

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

## The Fitzwilliam Museum and Hamilton Kerr Institute Annual Report 2009-10

### Executive Summary

This report provides an overview of the activities of The Fitzwilliam Museum and Hamilton Kerr Institute for the year to 31 July 2010.

Through a wide range of projects and partnerships, the Museum has continued to extend its reach nationally and internationally and deepen its engagement with the local community. As well as generating a world class programme of exhibitions and events and fostering internationally important research, the Museum is a natural focus for public engagement with the University and its collections, encouraging the widest possible access and participation through its education and public programmes and online resources.

In 2009-10, the Museum underwent the most intense programme of enhancements to its physical fabric since the completion of the Courtyard project in 2004. In October 2009, Gallery I closed for the first phase of a programme to update Galleries 1 and V, thanks to a generous private donation for the refurbishment matched by funding from the University for work on the building. In addition, the refurbishment and reinstallation of the Greek and Roman gallery (a project funded principally by the Arts and Humanities Research Council, the DCMS/Wolfson Museums and Galleries Improvement Fund, Trinity College and Denis and Minouche Severis) were completed in January 2010.

The year was also marked by a number of highly significant acquisitions, ranging from *Young woman tuning a lute* (c. 1626-7) by Hendrick ter Brugghen to Jake and Dinos Chapman's set of etchings *The Disasters of War* (1999). The continuing support of the Art Fund, the government Acceptance In Lieu programme, the V&A Grant in Aid, the National Heritage Memorial Fund, the Heritage Lottery Fund and the Friends of the Fitzwilliam Museum have been critical in securing these and many other acquisitions during this period.

The critical acclaim and very significant attendances of *Endless Forms* (a new record of 93,000 visitors) demonstrated that Cambridge events can attract significant numbers of visitors from London and overseas. As a university museum, it remains especially important that our exhibitions be based on the latest research and that their catalogues be significant works of scholarship, opening up new fields of investigation or providing the most up-to-date review of a subject. As the best attended events in the Museum—and indeed in the University as a whole—they also offer the widest scope for engagement and outreach, which we exploit by arranging academic symposia, undergraduate teaching courses, pre-school, school-age and lifelong learning educational programmes, and studio workshops, as well as outreach activities

to all sectors of the community. These exhibitions are therefore now a key vehicle for delivering much of our core educational mission.

The Fitzwilliam's curators have continued to take an active role in teaching for departments and faculties across the University, from History of Art, Classics and History to Divinity, Medieval & Modern Languages, Anglo-Saxon, Norse & Celtic, and Asian & Middle Eastern Studies, ensuring that the resources of the Fitzwilliam are fully exploited in Cambridge's distinctive education. The Hamilton Kerr Institute of painting conservation, which leads the Museum's conservation division, conducts a unique combination of research, teaching, and conservation treatment of paintings for this and other museums—a vital resource in a field now much under threat of retrenchment. And our award-winning education department has continued to build an innovative range of programmes around the collections and visiting exhibitions that is admired and emulated around the world.

There are two areas in which we have devoted considerable efforts to enhancing the museum's activity: the visiting exhibition programme and our engagement with the students of Cambridge. These will continue to be major focuses of our strategic plan for the next five years running up to the bicentenary of Viscount Fitzwilliam's founding bequest in 2016.

Visiting exhibitions are complex and expensive undertakings that were until recently beyond the funding capacity of the Fitzwilliam. Concerted fundraising efforts over the past three years have yielded very gratifying results, allowing more ambitious exhibitions of national and international significance to be organised or hosted by the Fitzwilliam. Most notable among these was *Endless Forms*, for which the budget of over £700,000 (provided principally by the Phileology Foundation and the Wellcome Trust) was multiples of that for any previous exhibition. In November 2009, the Monument Trust confirmed its wish to provide core funding for the Museum's future exhibition programme, providing a sound base on which to secure further corporate, trust and individual support.

