseph Redouté's school of botanic drawing in the Salle de Buffon in the Jardin des Plantes of 1831 the triennial exhibition of drawings from the Broughton Collection (Fairhaven Bequest) in the Shiba showed Redouté and his pupils. Internationally known for his prints of roses and lilies, Joseph-Pierre Redouté was the finest botanical draughtsman of his age. He worked for both Marie-Antoinette and the Empress Joséphine. His school of botanical drawing in Paris had over 80 pupils, the majority of them women, several of whom became professional painters of flowers. Redouté mostly outshines his pupils but those more interested in botany come close to being his equal. This exhibition showed the master alongside drawings by 25 of his pupils, all from the Broughton collection and featured Julie Ribault's drawing of him teaching for the first time since it was exhibited at the salon in 1831.

The Department of Transport Air Cargo Known Consignor Annual Inspection was carried out on 6 October 2010 and the Fitzwilliam's status as a Known Consignor of Air Cargo was confirmed.

HM Revenue and Customs visited the Museum on 14 April 2011 and, with Thyrza Smith, Museum Registrar, carried out an audit of the Museum's Import and Export documentation for the Land of the Golden Fleece and Endless Forms exhibitions.

New case for Etruscan bone couch

Thanks to a grant from the Marlay Group, the Department of Antiquities has been able to commission a new, purpose-built case to house this object. It was omitted from the Greek and Roman gallery for reasons of both space and light, and has now found a new home opposite the ivory tomb group in Gallery 24. The new case, designed and installed by Glasbau Reier with detailed input as to its specifications from Bob Bourne, Lucilla Burn, Julie Dawson and Louise Jenkins, incorporates a smooth-running, pull-out base that minimises the need to man-handle so fragile an object, solid steel bars to support the restored side bars of the couch, and dramatic fibre-optic lighting. The Department is also very grateful to Phil Wheeler and Ken Pomeroy for skilfully adapting and extending the gallery's electricity and alarm provision to include the new case

During this year Dr Catherine Cooper, Research Associate for Greece and Rome, with the help of student volunteers, carried out a visitor survey and wrote up an evaluation of the Greek and Roman gallery. She devised, organised and largely taught an 8-week 'skills' course for Classics MPhil students, *The Ancient World on Display*, and supervised several groups of Classics undergraduates taking the Part II 'Collecting' paper. She delivered papers on aspects of the Greek and Roman gallery display to the Oxford Archaeological Seminar, the (UK) Classical Association's Annual conference, and the annual meeting of the Archaeological Institute of America. She spent three weeks at the British School at Athens carrying out research in connection with her work on the Greece and Rome website. She introduced the Greek and Roman gallery to more than eight parties of visitors, from members of specialist societies to partially sighted groups.

Honorary Keepers

Dr Andrewes continues to catalogue the music collection, currently making all of Handel's autographs (MU.MSS.251-265) available on line for the first time.

Mrs Humphrey continues to work on the textiles.

Cambridge Illuminations Research Project

The main priority for the Department of Manuscripts and Printed Books was the completion of the current phase of the *Cambridge Illuminations Research Project* and the planning of the next one. Stella Panayotova finished editing the 400 manuscript entries for the Italian and Spanish volumes in the project's catalogue series and submitted them to the publisher, began editing the bibliography and indices, and started planning work on the next set of volumes, which will cover the French material in the Museum and the Colleges (600 manuscripts). The French volumes received a major boost from two donations for the *Cambridge Illuminations Research Project* (\$143,000 in total), both in memory of the project's main sponsor, Melvin Seiden. The donations will fund two Research Associates, a manuscript scholar for the French material and a scientist who will carry out pigment analysis on the manuscripts. This is an exciting new beginning, building on earlier trials with individual manuscripts (the Metz Pontifical and the Macclesfield Psalter) undertaken

by Spike Bucklow (HKI) and on Stella Panayotova's experience with the analysis of the Museum's leaves from the fourteenth-century Florentine Laudario lent to the Getty in 2009. Despite the growing recognition of the importance of manuscripts for the identification of pigments in medieval and Renaissance painting, no institution, apart from the Getty, has a consistent programme of this kind. The new post will allow the Museum and the HKI to create such a programme in collaboration with science departments in Cambridge. Prof. Stephen Elliott (Department of Chemistry), who welcomed the news, will participate in the recruitment and supervision of the Research Associate, and in the search for long-term funding to establish Cambridge as a leader in the scientific examination of works of art.

Immunity from Seizure

The Fitzwilliam Museum has approved status under Section 136 of the Tribunals, Courts and Enforcement Act 2007, Part 6 of which provides immunity from seizure for cultural objects on loan from abroad in temporary exhibitions in museums. During 2010-11 the Museum did not stage any exhibitions containing works for which it was necessary to seek immunity from seizure.

Conservation Division

Introduction

This year has seen the retirement of two long serving and distinguished conservators who have contributed an enormous amount to the conservation division of the museum; Bob Proctor, the senior conservator of manuscripts and printed books, and Bryan Clarke, the senior conservator of prints and drawings, who had been working at the Museum for 22 and 19 years respectively. Their successors, Kristine Rose and Lisa Psarianos, both took up their posts in April.

Collections Care

Andor Vince completed the second year of his Institute for Conservation (ICON) internship in preventive conservation (supervised by Julie Dawson), and was subsequently appointed as Collections Care Officer, albeit on short term funding, with some of his time devoted to work on behalf of *Renaissance* in the Regions. Principal achievements during this period are the drafting of the new Emergency Plan for the Museum and setting up the University Museums Emergency Support Network, together with a website. This is part of a wider programme to create more sustainable collections care across all the University Museums, for which he also carried out risk assessments of collections and developed an initial feasibility study of the Brooklands Avenue Bunker as a potential space for storage of collections.

His general duties in the Fitzwilliam this year included planning, organising and revising some of the Museum's housekeeping activities and procedures and continuing the Integrated Pest Management programme. He launched 'Collections Care News', a quarterly newsletter for the Museum staff. Together with Julie Dawson, he contributed to the development of the specification for the environmental control system of the Courtauld Galleries and the setting up of intensive light monitoring in the refurbished Gallery I.

For the individual departments, Andor coordinated the planning of risk mitigation activities for collections in Applied Arts and Books and Manuscript departments. He collated the major risks to the Museum for discussion at the Collections and Conservation Division meetings, and prepared the draft documents Integrated Pest and Mould Management Policy and Procedures in Managing Pests and Mould in the Museum. He also carried out risk assessment for manuscript collections in the Library Reserve and print collections in the Old Carpet Store. He acted as co-ordinator for the newly formed Housekeeping Group, which worked to improve housekeeping in collection and non-collection areas and promote energy savings.

As part of his responsibilities to *Renaissance in the Regions*, he worked with Deborah Walton (the *Renaissance* Regional Conservation Officer) to assess the collections care needs of the other University Museums, finalised guide sheets related to the use and calibration of environmental monitoring equipment, and provided advice to the Cambridge University Press about appropriate display cases for the new Press Museum.

Antiquities

The department benefited from a number of temporary assistants and interns during this period. Dr Mie Ishii completed her study of the Coptic textiles and also devised a storage system for the large pieces before returning to Japan on 19 August. Natalija Cosic, on a placement from the preventive conservation MA at the University of Belgrade, devised and carried out a condition survey of the fragmentary tomb models from Beni Hasan, Egypt. Christina Rozeik continued her research into the Ricketts and Shannon collection of Greek vases, gathering information from the British Library's Ricketts and Shannon archives and from old sale exhibition catalogues, as well as developing further the Greek and Roman pages on the Museum's website. She left the Museum in December at the conclusion of her period as conservation Research Associate. The scarab condition assessment project was completed by Sophie Rowe, and the rehousing of the scarabs in their custom-made cabinet was undertaken.

Two new interns joined the department for a year, supervised by Julie Dawson: Julie Chang from the *Conservation for Archaeology and Museums* MSc programme at University College London, and Rachel Weatherall, a metals conservator. Rachel was the Heritage Lottery Fund/Institute of Conservation intern, focusing on collections care and on conservation of coins and medals. Julie Chang worked principally on the conservation of a group of Attic pots and prepared a small display for the Greek and Roman Gallery temporary exhibitions case on the ethics and practicalities of restoration of these objects. She assisted Sophie Rowe with the scarab condition assessment project, treated Egyptian mud seals and researched deterioration problems of the votive lead figures from Sparta (Corrosion product samples from 3 of these were sent to the Institute of Archaeology for x-ray diffraction analysis). Rachel Weatherall undertook a project to improve the storage conditions in the wooden cases in the Coins and Medals Department and helped to assess and conserve objects for that department, assisting in the preparation of the 'Treasure under Your Feet' exhibition. Both interns assisted with the conservation of Roman glass objects for Girton College.

Julie Dawson redrafted the Department's object handling guidelines and organised a handling refresher session for Antiquities and Applied Arts. Julie Dawson, Julie Chang and Louise Jenkins undertook conservation work on 26 of the Museum's ancient Egyptian head rests for the museum's exhibition, including X-radiography and assisting with sampling for wood identifications (by Dr Alan Clapham of Worcestershire Historic Environment and Archaeological Service) and for radiocarbon dating (by the Oxford Radiocarbon Accelerator Unit).

As part of the Department's collection care responsibilities, the conservators and technicians designed and made custom mounts and boxes for a wide variety of materials to improve storage in the reserve. A project for the re-storage of the Antiquities Department's glass vessels was begun by Julie Dawson who, together with the interns, devised a new packing system for this very fragile material.

Julie Dawson researched the background of 2 suspect Etruscan bronzes bought by the Museum in 1946 and continued the technical examination of them (with assistance from Dr Trevor Emmett of Anglia Ruskin University), in preparation for a paper for the *Journal of the History of Collections*. The Museum borrowed a portable x-ray fluorescence spectrometer from the manufacturer, and Julie Dawson and Julie Chang experimented with the identification of a range of materials from the Antiquities collections using this equipment.

Applied Arts

Jo Dillon continued to undertake a part-time PhD at York studying the stained glass of the Minster, and so her time at the museum was limited to six months during this period.

She checked the condition of the Barbara Hepworth sculptures *Family of Man* at Snape Maltings, and prepared objects for the *Shanameh* exhibition. She undertook X-radiography of the collection of Renaissance Limoges enamels to investigate their methods of construction.

For the Islamic Ceramics Project, Penny Bendall completed a condition survey of the Fitzwilliam's collection of Islamic ceramics on permanent display and in reserve (c. 700 pieces) to identify unstable objects in need of priority treatment. She then conserved a number of Islamic bowls. Mrs Bendall also gave a training in basic ceramics cleaning to Margaret Clarke, Andrew Maloney and Nik Zolman, who began cleaning the robust ceramics in the Islamic gallery in April 2011, starting with the Isnik ware and moving on to the earthenwares and fritwares.

Brian Jackson dismantled, cleaned, conserved, and set going the de Rabours longcase clock in the Lower Marlay Gallery. Parts of the conservation treatment were filmed.

Manuscripts and Printed Books

Bob Proctor and Svetlana Taylor were fully involved in the display and condition-reporting of loans to the *Shanameh* exhibition.

Bob Proctor completed the conservation of four manuscripts and three fine printed books in the Museum's collections and, for Trinity College, four fine printed books

and an album of drawings. He began work on four more Trinity books and on the Junior Bursars' Accounts for 1578-1615 (16vols.).

Svetlana Taylor completed the final year of a four-year project focusing on the conservation of fine printed books in the Founder's Library and on literary manuscripts and archives, including autograph manuscript by Sir Walter Scott and Voltaire. She advised the HKI volunteer on re-housing and conservation of HKI archives, and also contributed to the 'Share' Project, supervising a second year conservation student from Camberwell College, working on phase I of the "conservation of Jim Ede's library" project at Kettle's Yard.

Svetlana also carried out the condition report of two sketchbooks from the Barber Institute for the John Brett exhibition. She advised the Department of Coins and Medals on environmental conditions and storage of the Founder's collection of books covered in leather and parchment. She participated and was responsible for sourcing materials for one day workshop on *Renaissance Drawing Techniques*, presented by conservator/artist Philippa Abrahams and organised by the department of Education of the Fitzwilliam Museum.

Kristine Rose, who started work in April, completed an initial assessment of MSSPB conservation concerns and submitted a review of the present MSSPB workshop. The Museum's Senior Management Team decided that a thorough renovation of the existing space was a top priority and a feasibility study for renovation workshop was commissioned. Kristine also began to design a survey of the MSSPB collections and completed Bob Proctor's work on rare books for Trinity College.

Prints and Drawings

As always, there have been a number of exhibitions this year for which many works have been treated or prepared. Work on the Ottavio Leoni prints was completed for the exhibition in November, and several Italian engravings and significant numbers of Italian drawings were treated or prepared for the two exhibitions: *Italian Etchings: The Draughtsman's Print* and *Italian Drawings: Highlights from the Collection*. Subsequently forty one watercolours on vellum for the *Redouté and his pupils* exhibition and a further thirty seven objects for the *Chardin* exhibition passed through the studio.

Richard Farleigh worked on a small group of assorted Master prints bequeathed by Dr W.M. Keynes, 2010. These include impressions by the artists Marcantonio Raimondi, Agostino Veneziano, Rembrandt Van Rijn, Albrecht Durer, and Francisco de Goya, as well as the recent Breughel acquisition. A fragile collection of Chinese export watercolours on pith paper were assessed for photography and with the intention of better housing.

Research: Ongoing research into the materials and methods technique of painting on vellum in preparation for a proposed Fitzwilliam Museum podcast. There have also been meetings with Richard Parmee and Paul Robertson to see how to proceed with a prototype set-up for X-radiography of watermarks.

Hamilton Kerr Institute

Victoria Sutcliffe and Eleanor von Aderkas graduated from the Diploma course with excellent results. Several of the previous year's interns were invited to remain for a second year: Christine Patrick, Kathleen Froyen and Rose Miller, and new interns arrived in September: Krista Blessley and Abigail Granville from the Courtauld Institute, and Esther Rapaport from Dresden. Ian Perrins completed the third year of his Mellon Fellowship. Alison Stock was appointed on a short term contract to work on the Lambert Barnard project at Chichester Cathedral and subsequently at Westminster Abbey.

