

The Fitzwilliam Museum



Annual Report 2007-2008

The Fitzwilliam Museum Syndicate's

Annual Report

and list of Accessions made during the period
1 August 2007 - 31 July 2008

THE FITZWILLIAM MUSEUM, CAMBRIDGE
2009

FRONT COVER:

Barthel Beham (1502-1540), *Portrait of Onophrius Scheit*, oil on panel (1528) (PD.225-2007)
(see p. 61)

BACK COVER:

Jar and cover, hard-paste porcelain painted underglaze in blue with panels of flowers of the four
Seasons. Japanese, Arita, c.1660-70 (C.6 & A-2008)
(see p.50)

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

Executive Summary

This report covers the period between August 2007 and July 2008. The Fitzwilliam Museum continues to attract large numbers of visitors from the University, city, region and the wider world, rivalling the attendance figures of major public galleries. It is therefore a very visible face of the University, hosting a wide range of exhibitions, events, concerts and lectures which attract growing audiences, a commendable performance when, in line with other museums and attractions locally and nationally, the number of visitors in the year has fallen. Imaginative community projects attracted the support of local businesses wishing to demonstrate to their customers and staff their commitment to the local community, and attracting local press coverage.

The task of running a major museum within a University provides both opportunities and challenges. Staff of the Museum have carried out research which informs the interpretation of the collections, and they have taken part in teaching in the University reaching over 900 undergraduates in 37 classes during the year. Curators are engaged with their colleagues in academic departments across the University, bringing a knowledge of visual and material culture to a range of disciplines from Classics, Oriental Studies, Anglo-Saxon, Norse and Celtic, to English, Theology, History and Art History.

Exhibitions such as *From Reason to Revolution* contribute to the understanding of students in the Department of History and Philosophy of Science, the Faculty of History and the Faculty of English. The plans for the major exhibition *Endless Forms: Charles Darwin, Natural Science and the Visual Arts* in 2009 will have an even wider reach across the University. Many members of the University, regardless of their discipline, will have enjoyed exhibitions such as *Howard Hodgkin*, and the opportunity to display paintings in varied contexts throughout the University which take the collections into the work place.

The challenges of funding a major museum are also considerable, and efforts to supplement the University's core contribution are an increasing priority. The loyal support of the Friends of the Museum is appreciated, especially as they approach their centenary. This has been augmented by The Marlay Group, a growing group of patrons, who through subscriptions and gifts are supporting a variety of essential work from the purchase of furniture to funding for exhibitions and small cataloguing projects.

Once again the Museum has relied on funding from a wide range of external sources. The Museum's participation as a partner in the East of England Museum Hub under *Renaissance in the Regions*, funded by the Museums, Libraries and Archives Council (MLA), underpinned collections information, electronic services and education programmes, and strengthened our capacity to engage wider audiences and assist other museums in the University and the Region. Cambridge City Council continued modest support for weekend opening. Core funding from the University Chest (£2,353,000) was enhanced in recognition of historic underfunding and unanticipated costs arising from late assimilation to the single pay spine. As in previous years it was augmented by the Arts and Humanities Research Council's museum grant (£1,206,000) in respect of core costs and service to the public. External funding streams are a source of concern for the future. The decision of the University to devolve finances to the Museum will

give a greater degree of flexibility as well as increased responsibility for fundraising for key positions, to enhance the permanent displays, mount stimulating exhibitions, and maintain the programme of outreach.

The most notable event in the year's calendar was the retirement, in December, of Duncan Robinson after 12 years energetic and committed service as Director and the arrival, in January, of Dr Timothy Potts to succeed him. Duncan Robinson's directorship will be remembered for his charismatic style and notable achievements in fundraising, building development and acquisitions, and for the enhancement of the Museum's position within the University, the region, nationally and internationally. He secured arguably the largest endowment since Viscount Fitzwilliam's founding gift to the University, the Paul Mellon Fund and the Paul Mellon bequest, which in turn contributed towards the Courtyard Development, the £12m capital development which won 50% funding from the Heritage Lottery (HLF) and permitted a step change in the quality and range of exhibitions and services the Museum has developed. His directorship is also marked by spectacular acquisitions, again with very substantial grants from the HLF and The Art Fund: the Macclesfield Psalter (2005) and the drawing of '*A rider on a rearing horse*' by Leonardo da Vinci (2001). It was fitting that his departure was marked by musical events, a special concert of Lord Fitzwilliam's compositions devised and performed by Gerald Gifford, Honorary Keeper of Music and, to accompany his exhibition *From Reason to Revolution*, a special performance by Opera East of *Inkle and Yarico*, an Abolitionist's opera by Samuel Arnold, in Gallery III (26 November) to an audience of 121.

Dr Timothy Potts took up his post as Director on 9 January 2008. Previously, he was director of the Kimbell Art Museum in Fort Worth, Texas (1998—2007) and director of the National Gallery of Victoria, Melbourne (1994—98). Concurrently with his directorship in Melbourne, he was Professorial Fellow at the University of Melbourne and Adjunct Professor at La Trobe University (1996—98). He has also held academic appointments at Christ Church, Oxford as a Research Lecturer (1985—87) and British Academy Postgraduate Research Fellow (1987—89). As director of the Kimbell, Dr Potts led an active acquisition and exhibition programme, and initiated a new building for visiting exhibitions, currently under design by Renzo Piano. Timothy has been an admirer of the Fitzwilliam from afar and brings enthusiasm and ambition to the next phase of the Museum's development. He set in train plans for an exhibition of tomb treasures from ancient Georgia for autumn 2008, *From the Land of the Golden Fleece* (2 October 2008 – 4 January 2009), and strengthened the funding position for the Museum's major Darwin exhibition with a significant grant from the Wellcome Trust and match funding from the Phileology Foundation.

At the Hamilton Kerr Institute, Ian McClure, Director for twenty-five years, and since 2003 also Assistant Director, Conservation for the Museum, resigned to take up a new position as Susan More Hillis Chief Conservator at Yale University (July 2008). We are pleased to welcome, as his successor, Rupert Featherstone, Senior Painting Conservator at the Royal Collection Trust and a graduate of the University of Cambridge and the Hamilton Kerr Institute.

We are delighted to announce the acceptance of Honorary Keeperships in the Department of Coins and Medals by Professor Buttrey and Lord Stewartby and in the Department of Antiquities by Professor Vassos Karageorghis as Honorary Keeper of Cypriot antiquities.

Central Services Division

The Central Services Division delivers services to the public and supports all curatorial functions and exhibitions.

Public Services

The Museum was open to the public on 316 days (2,014 hours) during the year, and 38 evening events were held involving 4,661 guests. There was a total of 26,107 educational visits, of which 2,270 were made by HE and 1,899 by FE students and 21,938 were made by young people in school groups. Meanwhile the Museum website recorded 29 million hits, which converted to over one million 'visits' or an average of 2,750 'visitors' a day.

Education

Schools

With support from *Renaissance in the Regions*, 12,500 pupils took part in education sessions led by Museum education staff. These included both primary and secondary students, as well as young people attending Pupil Referral Units. In addition to offering a menu of sessions linking the collections to the curriculum, sessions were tailored to suit the needs of particular classes and schools.

The Education Department fosters relationships with schools who are not regular users. With support from the Princes Foundation for Children and the Arts, lasting relationships were built with six schools in areas of deprivation (460 children) in the Fen region, offering 'Art in Action'. In 'Moving On' the Department worked with staff and students at Netherhall School and with Year 6 pupils from its feeder schools on a pilot project focusing on the transition from primary to secondary school.

Training for Teachers and Trainee Teachers

In Service training sessions and pre-visit meetings for teachers were held to increase the use of the museum for learning. Two projects focused on introducing trainee teachers to the rich possibilities of working with real works of art. 270 students from Homerton College visited the Fitzwilliam and other museums of the University. Meanwhile Frances Sword, former Head of Education, and Philip Stephenson, Faculty of Education, led a regional initiative, Real Teaching, funded by *Renaissance* and the Training Development Agency (TDA), aimed at ensuring that all trainee teachers are exposed to learning outside the classroom in museums.

Young Adults

'Source', a drop in support service for GCSE students preparing their portfolios proved a great success. Students had a chance to try out new materials in the studio and tap into expert advice for their examination pieces over February half term offering. This attracted over 200 students from 40 schools. 'Headspace', Saturday studio-based sessions and gallery visits for people aged 14 to 21 was also run and a new link made with Cambridge Regional College. Both of these programmes are supported by the Eridge Trust.

Worksheets and notes at five levels were made available to assist language school students visiting the Museum to engage with the collections during a museum visit, ensuring better behaviour. 13,000 attended during the year.

Family Activities

The Education Department organised 42 drop-in sessions and 56 family events including a specially commissioned theatre piece with a Chinese theme, *The Dragon's Pearl*. With other museums, including The Botanic Gardens, The Museum of Classical Archaeology and The Museum of Zoology, they arranged events for the national Big Draw and Museum and Galleries Month (May) and Cambridge Science Festival events. They ran monthly sessions for pre-school children including practical sessions in the studio, and upgraded 'Fitz Kits' activity boxes and trails were which are in constant use by families making independent visits.

Outreach and Access

Adult Courses/New Audiences

Museums and Galleries Month, Cambridgeshire Celebrates Age and Black History Month were some of the themes under which adults enjoyed 33 talks and 21 courses. The 'Hidden Treasures' Summer School, a new initiative in partnership with Cambridge Mental Health Resource Centre, offered behind the scenes tours of the Museum over several weeks. The course was designed to encourage people recovering from mental health issues to attend events programmed for the general public.

Partnerships between Victoria Road Hostel, Kneesworth House Hospital, Addenbrooke's, Fulbourn Hospital, Storey's House, The Alzheimer's Society and Cambridge City Council continued with regular sessions for clients, patients and residents both at the Museum and in their settings. People suffering from cancer, schizophrenia, frail elderly people, people with a history of mental illness, those in hostel accommodation and local residents have all been engaged through this programme. Large print, Braille and handling resources have been made available and multi sensory sessions have been devised, based on paintings in the collection. The Outreach and Access Officer worked with over 1,000 people during the year.

Egypt in Prisons Project

In September 2007 Sally-Ann Ashton began an AHRC Knowledge Transfer Fellowship from her post as Senior Assistant Keeper in the Department of Antiquities to investigate the role of museums and cultural heritage in prisons with particular reference to Ancient Egypt and Black History. She has worked with a number of prisons in the North-West and East of England, and the Midlands. Museum resources, including the preparation of a virtual tour of the Egyptian galleries, have been developed to enhance teaching and learning within the current prison educational curriculum. This work has included classes in literacy, numeracy, social and life skills, and art. Sally-Ann has also presented special lectures on museums, ancient culture and modern Nubia and Black History and produced a magazine, written and illustrated by students in prison on the subject of Ancient Egypt. As part of this work Sally-Ann began an MPhil in Criminological Research at the Institute of Criminology, University of Cambridge researching the impact of cultural heritage programmes on the self-concept of Black male prisoners in England. Her fellowship will last 18 months and is funded for a further six months by the Getty Charitable Trust and the Lankelly Chase Trust.

Music

An excellent programme of Sunday Promenade concerts (24), many given by instrumental award holders, were attended by 9,451 people and run by Penny Robson and her team of volunteers. In addition Gerald Gifford, Honorary Keeper of Music,

gave four more recitals in his series *His Lordship's Delight* each attended by approximately 80 people. A Christmas concert devised by Christopher Brown attracted an audience of 170 people.

Outreach in other University Museums

Renaissance funding allows the Fitzwilliam to support the Museums Development Officer, Liz Hide, who works across the seven other University Museums supporting fundraising, marketing, staff development and the sharing of skills and resources. With a modest budget to support outreach activities, she facilitated collaboration between the smaller museums and the Fitzwilliam Museum in a programme of events including a family Summer trail and the Big Draw event in October 2007, while also supporting activities in individual museums, from intensive projects engaging small 'hard to reach' groups to large events like Twilight at the Museums, where up to 4,000 people visited the museums during a single evening. Nearly 10,000 people took part in these activities during 2007-08; more than 50 % visiting one or more of the museums for the first time. Projects included poetry workshops in the Museum of Archaeology and Anthropology, jazz evenings at the Whipple Museum, an oral history project at Kettle's Yard, dinosaur activity boxes at the Sedgwick Museum, work with schools at the Scott Polar Research Institute Museum, and a project with a group of Young Carers which involved four of the museums working together for the first time. The 'Fens through the Lens' photography competition in the University Museum of Zoology has secured additional Renaissance Funding and will tour a number of museum and community venues in the Fenland region. The success of these activities demonstrates the benefit of sharing staff and improving communication.

Renaissance in the Regions

Participation in the East of England Museum Hub (with Norfolk Museums and Archaeology Service (lead), Colchester and Ipswich Museums and Museums Luton) was an important aspect of the Museum's activity throughout the year, as evidenced in this report. The scheme is designed to increase and sustain participation in museums by an ever-widening range of people. It supports learning programmes for all ages; improvements to access to and use of collections, better collections development, care and interpretation; workforce development; and the effective use of resources through the development of partnerships. Its objectives, therefore, are aligned with those of the Museum.

In 2007/08 work continued as before and funding supported 22 full- and part-time staff working on 11 programme areas:

Real Teaching – Region-wide Initial Teacher Training project; *Strengthening Foundations for Learning* – schools education programmes devised by the Museum; *The Active Museum* – for audiences other than schools e.g. adults and families; *Access to Reserve Collections* – access to prints, drawings, archives, music, manuscripts; *Redisplay of Collections* – enabling the Greek and Roman gallery refurbishment; *Electronic Access to Knowledge and Collections Information* – support for IT including web services, photography and documentation - staff and non-pay costs (including the Sedgwick Museum); *A survey of Natural History in the East of England* – with the Zoology Museum; *Workforce Development and Diversity*; *Financial Management*; *Museum Development Support* – University Museum Development Officer; and *Marketing* - press, publicity and website promotion.

A national Review of Renaissance (2003–2008) was commissioned by MLA and a Report is due in early 2009 which will inform the direction of the 2009-11 programme.

Marketing and Press

The Marketing and Press Office develops and maintains the Museum's public profile, and supports and promotes its public programmes and other areas of its work. During 2007/08, marketing and press work covered 15 temporary exhibitions, several acquisitions, conservation matters, the redisplay of the Chinese vases, Museums and Galleries Month activities and the Museum's education and events programmes. This activity resulted in 540 items spanning the national newspapers, regional press, heritage, culture and lifestyle periodicals and specialist journals, as well as on-line coverage, broadcast interviews and regional television and radio. Development of the Museum's web news feeds ensured that online arts listings were kept up to date. Extensive preparation for promoting the 2009 exhibition *Endless Forms: Charles Darwin, Natural Science and the Visual Arts*, was undertaken.

Print

In addition to 'What's On' events and exhibitions leaflets, the Museum's e-mail newsletter, eNews, was redesigned as a full-colour webpage-style 'flyer' with images, and sent out monthly. Content was developed for the Museum's website, with a focus on news stories for the main page and 'News in Brief' on the Education Department's pages to publicise their work and achievement in partnership with local schools. Many of these news stories were also for dissemination via the Renaissance East website and publications.

The Marketing and Press Office played a leading role in promoting and coordinating the Museum's work with other local and regional museums: profile-raising at the 'Big Day Out' event on Parker's Piece and the University Freshers' Fair; planning for the University's first 'Festival of Ideas' (October 2008), and hosting events for partners such as the History of Art Department.

Online publicity

In December 2007 the Marketing and Press Office produced its first short podcast – an introduction to the exhibition *From Reason to Revolution: Art and Society in Eighteenth Century Britain* by Duncan Robinson – and since then has built and published further episodes covering new exhibitions and other aspects of the Museum's work including the Education Department's 'Source' and 'Headspace' programmes, and a region-wide overview of the events planned for Museums and Galleries Month 2008. These podcasts appeared on the University of Cambridge's front-page Mediaplayer, the Museum's website itself and also on iTunes. The exhibition-based podcasts will be re-worked to generate additional content for the Museum's eGuide.

Documentation and Electronic Access

eGuide

By the end of the year eGuide, the Fitzwilliam's handheld multimedia guide, offered information on 48 objects in the permanent displays. A contract with Antenna Audio for the hire of purpose-built handsets was signed in June 2008. These provide more stable and visitor-friendly units available at a modest charge. The new system will be developed further to offer themed tours and tours of temporary exhibitions by re-purposing podcast recordings.

Digivey Visitor Survey

A new computer-based visitor survey was installed at the Courtyard entrance in May 2008. This uses a touch screen terminal allowing visitors to complete an electronic questionnaire by selecting options on screen. Uptake has been very good, comparing favourably with returns for paper questionnaires, and the terminal is now being used to gather data on an ongoing basis. The Digivey suite includes analysis software and is a *Renaissance* initiative.

Hidden Histories

As part of the MLA/Renaissance Designation Challenge Fund programme (2006-08), the Museum developed a number of resources on the theme of 'Hidden Histories'. Exploring some of the stories behind the names and faces connected with objects, these present a new perspective on the collections presented as a gallery trail, new information for Museum guides, lunchtime talks and an online exhibition. A 'Hidden Histories' area of the Fitzwilliam website, which can be added to over time, has been developed. Besides research and creation of content by Uta Protz, the programme included a significant amount of core documentation and photography.

Website

There has been a general levelling out of website use at 2,750 visitors per day suggesting that it may have reached its capacity audience in its current form. However, further development of the site, temporary exhibitions, and marketing initiatives are likely to have an impact on this trend. The following online exhibitions were added in the year: "Portrait of the Month" (Department of Drawings, Paintings and Prints); Egyptian Galleries online - Arabic versions of label texts for objects; *Passport to the Egyptian Afterlife*, The Book of the Dead of Ramose virtual exhibition; seven podcasts produced by Marketing and Press; *Christopher Le Brun* virtual exhibition (including images of the 50 works included in the exhibition, an introduction, an artist's biography and a short introduction to etching techniques). In November 2007, a new website was launched on the Kangxi vases, broken in January 2005, to accompany their return to display <http://www.fitzmuseum.cam.ac.uk/gallery/chinesevases/>). The site, the first in the new 'Conserving Art' series, illustrates the extent of the disaster and follows the methods used in the conservation of the vases, was designed by Cipher Arts and includes animations and film clips of the restoration process and a timelapse of the complete reassembly of one vase taken by Chris Titmus, HKI.

Interactive Floorplan

An interactive floorplan and gallery guide for the Fitzwilliam website has been developed by Stride Design, funded by *Renaissance*. Offering a printable floorplan, the resource provides a short introduction to each of the gallery spaces together with a brief history of the architecture and displays.

Photographic Service

The services of the Photography Department are increasingly important to the Museum's work. The transition to digital photography and the supply of images, either as digital files or as high definition black & white or colour prints, was completed during the year. A revised pricing structure, leaflet and web pages followed offering "high resolution" images for publication and less expensive images for private, educational and research use. The Museum's photographic services generated sufficient income during 2007/8 to cover the cost of the senior photographer's post.

Two major imaging projects for collections catalogues were undertaken during the year: the *Catalogue of Italian Drawings* by David Scrase (CUP) and *The Immortal Stone: Chinese jades from the Neolithic period to the twentieth century* by James Lin (Scala, 2009). Photography for a catalogue of the Museum's English Delftware was also started. Other major projects included a sixteenth century Flemish Book of Hours (MS 1058-1975), photographed in its entirety for a facsimile to be published by the Folio Society. Digital photography has also enabled us to photograph other items, such as manuscripts and albums, in their entirety. This would have been prohibitively expensive if film had been used. Items included five albums, five illuminated manuscripts^a and the supply of 450 images to The Art Fund for their photographic survey of the works of art they have helped UK museums and galleries to acquire. Digital images were also provided for the exhibition catalogues: Sir Sydney Cockerell, "*I turned it into a palace...*" (2008-9), Darwin (2009) and Robert Hills (2008), and for the University's 800th anniversary publications.

Both members of the Photographic Sales team left the Museum during the year and although it left the Photographic Service short-staffed, the Museum took the opportunity to review and streamline the systems and reassess future staffing to establish a new Photographic Library service. During the course of the year *Renaissance* funding for part-time Project Photographers ceased but a full-time appointment to work on images for the collections database and OPAC continued. Andrew Morris, Head of Photographic Service was awarded a Cambridge University MA in January 2008, after 27 years service.

ICT Services and Infrastructure

A new network link was established and internal networking hardware was installed in preparation for staff moving to 20 and 22 Trumpington Street. As part of the Museum's closer working with the Hamilton Kerr Institute (HKI), the Museum's easel paintings conservation department, responsibility for HKI ICT systems was transferred to the Museum ICT Manager and a part-time computing technician was appointed. From July 2008 the Mill House at Whittlesford will be completely re-wired, including new data cabling designed in-house.

Planning and purchasing (air-conditioning system, racks etc) has proceeded for the deployment of the second server room in the Museum basement. This will be completed in 2008/9. Two new servers were purchased to replace out of warranty equipment, part of the planned 'infrastructure split' into two server rooms, to reduce risk and increase file storage capacity. A rolling programme of infrastructure upgrades was continued.

Collection Management System (ADLib)

Approximately 6,000 records and images have been imported to the collections management system this year.

^a Sketch books: 3933 William Ashworth. A portfolio containing views of Lord Fitzwilliam's Mount Merrion Estate and his house in Richmond; PD. 98-1973

Flower album by Joseph von Plenck; PD. 109-1973 Flower album by Nicholas Robert; PD.117-1973 Flower album by Georg Ehret; PD. 134-1973 Album of Chinese flower drawings.

Manuscripts: MS 159 Primer of Claude of France, 16th C, French; MS 176 Chronicle of the World in roll form, 15th C, French; MS 298 The Metz Pontifical, 14th C, French; MS 370 Picture book of the life of Christ, 13th C, English; MS 83-1972 Italian model book of initials.