The second priority has been a more effective engagement with the students of Cambridge and other universities. Tours of the Fitzwilliam's departments and information sessions on museum career opportunities have been introduced for second-year students in art history and other humanities subjects, and a wider programme of events has been put in place for the Museum's student society, including exhibition tours by curators. Outreach sessions on the Museum and arts mentoring are being provided to regional schools by Cambridge student volunteers from the Fitzwilliam Museum Society. A stronger element of contemporary art has been introduced into the exhibition schedule, including an annual Sculpture Promenade on the front lawns of the museum which has attracted record levels of first-time visitors, many students among them.

Once again, in 2009-10 the Museum has relied on funding from a wide range of external sources. The University's core allocation (£2,781,000) included the Higher Education Funding Council's museum grant (£1,237,000) in respect of core costs and service to the public. In addition, the University continued to cover the cost of planned building maintenance, heat, light and water and central university support services (estimated to be approximately £1 million). For the second year, the Museum was operating on a fully devolved budget, giving 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 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 database, electronic services and education programmes, and strengthened our capacity to engage wider audiences and assist other museums in the University and the Region with a grant of £818,000. The Museum was also very pleased that Cambridge City Council continued its support of £14,000 toward the cost of weekend openings, despite funding pressures.

The loyal support of the Friends of the Museum is appreciated, and their subscriptions continue to be an important source of funding for acquisitions. 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 display cases/furniture to funding for exhibitions and research projects. In 2009-10, over £2 million was raised from earned income and other external sources, including £1.7 million in sponsorship and donations from over 110 companies, foundations and individuals.

Fitzwilliam Museum Enterprises enjoyed its first full year running the new shop for the Cambridge University Botanic Garden, and saw its turnover exceed £1 million for the second year in succession. Its contribution to the Museum in rent and loan repayments once again exceeded £200,000.

Funding uncertainty continued during 2009-10, but the Museum was gratified to hear in July 2010 that HEFCE had awarded a 10% uplift in its museum and gallery funding for the Fitzwilliam for 2010-11 onwards, from £1.27 to £1.4 million. This funding has been confirmed at the same level for 2011-12, but its long term future remains uncertain. Although the *Renaissance* funding programme came through the government's spending review with a relatively low 15% cut over the next three years, responsibility for the programme and other aspects of museum and library funding have moved to the Arts Council, who have yet to announce criteria and timescale for the 'new Renaissance' funding scheme. In these circumstances we have been particularly grateful to receive significant support from a number of new sources—charitable trusts and foundations, corporations and individuals—most notably the Monument Trust.

Maintaining and extending this support base will require an increasing focus not only on what the Museum *is* but also on what it *does*—not just the intrinsic interest of the objects we house but also the interpretive value and meaning that we give to them for our visitors. Priority is being given to broadening real and virtual access to the collections by welcoming audience feedback and input into our programming, to providing fuller and more engaging information in our gallery displays and on line, and to expanding our education and outreach to new sectors of the community. The new Greek and Roman Gallery – one of the Museum's most significant achievements in 2009-10 - exemplifies this trend, providing extensive historical background on the objects, relating them to social, cultural and artistic developments, and highlighting the most important and distinctive works. Based on a collaborative research project

with the Classics department and consultation with audiences, the new installation has been much admired for its successful bringing together of aesthetic and didactic aims.

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## **Central Services Division**

The Central Services Division encompasses all the Museum's public engagement and public service activities and all its central services. Activities range from education, marketing, access and visitor services to finance, HR, facilities management and security.

### **Public Services**

The Museum was open to the public on 312 days (2,074 hours) and 384,282 visits were recorded. During the year, a record 53 evening events were held involving 8,969 guests. There was a total of 32,483 educational visits, of which 4,673 were made by HE and FE students and 27,810 were made by young people in school or language school groups. Meanwhile the Museum website recorded 34.3 million hits, which converted to over 1.4 million visitors a year, an average of 3,836 a day. 83 public talks and lectures took place, attended by 4,736 people.

### **Education**

For many young people in Cambridgeshire and surrounding areas, a visit to the Fitzwilliam Museum, whether with their school or independently, will be their first engagement with a Higher Education Institution. In all its work with schools, teachers, young people and their families, the Museum strives to raise aspirations and engage the local and regional community with the Museum and the University.