This year has been marked in particular by two very extensive and complex in-situ treatments, of the Coronation Chair at Westminster Abbey, and of the large Lambert Barnard panels in Chichester Cathedral. Lara Broecke and Marie Louise Sauerberg continued work on the Coronation Chair in a specially built enclosure in the St George's Chapel, Westminster Abbey, and after completing initial consolidation in July, treatment focussed mainly on the removal of disfiguring coatings and excess consolidant applied in the 19th and 20th centuries. Tests were done to ascertain the possibility of removing the extensive remnants of brown paint applied in 1887 for Queen Victoria's Jubilee Celebrations, and it was decided that as much of this brown paint as possible should be removed in order to reveal the original tooled gilding.

The structural treatment also progressed: the seat itself was repaired, the 1953 purple velvet arm rests were removed to gain access to the original structure beneath, and a near perfect run of end-grain was revealed, making the Chair a perfect candidate for dendrochronology and provenancing. Analytical work on the materials of the surfaces was undertaken by the National Gallery and British Museum, in collaboration with the HKI. Also at the Abbey, the assessment of the Portrait of Richard II Enthroned at Westminster Abbey was carried out and a report on its state of preservation was prepared by Marie Louise Sauerberg with contributions from Simon Bobak and Ray Marchant and photography by Chris Titmus.

Lucy Wrapson, Christine Slottved Kimbriel and Alison Stock, assisted by other staff and a team of postgraduate students on a rotating basis, worked from January to May on the two very large Lambert Barnard panel paintings at Chichester Cathedral, each in excess of 10 metres in length and 3 metres in height, necessitating working from scaffolding for almost the whole period. As well as surface cleaning and consolidating, the team conducted a technical examination, in conjunction with Dr Spike Bucklow. Part of this involved careful mapping of areas of surviving paint, given that the paintings as a whole had been extensively overpainted, most significantly in the 18th century. The team are also assisted the project's outreach and fundraising, and after completion of the practical work, compiled a substantial report on both the treatment and the technical investigation, with recommendations for possible future removal of the overpaint.

For the Museum, the cleaning continued of the Sebastiano del Piombo *Adoration of the Shepherds* by Renate Woudhuysen, assisted by Youjin Noh, whilst Ian Perrins completed the treatment of five of the series of paintings by William Ashford, of the *Views of Port Merriion Park*, from the Founder's Bequest. The full cleaning of the studio of Mor Portrait of Philip II of Spain was begun, funded by an award from the Woodmansterne Conservation Awards. For the rehung Gallery 5, the treatment of

Sisley's *The Flood at Port Marly*, and Pissarro's *Piette's House at Montfoucault* were undertaken, as well as a number of other smaller treatments in situ in the stores, and the cleaning was begun of the Monet *Le Pont de Bois à Argenteuil* (Private Collection, on loan to the museum). A Cornelis van Harleem panel portrait of a woman and the Thorald Laessoe *Bath of Caracalla* were also completed.

For other collections, some of the more notable treatments in the studios included work on pictures for the Royal Collection: the anonymous late 16th century Queen Elizabeth's *Giant Porter* previously attributed to Ketel) and the also anonymous full length *Portrait of a Man in Red* (c. 1540). Other major full treatments included Godfrey Kneller's *Portrait of Lady Ann Osborne and her Son Edward Coke* from Holkham Hall, *A Stag Hunt* by Hondius and Cotman *The Waterfall*, both from Norwich Castle Museum, *Portrait of Queen Elizabeth* (1583) from Eton College, and for the National Trust, two works by Orrente from Kingston Lacy,

Numerous other pictures were also treated: from Boughton House, a number of Tudor panel paintings from Trinity College as part of the ongoing project, from Selwyn College, Magdalene College and Trinity Hall, and the Museum of St John in London, as well as private collections.

On the research front, Lucy Wrapson has been continuing her Leverhulme-funded investigation of East Anglian rood screens, and Rose Miller has been working on the oil technique of Cotman and Crome, in a collaborative project with the Norwich Castle Museum, and partly funded by the Paul Mellon Centre for Studies in British Art. Mary Kempinski and Renate Woudhuysen, with extensive student input, contributed to the reconstruction of Filippo Lippi's "Medici" Madonna and Child (Berlin, Gemälde Gallerie) for a BBC production, "Life of a Masterpiece", shown at Christmas, to illustrate the painting methods and materials of the artist.

A number of in-situ treatments were undertaken, at the William Morris Gallery, Madingley Hall, Trinity Hall, King's College, Weston Park, Holkham Hall, and Blickling Hall.

Teaching and related activities

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

Martin Allen An introductory presentation for his course on 'Money and Society' for the Historical Tripos Part I, Themes and Sources paper at the Lady Mitchell Hall (12 October; 200 students).

A class on 'Medals in the Renaissance' for the MPhil in Early Modern History (12 November; 11 students).

Seven classes in his course on 'Money and Society from Late Antiquity to the Early Modern Period' for the Historical Tripos Part I (26 January, 9, 23 February, 9

March, 4, 11 and 27 May; 20 students) and led a field trip to the Bank of England and British Museum for students on this course (20 May; 12 students).

A class on 'Medieval coins for Archaeologists, c.1000-1500' for the Archaeology and Anthropology Tripos Part II, Paper A28, 'Archaeology of Medieval Britain' (31 January; 4 students).

A class on 'Money in medieval England and sources for monetary history' for the Faculty of History (5 May; 6 students).

Sally-Ann Ashton A lecture to Part II Egyptology and Archaeology undergraduates on power and authority in Egypt during the Old and Middle Kingdoms (12 November; 15 undergraduates).

Two lectures to Part II Egyptology and Archaeology undergraduates on burial practices and grave goods in Egypt from the Pre-dynastic period to the Middle Kingdom (3 December; 17 undergraduates).

An introductory tour for first year Egyptology undergraduates (11 May; 6 students).

Victoria Avery A seminar on 'Conducting Research in the Fitzwilliam Museum' for MPhil Art History students (24 November; 15 students).

A lecture entitled 'Marble reliefs from Donatello to Michelangelo' for Part I Art History students (21 February; 20 students).

A seminar on 'Jobs in Curatorship, Museums and Galleries' for MPhil Art History students (17 March; 5 students).

A seminar on 'Bronze Sculpture in the Fitzwilliam' for Part I Art History students (17 May; 30 students).

A seminar on 'Sculpture in the Fitzwilliam' for Part I Art History students (24 May; 30 students).

Rebecca Bridgman A lecture to staff and students at the McDonald Institute for Archaeological Research, University of Cambridge (17 November; 15 people).

- A class on Islamic pottery with Professor Deborah Howard for Part I, Paper I History of Art BA students (26 May; 30 students).
- Spike Bucklow A Cambridge International Summer School course on artists' materials (2 - 6 August; 25 students).
- A lecture to the Royal Society of Chemistry / Society for Chemical Industry at the Chemistry Department (27 January; 60 people).
- Two Part I classes for students at the Art History Department (31 January; 30 students).
- A lecture on 'Everyday alchemy' at the HoA/OU, Art and Alchemy conference, Trinity College, Cambridge (3 June; 30 academics).
- Taught at the Summer School, Madingley Hall (11 to 15 July; 10 students).
- A plenary lecture at the Summer School, Madingley Hall (15 July; 60 students).
- Lucilla Burn With Helen Strudwick a session in the History of Art 'Behind the Scenes' programme on 'Planning and Installing permanent and temporary exhibitions' (1 October; 12 undergraduates).
- With Kate Cooper presented the work behind the Greek and Roman gallery to Dr Cooper's MPhil class (21 October; 12 graduate students).
- With Helen Strudwick discussed practical issues of 'The Display of Art' with third-year History of Art students (3 December; 25 undergraduates).
- Two classes on Greek vases to first-year classicists (2 March, 4 undergraduates; 9 March, 15 undergraduates).
- An introduction to Greek Vases for two groups of first year History of Art students (5 May, 17 and 12 undergraduates).
- Ted Buttrey Two classes on Greek Coinage for the MPhil students in Classical Archaeology (22 October, 5 November; 10 students and 2 members of staff).

Anastasia Christophilopoulou	A Greek pottery class for the Institute for Continuing Education, Cambridge (12 March, 10 mature students and their lecturer).
Kate Cooper	Organized and taught a term-long MPhil skills seminar for the Faculty of Classics on 'The Ancient World on Display'. The seven, 2-hour classes covered topics such as collecting, restoring and displaying antiquities, both at the Fitzwilliam and in other museums, evaluating the success of displays and reaching out to various audiences (14 October-2 December; 12 MPhil students). Arranged and led a field trip to London museums, visiting behind the scenes at the Museum of London Archives, and the British Museum Department of Greece and Rome (7 December; 6 Classics MPhil students).
Julie Dawson	An introductory talk on conservation in the Museum to students in the History of Art 'Behind the Scenes' programme (30 September; 20 undergraduates). With Christina Rozeik presented a session on the conservation and restoration of antiquities for Kate Cooper's MPhil class (4 November; 9 students). A class on bronze casting to Classics Part 1 students in the Materials for Classical Archaeology course (9 February; 16 students, 16 February; 17 students).
William Day	A paper on 'Percivalle dal Portico da Lucca (fl. 1330-1360): Tuscan merchant and mint-master in Flanders and England' at the conference <i>Money and Its Use in Medieval Europe – Two Decades On: A Symposium in Honour of Peter Spufford</i> , Queens' College, Cambridge (16 September; 50 people).
Jo Dillon	Two talks on conservation in Applied Arts and tours of the department as part of the 'Behind the Scenes' programme for CU undergraduates (29 & 30 September; c.23 students).
Jo Dillon and Penny Bendall	A talk on conservation projects in Applied Arts for new Hamilton Kerr Institute undergraduates and interns (14 October; c.14 people).
Rupert Featherstone	Two classes in the Museum for Part I, Art History students (25 students; 11 March).

- Mary Kempski and Spike Bucklow A class on techniques at the HKI for the Part I History of Art students, 'The Making of Art' (11 February; 30 students).
- James Lin A lecture on 'The Unification of China in 221 BC' to the first year students at Asian and Middle East Studies (21 January; 35 students).
- A lecture on 'The History of Collecting in China' (28 January, 35 students). These were followed by a session handling objects in the seminar room (3 February; 35 students).
- A handling session for students from the History Department (28 April, 14 students).
- Elenor Ling Two talks about documentation and exhibition planning to students during the 'Behind the Scenes' day (30 September; 20 students).
- An introduction on German Renaissance prints for final year students in the History Faculty (23 November; 10 students)
- Two classes on Dürer and Rembrandt's printmaking techniques for the History of Art, Part I, paper 2/3 (11 February; 30 students)
- A lecture and follow-up seminar on the Dutch prints in Lord Fitzwilliam's collection for Cambridge History of Art students (Special subject paper) (9 March; 16 students).
- A class on 'Lord Fitzwilliam's print albums' for first-year History students taking the 'The History of Collecting' course (4 May; 12 people)
- Andrew Maloney Two talks on storage and mountmaking projects in Applied Arts as part of the 'Behind the Scenes' programme for CU undergraduates (29 & 30 September; c.23 students).
- A powerpoint presentation and practical demonstration on 'Manual Handling' to the Hamilton Kerr Institute students (8 November; 15).
- Jane Munro Participated in a round-table 'The Imaginary Film', co-organised with Dr Jenny Charamette, to coincide with the conference *Moving Image and Institution: Cinema and the Museum in the 21st Century* (7 July).

- Stella Panayotova A class on medieval manuscripts in the Founder's Library for the Institute of Continuing Education, Diploma of Higher Education in History of Art, Medieval Art (Core course A) (6 November, 15 students).
- Two classes for the History of Art, Part I, paper 2/3 (21 January; 32 students).
- A class on Italian illumination for students from Queens' College (24 February; 12 students).
- Adrian Popescu Three classes on Greek Coinage for the MPhil students in Classical Archaeology (8, 15, 29 October; 10 students and 2 members of staff).
- A class on Roman Provincial and Late Imperial Coinage for the MPhil students in Classical Archaeology (26 November; 8 students and 2 members of staff).
- 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 (16 February; 4 students).
- Two classes on Ancient Coinage for the Classics Tripos Part IA course on 'Materials for Classical Archaeology' (23 February, 14 students and 16 March, 12 students).
- Christina Rozeik Two talks about antiquities conservation to students during the 'Behind the Scenes' day (30 September; 20 undergraduates).
- Marie Louise Sauerberg A talk on Swedish polychromy at the Institute (25 July; 15 members of the HKI).
- David Scrase A tour of the paintings galleries to students from the Hamilton Kerr Institute (6 December; 11 students).
- Two classes on Old Master Drawings and their techniques (8 February; 27 students).
- A class to the History Department on collectors (4 May; 12 people).
- Education Department Two PGCE students from Homerton College were based at the Fitzwilliam Museum with the Education

Department for six days in January as part of their teaching placement at Milton Road School.

Faculty of Education Primary PGCE students attended a day in the Cambridge Museums to learn about using Collections in their Teaching. All students visited The Fitzwilliam Museum and either the Folk Museum or Kettle's Yard (Julia Tozer, Sarah Burles, Frances Sword and Rachel Sinfield 31 March/1 April; 175 students).

Two PGCE students from Homerton College were on placement in the department in April, and on 25 May they brought their teaching placement classes from Queen Edith School here.

Rachel Sinfield gave the introduction to a two day placement in Alternative Settings for 25 PGCE students from Homerton College who were then divided between The Fitzwilliam Museum, Museum of Classical Archaeology, Scott Polar Research Institute, Zoology Museum and the Sedgwich Museum where they spent the next two days working on tasks set by Museum Educators (14 and 15 June).

2. Teaching by Museum Staff for other Higher Education Institutions

Martin Allen Co-organized *Money and Its Use in Medieval Europe – Two Decades On. A Symposium in Honour of Peter Spufford*, and gave a paper on 'The Calais Mint and the Wool Trade', Queens' College, Cambridge (16 September; 50 people).

A paper on 'The Calais Mint in Peace and War, 1399-1450' at the Fifteenth Century Conference, University of Southampton (2 September; 25 people), and chaired a session (3 September).

A paper on 'The Currency and the Economy in Late Medieval England', at the International Medieval Conference, University of Leeds (13 July 2011; 20 people).

A paper on 'Mints and Money in Norman England' at the Battle Conference for Anglo-Norman Studies, University of York (30 July 2011; 50 people).

Sally-Ann Ashton A paper on 'Presentation and perceptions of Nubian cultural identity' at the Third British Egyptology Congress, London (11 September, 80 people).

Invited to the Centre for Canon and Identity Formation at the University of Copenhagen and presented a lecture on Nubian Identity (17 November; 28 members of the university).

