The Fitzwilliam Museum

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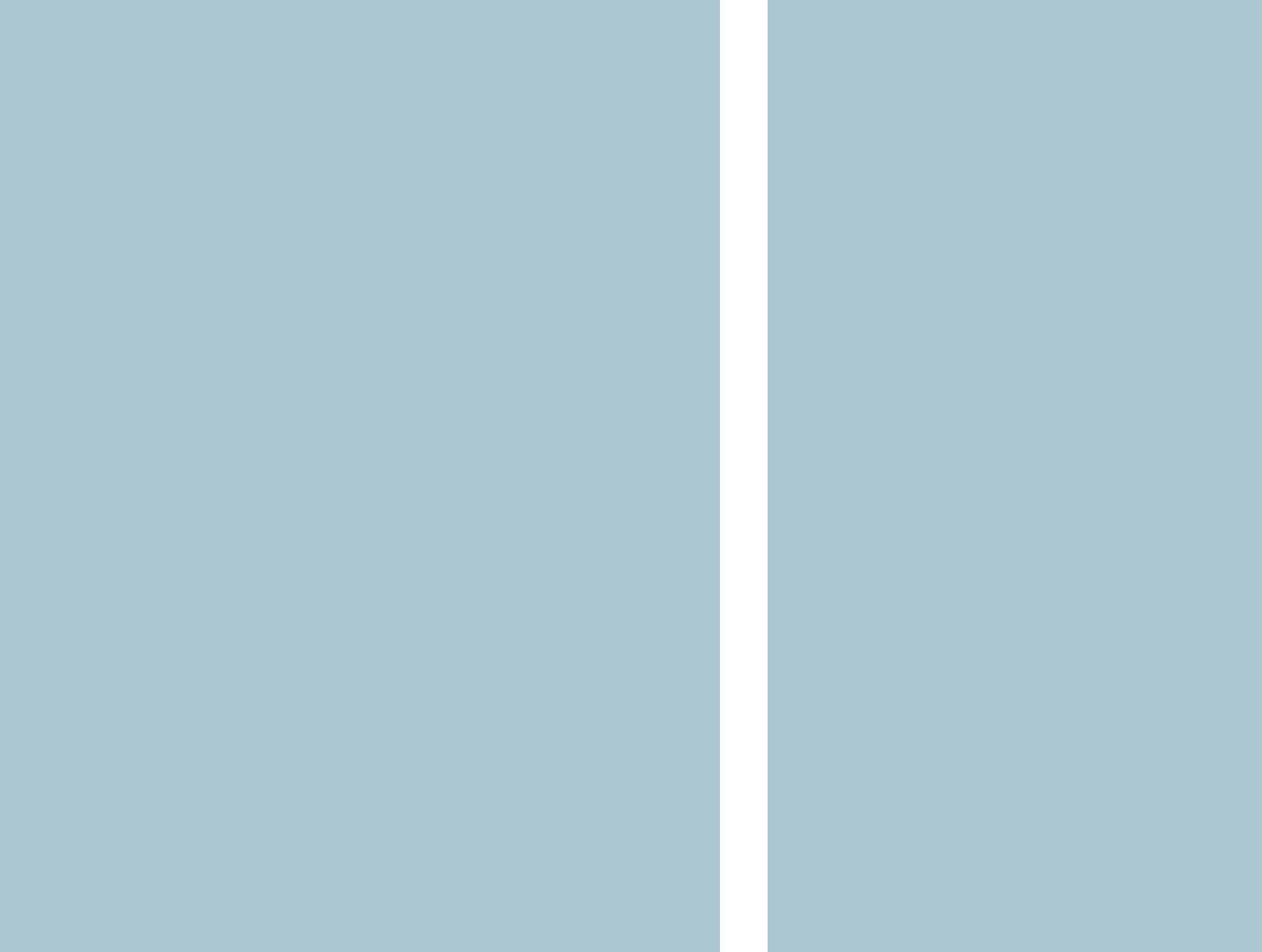












The Fitzwilliam Museum

Review 2002-2004



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The Fitzwilliam Museum is the principal museum of the University of Cambridge. It was founded in 1816 by the bequest of Richard, Viscount Fitzwilliam, an eighteenth-century collector whose gift included funding for the building on Trumpington Street which opened to the public in 1848. Since then the Museum and its collections have continued to grow thanks to generations of benefactors. Today it houses under a single roof works of art surviving from many of the great civilisations of the past, from ancient Egypt, Greece and Rome, through the occidental and oriental cultures of the most recent millennia to European and North American art of the last century. Described by the Standing Commission on Museums and Galleries as 'one of the greatest art collections of the nation and a monument of the first importance', the Fitzwilliam was designated in 1997 as a museum with outstanding collections.

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Front cover: Old meets new: The Courtyard at The Fitzwilliam Museum (detail)

This page: The Fitzwilliam Museum, Founder's Building

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Director's Review

In the summer of 2004, the Museum emerged triumphantly from two years of partial closure during which the Courtyard Development took shape and many of the galleries were refurbished. It was a period of unprecedented activity behind the scenes, with very little to show for it until the full extent of the Museum's transformation was revealed in June. That so much was achieved in so short a time is thanks to the efforts of our dedicated staff.

Throughout 2002 and 2003, the twentieth-century extensions which surround the Courtyard were closed to the public. For the first time since the Marlay Galleries opened in 1924, visitors to the Fitzwilliam Museum were confined to the Founder's building. While the Antiquities galleries downstairs remained virtually unchanged, the five upper galleries were re-hung to display as many works of art as possible from Lord Fitzwilliam's collection (which may not be removed off-site in any case) together with other masterpieces. Meanwhile, as reported in the last Review, we made every effort to lend to other museums and galleries works which might otherwise have been consigned to storage for the duration of the building works; as a result, visitors to the National Gallery and the Tate Gallery, as well as several regional museums and houses belonging to the National Trust were able to appreciate items from our collections in different surroundings.

Far from being discouraged by the closure of more than half the galleries, the Education Department redoubled its efforts to attract visitors and to widen the Museum's appeal to new and different audiences. One programme in particular attracted widespread attention; Art into Literacy was organised in conjunction with the Basic Skills Academy at Cambridge Regional College and resulted in the publication of the participants' writings. In November 2003, Sue Street, Permanent Secretary at the Department for Culture, Media and Sport, made the presentations at a ceremony to mark the successful completion of the course.

Throughout the Museum, planning for the future, beyond the opening of the Courtyard, received the fullest attention. In response to Renaissance in the Regions, the DCMS's national programme for investment in regional museums, the Fitzwilliam joined the East of England 'hub' on behalf of Cambridge University's museums generally. This has already attracted funding to reinforce central and curatorial services and to improve access to knowledge and information in anticipation of increased funding from 2006 onwards which will enable us to play a far greater regional role.

In September 2002, the Institute of Visual Culture opened its temporary exhibition space on the north lawn with an exhibition devoted to the work of Angela Bulloch. This was the first of seven exhibitions mounted by the Institute during 2002-3, at a time when the Museum's own exhibition programme was curtailed. Although the arrangement was, from the outset, timed to co-incide with our building works, the closing of the Institute's space at the end of their last and most successful exhibition, Ludwig Wittgenstein -Family Likenesses, left a significant gap in the coverage of contemporary art in Cambridge. We shared the general dismay when the Institute announced that it was going into liquidation.

On three occasions, HRH Prince Philip, Duke of Edinburgh, visited the Museum in his capacity as Chancellor of the University to inspect work in progress on the Courtyard Development. In February 2004 he

"The modern additions are superb, exciting and filled with light..."

HRH The Duke of Edinburgh is shown work in progress at the Hamilton Kerr Institute by Renate Woudhuysen

also visited the Hamilton Kerr Institute for the first time. where he took a keen interest in the conservation of paintings including several from the Royal Collection. In June the Institute won the Pilgrim Trust's Conservation Award 2004 for the restoration of the Thornham Parva retable which was returned after undergoing treatment at the Institute for 7 years, to the parish church in Suffolk where it has served as an altarpiece since its discovery in 1927. A detailed account of the retable including its chequered history as well as its conservation has been published as a monograph by Harvey Miller, Brepols (see also pp 35-38).

The re-opening of the Museum began inconspicuously at the beginning of the Easter Term with the refurbished Reference Library. On June 1st the Main entrance re-opened as well as the new Courtyard entrance leading into both the Armoury and the new

"Wonderful new spaces! ... a triumph of reorganisation."

Courtyard itself, complete with the new Café and the new Shop. The decision in favour of a 'soft' opening proved to be a wise one, as snagging continued throughout the month, and gallery by gallery the reinstallation was carried out with meticulous care. On June 28th Loyd Grossman launched Pharos, our new on-line information resource, as part of the Press Launch for the Courtyard and a prelude to party week, beginning on July 1st, with a dinner for major donors and sponsors co-hosted by the Vice-Chancellor. Then on July 5th, the opening party attracted more than 1,000 guests to the Museum to celebrate not only the completion of the project but the reinvention of the Museum. Liz Forgan, Chair of the Heritage Lottery



"I have known this Museum as a child and visited regularly from the late 1950s. It is looking better than ever. CONGRATULATIONS"



Left to right: Anne Lonsdale, Chair of the Syndics of The Fitzwilliam Museum, Duncan Robinson, Director, and Liz Forgan, Chair of the Heritage Lottery Fund, toast the relaunch

Fund performed the honours and towards the end of the evening, was joined by Anne Lonsdale, Chairman of the Museum's Syndicate, in launching hundreds of balloons from the re-seeded lawn outside the new entrance. That evening also provided an opportunity to preview *Lasting Impressions*, the exhibition which opened on the following day to inaugurate the new Mellon Gallery for temporary exhibitions (see *The Nature of Impressionism*, pp 10-12).

By the end of the summer it was clear that our own enthusiasm and excitement was shared by virtually all of our visitors (see comments). With record attendance figures for the first three months after re-opening and unprecedented coverage in the media, nationally and locally, the Museum is set fair for the seasons ahead.

We are of course deeply grateful to all of our supporters, led by the Heritage Lottery Fund whose grants covered almost 50% of the £12 million cost of



Henry Moore (1898-1986) Large Reclining Figure, 1984, on loan from the Henry Moore Foundation, on the Museum's front lawn, signalling the renaissance within



The new Mellon Gallery for temporary exhibitions

the project. Donations of £10,000 or more are recorded on the limestone walls between the Armoury and the Courtyard, while a complete list of contributors appears elsewhere in this Review. It seems to me that the length of that list is just as important as the amounts individuals gave; what it demonstrates is the extent of goodwill and support

upon which our Museum can draw. As we move ahead taking full advantage of the momentum we have gained, it seems appropriate to say it again to all concerned: thank you!

Duncan Robinson Director

"... a wonderful museum and great staff ... subtle lighting, good information and display, stunning collections ... the Courtyard Development is most imaginative and very clever in that the appearance and atmosphere of the original courtyard have been retained ..."

"The Fitzwilliam Museum is a wonderful place with marvellous pictures. I admire Renoir's stunning painting *Le coup de vent* and the great Titian knocks me out every time I see it. To have these treasure houses of art outside London is a wonderful thing; I wish there were more of them."

Sir Anthony Caro

Exhibitions



The Nature of Impressionism

Frank Whitford

Degas once told the art dealer Ambrose Vollard that working in the open air was a waste of time. He hated the hordes of landscapists invading the countryside, and advocated their removal by armed police. Nothing, he suggested, would coax them back into their studios as persuasively as the whiff of buckshot.

Degas's remark about backsides and bullets (recalled by Jane Munro in her excellent book, *French Impressionists*, Cambridge University Press, £14.99) is revealing. It shows the artist's disapproval of what is sometimes thought to be the central doctrine of Impressionism: painting nature *en plein air*. Indeed, Degas produced few landscapes himself, several of which were more imagined than real. (Some, in peculiar anticipation of Surrealism, were worked up from discarded figure studies.) So was Degas's participation in seven of the eight exhibitions of the

Société Anonyme, whose members were later dismissively dubbed Impressionists, enough to make him an Impressionist, too?