**Schools** - with support from *Renaissance in the Regions*, in 2009-10, 14,135 pupils took part in 758 education sessions led by Museum education staff, and a similar number of school children and young people visited the museum in school groups led by their teachers. Sessions taught by the museum's education staff were for 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. In September 2009, the Museum was the first in the eastern region to be awarded a Learning Outside the Classroom Quality Badge, a DCMS national accreditation scheme for organisations offering school visits. The Museum continued to work with Cambridgeshire County Council and Cambridge City Council on Engaging Young Minds, a cross-sectoral initiative to promote the use of the Fitzwilliam and other University Museums and the opportunities they offer to engage young minds in object-based learning programmes outside the classroom.

'FitzNews', a termly newsletter for teachers launched in 2008-9, was established and the education pages of the website were comprehensively updated and new resources added in Summer 2009.

**Soham Village College: Cultural Learning for a Rural Community** - in June 2010, the Museum embarked on a strategic partnership with Soham Village College, its partner primary schools and the wider Soham community. The project aims to use

museum objects and learning to inspire young people in Soham, enabling them to discover new ideas, develop fresh approaches to learning and raise aspirations and levels of achievement.

**Training for Teachers, Trainee Teachers and other Professional Development** - following the successful pilot in 2008-9, the Museum continued to work with the University's Faculty of Education to integrate museum learning into Initial Teacher Training and Professional Development programmes. The Museum also hosted Inset courses for Schools across Cambridgeshire, and continued to work with a group of primary school head teachers who are developing 'The Cambridge Curriculum', based on resources in Cambridge.

**Language Schools** - once again over 13,675 language school students attended the museum during the year, and have made further use of worksheets and notes developed to link in with their English language learning levels and to engage the students with the collections, ensuring better behaviour.

**Working with Young Adults** - young independent visitors are underrepresented among most museums' visitors, and increasing their engagement represents an important challenge. In 2009-10, the following initiatives were undertaken to address this, with support from the Eridge Trust and Renaissance:-

**Verve** - a series of events planned for and by young people included an evening event to mark the launch of Big Draw 2009, featuring performances by poet and illustrator Dockers MC, an interactive drawing and light show by Indefinite Articles, animation and drawing workshops and short film screenings. Members of the Verve committee also worked on the Museum's Outdoor Festival of Chinese Culture, the Museum's London 2012 Open Weekend event (24 July 2010).

**Source** – this programme takes place in the February half-term and Easter holiday and offers one-to-one advice and practical support to students preparing for GCSE and AS/A level Art and Design exams.

**Work Experience** - following a pilot in 2008-9, two work experience taster days took place in the Autumn and Summer half-terms, giving over 40 young people an insight into the different types of work that go on in the Museum. 13 young people from a wide range of local schools took part in week-long work experience placements. The Museum also participated in Stepping Stones, which offered museum placements to young people who had been out of employment, and education and training under the Future Jobs Fund scheme (see also Renaissance section below).

**Young people in care** - the education team worked with Suffolk County Council's Achievement Co-ordinator for Looked after Children on a programme for children and young people in foster care.

**Working with the University and Higher Education** - the Museum collaborated with Cambridge University Admissions Office on programmes to bring young people to the museum as part of their 'Aim Higher' programme which targets students with academic potential but also with barriers to overcome, and worked directly with other HE Summer Schools and Gifted and Talented programmes.

Inspire, first launched Spring 2009, engages members of the Fitzwilliam Museum Society (a Cambridge University student society) to act as mentors and ambassadors for schools and colleges who do not yet use the Museum's Education Service. Illustration and animation students and tutors from Anglia Ruskin University were involved in developing and running activities and workshops for the Big Draw, Verve and Fitz Family First Saturdays, giving the museum invaluable creative input, and providing the students with direct experience of working in museum education.