ICT Projects

To support the requirements of scheduling an ever increasing number of events and activities Artifax, an events scheduling and reporting package, was purchased for use by the Education Department administrator. While the new system is built and records are migrated it will run in parallel with current systems until early 2009.

The introduction of Voice over Internet Protocol (VoIP), the University-wide Telecoms project, required an internal network upgrade and a CUDN link upgrade. The first 40 new VoIP handsets were deployed in July 2008. Completion of handset deployment (80 more) and other matters related to the VoIP project are expected by the end of 2008.

Cambridge Images Project (CIP) undertook a 'trial' of a software system – Canto Cumulus – which was considered a possible centralised solution for the project goal: a University-wide Image Management System, linked to the Institutional Repository for preservation and images deliverable for use in teaching, research, publications, marketing and publicity. Whilst the trial was useful (in clarifying requirements such as work-flows and interfaces) the cost of development and implementation was a concern and the trial of an alternative, federated solution was planned. It is the partners' intention to share the findings with a wider community of museums and collections in the University.

Virtual Exhibitions and Website improvements

The IT Office continues to work with colleagues in support of all ICT aspects of various on-going projects such as Hidden Histories, Interactive Floor-plan, and preparations for the exhibitions *From the Land of the Golden Fleece* (September 2008), *Whistler Prints* (September 2008), *I Turned It into a Palace: Sir Sydney Cockerell and the Fitzwilliam Museum* (November 2008), *Utamaro books* (2009) and *Endless Forms: Charles Darwin, natural science and the visual arts*. The Computer Associate, Dave Gunn, single-handedly managed the service for several months mid-year, until the re-appointment of Shaun Osborne as ICT Manager in March 2008. The team was soon increased by the return of the Museum's first Computer Officer, David Shaw, in a *Renaissance*-funded role as second Computer Associate, and then by Eike Friedrich at the Hamilton Kerr Institute.

Human Resources and Workforce Development

90% of staff had an individual review in 2007/8, resulting in a large increase in requests for training and development and growing numbers of staff undertaking the various sessions offered. Weekly 'bite-size' sessions on topics such as Access, Equality and Diversity, Safeguarding Children and Vulnerable Others, to which staff of other Cambridge museums were invited, were attended by 1660 staff. A number of visitor services and security staff undertook NVQs.

Staff retention remains stable with turnover at 5% in 2007 (12% in 2006). For the period 2006/7 to 2007/8 a two thirds fall in sickness absence was achieved by careful management of staff absence and application of University procedures. The Museum adopted a Diversity and Equality Policy and action plan and appointed six Diversity Champions.

Sixteen one- and two-week placements for work experience students were provided in the year involving all departments of the Museum. 'Young Museum Advocates', a volunteer programme for young people (aged 11-15 years) was developed by the

Fitzwilliam, the Cambridge County and Folk Museum and Museum of Technology, with Chesterton Community College, Cambridge, to become advocates for museums among their peers. Week-end training sessions and museum visits resulted in a podcast, produced by the group, and published on the Fitzwilliam website.

National and international links were developed through membership of the European Museums Forum and work on the development of volunteers.

Buildings and Services

At the beginning of the year the Education Department moved into 22 Trumpington Street and at the end of it the Museum acquired the use of number 20, as office accommodation for Marketing, Development, Fitzwilliam Museum Enterprises and the Friends, in exchange for number 5 Trumpington Street.

One million pounds was raised (or pledged) for the refurbishment of the Greek and Roman gallery project from sources including: DCMS/Wolfson Foundation; Trinity College Cambridge; University's Estate Management and Building Services Division; the A.G. Leventis Foundation; the Stavros Niarchos Foundation; the J.F. Costopoulos Foundation and an anonymous private donor whose offer included match-funding up to £250,000. Work will commence in early autumn 2008 and should be completed by the end of 2009.

Other projects included the replacement of two goods lifts and roller racking for prints and drawings storage. In Grove Lodge the entrance porch was rebuilt and extensive works to re-wire, refurbish and redecorate the Director's residence were undertaken. Maintaining a satisfactory environment for the conservation of the works of art in old, Grade I listed buildings continues to be a challenge. Even in the more recently built sections the performance has been uneven and continues to give concern. When the Café waste pipes became blocked, a large section of the library and rare book store had to be closed, causing loss of access to manuscripts for some months, an inconvenience to visiting scholars and staff. Fortunately, there was no damage to the collections.

Collections Division

The Collections Division is responsible for the display of the collections and the arrangement of the galleries, the temporary exhibitions programme, loans-in and loans-out, cataloguing of the collections, conducting and supervising research into them, their overall care and for making them accessible to the public and to scholars. All five curatorial departments provide teaching for a number of undergraduate courses in the University and offer their support for use of the collections by post-graduate students from within this University and others. Much of this Division's work is supported by Central Services and it depends on the Conservation Division for advice and remedial and preventative care of the collections.

Research

A significant proportion of the keepers' time is spent in researching the collections in preparation for their display, for temporary exhibitions and for publication. Research on the Macclesfield Psalter, and on the Cambridge collections of illuminated manuscripts for their publication, was continued by Dr Stella Panayotova who also

devised an exhibition for 2008/9 to mark the centenary of the arrival of Sir Sydney Cockerell as Director and wrote the catalogue. The success of the Cambridge Illuminations (2005) exhibition extended to Australia where *The Medieval Imagination*, an exhibition of illuminated manuscripts in the State Library of Victoria, Melbourne (March-June 2008) attracted a record number of visitors - over 100,000. The Fitzwilliam was the largest lender (30 of the 100 manuscripts displayed in Melbourne) and provided expert advice to the exhibition, both curatorial and technical, and contributed to the catalogue.

In the Department of Antiquities the outcome of two years' applied research into the Egyptian material was presented at an international conference, held in the Museum, 'Decorated surfaces on Ancient Egyptian Objects: Technology, Deterioration and Conservation', 6-9 September 2007. See Conservation, below, for a full report. Work on editing the papers for publication has continued.

As the year closed (June 2008) the AHRC announced its award of the largest museum grant (£227,000) in the Museums, Archives and Libraries Scheme to Dr Lucilla Burn's 'Greece and Rome at the Fitzwilliam Museum', a three-year project with the Faculty of Classics.

The Severis lecture (14 May, 2008) was given by Professor Vassos Karageorghis: 'Sidon, Cyprus and the Aegean: Fifteen hundred years of interconnections' and the Glanville lecture (September 9, 2007) by Professor Barry Kemp: 'Ahkenaten's mud-brick city: residents of the past, guardians of the present'.

Use of the Reference Library is increasing, both members of the University and the general public enjoy use of its holdings.

Loans in

Lady Juliet Tadgell again lent, from the Trustees of the Rt. Hon. Olive, Countess of Fitzwilliam's Chattels Settlement Trust, two handsome friezes by Stubbs, *Mares and foals without a background* and *Whistlejacket and two other stallions with Simon Cobb, the groom* and Reynolds' full-length portrait of *Charles Watson-Wentworth, 2nd Marquess of Rockingham* which it was fascinating to see alongside the unfinished double-portrait by Reynolds of *Lord Rockingham and Edmond Burke*.

Gallery 2 was rehung to accommodate the loan from the Scott-Finnis Trust of a selection of the best of the collection of Victorian paintings formed by Sir David Scott. This provided the opportunity to hold a highly successful symposium on Victorian Narrative Painting organised by Jane Munro and Nicola Gauld. Other loans to the Museum included Constable's *Willy Lotts' house from the Stour [the valley-farm]* and an *Adoration of the Shepherds* by Il Garofalo.

Newly acquired pictures were displayed: Sir John Everett Millais' youthful study for *Cimon and Iphigenia*, after it had been cleaned and restored at the Hamilton Kerr, in Gallery 2 and the portraits of *Onofrius* and *Anna Scheit* by Bartel Beham, allocated to the Museum by Government's Art in Lieu scheme, in the Rothschild Gallery [32]. These are the only paintings by him in a British collection.

In the Glaisher Gallery, jewellery and tiles were put on permanent display alongside the portrait miniatures in the drawers of the new display cases in the centre of the gallery. Displays of Spanish glass and pewter were part of the rotating material of applied arts in

the top of the same cases. The 'Object of the Month' in the Chinese gallery continues to be popular. A new case for Applied Arts was set up in the Twentieth Century gallery for the display of late twentieth century and contemporary glass, silver and woodwork. Three of the display cases in the Adeane gallery were re-organised to incorporate recent acquisitions and to rotate the collections.

A Sèvres monteith (*seau crennelé*) bequeathed to the Fitzwilliam by Dr Louis C.G. Clarke in 1960 was the subject of a spoliation claim by the heir of its earlier owner, Heinrich Rothberger of Vienna. The claim was submitted to the Spoliation Advisory Panel, and, on its recommendation, the monteith was deaccessioned and sent to the claimant. Prior to the claim the Museum had not been aware that Rothberger's porcelain collection had been seized by the Gestapo and auctioned in Berlin in 1938, before coming onto the market in London in 1939.

Exhibitions

After the closing of *Howard Hodgkin* (September 2007), a joyous celebration of the last fifteen years of his work, *From Reason to Revolution*, an exhibition devised by Duncan Robinson with the help of Lydia Hamlett and drawn almost entirely from the Museum's resources, opened in the Mellon Gallery. This explored the numerous paradoxes of the 'Age of Reason' and highlighted various parts of the Museum's collections, notably parts of the Founder's original bequest. The influence of the antique on the professional artists and architects who accompanied Grand Tourists was made clear by the drawings they made in Italy in particular. The social climate in Britain was also examined through art works relating to prominent individuals, working people and rising professionals. Scientific and industrial advances were documented alongside representations of the fundamental human conflicts that they brought to the fore. Finally a section witnessed the slave trade and the dramatic campaigns against it that culminated in its abolition in Britain in 1807. This was investigated alongside works that showed responses to the revolutions in America and France. The Mellon gallery was then closed and used for the temporary storage of drawings from the Graham Robertson Room whilst a new racking system was put in place in the mezzanine.

Whilst *From Reason to Revolution* concentrated on the travels to 'civilised' Europe undertaken by the spoilt wealthy classes, an exhilarating exhibition in the Shiba Gallery, *Ethiopian Encounters* provided an unique opportunity to view rare and interesting watercolours painted by the explorer and draughtsman Sir William Cornwallis Harris (1807-1848) during a two year visit to Ethiopia as leader of an expedition mounted by the British Government to establish relations with Sahela Selassie King of Shoa (Shewa) between 1841 and 1843. It included images of extraordinary historical importance and representations of the highly diverse ethnic peoples whom Harris encountered during his stay. The drawings were on loan from the estate of the late Quentin Keynes, and their display organised by Jane Munro coincided with the celebration of the Ethiopian millennium. It was supported by the Millennium Committee of the Ethiopian Embassy in London. To coincide with this exhibition a display of beautiful photographs by Marc-Henri Auffève of contemporary Ethiopia and its peoples was shown in the Courtyard and a programme of activities was organised which led to new partnerships including with the Centre for African Studies.

At the start of the year, the Shiba Room played host to the display of a spectacular Egyptian Book of the Dead, dating to the 13th century BC, in the exhibition *Passport to the Egyptian Afterlife*. Written on papyrus for the supervisor of royal archives, Ramose,

it had remained in storage at the museum since its arrival in 1922, with the exception of two sections which had been on display for about 40 years. As a result, the beautiful colours of the vignettes which illustrate the papyrus and the borders have remained in unusually good condition; due to the fugitive nature of some of the pigments, the papyrus will only rarely be on view in the future. The papyrus had been the subject of an intensive conservation project and the exhibition provided an opportunity to view almost the entire papyrus, together with detailed information about the processes of conservation, as well as the results of investigations into the painting techniques employed by the Egyptian artisans.

The Gentle Art in the Charrington Print Room was the first of a two-part survey of the Fitzwilliam's collection of etchings, drypoints and lithographs by the American artist, James McNeill Whistler (1834-1903); the second part is scheduled for autumn 2008. This selection, made by Craig Hartley, concentrated on prints that featured people, ranging from the figures emerging from the shadows in his early 'French set', through intimate domestic scenes of friends and fellow artists in London to the late lithographs of nudes and portraits of his sister-in-law 'Bunnie', made in the 1890s. Whistler's relationships with a number of his friends quickly soured as they became the victims of his sharp wit. On such occasions his butterfly signature acquired a barbed tail to match the sting of his wit, as immortalised in his collection of letters and pamphlets, 'The Gentle Art of Making Enemies', which was featured in the exhibition. The publication of an extensive virtual exhibition will ensure a permanent record.

In the Octagon *Private Pleasures* showed illuminated manuscripts from Persia to Paris from the private collection of Denys Spittle (1920-2003), one of the oldest and longest-serving members of the Friends of the Fitzwilliam Museum. Organised by Stella Panayotova, this celebrated the unique beauty of illuminated manuscripts across chronological, geographic and cultural boundaries. The objects displayed represented literary and artistic traditions which flourished from the tenth to the twentieth centuries in masterpieces as diverse as Nizami's Persian *Khamsa*, a Byzantine Gospel Book, a Parisian history of the French kings, a Bruges Book of Hours, the popular English Brut Chronicle, an Ottoman Qu'ran and a Venetian copy of Cicero. The exhibition will be re-created at the Norfolk Record Office in 2009.

Then followed an exhibition of *French Tapestry and Illustration*, organised jointly by Carol Humphrey, Honorary Keeper of Textiles, and Nicholas Robinson, Curatorial Assistant at the Department of Manuscripts and Printed Books. Eight French twentieth-century Aubusson tapestries, bequeathed to us in 1997 through the American Friends by Mr and Mrs George Woodbridge of Raleigh North Carolina, were hung on the walls, whilst in tablecases works on paper from the Walter Strachan Archive given by Geoffrey Strachan in 2007 were displayed. Walter Strachan (1903-1994) was a teacher, translator, poet, Francophile and promoter of the arts, known especially as the 'defender in England of the livre d'artiste'. His links with the tapestry makers Lurçat and Prassinis made it particularly appropriate for a combined display of tapestries and his archives, which included illustrations from livres d'artiste, menus and *cartes de vœux*. Strachan's wide connections in artistic circles were reflected in the exhibition, which included original art work by Abram Krol and Henry Moore.

The final Octagon exhibition of the year, staged by Mark Blackburn, *Anglo-Saxon Art in the Round* went on to Norwich Castle Museum. It showed for the first time early Anglo-Saxon coins from the De Wit collection, recently purchased by the Fitzwilliam

with support from the Heritage Lottery Fund and The Art Fund. The coins included gold shillings and silver pennies which display an innovative range of designs drawn from Classical and Germanic sources, with bold images of people, animals, plants and geometric motifs both rich in detail and sophisticated in concept. The coins were juxtaposed with contemporary ornamental metalwork drawn from the Fitzwilliam and other museums in the region, illuminating the previously lost treasures of an artistically vibrant period of history. The display included enlarged photographs of the coins enabling better the public fully to appreciate the range of design of the coins and the element of fantasy expressed by the moneyers who created them. It was accompanied by materials and events for the public funded by *Renaissance*.

As one of the Museum's contributions to *China Now*, the UK's largest ever festival of Chinese culture, a selection made by David Scrase of Chinese nineteenth century flower drawings from the Broughton Collection was shown in *Made for Export* in the Shiba gallery. These were drawn by Chinese artists to give an idea of the flora of China to British and other European botanists who at that time had no access to the Chinese hinterland. A few albums of paintings on pith paper were also displayed together with part of a Chinese scroll showing the cultivation of mulberry trees for the silk industry.

The other contribution to *China Now* was a display by James Lin in Gallery 28 of Qing dynasty Imperial Jades, carved during the reign of the Qianlong Emperor (r.1736-1796). Some of the pieces bear poems by the Emperor himself, emphasising the important status of jade in Chinese art and culture. This gave a foretaste of the exhibition projected for the Octagon of Chinese Jades in spring 2009 to coincide with the publication by Dr Lin of all the Museum's Chinese hard-stones.

In the Charrington Print Room "*True and lively portraiture*" *Seventeenth-century portrait prints* was a display organised by Elenor Ling which featured a selection of the finest seventeenth-century portrait prints from the Museum's collection, including engravings, etchings and mezzotints by print-makers such as the de Passe family, Lucas Vorsterman, Wenceslaus Hollar and John Smith. Most of the prints were donated in 1933 by John Charrington, Honorary Keeper of Prints from 1909 until his death in 1939. Work on digitising Charrington's portrait collection is ongoing, and a large proportion is available with images on the Museum's Online Public Access Catalogue.

The year ended with a delightful exhibition of watercolours and drawings '*The field calls me to labour*', organised by Nicola Gauld. This featured the watercolours of nineteenth century rural Britain by Robert Hills (1769-1844) and his contemporaries. Hills was at the vanguard in promoting the appreciation of watercolour painting among British audiences of the early nineteenth century. His watercolours - often intimate and spontaneous 'snapshots' of nature and the countryside around him - are highly original, with a freshness of vision that offers a revealing glimpse into the lives of those who worked on the land. Drawn exclusively from the Museum's collections other artists included in the exhibition were David Cox, Peter de Wint, James Ward and Edwin Landseer.

The last exhibition in the Shiba, arranged by Craig Hartley, was of recent work by the artist Christopher Le Brun. His series *Fifty Etchings 2005*, made over the course of a year and employing an extraordinary variety of subtle etching techniques was complemented by the display of the artist's only medal and by his large painting *The*

Eye's Castle [1995-2006] given by the Friends to mark the Directorship of Duncan Robinson [1995-2007].

In the summer, *On the Shoulders of Giants*, an exhibition of photographs in the Mellon Gallery by the Cambridge photographer, Howard Guest, offered an intriguing insight into the working life of one of the world's most celebrated academic institutions, the University of Cambridge. Portraits ranged from the Vice-Chancellor to academics, students, porters, surgeons and a glass blower in locations as various as the Radio Astronomy Observatory, the Fitzwilliam Museum's own conservation studio and a tower sealed for years after scientists' atomic experiments.

Acquisitions

Once again important acquisitions came through the Acceptance in Lieu of Tax (AIL) process, by which works of art are accepted by H.M. Government in lieu of Inheritance Tax and allocated (often at the wish or specification of the former owner) to accredited museums. The Department of Paintings, Drawings & Prints benefited from the AIL system in the period under discussion. Two portraits of Onophrius Scheit and his wife, Anna, née Mem[m]inger painted by Bartel Beham in 1528 were allocated to the Museum. This was a hybrid allocation as the amount of tax offset against the value of the paintings was less than their value. The acquisition was made possible by a substantial donation from the Trustees of the Crescent Trust and the remainder was found from the Cunliffe Fund. Onophrius Scheit is described as a rent-schreiber, a job which can be defined as half way between an accountant and a highly ranked tax collector. Later he became a Klostrichter (monastic judge) and finally ducal clerk to the Exchequer for Duke Ludwig X at Munich. The acquisition of these two portraits transforms the Museum's holding of German Renaissance painting and marvellously complements its excellent collection of German prints.

Several gifts mark the Directorship of Duncan Robinson. From Daniel Katz a fine drawing, *The Lovers*, by Bernard Meninsky, from Dr W.M. Keynes an oval stained glass panel of a ship made in the Netherlands in the late sixteenth century and acquired by his father, the late Sir Geoffrey Keynes, from the sale of Hengrave Hall in 1952, and two prints, from Charles Booth-Clibborn *Die Rute*, 2007, a woodcut printed from two blocks in blue and yellow by Georg Baselitz (b.1938), and from David Scrase an etching of an *Ornamental design* by Jacopo Ciucci (active second half of the sixteenth century) from a series of twelve supposed to be after details of frescoes by Giovanni da Udine.

Other gifts with a Fitzwilliam connection include a large group of drawings by George Mackley, given by Margaret Chamberlain. These had been given to her husband Eric Chamberlain, formerly Keeper of Prints at the Museum, by Mackley's executrix, Monica Poole. In memory of Graham Pollard, former Deputy Director and Keeper of Coins and Medals, our first etching by Friedrich Overbeck (1789-1869) given by David Scrase and also by him, to celebrate Anne Lonsdale's Chairmanship of the Syndicate, a Chinese porcelain snuff bottle *famille rose*, Daoguang mark and period (1821-1850), decorated with boys playing in a garden. One holding a branch of osmanthus which represents high achievement in the official exams, one dragging a large peach along the ground which represents longevity.

The Art Fund and the MLA/V&A Purchase Grant Fund contributed generously to the acquisition of Marco Benefial's *The vision of St Philip Neri*, an excellent example of

Roman religious painting of 1721. Again both these funds generously contributed towards the purchase of two prints from James McNeill Whistler's *First Venice Set*. Both prints, which were made 1879-80, are printed in brown ink and involve etching and drypoint. *The Beggars* was printed with surface tone in brown ink, and for the even more atmospheric *The Doorway* Whistler also used the roulette and printed it with surface tone and 'monotype' wiping. The MLA/V&A Purchase Grant Fund also enabled the gift from the Friends of Pablo Picasso's *Sueño y mentira de Franco* (*Dreams and lies of Franco*), a portfolio including Picasso's title, poem and two prints (etching and aquatint) published in 1937.

The *Howard Hodgkin* exhibition attracted the generosity of Paul Cornwall-Jones who gave two of the set of four soft-ground etchings by Hodgkin entitled 'In the Museum of Modern Art': *Late Afternoon in the Museum of Modern Art*, printed from one plate in black and published in 1979 and *Early Evening in the Museum of Modern Art*, printed also in 1979 from one plate in black, with hand-colouring in black gouache.

Nicholas and Judith Goodison continue to give contemporary objects through The Art Fund, including this year a porcelain *Black and White Mist Tall Box* with *gintekisai* (silver mist) overglaze and a cast black glass lid by Takahiro Kondo (b.1958). From the Biffen Fund the purchase of a hitherto unknown *Academic nude study of a boy and a bearded man* by Richard Parkes Bonington added considerable interest to the Museum's small collection of his work.