Lasting Impressions: Collecting French
Impressionism for Cambridge, the predictably popular
exhibition that inaugurated the Fitzwilliam Museum's
new Mellon Gallery last summer, suggested one
answer to that familiar question by clearly revealing
the huge contrast in subject-matter and approach
between Degas on the one hand and Monet, Renoir
and Pissarro on the other. True, the purpose of the
exhibition was neither to identify who was or was not
an authentic Impressionist. Nor did it set out to essay
a definition of Impressionism. Though it began with
precursors (especially Boudin), and ended with some
Post-Impressionist paintings (chiefly by Cézanne and
Seurat), it did not provide a survey of the movement
(if that is what Impressionism was), either.

The less ambitious aim was simply to bring together everything relevant to Impressionism in the Fitzwilliam's permanent collection, adding a loan (an engaging Degas from the Art Institute, Chicago), and the stars of the Keynes Collection at King's (normally kept in the Museum). The curator Jane Munro's agreeably informative labels (and commentaries in her book) shed light on how and when each work was acquired, thus providing a footnote to the history of English taste, notoriously slow to respond to Impressionism and other artistic developments in France during the later 19th century.

The exhibition, then, was deliberately modest in scope and intention. Instead of borrowing heavily from elsewhere, the Fitzwilliam chose, wisely in my view, to open its splendid new extension by anthologising part

Hilaire-Germain Edgar Degas (1834-1917) *At the Café*





Eugène Boudin (1824-1898) Sunset on the beach

of its permanent collection. A show need not be showy to be successful. Though almost everything in the exhibition could usually be seen in the Museum, the unfamiliar surroundings of the beautifully lit Mellon Gallery made the very familiar seem fresh. The largely chronological hang also enabled illuminating comparisons to be made, especially those between paintings and drawings, the latter seldom brought out from their boxes behind the scenes because of their light-sensitive nature.



Especially striking was the number of uncharacteristic but instructive works by major artists in the show – for example, those clumsily temperamental early Cézannes (*The Abduction; Uncle Dominique*) that mark surely the least auspicious start to the career of any major painter. There was also the Gauguin landscape of 1873, done when he was still a stockbroker and hugely accomplished Sunday painter.

There were, most instructive of all, several seemingly atypical pictures by Degas. True, classic examples of ballet dancers and women washing were on show, as well as a group of small, recently given, models in wax and bronze of dancers and horses. Far less familiar and thus more intriguing was such evidence of Degas's conservatism as the pencil drawing after Donatello's *David* or the chalk and charcoal copy of Antonis Mor's portrait of Elisabeth de Valois. Both testify to Degas's early brilliance as a draftsman and to his admiration of Ingres. His vigorous oil sketch for a painting of David and Goliath also shows his interest in history painting, the sort of subject that Monet, for one, would not have touched with a double-length maulstick.

LEFT Hilaire-Germain Edgar Degas (1834-1917) Arabesque over the right leg, left arm in front



Pierre-Auguste Renoir (1841-1919) The Gust of Wind

Such fascinating curiosities were once seen as aberrations and valued accordingly. Many of them were bought by A.S.F. Gow, a don at Trinity (and Museum Syndic), who bequeathed them to the Fitzwilliam in 1978. Gow's tight budget put characteristic examples of paintings by Degas and other artists beyond his reach. He therefore wisely looked for eloquent rarities that tended to be ignored by the wealthier but possibly less discerning collector.

Interesting and rare though many of the Fitzwilliam's Impressionists are, not all of them bear comparison with those earlier acquired by the Misses Davies, spinster heiresses to a Welsh coal fortune and unlikely collectors of avant-garde art. Nor can the Fitzwilliam compete with the dizzying highpoints of Samuel Courtauld's Impressionists (some of which were inherited by Courtauld's son-in-law Lord Butler, who lent, though frustratingly never gave, them to the Fitzwilliam, when he was Master of Trinity). But the Museum does own some paintings that would not shame the most glittering of Impressionist collections. For example, Renoir's The Gust of Wind (done in 1872, two years before the first Impressionist exhibition) is one of the most perfect Impressionist paintings ever made, a view of nature caught at a particular,

unrepeatable moment, when a stiff breeze is raking through fields and clouds.

Because of their sheer variety, the paintings and drawings in this exhibition made every definition of Impressionism seem inadequate - even those that conveniently ignore Degas. A lack of a generally agreed, convincing definition can be a good thing, however, because it helps one to look without prejudice. Surprises may then be found in the most loved and familiar paintings. As Jane Munro says, The Gust of Wind, is not only a visual evocation of "the sensual pleasures of the outdoors" but seemingly also an image of purely natural forces shaping the appearance of a pure landscape. But there is a tiny, often overlooked house on the horizon line to the right. Man intrudes, as he usually does in one way or another, on the Impressionist landscape - as Degas preferred him to.

Frank Whitford writes about art for The Sunday Times

Lasting Impressions: Collecting French Impressionism for Cambridge was on display in the Mellon Gallery, 6 July - 26 September 2004. The exhibition was supported by Dazzle, the John Lewis Partnership and Schlumberger.

Lucian Freud: Etchings

Martin Gayford

'My cranial osteopath', Lucian Freud has observed, 'always knows when I have been etching'. That is because, physically, it is a very different activity from painting. Since the 50s, Freud has stood up at the easel, constantly moving back to consider what he has just done, then forward again to look closely at the model. He doesn't wear glasses to paint, but to etch he dons his spectacles. Making a print is closer, tighter, and more meticulous. That is why it causes a characteristic tension in the upper back that needs to be massaged away.

That also gives a clue as to why he gave up etching – as this admirable exhibition made clear – for 34 years. The last of the early Freud prints was *III in Paris* from 1948; the first of the second series came in 1982. The reason for the gap, one guesses, was not that print-making gave him a pain in the neck. As Craig Hartley has explained, there was a fundamental transformation of Freud's work in the 50s.

He deliberately subdued his brilliant draughtsmanship in order to allow his pictures to become more painterly – that is, looser, richer, more open to the possibilities of brushstrokes and built-up pigments. Not that he stopped drawing, but the drawing became quite literally buried under the painting. Each Freud picture begins with a charcoal sketch on the canvas, which is the basis for what follows though he doesn't necessarily 'go by it', as he says.

In the 70s and early 80s he again made and exhibited drawings which were works of art in their own right. But slowly, the etching took over from drawing as his principle graphic medium. For the last 15 years they have been more or less his only one. Again one can see why. As he says, he wants his prints to work like paintings. And etching, in the way he pursues it does produce the physicality of his oils. At the same time it adds a level of detailed observation which painting – as Freud now practises it – doesn't permit.

A work such as *Woman with Arm Tattoo* (1996) evokes all the looming bulk of the amazing model (who featured in a number of Freud's paintings of that period). But it also takes the eye on a journey

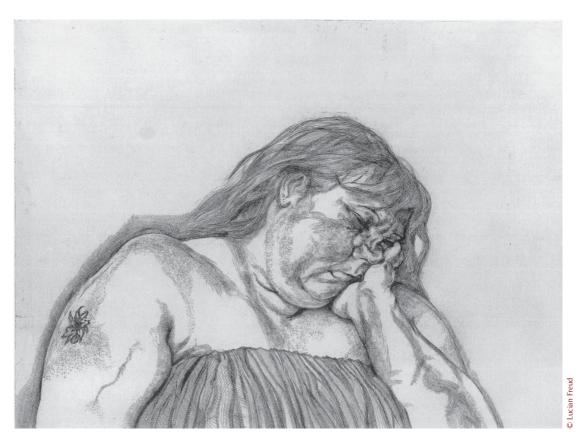
over the surface of her skin, noting the fuzzy down on her shoulders and chest, the exact design of the small tattoo on her upper arm, seeming to number each hair on her head. This is an image with every bit of the impact of Freud's paintings of the same person – and, an important point, it is on the same scale as the pictures. Not all Freud's etchings are enormous, of course; he like to vary the size of his plates just as much as he does that of his canvases. But he has surely explored life-size and above life-size etchings in a fashion that no one else has in the history of art.

The etchings, which are often of the same subjects as the paintings, are a parallel series – a translation into a different medium and a dissimilar visual language. The magnificent *After Chardin* (2000) is the largest and most forceful of a sequence of works he made from a picture by the French master in the National Gallery, three painted, two etched.

III in Paris, 1948



Lucion Erond



Woman with Arm Tattoo, 1996

There is an element of chance, even gambling, in etching that does not exist in painting. Having posed for a painted portrait by Freud earlier this year, I am now about half way through the sittings for an etching. But I have far less idea than I did at a similar point in the painting process of how the final image will turn out. It is not just that the plate is reversed from left to right when it is printed, but it is also a sort of negative (the shiny lines of exposed metal become black marks on paper).

There are more mysterious metamorphoses that occur - what looks promising on the plate may turn out disappointingly when printed, and vice versa. Even for Freud himself, the pulling of the first proof is a moment of tension and excitement at which he finally discovers the result of many, many hours of work.

Furthermore, when the plate is immersed in acid to deepen the lines there is a risk that it will be completely ruined - as happened to one of Freud's a few years ago.

There was anxiety about the new garden print, the plate for which had stood out on Freud's terrace throughout a winter and was weathered as well as being covered amazingly thickly with the marks of the sharply pointed tool. How would it bite? In the event, it looked superb. But when the time comes for me to be put in the acid bath, I shall hold my breath.

Martin Gayford is art critic of *The Spectator*

Lucian Freud: Etchings 1946-2004 was on display in the Mellon Gallery, I5 October - 30 December 2004, supported by The Marlay Group and Taylor Vinters Solicitors. Exhibition organised by The Fitzwilliam Museum and Marlborough Graphics in association with the Scottish National Gallery of Modern Art.

Special Displays

The programme of exhibitions and special displays resumed in June 2004 with the Museum's relaunch following the Courtyard Development.

The Normans: Three centuries of achievement, 911-1204

I June - I2 September 2004 Octagon

In this exhibition, the rise and fall of the Normans was explored principally through the medium of coinage. From their origins as Viking 'Northmen' who left Scandinavia in search of adventure and wealth in western Europe, it charted their settlement in Normandy and development as a thriving French duchy. Their opportunist involvement in the affairs of southern Italy created an exotic Mediterranean kingdom, while cool, calculated ambition and good fortune gave them the rich prize of England. Yet the tables were turned when, 800 years ago in I2O4, the Norman duke cum English king saw the duchy annexed by force at the hands of the king of France.

Other Men's Flowers

Recent acquisitions of contemporary prints

I June - 24 October 2004, Shiba Room

This special display featured a selection of prints made in series by leading contemporary artists, including Damien Hirst, Anish Kapoor, Michael Landy, Christopher Le Brun, Hughie O'Donoghue and Marc Quinn. Each artist brings a very different approach to printmaking, employing a variety of traditional and high-tech printmaking techniques. In contrast to these individual sets, the mixed portfolio *Other Men's Flowers* came about when Joshua Compston commissioned a miscellany of Londonbased artists each to create a text-based work using letterpress or screenprint. The artists in the portfolio include Don Brown, Helen Chadwick, Matt Collishaw, Tracey Emin, Andrew Herman, Gary Hume, Max Wigram and Sam Taylor-Wood.



Marc Quinn (b. 1964), Garden², 2000

Goya's Tauromaquia: For or against the bullfight?

I July - 30 December 2004 Charrington Print Room

Goya (1746-1828) published his spectacular set of prints illustrating the history and practice of bullfighting in 1816. The artist had been an ardent supporter of bullfights in his youth, but the end of the Peninsular War in 1814 brought about political change that affected the social context for bullfights, and by 1816 a number of critics - men who were friends of Goya - had denounced bullfighting as a cruel spectacle. Did Goya intend his series to condemn rather than glorify the sport? This display of the Fitzwilliam's first edition of the etchings gave visitors a chance to make up their own minds.



Francisco José de Goya (1746-1828) The agility and audacity of Juanito Apiñano in ring at Madrid, 1816

Roman Egyptomania

24 September 2004 to 8 May 2005 Octagon

In 30 BC, following the suicide of Cleopatra VII, Egypt became part of the Roman Empire. This special exhibition considered the remarkable and unique relationship between the two cultures, exploring the influences of Roman occupation upon Egyptian art, and of Egypt upon its conquerors.

Finds from Sir William Mathew Flinders Petrie's excavations at Roman settlements in the Nile valley illustrated the innovations of Romano-Egyptian culture and the importance of the Imperial cult in Egypt was also explored.



A Roman-Egyptian statue representing Arsinoe II, 2nd century AD

The highlight of the exhibition was a newly identified Roman copy of a statue of one of Cleopatra's ancestors from the Emperor Hadrian's villa in Rome (illustrated). The statue, which has been in British private collections for many years was generously loaned to the Fitzwilliam Museum by its present owners and was on public display for the first time.