A talk on the virtual gallery to MPhil students from the University of Leicester (16 December; 17 students and 2 lecturers).

A lecture to Egyptology students from Copenhagen University on the Egyptian galleries (11 February, 20 undergraduates and postgraduates).

Victoria Avery

A paper entitled 'Material Matters: Bronze versus Marble in the Dogal Tombs of Renaissance Venice' at a 2-day international conference on Doge's Tombs at the Fondazione Giorgio Cini, Venice (30 September; 50 delegates).

Hosted a study day for members of the Gothic Ivories Project from the V&A, BM and Courtauld Institute, (6 December; 4 people).

A paper entitled, '*Campane, Cavedoni, Candelieri e Caramali*: Giacomo Calderaro, Bell-maker and Bronze-caster of Late Renaissance Venice' at the Robert H Smith Sculpture Conference at the V&A (13 November; 140 people).

A paper entitled "'For the purpose of promoting the Increase of Learning": The History, Range, Display and Uses of Sculpture at The Fitzwilliam Museum, University of Cambridge (1816-2011)' at the conference *Sculpture in University Collections: History, Display and Use* at The Barber Institute of Fine Arts, Birmingham University (15 April, 40 attendees).

Victoria Avery and James Lin

Hosted a ceramic handling session for Professor Maxine Berg, Warwick University and her Global Histories Group (26 November; 14 people).

Rebecca Bridgman

Co-organised with Dr François Soyer (University of Southampton) the second Biennial Conference of the Society for the Medieval Mediterranean entitled, 'Cultures, Communities and Conflicts in the Medieval Mediterranean' at the University of Southampton (4-6 July; 67 attendees with 48 papers presented).

Spike Bucklow

A talk 'Cleaning' at ICON Stone Conference, London (5 November; 150 conservators).

A talk 'Lead white' at the 'Material Imagination' International Conference, St Andrews (6 November; 60 academics).

Prepared a lecture on 'Rood screens' (delivered by Lucy Wrapson) for the conference on *Painting and polychrome sculpture, 1100-1600, interpretation, material histories and conservation*, Oslo, Historical Museum (27 November; 80 conservators).

A lecture at UCL Institute of Archaeology (23 March; 25 MSc students).

A lecture at the Association of Psychotherapists (24 March; 50 psychotherapists).

A lecture on conservation at Christie's Education, London (4 May; 20 MA students)

A lecture 'The Alchemy of Paints: Opposite colours and marking boundaries', at the Traditional Paint Forum, London (13 May; 70 conservators).

A lecture on 'Art technology and philosophical paradigms' at VLAC, Brussels (16 June; 20 academics).

Spike Bucklow and Christine Slottved Kimbriel A lecture (delivered by Christine Kimbriel) entitled 'The Fate of a Board: four paintings from Trinity College' at the Conference on *Tudor and Jacobean Paintings, Production, Influences and Patronage*, National Portrait Gallery and Courtauld Institute of Art (4 December; 80 conservators).

Lucilla Burn Advised two students from Birkbeck College and the University of Leicester using the Greek and Roman gallery as a case study for their MA dissertations (30 November; 9 December).

Kate Cooper A talk 'Displaying the Greek and Roman World in the Museum: a Curatorial Perspective', at the Archaeological Institute of America's 2011 annual meeting in San Antonio, Texas (9 January; 45 academics).

An Upper House Seminar at the British School at Athens entitled 'Craftsmen, Collectors, Curators and Conservators: Greece & Rome at the Fitzwilliam

Museum' (11 April; 60 academics, museum professionals and graduate students).

A talk at the Classical Association Annual Conference in the University of Durham entitled 'Displaying Greece and Rome at the Fitzwilliam Museum' (18 April; 30 students and academics).

A talk entitled 'The art of displaying Greece & Rome. Have museums got it right?' at the Oxford Greek Archaeology Seminar (19 May; 18 academics and graduate students).

Julie Dawson A paper (co-authored with Christina Rozeik and Lucy Wrapson) 'Are Attic vases archaeological?' and a poster (co-authored with Sophie Rowe) 'External supports and coffin trees: experiences in conserving and displaying ancient Egyptian coffins at the Fitzwilliam Museum, Cambridge' presented at the International Institute for Conservation Congress 'Conservation and the Eastern Mediterranean' in Istanbul (20-24 September; 350 delegates).

A paper on the history and technical examination of two fake Etruscan bronze statuettes at the *Journal of the History of Collections* workshop for contributors organised by Lucilla Burn (23 October; 11 academics).

Rupert Featherstone A talk on 'Caravaggio uncovered: Two case Histories from the Royal Collection', Fondation Philippe Wiener – Maurice Anspach, Université Libre de Bruxelles, Brussels (6 December; 130 students and academics) followed by a seminar (7 December).

Jonathan Jarrett A paper entitled 'Dilettante or Politician: Count-Bishop Miró of Girona (970-984) and his intellectual cosmos' at *The Clerical Cosmos: ecclesiastical power, culture, and society, c. 900 to c. 1075*, Faculty of History, University of Oxford (4 September; 30 people).

James Lin A paper at a conference at Palace Museum (Forbidden City), Beijing (28 September).

Two lectures to students from Christie's Education (23 November; 16 people).

Adrian Popescu A paper 'Some observations on the coins of Gordian III struck at Tomis' at Pontica Conference in Constanța, Romania (5-7 October; 10 people).

A paper 'Well Known but Little Understood: the Coins with the Inscription of ΚΟΣΩΝ' at the Royal Numismatic Society, London (19 April; 25 people).

Two classes on 'Roman Provincial Coinage' to the Classical Numismatics Summer School, held in the Department of Coins and Medals, the British Museum, 11-22 July 2011 (19 July; 8 students).

Marie Louise
Sauerberg

A lecture entitled 'On eighteenth century portraits of Elizabeth I – a case study of a repainted Tudor portrait' at the conference on *Tudor and Jacobean Paintings, Production, Influences and Patronage*, National Portrait Gallery and Courtauld Institute of Art (4 December; 80 conservators).

Renate Woudhuysen

Supervised the course in historical techniques and copies, at the Conservation School in Oslo (13 – 18 January).

Lucy Wrapson

A lecture on 'Northern European influence on late medieval East Anglian rood screens' at the conference on *Painting and polychrome sculpture, 1100-1600, interpretation, material histories and conservation*, Oslo, Historical Museum (27 November; 50 participants).

A lecture on 'East Anglian rood screens in the Tudor period' at the conference on *Tudor and Jacobean Paintings, Production, Influences and Patronage*, National Portrait Gallery and Courtauld Institute of Art (2 December; 80 participants).

A lecture to the Institute of Historical Research, University of London (4 February; 25 people).

A lecture on 'Authorship and Creativity; associated Norfolk Rood-Screens' at the Royal Archaeological Institution, Norwich (20 May; 40 participants).

Education
Department

Museums and Archives Working with Young People – Celebration and Inspiration. Conference at The British Library, London. Rachel Sinfield and young Museum volunteer Tilly le Gros were keynote speakers at this conference giving "A Young Person's View of What is the benefit of Engagement" (21 Feb 2011).

Rachel Sinfield gave a talk to Early Years Teacher Trainees from University of Northampton, and partner training providers in Leicester, Nottingham and West

Herts attended a session at the Fitzwilliam Museum and either the Museum of Zoology and the Folk Museum (2 March 2011; 60 students)

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

Martin Allen

A paper on 'Calais and its mint' at the British Numismatic Society (22 March; 50 people)

A paper on 'The contribution of the English mints to government revenue, 1158-1544' at the Economic History Society Conference, Robinson College, Cambridge (2 April; 20 people).

A talk on 'Two coin hoards from Colchester and Treasure in medieval England' to the Saffron Walden Museum Society (11 April; 50 people).

Sally-Ann Ashton

Two classes on 'Death and Burial in Ancient Egypt' for Literacy Level 2 students at HMP Edmunds Hill (24 August; 16 adult students).

Arranged training for and delivery of introductory tours of the Egyptian galleries with the help of the Friends of the Fitzwilliam Museum (4, 11, 25 August and 1 September).

Two classes on 'Crime and Punishment in Ancient Egypt' for Level 2 Literacy at HMP Edmunds Hill (28 September; 16 adults).

A talk entitled 'Why Black History' for Black History Month at HMP Edmunds Hill (5 October; 18 adults).

Two lectures on 'Afro combs and hair' for Black History Month at HMP Lowdham Grange, Nottingham (9 October; 45 adults).

A talk entitled 'Why Black History Month?' for students at St. Mary's Secondary School, Cambridge (15 October; 40 young people).

A workshop on 'Nubia, Ta-Sety, and the Land of the Bow' at the Fitzwilliam Museum (16 October; 12 members of the public).

Two talks for Black History Month entitled 'Whitewashing Black History' at HMP Long Lartin (18 October; 53 adults).

Two talks for Black History Month at HMP Manchester on Nubia and other aspects of Black History (21 October; 36 adults).

Two talks for Black History Month at HMP Swaleside, Kent (1 November; 112 adults).

Two classes on crime and punishment in Ancient Egypt to level 2 literacy students at HMP Edmunds Hill (16 November; 16 students).

A talk to members of the North East Ancient Egypt Society in Newcastle on Hadrian in Egypt (27 November; 35 adults).

A tour of the Egyptian galleries for St. John's College Alumni (4 December; 35 people).

Two classes on communication for literacy students at HMP Edmunds Hill (6 December; 18 students).

A talk on the Black Power Movement at HMP Full Sutton (29 December; 34 prisoners and members of staff).

A talk entitled 'Whitewashing Black History' to prisoners at HMP Highpoint (17 February; 85 prisoners).

Two classes on 'Nubia and the Nubians' as part of the Literacy level 2 course at HMP Edmunds Hill (22 February; 15 students).

A talk on the Virtual Egyptian Gallery at Warren Hill Young Offenders Institution (1 March; 13 young people and staff).

A talk on 'African Centred Egyptology' at HMP The Mount (16 March; 26 prisoners).

A talk on 'Working with prisoners of African and Caribbean descent' for Education department staff and officers (24 February; 24 staff members).

Two classes on 'Crime and Punishment in Ancient Egypt' as part of the Literacy level 2 course at HMP Edmunds Hill (28 February; 17 prisoners).

Two classes on ‘Museums, Archaeology and Anthropology’ to level 2 literacy students at HMP Edmunds Hill (18 January; 18 students).

A talk entitled ‘Why black history?’ to young people at HMP Warren Hill (22 March; 11 young people).

A talk entitled 'Working with African-Caribbean students' at HMP Peterborough (24 March; 30 education department staff and officers).

Two classes on ‘Crime and punishment in Ancient Egypt’ for literacy level 2 students at HMP Edmunds Hill (28 March; 16 adults).

A talk on the virtual Egyptian gallery at HMP Whitemoor (6 April; 12 adults).

Eight classes for an AQA level 1 qualification in African Centred Egyptology at HMP The Mount (14 April, 5, 12 and 19 May; 16 adults).

Two classes on ‘Death and the Afterlife in Ancient Egypt’ for literacy level 2 students at HMP Edmunds Hill (26 April; 18 adults).

A workshop for the Specialist Subject Network for the Association of Curators of Collections relating to Egypt and Sudan at Norwich Castle Museum (6 May; 14 museum professionals).

A talk entitled ‘Culture, criminology and prisons’ at HMP Warren Hill (17 May; 27 young people and staff).

A talk on ‘Afro combs’ to young people at YOI Warren Hill (24 May; 22 staff and young people).

Two classes on ‘Daily life in Ancient and Modern Egypt’ to Literacy level 2 students at HMP Edmunds Hill (19 July; 15 adults).

Victoria Avery

A talk entitled 'Bronze in the Renaissance Casa' for the Festival of Ideas (26 October; 30 people).

A tour of the European Renaissance bronzes collection for the V&A Patrons (3 February; 15 people).

A training session on ‘Sculpture in the Fitzwilliam’ for Blue Badge Guides (9 June; 10 Blue Badge Guides).

Organised and co-hosted a visit by ARTES focusing on the Museum's Hispanic collections (17 June; 12 people).

A tour entitled 'Highlights of the Museum's European Bronzes (1450-19500)' for the Friends of the Fitzwilliam (20 June; 26 Friends).

A talk-cum-handling session about the Applied Arts Department for the Cambridge Museums Summer School (20 July; 15 adults).

A tour of the highlights of the Applied Arts collections for Sabrina Cheung and her group of Chinese students (30 July; 20 Chinese students plus 1 teacher).

Victoria Avery and
Rebecca Bridgman

Participated in the Fitzwilliam Museum work experience taster day (20 April; 27 people).

Victoria Avery,
James Lin and
Rebecca Bridgman

Gallery talks for the Fitzwilliam Museum Society (10 February; 1,400 Cambridge University students).

Rebecca Bridgman

Two object handling sessions with the Islamic pottery collection for students participating in the 'Work Experience Taster Day' (20 April; 27 people, and 27 October; 24 people).

An 'Arts Speak' gallery tour on the Islamic lustre wares (25 January; 30 people).

Spike Bucklow

A lecture on 'Conservation' at Anglesey Abbey (7 September; 80 Friends of Anglesey Abbey).

A lecture on 'Gold' for the Cambridge University 'Festival of Ideas' (23 October; 150 people).

A lecture on 'Artists' Materials' for Prince's School of Traditional Art (25 October; 40 people).

A lecture on 'Lapis' for Cambridge University Institute of Continuing Education (26 October; 10 people).

A lecture on 'Conservation' for CDFAS/6th-form students, Churchill College (2 November; 300 people).

A talk on 'Conservation' at the University of the Third Age, Ely (11 November; 30 public).

A talk on 'Great St Mary's rood screen' for the Friends of Great St Mary's Cambridge (1 December; 15 public).

A talk on 'Conservation' for the Cambridge Business Breakfast Club (15 December; 15 businessmen).

(With Rachel Sinfield) four day-long classes as part of National Science Week workshops at the Fitzwilliam (8 to 11 March; 50 GCSE and sixth-form students).

Lucilla Burn

Introduced the Greek and Roman galleries to a group attending Rachael Sinfield's Summer-school (18 August; 12 adult members of the general public).

Two tours of the Greek and Roman gallery to alumni (24 September; 30 adults).

Organised and chaired a workshop where eight contributors to a future issue of the *Journal of the History of Collections* devoted to the Fitzwilliam's Greek and Roman collections presented and discussed their subjects (23 October; 11 academics); she also presented her own paper, 'The Dam Hill bronzes'.