The Museum was touched to receive from Jane Roberts, in memory of Marianne Joannides, Gabriel Ferrier's *Sketchbook of views in Italy*, from Professor Paul Joannides in memory of Philip Conisbee an eighteenth century drawing, *Landscape capriccio with figures* and from Alice Fleet, in memory of her husband, Stephen Fleet, Honorary Treasurer of the Friends and Master of Downing, a fired clay *bottle*, made in Corinth about 570 B.C. and decorated in the black-figure technique with three rows of long-haired women walking in procession.

The Syndics approved the acquisition of the group of marked up and corrected proofs of Thomas Hardy's *Jude the Obscure* of which the original manuscript was given by the author in 1911. Generous grants have been received from The Friends of the Fitzwilliam, The Friends of the National Libraries, The John Murray Charitable Trust, The B.H. Breslauer Foundation, The Marlay Group, The Getty Trust, The Robert Gavron Charitable Trust, Macmillan Publishers, Mr Nicholas Baring, Dr Tom Rosenthal and various other supporters.

The Department of Coins and Medals continues its active programme of acquisitions and grateful thanks are noted to the following for their gifts: Ritchie W. Post (via Cambridge in America) for a collection of 335 coins, tokens and paper notes formed by the late Professor F. Martin Post (d.2005) as a teaching collection when he was Professor of Business at Orange Coast College in Orange County, CA; to his son, Mr Ritchie Post, who also donated to the Fitzwilliam \$150,000 to establish a Visiting Fellowship in memory of his father and a Book-Purchasing Fund in memory of his mother, Margaret R. Post; to Professor Giles F. Carter for a collection of 456 Roman coins formed for study and for metrological analysis; to Professor Ted Buttrey for various ancient and modern coins and banknotes; to the Friends of the Museum for Cambridge penny of Henry I, type 10 – a unique, newly discovered coin, first of this issue from Cambridge mint; and lastly to Mrs Gillian Surr for a collection of British

military medals, miniature medals and regimental badges and brooches formed by Hugh Kenneth Lapage (1916-2006), Principal Assistant at the Fitzwilliam Museum in 1980.

The Jeeps Fund provides money to purchase oriental coins: this year 342 coins have been bought from it, Islamic, Indian and Far Eastern. With money provided by former Syndic John Porteous, in memory of Philip Grierson, three early seventeenth century Bavarian broadsides publishing edicts on coinage forbidding the circulation of rival foreign coinage were acquired. The Burn Fund and the Buttrey Fund helped buy Ancient coins, the Grierson Fund medieval coins and some modern coins were bought from the Buttrey Fund as well.

Collections Information database - documentation

At the end of July 2008 the total number of object records on the central collections database had reached over 161,000. This represents an increase of nearly 12,000 records over the year. Nearly one third of the Museum's collections now have digital records, the majority of which are available on OPAC (the online public access version of the catalogue). Much of this increase is the result of the ongoing *Renaissance*-funded retrospective documentation and digitisation of the coins and print collections by two full-time members of staff. Prints being scanned are mainly portraits and work has continued from the sequence of engravings to mezzotints. The majority of prints acquired since 1997 have been added to the database. The latest batches include works by Frank Auerbach, Pablo Picasso, Hughie O'Donoghue, Howard Hodgkin, the large collection of works by twentieth century and contemporary artists given by the Print Studio, Cambridge, and the recent purchases of two Whistler prints, *The Beggars* and *The Doorway*. Additions to the coin records include Roman coins, mainly gold and silver pieces from the early and central centuries of the Empire. With this upload the entirety of the Museum's Roman collection from Augustus (27 BC -14 AD) to Septimius Severus (193-211 AD) was brought online, excepting only acquisitions made during 2007, and makes the Museum's Roman Imperial Collections one of the largest online.

For Applied Arts, the collections of Oriental weapons and armour, and European silver were catalogued and transferred to the central database.

Feedback from users of the online catalogue consistently demonstrates the value of images of objects and 15,000 images were added to the catalogue during the year. Further work on developing data standards, improving the quality of the information on the database and the ease with which it can be retrieved has continued with the assistance of central documentation staff.

Conservation Division

The Conservation Division, which incorporates the Hamilton Kerr Institute and includes conservation in all disciplines in the Museum, has experienced a busy and fruitful year, with numerous practical conservation interventions undertaken, and all members of staff have been involved in lecturing, seminars and educational outreach activities. Research, often in collaboration with other institutions, was an important aspect of the Division's achievements, and interns continued to make valuable contributions.

Towards the end of the period, two new staff members were welcomed, Richard Farleigh and Rupert Featherstone.

Conferences and Special Activities

In September 2007 an international conference ‘Decorated Surfaces on Ancient Egyptian Objects: Technology, Deterioration and Conservation’ was co-organised by Julie Dawson, assisted by other Museum conservators and staff, together with the Institute of Conservation (ICON) Archaeology Group. The two-day event, which attracted 110 participants, was preceded by a seminar day which focused on objects examined and treated during the Egyptian Galleries refurbishment project and was followed by post-conference studio tours, lectures and workshops in the Museum. The attendance at the conference of one Sudanese and four Egyptian colleagues was generously sponsored by the Marlay Group. The proceedings will be available in English and in Arabic. Part I of the papyrus conservation project concluded with the display of the Book of the Dead of Ramose in the *Passport to the Egyptian Afterlife* exhibition (June to September 2007) and papyrus conservator Renée Waltham progressed to Part II of the project, which comprises conservation of the rest of the Museum’s papyri.

Conservation in Antiquities

In the return part of an exchange, Julie Dawson undertook a two month attachment in the Department of Conservation, Documentation and Science at the British Museum (October and November 2007). She worked principally on the examination and treatment of Attic pots. On study leave in April 2008, she undertook conservation work at the site of Tel El-Amarna in Egypt. She then visited conservation projects in Cairo and gave a lecture at the Department of Conservation, Faculty of Archaeology, University of Cairo. During the year she supervised two conservation internships in the Department of Antiquities conservation laboratory and acted as an assessor for candidates of the national scheme for the professional accreditation of conservators. In 2008, the principal conservation activity for the Department of Antiquities conservator and technicians was planning for the project to refurbish the Greek Gallery (which commenced in August 2008) and associated technical examination, research and conservation work.

Conservation in Applied Arts

For the Department of Applied Arts, conservator Jo Dillon cleaned, repaired and stabilised objects for the permanent displays including silver for the two new cases installed in the Armoury Gallery and bronzes and ceramics for the Korean and Glaisher Galleries, as well as for temporary exhibitions and for loans. With volunteer help from some of the Friends, she repacked a collection of over 600 earthenware sherds for the Glaisher Sherds Project and, from these, identified and bonded numerous joins including reassembly of two of the most complete and highly fragmented vessels. Steady progress was made on the condition survey of Oriental weapons to identify objects’ treatment needs and those that may benefit from further investigation, such as analysis or radiography. Many need some treatment, about half of these requiring priority action. She carried out X-radiography for the Museum and for several external clients, including examining a large bronze *écorché* horse on loan to the Museum. She began to research and radiograph the important collection of excavated bronzes, in preparation for the technical section of the forthcoming catalogue.

Conservation in Manuscripts and Printed Books

In the Department of Manuscripts and Printed Books, Robert Proctor completed the conservation of the Macclesfield Psalter (MS 1-2005). The manuscript came to the Museum in its eighteenth-century binding, broken in three parts. The spine had been damaged during a previous binding campaign, reducing some bifolia to loose single leaves. Pine folds were reconstructed and the text block re-sewn. It was re-bound in boards of quarter sawn oak with alum tawed goatskin covers and brass clasps in a style characteristic of late medieval English manuscripts. Robert Proctor's full report on the conservation and rebinding of the manuscript is included in the recently published commentary volume and complete reproduction (Stella Panayotova, *The Macclesfield Psalter*, Thames & Hudson, October 2008) and in an interactive film in the series *Conserving Art* on the Museum website (<http://www.fitzmuseum.cam.ac.uk>).

Robert Proctor also spent time at the Monastery of St Catherine in Sinai, as part of a multinational conservation team completing a six year survey of the monastery's collection.

Svetlana Taylor finished work, begun in November 2007 with a generous grant from the National Manuscripts Conservation Trust, on Thomas Hardy's manuscript of *Jude the Obscure*. Since then a number of Hardy scholars have been consulted and several existing manuscripts in London, Cambridge and Dublin were examined. Based on the findings, it was decided that the manuscript should undergo a full conservation treatment. The original, poor quality, damaged binding was removed. The thick layer of adhesive along the spine was removed. The text block was separated into 436 single folios, each of which underwent conservation treatment. Finally the conserved manuscript was bound in full goatskin leather. Dr Trevor Emmett from Anglia Ruskin University examined the manuscript using a portable Video Spectral Comparator (VSC2000) which revealed hidden or erased writing. The conserved manuscript will be displayed in the exhibition *I turned it into a Palace* (November 2008 – March 2009) next to the recently acquired proofs of *Jude the Obscure*, annotated by Hardy.

One of the Museum's finest Flemish Books of Hours (MS 1058-1975) was examined by Spike Bucklow at the Hamilton Kerr Institute for a forthcoming facsimile to be published by the Folio Society. Using microscopy, ultraviolet, infrared and transmitted light photography, differences were observed in the technique of the four illuminators. A coat of arms, which had been partly erased and overpainted, was revealed sufficiently to assist in tracing the manuscript's early ownership.

Conservation in Paintings, Drawings and Prints

Bryan Clarke carried out conservation of prints and drawings in preparation for a number of exhibitions that included *Reason to Revolution*, *Ethiopian Encounters*, two Whistler print exhibitions, *The Gentle Art* and *Palaces in the Night*, as well as watercolours by Robert Hills, John Ward and David Cox for the *The fields call me to labour*. By April 2008 he had also completed the conservation of 65 Rembrandt etchings. He undertook structural work on a pastel by Wright of Derby wanted for loan and a fragile drawing by Cambiaso which was revealed to be double sided. He made storage enclosures for a small number of broadsheets for the Department of Coins and Medals as well as conserving seven fans for the Department of Applied Arts. He also oversaw large improvements to the storage areas for prints and drawings on the Mezzanine floor.

In October 2007, having made the case for the appointment of an assistant before his retirement and the training opportunity it would offer, he was pleased to learn of the generous support of the Newton Trust. This and matching funding led to the appointment, in July 2008, of Richard Farleigh for three years as Newton Paper Conservator.

Special Projects supported by external experts and interns

The Museum continues to benefit from the expertise of external conservators, interns and other external experts. Penny Bendall began a condition survey of the reserve collection of European ceramics, repairing a number of them on site and conserving a further eight in her studio. Anthony Beech conserved five pieces of fabric-covered furniture, and Brian Jackson worked on the locks of the Tompion Drayton House Clock. Test areas on the back of *Glory* (sculpture and plinth) by Giovanni Baratta M.3-1885, were cleaned by Alison Ayres in order to decide on the method to be used for the whole.

In December, Dr. Trevor Emmett from the Department of Forensic Science and Chemistry at Anglia Ruskin University identified real and fake gemstones in a small selection of European jewellery and Indian weapons using portable Raman spectroscopy, as a viability trial for a proposed larger survey.

Antiquities and Applied Arts hosted a number of conservation students as part of their continued commitment to providing professional training opportunities. In Applied Arts, Ingrid Seyb, a student on the Ceramic Conservation Course at West Dean College, worked as a volunteer for three weeks in the summer (2007) and Cindy Curtis, a student on the same course, worked for a month in the spring (2008), both on the ceramics collection. During her six-week autumn work placement, Kirstie Williams, a Lincoln University conservation course student, conserved objects in a variety of media as well as assisting with the Technology of Ancient Egyptian Bronzes workshops for the September conference and with various preventive conservation projects. Kathryn Etre, a student from the MSc conservation course at the Institute of Archaeology, University of London and Dominique Schauss from the BSc conservation course at Cardiff University undertook internships in the Department of Antiquities. Both worked on the technical examination and conservation of Egyptian funerary material.

Environmental Monitoring and Pest Control

Conservation officers assisted with museum-wide environmental monitoring to identify and remedy problems and intervene, e.g. by creating appropriate cased environments for vulnerable new loans in the increasingly dry Southern suite of ground-floor galleries. They advised on new display case designs for the Museum, Colleges and others. The Museum's pest survey was continued.

Hamilton Kerr Institute

At the Hamilton Kerr Institute, the resignation of Ian McClure as Director, to take up the post of Susan More Hillis Chief Conservator at Yale Art Gallery on 1 July, marked the end of an era. Ian, who was also the Assistant Director for Conservation for the Museum, had been at the Hamilton Kerr for over twenty five years, and under his leadership the Institute has developed into an internationally recognized leader in the field of conservation, as well as a major research centre. More recently he had contributed materially to the Conservation Division at the Museum. The staff and

students of the Institute, both past and present, owe him an enormous debt of gratitude and wish him well in his future career.

During this period, the Hamilton Kerr Institute returned twelve paintings to the Museum after treatment, including *The Four Day Battle* by Abraham Storck, *Interior of an Italian Coffee House* by Thomas Patch, *Italian Landscape* and *Italians with Dogs* by Karel Dujardin, *Shore Scene with Shipping* by Francis Holman, *The Vale of Clwyd* by David Cox, *Sky Study* by Constable, *Boy with Goats* by Cornelis Saftleven and *Captain and Mrs Hardcastle* by John Russell.

Marie Louise Sauerberg, with Lucy Wrapson and two interns, Kristin Kausland and Andrea Sartorius, completed the treatment in-situ of the Sedilia at Westminster Abbey, dated c. 1307. The Westminster Abbey Sedilia is a set of four canopied stalls located in the Sacrarium in Westminster Abbey, painted both front and back and each incorporating a painted figure. Across the surface, there were extensive areas of blistering and tenting paint, and the main aim of conservation treatment was to stabilise the fragile paint layers. In addition, surface cleaning improved its appearance, removing a significant amount of fine, black surface dirt. Work took place on a scaffolding in four phases since the practical work began in January 2008. The conservation treatment was accompanied by technical examination, including x-radiography and dendrochronology, to elucidate the construction and history of the Sedilia.

Ian McClure and Jenny Rose completed the treatment of Stubbs' *Grey Horse and Arabian Groom*, from Grimsthorpe Castle, and Ian McClure and Kristin Kausland treated *Caxton* by Daniel Maclise, from Knebworth House, removing the existing distorting strip-lining and replacing it.

Mary Kempski, with students Emma Boyce and Daniela Leonard, completed the treatment of the altarpiece by Siciolante, *The Deposition* (King's College Chapel), a painting given to the College at the end of the eighteenth century, which was covered with discoloured brown varnish and an underlying grey layer, and disfigured by old retouchings and drips on the surface. After restoration, the painting was returned to King's College Chapel in June.

The reconstruction of Cimabue's crucifix at San Domenico in Arezzo was completed for the Catholic Chaplaincy in Cambridge. Lara Broecke researched the technical information derived from its conservation about ten years ago at the Soprintendenza in Arezzo. The reconstruction has also enabled the instructions in Cennino Cennini's *Libro dell' Arte* to be closely followed and evaluated at a practical level.

In January, work started on Sebastiano del Piombo's *Adoration of the Shepherds* from the Museum. The painting has suffered extensive damage in the past, apparently mostly as a result of its transfer from panel to canvas in the eighteenth century, and there are very large areas of old loss and abrasion. Renate Woudhuysen and Youjin Noh, a first year intern, are carrying out the removal of numerous layers of discoloured and obscuring overpaint and extensive old fills. Despite the damage, the remaining areas of well-preserved paint include most of the important elements of the composition, and are of the highest quality, and the importance of the picture merits the extensive amount of work to be undertaken over the coming years.

An anonymous Dutch seventeenth century painting, *The Yarmouth Collection* from Norwich Museum, was cleaned by Renate Woudhysen and Daniela Leonard. Close examination revealed that the black clock on the right had been painted by a different hand than the rest of the still-life, obscuring a female head. This second painter had also modified other parts of the composition. The question why the female figure on the right was painted out with the clock remains a puzzle.

The AHRC funded research project on the "Winsor & Newton Colourman's Manuscript Archive" was completed in March by Dr Mark Clarke and Eike Friedrich. Every recipe in the 17,000 page archive has now been examined, and a record entered for it in the database. Eike Friedrich has built a website to host an online index of the information from the archive.

Teaching and related activities

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

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|----------------|---|
| Martin Allen | <p>A short presentation to the Faculty of History's first year undergraduates to introduce his course on 'Money and late Antiquity to the Early Modern Period' for the Historical Tripos Part I (23 October; 200 students).</p> <p>An introductory session to the participants in his course on 'Money and Society from Late Antiquity to the Early Modern Period' for the Historical Tripos Part I (30 November; 10 students).</p> <p>A class on 'Medieval coins for Archaeologists, c.1000-1500' for the Archaeology and Anthropology Tripos Part II, Paper A28, 'Archaeology of Medieval Britain' (28 January; 6 students).</p> <p>Five classes in his Themes and Sources course on 'Money and Society' for the Historical Tripos Part I (30 January, 25 and 30 April, 14 and 21 May 2008; 13 students).</p> |
| Mark Blackburn | <p>A class on 'Coinage and coin finds' for the History Tripos, Part II Special Subject B, and ASNC Tripos, Part II paper 14, Vikings in Continental Europe and Britain, c.800-c.950 (22 November; 13 students).</p> <p>A class on Coinage for the MPhil in Medieval History, Option 1, the Carolingians and their Neighbours (29 November, 4 students).</p> <p>One lecture and one class on Anglo-Saxon Coinage for the Archaeology and Anthropology Tripos, Part II paper A25, Europe in the First Millennium (22-23 January).</p> |

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

A class 'Coinage and currency in Early Medieval Europe' in the Themes and Sources course 'Money and Society from Late Antiquity to the Early Modern Period' for the Historical Tripos Part I (13 February; 13 students).

A lecture on 'Coinage in Scandinavia' for the Archaeology and Anthropology Tripos Part II, Paper, Scandinavia in the First Millennium (29 February; 11 students).

A class on 'Coinage in Scandinavia' for the Archaeology and Anthropology Tripos Part II, Paper, Scandinavia in the First Millennium (5 March; 9 students).

Spike Bucklow

A course on 'Artists' materials' for the International Summer School (28, 29, 30, 31 July, 8 students).

Plenary lecture on conservation for the International Summer School (16 July, 100 students).

A seminar on technical art history at the Institute (30 January; 15 students).

Lucilla Burn

Four classes on Greek Vase Painting to Classics Part 1B students (4, 11, 18, 25 October, 40 students each time).

One class on Greek Vase painting for History of Art Part 1 students (16 October, 36 students).

A class for the History of Art Part IIb paper 'The Display of Art' (12 Feb; 25 students).

A class on Greek vases for the Classics Part 1a paper 'Materials for Classical Archaeology' (19 Feb; 29 students).

Introduced the Greek and Roman collections to a group of German students from Munich, here on an exchange with the Classics Faculty (5 March; 8 students).

With Dr Caroline Vout, a class on the origins of the Fitzwilliam's Antiquities Collections and displays for the Classics Part IIa course 'The Art of Collecting' (6 March; 20 students).

	Took part in a panel discussion led by Duncan Robinson for the History of Art Part 2 paper ‘The Display of Art’ (11 March; 20 students).
Ted Buttrey	Four classes on Greek Coinage for the MPhil students in Classical Archaeology (17 October and 2, 9, 16 November; 7 post-graduate students).
Julie Dawson	A class on bronze casting to Classics Part 1 students in the Materials for Classical Archaeology course (4 March; 29 students).
William Day	A class on ‘Norman coinage, 900-1200’ for the History MPhil Option 2, Normans in Britain, Europe and the Mediterranean (22 November; 8 post-graduate students).
Craig Hartley	Class on Dürer as a printmaker for the History of Art Department (5 February 2008; 15 students).
	Two classes on printmaking techniques for the History of Art Department (12 February 2008; 30 students).
James Lin	A lecture on “Tombs after the Unification of China” at the Department of East Asian Studies, Cambridge (15 November).
Ian McClure	A lecture on ‘Conservation and Display’ in the “Display of Art” course at the Fitzwilliam Museum (9 November; 18 participants).
	Took part in a panel discussion as part of the “Display of Art” course, Fitzwilliam Museum (11 March; 20 people).
Ian McClure and Renate Woudhuysen	A seminar on ‘Oil and tempera painting’ for Paper 2/3, Part 1, History of Art Department (1 February; 27 Students).
Jane Munro	A lecture on Thomas Couture to Part II students in the Faculty of History of Art (Papers 18/19; 15 people).
Stella Panayotova	A paper at the two-day symposium <i>The Parker Library Now</i> at Corpus Christi College, Cambridge (6-7 September; 100 people).
	A lecture for the Meaning of Art course (Paper 4/5) at the History of Art Department (6 November; 30 students).
	Two classes on manuscripts for Paper 1 at the Fitzwilliam Museum (19 November; 30 students).

- A paper at the History of Art Seminar (28 January; 20 students).
- Adrian Popescu Three classes on Greek Coinage for the MPhil students in Classical Archaeology (5, 12 and 26 October; 7 postgraduate students).
- One class on Late Roman Coinage for the MPhil students in Classical Archaeology (23 November 2007; 6 post-graduate students).
- A class on ‘Ancient coinage’ for Faculty of Classics’ Part IA course on ‘Materials for Classical Archaeology’ (26 February; 31 students).
- Duncan Robinson The introductory lecture for the ‘Display of Art’ course which he is co-ordinating in Part IIB of the History of Art Tripos (5 October).
- A lecture 'Paul Mellon as a Collector' for the 'Display of Art' course, History of Art tripos, Part II (26 October).
- David Scrase Two classes on Italian Drawings to the Art History Department (29 January).
- Elina Screen Two lectures on ‘Historiography’ and ‘Sources’ within the course of core lectures for Paper 2, British Political and Constitutional History c. 380-1100 of Part I of the History Tripos.