**Families and Children** - Fitz Families was launched in September 2009 and attracted 787 children and their families and carers in its first year. This new initiative, building on the success of family drop-in events and resources such as family trails and Fitz Kits, runs on the first Saturday of every month and is designed to attract and assist first time family visitors to the museum by offering a welcome point and an accessible programme of activities. A further 1,020 children and their carers took part in 'Drawing Together' drop-in days and storytelling sessions during school half terms and holidays. The percentage of first time visitors to these events has risen over the course of the year, and many of these have returned to attend different events. The drop-in programme is staffed by members of the Education Department and a team of student volunteers from the B.A. Illustration course at the Cambridge School of Art at Anglia Ruskin University, who have also developed new family trails. A new Fitz Family leaflet and interactive map designed for younger visitors was launched later in the year, highlighting family-friendly events, activities and resources.

As part of the Big Draw 2009 The Fitzwilliam Museum and Cambridge School of Art ran a family drop-in and draw session at Ross Street Community Centre, Cambridge where Museum staff, art students and community participants worked together to create a mural for the Centre's communal garden.

**Lifelong learning** - in 2009-10, the Museum offered 108 events for adults, ranging from lunchtime talks and concerts to workshops, seminars and drop-in sessions. Many of the talks and lectures were given by University staff and Museum curators, and offered opportunities for the general public to engage with the latest research. The Museum's experience in engaging with the wider community makes it a natural partner in the University's main public engagement initiatives, and it continued to make significant contributions to the University's Festival of Ideas, Science Festival, Open Cambridge and Black History Month. The Museum also worked closely with the WEA, U3A, the Open University and the University's Institute of Continuing Education. The increasing range of online resources provided by the Museum (see *Documentation and Collections Access* below) is also highly valued by adult learners in formal and informal settings.

**Egypt in Prisons Project** - following on from the AHRC Knowledge Transfer Project which funded the Museum's Egyptologist to take her knowledge of ancient Egypt into prisons, Dr Sally-Ann Ashton has continued to use the Museum's Egyptian collections to enhance curriculum-based learning in prisons and explore ways of looking at Ancient Egypt as part of African history and its relevance to African and Caribbean cultural heritage and identity. In 2009-10, with support from the Heritage Lottery Fund, a virtual tour of the Fitzwilliam's Egyptian Galleries was created on CD

for use in prisons and made available via the Museum website, allowing prisoners to 'visit' the galleries and invite their families to share the experience.

**Outreach and Access** - the Museum continued to develop partnerships with a wide range of organisations in the city and beyond, offering regular sessions for clients, patients and residents both at the museum and in their settings. People suffering from cancer, schizophrenia, dementia and Alzheimer's, people with a history of mental illness, those in hostels and care homes and other local residents have all been engaged through this programme.

**Museums at Night 2010** - the Museum's first public evening opening for Museums at Night (14 May) attracted over 700 visitors. The special exhibition *Maggi Hambling: The Sea* provided the theme for the evening, which included a Chinese fish painting demonstration by Chen Hong, the Museum's Eastern Exchanges Artist in Residence, a marine trail and a fish mobile making workshop. Live world music was provided by Arco Iris, Cambridge's Samba band, and AfroTema.

**Music** - once again we are indebted to Penny Robson for her organisation of an excellent programme of 24 Sunday Promenade concerts, many given by instrumental award holders, managed by volunteers and all attracting audiences of over 100 people. In addition, Gerald Gifford, Honorary Keeper of Music, gave 23 recitals, and the Museum's annual Christmas concert attracted an audience of 180 people.

**Writing Lives** - this popular programme of literary events is just one of a number of collaborations with Cambridgeshire County Council's Literature Development Officer. In 2009-10, writers such as Jackie Kay, Penelope Lively and Xinran drew large audiences to the Museum through talks linking their work to the collections.

**City Walks** - this programme of healthy walks for older city residents was developed in partnership with the City Council's Sports Development Team incorporating informal talks in the Museum.

### **Renaissance in the Regions**

The Museums, Libraries and Archives (MLA) Renaissance programme continued to support key Museum functions in the areas of education and public programmes, collections access, management and electronic services, photography, finance, workforce development and support for the University Museums other than the Fitzwilliam. These activities are reported on elsewhere.