Showed round a group from the Subject Specialist Crime and Punishment Collections Network, visiting Cambridge for their AGM (26 November; 6 academics).

Briefly introduced the Greek and Roman gallery to delegates attending a UMG conference (10 December; 20 museum professionals).

Introduced the Greek and Roman gallery to members of the Fitzwilliam Society (17 February; 18 undergraduates and graduates).

(With Anastasia Christophilopoulou) introduced the Greek and Roman gallery to members of the Cambridge branch of the Classical Association (1 March; 17 secondary-school teachers and members of the public).

Introduced the Greek and Roman gallery to secondary school teachers visiting Cambridge for an undergraduate admissions access course (4 April; 34 teachers).

A paper entitled 'Brethren of the quill: eighteenth-century antiquarians of Cambridge and East Anglia' at a study day held at Jesus College, Oxford, to mark the retirement of Michael Vickers of the Ashmolean

	Museum (18 May; 50 academics and members of the public).
	An abbreviated version of the talk on 'Brethren of the Quill' as a 'Bite-size' session to museum staff (13 July; c.50 members of staff).
Lucilla Burn and Kate Cooper	Attended the Triennial Conference of the Hellenic and Roman societies in Cambridge (25-29 July) and each chaired one session.
Lucilla Burn and Julie Dawson	Delivered a 'break-out' session during the East of England Partnership Day entitled 'Collections at the heart of every museum and its activities' (18 October; 13 museum and archive professionals).
Lucilla Burn and Anastasia Christophilopoulou	Lit replicas of ancient Roman oil lamps and discussed ancient homes and lighting with visitors to the 'Museums at Night' event (13 May).
	Presented Roman artefacts to members of the public at a 'Take a closer look' session in connection with the 'Treasure under your feet' exhibition (19 July; 24 members of the general public).
Anastasia Christophopoulou	(With Lucilla Burn and Julie Chang) organised a tour of the Greek, Roman and Egyptian galleries - 'A Journey into the Ancient World: talking, touching, and experiencing Greek and Roman antiquities' for <i>Disability History month 2010</i> (15 December; 3 disabled visitors with 3 friends).
	Organised and led a Sappho Poetry Reading for Lesbian, Gay, Bisexual, Transgender History Month (19 February; 46 members of the public).
	A themed tour, 'A journey into the world of ancient Greek women' for International Women's Day (15 March; 20 members of the public).
	Organised four sessions of 'Meet the Antiquities' run by the Friends Volunteers (12-20 April).
	A gallery talk on 'Migrations and mobility in ancient Greece' for members of the Cambridge-Peterborough Red Cross Committee accompanied by recent immigrant families (25 June; 15 members of the public).

- Anastasia Christophilopoulou and Helen Strudwick Escorted two groups of teachers from Soham Village College and Soham area primary schools around the Greek and Roman and Egyptian galleries (16 May; 38 primary and secondary school teachers).
- Margaret Clarke A presentation about Part II of the Ceramic Cleaning Course (23 March, 8 attendees).
- Kate Cooper A 'touch tour' of Roman sculpture to two blind visitors in conjunction with Josie Camus in the Education Department (3 August; 2 visitors).
- A paper on 'Greece and Rome at the Fitzwilliam Museum between 1913 and 1958' at the *Journal of the History of Collections* workshop for contributors organised by Lucilla Burn (23 October; 11 academics).
- Presented an 'Artspeak' session in the Greek & Roman gallery on restoring ancient sculpture (2 November; 15 member of the public).
- Two tours of the Greek and Roman gallery (18 November; 2 museum professionals. 23rd November; 2 members of the general public with ancient history interests).
- A lecture in the seminar room entitled 'Behind the Scenes in the Greece and Rome Gallery' to a group from the Association for Roman Archaeology, and then answered questions in the Greek and Roman gallery (11 June; 40 ARA society members).
- Julie Dawson and Helen Strudwick Presented two 'Meet the Antiquities' sessions for patients at the Phoenix Centre (Addenbrooke's eating disorders unit for young people) (4 January; 9 patients).
- Rupert Featherstone A talk 'The Chichester Lambert Barnard Paintings', Chichester Cathedral (14 February; 400 members of the public).
- A lecture on 'The Science of Art' at the ARTiculation conference for Sixth Form Students, organised by the Roche Court Educational Trust, Clare College, Cambridge (12 March; 120 sixth-form students).
- James Lin Led a handling session for Soham Village College students (21 March; 15 students).
- A lecture 'Han exhibition at the Fitzwilliam Museum 2012' in UK-China Museum Symposium (9 May).

Hosted the lecture given by the Director of the Museum of King of Nanyue, Guangzhou, China, on 'Archaeological Discoveries Relating to the Maritime Trade of the Kingdom of Nanyue' (10 May, 35 people).

A bite-size session on 'Tomb Treasure of Han China' (17 May).

A paper entitled, 'The Han Exhibition at the Fitzwilliam Museum' at the Seattle Museum (27 July; 40 people).

Elenor Ling

A gallery talk on the 'Afterlife' exhibition for the Fitzwilliam Museum Society (10 February; 1,400 students).

An Artspeak session (15 March; 15 members of the public).

A behind-the-scenes tour in the Graham Robertson Room to members of the Saffron Walden Initiative (23 March; 22 guests).

Amy Marquis and
Maggie Gray

With guidance from Jane Munro initiated a series of Insights connected with the re-opening of Gallery I. These consisted of:

Displays (Saturdays)

5 Feb	Drawings by Slade School Alumni
19 Feb	New Outlooks: British Landscapes c.1880-1945
5 Mar	Walter Sickert and the Camden Town Group
19 Mar	The Eternal Feminine

Discussions (Thursday lunchtimes)

10 & 24 Feb
10 & 24 March

Jane Munro

A bite-size session to staff on the new hang in Gallery 1 (2 February).

A tour of the Museum to, and entertained, the Friends of Winterthur Museum (23 June).

Stella Panayotova

A behind-the-scenes presentation on the treasures of the Founder's Library to the Friends of Thomas Plume's Library (Founder's Library, 24 September; 30 visitors).

A lecture on medieval illuminated manuscripts to the Saffron Walden Town Library Society (Saffron Walden, 3 October; 42 guests).

A presentation on treasures in the Founder's Library to the Saffron Walden Town Library Society (20 October; 28 visitors).

A behind-the-scenes presentation of the MSSPB collections in the Founder's Library for the Friends of Saffron Walden Library (23 March, 30 guests)

A behind-the-scenes presentation on the Museum's illuminated manuscripts for the Treasurer of the Modern Humanities Research Association, Prof. Dorothy Severn, and her guests (30 June; 4 guests).

Adrian Popescu Two talks about the Department of Coins and Medals as part of the Work experience taster (27 October).

A talk about the Department of Coins and Medals to a group of friends of the Museum August Kestner, Hannover, Germany (28 January; 18 people).

Timothy Potts A powerpoint presentation on de-accessioning for a Seminar entitled 'Foul Play or Opportunity Knocks? Deaccessioning and disposal from UK Museums' organised by Farrer's (solicitors) at the National Gallery, London (10 May; 300 museum directors, curators, and others).

A powerpoint presentation for the Bizot Group meeting at the Ashmolean Museum, Oxford, on the subject of research and teaching in the University of Cambridge museums (27 May; 60 art museum directors).

David Scrase A class on the Italian Drawings exhibition for a course on Art History run by Nigel Strudwick (18 July).

A bite-size on the exhibition *Flower Drawings: Redouté and his pupils* (19 July).

Helen Strudwick An informal talk on ancient Egyptian tomb paintings at the Hill Top Day Centre, Cambridge, to an early-onset Alzheimer's group (4 April; 25 people).

A public lecture entitled "Visibility, Invisibility and Intervisibility: Sacred space in ancient Egypt" to the Carlisle and District Egyptology Society (28 April; 45 people).

Helen Strudwick and Anastasia Christophilopoulou One session each for Soham Village College in support of the Fitzwilliam Museum's 'Big Art Give' fundraising campaign for Soham Village College.

Nik Zolman A presentation on Part III of the technicians' ceramic cleaning course (earthenware) in the presence of the IIP assessor (11 May; 7 people).

Education Department

Julia Tozer welcomed thirty Presidents, Vice Presidents and Deans of Faculty from universities in Thailand with a talk on the Education Department and the museum's relationship to Cambridge University (October).

Hidden Treasures Summer School 2010

On six consecutive Wednesdays throughout the summer members of the Education team, in collaboration with colleagues in the five different collections, explored the collection in the galleries and behind the scenes.

Josie Camus gave a general talk in the Paintings Galleries, and then took participants into the Graham Robertson Room (4 August; 12 people).

Kate Noble and Martin Allen took Summer School participants into Gallery 32 and then into Coins and Medals (11 August; 12 people).

Rachel Sinfield and Lucilla Burn looked at highlights of the collections in the Ancient Egyptian Galleries and the Greek and Roman Gallery with Summer School participants (18 August; 12 people).

Rachel Sinfield and Julia Tozer focused on Applied Arts, Pre-Raphaelites and 20th century art in the final week of the Summer School (25 August; 12 people).

Summer School 2011

Julia Tozer looked at Applied Arts with Vicky Avery working in the department, then at work in Galleries 27 and 26 and culminating in a tour of Applied Arts in the basement looking at the Armoury Store with Andrew Maloney (20 July; 12 people).

Rachel Sinfield began the PDP session of the Summer School looking at a small selection of paintings in the galleries. Participants visited the Graham Robertson Study Room to see some drawings and prints not normally on display. The group then visited Redouté temporary exhibition where they met Conservators who explained the work that was carried out on some of the

Redouté works before they went on display in the Shiba gallery (27 July; 12 people).

4. Lunchtime Gallery Talks

- 23 September 2010 **The *Shahnameh* on show**
Dr Barbara Brend, Exhibition Curator
- 29 September **Agamemnon, the Cambridge Greek Play 2010**
Professor P E Easterling
- 30 September **Stories in the *Shahnameh***
Professor Charles Melville, Director, Cambridge Shahnama Project
- 6 October **An introduction to the Nubian Collection at the Fitzwilliam Museum**
Dr Sally-Ann Ashton, Dept of Antiquities
- 8 October **Black and the political unconscious**
Steven Lydon, University of Cambridge
- 13 October **‘Home is where the hearth is’: Excavating and reconstructing the ancient Greek Household**
Dr Anastasia Christophilopoulou, Dept of Antiquities
- 14 October **The *Shahnameh* and the rise of Persian poetry**
Dr Firuza Abdullaeva, University of Oxford
- 20 October **Looking through the keyhole: Venetians in Damascus**
Professor Deborah Howard, University of Cambridge
- 21 October **Forgotten Gifts: What the Pope didn’t send the Emperor of China in 1588**
Dr Mary Levan, University of Cambridge
- 26 October **Bronze in the Renaissance casa**
Dr Victoria Avery, Dept of Applied Arts
- 27 October **Eating ice cream on the Grand Tour**
Dr Melissa Calaresu, University of Cambridge
- 28 October **Oral traditions of *Shahnameh* performances**
Dr Gabrielle van den Berg, University of Leiden
- 29 October **Strong men and swords: Armour and art in the Renaissance**
Dr Ulinka Rublack, University of Cambridge

- 30 October **Monet to Mondrian**
Dr Nina Lübbren, Anglia Ruskin University
- 3 November **Camden's Britannia and Roman finds from Trumpington**
Dr Lucilla Burn, Dept of Antiquities
- 10 November **Work in progress**
Angela Conner, Sculpture Promenade exhibitor
- 11 November **Ferdowsi and Nezami in Persian art and poetry**
Dr Christine van Ruymbeke, University of Cambridge
- 17 November **Galileo's afflictions: a new clue from the Fitzwilliam**
Peter G. Watson RCS, FRCOphth
- 18 November **Painting with Poetry: The making of ten shape poems from the verses of the 14th century metaphysical poet Hafez of Shiraz**
Jila Peacock, painter and printmaker
- 24 November **Pots, archaeology and war: Dr Winifred Lamb, Honorary Keeper of Antiquities (1920 – 1958)**
Dr Kate Cooper, Dept of Antiquities
- 25 November **Myths and legends in the *Shahnameh***
Dr Vesta Sarkhosh Curtis, British Museum
- 1 December **Subduing even the strongest mind: Ancient coinage of Persia**
Dr Adrian Popescu, Dept of Coins & Medals
- 19 January **Interactive digital surface maps: Using new technology to record Islamic pottery**
Dr Rebecca Bridgman, Dept. of Applied Arts
- 26 January **New Year, new hang: The refurbishment of Gallery 1**
Jane Munro, Dept of Paintings, Drawings and Prints
- 2 February **Pastiches and Puzzles: The Islamic ceramics conservation project**
Penny Bendall, Independent ceramics conservator
- 9 February **Hendrick ter Brugghen, *Girl tuning a lute***
David Scrase, Dept of Paintings, Drawings and Prints
- 16 February **Fit for a King: The Boulle Cabinet-on-Stand**
Dr Victoria Avery, Dept of Applied Arts

- 2 March **Frozen flowers and digital butterflies: Mortality and regeneration in contemporary printmaking**
Craig Hartley, Dept of Paintings, Drawings and Prints
In connection with the exhibition Afterlife
- 9 March **Building the collection: Italian Drawings**
David Scrase, Dept of Paintings, Drawings and Prints
- 16 March **Tradition versus innovation: European terracotta sculpture at the Fitzwilliam**
Dr Victoria Avery, Dept of Applied Arts
- 23 March **Not-so-private pleasures in 18th century French prints**
Elenor Ling, Dept of Paintings, Drawings and Prints
- 4 May **Glittering goblets: Looking at silver drinking vessels in the Fitz**
Jane Ewart, Independent silver expert
- 11 May **The great god Pan**
Dr Lucilla Burn, Antiquities Department
- 18 May **Ancient Egyptian hearts and minds (and other body parts)**
Helen Strudwick, Exhibitions Officer
- 25 May **The Art of Sorrow**
Gill Hart, Education Department
- 1 June **In search of a masterpiece**
Christopher Lloyd, Author and President of NADFAS
- 8 June **Cubism in context**
Julia Tozer, Education Department
- 22 June **Masterpieces in Metal: The Bronze Sculpture in Gallery 1**
Dr Victoria Avery, Applied Arts Department
- 6 July **'Brethren of the quill': antiquarians of 18th-century Cambridge and East Anglia**
Dr Lucilla Burn, Antiquities Department
- 20 July **The pursuit of 'easy money': a Roman coin forger's workshop at Bourn, Cambs**
Dr Adrian Popescu, Coins & Medals Department

27 July **The Staffordshire hoard: a treasure saved for the nation**
Helen Geake, Portable Antiquities Service and Time Team

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

Paola Centurini Italian conservator: Course and workshop on retouching using *tratteggio* at the Hamilton Kerr Institute (24 June).