Augustus John

2 November 2004 to 30 January 2005 Shiba Room

The Fitzwilliam Museum has one of the finest collections of paintings and drawings by Augustus John in the UK. This display of around twenty drawings featured portraits and studies of the women in John's life - models, fellow students, mistresses and wives - and was organised to complement the exhibition Augustus John and Gwen John at Tate Britain (29 September 2004 - 9 January 2005).

"Some years ago I walked past a shop in New York called 'The Incurable Collector' and remembered thinking at the time that the title could equally well be applied to me."

Paul Mellon

Profile: Paul Mellon





Profile: Paul Mellon KBE (1907 - 1999)

Paul Mellon, philanthropist and art collector, was born on II June 1907 in Pittsburgh, Pennsylvania, the only son and second of the two children of Andrew Mellon (1855-1937), banker and statesman, and his wife Norah (1879-1973), daughter of Mr and Mrs Alexander McMullen of Hertford, England.

In 1999 Paul Mellon bequeathed \$8 million to the University of Cambridge for the Fitzwilliam Museum. During his lifetime he agreed that £I million of that sum could be allocated to the Courtyard Development, and under the terms of his Will his Executors have subsequently allocated a further \$10 million to complete the renovations associated with the Courtyard, including the re-lighting of all of the galleries. The remaining balance will be added to the Paul Mellon Fund which was established as a trust fund for the Museum at the time of the bequest.

In 1936, during one of his regular visits to England, Paul Mellon bought a painting of an eighteenth-century racehorse, by George Stubbs. Together with his first wife he saw Pumpkin with a Stable Lad at Knoedler's in London. 'We both were bowled over by the charming horse, the young boy in a cherry-coloured jacket, and the beautiful landscape background ... It was my very first purchase of a painting and could be said to be the impetus toward my later, some might say, gluttonous, forays into the sporting art field.' Yet it remained, for more than a decade, an isolated purchase. The death of Andrew Mellon in 1937 placed a heavy burden of responsibility on the shoulders of his only son, not least for his father's gift to the nation of the National Gallery of Art in Washington DC on which construction had begun in the same year. In 1941, only weeks after he presented the newly finished building to President Roosevelt, Paul Mellon was in uniform under selective service. He spent almost two years as an instructor at the US army's cavalry training centre at Fort Riley, Kansas, before being posted to the office of strategic services in London. After D-Day he served in France and Belgium before returning to the United States with the rank of major in 1945. A year later, Mary Mellon died as a result of chronic asthma and in 1948 Paul Mellon remarried. No wonder he commented on that decade of his life that 'there had always been something else to do.'

In 1945, Paul Mellon rejoined the board of the National Gallery of Art where he encountered, among

others, Chester Dale, 'a tough, hard-bitten stockbroker with a crisp turn of phrase and a taste for stiff martinis', who had formed one of the finest collections of nineteenth century French paintings in America. Dale had no scruples about using the influence his collection gave him; both the Art Institute of Chicago and the Philadelphia Museum of Art elected him to their boards in hopes of securing it. Recognising its significance for the fledgling National Gallery of Art, Paul Mellon was content to defer to the older man whose judgment he respected and to serve under him when he was elected President of the Trustees in 1955. For his part, Dale liked to think of Paul and 'Bunny' Mellon as protégés whose burgeoning interest in Impressionism he could guide and encourage. For the Gallery there was a double benefit. When he died in 1962 Dale, true to the last of his promises, bequeathed his collection to Washington and four years later, in 1966, the Gallery's twenty-fifth anniversary was marked by an exhibition of some 246 Impressionist and Post-Impressionist paintings acquired by the Mellons and by Paul's sister Ailsa, Mrs Mellon Bruce. The majority of these works by Boudin, Manet, Monet, Renoir, van Gogh, Gauguin and Cézanne were destined to join the permanent collection.

Much as he shared and encouraged his wife's enthusiasm for French art, by the 1960s the incurable collector had embarked upon an even more ambitious project, aided and abetted by the London-based art critic Basil Taylor, whom he met in 1959 after agreeing

LEFT Paul Mellon in front of James Ward (1769-1859) Wychnor Hunt



Vincent van Gogh (1853 -1890) Green Wheat Fields, Auvers, July 1890

to chair the English and American committees for 'Sport and the horse', an exhibition organised by the Virginia Museum of Fine Arts in Richmond. Over lunch at Claridge's, the two men 'sensed an immediate rapport - both recognising that British art was needlessly neglected and undervalued and that somebody ought to do something about it. By the time we were drinking our coffee, it had been more or less agreed that I was going to collect British art and that Basil would be my adviser.' Their plans to rehabilitate British art did not end there. In 1963 the Paul Mellon Foundation was established in London to promote the study of British art in its country of origin, with Taylor as its first Director. In 1970 it was reconstituted under the aegis of Yale University as The Paul Mellon Centre for Studies in British Art, a charitable foundation which supports research, teaching and publication in the field. Its founder could not have hoped for a more positive outcome although for him there were unforeseen consequences as the value of British art increased dramatically. Confronted by rampant inflation in the art market towards the end of his life, he noted with a wry smile that he found it difficult to justify paying the high prices he had helped to generate.

Years later, Paul Mellon wrote that 'my interest in British art is part of my fascination with British life and history. From childhood and from Cambridge days I acquired a fondness for English landscape and for the ever-changing English light. I became interested in English history, in particular the period from the start of Robert Walpole's ministry to the accession of Queen Victoria, roughly from 1720 to 1840. I grew to love English country life and country sports. All these interests converged to make me ready to collect paintings, drawings, books and prints, wherever the subject matter is related to English life in the eighteenth and early nineteenth centuries.' In order to provide the United States of America with a national gallery on a par with the one in London, his father had focused on the acquisition of masterpieces of all of the European schools. He relied heavily on the agency of international dealers like Duveen and used the full force of his wealth and influence to build a collection destined for the nation. For his generation of collectors, which included Henry Clay Frick in New York and Henry Huntington in California, English art was characterised by full-length portraits in the grand manner which derived from van Dyck in the

seventeenth century and of which Reynolds and Lawrence were such brilliant, later exponents. For Paul Mellon, on the other hand, English art was 'not just the Duchess of Devonshire or the Age of Innocence'; it reflected a far wider spectrum of life in the towns and countryside of eighteenth-century England. As a result, his collection was characterised by smaller canvases, less formal compositions, conversation pieces, narrative pictures, sporting art and landscapes, some of them showing the first stirrings of the Industrial Revolution which transformed the face of Britain: the surviving material evidence of a single culture in a period of unprecedented artistic activity.

Occasionally, this passion for the English Enlightenment involved acquiring entire collections including, notably, that of colour-plate books

published during the period 1770-1850 which belonged to Major J R Abbey. Opportunities of this kind were more common in the relatively relaxed art market of the 1950s and 1960s, but a collector of collections, Paul Mellon was motivated by his instinct for preservation, 'it bothered me to think of beautiful objects or literary treasures, which had always been kept together, being sold one by one, never to be reassembled.' And in each case he thought carefully about the final destination of such collections. The Abbey Collection is now at Yale, and in 1977 he gave the Lovelace Collection of books which had belonged to the seventeenth-century philosopher John Locke to the Bodleian Library. Most of the collection of unique wax sculptures by Degas he acquired through Knoedler from the daughter of the foundryman Hébrard now belong to the National



George Stubbs, (1724-1806) Pumpkin with a Stable Lad, 1774

Gallery of Art, although in this case there were exceptions; four of them were given to the Louvre, three to the Fitzwilliam Museum in honour of its former Director, Michael Jaffé, and two to the Yale University Art Gallery.

In 1964, the Royal Academy mounted an exhibition of British Art 1700-1850, which was discreetly subtitled 'from the collection of Mr and Mrs Paul Mellon.' By then it was clear to Paul Mellon that what he had amassed over a period of five years was more than a private collection; comprising some 1600 paintings together with many thousands of prints, drawings and rare books it was the preeminent collection of British art in private hands. No major artist between Hogarth and Turner was unrepresented, and many of his favourites, including Joseph Wright (of Derby), Richard Wilson and John Constable, by dozens of canvases. After a certain amount of soul-searching, or rather weighing the rival claims of Washington, Richmond and New Haven, he announced his decision in 1966 to give and bequeath the majority of his holdings of British art to Yale University together with sufficient funds to build and endow there the Yale Center for British Art. 'Since a university is a community of scholars,' he explained, 'a majority of them young scholars at that; and since within its walls there is, or at least should be, a sharing of interests and a crossfertilisation of knowledge, it seemed to me that the ferment of a university would enliven and stimulate the study of and the enjoyment of these artistic relics of our British inheritance, more vitally and more resourcefully than if they were displayed in a non-teaching institution.' Again, there were a few well-chosen exceptions from this allocation, including several masterpieces to complement his father's gifts of British paintings for the National

Gallery of Art, sporting paintings for the Virginia Museum, and gifts to the British Sporting Art Trust at the Tate Gallery and to the Fitzwilliam Museum.

One of Paul Mellon's gifts to the Fitzwilliam is a painting by the eighteenth-century artist John Wootton of A Race on the Beacon Course at Newmarket. He made it largely to acknowledge the pleasure he derived from spending two years as an affiliated student at Clare College between 1929 and 1931. After four years at Yale he 'found Cambridge lectures dull and dry,' but 'Cambridge I loved, and I loved its grey walls, its grassy quadrangles, St Mary's bells, its busy, narrow streets full of men in black gowns, King's Chapel and Choir and candlelight.' And beyond Cambridge, 'lovely Newmarket, its long straight velvet training gallops, its racecourse, the most beautiful one anywhere.' As if to sum up those two years in Cambridge where 'I rode constantly, rowed intermittently, and read a little', this one example serves to illustrate the very personal nature of the Paul Mellon Collection, in spite of its vast extent. Before buying major works, he often took the best advice available, from John Rewald for Impressionist paintings, from Basil Taylor for British art and subsequently from the curators who worked for the museums and galleries he supported, but the final decision was always his own. 'When I buy a painting, some feature about it may remind me consciously or unconsciously of some past event, thought, feeling, moment of pleasure or even of sadness.' And finally, 'As anyone who has started to collect anything knows, it is impossible to stop.' The same might be said of his habit of giving, which was just as personal and, it is tempting to add, equally incurable.

Duncan Robinson

(Director of the Yale Center for British Art 1981-1995)

Sources

Paul Mellon with John Baskett, *Reflections in a Silver Spoon, A Memoir*, New York and London, 1992, from which all quotations are taken.

Oxford Dictionary of National Biography, Oxford, 2004.

"... the long-term effects of what you are doing are profound and truly change lives."

English Churches Housing, Cambridge

"...people come to life, focused, inspired."

Alzheimer's Society, Cambridge Branch

Education & Public Programmes





Education & Public Programmes

Nicola Upson

If you're seeking affirmation of the power of art to change lives – not through politics or rhetoric, not necessarily on a large scale but in a personal and lasting way – look no further than the Fitzwilliam Museum and its education department. 'Art can reach into the heart of an individual and flick a switch,' says Frances Sword, the Museum's Head of Education. 'We've seen it time and time again.'

To take someone from a situation of distress or isolation and focus them on a peaceful environment which is full of beauty can, quite literally, give a life back. 'During a recent session with people with mental health difficulties, we were looking at a Monet and one young girl suddenly said "I'm coming alive again",' Sword continues. 'Everything here has been made specifically to communicate and, because it's great, it works. All we have to do is build the cocoon which allows it to happen.'

Anyone familiar with the quality and breadth of work undertaken by Sword and her colleagues will know that such a statement belies the effort that goes into creating this remarkable resource, a resource which so greatly benefits Cambridge and the eastern region. From social inclusion work, lunchtime talks and family activities to schools' programmes, adult courses and groundbreaking developments in technology - and thanks to long-overdue improvements in disabled access - the department offers a programme which embraces the whole community, but it hasn't happened overnight. When Sword first arrived in 1987, it was to organise small, carefully-targeted activities for schools. With an imaginative approach to the collections - Egyptian objects were used to write poetry as well as teach history, paintings sparked discussions on science as well as art - teachers soon came to see the Fitzwilliam as offering something unique, and the Museum lost its natural reticence about opening up to different users with different needs. 'It was a delicate, gradual process - and it has to be,' Sword explains. 'The Fitzwilliam is a special place with an atmosphere which is contemplative and graceful, and which people of all sorts gain an enormous amount from. All the education that takes place here is based on that. It

would be a tragedy if the philosophy of "one hat fits all" forced museums like this to become other than they should be.'