During the year, the MLA began to develop proposals for the re-shaping of the Renaissance programme, following the review published in 2008-9. The Review had concluded that, while the programme itself was successful in improving regional museums and their offer to their visitors, there was criticism of the way in which it had been managed by MLA.

In preparation for the General Election a number of position papers were published by the cultural sector: *Sharper Investment for Changing Times*, MLA; *Cultural Capital: A Manifesto for the Future*, from a consortium of cultural organisations including MLA, NMDC, ACE, NHMF, EH, HLF proposing that investing in culture will build Britain's social and economic recovery; *Archives for 21<sup>st</sup> Century in Action*, National

Archives and MLA proposing collaboration across institutional boundaries to develop bigger and better services with increased sustainability.

The new Secretary of State for Culture, Media and Sport, Jeremy Hunt, announced (25 July 2010 <http://www.culture.gov.uk/news/>) the abolition of the Museums, Libraries and Archives Council (MLA) to take place at the end of March 2011 but the continuation of Renaissance in some form. It emerged later that the Arts Council England (ACE) would take over MLA's role and that HLF would have an increased involvement in museums' funding and programmes.

The Cultural Olympiad project 2008-2012 asked for a museum strand and MLA offered Stories of the World (SOTW). The East of England Renaissance partners proposed *Eastern Exchanges*, a programme encompassing their work with cultures from the East, especially China, and including the Fitzwilliam Han Treasures exhibition as its climax in Cambridge (2012). At the Fitzwilliam Museum the *Eastern Exchanges* programme of Chinese events began with a popular evening with Chinese author Xinran arranged in collaboration with Cambridgeshire Libraries (9 February, 100 participants). The national and regional launch of *Eastern Exchanges* was held at the Museum (25 February) and marked the arrival of Chen Hong, renowned Chinese painter of fishes. During his 5-week residency at the Fitzwilliam, Chen Hong drew over 1,000 people to watch his demonstrations and join in his workshops at the Museum, and he also visited Sawston, Linton and Melbourn Village Colleges, the Cambridge Chinese Community Centre, the Central Library in the Grand Arcade and mounted two exhibitions of his work in St Barnabas Press and Gallery and at the Central Library. Throughout the period 25 staff 'days' and 44 volunteer 'days' were devoted to assisting in the Chinese events. Mr Chen moved on to Ipswich and Colchester Museums Service during April and was at Norwich Castle in May before returning to Beijing.

Later in the year, working with local Chinese communities we mounted a highly successful Outdoor Festival of Chinese Culture (24 July, 1,500 participants). Coordinated by Rachel Sinfield and a group of young volunteers, this colourful day of performances of music and dance, and calligraphy, paper cutting and fan making workshops on the front lawns, and lectures and Mandarin classes indoors, with Chinese food served from the North Lawn café, was a resounding success.

Throughout the year the Fitzwilliam supported the regional staff development programme, SHARE, contributing Masterclasses to museums in the region: Prints and Drawings (10 November, 20 participants), and European porcelain (19 November, 12 participants), and Coins and Medals (21 January).

Liz Hide, University Museums Development Officer, ran MAGIC, an education project across the University Museums. For the 800<sup>th</sup> celebrations (2009) she developed Collectors' Cards, a very successful summer activity for families encouraging visits to several of the museums. In February 2010, she coordinated Twilight At The Museums which attracted over 2,000 young people and their families to the Cambridge Museums in a single evening. In the summer of 2010, she coordinated a Passport to Museum Treasure to entice children to visit more than one University museum. It was taken up by nearly 3,000 children (with accompanying adults) and led to 1,700 visits, with over 400 participants visiting more than 5

museums each and receiving a prize. Certificates were sent to a further 65 who visited even more museums.

Working with Cambridgeshire Culture, a charity within the County Council, we mounted an evening event, *Collections and Connections* (21 June, 100 people) to showcase and celebrate the cultural offer to school children in Cambridgeshire. A review of the Museum's work for schools and wider audiences, *Education and Public Programmes 2007-09*, was published and mailed out.