Andrew Lacey A lecture for the History of Art Part 1 *Making of Art* course on 'The Manufacture of Bronzes by Lost-wax Casting' (25 February, c.30 students)

Rory Naismith Two lectures and two classes in the courses on Anglo-Saxon and Viking Age Scandinavian archaeology for the Archaeology Tripos Part I Papers A25 and A26 (24 November, 26 January, 8 February and 9 February; 15 students).

A lecture in the course on Social and Economic History of the British Isles for the History Tripos Part I Paper 7 (21 February; 10 students).

Four lectures and one class for the History Tripos Part I papers 2 and 7 on 'Money, Economy and Government in Early Medieval England' (29 April, 6, 13, 20 and 25 May; 8 students).

Dr Julia Poole A lecture entitled 'Two Hundred Years of Wedgwood 1759-1959' to the Friends of Saffron Walden Museum (12 June 2011; c. 40 persons).

A lecture entitled 'Housekeeping in Paris in 1762-3. The Embassy of John, 4th Duke of Bedford' (Bonham's, 24 March 2011; c. 25 persons).

A class on European porcelain in the Lower Marlay Gallery to the Blue Guides (19 May 2011; c. 10 persons).

Penny Price A talk at the Hamilton Kerr Institute on 'The Making of a Facsimile of a folio from the Metz Pontifical using appropriate tools and materials' (7 February).

Esther Rapoport (Intern from Dresden) two classes for the students of the History of Art Department at the Fitzwilliam Museum (4 February; 30 students).

Joyce Townsend and Amelia Jackson (Tate) a talk on 'Turner and Seascape' at the Hamilton Kerr Institute (16 June).

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

Win Eyles A class in the Graham Robertson Room using the Museums' Modern Calligraphy Collection for students doing the Foundation Degree in Calligraphy and Design at the University of Sunderland (1 April; 12 students).

Prof. Miri Rubin (Queen Mary University of London) a class on the representation of Jews in medieval manuscripts in the GRR for students of Queen Mary University of London (22 March; 10 students).

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

Dr Aleksander Naymark (Hofstra University, USA) a lecture on the 'International and Local Coinage of Sogd' (19 May).

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

Martin Allen Examined thirteen Long Essays from his course on 'Money and Society from Late Antiquity to the Early Modern Period' for the Historical Tripos Part I, and supervised twelve students for their Long Essays.

Spike Bucklow Examined a PhD at University College London (16 December).

Lucilla Burn Interviewed for History of Art admissions at Newnham and Murray Edwards Colleges, December 2010.

Anastasia Christophilopoulou Supervised Classical art and archaeology students in the Greek and Roman gallery (27 undergraduates from Girton, Homerton, Newnham and Peterhouse Colleges).

Kate Cooper Supervised first and second-year Classics undergraduates on topics in art and archaeology (29 October; 2 Part IB students, 5 November; 6 Part IA students in 2 groups).

Supervised for the Classics Faculty (26 November; 2 second-year Classics Students).

Julie Dawson Supervised two one-year internships in the Museum: one as part of the MSc in Conservation for Archaeology and Museums, University College, London and one for

the Institute for Conservation/Heritage Lottery Fund conservation internship scheme (both October 2010-September 2011).

- James Lin Acted as an examiner for an MPhil student from the Faculty of Asia and Middle Eastern Studies, Cambridge (15 September).
- Jane Munro Carried out undergraduate interviews for Christ's College (2 December).
- Adrian Popescu Examined one MPhil Exercise in Classical Archaeology. He also acted as examiner for two MPhil theses in Classical Archaeology.

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

The total number of visitors to the museum (1 August 2010 – 31 July 2011) was 319,695.

In the course of the academic year an estimated 13,200 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, 194 entries in *Numismatic Literature* 149 (2007).

Martin Allen, 'Silver production and the money supply in England and Wales, 1086-c.1500', *Economic History Review* 64 (2011), pp. 114-131.

Martin Allen, 'Medieval coins and post-medieval tokens', in P. Booth *et al.*, *The Late Roman Cemetery at Lankhills, Winchester*, Oxford Archaeology Monograph 10 (Oxford, 2010), p. 266.

Martin Allen, 'The output and profits of the Calais mint, 1349-1450', *British Numismatic Journal* 80 (2010), pp. 131-9.

Martin Allen, 'A thirteenth-century enquiry into the administration of the Bury St Edmunds mint', *British Numismatic Journal* 80 (2010), pp. 189-93.

Martin Allen [and Sam Moorhead], eds, 'Coin Register 2010', *British Numismatic Journal* 80 (2010), pp. 206-36.

Martin Allen, 'Post-Roman coin and jetton', in A. Norton and J. Mumford, 'Anglo-Saxon pits and a medieval kitchen at The Queen's College, Oxford', *Oxoniensa* 75, pp. 165-217, at p. 202.

Sally-Ann Ashton, 'Roman uses and abuses of Ptolemaic sculpture in Italy', in F. Macfarlane and C. Morgan (eds.) *Exploring Ancient Sculpture. Essays in honour of Geoffrey Waywell* (London 2010), 213-24.

Sally-Ann Ashton, 'Curating Kemet: Fear of a Black Land?', in K. Exell (ed.) *Egypt in an African Context. Proceedings of the conference held at The Manchester Museum, University of Manchester, 2-4 October 2009*. BAR International Series 2204.

Sally-Ann Ashton, 'Ancient Egyptian hair-combs in the Fitzwilliam Museum Cambridge', in D. Aston et al (eds.) *Under the Potter's Tree. Studies on Ancient Egypt Presented to Janine Bourriau on the Occasion of her 70th Birthday*. OLA 204: 19-44.

Victoria Avery, '“*Ridotta à perfezione*”: The Rebuilding of the Cappella di San Sabba in Sant'Antonin and Artistic Practice in late Cinquecento Venice', in Tiziana Favaro (ed.), *Chiesa di Sant'Antonin: storia e restauro* (Ministero per i Beni e Le Attività Culturali, Venice, 2010), pp. 154-79.

Mark Blackburn, 'Ch. 30. Coinage in its archaeological context', *The Oxford Handbook of Anglo-Saxon Archaeology*, ed. H. Hamerow, D.A. Hinton and S. Crawford (Oxford, 2011), pp. 580-599.

Bridgman, R. with Gascoigne, A. 2010 "Pottery from Jām: A Medieval Ceramic Corpus from Afghanistan", *Iran*, 48, pp. 107-151.

Spike Bucklow, *The Alchemy of Paint*, was reprinted in July.

S Bucklow, "Making Retables: Physical and Documentary Evidence in the Light of Experimental Reconstructions", *Polychrome Wood - Postprints of a Conference in Two Parts*, Hampton Court Palace, October 2007 and March 2008, ed. D Odgers & L Humphries, *ICON 2010*, pp. 39-51.

Spike Bucklow and Sally Woodcock, Eds., *Sir John Gilbert; art and imagination in the Victorian Age*, Lund Humphries, London, 2011.

Spike Bucklow, 'Gilbert; his relationship with contemporary practice', in S. Bucklow and S. Woodcock, Eds. *Sir John Gilbert; art and imagination in the Victorian Age*, Lund Humphries, London, 2011, pp. 180-189.

Lucilla Burn, 'The Lady and the Sarcophagus', *The Lady*, 13 July 2010, 24-5.

Lucilla Burn, 'The Contexts of the Production and Distribution of Athenian Painted Pottery around 400 BC', in O. Taplin and R. Wyles (eds), *The Pronomos Vase and its Context* (Oxford 2010), pp.15-31.

Lucilla Burn, review of K. Lapatin (ed.), *Papers on Special Techniques in Athenian Vases. Proceedings of a Symposium held in Connection with the Exhibition 'The Colors of Clay: Special Techniques in Athenian Vases'*, at the

Getty Villa, June 15–17, 2006. (Los Angeles, The J. Paul Getty Museum, 2008) in *Classical Review* 61.1 (2011), 263-4.

Derek Chick, *The Coinage of Offa and his Contemporaries*, edited by Mark Blackburn and Rory Naismith, British Numismatic Society Special Publication 6 (London, 2010).

Julie Dawson, 'Conserving ancient Egypt in Cambridge' poster abstract in J. Dawson, C. Rozeik and M. M. Wright (eds.) *Decorated Surfaces on Ancient Egyptian Objects: Technology, Deterioration and Conservation* (London and Cambridge 2010), p. 169.

Julie Dawson and Sophie Rowe, 'External supports and coffin trees: experiences in conserving and displaying ancient Egyptian coffins at the Fitzwilliam Museum, Cambridge' (poster abstract) in Christina Rozeik, Ashok Roy and David Saunders (eds), *Conservation and the Eastern Mediterranean. Contributions to the Istanbul Congress, 20–24 September 2010*, International Institute for Conservation, London (2010), 282.

Julie Dawson, Christina Rozeik and Margot Wright (eds.) *Decorated Surfaces on Ancient Egyptian Objects: Technology, Deterioration and Conservation* (London and Cambridge 2010). (These are proceedings of the conference held in Cambridge in September 2007).

Kathleen Froyen (ex-intern), 'Sir John Gilbert and the Old Masters', in Spike Bucklow and Sally Woodcock, Eds., *Sir John Gilbert; art and imagination in the Victorian Age*, Lund Humphries, London, 2011, pp. 152-179.

Jonathan Jarrett, "Settling the Kings' Lands: *aprisio* in Catalonia in perspective", and a review of Kathleen Davis, *Periodization and Sovereignty: how ideas of feudalism and secularization govern the politics of time* (Philadelphia 2008) in *Early Medieval Europe* 18 (2010), pp. 320-342 & pp. 348-349.

Jonathan Jarrett, a review of Donald Scragg (ed.), *Edgar, King of the English 959-975* (Woodbridge 2008) in *The Heroic Age* 13 (2010), online.

James Lin, "The Collection of Qing dynasty jades in the Fitzwilliam Museum", Hong Kong: Arts of Asia, 2010.4, pp. 110-122.

James Lin, 'Jade Discs from the Fitzwilliam Museum, Cambridge, England', Spain: *International Journal of Current Chinese Studies*, pp. 113-124.

Rose Miller, 'A Technical Look at the Nostell Priory 'Adoration of the Magi'' in Stephan Hoppe, Alexander Marksches, Norbert Nußbaum (eds.), *Städte, Höfe und Kulturtransfer: Studien zur Renaissance am Rhein*, 3rd Sigurd Greven Conference for Renaissance Studies, Schnell and Steiner, Regensburg 2010.

Jane Munro and Marie Louise Sauerberg, “Action speaks louder than words: Thomas Couture as a teacher, Studying Old Master Paintings, Technology and Practice”, *The National Gallery Technical Bulletin 30th Anniversary Conference Postprints*, ed. Marika Spring, with Helen Howard, Jo Kirby, Joseph Padfield, David Peggie, Ashok Roy and Ann Stephenson-Wright, Archetype Publications in association with the National Gallery, London 2011, pp. 222-228.

Jane Munro, *John, Nicholson, Orpen*, Fitzwilliam Museum (in the *Hidden Depths* series), Cambridge, 2011.

Stella Panayotova, ‘Cataloguing Manuscripts in Cambridge: Aims, Challenges and Discoveries’, in *La catalogazione dei manoscritti miniati come strumento di conoscenza: Esperienze, metodologia, prospettive, Atti del Convegno internazionale di studi, Viterbo, 4-5 marzo 2009*, ed. S. Maddalo and M. Torquati, Rome, 2010, pp. 67-74.

Stella Panayotova, ‘Cockerell and Riches’, in *The Medieval Book: Glosses from Friends and Colleagues of Christopher de Hamel*, ed. James H. Marrow, Richard Linenthal and William Noel, Houten, 2010, pp. 377-386.

Stella Panayotova in collaboration with Paul Binski and Patrick Zutshi, *Western Illuminated Manuscripts: A Catalogue of the Collections in Cambridge University Library*, Cambridge, 2011.

Adrian Popescu, 'Coins and jettons' in Walis, H., *Romano-British and Saxon Occupation at Billingford, Central Norfolk. Excavation (1991-2 and 1997) and Watching Brief (1995-2002)*, East Anglian Archaeology 135, Dereham, 2011, pp. 63-65, 94-100.

Timothy Potts, article for *The Art Newspaper*, No. 225, June 2011, “To trade up, or not to trade up”, p. 38.

Christina Rozeik, Ashok Roy and David Saunders (eds), *Conservation and the Eastern Mediterranean. Contributions to the Istanbul Congress, 20–24 September 2010*, International Institute for Conservation, London (2010).

Christina Rozeik, Julie Dawson and Lucy Wrapson, ‘Are Attic vases archaeological?’, in *Conservation and the Eastern Mediterranean*, IIC, London, pp.24-29.

Christina Rozeik, Julie Dawson and Lucy Wrapson, ‘Are Attic vases archaeological?’, in *Conservation and the Eastern Mediterranean*, 23rd IIC Congress, Istanbul, 2010.

Christina Rozeik, Julie Dawson, Lucy Wrapson, ‘Are Attic vases archaeological?’, Christina Rozeik, Ashok Roy and David Saunders (eds), *Conservation and the Eastern Mediterranean. Contributions to the Istanbul Congress, 20–24 September 2010*, International Institute for Conservation, London (2010), pp. 24-29.

Marie Louise Sauerberg, Ray Marchant and Lucy Wrapson ‘The Tester over the Tomb of Edward, the Black Prince: the Splendour of Late-Medieval Polychromy in England’, in S. Badham and S. Oosterwijk (eds), *Monumental Industry: The Production of Tomb Monuments in England and Wales in the Long Fourteenth Century*, Shaun Tyas, Donington, 2010, pp. 161-186.

David Scrase, *Catalogue of Italian Drawings at the Fitzwilliam Museum*, Cambridge, 2011.

David Scrase, *Italian Drawings: Highlights from the Collection*, Fitzwilliam Museum, Cambridge 2011.