Partnerships are crucial to the scale and success of the department's work. Close relationships with venues such as Kettle's Yard, health and community organisations and, just as importantly, colleagues from other departments within the Museum have facilitated a valuable strand of social inclusion work. Most projects, like those with Fulbourn Hospital and with the Primary Care Trust, where Museum staff go regularly into Addenbrooke's to work with people with cancer, are initiated by the Fitzwilliam: others, like the work undertaken with Alzheimer's patients and their carers, are created in response to a specific request; all are delicate and require considerable preparation and emotional input. It's a steep learning curve, but enormously rewarding for all involved. People have come to understand that a holistic approach to treatment for physical and mental ailments is really very important,' Sword says. 'During our work with the Alzheimer's Society, for example, something magical happens to the people who take part, to their visual acuity: the delight that comes from just a colour is extraordinary. Working with the visual helps language and, when people are here, their speech is far more fluent than at other times.' The success of any artwork depends, in part, on stories brought to it by the viewer; all the Fitzwilliam's education work draws on an undeniable connection between the visual and the verbal, particularly in its Basic Skills courses, the first of which inspired Art Into Literacy, an astonishing anthology of creative writing. 'When you look at something, a stream of words is generated either internally or through conversation. All our work is based on facilitating that, on getting people to make something with those words



Alzheimer's patients and their carers enjoy a studio session

which will in turn communicate; that's an enjoyable, empowering thing, especially for people for whom confidence and isolation are a problem. Basic Skills work is about building confidence: people who supposedly have great difficulty with literacy start to blossom because, once again, the art does something special; it enables communication to take place in a completely different, fluent way.'

Perhaps the most remarkable thing about the Fitzwilliam is that, in each new phase of development, it never forgets to be a museum for everyone: as a department of the University, faculty teaching - from History of Art to Medicine - is important, but the quality and variety of the collections speak as effectively to a more general audience, and it is the education department's role to maximise that. 'We try to devise activities which offer different approaches to what we have,' Sword explains. 'Hopefully, our public activities take people forward in their thinking and, like everything else, are a developmental process.' Since the reopening, Fitz Kits - boxes of props which encourage children and adults to interact with exhibits - have proved extremely popular. It goes back to putting yourself in other people's shoes; if you're bringing children into museums, they hate being passive and anything that smacks of school; they don't want a clipboard and pencil. We've tried to make a box of things which is fun and completely active in its nature.' It's this attitude which lies at the heart of the department's success: new studios - in which people

can act, dance, paint and write - are a fantastic additional asset, but the joy of the Fitzwilliam's education work is that it isn't shut away out of sight but happens naturally within the life of the galleries. For that to function, the commitment has to run throughout the building. 'My colleagues are essential to what takes place,' Sword agrees. 'They're teaching in prisons and in galleries - and reaching the public in the widest sense. Often the initiative comes from them.' She is the first to admit that those doing the teaching are continually forced to reassess their assumptions. 'You're being challenged as an individual all the time and you can't fake it. When you're taking a group of people with Alzheimer's or who are homeless, the mask of the museum person who knows stuff is counter-productive; you must be yourself in a very real sense and drop your preconceptions - and they're colossal. I've found that about all teaching: time and again people screw your preconceptions up in a ball and throw them in the bin.'

That's exactly what the Fitzwilliam does to entrenched attitudes regarding what a museum does and how far it can go. Two groundbreaking IT initiatives have revolutionised ways in which people can access collections, both physically and intellectually. Pharos, the Fitzwilliam's on-line resource - which has been researched and written by Robert Lloyd Parry and designed by Mark Wingfield - gives a fascinating insight into the inter-connectedness of the collections and has already become an invaluable tool for teachers and virtual visitors all over the world; with funding by NESTA and in association with Cambridge firm Hypertag, the same team has developed the Museum's innovative eGuides, hand-held computers with which visitors can move around the galleries to access information on a selected number of objects via headsets: in front of Epstein's magnificent bust of Einstein, you can hear a genuine recording of the latter explaining Relativity; viewing Gimcrack on Newmarket heath, you learn from an expert what made the horse so special. Multi-media and multi-layered, eGuides provide a new level of fun and information for visitors.

No quality education comes without a great deal of thought, training and hard work on the part of the provider. Every single strand of work requires a huge





Fitz Kits take families on an adventure tour of the galleries

investment of time and energy which is sometimes hard to reconcile with targets set for public institutions. 'I'm a great believer in quality rather than quantity,' Sword insists. 'There's an understanding here that we'd rather see fewer people having a meaningful time than floods of people churned through a sausage machine – and that's important.' With the support of a talented team – the department's second post is shared by Rachel Sinfield and Sarah Burles – Sword nevertheless spearheads an astonishing amount of work. Because building the necessary relationships is a long-term process, the importance of steady funding from backers like DCMS and MLA, and all the many and valued funders who support the education work at the Museum, can't be overestimated.

Education at the Museum began with schools and they've certainly not been forgotten in the expansion of its activities. Along with Colchester, Luton and Norfolk Museums Service, the Fitzwilliam is a major partner in the East of England Hub, working under the Renaissance in the Regions initiative to improve museum provision for children aged five to sixteen. 'Working within the Hub has pushed us a great deal and it's been very exciting,' Sword says. 'Our work

with schools isn't just on obvious topics; it's important that we continue to provide unexpected experiences.' No project exists in isolation: ideas that occur in adult sessions can become work for schools and vice versa, and one of the most exciting Hub projects is *Wordscapes*, an intense day in which pupils spend time looking at paintings, then create a written piece to encapsulate their reactions and a visual expression of their writing. 'I hope teachers and children will feel it couldn't happen anywhere else,' says Sword. 'There's no point in doing work that could be carried out in the classroom: it's got to be a unique experience based on the collections.'

Just as art transforms space, connecting with the Fitzwilliam's treasures certainly transforms the viewer. Everything established in two decades of inspirational education work has happened because of the Museum and its very special atmosphere – and, above all, because of its incredible collections. 'So much of today's teaching – for adults and children – is based around subjects,' says Sword, 'but learning's really about ideas – and that's what this place is full of.'

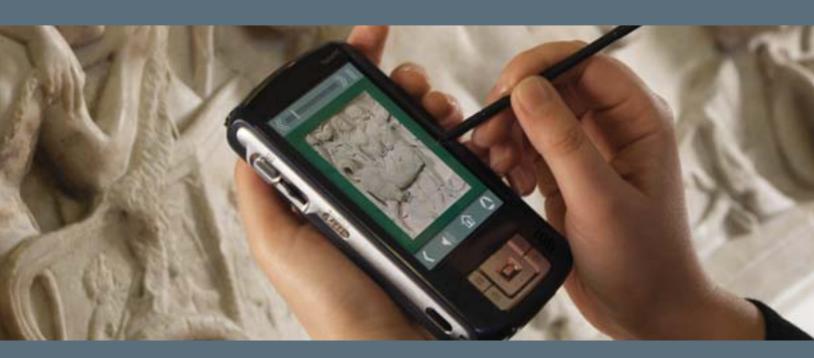
Nicola Upson is a freelance writer and critic

'...sometimes technology and culture come together in ways which illuminate both, as I found out earlier this week when I visited the newly reopened Fitzwilliam

Museum for the first time."

Bill Thompson, Technology Analyst, BBC On-Line Technology News, 2 July 2004

Information Technology





Information Technology

Providing electronic access to the collections

Standing in a gallery in The Fitzwilliam Museum it is easy sometimes to forget the wealth of information and knowledge that has been gathered around the objects on display. Whether it is a painting, manuscript or fragment of Greek pottery, each item in the Museum's collection has its own history, physical description, and other important details to record. Managing this information, and creating access to it, helps the Museum care for and research the collection. For the visitor, it can add to an understanding and appreciation of these objects.

Over the past few years the Fitzwilliam, like many other higher education and cultural organisations, has made increasing use of information & communication technologies (ICT). Electronic databases, digital images and websites are now key tools, enabling faster and more efficient storage, retrieval and publication of information about the Museum's collections.

The Fitzwilliam is establishing a leading role in the use of ICT within a museum context, encompassing a wide variety of curatorial, education and business functions. This role has been encouraged by the Museums, Libraries and Archives Council (MLA) and is one of the strengths that the Fitzwilliam brings to the East of England Museums Hub, a mechanism through which it can share knowledge and experience with other museums.

The imaginative use of ICT has underpinned a number of recent learning, interpretation and access projects at the Fitzwilliam. These include: Pharos, a web-based collections information resource making it possible to relate objects and their associations; The Ancients' Appliance of Science, an online resource using museum objects to explore scientific principles; eGuide, a mobile gallery guide being developed as part of a project to use portable computers as learning tools; and Harvesting the Fitzwilliam and the 24 Hour Museum Metasearch projects, both of which explore the potential of gathering or "harvesting" data from the Museum's collections database to link to other information sources, enabling people to search across a range of collections simultaneously.

This work has been assisted by the continuing development of the Museum's ICT infrastructure. There has been a steady expansion of the network of computers and supporting technologies, which allow staff to communicate and work online, recording, updating and sharing information. During 2004 this infrastructure development has also included the installation of a wireless network throughout the building and the setting up of public computer terminals. These new facilities allow visitors to access a range of electronic resources, including *Pharos* and *eGuide*, as part of their visit to the Museum.

The creation of computer-based resources has also been supported by an evaluation programme through which the Fitzwilliam has sought to gain a better understanding of the different types of use that people make of its collections information. This has included a user study based on interviews and observation of people using the Museum's online



Screens from *Pharos*, a web-based information resource which provides collections information



The Museum's new IT suite is enjoyed by visitors of all ages

resources. The *eGuide* has undergone public trials and the Museum's Access Advisory Group are involved in assessing this and other aspects of the Fitzwilliam's interpretation initiatives.

Central to the work of recording and retrieving collections information is the Museum's unified electronic database. The Fitzwilliam began using this database in 1999, bringing together the disparate records that have been created over the long history of the Museum. In late 2004 the database held over 100,000 object records, the majority of which are available to the public on the Museum's website. Much of this has been achieved through funding from the MLA and each of the Museum's five curatorial departments is still actively involved in transferring existing records to the database. This process will continue well into the future to encompass the Museum's collections of half a million items.

Images are another important feature of an object record and the Fitzwilliam is attempting to add electronic images to as many of its database records as possible. This is done through digital photography as well as the conversion of existing traditional transparencies or photographs. These images are used in various tasks, ranging from the simple identification of an object to the recording of the different stages of a conservation process. Equally important, however, is the value that an image adds to a record for the users of the Museum's electronic resources. It injects life into the text information, and allows people to make comparisons and associations between objects. As technologies improve, digital photography may also be used to assist in the preservation of fragile objects. A digital reproduction of a manuscript, for example, may serve as a surrogate, reducing the handling and exposure to light of the original.





Pharos in use on the Museum's public terminals

Experience in these different aspects of creating electronic, digital resources over the last two years has led to interesting partnerships and opportunities. For example, funding from the Higher Education sector has supported work on the Harvesting the Fitzwilliam project with the Arts and Humanities Data Service, and MLA has supported the complementary 24 Hour

Museum Metasearch project, partnering the Fitzwilliam with the Tank Museum at Bovington and the Norfolk Museums and Archaeology Service. The eGuide project, in which the Fitzwilliam has worked with At-Bristol (a science and nature centre), the National Space Centre in Leicester, and Hypertag (a Cambridge-based technology company) has been supported by NESTA, the National Endowment for Science, Technology and the Arts, the organisation that invests in UK creativity and innovation.

Such partnerships and funding initiatives open up the potential to extend access to collections information. Combining core work on maintaining and improving information systems with the exploration of new solutions to communicating with its audience, the Fitzwilliam strives to balance the opportunities offered by new technologies.

Shaun Osborne

Computer Manager

David Scruton

Documentation and Access Manager



The new IT Suite located in the Near Eastern Gallery

"Cambridge is unique in having a museum of such range and quality at its disposal. As a basis for research and disseminating knowledge, it is hard to think of a better collection."