2. Teaching by Museum Staff for other Higher Education Institutions

- Spike Bucklow Two lectures on conservation to MSc students at Christies Education (7 May, 25 students).
- A lecture on conservation, Institute of Archaeology, UCL (19 March; 20 people).
- Julie Dawson A class on Egyptian pigments to a group from St. Mary's College, California (30 January, 14 students).
- A lecture on the conservation project of the Egyptian Galleries refurbishment at the Department of Conservation, Faculty of Archaeology, University of Cairo (17 April; 150 staff and students).
- Nicola Gauld A seminar paper in the context of ‘Cabinet of Natural History’ (21 January).
- Jonathan Jarrett Four lectures at King’s College, London, for the 1st-year paper “Europe 400-1200” (B1) (17, 24, 31 October and 14

November; 40-50 students). He also gave eight essay tutorials for the same paper (groups of 3 students).

Three lectures at King's College, London, for the 1st-year paper Europe 400-1200 (B1) (21 and 28 November, 5 December; 15-20 students). He also gave four essay tutorials for the same paper (same dates plus 12 December, a group of 3 students).

James Lin

A lecture to Christie's Education students on 'Neolithic and Shang dynasty Jades' (8 October; 12 students).

A lecture on "Stone armour" for the First Emperor Study Day at the British Museum (10 November).

A jade handling session for Christie's Education Group (21 November 2007, 13 people).

Elenor Ling

A talk on Jean Paul Marat at University College London in conjunction with an exhibition about the French Revolution in the Strang Print Room (6 February; 15 members of the public).

Stella Panayotova

A paper at the Annual Saint Louis Conference on Manuscript Studies at Saint Louis University, Missouri (12-14 October; 150 people).

Julia Poole

A class on Italian Maiolica to first year students from the West Dean College ceramic conservation course (9 May, 4 students).

Elina Screen

Three lectures and taught three seminars at Birkbeck College, London, for the Group 1 paper H057: From Ancient to Medieval Societies, Third to Eleventh centuries.

A class in the Department of Coins & Medals on 'Anglo-Saxon coinage' for the MA in English Local History, module on Anglo-Saxon social history, of the University of Leicester (18 March; 4 students and a lecturer).

Renate Woudhuysen

A course on "Seventeenth-century oil painting" at the University of Amsterdam (13, 14, 17, 18, 19 September).

A lecture entitled "Green pigments", at Smith College Northampton Massachusetts (30 October; 40 students).

One week's teaching at the Institutt for Arkeologi, Kunsthistorie og Konservering, University of Oslo (28 February to 6 March; 7 students).

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

- Martin Allen
- A paper on ‘The Debasement of the English Coinage, 1335-1343’, at the conference on ‘The Debasement of Medieval Europe and the Mediterranean, c. 1000-1500’, Gonville and Caius College (6 September 2007; 25 People).
- A talk on ‘The Gold Treasure of King Henry III’ to the Cambridgeshire Numismatic Society (17 September 2007; 15 people).
- A paper on ‘Henry III and the English coinage’ at a conference on ‘King Henry III (1207-1272): A *Simplex* and God-fearing King’, King’s College, London (30 September 2007; 100 people).
- A paper on ‘Mining and the Medieval English Mints’ at a symposium on *Metals and Money in the Middle Ages*, Society for the History of Medieval Technology and Science, Imperial College, London (13 October 2007; 20 people).
- A talk ‘From the Durham Mint to the Fitzwilliam Museum’ to the Northumbrian Cambridge Association, Newcastle upon Tyne (1 November; 20 people).
- Anders Bell
- Two sessions of ‘Meet the Antiquities’, focusing on ways of doing business in the ancient Near East and Assurnasirpal’s palace (5 and 25 October; 34 members of the public in total).
- Anders Bell,
Lucilla Burn and
Helen Strudwick
- A study day on ancient writing, entitled *Unlocking the Secrets of the Ancient World* (29 February; 15 adults). Other speakers were Martin Worthington (St John’s College) and Rupert Thompson (Department of Classics).
- Mark Blackburn
- The 2007 Presidential Address to the British Numismatic Society, entitled ‘Currency Under The Vikings. Part 4. The Dublin Coinage c.995-1150’ (27 November; 65 people).
- A lecture on ‘Viking Coinage in the British Isles’ in the National Museum, Copenhagen to mark the retirement of Jørgen Steen Jensen, Keeper of Coins and Medals (6 December; 110 people).
- A talk ‘Amateur metal-detectorists – are they rescuing or ravaging our cultural heritage?’ in the series of Fellows’ Talks to Gonville and Caius College’s MCR (5 April; 30 students and fellows).

Showed the Whittlesford Society the Anglo-Saxon Art in the Round exhibition and talked to them about Anglo-Saxon coinage in the Department (5 June; 15 people).

A lecture on 'The silver economy at the Viking-Age site of Kaupang, Norway' to the Cambridge Medieval Archaeology Group in the McDonald Institute (61 June; 12 people).

A paper 'The chronology of the sceattas revisited' and moderated one session in on *Studies in Early Medieval Coinage* at the Leeds Medieval Congress 2008 (7-11 July; 50 people).

Lara Broecke

A lecture on 'Conservation at the National Museum in Mozambique' at the "Museum Microclimate" conference in Copenhagen (20 November, 200 participants).

Spike Bucklow

Two workshops on pigment identification as part of the ICON Archaeology Group Fitzwilliam Museum Egyptian conference (6 September; 30 people).

A paper: "Reconstruction of two retables at the Hamilton Kerr Institute" at the ICON 'Polychromed Wood' conference at Hampton Court (26 October; 100 participants).

A talk on conservation at the Perse School for Girls (31 October).

A lecture on the Westminster Retable at the CIHA conference, Melbourne, Australia (18 January; 300 art historians).

A lecture on artists' materials to the Friends of the Sedgwick Museum (4 March; 100 people).

A lecture on minerals as artists' materials to the Friends of the Sidgwick Museum at the Department of Earth Sciences (22 April; 100 people).

A lecture about *Scanning Electron Microscopy at the HKI* at the VP-SEM Conference at the Natural History Museum, London (4 June, 100 microscopists).

A lecture entitled *Impossible Recipes* at the ICOM-CC Conference at the University of Glasgow (13 June, 80 conservators).

- Lucilla Burn
- Introduced the Greek and Roman collections to Cambridge alumni (21 September; 15 members of the general public).
- A lunch-time talk on ‘Medea in Ancient Art’ (12 October, 60 students, school-children and members of the general public).
- One ‘Meet the Antiquities’ session, focusing on Greek vases (24 October, 48 members of the general public).
- A weekend residential course at the Institute for Continuing Education (Madingley Hall), consisting of six sessions on aspects of Greek Vases (16 – 18 November; 21 adults).
- A talk on ‘Behind the Scenes at the Fitzwilliam Museum’ to members of the Cowper Society, Berkhamsted (3 December; 42 adults).
- Introduced the Greek collections and organised a gallery trail for a group of Classicists from the Perse School for Girls, Cambridge (17 March; 7 14-15-year-olds).
- A lecture on ‘Medea in Ancient Art and the influence of Euripides’ to an international group of students from Gresham’s School, Holt (19 March; 10 sixth-formers).
- A talk on ‘Robert Pashley and the Pashley sarcophagus’ at a study day in honour of Arthur McGregor at the Ashmolean Museum, Oxford (1 June; 80 academics and members of the public).
- Mark Clarke
- A lecture “Manuscripts - Who needs them?” at the conference “The Parker Library Now”, Corpus Christi College, Cambridge (6-7 September; 100 participants).
- A lecture “Manuscripts - Who needs them?” at the conference “The Parker Library Now”, Corpus Christi College, Cambridge (6-7 September; 100 participants).
- William Day
- A paper on ‘Weights and measures in the commercial revolution of the Middle Ages: the standardisation of dry measures in Florence, 1150-1350’ at the International Medieval Congress, University of Leeds (10 July 2007; 25 delegates).
- Jo Dillon
- With Fleur Shearman, Senior metals conservator, British Museum, a workshop, twice: 'Looking at Egyptian 'Bronzes', An introduction to Technology and Condition'(6 September) (20 people), as part of the

Fitzwilliam Museum/ICON Archaeology Group conference, 'Decorated Surfaces on Ancient Egyptian Objects: Technology, Deterioration and Conservation' (6-9 September).

With Penny Bendall, independent ceramics conservator, a lecture to the Department of Conservation, Documentation and Science at the British Museum on the disaster response and restoration of the Chinese porcelain vases broken in January 2006 (10 September) (approx 35 attended).

Prepared a talk (delivered on her behalf by Penny Bendall) on 'The recovery of the Chinese vases broken in the 2006 disaster' for the East Anglia Conservation Forum seminar at Norwich Castle Museum (September).

A gallery talk on 'Conservation in the Fitzwilliam Museum' to a museum studies class (17 October; 13 adult learners).

A gallery talk on aspects of conservation in the museum, as part of an adult education course on museum issues (1 February; 18 students).

Nicola Gauld and Elenor Ling Gallery tours of the exhibitions 'Christopher Le Brun – 50 Etchings 2005' (20 May – 28 Sept 2008) and 'The Field Calls me to Labour' (27 May – 7 Sept 2008) for Lord Chilver and 20 Cambridge graduates (6 June).

Margaret Greeves A talk about 'The Fitzwilliam Museum in 21st Century' to PROBUS (35 people, 17 July).

A talk on 'Risk Management – coping with the unexpected' (on the Vases) to the National Association of Biochemistry and Biological Sciences managers (22 people, 6 September).

Craig Hartley Talk to the The Fitzwilliam Museum Society on the Whistler prints exhibition (12 November 2007; 10 students).

Talk to a group of pastors from Denmark on the Blake collection (20 November 2007; 17 people).

Jonathan Jarrett A paper "Centurions, alcalas and 'christiani perversi': organization of society in the pre-Catalan 'terra de ningú'", Medieval Hispanic Research Seminar, Queen Mary University of London (25 January, 30 people).

A paper 'Documents that shouldn't survive: preservation from before the archive in Catalonia and elsewhere', organised three sessions on *Problems and Possibilities of Early Medieval Diplomatic* and moderated one of them at the Leeds Medieval Congress 2008 (7-8 July; 30 people).

James Lin

A gallery tour for the Fitzwilliam Museum Society (16 November 2007).

An introductory talk on the Chinese collection in the Fitzwilliam Museum to students from the Chinese Institute (23 April).

Demonstrated Chinese calligraphy with four volunteers at a drop-in session for Museums and Galleries Month (3 May).

A talk on 'the story of jade' at the Horizon conference at New Hall College (5 June).

A calligraphy workshop (17 May).

Elenor Ling,
Nicola Gauld and
Jane Munro

Organised and gave papers at a two-day interdisciplinary symposium on Victorian Narrative Painting (9 and 10 May). 12 other speakers from museums and higher education institutions gave papers at the symposium (average 32 people, both days).

Ian McClure

A lecture entitled: "Recognising the methodological moment" at the conference: "Cesare Brandi, His Thought and the European Debate in the 29th century" at the Courtauld Institute, London (10 July; 60 participants).

A lecture on "Restoration and the Country House", one of a series of public lectures at Leicester University (29 October; 50 students and members of the public).

A talk on the "Mission Impossible?" touring exhibition at Norwich Castle (26 September; 45 participants).

Jane Munro

A talk to the Friends of the Fitzwilliam on the exhibition *Ethiopian Encounters* and the associated programme of events (21 September).

Spoke to BBC Radio Cambridge about the same exhibition (21 September).

With Professor Simon Keynes, a gallery talk in connection with the exhibition *Ethiopian Encounters* (7 November; 65 members of the public).

A talk on Burne-Jones as a draughtsman at Norwich Castle Museum in the context of their exhibition of pre-Raphaelite drawings from the Lady Lever Art gallery (18 March).

Participated as an invited discussant at a public symposium and study day in connection with the exhibition *En Plein Air: Representing Landscape in Nineteenth-Century France and Britain*, at the National Gallery of Art, Washington (2-3 May).

A presentation on the Darwin exhibition to a group of invited individuals from local businesses (15 April; c. 40 people).

With Professor Diana Donald, a presentation on the forthcoming exhibition '*Endless Forms' Darwin, Natural History and the Visual Arts* to colleagues from University Museums, the University Library, the Darwin Correspondence Project, the Darwin On-Line project and the History and History of Science Departments (18 June).

Stella Panayotova

Chaired the round table discussion at the international colloquium *The Book of Hours Re-examined* at the Ecole du Louvre (22 September; 120 people).

A public lecture for the exhibition *The Medieval Imagination: Illuminated Manuscripts from Cambridge, Australia and New Zealand*, at the State Library of Victoria, Melbourne (28 March; 150 people).

A lecture on the Macclesfield Psalter to the Calligraphy and Lettering Arts Society at Corpus Christi College, Cambridge (17 May; 120 people).

Presentation on liturgical manuscripts in the Founder's Library to an international group of Anglican bishops gathering for their annual Conference at Lambeth Palace (14 July; 12 bishops).

Julia Poole

A lecture on Italian Renaissance Pottery to Bury St Edmund's University of the Third Age (14 October, 132 people).

A lecture on *Fans and Plants* for the Friends of the University Botanic Garden (14 November, about. 50 people).

Organized a Study Day on *Buying and Selling Glass in Britain 1600-1950* for the Association for the History of

Glass, held at the Wallace Collection (18 March, about 50 participants)

A lecture on *Vincennes and Sèvres, Luxury Porcelain for Fashionable People* to Cambridge Antiques Society in Newnham (14 May, about 30 people).

Adrian Popescu

A lunchtime talk on 'Denarii, obols and florins: Coinage of Medieval and Early Modern Hungary' as part of the Szeged Week (18-25 November) to celebrate the 20th anniversary of the twinning with the City of Cambridge (20 November 2007; 15 people).

A paper 'The Noviodunum Archaeological Project (NAP): Summary report of the 2007 season' at the 52nd National Archaeological Reports Conference in Iași, Romania (14-17 May).

A talk about 'Roman coins found at Billingford, Norfolk' at the 25th Symposium of Numismatics in Alexandria, Romania (29-31 May).

Timothy Potts

Convened a two-day symposium on Early Christian Art at the Kimbell Art Museum, Fort Worth (1-2 March). This was an event he had organized while director of the Kimbell

Invited by the Reviewing Committee to present his thoughts on the export policies and procedures to the Advisory Council on the Export of Works of Art at the Department for Culture, Media and Sport, especially from the perspective of acquirers in the United States and Australia (4 June).

Duncan Robinson

A lecture on 'Art and Faith' at St George's College, Windsor (19 October).

The Sir Gordon Watson Chair lecture at Sulgrave Manor, Northants, on 'The Artist as Critic and the Critic as Artist: Henry James, James McNeill Whistler and John Singer Sargent' (9 November).

A guided tour of the Millais exhibition at the Tate Gallery to members of the Marlay Group (31 October).

Joined John Baskett for a 'conversation' about 'Collecting British Art' at the Royal Academy (13 November).

Sophie Rowe

With Dr Ruth Siddall, Department of Earth Sciences, University College London, a paper on the technology and conservation of the Roman-Egyptian mummy mask

E.1031.1911 at the conference 'Decorated Surfaces on Ancient Egyptian Objects: Technology, Deterioration and Conservation' (Fitzwilliam Museum, 6-9 September).

Marie Louise
Sauerberg

A talk entitled 'Medieval Artistic Practice' at the second Academic workshop "Making Art in Tudor Britain" funded by the AHRC, National Portrait Gallery (22 November, 25 specialists).

With Helen Howard, a lecture entitled: 'Not quite the final touch: Evidence from the study of original varnishes on medieval panels, wall paintings and polychrome sculpture', at the ICON Paintings group ICON Painting Group Conference, "The Final Touch: Artists' Varnishes Past and Present", Wallace Collection, London (18 April; 150 participants).

A lecture on 'Church environment and Royal Tombs at Canterbury Cathedral' to Diocesans Architects, Canterbury (11 June, 50 architects).

Marie Louise
Sauerberg and
Lucy Wrapson

A paper: 'Late medieval polychrome tomb testers in Canterbury Cathedral and elsewhere' at the ICON "Polychromed Wood" conference at Hampton Court (26 October; 100 participants).

Helen Strudwick

Introduced the Egyptian collections to members of the Society for the Study of Ancient Egypt (7 July; 41 members of the general public).

A talk on 'Homes and Gardens in Ancient Egypt' at the Fulbourn Hospital Day Centre (13 September, 15 members of the public).

A talk at the Burwell and District Day Centre (21 September, 35 members of the public).

A talk on 'Homes and Gardens in Ancient Egypt' at the Centre at St Paul's (28 September; 48 members of the general public).

A talk on the coffins of Nespawershefyt in the Egyptian Galleries as part of the events relating to Cambridgeshire Celebrates Age (5 October; 37 members of the public).

Two controlled handling sessions for participants in the events above (5 and 12 October; 23 members of the public in total).

A workshop on papyrus for Fulbourn Hospital day centre patients (15 October; 23 participants).

One 'Meet the Antiquities' session in Half Term, focusing on Egyptian shabtis (25 October; 45 members of the general public).

Piloted two papyrus experience sessions in the Egyptian Galleries (27 October; 102 members of the general public in total).

A talk and practical demonstration about papyrus and its use at the Hilltop Day Centre for a carers' support group (25 January; 35 adult participants).

A talk to pupils at Steeple Morden Primary School, on how to learn about ancient Egypt (22 February; 28 children).

A talk to a group of Alzheimer's patients at Hill Top Day Centre, Cambridge, about food and drink in ancient Egypt (28 February; 23 patients).

Contributed to a morning of activities for the Next Steps group (young people with learning difficulties) organised by Gill Hart (4 March, 11 participants).

A talk about 'Painting on Papyrus' to young adults with early onset memory problems at the Hilltop Centre, Cambridge (12 May; 28 members of the public).

Renate Woudhuysen A lecture on: 'Historic varnishes from Theophilus to De Mayerne: Recipes and reconstructions', ICON Painting Group Conference, "The Final Touch: Artists' Varnishes Past and Present", Wallace Collection, London (18 April; 150 participants).

Lucy Wrapson Two workshops on mummy portraits as part of the ICON Archaeology Group/Fitzwilliam Museum Egyptian conference (6 September; 20 people).

A series of talks in connection with the exhibition 'Passport to the Egyptian Afterlife' was given by Nigel Strudwick (British Museum, 10 July and 21 August, 60 members of the public on each occasion), John Taylor (British Museum, 24 July, 68 members of the public), Renee Waltham (7 August, 55 members of the public), Helen Strudwick (21 August, 65 members of the public) and Spike Bucklow (4 September, 68 members of the public).

4. Art in Context (Lunchtime Gallery Talks)

10 October Medea and the law of homicide, ancient and modern
Professor Edith Hall, Royal Holloway and Bedford New College

17 October	The Gold Treasure of King Henry III Martin Allen, Senior Assistant Keeper of Coins and Medals
24 October	Lady Mary Hervey's Capodimonte Porcelain Scent Flask – a new acquisition Julia Poole, Keeper, Applied Arts
31 October	A Lighthouse on Fire, by Joseph Wright of Derby Duncan Robinson, Director
7 November	Ethiopian Encounters: explorers and collectors Professor Simon Keynes, Trinity College, Cambridge and Jane Munro, Senior Assistant Keeper of Paintings, Drawings and Prints
14 November	Scratching the Surface: A Brief Introduction to Cuniform Script Anders Bell, Research Assistant, Antiquities
21 November	'Am I not a man and a brother?' Josiah Wedgwood's Campaign Button Lydia Hamlett, Research Assistant
28 November	Hughie O'Donoghue and the Poetry of Coincidence Gill Hart, Outreach and Access Officer
16 January	'Birth of the Cool': Larry Rivers and Pop Art Julia Tozer, Head of Education
23 January	The Greatest Conquerer of All Time: Alexander and his Coinage Adrian Popescu, Senior Assistant Keeper, Coins and Medals
30 January	The Passing of Time: Claude – Joseph Vernet Gill Hart, Outreach and Access Officer
6 February	Made for export: Chinese nineteenth century flower drawings David Scrase, Keeper of Paintings, Drawings and Prints
13 February	Invention, Secrets and Blackmail: the Introduction of the Mezzotint to England Elenor Ling, Documentation Assistant, Paintings Drawings and Prints
20 February	Marco Benefial, The Vision of St Philip Neri David Scrase, Keeper of Paintings, Drawings and Prints

27 February	Say it with Hares and Rabbits Julia Poole, Keeper, Applied Arts
5 March	Ramesses III from Top to Bottom Helen Strudwick, Senior Assistant Keeper, Antiquities
12 March	Two portraits by Bartel Beham: Onophrius Scheit and his wife Anna David Scrase, Keeper of Paintings, Drawings and Prints
30 April	An overlooked Fitzwilliam treasure; an Italian fourteenth-century gilded glass plaque. Irene Cooper, Research Assistant, Applied Arts
7 May	Guercino's 'The Betrayal of Christ' David Oldfield, Department of History of Art, University of Cambridge
14 May	Voyage to the afterlife: travelling in style in ancient Egypt Helen Strudwick, Senior Assistant Keeper, Antiquities and Thomas Mann, Downing College
21 May	Hidden Histories - Qing dynasty Imperial Jades in the collection of the Fitzwilliam Museum James Lin, Assistant Keeper, Applied Arts
4 June	Money in Anglo-Saxon England Mark Blackburn, Keeper of Coins & Medals
11 June	Fifty Etchings Christopher Le Brun
18 June	Hidden Histories – Buried Treasure in Medieval Cambridge Martin Allen, Assistant Keeper, Coins & Medals.
25 June	'Impressionism - 'Palette Scrapings on a Grubby Canvas?' Julia Tozer

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

Prof. H. Fujita	(Toyo University, Tokyo) gave a seminar in the Department of Coins and Medals on mapping coin finds on on-line databases (19 Sept.; 8 people).
Neil Middleton	A seminar in the Department of Coins and Medals on 'Early medieval tolls and the coinages of north-western Europe' (1 February, 10 people).