David Scrase, *Flower Drawings. Redouté and his Pupils*, Fitzwilliam Museum, Cambridge 2011.

L. J. Wrapson & M. L. Sauerberg, “Late-medieval Polychrome Tomb Testers in Canterbury Cathedral and Elsewhere”, *Polychrome Wood - Postprints of a Conference in Two Parts*, Hampton Court Palace, October 2007 and March 2008, ed. D Odgers & L Humphries, *ICON 2010*, pp. 69-83.

L. J. Wrapson, ‘A technical study of the red shroud mummy from El Hibeh, Fitzwilliam Museum, University of Cambridge’, poster abstract in J. Dawson, C. Rozeik and M. M. Wright (eds.), *Decorated Surfaces on Ancient Egyptian Objects: Technology, Deterioration and Conservation* (London and Cambridge 2010), p.178.

Lucy Wrapson, ‘Saints Alive!’, *Cornerstone: Magazine of the Society for the Protection of Ancient Buildings*, vol. 32, no. 1, 2011, pp. 36-41.

Exhibitions, Displays and Refurbished Galleries

Maggi Hambling: The Wave, Mellon Gallery (closed 8 August)

21st Century Engraved Glass, Octagon (closed 15 August)

Gifts of the Ebb Tide: Japan and the Seain Ukiyo-e Prints, Shiba Gallery (closed 15 August)

Epic of Persian Kings – The Art of Ferdowsi’s Shahnameh, Mellon Gallery (11 September 2010 – 9 January 2011)

Objects of Affection: Pre-Raphaelite Portraits by John Brett, Shiba Gallery (14 September – 28 November 2010)

Kings, Satraps and Shahs: Persian Coinage through the Ages, Octagon Gallery, (21 September 2010 – 13 March 2011)

Antonio Rodriquez and the New Zealand Cross, Virtual Exhibition (from 19 August 2010)

Galileo and his Contemporaries: Portraits by Ottavio Leoni (1578-1630), Charrington Print Room (2 November 2010 – 13 February 2011)

English Silver Drinking Vessels from the Gray Collection, special display, Armoury (15 November 2010 – 1 April 2011)

Inflation, War and Global Financial Crisis, special display, Glaisher Gallery (22 November 2010 – 29 May 2011)

Nubia – Past and Present, a photographic display on the Courtyard screens for Black History Month (5 – 31 October 2010)

Afterlife: Recent prints by Jake & Dinos Chapman, Paul Coldwell, Mat Collishaw, Jane Dixon, Paul Morrison, Hughie O'Donoghue and Marc Quinn, Shiba Gallery (14 December 2010 – 8 May 2011)

Gallery I re-opened following refurbishment (1 February 2011)

Italian Etchings: the Draughtsman's Print, Charrington Print Room (22 February – 29 August 2011)

Italian Drawing: Highlights from the Collection, Mellon Gallery (8 March – 17 July 2011)

Treasure Under your Feet, Octagon Gallery (29 March - 4 September 2011)

Victorian Style Wars: The Medal in Nineteenth Century Britain, special display, Glaisher Gallery (31 May – 2 October 2011)

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Conclusion

Given the current funding pressures from government and the University, we were delighted that the Museum's ongoing contribution to the wider higher education and museum sectors and its record of exceptional public engagement was recognised by an uplift in its core allocation from HEFCE. We also recognise that the combination of the unprecedented 5% salary settlement in 2008/9 and standstill funding from the University have presented particular challenges for the Museum and placed new demands on its staff. Despite these, they have delivered an increasingly ambitious exhibitions and public programme which has brought in larger and more diverse audiences as well as raising the Museum's national and international profile, while continuing to deliver the Museum's core activities of stewardship of the collections and contributing to teaching, learning and research in Cambridge and for the wider HE sector. We are enormously grateful to the staff for these achievements and to the Museum's many supporters, donors and benefactors.

Written by the Chairman on behalf of the Syndicate

Syndics of the Fitzwilliam Museum

(as of 1 October 2011)

Caroline Humphrey (Chair)
Nicholas Baring
John Brown
Paul Cartledge
Richard Cork
Martin Daunton

Christopher Hum
Richard Hunter
John Keatley
Jean Michael Massing
David McKitterick
Richard Wilson

ACQUISITIONS

August 2010 – July 2011

DEPARTMENT OF ANTIQUITIES

GIFTS

From DR JOAN OATES: a fragmentary green Roman glass double perfume flask (*unguentarium*), probably made in the Eastern Mediterranean between about AD 300 and 500 and reliably reported to have been in the possession of Gertrude Bell, distinguished traveller and archaeologist (1868-1926) (GR.1.2011)

PURCHASES

From the GREG FUND: a headless marble statue of a youthful goddess, probably Persephone or Hygieia. This Greek statue of around 100 BC was acquired in Egypt by Mrs Agnes Lewis in the late 19th century and bequeathed by her to Westminster College, Cambridge (GR.2.2011)

DEPARTMENT OF APPLIED ARTS

BEQUESTS

Sculpture and Applied Art

Ceramics

From WILFRED ARIEL EVILL in 1963, subject to a life interest to Miss Honor E. Frost, who lent it to The Fitzwilliam Museum in 1963, and died in 2010: Basin for a ewer, soft-paste porcelain, enamelled and gilded, Vincennes, c.1750-52. Mark: interlaced 'Ls' crowned, enclosing a fleur-de-lys. (C.176-2010); Dejeuner, comprising a tray, cup and saucer, sugar basin and cover, soft-paste porcelain, enamelled and gilded, Sèvres, 1771 or 1761-2. Marks: incised 'gp', '18', '3' respectively interlaced 'Ls' enclosing 'I'; painter's mark of Guillaume Noël. (C.177.1-2010, C.177.2 & A-2010, and C.177.3 & A-2010).

Oriental

GIFTS

Sculpture and Applied Arts

Accepted by H.M. Government in lieu of inheritance tax and allocated to the Fitzwilliam Museum: André-Charles Boulle (1642–1732) and workshop, Louis XIV Cabinet-on-stand, ormolu-mounted with première and contre-partie tortoiseshell and floral marquetry, c. 1680, with later (c.1795) Egyptian-inspired giltwood monopodia supports. (M.2-2010).

From ANN WOCHILER: a collection of table sculptures by Marta Pan (1923-2008): *Lentille 430*, no. 3 of 6, clear acrylic plastic, 1970, plus one working drawing. (M.1 & A-2011); *Calotte 33*, black granite, date unknown. (M.2-2011); *Lens 400*, no. 2 of 8, patinated bronze, 1992. (M.3-2011); *Puzzle*, no. 4 of 8, wengé wood, 1993. (M.4-2011); *Stele 135*, no. 4 of 8, brass, 1990. (M.5-2011); *Cylinder 5*, an unnumbered example of 100, clear acrylic plastic, 1968. (M.6-2011); *Sculpture 400B*, no. 1 of 3, marble, 1996. (M.7-2011); *Cone Fendu*, no. 1 of 3, marble, 1995 (M.8-2011); *Carré Ouvert*, no. 15 of 25, patinated bronze, 1999. (M.9-2011); and *Moebius*, stainless steel, date unknown. (M.10-2011).

From NICHOLAS and JUDITH GOODISON through the ART FUND: Adam Paxon (b. Penrith, Cumbria, 1972), *Brooch with Four Eyes II*, thermo-formed and hand carved acrylic, lacquer and enamel, 2010 (M.11 & A-2011).

Ceramics

From PROFESSOR and MRS PLESCH OBE: Saucer dish with very shallow rim, pie-crust outside, on shallow foot-rim with three untidy spur marks, covered in a typical greenish-blue glaze, but several have patches and some degradation inside. Korean, Koryô (918-1392). (C.166-2010); Deep straight sided circular saucer-dish, covered with greyish celadon glaze with crackle and some minor blemishes, inlaid Mishima-style (Sanggan technique). On the outside with five flower heads in white and black, inside on the sides are five flower heads, the base with a ring of ru yi scepter style petals, rather irregular, a flower head in the centre, a sketchy band pattern below rim. Base carries irregular spur marks. Old Marchent and Boilly stickers. Korean 12th century. (C.167-2010); Shallow dish on low foot, covered with a deep green smooth glaze, incised under glaze with an elegant floral spray. Brown body. Korean, 11-13th century. (C.168-2010); High fired, well-ringing bucket-shaped bowl with two loop handles, bevelled rim, and shallow, well-fitting knobbed lid, the bottom untidily convex, of dirty-grey body with black wash-like tint ash glaze?, with two rows of narrow-combed decoration. Inside the lid a long character inscription. Could be Korean, possibly Japanese, before 8th century AD. (C.169 & A-2010); Flat bottomed bowl with gracefully rounded sides moulded inside with foliage and central six-petalled flower, low foot-rim, three spur marks. Earthenware (no ring) with character. Bluish celadon glaze, lightly crackled, one black blemish inside. Korean, Koryô, 14th Century. (C.170-2010); Globular porcelain jar with vestigial foot and short neck covered with a very pale blue ('white') glaze with strong blue decoration of cloud collar below the neck and Buddhist emblems and flowers around the body in a robust, rural style. Foot gritty. Korean 18th century. (C.171-2010); Vase of a very dark grey high fired stoneware, of depressed globular body with wide skirt, conical neck (two chips inside mouth rim) on wide splayed foot with three triangular windows. Korean, Silla (57 BC – 935 AD). (C.172-2010); Barrel-shaped pot with knobbed lid of black stoneware, high fired, decorated round top rim with rudimentary pie-crust and small pendant zappets, incised all over, the lid also and with three incised rings and inner concentric low ridge. Korean, Silla (57 BC – 935 AD). (C.173 & A-2010); Wide globular jar with wide funnel neck, on ring-foot with seven rectangular holes of grey, thin, high-fired earthenware. Combed wave decoration in two zones around neck. Korean, Silla 5-6th century. (C.174-2010); Wide bellied pot with short waisted neck on large splayed foot, with domed and knobbed cover, of dark grey stoneware (lid has good ring), diameter at equator 26 cm, at mouth 11 cm, foot-rim 21 cm. Two small chips on foot-rim Korean, Silla, 5-6th century. (C.175 & A-2010).

From MR PHIL ROGERS: Lee Kang Hyo (b.1961), Stoneware pot, eight cut sides, clear glaze over creamy pink slip. Accompanying box with Lee's stamp. Korean, contemporary. (C.1 & A-201).

From PROFESSOR LEN S. SEALY: Michael Cardew OBE (1901-1983), Cider flagon, stoneware, Winchcombe Pottery, Gloucestershire, early 1930s. (C.2-2011).

From MR and MRS W. GRAHAM CANON: Bowl, fritware body painted in black under a turquoise glaze. Islamic, made in central Asia, late 12th or 13th century. (C.3-2011).

From MS ANNE STOW: Figure of Thomas Dartmouth Rice as 'Jim Crow', Staffordshire, c.1836. (C.4-2011).

From MR NICHOLAS BARING CBE (Syndic): Matthew Chambers (b. 1975), *Twist II*, stoneware sculpture. Newport Quay, Isle of Wight, Hampshire, 2011. (C.5-2011).

From LOWELL LIBSON: Hexagonal tea bowl and saucer, soft-paste porcelain painted underglaze in blue in Chinese style. English, Liverpool by Richard Chaffers & Co., c. 1755-60. (C.6 & A-2011).

Oriental

From PROFESSOR and MRS PLESCH OBE: Bronze mirror, eight lobed, small central loop with an inscription in a rectangular cartouche. Bluish-green patination with some granular inscription. Korean, 8th century. (O.16-2010); Eight-lobed mirror, the lobes of *jui* shape, very heavily encrusted with green with two rust patches, the central area with a high relief décor, difficult to recognise except for two Phoenix. Korean, Koryô (918-1392). (O.17-2010); Circular bronze mirror of slight convex curvature with two beaded dragons, three-clawed, scaly, chasing flaming pearls, the plain central knob surrounded by a zone of rays or lotus petals, the decorated side showing brown metal and some rare patination. The mirror side bright green. When struck, it has a very good ring with multiple echoes. Chinese, T'ang. (O.18-2010); Bowl in grey bronze with vivid green patination, of elegant flared shape, fastened to a rivet to a hollow conical foot, 8.5 cm high. Korean, Koryô (918-1392) or earlier. (O.19-2010); Bowl in spun yellow bronze with everted lip and shallow ring foot with vivid green patination, 7.5 cm high. Korean, Koryô (918-1392) or earlier. (O.20-2010); Deep basin with elegantly curved sides and everted rim on shallow foot-ring, of spun bronze,

heavily patinated, azurite outside base. Korean Koryô, 11th – 12th century. (O.21-2010); Ten-lobed cylindrical wood box with matching lid, domed with central platforms, covered outside with black lacquer inlaid with mother of pearl flowering branches and butterflies, two inscribed plaques on the platform. Inside, dark red lacquer. Korean 18-19th century. (O22 & A-2010); Offering table of dark brown lacquered wood, circular with low gallery on truncated conical foot. Korean, age uncertain, possibly 19th century. (O.23-2010); Offering table of dark brown lacquered wood, lobed shaped. Korean, age uncertain, possibly late 19th century to early 20th century. (O.24-2010).

Textiles

From the FRIENDS OF THE FITZWILLIAM MUSEUM: Sampler, fine woollen canvas embroidered with polychrome silks. Pictorial band of Adam and Eve, dated 1762 by Mary Davis. (T.1-2011).

PURCHASES

Sculpture and Applied Art

Ceramics

Oriental

DEPARTMENT OF COINS AND MEDALS

GIFTS

Ancient coins

From MICHAEL BONSER: Six Roman bronze coins pierced for reuse as ornaments in the early Anglo-Saxon period: (1) Domitian (81-96), Æ as, Rome, rev. Illegible, 6.90g (pierced). Found South Kyme, Lincs. (2) Hadrian (117-38), Æ dupondius or as, Rome, rev. illegible, 10.55g (pierced). Found Ashby de la Launde, Lincs., 1990. (3) Constantine I (307-37), Æ nummus, AD 321-23, rev. Globe on altar, 2.33g (pierced). Found Ashby de la Launde, Lincs., 1990. (4) Urbs Roma, Æ nummus, Trier, *officina* S, AD 330-1, rev. She-wolf and twins (*RIC* VII, 214.522), 2.66g (pierced). Found near Sleaford, Lincs., 1993. (5) House of Valentinian, Æ3, AD 364-78, rev. Victory advancing left, 1.91g (pierced). Found South Kyme, Lincs., 1992. (6) Gratian (367-78), Æ3, Arelate, 375-8, rev. Victory advancing left, (*RIC* IX, 66.19b.XV), 2.24g (pierced). Found Howell, near Sleaford, Lincs., 1991.