Dr Paul Binski, Reader in the History of Medieval Art, University of Cambridge

Research



Research

Research

Discoveries in medieval painting

According to the latest edition of the Suffolk volume in the Buildings of England series, the Thornham Parva Retable is 'famous enough. It must date from c. 1300, and seems to be the work of the royal workshops.' It is true that since its accidental discovery in the loft above the stables at Thornham Hall in 1927 it has received a fair amount of attention.

Survivals of medieval panel painting in England are all too rare, especially in East Anglia where the work of the sixteenth century reformers was completed by puritanical iconoclasts in the seventeenth century. But this is not simply a case of survival; it is no exaggeration to state, in the words of lan McClure that 'the small church of St Mary at Thornham contains the largest, most complete and bestpreserved medieval altarpiece in Britain.'

The Director of the Hamilton Kerr Institute is not noted for hyperbole. On the contrary, his opinion is based on almost a decade of meticulous research and treatment carried out at the Institute after the retable was taken there for conservation in 1994. A full account of the process, which began with extensive consultations between representatives of the Council for the Care of Churches, English Heritage, the National Heritage Memorial Fund and the Thornham

Painting and practice The Thornham Parva Retable Technique, conservation and contest of an English medieval painting

The Hamilton Kerr Institute's monograph on the Thornham Parva Retable

Parva Parochial Church Council, is given in The Thornham Parva Retable, the first in a series of monographs entitled Painting and Practice to be published by the Hamilton Kerr Institute. The book appeared in 2003, shortly after the altarpiece was returned to the church, and in 2004, the Institute was awarded the Pilgrim Trust's Conservation Prize for its work on the retable.

Among the chapters in the monograph there is one by the dendrochronologist Ian Tyers of the University of Sheffield, who has used tree-ring dating to establish the origins and the precise age of the oak boards out of which the retable was constructed. He identifies the eastern Baltic as the most likely source for the wood, from trees felled after I317, but before I340, dates which correspond to those c. 1340 put forward for the painting on stylistic grounds by Paul Binski and others. Dr Binski, Reader in the History of Medieval Art at Cambridge and a member of the Institute's Advisory Council, was one of the authors of a study of the retable published in 1987. In the light of its conservation, he has been able to refine his earlier views and he presents his conclusions in the chapter in our monograph which deals with its art historical implications. By comparing the Thornham retable with other surviving panel paintings and related manuscript illuminations, he has been able to show that its relationship to Westminster and the royal workshops is a distant one. It belongs instead to a group of works, mostly manuscripts, associated with the Norwich diocese, which deserve to be seen as important and distinctive examples of East Anglian art.

Our knowledge of the scope and organisation of medieval workshops remains partial, although the study of the Thornham Parva retable highlights the



At work: Dr Paul Binski (centre) and Dr Stella Panayotova (right) examine a medieval manuscript with a student

importance of technical data in enlarging our understanding of artistic practices. It also serves to remind us of the interdependence of the arts and crafts in the Middle Ages, of the materials common to painting and sculpture; wood, glass and metal and the similar skills they demanded. Nowhere is this clearer than in the Westminster Retable, or what survives of it. Work is already well advanced at the Institute, on this noble ruin of an altarpiece, once a prime example of courtly art, a glittering assemblage of painting, carving, jewellery and metalwork, all of the very highest quality. Looking closely at individual figures within this and other altarpieces is to be reminded, once again, of the close relationship between painting on panel and painting on vellum; a sufficiently close relationship in some cases to suggest a common origin in the same workshop.

While these investigations continue at the Hamilton Kerr Institute, a group of Cambridge scholars have embarked on a research project which encompasses the Colleges as well as the University Library and the Fitzwilliam Museum. Its purpose is to catalogue all of the medieval manuscripts in Cambridge, some of

which have been in college libraries since the Reformation and some of which, spectacularly so in the case of the Macclesfield Psalter, are recent acquisitions. Stella Panayotova, Keeper of Manuscripts and Printed Books, was already working on the catalogue when she transferred from the University Library to the Museum. Two years ago she proposed to highlight the project in the exhibition of The Cambridge Illuminations, which will open here and at the University Library during the summer of 2005. No fewer than fifteen colleges have agreed to lend their treasures to what will be the most spectacular display of European illuminated manuscripts mounted in recent years; comparison has already been made with Sydney Cockerell's exhibition held at the Burlington Fine Arts Club in 1907. It will range from the Ottonian manuscripts in the Parker Library, Corpus Christi College, to the Renaissance cuttings, or single leaves, in the Fitzwilliam's own collection.

In selecting the objects and writing the catalogue, Dr Panayotova has been joined by a distinguished group of scholars from Cambridge and abroad, including Dr Binski and two of our Honorary Keepers, Ionathan Alexander, Professor at the Institute of Fine Arts, New York, and James Marrow, Professor Emeritus of Princeton University.

The discovery in 2004 of the so-called Macclesfield Psalter equals in significance that of the Thornham Parva retable nearly eighty years ago. It came to light when Sotheby's catalogued for sale the library belonging to the Earl of Macclesfield at Shirburn Castle in Oxfordshire. Its earlier provenance remains a mystery; it may have been in the library which Thomas Parker, the first Earl, acquired with the Castle in 1716. On the other hand we know from his inscription that in the late sixteenth century it belonged to Anthony Watson, sometime student and then Fellow of Christ's College Cambridge who was appointed Bishop of Chichester by Elizabeth I in 1596. By the time the psalter appeared in Sotheby's catalogue it had already been associated with two other illuminated manuscripts, the Gorleston Psalter in the British Library and the Douai Psalter, so named because its remnants are in the library there. All three display sufficiently similar characteristics to suggest a common source, scriptorium or workshop, and all three have links with the parish of Gorleston on the east coast (the county boundaries have been redrawn to divide the honours between Suffolk and Norfolk). What are unmistakable are the East Anglian connections; St Edmund and St Etheldreda, St Alban, St Botolph, and St Osyth consort with less regional Christian saints, along with an extraordinary cast of imaginary characters revealing that one of the illuminators had an extremely fertile mind. Rabbits and monkeys are concealed within its leaves along with grotesque figures reminiscent of the most indecent miserichords, to give a vivid impression of the earthy humour and unbridled fantasy which are as much a part of the Middle Ages as its unquestioning piety. Fortunately for the Fitzwilliam Museum, the importance of the Macclesfield Psalter

was acknowledged by everyone, including the National Heritage Memorial Fund which offered a grant of £860,000 representing half the cost, after the National Art Collections Fund gave £500,000 and mounted a national campaign to 'save the psalter'. At the Museum, the public response was overwhelming as people recognised the manuscript as both a national and a regional treasure, moreover one which increases by a significant amount the sum total of our knowledge of painting in fourteenthcentury East Anglia.

For the Museum, of course, the task has only just begun. Dr Panayotova has already been to Douai to draw her own conclusions about the precise nature of the relationship between the two manuscripts before writing the entry for ours in time to include it in Cambridge Illuminations. In the meantime, after an initial showing when it arrived in Cambridge, the Macclesfield Psalter is undergoing conservation. Because its eighteenth-century binding is split, there is a perfect opportunity to photograph it leaf by leaf and to display it in its unbound state before putting this most private of all devotional books back together again. Unknown until a year ago, this gem of East Anglian painting is about to become one of the bestknown of all English medieval manuscripts. It also demonstrates, in the words of a former director, M R James, written just over a century ago, that 'the Fitzwilliam Museum is a place where manuscripts (are) choicely valued, religiously preserved, and minutely investigated.'

The Cambridge Illuminations will be on display at The Fitzwilliam Museum and the University Library, 26 July - II December 2005.

The Museum's research activities are undertaken across the breadth of the collections. A list of publications is available on request.

" ... a team whose scholarship and technical expertise are second to none."

Liz Forgan, Chair, Heritage Lottery Fund, on the conservators at the Hamilton Kerr Institute, 2004

Conservation



Conservation

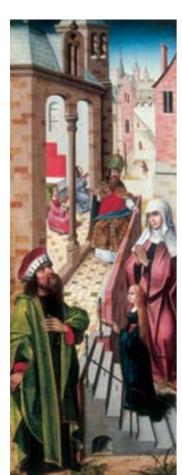
Rescued and reattributed: A 16th Century Triptych

In an article on works of art at risk published in *The Times*, 4 December 2002, Dalya Alberge wrote that 'the Fitzwilliam Museum must raise £30,000 to save an important l6th-century triptych which depicts scenes from the life of the Virgin Mary. The central panel is now splitting into tiny pieces. Under a raking light, the image shows splits and buckling of the wooden support caused by the failure of the l9th-century repairs to the panel.'

Triptych: The Presentation of the Virgin; The Deposition; The Marriage of the Virgin. Anonymous, French School, late 15th/early 16th century. Conserved in memory of Charles Francis Carr, 2004

She did not exaggerate; her description of the triptych was based on a sober assessment of its condition made by lan McClure and his colleagues at the Hamilton Kerr Institute, which was also featured in *The Times'* article. Fortunately, one of the newspaper's readers, Mrs Florian Carr, took up her pen and wrote to the Museum with an offer to help. After a telephone call and a further exchange of letters, a cheque for £28,000 arrived on the Director's desk.

Thanks to Mrs Carr's generosity in sponsoring the conservation of this particularly important panel painting, its treatment was carried out at the Institute in time for it to be included in the re-installation of Gallery 8 last summer. Bequeathed to the Museum in 1912 by Charles Brinsley Marlay, arguably the most important benefactor after the Founder, the central panel of the triptych depicts the Lamentation over the dead Christ, while the two wings show happier scenes from the life of the Virgin, her Presentation in







s Titmus. Hamilton Kerr Institu



Britta New removing the nineteenth century cradle from the central panel of the triptych

the Temple and Marriage. Both are animated by the kind of lively, domestic detail which appeals today as much as it did to viewers in the late fifteenth century. Although the painting has been ascribed to the Flemish school, to Brussels and the circle of the 'Master of Osroy' specifically, there is growing support for an alternative opinion that it originated in northern France.

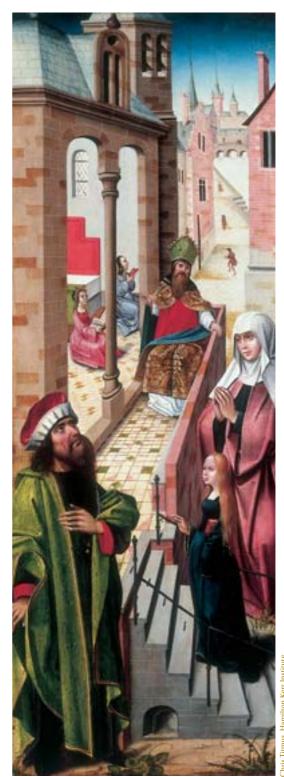
One of the main problems facing our conservators was the treatment of the panels in the nineteenth century, when it was common practice to reduce the thickness of the wood behind the layers of paint. This was often done to correct warping and, as in this case, was followed by 'cradling', or the attachment to the back of the drastically thinned panel of a lattice of wooden strips to brace it into its flattened position. Experience has shown that this kind of remedial action often created more problems than it solved and our triptych, its original wooden support reduced to less than I millimetre in thickness, was no exception.

The first step, therefore, was to remove the cradling from all three panels. The two wings, because they are narrower, were relatively straightforward; there was enough original wood remaining for them to be self-supporting, although they were fitted eventually with auxiliary supports which are flexible and can therefore respond to changes in climate conditions. The larger, central panel presented greater problems. First of all a protective layer of Japanese tissue was attached to the paint surface to preserve it while three of the four boards out of which the panel is constructed were separated along the original vertical joins. Where boards had been trimmed in earlier restorations, carefully measured oak fillets were inserted to rebuild the panel to its original dimensions. Conservation could then begin on the painted surface. Fortunately, in spite of all of that splitting of the wood and flaking of the paint which threatened the survival of the image, there were relatively few actual losses apart from those along the edges of boards. Intervention came in the nick of time in terms of preserving the original surface of an object which in spite of its resilience was deteriorating rapidly five centuries after it was made. Finally, the consolidation completed, all three panels were reframed without their Victorian corsets and with sufficient depth in the rebate to allow for their natural curvature.



The Presentation of the Virgin, left: before conservation; right: after treatment

> Like all of the major projects undertaken at the Institute, the conservation of what we now refer to proudly as Mrs Carr's triptych has combined preservation with an opportunity for research into the more technical aspects of art history, making



this particular exercise an object lesson in more ways than one.