Dr Andrea Worm A class on medieval manuscripts for the MPhil in Medieval History (13 February; 15 students).

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

Christina Riggs A class on art and identity in Greek and Roman Egypt for second year undergraduates from the University of East Anglia (20 February, 9 students attending).

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

Liesbeth Abraham (Head of Conservation, Frans Hals Museum, Haarlem), gave a lecture on: De Bray “Family Portrait and *Let the Children Come to Me*” (21 April, Hamilton Kerr Institute).

Edith Hall Medea and the law of homicide, ancient and modern (10 October, 75 people)

Allan McRobie A Science Festival Talk – A Beautiful Line (16 March, 48 people)

John Sandon A talk ‘Collecting Blue and White Porcelain in Cambridge: The Sutherland Collection’ (19 September, 53 people)

As part of the Seminar Day (6 September) connected to the conference ‘Decorated Surfaces on Ancient Egyptian Objects: Technology, Deterioration and Conservation’ (6-9 September) the following external contributors conducted workshops: Barbara Wills, Dr Caroline Cartwright, Fleur Shearman, Dr John Taylor and Annie Davey, Lucy Skinner (all British Museum) (20 participants in each workshop)

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

Martin Allen Acted as the Assessor for the long essays of the 2006/7 students on the Historical Tripos Part I Themes and Sources course on ‘Money and Society from Late Antiquity to the Early Modern Period’.

Mark Blackburn Acted as an External Examiner for a PhD in the Department of History, University of Sheffield (14 March).

Supervised five undergraduate practical projects in the Department of Archaeology during Lent Term.

Examined one dissertation for Part II of the History Tripos.

Spike Bucklow	Nine supervisions for the Postgraduate Diploma course in conservation. (2 students).
Lucilla Burn	Acted as Director of Studies in History of Art for Newnham College, Cambridge. Acted as External Examiner for graduate degrees in Classical Archaeology, University of Oxford, (June). Examined one long essay for History of Art Part I (June).
Julie Dawson	Acted as assessor of a candidate for the Professional Accreditation of Conservator-Restorers (7 May).
Jane Munro	Served as examiner for the History of Art Faculty's Tripos (Papers 18/19, <i>Painting in France from the Ancien Régime to the Second Empire, c.1770-c.1855.</i>)
Adrian Popescu	Examined one MPhil Exercise in Classical Archaeology.
David Scrase	Finished supervising Claire O'Brien for a Diploma in the History of Art and marked her essay.
Elina Screen	Examined two dissertations for the MPhil in Medieval History (September).

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

The total number of visitors to the museum (1 August 2007 – 31 July 2008) was 310,276.

In the course of the academic year an estimated 10,200 members of higher education and adult learner groups attended gallery sessions organized by, among others, the WEA, the Board of Continuing Education of Cambridge University, Anglia Ruskin University, the University of the Third Age, The Open University and NADFAS.

10. Publications by members of Museum staff

Martin Allen, 'Coin', in A. Hardy, B.M. Charles and R.J. Williams, *Death and Taxes. The Archaeology of a Middle Saxon Estate Centre at Higham Ferrars, Northamptonshire* (Oxford, 2007), p.133.

Martin Allen, 'Henry II and the English coinage', in *Henry II: New Interpretations*, edited by C. Harper-Bill and N. Vincent (Woodbridge: Boydell & Brewer, 2007), pp. 257-77.

Martin Allen, 'Medieval coin', in J. Timby, *et al.*, *Settlement on the Bedfordshire Claylands. Archaeology along the A412 Great Barford Bypass*,

- Bedfordshire Archaeology Monograph 8 (Bedford, 2007), p. 285.
- Martin Allen (with John A. Davies), 'Coins' in P. A. Emery with E. Rutledge, *Norwich Greyfriars: Pre-Conquest Town and Medieval Friary*, East Anglian Archaeology 120 (Gressenhall, 2007), pp. 146-7.
- Martin Allen, 'The proportions of the denominations in English mint outputs, 1351-1485', *British Numismatic Journal* 77 (2007), pp. 190-209.
- Martin Allen and T. Webb Ware, 'Two notes on Stephen BMC type 7', *British Numismatic Journal* 77 (2007), pp. 281-3.
- Martin Allen, Mark Blackburn and Adrian Popescu, 271 entries in 'Coin Register 2007', edited by Martin Allen, Philip de Jersey and Sam Moorhead, *British Numismatic Journal*, 77 (2007), pp. 307-41.
- Martin Allen, 'Finds from a medieval pilgrimage and fair site at West Acre, Norfolk', *CCNB Newsletter* 43 (Spring 2008), p. 3.
- Martin Allen, 201 entries in *Numismatic Literature* 148 (2006).
- Sally-Ann Ashton, *Cleopatra and Egypt* (Oxford 2008).
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(as of 1 October 2008)

ACQUISITIONS

August 2007 – July 2008

DEPARTMENT OF ANTIQUITIES

GIFTS

From ALICE FLEET in memory of her husband, the late STEPHEN FLEET, Master of Downing College, 2001-3, Honorary Treasurer of the Friends of the Fitzwilliam Museum, 1998-2006: a fired clay bottle, made in Corinth about 570 BC and decorated in the black-figure technique with three rows of long-haired women walking in procession (GR.1.2008)

From THE FRIENDS OF THE FITZWILLIAM MUSEUM: a black-slipped stemless cup with stamped decoration inside the bowl (GR.2.2008) and a Corinthian geometric period pyxis (GR.3.2008) from the collection of the late Martin Robertson.

DEPARTMENT OF APPLIED ARTS

BEQUESTS

Sculpture and Applied Art

From DR W.D. ARMSTRONG: Dish, silver, the wide rim decorated with close-set gilt pellets within plain borders; the reverse engraved with the inscription, 'THE GIFT OF THE MASTER AND FELLOWS OF CHURCHILL COLLEGE 1960-1970 · W.D. ARMSTRONG ·' encircling the College arms. English, Birmingham, 1970. Maker's mark of Robert Welch (1929-2000) (M.8-2007). Pair of beakers, silver with flared rims and gilt interiors. English, London, 1973. Maker's mark of Robert Welch (1929-2000) (M.9A & B-2007).

GIFTS

Sculpture and Applied Art

From PAT CHALONER: *Shanti*, beach pebble, grit-blasted with 'SHANTI' in relief. English, by Pat Chaloner, Corfe Mullen, Wimborne, Dorset, 1990s (?) (M.11-2007).

From NICHOLAS and JUDITH GOODISON through THE ART FUND: *Spheric vessel*, hand raised Britannia silver. English, by Max Warren (b. 1982), 2007 (M.6-2007). Vessel, copper and white metal. Mark stamped on base: 'OXY 060 2007' English, by Pete Stevens, 2007 (M.7-2007). *An Anemone Blossom*, forged steel, wax-coated. English; by Junko Mori (b. Yokohama, Japan, 1974), 2007 (M. 1-2008). *Inner Rimmed Vessel*, turned Irish oak. Irish; by Liam Flynn (b. 1969), County Limerick, 2008 (M.2-2008).

From INCISIVE LETTERING: BRENDA BERMAN and ANNET STIRLING: *The Universe*, two wedge-shaped pieces of Purbeck inland freestone with incised lettering. English, by Incisive Lettering: Brenda Berman and Annet Stirling, Amersham, Buckinghamshire, 2000 (M.14-2007).

From LIDA CARDOZO KINDERSLEY: *Letters mingle Souls* (John Dunne), slate roof tile, cut with hammer and chisel with 'Letters/mingle/Souls'. English, by Lida Cardozo Kindersley (b. 1954), Cambridge, 2007 (M.12-2007).

From TOM PERKINS: Panel, dark grey Welsh slate carved in intaglio with an elegant d. Incised signature and date 'Tom Perkins 2007'. English; Tom Perkins (b. 1957), Sutton, Cambridgeshire, dated 2007 (M.10-2007).

From DR MARTIN WENHAM: *Breathless we flung us on the windy hill . . .*, oak, carved in intaglio with chisels and gouges. An oak leaf is burned in the left front edge. Welsh, by Martin Wenham, Bangor, Gwynedd, 2003 (M.13-2007).

Ceramics

From the POTTER'S ESTATE, ANONYMOUSLY: Three cylindrical vessels with twisted lips, salt-glazed stoneware. English, by Joanna Constantinidis (1927-2000), Great Baddow, Essex, c. 1990 (C.36A-C-2007).

From PAT CHALONER: *Calligraphic Doodles*, lead-glass with grit-blasted inscription. English, Dartington Glass; the lettering by Pat Chaloner, 2007 (C.62-2007).

From CLARE CAMBRIDGE in memory of her parents: Figure of a Fallow Deer, slip cast earthenware with matt white glaze. Mark: 'J SKEAPING' and 'WEDGWOOD' impressed, and 'WEDGWOOD/ ETRURIA – ENGLAND' printed in black. English, Staffordshire; Josiah Wedgwood, Etruria, c.1927-30. Designed by John Skeaping (1901-80), 1926/7 (C.18-2008).

From SUE CAVENDISH: *Liadain and Cuirithir*, a poem by Catherine Byron, in a 3-D layered construction of calligraphy, engraved in a triangular format on layers of glass with a diamond-tipped burr, and enclosed in a rectangular wooden frame, stained dark brown. Irish; by Denis Brown, Sandyford, Dublin, 1998 (C.63-2007).

From NICHOLAS and JUDITH GOODISON through THE ART FUND: *Long Leaf*, lost wax cast opaque black glass. English by Angela Jarman (b. 1971), 2007 (C.35-2007). Two large bottles, blown brown glass shading to brownish-yellow and green, with a red spiral trail. English; by Phil Atrill (b. 1972), Barleylands Glassworks, Billericay, 2007 (C.2A & B-2008). Vessel, stoneware, thrown, hung, torn, and carved, with *shino* glaze ripple inside and out.. English; by Daniel Fisher (b.1973), 2007 (C.3-2008). Vase, stoneware, thrown, with *raku* glaze; black and white vertical stripes. Mark: TA monogram in oval seal. English; by Tim Andrews (b. 1960), Woodbury, Devon, 2007 (C.10-2008). *Black and White Mist Tall Box*, porcelain with *gintekisai* (silver mist) overglaze and a cast black glass lid. Mark: incised into base TAKO (in Japanese) over 'Kondo' .Japanese, by Takahiro Kondo (b. 1958), 2007 (C.11 & A-2008).

From DR W.M. KEYNES, to celebrate the Directorship of Duncan Robinson (1995-2007): Oval stained glass panel, painted in black and grey and stained in dark yellow: a ship with sails and pennants blowing out with the wind, with a border of acanthus leaves terminating in small scrolls. Netherlandish, late 16th century (C.1-2008).

From MRS SYLVIA LYNN-MEADEN: Mug, red-brown stoneware with greyish-white glaze. Mark: L.K in rounded rectangular seal. Nigerian; by Ladi Kwali MBE (c.1924/5-1983), Abuja, c. 1971 (C.4-2008). Two-handled casserole in 'Gwari' style, red-brown stoneware with olive-brown and dark grey glaze. Mark: PK (?) on knob; indecipherable mark on base Nigerian, Abuja, c.1971 (C.5 & A-2008).

From PROFESSOR JEAN MICHEL MASSING: Tea caddy with lid, hard-paste porcelain with translucent glaze, made in China (possibly from Jingdezhen) sent to Europe to be painted with overglaze enamels. Chinese, 18th century (C.16 & A-2008).

From PROFESSOR DAVID L. MCMULLEN, MA, Ph.D, FBA: Jar and cover, hard-paste porcelain painted underglaze in blue with panels of flowers of the four Seasons. Japanese, Arita, c.1660-70 (C.6 & A-2008). *Khendi*, hard-paste porcelain, moulded, assembled, and painted underglaze in blue with plants in a fenced garden. Japanese, Arita, c.1700 (C.7-2008). Dish, hard-paste porcelain painted underglaze in blue with a man in a boat, a pine and mountains. Japanese, Arita, c. 1640 (C.8-2008). Dish with foliate rim, hard-paste porcelain painted underglaze in blue and overglaze in translucent enamels with a man carrying a bundle on a staff over his shoulder. Chinese, Ming Dynasty, Tianqi period, 1621-27 (C.9-2008). Miniature mustard pot, hard-paste porcelain, moulded in shallow relief

tiered petals with ridged foot, slightly tapering neck and wide looping side handle. Decorated with flower sprays in red, green, aubergine enamels with gold. Flower sprays in each petal shape outlined in gold, with borders of lappets and diaper on foot. Japanese, 1670-90 (C.12-2008). Plate, hard-paste porcelain, decorated with flowers and birds in the central circular cartouche and various flowers in wide border panels in underglaze blue. Japanese, Arita, late 17th century (C.13-2008). Bowl, hard-paste porcelain, decorated with Buddhist figures in five-coloured overglaze enamels, known as Benjarong, made for the Siamese market in Thailand. Chinese, 19th century (C.14-2008). Hanging flower vase in the shape of a dragonfly, various clays with blue and green glazes. Stamped with potter's name Ikukawa (生川) and pottery area Banko (萬古). Japanese, 19th century (C.15-2008).

From DR JULIA E. POOLE: Teapot, earthenware with black decoration and brown glaze. Heirloom pattern. Designed by Philip Clappison. Mark: printed in black on base, 'HORNSEA/ ENGLAND 1975/HEIRLOOM'. English; Hornsea Pottery, Lancaster, c. 1975-80 (C.44 & A-2007).

From DUNCAN ROBINSON, MA, FRSA: Mug commemorating the Silver Jubilee of George V, white earthenware transfer-printed with portraits of H.M. Queen Mary and H.M King George V, flags and coats-of arms. Marks: ENGLAND impressed, and factory mark transfer-printed in green. Staffordshire; Alfred Meakin, Tunstall, 1935 (C.37-2007). Mug commemorating the Coronation of Edward VII and Queen Alexandra, bone china transfer-printed and gilt; photographic portraits of Queen Alexandra and King Edward VII with a British lion, the national emblems and flags. Probably Staffordshire, 1902 (C.38-2007). Mug celebrating the Armistice of 1918, bone china, transfer-printed in black and enamelled in blue, green, yellow, red, and black. H.M.S. Iron Duke, and inscriptions 'FOR/HONOUR/AND LIBERTY' VICTORY. And 'WAR DECLARED/ MIDNIGHT/AUGUST 4TH 1914/ARMISTICE SIGNED/5 A.M./ NOVE. 11TH 1918.' Mark: printed in black 'ENGLAND over a crown, with below CHELSON/CHINA/Ro No 642987, and painted in blue 2102. Staffordshire, New Chelsea Porcelain Co., Longton, c. 1918-19 (C.39-2007). Mug made for the Coronation of Edward VIII, bone china, with a blue enamel ground, transfer-printed in brown and gold. A portrait of the King titled H.M.KING EDWARD VIII/CORONATION/MAY 12 1937. On the other side, a Crown over EVIII R, with below, an arrangement of shamrocks, roses and thistles. Mark: factory mark transfer-printed in green. Staffordshire; Crown Staffordshire Porcelain Co. Ltd., Minerva Works, Fenton, 1937 (C.40-2007). Mug celebrating the Queen Mother's 80th birthday, bone china decorated with a multi-colour print. of the Queen Mother's arms, with THE QUEEN MOTHER on a ribbon below, and on the other printed in blue her descent from her grandparents; inside of rim printed in brown '1900. To Commemorate H.M. Queen Elizabeth The Queen Mother's Eightieth Birthday 1980'. Mark: factory mark printed in green. Staffordshire, Aynsley China Ltd, Longton, 1980 (C.41-2007). **Vase**, blue glass, with engraved inscription coloured white on the foot: 'To Mr Duncan Robinson/with grateful thanks from the Arts and Humanities Research Board 2003'. Mark: 'Bristol' engraved on base. English, 2003 (C.42-2007).

From DR PEGGIE RIMMER: *Meiping* vase, stoneware, painted in dark brown slip beneath the olive-green glaze, with a large freely drawn stylized spray repeated on the reverse, and with foliate motifs on the shoulders. Korean, Koryŏ dynasty, 12th century (C.46-2007).

From DAVID E. SCRASE, MA: Figure of a monkey holding a giant peach, moulded clay. Stamped with a seal mark underneath 'Yang Jing zhi Tao (楊靜制陶 pottery made by Yang Jing)'. Chinese, Yixing, early 20th century (C.17-2008).

From DAVID E. SCRASE, MA to celebrate Anne Lonsdale's Chairmanship of the Fitzwilliam Museum Syndicate: Snuff bottle, porcelain, *famille rose*, decorated with boys playing in a garden. One boy holding a branch of osmanthus which represents achievement of high rank in the official exams, one dragging a large peach along the ground which represents longevity. Chinese, Daoguang mark and period (1821-50) (C.19 & A-2008).

From MARY WHITE: Globular vessel, porcelain with pale blue glaze shading to greenish-grey at the base, and decorated overall in silver and gold calligraphy in German. Mark: M/W in black on the base. Germany, by Mary White, after 1980 (C.45-2007).

From P.H.D.S. WIKRAMARATNA in memory of his brother, Professor P.H. Diananda: Teapot, porcelain thrown, with incised decoration under greyish-green glaze and cane handle. Mark: BL: in square seal and St Ives pottery mark in rounded seal impressed. English; by Bernard Leach (1887-

1979), St Ives Pottery, Cornwall, c.1950-60 (C.47 & A-2007). Coffee pot, mug, and milk pot, stoneware, thrown, with brown-speckled buff glaze, and painted in greyish-blue and iron-brown: on the front, a stylized plant; round the rim, a brown band. Mark: L+ in a square seal impressed. English; Lowerdown Pottery, Bovey Tracey, probably 1970s (C.48 & A, 49, and 50-2007). Vase with lid, stoneware with white glaze, Ding ware type. Chinese, Song Dynasty (c. 960-1279) (C.51-2007). Jar with fixed lid, stoneware with pale-blue transparent glaze, *Qingbai* ware Chinese, Song dynasty, 12th century (C.52-2007). Incense burner, stoneware with lavender-blue glaze. Jun ware. Chinese, Song dynasty, 12th century (C.53-2007). Plate, stoneware with lavender-blue glaze. Jun ware. Chinese, Song dynasty, 12th century (C.54-2007). *Hu* vase, stoneware with brownish glaze. Chinese, Han dynasty, c. 1st century BC-1st century AD (C.55-2007). Flask, stoneware with white and dark brown slip. Cizhou ware. Chinese, Jin dynasty, 13th century (C.56-2007). Tile, fritware (stonepaste) moulded with an elephant and a horse and glazed turquoise (copper green). Persian, 14th century (C.57-2007). Tile, fritware(stonepaste) moulded with an elephant and a figure riding a horse, and glazed turquoise (copper green). Persian, 14th century (C.58-2007). Bottle vase, stoneware, slab-built with *tenmoku* glaze and iron-brown splashes on the front and back. Japanese, attributed to Shoji Hamada (1894-1978) (C.59-2007). Plate, stoneware with greyish glaze, painted greyish-white and in iron-brown: a leaping fish over a ? wave, four waves on the rim, and a brown band on the edge. Japanese, attributed to Shoji Hamada (1894-1978) (C.60-2007). Tea bowl, stoneware with brown glaze and two reserves painted in iron-brown and blue. Japanese, 20th century (C.61-2007).

Oriental Works of Art

From ANTHEA MAYBURY: Inro, wood, decorated with gilt character 'shou (longevity)' at both sides. Signature of the artist 泰真 is on the attached box. (O.1-2007).

Textiles

From GUY POOLEY, in memory of Mrs Marjorie Edwina Pooley: Book: *Instructions on Needlework and Knitting as derived from the Practice of the Central School of the National Society for Promoting the Education of the Poor in the Principles of the Established Church*, 2nd edn, 1838 (T.1-2007). Sampler, linen, embroidered with polychrome cotton threads with three alphabets, one incomplete, numerals, and the name and date 'Ann Etchells Dec 13th 1827' (T.2-2007). Sampler, wool, embroidered with polychrome silk threads with a repeat border of carnation and strawberry or bud motifs, upper and lower case alphabet, numerals, detached flowers, and other motifs, and a small amount of probably later stitching. English, early 19th century (T.3-2007). Sampler, linen, embroidered with polychrome cotton threads with a repeat cross-stitch border, a selection of narrow repeat pattern, and birds with a flower-pot motif centre bottom set between initials and dated MP 1956. English, by Margaret Pooley, dated 1956 (T.4-2007).

PURCHASES

Ceramics

From the MAUD OCHS FUND: Bowl, earthenware thrown, with inglaze reduction-fired lustre appearing bronze, with mauve and purple iridescence. Mark: 'Jane'1999' incised. Scotland; Jane R. Woodford, Kinnaird Ceramics, Bankfoot Cottage, Kinnaird, by Inchtute, Perthshire, dated 1999 (C.43-2007).