From PROF. T.V. BUTTREY (*CLH*): Seventeen Greek and Roman coins: (1) Syracuse, AR trichalkous, 216-215/14 BC, rev. Three pellets, XIII (*Syracusa ellenistica*, no 320), 1.05g. (2) Smyrna, Æ, c. 190-75 BC, rev. Homer seated, holding roll (*SNG* Cop 1163), 7.44g. (3) Carthago Nova, Anonymous, Æ, second half of the 1st century BC, rev. Statue upon pedestal (*RPC* I, 93.151), 5.59g. (4) Roman Republic, L.PISO L.F.L.N FRVGI, AR denarius, Rome, 90 BC, rev. Horseman with palm branch (Crawford 340/1), 3.91g. (5) As last, 3.89g. (6) As last, XXXXIII above horseman, monogram below, 3.75g. (7) As last, numerals CXIII/CXXXV, 3.81g. (8) As last, numerals CXXIV/VIII, 3.90g. (9) Roman Republic, L.IVLI BVRVIO, AR denarius, Rome, 85 BC, rev. Victory in *quadriga*, numeral CVII (Crawford 352/1c), 3.79g. (10) Nero (54-69), Æ quadrans, Rome, c. 65, rev. Branch (*RIC* I, 169.317), 2.11g. (11) Constantine I (306-37), Æ nummus, Lugdunum, 315-16, rev. Sol standing (*RIC* VII, 124.34), 3.69g. (12) Constantius II (324-361), Æ nummus, Treveri, 332-3, rev. Two soldiers standing (*RIC* VII, 216.539), 2.41g. (13) Urbs Roma, Æ nummus, Treveri, 333-34, rev. She-wolf with twins (*RIC* VII, 218.561), 2.44g. (14) Constantius II (324-61), Æ nummus, Treveri, 347-48, rev. Two Victories facing each other (*RIC* VIII, 151.183), 1.37g. (15) Julian (355-63), Æ, Antioch, 363, rev. VOT/X/MVLT/XX (*RIC* VIII, 532.220), 3.58g. (16) Maurice (582-602), Æ follis, Antioch, 593/4, rev. M; ΘΕΥΡ; Γ; X/II (*DOC* I, 342.164c), 11.23g. (17) Constantine X (1059-67), Æ follis, Constantinople, rev. Eudocia and Constantine standing facing (*DOC* III.2, 774.8), 10.33g.

From ROY DAVIS: Roman Empire, Pop Romanus, Æ, Constantinople, *officina* H, AD 330, rev. Bridge over river (*RIC* VIII, 448.21), 1.11g. Found at Holme-next-the-Sea, Norfolk, 2010.

From FRANK L. KOVACS: Vespasian (69-79), Æ dupondius, Rome, AD 74, rev. Winged caduceus between crossed *cornucopiae* (*RIC* II² 112.757), 13.15g.

From ROBERTO RUSSO: Fifty Roman Republican bronze coins, 214-105 BC.

From SUSAN TYLER-SMITH: One Sassanian coin: Varhran I (273-76), AR obol, rev. Altar and attendants (Göbl 43), 0.31g.

From the estate of the late KEN WIGGINS: Three Greek coins: (1) Syria, Demetrius I (162-150 BC), Æ, Antioch on the Orontes, rev. Elephant head (*Seleucid Coins* 173.1646), 4.20g. (2) Syria, Alexander II (128-122 BC), Æ, Apamea on the Orontes?, rev. Tyche standing (*Seleucid Coins* 459.2242), 5.57g. (3) Syria, Antioch, Æ, 1st century BC, rev. Zeus seated (*cf SNG Cop* 67ff), 9.53g.

From JAMES CHESTERMAN: Two modern fakes of Greek coins: (1) Alexander the Great, AR tetradrachm, rev. Zeus seated on throne (as Price 3686), 15.50g. (2) Mule of tetradrachms of Thasos and Seleucid king Demetrios, obv. Head of Dionysus, rev. Tyche seated on throne, 16.20g.

Medieval coins and artefacts

From the FRIENDS OF THE FITZWILLIAM MUSEUM: William I (1066-87), AR penny, *Canopy* type (c.1070-72), Cambridge mint, moneyer Wulfwine, 1.20g. Found near Attleborough, Norfolk, 28 August 2010.

From the late DR MARK BLACKBURN (*CAI*): Two Byzantine coins found in England and one artefact: (1) Justin II (565-78), Æ half-follis, Thessalonica, year 4 (568/9) (*DOC* 64; *MIB* 68a), 4.80g. Found near St Helen's Church, Cliffe, Rochester, Kent, 2010. (2) Heraclius (610-41), Æ decanummium, Carthage, (*DOC* 238; *MIB* 237b), 2.10g. Found at Fordham Place, near Colchester, Essex, 2005/6. (3) Viking silver ingot fragment, later 9th-early 10th cent., hack-silver, section of a cast ingot, with two chisel-cut ends, 10.77g, 14 x 15 mm. Found at Cambourn, Cambs., before 2005.

From ROY DAVIS: One coin and one artefact found at Holme-next-the-Sea, Norfolk, 2010: (1) England, Richard II (1377-99), AR halfpenny, London mint, Withers type 1, 0.55 g. (2) Medieval lead weight, 36.32g.

From DR MICHAEL MATZKE: Milan, Frederick II (1218-50), billon *denaro* (*cf. CNI* V, 55.8), 0.87g.

From COLIN STEWART: Two coins found at the 'near Royston' 'productive site' in October 2010: (1) Anglo-Saxons, AR sceat, Series K (Type 32a), 0.55g (fragment). (2) Merovingians, AR denier, obv. Diademed bust to right, rev ECC/+O, 0.91g.

From the estate of the late TREVOR WHERRET: Three coins: (1) England, Edgar (955/7-75), AR cut halfpenny, East Anglian mint, Bust Crowned type, 0.73g (broken into three pieces). Found Middle Harling, Norfolk, 1983-86. (2) England, Æthelred II (978-1016), AR penny, *Crux* type, Maldon, Ælfwine, 1.21g. (3) England, Henry I (1100-35), AR penny, *BMC* type 13, uncertain mint and moneyer, 0.79g.

Oriental and Islamic coins

From PROF. T.V. BUTTREY (*CLH*): Artuqids of Mardin, Nasir al-Din Artuq Arslan (AD 1201-39), Æ, AH 628 = AD 1230, rev. Five-line legend (*S&S* 147, type 46), 8.55g.

From VIKRAM CHAND: Four Chinese gold coins: (1) Chu gold block of two Ying Yuans, 400-220 BC, obv. Ying Yuan stamped twice (Hartill 5.1), 20.65g. (2) Western Han Dynasty, Ban Liang, AV cash, obv. Ban Liang (*cf Hartill* 7.17), 7.71g. (3) Xin Dynasty, Wang Mang, AV cash, obv. Huo Quan (*cf Hartill* 9.33), 7.70g. (4) Northern Song Dynasty, Hui Zong, AV cash, obv. Sheng Song yaun bao (*cf Hartill* 16.356), 7.86g.

From ROBERT TYE: Qunduz, Khusraw (1497-1505), Æ 2 dinars, AH 907 (AD 1501), rev. Inscription (Album 3009), 10.01g.

From the estate of the late KEN WIGGINS: Three coins: (1) Madras Presidency, AR Rupee, Calcutta, 1823-25, rev. Inscription (Pridmore 82.263), 11.66g. (2) Madras Presidency, AR 1/8 Rupee, Calcutta, 1823-25, rev.

Inscription (Pridmore 83.266), 1.45g. (3) Madras Presidency, AR 1/16 Rupee, Calcutta, 1823-25, rev.
Inscription (Pridmore 83.267), 0.70g.

Modern coins, medals and other items

From DR MARTIN ALLEN (*W*): Reverse die for the hand-striking of modern replicas of English silver pennies of the Short Cross coinage (1180-1247), made by David Greenhalgh, cylindrical, 29 mm diameter and 98 mm long.

From IAN RANK-BROADLEY: Two plaster models for the medal by Ian Rank-Broadley presented to Graham Pollard (1929-2007), former Keeper of Coins and Medals and Deputy Director of the Fitzwilliam Museum in 1990, signed by the artist.

From MR M. J. BROWN: Two Chinese tea-bricks used as currency.

From PROF. T.V. BUTTREY (*CLH*): William the Silent, Prince of Orange (1533-84), and Charlotte de Bourbon (c.1546-82), Æ medal by C. van Bloc, 1577, 41 mm.

From TUUKKA TALVIO: Ylioppilaskunnan Laulajat (Students' Association Male Voice Choir), AR medal of Jean Sibelius, 1964, 29.24g.

Various modern coins, tokens and banknotes were presented by: DR MARTIN ALLEN (*W*), WILLIAM BARRETT, PROF. MARTIN BIDDLE, the late DR MARK BLACKBURN (*CAI*), PROF. T.V. BUTTREY (*CLH*), CLARE CAMBRIDGE, DR W.R. DAY, the estate of the late DR ANN JOHNSTON (*CLH*), JOHN KEATLEY, RICHARD LOBEL, PETER MORRIS, DR VLADIMIR N. NASTICH, DR ADRIAN POPESCU, PROF. O.N. SALGADO, DAVID SCRASE (*NH*) and HELEN STRUDWICK.

PURCHASES

Ancient coins

From the BUTTREY FUND: Two coins: (1) Uncertain Ionian mint, Electrum 1/96 stater, 6th century BC, rev. Incuse square, 0.17g. (2) Roman Republic, L. PISO L.F.L.N FRVGI, AR denarius, Rome, 90 BC, rev. Horseman with palm branch; above I, below monogram (Crawford 340/1), 3.75g.

From the BURN FUND: Eleven coins: (1) Istrus, AR, 4th cent. BC, rev. Eagle on dolphin, beneath monogram AII cut over monogram ΔI (*cf AMNG* 418), 5.17g. (2) Istrus, AR, 4th cent. BC, rev. Eagle on dolphin, beneath P (*AMNG* -), 0.42g. (3) Istrus, AR plated, 4th cent. BC, rev. Eagle on dolphin, in right field Θ, beneath the dolphin M ? (*AMNG* -), 1.00g. (4) Istrus, Elagabalus (218-22), Æ cast, rev. Rider god to right (*cf AMNG* 510), 16.05g. (5) Tomis, Antoninus Pius (138-61), Æ, obv. Two countermarks: B and TOM, rev. Asclepius standing (*AMNG* 2625), 4.17g. (6) Dacia, Volusian (251-53), Æ, AD 251/2, rev. Female personification standing between eagle and lion (Martin 5.57.1), 9.89g. (7) Dacia, Valerian (253-60), Æ, rev. Female personification standing between eagle and lion (Martin 7.51.1), 7.12g. (8) Dacia, Valerian, Æ, AD 253/4, as last but Martin 7.56.1, 7.12g. (9) Commodus (180-91), AR denarius, 191-2, rev. Club within wreath (*RIC* 395.251), 2.95g. (10) Gordian III (238-44), AR radiate, Rome, 241-3, rev. Fortuna seated (*RIC* IV.3, 31.143), 3.79g. Found Suffolk. (11) Valens (364-78), AR heavy miliarensis, Treveri, 375-8, rev. VOTIS/X/MVLTIS/XX (*RIC* IX, 22.41a.1), 4.97g. Found at Holme-next-the-Sea, Norfolk.

Medieval coins and artefacts

From the GRIERSON FUND: 105 coins and artefacts: (1) Anglo-Saxons, AR sceat, Series R8, obv. runic inscription *Wigræd*, 0.82 g. Found at Great Cressingham, Norfolk. (2) Anglo-Saxons, Coelwulf I of Mercia (821-23), AR penny, Rochester mint, Blunt, Lyon and Stewart Cl. 18, Naismith R3.2, 0.89g (fragment). Found at Martinstown, Dorset (EMC 2010.0351). (3) Anglo-Saxons, Æthelwulf of Wessex (838-58), fragment of AR penny, Rochester mint, found near Papworth, Cambs., January 2011 (EMC 2011.0002), 0.31g. (4) Anglo-Saxons, Alfred (871-99), AR penny, Lunette type, var. A (North 625), 871-c.875, moneyer Oshere; fragment, 0.41g. Found Torksey, Lincs. (5) England, Edgar (955/9-75), AR cut halfpenny, Bust Crowned type, uncertain East Anglian mint and moneyer, 0.48g. Found at Narborough, Norfolk. (6) England, Harold I (1036-40), silver penny, Jewel Cross type (North 802), c.1036-38, Lincoln, moneyer Harthacnut, fragment, 0.20g. Found

Torksey, Lincs. (7) England, Edward the Confessor (1042-66), AR penny converted to coin-brooch, *Hammer Cross* type (c.1059-62), Gloucester mint, moneyer Leofnoth, two rivetted mounts on obverse and gilt on reverse, 1.65g. (8) England, William I (1066-87), AR penny *BMC* type 7, Cambridge mint, moneyer Ulfeitl, 1.28g (broken into two pieces). Found at Congham, Norfolk, 2010 (EMC 2010.0315). (9) England, Henry I (1100-35), piece of lead, c.35 mm in diameter and 4-5 mm thick, struck on both sides with false dies copying Henry I *BMC* type 7 (c. 1111-13), London mint, moneyer Blacaman, 42.91g. (10) England, Henry I, AR penny, *BMC* type 15, Canterbury mint, moneyer Willelm, 1.15g. From the Knaresborough Area hoard. (11) England, Henry I, AR penny, *BMC* type 15, irregular (unofficial?) obverse die, Canterbury mint, moneyer Willelm, 1.03g. From the Knaresborough Area hoard. (12) England, Stephen (1135-54), AR cut halfpenny, unpublished Midlands variant, obverse as *BMC* type 1, cross *pattée* with *fleur de lis* in each angle on reverse, possibly Northampton mint, 0.77g (cracked). (13) England, Henry II (1154-89), AR penny converted to coin-brooch, *Cross-and-Crosslets* coinage class C1, Carlisle mint, moneyer Willelm, cf. *BMC* 214-16, parts of three mounts on obverse and gilt on reverse, 1.70g. (14) England, Henry III (1216-72), AR penny, Long Cross class 1b, Canterbury, 1.19g (clipped and edges hammered up into rims). Found at Stapleford, Cambs., 2 November 2010. (15) Silver hooked tag formed out of a penny of Æthelred II's Last Small Cross type (c.1009-16). Found Torksey, Lincs. (16-71) Fifty-six fragmentary Islamic dirhams, 8th-9th cent., found at the Viking site at Torksey, Lincs. (72-105) Thirty-four Anglo-Saxon and Viking artefacts found at the Viking site at Torksey, Lincs.