Written with technical information supplied by Ray Marchant and Britta New

"Every time I have the pleasure of a visit to the Fitzwilliam I am astonished at the number of beautiful or fascinating objects that I seem never to have seen before."

Bamber Gascoigne

Major Acquisitions



Relief showing the Emperor Domitian as Pharaoh

(AD 81-96)



Sandstone, I5 x 28 cm
E.I.2003

Purchased from the Greg Fu

Purchased from the Greg Fund

Following the Roman conquest of Egypt in 30 BC, the Emperors served as absent pharaohs. Many, including Domitian, never visited the province, but expressed a keen interest in Egyptian cults and temples. This fragment of a temple relief shows the Emperor Domitian on the viewer's right making an offering to the ram-headed god Khnum. The emperor carries a sceptre in the form of a god (possibly Heh, the god of eternity). The hieroglypic inscription reads "...of Amun-Ra". Many reliefs from the first and second centuries AD show an image of a pharaoh with a blank cartouche

or with the simple writing of the word Pharaoh. The inscription on this relief is accompanied by a cartouche reading "Caesar" and then the emperor's name, leaving no doubt over the subject's identity. Domitian is well-known for his patronage of Egyptian cults in Italy, but only four temples were dedicated in Egypt during his reign. This relief probably came from one in Aswan, in southern Egypt, which was dedicated to the triad Khnum, Satet and Anuket. Like many buildings it was destroyed during the early nineteenth century.

A Brick from Ur

(2094-2047 BC)



H. 18 x W. 17.5 cm W.A.E.I.2003 Given by Mrs P. Caesar This sun-dried mud brick, which bears a stamped cuneiform inscription naming Shulgi, King of Ur from 2094-2047 BC, was discovered by the donor while clearing out a wardrobe in her Cambridge house. Accompanying the brick were yellowing slips of paper stating that the brick came from 'a partition-wall in the vaults of the Royal Tombs discovered at Ur in November - December 1930'. The brick was given to a relation of Mrs Caesar in the 1930s by a member of Sir Leonard Woolley's Ur expedition.

translated: 'Shulgi, strong man, King of Ur, King of Sumer [and Akkad.]' Shulgi was one of the most energetic builders of the Third Dynasty of Ur and many bricks bearing the same and similar stamps have been found both in tombs and in other contemporary structures, including the Ziggurat. The site of Ur, 10 miles west of the Euphrates in southern Iraq, was continuously

inhabited from about 5,000-300 BC.

The cuneiform inscription may be

Coins of King Offa of Mercia







I. Offa of Mercia, silver penny, East Anglian mint, moneyer Lul.

CM.2228.2003

2. Offa of Mercia, silver penny, East Anglian mint, moneyer Ecbald.

CM.2230.2003

Fifteen coins were purchased with the aid of grants from the National Art Collections Fund and the MLA/V&A Purchase Grant Fund, and seven further coins were donated by Derek Chick.

The Fitzwilliam Museum has acquired an important collection of twenty-two coins of King Offa of Mercia (757-796). Offa is one of the most prominent figures in the history of Anglo-Saxon England, and his coinage is widely regarded as the most formative and artistically creative phase of the Anglo-Saxon coinage. The collection was assembled over many years by Derek Chick, the leading expert on Offa's coinage, and it includes many otherwise unknown and exceptional

varieties. The eight East Anglian coins give the Fitzwilliam the largest and most complete group in any collection, and they are remarkable for their use of runic inscriptions and intricate geometric designs. These East Anglian coins include a unique portrait coin with the runic name of the moneyer Lul in a zoomorphic frame on the reverse, and an exceptionally ornate coin of the moneyer Ecbald, also with the moneyer's name in runes.

Fourteenth-century treasure

from Chesterton Lane Corner, Cambridge

1.





- I. Part of the hoard before conservation. Photograph from the Cambridge Archaeological Unit.
- 2. Edward III (1327-77) gold noble, c. 1355 One of the latest coins in the hoard, and a magnificent example of the gold coinage introduced by Edward III in 1344.

CM.923-2002

In October 2000 a hoard of gold and silver coins was discovered by Richard Mortimer and Roderick Regan of the Cambridge Archaeological Unit, during excavations at the corner of Chesterton Lane and Bridge Street, Cambridge. The coins had been hidden under the floor of a medieval building, in a wooden box. The silver coins comprise 1,805 pennies or sterlings of England, Ireland, Scotland and Continental mints, probably amassed in 1351. The gold coins, which are seven nobles and two half-nobles of Edward III (1327–77), were placed on top of the silver coins in about 1355, and the box was buried for safe keeping. The owner of the hoard was probably a wealthy citizen of Cambridge, as the total face value of the coins (£10 3s. 9d.) was a substantial sum in the fourteenth century.

In October 2002 the Fitzwilliam Museum was granted ownership of the hoard, after the excavators, Magdalene College (the former owners of the site of the excavation), Cambridge City Council and Cambridgeshire County Council had all waived their claims to a reward. The hoard has been conserved at the British Museum, and it can now remain permanently in the city where it was found, as a tangible reminder of Cambridge's medieval history. Detailed study of the hoard is providing important information about the state of the English currency in the years immediately after the Black Death, and an insight into the very diverse origins of the coinage available to an inhabitant of Cambridge at this time. Coins from the hoard are displayed in the new Rothschild Gallery, with many other items from the Fitzwilliam's internationally renowned collection of medieval coinage.

The Soul approaching the Celestial City

Metz, c.1435



Illuminated miniature on vellum from Guillaume de Deguileville, *Pilgrimage of the Soul*

140 x 130 mm

MS I-2003

Acquired in memory of Michael Camille. Purchased from the Wormald Fund with contributions from Michael Camille's friends and colleagues. Guillaume de Deguileville wrote his allegorical epics, the *Pilgrimage of Human Life* and the *Pilgrimage of the Soul*, between 1330 and 1358. Inspired by the *Roman de la Rose* and Dante's *Divine Comedy*, they echoed throughout the poetry of John Lydgate, Chaucer, and John Bunyan. The lyrical moralisations about virtue and vice evoked the imagery of heaven and hell in deluxe medieval manuscripts. The most profound study of the illustrations to Deguileville's works remains the unpublished Ph.D thesis of Michael Camille, completed in Cambridge in 1985 under the supervision

of Professor George Henderson. Camille's untimely death deprived the world of medieval scholarship of an original thinker, an inspiring teacher, and a generous colleague. The representation of the Soul personified as a youth and escorted by her Guardian Angel to the Celestial City seems a suitable tribute, ad imaginem and in memoriam. The Museum commemorates Michael Camille with this acquisition, closely related to his early career in Cambridge and purchased with generous donations from a large number of Camille's former friends and colleagues.

The Head of John the Baptist on a Dish

English, probably Nottingham, 15th century



Alabaster, with remnants of painting and gilding.

H. 29 x W. 23.5 cm

M.2-2004

Purchased from the Boscawen Fund and with grants from the National Art Collections Fund and the MLA/V&A Purchase Grant Fund.

This powerful image of St John the Baptist's head on a dish supported by angels would have provided a focus for the private devotions of its owner, and may have been housed in a wooden case, whose painted doors were opened while he or she was at prayer. Alabaster carvings were an important aspect of late medieval English art, and were exported widely to the Continent. Much of the best alabaster was quarried in the area

between Tutbury in Staffordshire and Chellaston near Derby, and Nottingham, some 15 to 20 miles further east, became a major centre for the production of religious figures, altarpieces, and panels. Local documents contain many records of the alabasterers' activity, including references to panels showing the head of St John the Baptist, which seems to have been a Nottingham speciality in the late fifteenth and early sixteenth centuries.

Liberale da Verona

(c.1445-1527/9)



The dead Christ supported by mourning angels.

c. 1489

Tempera with oil glazes on panel (?pine), II6.5 x 76 cm

PD.2I-2003

Accepted by H.M. Government in lieu of Inheritance Tax and allocated to The Fitzwilliam Museum.

Liberale, who was born in Verona and is documented there in I455 and I465, went to Siena before I467 to work as an illuminator of manuscripts for the Abbey of Monte Oliveto Maggiore. He returned to Verona c.I476, where he worked generally on a larger scale. He probably visited Venice and was certainly influenced by Venetian painters, the Bellini family and Bartolomeo Vivarini in particular. The paintings of his maturity, like this, painted c.I489, are characterised by a feverish theatricality and a sense of sculptural form: they all have a strong emotional appeal. It may

have been in Venice that he learned to use oil paint as well as tempera. The subtle glazes of the angels' drapery show how well he understood the potential of this new technique. The foreshortening of the tomb suggests that this was once the top of a large complex altarpiece, intended to be seen high up. The painting was previously in the collection of Philip Pouncey, Honorary Keeper of Italian Drawings (1973–1990), and it was allocated to the Museum in lieu of tax after the death of his widow, Myril, who, like her husband, had wished particularly that it should come to the Fitzwilliam.

The John Dreyfus Bequest



I studied wood engraving at Luton art school under Mary

Mansell. At the Ruskin School, Oxford, I continued to study it under myself. There I discovered Samuel Palmer, considered by the Ruskin Master to be a bad influence on a student. Also Gillray; a very bad influence. I was self-consciously influenced by John Piper and candle wax. John Piper was a visitor to the school and said 'You have been looking too much at somebody'. Art at the Ruskin was spelled with a capital A, all golden section and French Impressionists.

Religion was epidemic in Oxford in the mid-fifties.

I went down with it and wasted precious opportunities for wasting precious youth.

Goudy Modern, from

A Miscellany of Type Compiled

at Whittington

The Whittington Press, 1990, limited edition of 530 numbers, one of thirty presentation copies.

Printed on Zerkall mould-made paper in a variety of typefaces, quarter bound in buckram and patterned covers, I25pp, 360 x 270 mm.

PB.183-2003

John Dreyfus Bequest

This is the largest and most important bequest of fine printing made to the Museum since those of Viscount Fitzwilliam (1816) and Frank McClean (1904). John Dreyfus (1918–2002) began his career in Cambridge, under Stanley Morison's guidance, and quickly rose from a trainee to Assistant University Printer and Typographical Adviser. It was at the Fitzwilliam Museum that he organised, together with Stanley Morison, his first exhibition on printing in 1940. The bequest represents the section of Dreyfus' library that comprised publications of bibliophile societies and Private Presses, an area in which the Museum has a longstanding interest and rich holdings. The collection reveals Dreyfus' wide-ranging

tastes and his holistic approach to the art of the book. A Miscellany of Type celebrates the typographical renaissance inspired by Stanley Morison in the 1920s and embodied in the technical perfection of the Monotype Corporation. It is designed 'to be enjoyed for its content as much as for its typographical displays'. Among the liveliest typefaces is Goudy Modern, designed by Frederick Goudy and cut by Monotype in 1928. It is represented by a fragment from 'Portrait of the Wood Engraver in Middle Age', written and illustrated by Peter Forster. As a typographer with strong interests in book illustration and as a contributor to the edition, John Dreyfus received an exclusive presentation copy.



Fra Angelico or close follower

(c.1395/1400-1455)



The Dead Christ

c. 1432

Pen and brown ink, brown and red wash, heightened with white, on paper, 355 x 274 mm.

PD.25-2003

Bought from the Perceval Fund, with contributions from the National Art Collections Fund and Mark Fisch, through Cambridge in America.

The drawing relates to the figure of Christ in Fra Angelico's *Deposition* painted for Palla Strozzi, which was installed in the Strozzi chapel in the church of Sta Trinità, Florence in 1432. At this period the Deposition was a very unusual subject for an altarpiece in Florence, and interest in the subject may be related to new theories of devotion – the so-called *Devotia moderna* – in which the viewer was asked to participate on a personal level with the suffering of Christ. The drawing, which was probably executed after the altarpiece [rather than as a preparatory

study for it] was most likely intended as an icon for private contemplation and devotion, which would explain its size and exceptional subject matter. The question of attribution remains unresolved, but the internal modelling of the body is superb and of extreme delicacy and the work is clearly superior to any surviving drawing by Angelico's principal followers, Benozzo Gozzoli and Zanobi Strozzi. In a letter of 1938 to Norman Colville, the former owner of this drawing, Kenneth Clark described it as 'possibly the finest of the existing drawings by Fra Angelico'.