DEPARTMENT OF COINS AND MEDALS

GIFTS

Ancient coins

From RITCHIE W. POST (by gift to Cambridge in America, which has allocated the items to the Fitzwilliam Museum): A collection of 335 coins, tokens and paper notes formed by his father, the late Prof. F. Martin Post (d.2005), as a teaching collection when he was Professor of Business at Orange Coast College in Orange County, CA. The Post Family Trust has also donated to the Fitzwilliam \$150,000 to establish a Visiting Fellowship in memory of Prof. Post and a Book-Purchasing Fund in memory of his wife, Margaret R. Post: ANCIENT GREEK AND CELTIC: Spain (1 coin); Campania (2); Bruttium (1); Sicily (4) Carthage (1); Macedonia (3); Paeonia (1); Moesia (2); Thrace (3); Panticapeum (1); Colchis (1); Thessalian League (1); Illyria (1); Euboea (1); Pontus (1); Paphlagonia (2); Mysia (1); Ionia (2); Caria (1); Cilicia (2); Cappadocia (1); Syria, (2); Phoenicia (1); Judaea (4); Persian Empire; (1); Parthia (1); Elymais (1); Bactria (1); Indo-Scythians (1); Western Satraps (1); Egypt (11); Iron Age, Britain (3); Iron Age, Dacia (1); ROMAN PROVINCIAL: Alexandria (4); ROMAN REPUBLIC (13); ROMAN EMPIRE: Tiberius (1); Caligula for M. Agrippa (1); Claudius (1); Vespasian for Titus (1) Domitian (1); Nerva (1); Trajan (2); Hadrian (1); Antoninus Pius (4); Lucius Verus (1); Commodus (1); Clodius Albinus (2); Septimius Severus (2); Caracalla (1); Geta (2); Julia Domna (1); Elagabal (2); Severus Alexander (1); Julia Mamaea (2); Maximinus I (1); Maximus (1); Pupienus (1); Gordian III (1); Philip I (1); Herennius Etruscus (1); Valerian (2); Salonina (1); Valerian II (1); Saloninus (1); Gallienus (2); Claudius II (2); Postumus (2); Victorinus (1); Tetricus I (1); Tetricus II (1); Aurelian (1); Probus (1); Carus (2); Carinus (2); Numerianus (2); Carausius (1); Diocletian (2); Maximian (2); Constantius I (2); Galerius (1); Severus II (2); Maxentius (2); Maximinus II (1); Maximinus II (2);, Licinius I (4); Licinius II (2); Constantine I (2); Helena (2); Constantine II (4); Crispus (2); Constantius II (9); Constans (3); Hannibalianus (1); Constantinopolis (1); Urbs Roma (1); Constantius Gallus (2); Julian (1); Procopius (1); Gratian (2); Valens (3); Flaccilla (1); Theodosius I (2); Valentinian II (3); Magnus Maximus (1); Honorius (2); Arcadius (1); Eudoxia (1); Illegible emperor (1); BYZANTINE EMPIRE: Anastasius (1); Justin I (1); Justinian I (6); Justin II (2); Tiberius II (1); Maurice (1); Phocas (2); Justinian II (1); Theophilus (1); Basil I (1); Leo VI (1); Alexius III (1); Anonymous (3); ENGLAND: John (1); Henry III (2); Edward I (1); Henry V (1); Henry VII (1); Henry VIII (1); Mary (1); Elizabeth I (1); Charles I (1); UNITED KINGDOM (3); ANGLO-GALLIC (1); FRANCE: Louis VI (1); Louis XIII (5); Cayenne, Louis XVI (1); Strassburg (1); GERMANY (3); HUNGARY (1); CASTILE (1); ITALY (2); CRUSADER STATES (2); RUSSIA (1); ISLAMIC AND ORIENTAL: Tabaristan (1); Afghanistan (2); Jalayrid (1); Vishnukunolin (1); Cholas of Tanjore (1); Kashmir (1); Bengal Sultanate (1); Delhi Sultanate (1); Mughal (1); Assam (1); South-East Asia (6); U.S.A. (58); BANKNOTES (7).

From PROF. GILES F. CARTER: (by gift to Cambridge in America, which has allocated the items to the Fitzwilliam Museum): A collection of 187 ancient coins formed for study purposes by Prof. Carter (1 Greek, 185 Roman and 1 Byzantine), plus a research collection that may be used for metallurgical analysis. ANCIENT GREEK: Taras (1); ROMAN REPUBLIC (24); ROMAN EMPIRE: Augustus (65); Tiberius (3); Agrippa (1); Claudius I (1); Antonia (1); Nero (5); Vespasian (4); Domitian (4); Nerva (1); Trajan (4); Hadrian (3); Sabina (1); Antoninus Pius (3); Faustina I (3); Faustina II (3); Marcus Aurelius (2); Commodus (2); Crispina (1); Septimius Severus (8); Caracalla (2); Geta (1); Diadumenian (1); Elagabalus (1); Severus Alexander (2); Gordian III (4); Philip I (1); Trajan Decius (1); Valerian I (2); Gallienus (1); Salonina (1); Claudius II (1); Severina (1); Tacitus (1); Victorinus (1); Allectus (1); Diocletian (1); Maximianus (2); Galerius (3); Galeria Valeria (1); Maximinus (1); Constantine I (5); Constantine II (1); Constans (2); Constantius II (5); Aelia Flaccilla (1); BYZANTINE EMPIRE: Phocas (1).

From PROFESSOR T. V. BUTTREY (*CLH*): Twenty-seven ancient coins: (1) Athens, AR tetradrachm, c. 393-295, rev. Owl facing (*SNG Cop* 63), 17.22g. (2) Egypt, Ptolemy VI (180-145 BC), Æ, rev. Two eagles standing on thunderbolt (Svoronos 1424), 23.96g. (3) Roman Republic, L. PISO L.F. L.N FRVGI, AR denarius, Rome, 90 BC, rev. Horseman with palm-branch (Crawford 340/1), 3.64g. (4) Vespasian (69-79), Æ as, Rome, AD 73, rev. Altar (*RIC* 79.544b), 10.69g. (5) Vespasian for Domitian, AR denarius, Uncertain mint in Asia Minor, AD 76, rev. Minerva standing to right on prow (*RIC* II², 171.1493), 3.30g. (6) Vespasian for Domitian, Æ as, Rome, AD 72, rev. Pax standing to left

(*RIC* -), 10.21g. (7) Vespasian for Titus, Æ dupondius, Rome, AD 77-8, rev. Felicitas standing to left (*RIC* -), 12.91g. (8) Vespasian for Titus, Æ dupondius, Lugdunum, AD 77-8, rev. Pax standing to left (*RIC* 106.777b), 11.17g. (9) Vespasian for Titus, Æ quadrans, Rome, rev. Winged caduceus (*cf* *RIC* II², 179.1576), 3.87g. (10) Titus (79-81) for Domitian, Æ as, Rome, 80-1, rev. Ceres standing towards left (*cf* *RIC* 137.165a), 13.35g. (11) As last, rev. Victory standing towards right (*RIC* 139.174), 10.87g. (12) Domitian (81-96), AR denarius, Rome, AD 81, rev. Dolphin coiled round anchor (*RIC* -), 2.99g. (13) As last, 2.83g. (14) Domitian, Æ as, Rome, AD 84, rev. Victory advancing to right (*RIC* 185.249a), 10.45g. (15) Domitian, Æ sestertius, Rome, AD 95-6, rev. Domitian on horseback advancing to right (*RIC* 206.414), 23.62g. (16) Septimius Severus (193-211), AR denarius, Eastern mint, AD 194, rev. Spes advancing to left (*RIC* 140.364), 1.73g. (17) Odessus, Elagabalus (218-22), Æ, rev. Great God standing to left (*AMNG* 2295), 7.14g. (18) Marcianopolis, Severus Alexander (222-35), Æ, rev. Hygieia, standing to right (*AMNG* 1046), 4.35g. (19) Postumus (260-9), Billon radiate, c. 263-5, rev. Moneta standing to left (*Cunetio* 2404), 2.99g. (20) Constantine I (306-37), Æ *nummus*, Siscia, 321-4, rev. VOT/XX (*RIC* 445.174), 2.58g. (21) Constantius II (324-61), Æ *nummus*, Siscia, 337, rev. Two soldiers standing (*RIC* 460.263), 1.58g. (22) Constantius II, Æ, Siscia, *officina* C, 342-8, rev. Two Victories standing facing one another (*RIC* 363.194), 1.90g. (23) Constantius II, Æ, Cyzicus, 348-50, rev. Emperor standing to left, in front bound captives (*RIC* 495.70), 3.44g. (24) Marcianus (450-7), Æ, Nicomedia, rev. Monogram (*RIC* 282.549), 0.95g. (25) Anastasius (491-518), Æ follis, Constantinople, 498-507, rev. Value mark M (*MIBE* 22), 7.63g. (26) Justinian I (527-65), Æ decanummium, imitative mint (Italy), rev. I; CON; XXX (*MIBE* 170.99³⁻⁶), 3.59g. (27) Heraclius (610-41), Æ follis, Sicily, 631, rev. SCL' (*DOC* 356.242b), 6.88g.

From ROY DAVIS: Massalia, Æ, c. 215/211-140 BC, rev. Butting bull to right (*cf* *SNG* Cop 738), 4.96g. Found at Tangmere, Essex, 2007.

From ASTRID GERJOL: Roman Republic, L. PISO L.F. L.N FRVGI, AR denarius, Rome, 90 BC, rev. Horseman (Crawford 3401/1), 3.92g.

Medieval coins and artefacts

From ROBERT PARKES: Anglo-Saxon, Ecgberht of Wessex (802-39), AR penny, obv. central pellet, rev. central pellet, Canterbury, moneyer Tidbearht (R. Naismith, 'A new Canterbury type for Egbert of Wessex', *NCirc* 2009, 8-9 (this coin)), 0.47 g (fragment). Found near Maidstone Kent, 2008.

From the FRIENDS OF THE FITZWILLIAM MUSEUM: England, Henry I (1100-35), silver penny, *BMC* type 10, Cambridge mint, moneyer Fresa, 1.11g.

From JOHN CARTER: England, Henry III (1216-72), AR cut halfpenny, Long Cross class 3c (1249-50), uncertain mint, moneyer Walter, 0.30g (clipped).

From ROY DAVIS: Three coins: (1) England, Edward I (1272-1307), AR penny, class 4b, Bury St Edmunds, Robert de Hadeleie (Tatler dies Pp), 1.40g. Found Holme-next-the-Sea, Norfolk, November 2007. (2) Edward I, AR penny, class 4d/?4c, Durham mint, 1.31 g. (3) France, Louis XI (1461-83), billon liard, 1467-83 (Lafaurie 543), 0.90g. Found Welbourne, Norfolk, 2006.

From CHRISTOPHER WREN: Ten clipped English and Irish silver coins: (1) England, Edward IV first reign (1461-70), penny, York archiepiscopal mint (Blunt type VII2; North 1596), 0.46g. (2) England, Edward IV second reign (1471-83), penny, York archiepiscopal mint, Archbishop Booth (1476-80) (North 1652), 0.57g. (3) England, Edward IV second reign, penny, York, Archbishop Booth (North 1652), 0.40g. (4) Ireland, Edward IV second reign, penny, Light Cross and Pellets coinage (1473-8?), 0.44g. (5) England, Henry VI (1422-61) to Richard III (1483-5), penny, York archiepiscopal mint, 0.46g. (6) England, Henry VI to Richard III, penny, York archiepiscopal mint, 0.46g. (7) England, Elizabeth I (1558-1603), shilling, first coinage (1558-61), privy mark Lis or Cross Crosslet (North 1985), 3.29g. (8) England, Elizabeth I, sixpence, second coinage (1561-82), dated 1566 (North 1997), 1.20g. (9) Ireland, James I (1603-25), shilling, second coinage (1604-7), privy mark Rose, 2.62g. (10) England, Charles I (1625-49), sixpence, group F or G (1639/40-9), 1.56g.

From DR MARTIN ALLEN (W): England, lead alloy (pewter) 'Winetavern St' token, late 13th cent., *Obv.* Shield barry of three, *Rev.* Double-headed imperial eagle (Mitchiner, *BNJ* 1983, p. 50, no. 46), 17 mm, 0.82g.

From PROFESSOR T.V. BUTTREY (*CLH*): Italian states, Milan, Giangaleazzo Visconti (1385-1402, as duke, 1395-1402), AR grosso or pegione (*CNI* V, 93.45 var.), 2.17g.

Oriental and Islamic coins

FROM IAIN WHITE (*CHU*): A collection of 971 Chinese and other East Asian coins and amulets, ranging from the 5th century BC to the 20th century AD, together with related books and off-prints: CHINESE COINS (466): Warring States (11); Han (13); Tang (12); Northern Song (102); Southern Song (15); Yuan (9); Ming (7); Qing (230); Qing Rebels etc. (11); others (56); VIETNAMESE COINS (57); KOREAN COINS (36); JAPANESE COINS (72); MACHINE-STRUCK AND OTHER COINS (66); PAPER MONEY (10); CHARMS AND AMULETS (248); SIAMESE PORCELAIN TOKENS (16).

From PROFESSOR T.V. BUTTREY (*CLH*): Umayyad Imperial Image coinage, Æ, Hims (Emesa), c 670-90, rev. letter M (*cf SIC* Ashmolean 531), 4.32g.

From ROBERT TYE: Three Vietnamese coins: (1) 18th-/19th-cent. copy of Chinese cash, Five Dynasties, Later Jin Dynasty (936-47), *Tien Fu Yuan Bao* (Mitchiner *N-I* 4414; *cf.* Hartill 15.3), 1.71g. (2) As last but *Han Yuan Tong Bao* (Mitchiner *N-I* 4412; *cf.* Hartill 15.5), 1.83g. (3) As last but *Hsien Shao Yuan Bao* (Mitchiner *N-I* 4421), 1.94g.

Modern coins, medals and other items

From JEFFREY NORTH: Medals, tokens and research materials: (1) British Numismatic Society, John Sanford Saltus Gold Medal, awarded to Mr North on 28 November 1995, 9 ct gold, 44 mm. (2) France, Universal Exposition 1889, medal by Louis Bottée, Æ 63 mm, awarded to Latimer Clark Muirhead and Co. (3) Canada, Hudson's Bay Company, medal for 300th Anniversary, 2 May 1970, Æ 45 mm in presentation card. (4) Lead alloy religious medal, 14th/15th cent. (English?), uniface, oval 26 x 25 mm. (5) Lead alloy token or badge, c.14 mm. (6) England, Charles I (1625-49), Æ Rose farthing token, type Ib (Peck 299), 0.93 g. (7) Annotated copies of the three editions of the donor's book *English Hammered Coinage* and other publications of his and of L.A. Lawrence and H.B. Earle Fox and J.S. Shirley-Fox, three volumes of notes by Mr North and various other papers and photographs of coins.

From JOHN ROBERTSHAW: Four seventeenth-century German printed broadsides: (1) Coin edict, Regensburg, 1691, folio broadside, single sheet, with text, 48.6 x 37.6 cm. (2) Plate of 36 coins, Wittgenstein Guldiner, not dated (after 1691), folio broadside, single sheet, with text, 48.8 x 37.6 cm. (3) As last, 49.0 x 38.0 cm. (4) Coin edict, Bavaria, 1694, folio broadside, single sheet, with text, 41.2 x 32.0 cm.

From PHILOMENA GUILLEBAUD: Medal for the visit of Pope Paul VI (1963-78) to the United Nations in New York on 4 October 1965, by Lello Scorzelli (1921-97; signed), struck Æ, 44mm

From DR MARK BLACKBURN (*CAI*) in memory of Graham Pollard (1929-2007), former Keeper of Coins and Medals: Portrait medal of Graham Pollard, 1990, by Ian Rank-Broadley, struck silver, 50mm.

From MARVIN LESSEN: Portrait Medal of Wilfrid Slayter (1915-93), Secretary of the British Numismatic Society 1962-90, by Robert Elderton, cast Æ, 52mm.

From DAVID SCRASE (*NH*): Christopher Le Brun, RA (b. 1951), 'Reminder', 2007, cast Æ medal, 98 mm, commissioned by the British Art Medal Society.

From MRS GILLIAN SURR: A collection of 337 British military medals, miniature dress medals and regimental badges and brooches formed by Hugh Kenneth Lapage (1916-2006), Principal Assistant at the Fitzwilliam Museum c.1979-80: BRITISH MILITARY MEDALS, including six groups (35); BRITISH MINIATURE DRESS MEDALS, including 13 groups (159); REGIMENTAL SWEETHEART BADGES AND BROOCHES (135): World War I tortoise shell brooches representing different regiments (49); Other 20th-cent. gold and silver brooches with regimental and other associations (86); SILVER WAR BADGES, 1916-18, awarded to injured soldiers on discharge (2); AIR RAID PRECAUTION (ARP) BADGES, 1937-43 (3); PRINCESS MARY TOBACCO BOX in embossed brass, given with a pipe and tobacco (not included)

here) to troops at Christmas 1914, with the original card and photograph of the Princess; PAPER MONEY (2): Russia, State Credit Note, 500 roubles, 1912; Russia, State Credit Note, 100 roubles, 1910.

Various modern coins, banknotes, tokens and telephone cards were presented by: DR MARK BLACKBURN (*CAI*), J.S. BUTTREY, PROFESSOR T.V. BUTTREY (*CLH*), PETER COOPER, JONATHAN EATON, ASTRID GERJOL, MARGARET GREEVES (*W*), DR PETER ILISCH, JØRGEN STEEN JENSEN, JOHN KEATLEY, DR PETER POLÁK, DR ADRIAN POPESCU, PROFESSOR O.N. SALGADO, DR ELINA SCREEN (*PET*), KATHRYN THOMPSON and KEN WOLFE.

PURCHASES

Ancient coins

From the BURN FUND: Thirty-seven coins: (1) Persian kings in Lydia, AR, one-twelfth stater, c. 546-520 BC, rev. Square incuse (*BMC* 53), 0.85g. (2) Byblus, Ainel, AR, one-eighth shekel, 4th cent. BC, rev. Lion bringing down bull (*BMC* 96.8), 0.74g. (3) Macedonia, Philip II (359-36 BC), Æ, rev. Young male rider to left; beneath ram head (?) in profile to left (Müller -), 6.23g. (4) Istrus, AR, 4th cent. BC, rev. Eagle on dolphin, to r. Γ (*AMNG* 427), 4.50g. (5) As last but letter *zeta* in field l. (*AMNG* -), 0.47g. (6) As last but *zeta* to r. cut over *alfa* (cf *AMNG* 447), 1.49g. (7) As last but K to r. (*AMNG* -), 0.48g. (8) As last, 0.45g. (9) As last but I to l. (*AMNG* 449), 1.47g. (10) As last but no letter in field (*AMNG* -), 0.49g. (11) As last, 0.53g. (12) As last, 0.59g. (13) Istrus, Æ, 4th-3rd cent. BC, rev. Eagle on dolphin to left (*SNG Stancomb* 182), 1.69g. (14) Istrus, Æ, 2nd cent. BC, rev. Monogram within wreath (*SNG Stancomb* 207), 1.64g. (15) As last but *SNG Stancomb* 208, 2.13g. (16) Odessus, Æ, 3rd-2nd cent. BC, rev. Horseman to right (*AMNG* 2207), 6.58g. (17) As last, but rev. Great god reclining (*AMNG* 2196), 3.78g. (18) Odessus, Æ imitation, 3rd-2nd cent. BC, rev. Horseman to right (as *AMNG* 2207), 4.65g. (19) Tomis, Æ, 1st cent. AD, rev. Eagle between the caps of Dioscuri (*AMNG* -), 4.69g. (20) Sophene, Xerxes, AE, c. 220 BC, rev. Athena seated (Nercessian 51.12), 4.33g. (21) South Arabia, AR, quarter unit, 3rd cent. BC, rev. Owl (Munro-Hay 83.1.1iii), 1.15g. (22) South Arabia, AR one-eighth unit, 3rd cent. BC, rev. Owl (Munro-Hay 83.1.1iv), 0.57g. (23) South Arabia, AR quarter, 2nd cent. BC, rev. Owl, in field monogram (Munro-Hay 83.1.4iii), 1.14g. (24) South Arabia, HRB Royal series, Yeda'ab Yanaf, 1st cent. AD?, rev. Head to right (Munro-Hay 87.3.27i), 1.39g. (25) Persis, Ardaxsir II, AR obol, 1st cent. BC, rev. King standing in front of altar (Alram 575), 0.60g. (26) Persis, Vashir, AR obol, second half of 1st cent. BC, rev. King standing in front of altar (Alram 581?), 0.63g. (27) Persis, Vashir, AR half drachm, second half of 1st cent. BC, rev. King standing in front of altar (Alram 583), 1.99g. (28) Persis, Nambed, AR half drachm, mid 1st cent. AD, rev. King standing before crescent (Alram 601), 1.46g. (29) Persis, Unknown King II, AR obol, end of 1st cent. AD, rev. Diadem? (cf Alram 620), 0.45g. (30) Nicopolis ad Istrum, Elagabalus (218-22), Æ, rev. Bunch of grapes (cf *AMNG* 2034), 1.75g. (31) Dionysopolis, Severus Alexander (222-35), Æ, rev. Dionysus standing to left (*AMNG* 380), 11.91g. (32) Tomis, Gordian III and Tranquillina (238-44), Æ, AD 241-4, rev. Athena seated to left (*AMNG* 3524), 12.92g. (33) Tomis, Philip I and Otacilia (244-9), Æ, rev. Fortuna standing to left (cf *AMNG* 3583), 13.78g. (34) Dacia, Valerian I (253-60), Æ, AD 254-5, rev. Female personification seated between lion and eagle (*AMNG* 62), 8.39g. (35) Dacia, Gallienus (253-68), Æ, rev. Female personification standing between eagle and lion (Martin 7.61), 8.74g. (36) As last but AD 255/6 (Martin 7.64.3), 9.15g. (37) Axum, Ioel, AE, c. 600 AD, rev. Greek cross (Munro-Hay and Juel-Jensen 132), 0.83g.