The Fitzwilliam Museum participated in a government initiative for unemployed young people and, with the support of the Regional Museums Hub, appointed to three posts. Across the region and at the Fitzwilliam the scheme proved to be of great benefit to the young people and to the museums. One of the trainees subsequently joined the Museum's Visitor Services team and is working as a volunteer exhibitions assistant.

The Fitzwilliam, working with the University Human Resources department, developed a Workforce Diversity Policy and Action Plan, producing training materials to share with other Regional Hubs illustrating the concept and practical operation of Diversity Champions.

Margaret Greeves continued to work in a part-time capacity coordinating Renaissance activities in Cambridge.

## **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 2009-10, marketing and press work promoted 15 temporary exhibitions and displays, including *Endless Forms: Charles Darwin, Natural Science and the Visual Arts; Sargent, Sickert, Spencer*; the Sculpture Promenade 2010 and *Maggi Hambling's 'The Wave'*, as well as several acquisitions, conservation matters and the Museum's education and events programmes. This activity resulted in over 593 items of press coverage spanning international and national newspapers, regional press, heritage, culture and lifestyle periodicals and specialist journals, as well as on-line coverage, broadcast interviews and regional television and radio. The marketing, press and social media campaigns for the exhibition *Endless Forms: Charles Darwin, natural science and the visual arts* were recognised by awards from the Chartered Institute of Public Relations and East of England Tourism Agency and shortlisted for the Museums and Heritage Show award for best campaign in 2009.

## **Print and other media**

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

The Marketing and Press Office played a leading role in promoting and coordinating the Museum's work with the University and other local and regional museums: working in partnership with them on the 'Big Day Out' event on Parker's Piece, Freshers' Fair, the Festival of Ideas, Cambridge Science Festival and Open Cambridge.

### **Online Marketing and Social Media**

The Museum continued to build on its use of social media to engage people with the Museum's collections, exhibitions and events. Podcasts were produced for all the major exhibitions and continue to be distributed through iTunes, iTunesU and on the Museum's website. The Museum also continued to promote exhibitions and events through its Facebook and Twitter sites, which are now well established, and a social media strategy was drafted. The Museum continued to work closely with the *Renaissance* East of England Communications Group to generate stories and profile for *Renaissance* projects via the *Renaissance* East website and publications.

### **Documentation and Electronic Access**

#### **Collection database**

In 2009-10, approximately 9,000 objects were added to the Adlib central collections database, bringing the total to 175,176 at 1 September 2010. There was a similar increase to the number of records in the online public access catalogue (OPAC), bringing the total to nearly 164,000. 12,000 images were added to the OPAC, bringing the total to nearly 140,000 and increasing the number of objects illustrated by images to over 74,000.

#### **Website**

Thanks to the addition of new content and micro sites, and to a much higher profile exhibition programme, website use has increased to 34.3 million hits over the year from 1.4 million individual visitors. The average number of individual visitors per day has increased to over 3,800 a day from 3,133 in 2008-9.

Eleven new online exhibitions were added in the year. These featured many of the Museum's temporary exhibitions and displays as well as *Fans*: a new online exhibition of the Fitzwilliam Museum's fan collection and *Virtual Egypt*: the Museum's Egyptian Galleries on-line. In addition, information, publications and podcasts on many of the exhibitions and displays - including *Endless Forms*, *Sargent*, *Sickert*, *Spencer*, the new displays in the Greek and Roman Gallery and Gallery 1, the *Sculpture Promenade 2010* and *Maggi Hambling: The Wave* - were made available online, and the online 'Portrait of the Month' series was added to. An online resource *Hidden Histories: Names and Faces*, which explores some of the connections between people and objects in the collection, was launched. Web pages have also been added to highlight acquisitions made with the support of the Art Fund and for 'A History of the World', inviting people to select their favourite objects from the Museum's collections as part of our contribution to the Cambridgeshire manifestation of the BBC/British Museum initiative.