Lucy Harington

(1581-1627)



Portrait Medal of Lucy Harington, Countess of Bedford by Nicholas Briot (c.1579-c.1646)

1625

silver, cast and chased, 5.3 x 4.2 cm

CM.2111.2003

Purchased from the Cunliffe Fund, with a grant from the National Art Collections Fund. Lucy Harington, Countess of Bedford (1581-1627) was one of the most interesting and vivacious women in court circles in the early 17th century. She was a companion of James I's Queen, Anne of Denmark, and his daughter, Elizabeth of Bohemia, and a patroness of the poets John Donne and Ben Jonson, and the architect Inigo Jones. A portrait at Woburn Abbey shows her in a masque costume designed for her by Inigo Jones, with a plume of heron feathers similar to that shown on the medal. She was a collector of art and ancient coins, and this medal is one of the first in England to be commissioned

by a private citizen. It is known only from this one piece, which may well have been the specimen produced for the collection of the sitter herself. The medal is the work of Nicholas Briot a celebrated French coin engraver, medallist and inventor of minting machinery. He held the post of engraver-general at the Paris mint from 1606 to 1625, but in the Summer of 1625 he moved to England, where he became the principal die-engraver at the Royal Mint. This silver medal, produced shortly after Briot's arrival in England, is work of a superb quality of which only he was capable at this period.

Philippe-Laurent Roland

(1746 - 1816)



Self-portrait c. 1780-90

Terracotta bust on marble socle
H. overall 52.5 cm, bust 39.5 cm
M.6-2004

Purchased from the Boscawen Fund

Active both before and after the French Revolution, Roland produced a number of portrait busts of members of his family during the I780s, the decade to which it seems reasonable to assign this bust, both stylistically and on the basis of his apparent age. A marble after it is now in the Metropolitan Museum of Art, New York.

Unlike the marbles which derive from them, terracottas have an immediacy

which contributes to their undoubted appeal. Roland's self-portrait is no exception, with its slightly less than life-size features, and overall air of confidence (entirely justified by his handling of the medium). This bust is an outstanding addition to the Museum's fine collection of terracottas, which includes works by the French sculptors Houdon, Boizot, and Caffieri.

Samuel Palmer

(1805-1882)



Autumn landscape with a view to the sea

c. 1834-35

Oil on canvas

26.7 x 38.1 cm

PD.8-2003

Bought from the Fairhaven Fund with contributions from the National Art Collections Fund and the National Lottery through the Heritage Lottery Fund.

Previously entitled *On Chaldon Down, Dorset,* the scene represented in this painting is almost certainly in Devon. It can be identified with a painting of the North Devon coast, *Scene from Lee, North Devon* that Palmer exhibited at the Royal Academy in 1835. Palmer came to consider the countryside of south-west England to be 'his ideal of English scenery'. In this painting he

combines an awareness of the idealised compositions of Claude, with the intensity of vision of his Shoreham period work of the previous decade. Most remarkable of all is Palmer's sensitivity to the particularities of the autumnal coastal light, which saturates the foreground landscape, and all but dissolves the distant horizon in its glittering evanescence.

Frédéric Bazille

(1841-1870)



Black woman with peonies c. 1870

Watercolour and gouache over graphite and black chalk on card $335 \times 525 \text{ mm}$

PD.I-2004

Bought from the Gow Fund, with contributions from the National Art Collections Fund and the MLA/V&A Purchase Grant Fund, 2004.

Bazille was born in Montpellier, but moved to Paris in I862, initially to study medicine. At the same time, he began to train as an artist in the studio of Charles Gleyre (I808–I874), where he met, and befriended, Sisley, Monet and Renoir. Pissarro, who also met him around this time, considered him to be, 'the most gifted of all of us'. Bazille exhibited at the Salon in the late I860s, painting subjects from nature and contemporary life, rather than the historical subject-matter favoured by the academic art establishment.

This composition relates closely to a painting of the same title in the Musée Fabre, Montpellier. It is likely to have been painted in the first months of 1870, at which time Bazille had engaged 'une négresse superbe' as a model for three

paintings which preoccupied him at this time: the Montpellier painting, another composition on the same theme, now in the National Gallery of Art, Washington, and a painting which he planned to submit to the Salon that year, La Toilette, also now in the Musée Fabre. Bazille referred to his two paintings on this theme simply as 'les fleurs'; rather like Manet in his painting L'Olympia (1863, Musée d'Orsay) he uses the black model principally as a foil to the exuberance of the peonies and other flowers. Bazille was killed in action in the Franco-Prussian War, aged only 29, and his surviving œuvre is small. Watercolours and gouaches by him are particularly rare, and none of those recorded match this composition in scale and importance.

Tsukioka Yoshitoshi

(1839-92)







Picture of the priest Nichiren praying for the restless spirit of the cormorant fisherman at the Isawa river (Nichiren shōnin isawagawa nite ukai no meikon o saido shitamau no zu).

1885

Colour print from woodblocks, with textile printing (nunomezuri) and blackened red lead. Ōban triptych.
Publisher: Akiyama Takeemon.
Block-cutter: Yamamoto (Yamamoto Shinji).

370 x 756 mm (combined)

P.17-2003

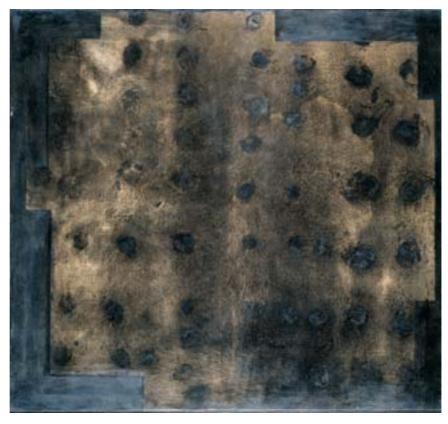
Purchased from the Rylands Fund with a contribution from the National Art Collections Fund.

Yoshitoshi was the most important Japanese print designer of the Meiji period (1868-1912). His work was the culmination of the tradition of Ukiyo-e ('floating-world pictures'), whilst also ushering in the modern era in terms of western style and the portrayal of contemporary events. This print is part of a group of 24 by Yoshitoshi bought with the help of the National Art Collections Fund to complement the substantial collection of this artist's drawings in the Fitzwilliam's collection. The increasing influence of European modes of draughtsmanship is evident, and the thin, nervously insistent quality of line

compares closely with the style of the drawings. The prints are exquisitely carved and printed; such superb impressions of Yoshitoshi's work are rare in museums in the United Kingdom. The subject of this print was a popular one in Ukiyo-e. The soul of the fisherman Kansaku could not find rest after he died as a result of fishing with his cormorants in a sacred area. He appeared in a dream to the Buddhist priest Nichiren (1222-82) and begged him to save his soul. On waking, Bichiren found himself on the bank of the river, with his companion Nikkō (1246-1333), and he immediately began to pray for Kansaku.

Prunella Clough

(1919-1999)



Untitled

c. 1975

Oil on canvas, I32 x I22 cm.

PD.26-2003

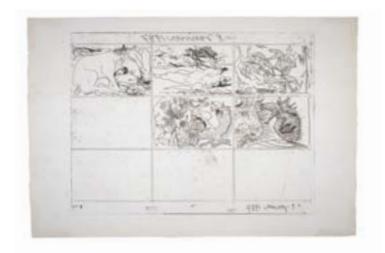
Bequeathed by Bryan Charles Francis Robertson

Painted around 1975, Prunella Clough's Untitled, is one of a group of eighteen paintings, drawings, prints, textiles and sculpture bequeathed in 2003 by the distinguished curator and critic, Bryan Robertson. Robertson came to Cambridge in 1949 to run the Heffer Gallery, where he organised the city's first exhibition of modern French painting. In 1952, he became Director of the Whitechapel Art Gallery in London, where he rapidly acquired an international reputation for the ground-breaking exhibitions he organised. Among these, in 1960, was the first retrospective of Prunella Clough's work, an exhibition that was of central importance in her career. After leaving the Whitechapel in 1968,

Robertson worked as an arts administrator in the United States and on his return to the UK set up another innovative venture in London, the Warwick Arts Trust. In 1999, the Kettle's Yard Gallery mounted an exhibition '45-99: a personal view of British painting by Bryan Robertson to co-incide with which the Fitzwilliam Museum invited him to make a 'Critic's Choice' of works from the permanent collection. He did so to celebrate his 'first love' for French art of all periods. Robertson's bequest to the Museum included works by John Hubbard, John Hoyland, Phillip King, Gary Wragg, Jack Smith, Deanna Petherbridge, Fantin-Latour, and an embroidered Chinese Tribute Cloth'.

Pablo Picasso

(1881-1973)



1.



2.

Sueño y Mentira de Franco (Dreams and Lies of Franco)

1937

I. Etching, Baer 616 state I P.I3-2004

317 x 422 mm (plate)

2. Etching, Baer 616 state 5.B.a P.I5-2004

385 x 570 mm (sheet)

Bought from the Rylands Fund with the aid of the National Art Collections Fund.

In 1937 Pablo Picasso made a suite of 18 etched scenes on two plates with the title *Sueño y Mentira de Franco* (Dreams and Lies of Franco). The finished prints were originally issued in an album and went on sale at the Spanish Pavilion at the Paris World Fair in 1937, with proceeds going to the Spanish Republicans' cause against Franco. Illustrated here are two from a set of three progress proofs that demonstrate the significant changes made by Picasso during work on one of the plates. The very rare first proof shows five scenes outlined in etching by the artist

on 8 and 9 January 1937. The second proof shows the finished plate, with aquatint shading added to these five scenes, and four additional scenes etched in a quite different style in June 1937, in response to the bombing of the Basque town of Guernica on 26 April 1937. These proofs are much more than a demonstration of technique; they document the artist's moving response to one of the crucial events of the twentieth century. Their acquisition is part of a policy to build on the small but important group of Picasso prints in the Fitzwilliam's collection.

Appendices

Appendix I

Syndics

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Dr Richard Cork

Professor Deborah Howard Professor Caroline Humphrey

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Trust Ltd

Mrs A M A Withycombe

The President and Fellows of Wolfson College Cambridge

The Wolfson Foundation Mr & Mrs C F B Woodd Yale Class of '64 Reunion

This is a full list of donors to the Courtyard Project, completed in June 2004

Ways to Support The Fitzwilliam Museum

Throughout its history, The Fitzwilliam Museum has been dependent upon the generosity of its supporters. Like the buildings which house them, the collections have grown thanks to gifts, bequests and grants from external sources, both private and public. The Director is always happy to hear from potential donors and benefactors. He and his colleagues will be pleased to advise on tax-efficient donations, of works of art as well as financial contributions, including legacies. All gifts and bequests are acknowledged. Donors' names are displayed alongside works of art they have given and in galleries they have either built or refurbished. There are a number of naming opportunities for major gifts.

For details of membership schemes please see Appendix 2 on page 63 or contact the Development Office for further information.

The following are some of the ways in which you may like to consider supporting the Museum:

- Single or regular payments using Gift Aid, if you are a UK tax-payer, or by Charities Aid Foundation (CAF) voucher. Gift Aid forms are available on request.
- Gifts of quoted shares and securities. Please enquire for details of how to make a gift by this means.
- Leaving a bequest to the Museum could help to reduce the tax burden on your estate. If the gross value of your estate on death is over the Inheritance Tax threshold, your estate will be liable for Inheritance Tax. A gift in your will to the Fitzwilliam Museum may reduce that excess and thereby reduce or eliminate the tax bill.
- Donations from the United States of America, which are tax deductible, should be made to Cambridge in America, which is a US foundation with charitable 50I (c) 3 status. Cheques made payable to 'Cambridge in America' should be sent to: Cambridge in America, IOO Avenue of the Americas, New York NY IOOI3, USA. While the direction of donations is at the discretion of the Cambridge in America Board, donors may ask the Board to allocate their gift to The Fitzwilliam Museum.