From the BUTTREY FUND: Seventeen coins: (1) Bactria, AR, c 325-300 BC, rev. Owl, to left olive sprig, crescent moon and bunch of grapes (*RN* 1994, p. 37, no 33), 1.82g. (2) Roman Republic, L. Censor, AR denarius, Rome, 82 BC, rev. Marsyas walking to left, behind column (Crawford 363/1a), 3.39g. (3) Hadrian (117-38), AR denarius, Rome, AD 134-8, rev. Providentia standing to left (*RIC* 370.261d), 3.37g. (4) As last but rev. Victory seated to left (*RIC* 380.345), 3.15g. (5) Diocletian (284-305), Æ *nummus*, Serdica, 305-6, rev. Genius standing to left (*RIC* 495.15a), 10.98g. (6) Galerius (293-311), Æ *nummus*, Serdica, c. 303/4-5, rev. Genius standing to left (*RIC* 492.4b), 11.71g. (7) As last but Thessalonica, 308-10 (*RIC* 514.30a), 6.00g. (8) Constantius I (293-306), Æ *nummus*, Serdica, 305-6, rev. Genius standing to left (*RIC* 495.12a), 8.63g. (9) Maximinus (305-13), Æ *nummus*, Thessalonica, 308-10, rev. Genius standing to left (*RIC* 514.32a), 7.15g. (10) Licinius I (308-24), Æ *nummus*, Nicomedia, 308-10, rev. Genius standing to left (*RIC* 562.54b), 5.26g. (11) Constantine I (306-37), Æ *nummus*, London,

310-12, rev. Sol standing to left (*RIC* 135.147), 4.35g. (12) Constantine I, *Æ nummus*, Cyzicus, 313-15, rev. Jupiter standing to left (*RIC* 643.3), 3.67g. (13) As last, 3.60g. (14) Licinius II (317-24), *Æ nummus*, Antioch, 317-20, rev. Jupiter standing to left (*RIC* 680.29), 2.96g. (15) As last, 3.28g. (16) Crispus (316-26), *Æ nummus*, Cyzicus, 321-4, rev. Jupiter standing to left (*RIC* 645.17), 2.83g. (17) Constantine II (316-40), *Æ nummus*, Cyzicus, 332-3, 335, rev. Two soldiers standing (*RIC* 656.96), 2.23g.

Medieval coins

From the GRIERSON FUND: Thirty-five Italian and Georgian coins: ITALY (25 coins): (1) Ancona, Commune (c. 1175-1200), AR grosso 'primitivo' (*CNI* XIII, 2.4), 1.32g. (2) Ancona, Commune (c. 1175-1200), bill. denaro (*CNI* XIII, 2.12 var.), 0.63g. (3) Ancona, Commune (13th cent.), billon denaro with triangular stops (*CNI* XIII, 2.8), 0.64g. (4) As last, 0.58g. (5) Ancona, Commune (14th cent.), billon denaro (*CNI* XIII, 9.74 var.), 0.51g. (6) Ascoli, Commune (1039-1125), billon denaro (*CNI* XIII, 180.16 var.), 0.44g. (7) Asti, Commune (1141-1303), billon denaro (*CNI* XII, 11.19), 0.67g. (8) Asti, Commune, billon denaro overstruck on pre-1200 Genoese denaro (cf. *CNI* II, 9.3), 0.70g. (9) Genoa, Commune (1139-1339), billon denaro with annulet below gate in obverse field (*CNI* III, 6.19-20), 0.51g. (10) Bologna, Commune (1191-1336), billon denaro or bolognino piccolo with star punctuation before and after reverse legend (*CNI* X, 2.4), 0.31g. (11) As last but lis punctuation (*CNI* X, 2.7), 0.45g. (12) Bologna, Communal issue in the name of Henry VI (1190-7, emp. from 1191, struck 1236-1337), AR grosso (*CNI* X, 2.9), 1.01g. (13) Bologna, Communal issue in the name of Henry VI, billon denaro (*CNI* X, 2.8 var.; Bellocchi 1987, no. 13), 0.49g. (14) Camerino, Commune (1434-44), billon picciolo (*CNI* XIII, 218.62), 0.39g. (15) Fermo, Commune (14th cent.), billon denaro (*CNI* XIII, 321.20 var.), 0.31g. (16) Lucca, Henry III-V (1039-1125), billon denaro (cf. *CNI* XI, 69-71.1-17; cf. Matzke 1993, 190 nos. 35-6), 0.72g. (17) As last but cf. *CNI* XI, 70.4, 0.64g. (18) As last but *CNI* XI, 71.79, 0.43g. (19) Lucca or Volterra (?) (Henry III-V, 1039-1125), billon denaro 'enriciano' (*CNI* --; cf. E. Winsemann Falghera 1977; Cicali 2005, 89-90), 0.68g. (20) Milan, Frederick II (1218-50, emp. 1220), billon denaro imperiale (*CNI* V, 52.13; Murari 1982, no. 26), 0.87g. (21) Perugia, Commune (1260-7, first issue of 1260-3), billon denaro (*CNI* --; Finetti 1997, no. 1), 0.45g. (22) Perugia, Commune (1374-6), billon denaro (*CNI* XIV, 193.49; Finetti 1997, no. 61), 0.41g. (23) Ravenna, archbishops, billon denaro di stella, 13th cent. (*CNI* --; Di Virgilio 1998, no. 5), 0.58g. (24) Ravenna, archbishops, billon half-denaro, 14th cent. (*CNI* X, 683.14; Di Virgilio 1998, no. 28), 0.27g. (25) Rimini, Commune, billon denaro, 1265-c. 1300 (*CNI* X, 718.29 var.), 0.61g. GEORGIA (10 coins): (26) Giorgi IV (1212-23), *Æ* fals, bilingual, obv. in Georgian, rev. in Arabic, countermark of Queen Rusudan (1223-47) (Lang --; Langlois 29; cf. Baldwin sale 37.341), 2.99g. (27) As last, 2.15g. (28) Queen Rusudan, *Æ* fals, dates 447 (AD 1227), bilingual, obv. RSN (for 'Rusudan') in Georgian; rev. four-line inscription in Arabic; on obv. counter mark 'Φ'-symbol (Lang 13; Langlois 30, pl. VI, 3; cf. Baldwin sale 37.357-8), 4.78g. (29) Khwarizmshahs' occupation of Tiflis (1226-30), Jalal al-Din Mangubarni (in Eastern Georgia and Tiflis, 1225-30), large *Æ* fals, [AH 623 (AD 1226/7)] (Lang 12a; Album 1751), overstruck on fals of Queen Rusudan (1223-45), 13.42g. (30) David Narin (1245-56), *Æ* fals, date and mint uncertain [AH 642? (AD 1244/5), Dmanisi?] (Valentine 38 var.; Lang p.36; cf. Langlois pl. VI.9), 2.71g. (31) Dimitri II (1271-89), *Æ* fals, no date, obv. monogram of Dimitri, rev. geometric symbol, Georgian inscriptions (Valentine 39-40; Langlois pl. VII.4), 2.99g. (32) Mongols, Great Khahn Möngke (1251-60), AR dirham, Tiflis, AH 65x (1252-61) (Lang 17; Album 1977), 2.68g. (33) Georgia, 13th-15th cent., AR aspre, imitation of Trebizond (Langlois pl. VIII.9; Lang pl. IX, 8-13), 2.19g. (34) Safavids, 'Abbas II (1642-66), AR, two-shahi, Tiflis (Album 2945), 3.57g. CAUCASUS: (35) Shirvan (Shemakha), anon. khans, temp. Fath 'Ali Khan (1766-88), AR abbasi, AH 1191? (AD 1777) (Album 2945), 2.94g.

From the RITCHIE-GINSBERG FUND: Seven English coins: (1) Henry I (1100-35), AR cut halfpenny, *BMC* type 5, Cambridge mint, moneyer Frise, 0.62g. Found near Haverhill, Suffolk, Oct. 1983. (2-7) A hoard of six AR pennies of Henry II's *Cross-and-Crosslets* type found at Leiston, Suffolk in 2006, via the Treasure process.

Oriental and Islamic coins

From the CHRISTOPHER JEEPS FUND: Sixty-seven Ancient Indian punch-marked silver coins from the Robert Tye collection: Taxila (3); Ayodhya (1); Shakya (3); Kuntala (1); Vatsa (10); Avanti (7); Andra (2); 'Jhansi' (1); Ashmaka (7); Panchala (7); Panchala? (2); Saurashtra (12); Shurasena (8); Babyal (3).

From the CHRISTOPHER JEEPS FUND: Two hundred and sixty-two coins: PRE-ISLAMIC CENTRAL ASIA (8): Sogdia (1); Cach (Tashkent) (7); ISLAMIC (12): Arab-Sasanian (2); Spanish Umayyad (5); Almoravids (Murabitids) (1); Hasanwayhid (1); Begtegnid (1); Ghaznavid (1); Chaghatay (1); INDIA (86): Ancient punch-marked coinages (9); Taxila (1); Kausambi (6); Ujjain (13); Sunga? (1) Kosala cast Æ (2); Eran (3); Erich (6); Vidarbha (8); Maghas (1); Satavahanas (8); Panchala (2); Chutus (4); Ikshvaku (1); Jouan-Jouan in Bactria? (1); Kota Kula (1); Guptas (1); Valabhi (2); Bengal, pre-Sultanate (1); Kiderites (1); Late Gurjara (1); Pratiharas (1); Malwa (7); Kalachuris of Ratnapura (1); Yadavas (1); Vijayanagar (1); Madurai (2); THAILAND (1): Kingdom of Ayuthia (1); CAMBODIA (3); VIETNAM (85): various rulers, 11th-20th cent.; CHINA (64): Tang (5); Liao Dynasty (3); Chu (1); Southern Han (2); Northern Sung (1); Southern Sung (44); Ming (3); Ming Rebels (4); Quin (1); KOREA (2); JAVA (1): Majopahit kingdom (1).

Modern coins, medals and other items

From the BUTTREY FUND: Thirty-seven Spanish, Spanish-American and British coins: SPAIN AND COLONIES (8 cobs): (1) Philip II (1556-98), 4 reales, Segovia, 1595, assayer I, 13.67g. (2) Philip II, 4 reales, Toledo, 1593, assayer C, 13.63 g. (3) Philip III (1598-1621), 4 reales, Granada, 1609, assayer M, 13.67g. (4) Philip III, 4 reales, Toledo, 1612, assayer V, 13.47g. (5) As last but date illegible [1599-1621], mintmark o/T/o (apparently no assayer's mark), 13.53g. (6) Philip IV (1621-65), 8 reales, Seville, 1624, assayer D, 27.20g. (7) Philip IV, 8 reales, Potosi, date illegible [1649-51], assayer O, 27.19g. (8) Philip IV, 4 reales, Toledo, 1624, assayer P, 13.43g. BRITAIN (29 Maundy and other coins): (9) Victoria (1837-1901), crown, 1898, ANNO REGNI LXII edge. (10) Victoria, crown, 1900, ANNO REGNI LXIII edge. (11) Victoria, shilling, 1890. (12) Victoria, sixpence, 1890. (13) Victoria, twopence, 1845. (14) As last but 1851. (15) As last but 1860. (16) As last but 1878. (17) As last but 1880. (18) As last but 1897. (19) As last but 1899. (20) Victoria, penny, 1841. (21) As last but 1852. (22) As last but 1878. (23) As last but 1880. (24) As last but 1883. (25) As last but 1898. (26) Victoria, halfpenny, 1857. (27) Edward VII (1901-10), florin, 1905. (28) As last but 1907. (29) As last but 1908. (30) Edward VII, fourpence, 1904. (31) As last but 1908. (32) Edward VII, threepence, 1904. (33) As last but 1908. (34) Edward VII, twopence, 1904. (35) As last but 1908. (36) Edward VII, penny, 1904. (37) As last but 1908.

From money donated by JOHN AND CATHERINE PORTEOUS, in memory of Professor Philip Grierson (1910-2006), former Honorary Keeper of Coins: Three early 17th-cent. Bavarian broadsides publishing edicts on coinage forbidding the circulation of rival foreign coinage: (1) Augsburg, 1617, folio broadside, two sheets pasted together, text above 20 coloured woodcuts of coins (8 hand-coloured to indicate they are of gold), 52.8 x 32.4cm. (2) Munich, 7 April 1618, folio broadside, two sheets pasted together, text below 24 illustrations of coins (14 from woodcuts and 10 from engraved copper plates), 53.5 x 32.0cm. (3) Nuremburg, 14 May 1624, folio broadside, two sheets pasted together, text above and below, 34 woodcuts of coins (6 hand-coloured to indicate they are of gold), 61.5 x 41.0cm.

From the COINS AND MEDALS FUND: Liverpool Shipwreck and Humane Society, medal, 1839, specimen striking in bronze, probably the artist's own, by William Wyon (signed W WYON, RA), obv. LORD, SAVE US: WE PERISH, man on raft taking a small child from the hands of its drowning mother; rev. LIVERPOOL SHIPWRECK AND HUMANE SOCIETY, 1839, liver bird in wreath (Brown 1892), struck bronze, 56mm, 81.98g. Bought from descendants of W. Wyon.

DEPARTMENT OF MANUSCRIPTS & PRINTED BOOKS

GIFTS

Manuscripts

From the EXECUTORS OF PAUL MELLON'S WILL: Proclamation by the Duke of Grafton, Chancellor, on behalf of the Masters and Scholars of the University of Cambridge, granting the title of High Marshal of the University to the Hon. William Pitt, MP, PC, signed and sealed on 27 May 1790 (MS 2-2008)

Printed Books

From MRS JEAN CLISSOLD: Pierre Lecuire, *Le livre des livres*, Paris, 1974 (PB 3-2008)

From MARR GRIEVE: John Milton, *Paradise Lost*, London, 1678 (PB 4-2007); George Herbert, *The Temple*, London, 1679 (PB 5-2007); Mr. Gray, *Poems*, London, 1768 (PB 6-2007); Robert Burns, *Poems chiefly in the Scottish dialect*, Edinburgh, 1787 (PB 7-2007); Rev. G. Crabbe, *The Borough*, London, 1810 (PB 8-2007); Lord Byron, *Childe Harold's Pilgrimage*, London, 1812 (PB 9-2007); Lord Byron, *Childe Harold's Pilgrimage*, London, 1816 (PB 10-2007.1); Lord Byron, *Childe Harold's Pilgrimage*, John Murray, 1818 (PB 10-2007.2); S.T. Coleridge, *Christabel*, London, 1816 (PB 11-2007); Percy Bysshe Shelley, *The Cenci*, London, 1821 (PB 12-2007); Percy Bysshe Shelley, *Queen Mab*, London, 1821 (PB 13-2007); Percy Bysshe Shelley, *Queen Mab*, London, 1822 (PB 14-2007); *The Poetical Works of Percy Bysshe Shelley*, ed. by Mrs. Shelley, 4 vols., London, 1839 (PB 15-2007); *Poems of William Wordsworth*, selected and ed. by Robert Aris Wilmott, London, 1859 (PB 16-2007); Alfred Tennyson, *In memoriam*, London, 1850 (PB 17-2007); Robert Browning, *The Ring and the Book*, 4 vols., London, 1868-1869 (PB 18-2007); Oscar Wilde, *The Ballad of Reading Gaol*, London, 1898 (PB 19-2007); Thomas Hardy, *Satires of Circumstances*, London, 1914 (PB 20-2007); D.H. Lawrence, *Love Poems and Others*, London, 1913 (PB 21-2007); *The Collected Poems of D.H. Lawrence*, 2 vols., London, 1928 (PB 22-2007); D.H. Lawrence, *Pansies*, London, 1929 (PB 23-2007); D.H. Lawrence, *Last Poems*, London, 1933 (PB 24-2004)

From JONATHAN HART, SEAN CAULFIELD, and SUSAN COLBERG: Jonathan Hart, Sean Caulfield, and Susan Colberg, *Darkfire*, Edmonton, 2007 (PB 5-2008)

From DUNCAN ROBINSON: Peter Nadin, *Twelve Prints & Poems*, The Grenfell Press, 1995 (PB 1-2008)

From DAVID SCRASE: Francis Warner, *Nightingales: Poems 1985-1996*, Gerrards Cross, 1997 (PB 4-2008)

From MRS C. MARGARET WELCH: Jonathan Swift, *A Tale of a Tub*, London, 1710 (PB 67-2007)

Archives

From MATTHEW HARVEY: Rev. Samuel Banks, Letter dated 31 January 1856 (MS 3-2007)

From DUNCAN ROBINSON: Three postcards sent by Sir Sydney Cockerell to Mrs Vulliamy on 12 April 1938, 3 October 1946 and 28 August 1950 (MS 1-2008)

From JOHN SOMERVILLE: George Clausen, Letter to Kainer-Smith dated 22 June 1924 (MS 4-2007)

Collection of Contemporary Calligraphy

67 works presented by the artists at the invitation of PATRICIA LOVETT: Dorothy Avery, *Desiderata*, 1976-7 (Calligraphy/Avery/1); Gemma Black, *Alpha and Omega*, 2007 (Calligraphy/Black/1); Denis Brown, *Snakes and ladders*, 1998 (Calligraphy/Brown/1); Denis Brown, *Liadin and Cuirithir*, 1998 (Calligraphy/Brown/2; C.63-2007); Pat Chaloner, *Shanti*, 1990s (Calligraphy/Chaloner/1; M.11-2007); Pat Chaloner, *Calligraphic doodles*, 2007 (Calligraphy/Chaloner/2; C.62-2007); Ewan Clayton, *Quotation from the Theologica Germanica*, 2005 (Calligraphy/Clayton/1); Hazel Dolby, *Early spellings of Kimmeridge*, 2005: I. Cameric, Cuneliz 1089 (Calligraphy/Dolby/1/1); II. Kimmerich 1212 (Calligraphy/Dolby/1/2); III. Kimmeridge – present-day spelling (Calligraphy/Dolby/1/3); Gaynor Goffe, *Collage – Mountain landscape*, 2007 (Calligraphy/Goffe/1); David Graham, *In remembrance of Diana: Turn again to life*, 1997 (Calligraphy/Graham/1); Peter Halliday, *The Star spangled burning bush I*, 2003 (Calligraphy/Halliday/1); Peter Halliday, *The Star spangled burning bush II*, 2003 (Calligraphy/Halliday/2); David Harris, *He reached Q*, 2005 (Calligraphy/Harris/1); David Harris, *Seashell*, 2007 (Calligraphy/Harris/2); Ann Hechle, *Be still then and know that I am God*, 1988 (Calligraphy/Hechle/1); David Howells, *In a pleasant place*, 1980 (Calligraphy/Howells/1); Sue Hufton, *In parenthesis – Starlight order*, 1999 (Calligraphy/Hufton/1); Brenda Berman and Annet Stirling, *Incisive Letterwork*, 2005: 1. *Kandinsky thank you* Calligraphy/Incisive/1/1); 2. *Red and blue* (Calligraphy/Incisive/1/2); 3. *After Matisse* (Calligraphy/Incisive/1/3); 4. *Exhibit A* (Calligraphy/Incisive/1/4); 5. *Stripey alphabet* (Calligraphy/Incisive/1/5); *The Universe*, 2000 (Calligraphy/Incisive/2; M.14A & B-2007); Sally-Mae Joseph, *In this life*, 2008 (Calligraphy/Joseph/1); Lin Kerr, *Pythagorus QED* and accompanying book, 2003 (Calligraphy/Kerr/1-2); Lin Kerr, *Glittering tears*, 2006 (Calligraphy/Kerr/3); Celia Kilner, *Deep peace of the quiet earth to you*, 1999-2000 (Calligraphy/Kilner/1); Lida Cardozo Kindersley, *Letter mingle souls* (Calligraphy/Kindersley/1; M.12-2007); Jean Larcher, *Calligraphy is alive and well*, 2001 (Calligraphy/Larcher/1); Jean Larcher, *From A to Z*, 2008 (Calligraphy/Larcher/2); Susie Leiper, *Eight at table*, 2000 (Calligraphy/Leiper/1); Susie Leiper, *Autumn evening on the river*, 2001 (Calligraphy/Leiper/2); Manny Ling, *Weep you no more* (Calligraphy/Ling/1); Patricia Lovett, *Alphabet patchwork*, 2007 (Calligraphy/Lovett/1); Patricia Lovett, *From A to Z* (including preliminary stages), 2007 (Calligraphy/Lovett/2); Frederick Marns, *Letters F*, 2007 (Calligraphy/Marns/1); Frederick Marns, *Letters S*, 2007 (Calligraphy/Marns/2); Janet Mehigan, *The zodiac sign for Taurus*, 2007 (Calligraphy/Mehigan/1); Janet Mehigan, *The sun was just beginning to gild the morning sky ...*, 2008 (Calligraphy/Mehigan/2); Tim Noad, *All art*, 2007 (Calligraphy/Noad/1); Mary Noble, *Great love and great achievements*, 2007 (Calligraphy/Noble/1); Mary Noble, *Listening*, 2007 (Calligraphy/Noble/2); Nancy Ouchida-Howells, *Haiku*, 2001 (Calligraphy/Ouchida/1); Katharina Pieper, *The source and the sea*, 2006 (Calligraphy/Pieper/1); Tom Perkins, *d*, 2007 (Calligraphy/Perkins/1); (M.10-2007); Jan Pickett, *Alphabet*, 2007 (Calligraphy/Pickett/1); Jan Pickett, *Rainforests*, 2007 (Calligraphy/Pickett/2); Joan Pilsbury, *Fairy song*, 1988 (Calligraphy/Pilsbury/1); Penny Price, *From 'The Four Quartets' by T S Eliot*, 2007 (Calligraphy/Price/1); Alan Quincey, *Come and teach us your ways of wisdom*, 2004 (Calligraphy/Quincey/1); Alan Quincey, *Why marvel at me?*, 2004 (Calligraphy/Quincey/2); Werner Schneider, *Psalm 103, vv 15 and 16* (Calligraphy/Schnieder/1); Werner Schneider, *Alphabet* (Calligraphy/Schnieder/2); Freda Titford, *Philip de Valois*, 1972 (Calligraphy/Titford/1); Freda Titford, *All the flowers*, 1996 (Calligraphy/Titford/2); Martin Wenham, *Breathless we flung us on the windy hill ...* 2003 (Calligraphy/Wenham/1; M.13-2007); Martin Wenham, *Averte oculos tuos ...*, 2000 (Calligraphy/Wenham/2); Mary White, *Thrown 'globe' form*, 2000 (Calligraphy/White/1; C.45-2007); Anthony Wood, *The contraryness of life by Anthony Woodville*, 1973 (Calligraphy/Wood/1); Anthony Wood, *The armorial bearings of John, first Duke of Bedford*, 2000 (Calligraphy/Wood/2); Rachel Yallop, *Alphabet in copperplate with embossed letters*, 2000 (Calligraphy/Yallop/1); Rachel Yallop, *Alphabet*, 2003 (Calligraphy/Yallop/2); Gudrun Zapf von Hesse, *Nicht daß irgendeine ...*, 1957 (Calligraphy/Hesse/1); Gudrun Zapf von Hesse, *Gieß den Segen ...*, 2007 (Calligraphy/Hesse/2); Herman Zapf, *Gingo biloba by Goethe*, 1988 (Calligraphy/Zapf/1); Herman Zapf, *Calligraphy in four languages* (Calligraphy/Zapf/2); Hans-Joachim Burgert, *Kalligraphie*, Berlin: Burgert Handpresse, 2008 (PB 9-2008)

PURCHASES

Printed Books

From THE OLD STILE PRESS: Edward Powys Mathers, *Black marigolds: being a rendering into English of the Panchasika of Chauras*, Llandogo, The Old Stile Press, 2007 (PB 25-2007)

From THE OLD STILE PRESS: *Green Blades: Poems by Thomas Hardy*, Llandogo, The Old Stile Press, 2007 (PB 3-2008)

From BERNARD QUARITCH: Thomas Hardy, proofs for the first book edition of *Jude the Obscure* (1896) annotated by Hardy in 1895 (PB 7-2008)

DEPARTMENT OF PAINTINGS, DRAWINGS & PRINTS

ALLOCATION

Paintings

Accepted by H.M. Government in lieu of Inheritance Tax, and acquired with additional contributions from the Trustees of the CRESCENT TRUST and the CUNLIFFE FUND: Barthel Beham (1502-1540) *Portrait of Onophrius Scheit*, oil on panel, [1528] inscribed 'AET xxxxxiiii.15.' and signed with monogram 'BB' (PD.225-2007); *Portrait of Anna Scheit, née Mem(m)inger*, oil on panel, 1528, inscribed: 'AET.xxviii/.15.28' (PD.226-2007).