Oriental and Islamic coins and artefacts

From the CHRISTOPHER JEEPS FUND: nine Oriental coins: (1) Axum, Anonymous ruler, Æ, later 4th century AD, rev. Cross in a circle (Munro-Hay type 52), 1.60g. (2) Axum, Ouazebas, Æ, late 4th century AD, rev. Bust within circle, area around bust gilt (Munro-Hay type 54), 1.02g. (3) Axum, Anonymous ruler, Æ, mid 5th century AD, rev. Greek cross with central punch-hole inlaid with gold (Munro-Hay type 76), 0.80g. (4) India, Mathura, local post-Imperial punch-marked coin, AR, c. 160 BC, rev. Punch-mark, 3.27g. (5) India, Mathura, local post-Imperial punch-marked coin, AR, c. 160 BC, rev. Punch-mark, 3.39g. (6) India, Madurai, Samarakolakan, Æ, c. 1470, rev. Inscription, 2.55g. (7) Bukahra, Bukhar-Khudat, AR, c. 632-4, rev. Fire-altar and two attendants (Walker 164.b.8), 3.03g. (8) China, Southern Han, Liu Yen, Lead cash, rev. Plain (Hartill 15.108), 3.42g. (9) China, Southern Han, Liu Yen, Lead cash, rev. Yong (Hartill 15.1112), 4.19g.

Modern coins, medals and other items

From the BUTTREY FUND: Three modern coins: (1) Australia, George V (1910-36), half sovereign, 1911 P (Perth mint). (2) Australia, George V, half sovereign, 1911 S (Sydney mint). (3) United Kingdom, Victoria (1837-1901), AR crown, 1897, edge ANNO REGNI LX.

From the COINS AND MEDALS PURCHASE FUND: Portrait medal of Eric Gill (1882-1940) by John Skelton (1923-99), uniface cast Æ, 130 mm, British Art Medal Society no. 105 (edition of 57).

DEPARTMENT OF MANUSCRIPTS & PRINTED BOOKS

GIFTS

Printed Books

From SHEILA PERKINS: *The Rubaiyat of Omar Khayam in English verse by Edward Fitzgerald*, ed. Hossein-Ali Nouri Esfandiary, with French translation by E'tessam-Zadeh and fifty colour plates by Hossein Behzad, Japan, 1974 (PB 2-2011)

From STELLA PANAYOTOVA: *The Old Stile Press...the next ten years: a bibliography 2000-2010*, ed. N. Campbell, F. McDowall, N. McDowall, Llandogo: The Old Stile Press, 2010 (PB 3-2011); *The Prayer Book of Anne de Bretagne*, commentary volume for the facsimile edition of Pierpont Morgan Library, MS M.50, ed. Roger S. Wieck and Michelle Hearne, Luzern: Faksimile Verlag Luzern, 1999 (PB 4-2011); *The Prayer Book*

of *Claude de France*, commentary volume for the facsimile edition of Pierpont Morgan Library, MS M.1166, ed. Roger S. Wieck and Cynthia J. Brown, Luzern: Quaternio Verlag Luzern, 2010 (PB 5-2011); *The Hours of Catherine of Cleves*, commentary volume for the facsimile edition of Pierpont Morgan Library, MS M.917 and MS M.945, ed. Rob Dücker, Eberhard König, Anne S. Korteweg, James H. Marrow, William M. Voelkle and Roger S. Wieck, Gütersloh and Munich: Faksimile Verlag, 2010 (PB 6-2011); *The Da Costa Hours*: a commentary volume by Gregory T. Clark for the facsimile edition of The Morgan Library and Museum, MS M.399, Graz, 2010 (PB 8-2011)

From CLARE CAMBRIDGE: Beatrix Potter, *The Story of a Fierce Bad Rabbit*, London and New York: Frederick Warne & Co., 1916 (PB 7-2011)

Manuscripts

From SHEILA PERKINS: Leaf from an Indian manuscript in Sanskrit, 19th century, with a miniature showing a man adoring a Hindu deity (MS 1-2011)

From SALOME BURCKHARDT: illuminated bifolio from a Bible, France, c.1220 (MS 2-2011)

From PHILIP CLAYTON: Margaret Wood, *The Lord's Prayer*, ink and gold on papyrus (CAL 1-2010)

PURCHASES

Printed Books

The Seafarer, translation from the Anglo-Saxon by Amy Riach with illustrations by Jila Peacock, London: Sylph Editions, 2010 (PB 1-2011)

DEPARTMENT OF PAINTINGS, DRAWINGS & PRINTS

ALLOCATION

Painting

Accepted by H.M. Government in lieu of Interitance tax and allocated to the Fitzwilliam Museum: Giorgio Morandi (1890-1964), *Landscape*, oil on canvas, 1924, (PD.42-2010).

BEQUESTS

Paintings

From WILFRED ARIEL EVILL with a life interest to Miss Honor Frost, 1963, received 2010: Graham Sutherland O.M. (1903-1980), *La Petite Afrique III*, 1955, oil on canvas, (PD.44-2010).

From HAROLD BARKLEY, 2010: Laura Sylvia Gosse (1881-1968), *Rembrandt tulips in a vase*, oil on canvas, (PD.45-2010).

From CARLOS VAN HASSELT, 2009, received 2011: Thorald Læssøe (1816-1878), *Inside the baths at Caracalla*, oil on canvas, (PD.4-2011); Georg Raedel (1808-1870), *Boy holding an apple and a pear*, oil on canvas, 1843, (PD.5-2011); Jules-Louis-Philippe Coignet (1798-1860), *Constantinople with Hagia Sophia*, oil on canvas, signed and dated 1844. (PD.6-2011)

Drawings

From HAROLD BARKLEY, 2010: John Russell, R.A. (1745-1806), *Half-length portrait of a lady, standing facing front*, pastels, 1802, (PD.46-2010); Giovanni Domenico Tiepolo (1727-1804), *St. Paul preaching*, pen and brown ink, brown wash, (PD.47-2010); Thomas Dessoulavy (active c. 1829-1853), *Tropical landscape with palm trees and a signal station*, pen and brown ink, brown wash, (PD.48-2010); Robert Austin, R.A. (1895-1973), *Sienna*, graphite, 1923, (PD.49-2010); Augustus Hare (1834-1903), *Houses in Bourges*, graphite and brown wash, (PD.50-2010); Thomas Wright of Newark (1773-1845), *Panoramic view of Lausanne*, graphite and watercolour. (PD.51-2010); Dugald Sutherland MacColl (1859-1948), *View towards a Mediterranean harbour*, graphite and watercolour (PD. 52-2010); Phil May (1864-1903), *Studies of Sir Henry Irving in character for Shylock and other studies*, pen and brown ink on card. (PD.53-2010); Phil May (1864-1903), *Studies of Sir Henry Irving in character for Matthias in 'The Bells'*, pen and brown ink with graphite on card. (PD.54-2010); Phil May (1864-1903), *Portrait drawing in profile to left of Sir Henry Irving*, pen and brown ink with graphite on card. (PD.55-2010); Claud Lovat Fraser (1890-1921), *Abbeville*, black ink and watercolour. (PD.56-2010); Edmund Joseph Sullivan (1869-1933), *Illustration to stanza XLV of the 'Rubaiyat of Omar Khayyam'* pen and black ink over graphite, 1907. (PD.57-2010).

From CARLOS VAN HASSELT, 2009, received 2011: Charles Fairfax Murray (1849-1919), *Dante in contemplation of a statue of Virgil*, mixed media on paper laid down on linen. (PD.3-2011); Giulio Aristide Sartorio (1860-1932), *'Udite, Udite al vento..'* design for a book illustration, oil and black ink, brown wash on board, varnished. (PD.7-2011); Giulio Aristide Sartorio (1860-1932), *'A crouching ,standing and a fallen nude against a starry sky*, pen and brown ink, brown wash with white oil paint on card. (PD.8-2011); Giulio Aristide Sartorio (1860-1932), *'Egyptian scene*, pen and brown ink over graphite, black ink, brown wash with white oil paint on card. (PD.9-2011)

Prints

From HAROLD BARKLEY: George Cruikshank (1792-1878), *Monstrosities of 1825 & 6*, 1826, etching with hand-colouring (P.42-2010); Robert Dighton (1752-1814), *A Master Parson & his Journeyman*, 1812, etching with hand-colouring (P.43-2010); Robertine Heriot (1869-c.1930), *View of a London Square*, etching and drypoint (P.44-2010); Sydney Robert Fleming Jones (1881-1966), *The Royal Exchange, London*; 1927, etching and drypoint (P.45-2010); Raymond Ray-Jones (1886-1942), *Lamplight*, 1925, etching (P.46-2010); Walter Richard Sickert, *La Rue Notre Dame, Dieppe*, etching and aquatint, trial proof (Bromberg state IV-VI) (P.47-2010).

From PROFESSOR RICHARD KEYNES, in memory of his son Adrian: Pieter van der Heyden (active 1551-84), *The Wedding Dance*, c.1570, engraving, after Pieter Bruegel the Elder (P.5-2011).

From ERIC CHAMBERLAIN: Reynolds Stone (1909-1979), *Waterfall, Prescelly Mountains, south Wales*, 1972, wood engraving, unpublished print loosely inserted into the book *Reynolds Stone engravings with an introduction by the artist* (London, John Murray) 1977 (P.1-2011).

GIFTS

Painting

From PATRICK GEORGE: Sir William Coldstream (1908-1987), *Two female nudes in the studio*, oil on canvas, 1953/54. (P.10-2011).

Drawings

From MICHAEL GRIMSWADE from the collection of David Peel: Gaetano Gandolfi (1734-1802), *Study for a door knocker*, pen and brown ink, brown wash. (PD.43-2010).

From ANN WOCHILER: Marta Pan (1923-2008), *Study for Lentille 430*, graphite on tracing paper with instructions and measurements in pens and black ink, dated 9.3.70. (PD.1-2011).

From ALICE FLEET in memory of her husband, Stephen: Quentin Blake (b.1932), *The Tour Group*, watercolour over charcoal, signed and dated 2010. From 'The Life of Birds' series. (PD.2-2011).

Prints

From NORMAN ACKROYD: Norman Ackroyd (born 1938), *Galapagos Suite*, 2011, set of forty etchings, with title page, map and key in purpose-made box; no. 9 out of a signed edition of 25 (P.4-2011).

From PROFESSOR IVOR ABRAHAMS and EVELYNE ABRAHAMS through the ART FUND: Ivor Abrahams (born 1935), *Oxford Gardens*, 1977, a set of ten screenprints with varnish and embossing on Crisbrook wove paper, printed by Advanced Graphics and published by Bernard Jacobson Ltd, 1977, in an edition of 250 plus 15 sets of artist's proofs of which this is one (P.2-2011).

From ANNE BURTON in memory of her husband GEOFF BURTON: Katsushika Hokusai (1760-1849), *One Hundred Views of Fuji (Fugaku hyakkei)*, 3/1834, book printed from woodblocks, Volume 1, first edition (P.38-2010).

From the CHADWYCK-HEALEY CHARITABLE TRUST with a generous contribution from the FRIENDS OF THE FITZWILLIAM MUSEUM: Mat Collishaw (born 1966), *Insecticide*, 2010, set of six photogravure etchings from the edition of 35 published by Paupers Press, London (P.40-2010).

From the FRIENDS OF THE FITZWILLIAM MUSEUM: Ōishi Matora 1794-1833, *Customs of the county in rapid drawings (Soga Kokufū)*, 1828, Book printed from woodblocks, two volumes, engraved by Seikōdō (Tani Takuboku), published by Yoshinoye Nimbei (Kyoto), Tsuruya Kiemon (Edo), and Kawachiya Kihei & Kawachiya Kichibei (Osaka) (P.39-2010); Geoffrey Clarke (born 1924), *Man*, 1950, etching (P.6-2011).

From ISRAEL GOLDMAN in honour of MORTON and FLORENCE GOLDMAN: Katsukawa Shunsho (active c.1781 to c.1801), *Yoshiwara* from the series *Edo hakkei* (Eight Views of Edo), c.1790, woodblock printed in monochrome shades (P.48-2010).

From MAGGI HAMBLING: Maggi Hambling (b.1945), *Wave spinning*, 2008, monotype (P.37-2010).

From JILA PEACOCK: Jila Peacock (born 1948), *Eleven monoprints inspired by the Seafarer*, set of eleven monotypes in a portfolio, made to illustrate the book *The Seafarer*, translated from the Anglo-Saxon by Amy Riach, in which they were reproduced in duotone on bamboo paper (Sylph Editions 2010) (P.3-2011).

From THE PRINT STUDIO, Cambridge: Jane Dixon (born 1963), *Regeneration Suite*, 2006-7, set of four etchings (I-IV), artist's proof set aside from the edition of 20, published by The Print Studio, Cambridge (P.41-2010).

PURCHASES

Painting

From the GOW FUND with contributions from the ART FUND and the MLA/V&A PURCHASE GRANT FUND: Marcantonio Bassetti (1586-1630), *The dead Christ supported by the Virgin Mary and Mary Magdalene*, oil on slate. (PD.11-2011).

Prints

From the POLLOCK FUND with the assistance of the ART FUND: George Shaw (born 1966), *Twelve Short Walks*, 12 etchings (dust-grain gravure) printed on Magnami Handmade Ivory wove paper, no. 21 of 42 sets, each print signed and dated by the artist, in a purpose-made buckram-covered solander box with title-page and colophon, printed by Hugh Stoneman and published by The Paragon Press, London, 2005 (P.7-2011).

From the RYLANDS FUND: Taguchi Beisaku (1864-1903), *Braving heavy snow: A Japanese officer scouts enemy territory* (Taisetsu o okashite waga-shoko tanshin tekichi o teisatsu no zu), 1895, colour print from woodblocks, triptych (P.49-2010); Ōkura Kōtō (active c.1895-1905), *Picture of the great naval battle outside the port of Lushun*, 1904, colour print from woodblocks printed on six sheets (P.50-2010).