#### **Projects**

The Documentation and Access Manager led on a successful bid to the Joint Information Systems Committee 'Digital Images for Education' call, which provided 1,000 images and related metadata for use in schools.

## **Image Library and Photographic Service**

In August 2009, the Museum's Head of Photographic Services, Andrew Morris, retired after 30 years of service. Andrew's contribution to the work of the Museum is reflected in the scope, scale and quality of the image library he built up, and most particularly in the quality of the images he produced for the Museum's publications. During 2009-10, the Photographic Studio and Image Library completed their transition to a fully digital service, and the new Image Library Manager put in place new licensing agreements with Art Resource and Picture Cabinet and extended the images available through the Bridgeman Art Library. Other photography projects during the year have included new photography for the next volume of Cambridge Illuminations and the forthcoming Delftware Catalogue and for the following exhibitions and displays: Sargent, Sickert, Spencer, Gallery I, Greek and Roman Gallery, Netsuke collection. Photography and images have also been provided to support the following externally funded digital access project: the JISC Digital Images for Education project, the Public Catalogue Foundation/BBC 'Your Paintings' website, and the Designation Challenge funded project to document the Museum's collection of Egyptian Scarabs.

## **ICT Projects, Services and Infrastructure**

ICT continued its rolling programme of infrastructure upgrades at the Museum and HKI, supported by the second of a three year equipment fund allocation from the University. Other aspects of IT and web development have been supported by *Renaissance*. The IT team continues to advise, support and work on all ICT aspects of museum projects, an increasing number of which have online components. A major focus of the team's work in 2009-10 was a review of processes, work flows and storage relating to the Museum's image holdings. Together with the Documentation and Access Manager, the IT team hosted an advanced internship by an Ashridge MBA student who has drafted an Information Management Strategy in support of the Museum's strategic plan.

## **Human Resources and Workforce Development**

Work continued towards the achievement of the Investors in People (IIP) standard, including the adoption of an Internal Communications Plan and a programme of management training. 90% of staff had an individual review in 2009-10, and reviews continued to be linked to staff development and training programmes. Weekly 'bite-size' sessions and half-day and day long training sessions have been offered on a wide range of topics such as Access, Equality and Diversity, Managing Staff Performance, Pest Management, Safeguarding Children and Vulnerable Others. These were well attended by Fitzwilliam Museum staff, and most were also attended by staff of other Cambridge museums. 10 members of the visitor services and security staff undertook NVQs.

Staff retention remained stable with turnover at 5% in 2009-10 (5% in 2009). Sickness absence continues to be carefully monitored and managed. The Museum's Diversity and Equality Policy and Action Plan was assessed as part of a MA/MLA programme.

Following the successful pilot in 2009, the Museum now runs two Work Experience taster days a year, offering up to 40 young people a year an introduction to the range

of careers involved in museum work. In addition, 13 young people took part in one and two week-long work experience placements. The Museum hosted three six-month maintenance traineeships through the MLA Stepping Stones: Future Jobs Fund initiative. The Museum was able to offer a job to one of the trainees, who also became a Case Study as part of the evaluation of the initiative.

## **Buildings and Services**

The Museum's Facilities Manager continued to work with colleagues in the University's Estates Management Division on the implementation of the planned programme of maintenance and refurbishment work identified in an Estates Management report in 2007-8. In 2009-10, this included works on the roof and domes to Galleries 1 and III. With Estates Management, the Museum also secured the University's agreement to conduct a feasibility study to identify a more sustainable solution to address the environmental conditions in the Courtauld, Dutch, Spanish, Octagon and surrounding galleries. A programme of modest refurbishment and redecoration of offices was initiated.