GIFTS

Drawings

From DR DAVID ALEXANDER: Thomas Robinson, 2nd Lord Grantham, *A look onto a promontory overlooking a harbour and onto the sea*, graphite, point of the brush and brown wash, grey wash heightened with white (PD.3-2008).

From MARGARET CHAMBERLAIN: George Mackley [1900-1983], group of one hundred and seventy-five drawings, in graphite, ball-point pen, pen and ink and watercolour. Mostly of landscape in Britain and Holland: *Draining Mill*, watercolour over graphite signed lower left: 'George Mackley', 1937 (PD.49-2007); *Mijndensluis*, pen and black ink, blue wash, inscribed lower right: 'Mijndense Sluis' (PD.50-2007); *Molen Lelie*, pen and blue ink, blue wash, inscribed lower left: 'Molen Lelie' (PD.51-2007); *Bridge across a river*, watercolour (PD.52-2007); *Hoorn*, pen and blue ink, blue wash over graphite, inscribed, lower left: 'Hoorn' (PD.53-2007); *Sas van Gent*, pen and blue ink, blue wash (PD.54-2007); inscribed lower left 'Sas van Gent'; *Hemingford Grey*, watercolour on graphite (PD.55-2007); *Boats moored by a boat-house on a river*, watercolour over graphite (PD.56-2007); *A staircase leading past buildings to a lake*, watercolour (PD.57-2007); *Boston stump*, watercolour over graphite (PD.58-2007); *Mining town in the mountains*, watercolour over graphite (PD.59-2007); *Scent on a lake*, watercolour, pen and black ink, signed lower right 'George Mackley' (PD.60-2007); *Trees and a house beside a bridge over a stream*, watercolour (PD.61-2007); *A punt on a river*, brown wash (PD.62-2007); *A cottage and farm buildings on a landscape*, watercolour (PD.63-2007); *A village with a church beside a river*, watercolour (PD.64-2007); *Haaksbergen*, pen and black ink, watercolour, inscribed lower left 'Haaksbergen' (PD.65-2007); *Trees and a stile beside a river*, brown wash (PD.66-2007); *House beside a lock*, brown wash over black chalk on graphite (PD.67-2007); *Kortenhoef*, pen and blue ink, blue wash (PD.68-2007); *Beached boats: the Naama and the Heather, with an anchor*,

graphite (PD.69-2007); *Cottages in a landscape*, pen and black ink, grey wash (PD.70-2007); *Buildings in a hilly landscape by a river*, pen and black ink, grey wash (PD.71-2007); *Cottages in hilly landscape*, pen and black ink, grey wash (PD.72-2007); *Fenland bridge*, pen and black ink, grey wash (PD.73-2007); *Boats at anchor alongside sheds with a wherry*, pen and blue ink, watercolour (PD.74-2007); *A river landscape with trees*, watercolour and graphite (PD.75-2007); *A landscape in Kent*, watercolour, pen and black ink (PD.76-2007); *A village in Kent*, pen and black ink, watercolour (PD.77-2007); *A boat at mooring*, pen and blue ink, blue wash (PD.78-2007); *A landscape in Kent*, pen and brown ink, brown wash (PD.79-2007); *Cottages beside a stream*, (?)Wales, pen and black ink, grey wash (PD.80-2007); *Pollarded trees by a river with buildings beyond*, pen and blue ink, blue wash (PD.81-2007); *View from a gate towards a church, graveyard and a village*, pen and black ink (PD.82-2007); *Boats beached alongside boathouses and cottages*, pen and blue ink, blue wash (PD.83-2007); *Trees and rocks*, pen and black ink (PD.84-2007); *A village with a church with hills beyond*, pen and black ink (PD.85-2007); *Boats beached alongside houses and cottages*, pen and brown ink, watercolour (PD.86-2007); *Cottage on a bridge at the edge of a park*, pen and brown ink (PD.87-2007); *A town in the mountains*, graphite (PD.88-2007); *A cottage with outbuildings in the mountains*, graphite (PD.89-2007); *The Mint Tower in Amsterdam*, ball-point pen (PD.90-2007); *Cottage in the mountains*, pen and brown ink with graphite (PD.91-2007); *A bridge with several locks*, pen and brown ink over graphite (PD.92-2007); *Beached boats*, pen and brown ink (PD.93-2007); *Two sketches: a tree in rocks; a mountain*, pen and brown ink (PD.94-2007); *A village church with hills in the distance*, pen and black ink (PD.95-2007); *A motorboat in front of a house surrounded by trees*, pen and black ink (PD.96-2007); *A country house*, pen and black ink (PD.97-2007); *Boats at dock*, pen and black ink (PD.98-2007); *A mountain village*, pen and black ink (PD.99-2007); *A church with a pavilion beside a river*, pen and black ink (PD.100-2007); *A sluice*, pen and black ink (PD.101-2007); *The 'Plastic Belle' at mooring*, pen and black ink (PD.102-2007); *A water wheel*, pen and black ink (PD.103-2007); *A motor boat on a river with a high bridge and willow*, pen and black ink (PD.104-2007); *A scene near Hemingford Grey* (?), pen and blue ink, blue wash (PD.105-2007); *The Anchor Hotel*, pen and blue ink (PD.106-2007); *Boat houses by the river*, pen and blue ink, blue wash (PD.107-2007); *Boats at mooring, a church behind*, pen and brown ink (PD.108-2007); *An ornate bridge in front of church in Holland*, pen and brown ink (PD.109-2007); *A street in Holland with a clock tower*, pen and blue ink, blue wash (PD.110-2007); *A view on the river with a boat at mooring, in Holland* (?), pen and blue ink, blue wash (PD.111-2007); *A view in Holland*, pen and blue ink, blue wash (PD.112-2007); *Cottage at the side of a lane*, purple ball-point pen (PD.113-2007); *A bridge across a river*, blue ball-point pen (PD.114-2007); *Cottages and farm buildings*, blue ball-point pen (PD.115-2007); *Country lane with a bridge, cottages and mountains*, blue ball-point pen (PD.116-2007); *A boat-house*, blue ball-point pen (PD.117-2007); *A motor-boat raised up in front of a boat-house*, blue ball-point pen (PD.118-2007); *A cottage with out-buildings in the hills*, blue ball-point pen (PD.119-2007); *A country church*, blue ball-point pen (PD.120-2007); *Ruined city walls surrounding a church in the hills*, blue ball-point pen (PD.121-2007); *A view across an ornate bridge towards, a village church*, blue ball-point pen (PD.122-2007); *A foot-bridge and a bridge across a river*, blue ball-point pen (PD.123-2007); *A view across a river to a church*, blue ball-point pen (PD.124-2007); *Motor boats at mooring*, blue ball-point pen (PD.125-2007); *A cottage with pollarded trees*, blue ball-point pen (PD.126-2007); *Boats at mooring by a lock with lock-house*, blue ball-point pen (PD.127-2007); *A boating party on the river*, blue ball-point pen (PD.128-2007); *A country church*, blue ball-point pen (PD.129-2007); *A church and houses seen through the trees*, blue ball-point pen (PD.130-2007); *Study of trees by the river*, blue ball-point pen (PD.131-2007); *An oak tree*, blue ball-point pen (PD.132-2007); *Trees by the river*, blue ball-point pen (PD.133-2007); *A barn in a hollow*, blue ball-point pen (PD.134-2007); *A village lane*, blue ball-point pen (PD.135-2007); *Cottages by a stream, hills behind*, blue ball-point pen (PD.136-2007); *Farm outbuildings in a hollow*, blue ball-point pen (PD.137-2007); *A bend in the river with a farm*, blue ball-point pen (PD.138-2007); *Two studies of a rowing boat*, blue ball-point pen (PD.139-2007); *Farm buildings with a boat-house on the river*, blue ball-point pen (PD.140-2007); *A village lane leading to a church in the hills*, blue ball-point pen (PD.141-2007); *A boat on dry land with ladders*, blue ball-point pen (PD.142-2007); *A barge: 'The Bude'*, black ball-point pen (PD.143-2007); *A view of Valkenburg*, blue ball-point pen, inscribed 'Valkenburg' (PD.144-2007); *Houghton Mill and Church*, blue ball-point pen (PD.145-2007); *A village church seen from the river*, blue ball-point pen (PD.146-2007); *A village in a hollow*, blue ball-point pen (PD.147-2007); *A house on a river*, blue ball-point pen (PD.148-2007); *A steam boat with studies of its mechanism*, blue ball-point pen (PD.149-2007); *A village lane with mountains behind*, blue ball-point pen (PD.150-2007); *A country church by a river*, blue ball-point pen (PD.151-2007); *Granary over a bridge*, blue ball-point pen (PD.152-2007); *Farm buildings in the hills*, blue ball-point pen (PD.153-2007); *A town by a bridge with buildings behind*, blue ball-point pen (PD.154-2007); *Roofs and trees with hills*

behind, blue ball-point pen (PD.155-2007); *A village nestling beneath hills*, blue ball-point pen (PD.156-2007); *A cluster of houses, seen from above, hills beyond*, blue ball-point pen (PD.157-2007); *A view across a river to an ornate bridge and a small town*, blue ball-point pen (PD.158-2007); *A lock on a bend in the river*, blue ball-point pen (PD.159-2007); *A house on the river*, blue ball-point pen (PD.160-2007); *A house and outbuildings, seen from below*, blue ball-point pen (PD.161-2007); *A bridge over a stream with houses beyond*, blue ball-point pen (PD.162-2007); *A boat-yard with trees beside a fence*, blue ball-point pen (PD.163-2007); *Studies of punts*, blue ball-point pen (PD.164-2007); *A house and boat-house on the river, a lane alongside*, blue ball-point pen (PD.165-2007); *A village on the river*, blue ball-point pen (PD.166-2007); *A sluice gate on the outskirts of a town*, blue ball-point pen (PD.167-2007); *A village in the mountains*, blue ball-point pen (PD.168-2007); *A village cross-roads*, blue ball-point pen (PD.169-2007); *A granary seen from across the river*, blue ball-point pen (PD.170-2007); *Boathouses and a granary on the river*, blue ball-point pen (PD.171-2007); *Farm buildings and a country lane in the hills*, blue ball-point pen (PD.172-2007); *A house on a lock*, blue ball-point pen (PD.173-2007); *Stone houses in a village*, blue ball-point pen (PD.174-2007); *Lane leading up to a village past a grave-yard*, blue ball-point pen (PD.175-2007); *A church in a hilly countryside*, blue ball-point pen (PD.176-2007); *A farm and barn in hilly countryside*, blue ball-point pen (PD.177-2007); *A footbridge with trees across a river*, blue ball-point pen (PD.178-2007); *The side view of a half-timbered house*, blue ball-point pen (PD.179-2007); *Boathouses on the river*, blue ball-point pen (PD.180-2007); *A street with a village church*, blue ball-point pen (PD.181-2007); *A barge*, black ball-point pen (PD.182-2007); *Boats at mooring*, blue ball-point pen (PD.183-2007); *A view from farm buildings to a village church*, blue ball-point pen (PD.184-2007); *A steam boat and other boats at mooring*, blue ball-point pen (PD.185-2007); *Two cottages by a stream seen from above*, blue ball-point pen (PD.186-2007); *A view of Abcoude*, graphite, inscribed lower left: 'Abcoude' (PD.187-2007); *Near Bovenhaastracht*, graphite, inscribed lower left: 'Near Bovenhaastracht' (PD.188-2007); *Gateway Casteel Schalven*, graphite, inscribed lower left: 'Gateway Casteel Schalven' (PD.189-2007); *Casteel Genhoes*, graphite, inscribed lower left: 'Casteel Genhoes' (PD.190-2007); *View of Delft*, graphite, inscribed lower left: 'Delft' and 'Delft' (PD.191-2007); *View in Delft*, graphite, inscribed lower left: 'Delft' (PD.192-2007); *View in Montfoort*, graphite, inscribed upper left and lower right: 'Montfoort' (PD.193-2007); *View in Oudewater*, graphite, inscribed lower right 'Oudewater' (PD.194-2007); *A boat at mooring*, graphite, inscribed lower left: 'Amsterdam/Boats on Keizersgracht' (PD.195-2007); *Boats on the Singel*, graphite, inscribed lower left: 'Boats on Singel' (PD.196-2007); *Amsterdam, Grimburgwal and Rokin*, graphite, inscribed lower left: 'Amsterdam, Grimburgwal & Rokin' (PD.197-2007); *Amsterdam – Singel and former Lutheran Church*, graphite, inscribed lower left: 'Amsterdam – Singel & former Lutheran Church' (PD.198-2007); *Amsterdam – Westerkerk*, graphite, inscribed lower right: 'Amsterdam. Westerkerk' (PD.199-2007); *Amsterdam – Singel and MuntTower*, graphite, inscribed lower left: 'Amsterdam/Singel & MuntTower' (PD.200-2007); *Amsterdam – Herengracht*, graphite, inscribed lower left: 'Amsterdam – Herengracht' (PD.201-2007); *Amsterdam – Grimburgwal*, graphite, inscribed lower left: 'Amsterdam – Grimburgwal' (PD.202-2007); *Amsterdam – Schreirstoren and Roman Catholic Cathedral*, graphite, inscribed lower right: 'Amsterdam/Schreirstoren & R. C. Cathedral' (PD.203-2007); *Amsterdam – Waag*, graphite, inscribed lower left: 'Amsterdam – Waag' (PD.204-2007); *View on the canal, Amsterdam*, graphite (PD.205-2007); *Near Bovenhaastracht*, graphite, inscribed lower left: 'Near Bovenhaastracht' (PD.206-2007); *View at Zeist*, graphite, inscribed lower left: 'Zeist' (PD.207-2007); *View of a statue and eighteenth century buildings*, graphite (PD.208-2007); *A country lane in Holland*, graphite (PD.209-2007); *Farm buildings on a curve of a lane in winter*, graphite (PD.210-2007); *Cottages with pollarded trees in winter*, graphite (PD.211-2007); *Cottage and a boat-house on the river in winter*, graphite (PD.212-2007); *Boats moored on a river*, graphite (PD.213-2007); *Study of the left-side of a street with a street lamp*, graphite (PD.214-2007); *Entrance to a fortified town*, graphite (PD.215-2007); *A fortified Gothic gateway*, graphite (PD.216-2007); *Study of a Gothic tower*, graphite (PD.217-2007); *A church beside a country house*, graphite (PD.218-2007); *Stone cottages with a bridge across a stream*, graphite (PD.219-2007); *A wooden bridge across a stream with cottages*, graphite (PD.220-2007); *View of a canal with a weighbridge*, graphite (PD.221-2007); *View of a country church across fields*, graphite (PD.222-2007); *Stone cottage in the mountains*, graphite (PD.223-2007); *View of a bridge across a river, oast house beyond*, graphite (PD.224-2007).

From PROFESSOR PAUL JOANNIDES in memory of his friend, Philip Conisbee: French School 18th century, *Landscape capriccio with figures*, black chalk, brown wash on beige paper (PD.2-2008).

From DANIEL KATZ, to mark the Directorship of Duncan Robinson: Bernard Meninsky (1891-1950), *The Lovers*, pen and black ink, grey wash over black chalk (PD.46-2007).

From JANE ROBERTS in memory of Marianne Joannides: Gabriel Ferrier, *A sketchbook of views in Italy*, mixed media (PD.1-2008).

Prints

From FRANK AUERBACH: Frank Auerbach (born 1931), *David Landau*, 2007, etching and aquatint with engraving, printed on Somerset white paper, artist's proof outside the published edition of 40 (P.172-2007).

From CHARLES BOOTH-CLIBBORN in honour of the Directorship of Duncan Robinson: Georg Baselitz (born 1938), *Die Rute*, 2007, woodcut printed from two blocks in blue and yellow on 50 gsm Kozo white paper, no. 20 from an edition of 25 signed and numbered by the artist, from the series of five woodcuts, *Remix*, printed in a variety of colour ways and published by The Paragon Press, 2007 (P.178-2007).

From JOHN COPELAND: Henry William Brewer (active 1858-, died 1903), *Bird's-eye View of Cambridge*, lithograph, published for *The Graphic*, 1894 (P.173-2007).

From PAUL CORNWALL-JONES: Howard Hodgkin (born 1932), *Late Afternoon in the Museum of Modern Art*; 1979, soft-ground etching printed from one plate in black on buff BFK Rives paper, from the set of four entitled 'In the Museum of Modern Art' published by Petersburg Press in 1979, 67/100 (P.175-2007); *Early Evening in the Museum of Modern Art*, 1979, soft-ground etching printed from one plate in black, with hand colouring in black gouache, on grey BFK mould-made paper, from the set of four entitled 'In the Museum of Modern Art' published by Petersburg Press in 1979, 67/100 (P.176-2007).

From the FRIENDS OF THE FITZWILLIAM: Utagawa Kunisada (1786-1864), *Yoshiwara Street at Night*; c.1819, colour print from woodblocks with metallic pigment for the poems and white pigment for the stars, *shishikiban* format surimono, signed *Kunisada ga* on the street lamp, and with printer's seal of *Ryūsai Chimata* (Inō Naojirō), poem by Danjūrō Emba (1743-1822), and collector's stamp of Henri Vever (P.174-2007).

From the FRIENDS OF THE FITZWILLIAM MUSEUM with the help of the MLA/V&A PURCHASE GRANT FUND: Pablo Picasso (1881-1973); *Sueño y mentira de Franco* (Dreams and lies of Franco), 1937, portfolio including Picasso's title, poem and two prints (etching and aquatint), from the edition of 850 as published by Picasso in 1937 (P.4-2008).

From IAN MCCLURE: Beth Fisher (born 1944), *The Head of Jokanaan*, 1976, relief etching, printed in colour (P.5-2008).

From DAVID SCRASE to mark Duncan Robinson's Directorship: Jacopo Ciucci (active second half of the 16th Century), *Ornamental design*, etching from a series of twelve supposed to be after details of frescoes by Giovanni da Udine (P.177-2007).

From DAVID SCRASE in memory of Graham Pollard: Friedrich Overbeck (1789-1869), *The Praying Monk*, 1826, etching, printed on *chine collé* (P.1-2008).

PURCHASES

Paintings

From the GOW FUND with contributions from the MLA/ V&A PURCHASE GRANT FUND and THE ART FUND: Marco Benefial (1684-1764) *The Vision of St Philip Neri*, 1721, oil on canvas (PD.48-2007)

Drawings

From the BIFFEN FUND: Richard Parkes Bonington (Arnold 1801 – 1828 London), *Academic nude study of a boy and a bearded man*, Black chalk, stump and wash on grey prepared paper (PD.47-2007).

Prints

From the GOW FUND with the help of THE ART FUND and the MLA/V&A PURCHASE GRANT FUND: James McNeill Whistler (1834-1903), *The Doorway*, 1879-80, etching, roulette and drypoint, printed with surface tone and 'monotype' wiping in brown ink on antique laid paper trimmed by the artist, signed in graphite on the tab in the lower margin with Whistler's butterfly monogram and *imp.* (P.2-2008); James McNeill Whistler (1834-1903), *The Beggars*, 1879-80, etching and drypoint, printed with surface tone in brown ink on antique laid paper trimmed by the artist, signed in graphite on the tab in the lower margin with Whistler's butterfly monogram and *imp.* (P.3-2008).



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