For further information please contact:

The Development Office, The Fitzwilliam Museum, Cambridge CB2 IRB Tel: 01223 332939 Fax: 01223 332923

The Fitzwilliam Museum Trust

Registered charity no. 291460

Trustees

Mr Nicholas Baring (Chairman)

Lady Broers

Dr Nigel Chancellor

Mr John Pegler

Sir Hayden Phillips

Mrs Catherine Porteous

Mr Hugh Duberly Lady Proby

Mrs Penny ElliottMr Duncan RobinsonLord FairhavenDr Tom RosenthalMrs Anne LonsdaleLady Juliet Tadgell

The Fitzwilliam Museum Trust, a registered charity, exists to encourage, educate and promote access for all to the fine arts through its support of the Fitzwilliam Museum. The Trust works to secure funding for Museum projects, both large and small, working with local, regional, national and international partners. The Trust has successfully matched donors and projects across a wide spectrum of activities including education, conservation, temporary exhibitions, publications and gallery refurbishment.

The Marlay Group

Committee

Mr Nicholas Baring
Mr Timothy Barker
Mrs Lisa Robinson
Mr Robert Cumming
Mrs Elodie Stanley

Mr Roddy Gow Mr Christopher Vane-Percy

The Marlay Group was launched in 2003 as a way of establishing a special relationship for those committed individuals who would like to support the Museum. Charles Brinsley Marlay was a notable collector and benefactor of the Fitzwilliam whose bequest, received in 1912, comprised both works of art and funding for the Marlay Galleries, which opened in 1924. The principal objectives of this patrons group, which carries his name, is to generate continuing financial support for the particular needs of the Museum.

For further information about the Fitzwilliam Museum Trust and the Marlay Group please contact: The Development Office, The Fitzwilliam Museum, Cambridge CB2 IRB. Tel: 01223 332939, Fax: 01223 332923

The Friends of the Fitzwilliam Museum

Committee (as at September 2004)

Lady Bateson (Chairman)

Mrs Elizabeth Hodder

Mrs Sally Bird

Mrs Judy Johnson

Lady Boyd

Mrs Julia Parkinson

Dr Lucilla Burn

Mrs Deirdre Price-Thomas

Mrs Alice Fleet Mr Ian Purdy

Dr Stephen Fleet Mrs Elizabeth Robinson Mrs Susie Fraser Mrs Sally Sandys-Renton

Mr Leonard Gray (d. 2003)

The Friends of the Fitzwilliam Museum was started in 1909, making it the oldest such organisation in the country. Membership, local and international, now exceeds 2,000. All of the annual subscriptions go towards helping the Museum purchase works of art; £71,374 was given in 2002-4. Friends' activities include lectures, trips with historic and artistic interest both at home and abroad, study-days, concerts and, last but by no means least, the Summer and Christmas parties. Friends also staff the information desk in the Museum entrance. Members receive the Fitzwilliam Museum Newsletter, together with information on forthcoming events, on a regular basis.

For more information please contact the Secretary: Mrs Penny Cleobury, The Friends' Office, Grove Lodge, The Fitzwilliam Museum, Trumpington Street, Cambridge, CB2 IRB. Tel: 01223 332933, email: pc290@cam.ac.uk.

Appendix 3

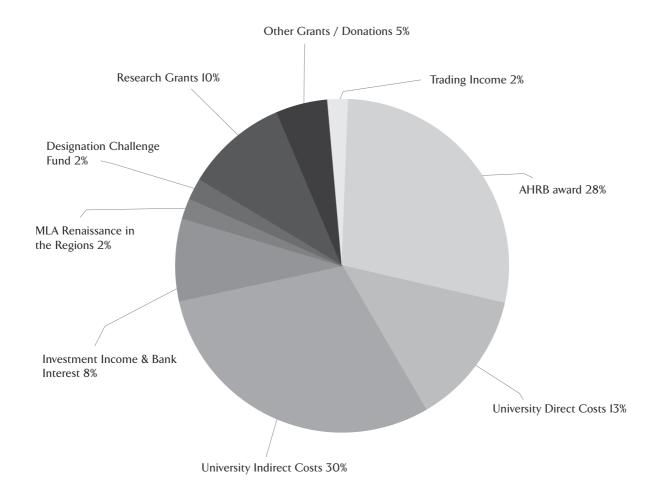
Financial Information

	Year Ended 31 July 2004		Year Ended 31 July 2003		003		
	Running Costs £'000	Projects £'000	Total £'000	Running Costs £'000	Projects £'000	Total £'000	
Income							
University Chest	467		467	362	24	386	а
AHRB	980		980	948		948	Ь
Investment Income and bank interest	291	644	935	363	695	1,058	
Resource/MLA							
- Renaisssance in the Regions		83	83		0	0	
- Designation Challenge Fund		53	53		55	55	
Research Grants		354	354		314	314	
Cambridge City Council	8		8	19		19	
Cambridgeshire County Council		7	7		5	5	
Esmee Fairburn Foundation	23		23	23		23	
Isaac Newton Trust	15		15	13		13	
Trinity College Cambridge	20		20	20		20	
Fitzwilliam Museum Trust	64	28	92	34	34	68	С
Collection Box Donations	33		33	45		45	
Legacy		192	192			0	
Other Grants & Donations		691	691	7	2,065	2,072	
Fitzwilliam Museum Enterprises Ltd	30		30	30		30	d
Photographic Service	33		33	32		32	
Hire of Galleries, Filming etc	14		14	22		22	
Miscellaneous	7	1	8	9	3	12	
	1,985	2,053	4,038	1,927	3,195	5,122	
Expenditure							
Staff Costs	1,837	122	1,959	1,798	98	1,896	
Acquisitions for the Collection	1	638	639	3	1,134	1,137	
Collection Costs	79	33	112	62	33	95	
Conservation	49	58	107	47	4	51	
Research Salary Expenditure		228	228		166	166	
Research Non Salary Expenditure		99	99		98	98	
Education Programmes	4	22	26	4	15	19	
Building Projects		2,929	2,929		2,481	2,481	е
Other	155	133	288	141	88	229	
	2,125	4,262	6,387	2,055	4,117	6,172	
Net outgoing resources	140	2,209	2,349	128	922	1,050	f

Notes

- a The University provides heat, light, power, rates, insurance and essential repairs and maintenance to the fabric of the Museum buildings in addition to the direct income and expenditure shown here. Indirect costs estimated at £997k for 2003-04 in the University Resource Allocation Model.
- This grant comes from the Higher Education Funding Council for England via the Arts and Humanities Research Board to the University for the support of its museums.
- © The Fitzwilliam Museum Trust is a registered charity which supports the work of the Fitzwilliam Museum. Expenditure incurred directly by the Trust is not included in the above figures.
- d Fitzwilliam Museum Enterprises Ltd was established as a trading company to develop and sell merchandise related to the Museum's collections. Its profits are covenanted to the Museum. The income for 02-03 and 03-04 is interest payments on a loan only, as the company did not make a profit due to the closure of the Museum.
- e The total cost of the Courtyard Development project was £12.064m, funded in part by a £5.926m Heritage Lottery Fund grant accounted for by the University of Cambridge Estate Management and Building Service Department.
- The running costs are operating at a net loss at present, due to the reduction in income received from Fitzwilliam Museum Enterprises and the collecting boxes, following the closure of half the Museum from January 2002 to Christmas 2003 and the whole Museum from Christmas 2003 until June 2004 for major refurbishment works. The loss has been funded from Museum reserves.

Fitzwilliam Museum Income Sources - Year Ended 3I July 2004 (Excludes income relating to building projects and acquisistions for the collection)



	Year Ended 31 July 2004 £'000	Year Ended 31 July 2003 £'000
Income		
Fees	25	20
Restoration Work	273	203
Endowment Fund	119	151
Grant Allocation Committee	7	7
	424	381
Expenditure		
Stipends and Wages	255	241
Restorers' Services	15	17
Other Charges	161	179
Special Expenditure	5	6
	436	443
Deficit	12	62

67 Appendices

Appendix 4

Performance Indicators

	2002 calendar year	2003 calendar year	2004 calendar year
Visitor figures			
Total visitors	128,975	136,280	181,648
Total school visits	12,060	10,392	3,503
Total adult visits	116,915	125,888	171,145
HE groups	159	119	203
Total booked groups	372	382	596
Total guided groups	107	78	17
Total collecting boxes	£44,243	£44,875	£39,929
Exhibitions mounted	1	1	6
Visitors to the Museum website	4,613,612	9,737,995	23,087,801
Education and Events			
Public talks and lectures [attendance]	29 [1740]	28 [1,680]	27 [1,810]
Sessions for teachers	28	28	13
Holiday/family workshops [attendance]	3 [507]	8 [514]	14 [1,579]
Promenade concerts [attendance]	9 [900]	13 [1,300]	13 [1,100]
Visitors to curatorial Departments	1,848	588	760
Loans			
Loans out to exhibitions: UK and abroad			
Objects	197	86	211
Venues	47	64	61
Long-term loans in: UK and abroad			
Arrivals	24	13	24
Withdrawals	35	9	29
Objects on loan to the Museum	900+	900+	900+

Please note: The Fitzwilliam Museum was partially closed between January 2002 and December 2003 and wholly closed from January – May 2004. In June 2004 it re-opened and launched new services in the Courtyard Development.

Appendix 5

Fondation Wiener-Asbach

Supporters

The Fitzwilliam Museum relies on the financial support of numerous grant-awarding bodies and philanthropic individuals to fund its wide-ranging activities from education programmes, conservation projects, temporary exhibitions and publications to gallery refurbishment. Most recent appeals have included the £12 million Courtyard Development project and the Egyptian Galleries refurbishment.

Grants and Donations above £1,000 (August 2002 - July 2004)

	Arts & Humanities Research Board	The Foyle Foundation	The Worshipful Company of Painter-Stainers		
	Arts Council East	Friends of the Fitzwilliam Museum			
	Auction Houses Anti-trust	Garfield Weston Foundation	Mrs Mary Willis Parry		
	Aurelius Trust	Golsoncott Foundation	Sir Hayden Phillips		
	Barclays Bank PLC	Professor P Grierson	The Pilgrim Trust		
	The British Academy	The Grocers' Charity	Prentis & Co		
	Professor T Buttrey	Heritage Lottery Fund	Rayne Foundation		
	Cambridge City Council	Robert Holden Ltd	The R K Charitable Trust		
	Cambridge University Press	Hypertag Ltd	Robinson Charitable Trust		
	Cambridgeshire County Council	International Association of Dealers	Daniel & Joanna Rose Fund		
	Caplan Foundation	in Ancient Art	NM Rothschild		
	Mrs F Carr	International Partners on behalf of	Schlumberger Cambridge Research Ltd		
	Charles E Chadwyck-Healey	Mel Seiden	SCM Microsystems UK Ltd		
	Charitable Trust	Mr C Jeeps	The Costakis and Leto Severis		
•	Charlotte Bonham-Carter Charitable Trust	Joint Information Systems Committee	Foundation		
		The John Lewis Partnership	South Cambridgeshire District Council		
	Cheffins Fine Art Auctioneers	Daniel Katz Ltd	Stanley Foundation		
	Corporate Liaison Office	Samuel H Kress Foundation	Sumitomo Foundation		
	D'Oyly Carte Charitable Trust	Leche Trust	Taylor Vinters Solicitors		
	Dazzle	Manifold Trust	The Tennant Fund		
	Deloitte	The Marlay Group	The Tomasso Brothers		
via East of England Museur Libraries and Archives Cour East of England Museums, Lib and Archives Council	Mrs A Dewar Wight Bartlett	James Marrow and Emily Rose (via	Toshiba in Europe		
	Department for Education and Skills via East of England Museums,	Cambridge in America)	Toshiba UK		
		Marshall of Cambridge Ltd	Trinity College, Cambridge		
	East of England Museums, Libraries	The Martineau Family	Trusthouse Charitable Foundation		
		Monument Historic Buildings Trust	TTP Group PLC		
	smée Fairbairn Foundation	Museums, Libraries & Archives Council	The University of Oslo		
	European Commission	National Art Collections Fund	Waitrose		
	ine Art Facsimile Publishers	National Heritage Memorial Fund	Mr D H Weinglass		
Foundation, Luzerne		National Manuscripts Conservation Trust	Wolfson Foundation		
	Mark Fisch (via Cambridge in America)	Isaac Newton Trust			
	Fitzwilliam Museum Trust	Océ UK Ltd	and other donors who wish to remai		

Mrs A.M Paech-Ujejski

anonymous

Appendix 6

Courtyard Development Supporters

Mr R W Abraham
ACE Study Tours
Mr Brian M Adam
Dr Aileen K Adams CBE
Mrs Denise V Adeane
The Lady Adrian

The late John Tryphon Agelasto American Friends of Cambridge

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North Kent Decorative and Fine Arts

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