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

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

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

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

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## **Collections Division**

The long awaited reopening of the Greek and Roman gallery at the end of January was triumphantly received. This AHRC project, led by Dr Lucilla Burn, Keeper of Antiquities, involved consultation of the Fitzwilliam's staff with historians and archaeologists from the University of Cambridge's Classics Faculty. It was the first major renewal of the Greek and Roman displays since the 1960s and it took into consideration new ideas about teaching and display. Both thematic arrangement and interpretative information have been thoroughly revised and updated, continuing to serve the needs of scholars while increasing accessibility for the general visitor too. The Pashley sarcophagus has pride of place in the centre of the gallery; set up above the strigil sarcophagus, it catches the light so that the subtle cutting of the marble to reveal the veins in the elephant's ear is seen to brilliant effect. A series of Gallery tours with curators and conservators and of talks by the same were a great success. New cases show objects off to better effect than ever before and many items were displayed which were previously in store. The whole department excelled itself in the

effort to ensure the Gallery looked its best for the opening. We are particularly grateful to all our sponsors for ensuring the successful completion of this project. It can be said with confidence that our displays of antiquities are among the most up-to-date and beautiful anywhere.

Exhibitions again were prominent throughout the year. *Endless Forms*, which celebrated Charles Darwin, set a new standard for exhibitions in the Museum and had an enormous popular and academic success. It was followed in the Mellon Gallery by an exhibition in a long term series of 'Hidden Depths', in-house exhibitions which feature the strengths of the holdings of the Fitzwilliam in all departments of the Museum. *Sargent, Sickert, Spencer* was devised by Jane Munro to focus on three of the most original painters of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. It offered an opportunity to demonstrate what united these artists artistically and divided them stylistically and took advantage of the closure for refurbishment of Gallery I to reconsider three artists strongly represented in the collections. In the summer new sea paintings by the popular Suffolk artist, Maggi Hambling, brought many admirers. Among her most ambitious in scale, these evocative and sensual portraits of the wave demonstrated Hambling's increasingly bold way of working, confronting the viewer with all the power, grandeur and beauty of the sea.

Other smaller exhibitions which concentrated on the collections were held in the Charrington Print Room, the Octagon and the Shiba Gallery. In the Charrington Print Room *Lumière*, organised by Amy Marquis and Craig Hartley in association with the Cambridge Festival of Light, focussed on Odilon Redon's expressive and symbolic use of light. Centred on the two series of lithographs based on Flaubert's novel *The Temptation of St Antony* the exhibition featured many of his most significant and experimental lithographs, all from the Museum's collection. A display of recent acquisitions in the Shiba gallery gave the public its first opportunity to see Degas' *Dancers in the Wings*, a late pastel bequeathed by Lillian Browse in 2005. This was followed by an exhibition of monotypes by the Italian born artist Lino Mannocci (b.1945), *Clouds and Myths*. These recent works explored the world of myth, setting figures in a poetic landscape frequently dominated by cloud or sea. It featured a group of prints using figures from the Fitzwilliam's paintings by Domenico Veneziano (1400-1461). We took the opportunity to invite Mannocci to make a selection of prints from the collection to be shown concurrently with his exhibition. This, *The Angel and the Virgin - A brief History of the Annunciation*, illuminated the different ways in which artists have depicted the Annunciation. Drawing from prints in the Museum's collection it united a range of Old Master prints from the fifteenth to seventeenth centuries with a select group of manuscripts, enamels and ceramics with Domenico Veneziano's *Annunciation* triumphant at its centre. Another 'Hidden Depths' exhibition, organised by Elenor Ling, *Prized Possessions: Lord Fitzwilliam's album of prints after Adam Elsheimer*, focussed on one of Lord Fitzwilliam's print albums, devoted entirely to prints made after paintings by Adam Elsheimer. The exhibition reconstructed digitally the arrangement of the album, which had been taken apart some time during the last century. In the Shiba, *Gift of the Ebb Tide: Japan and the Sea in Ukiyo-e Prints* was a complementary look at the sea through Japanese eyes, in strong contrast to Maggi Hambling's *The Wave*.

In the Octagon an exhibition celebrated the life and work of former Keeper of Coins and Medals and Deputy Director of the Museum, Graham Pollard (1929-2007), A

*lifetime of Connoisseurship: Graham Pollard and the Study of the Medal*. This included many of the medals he had acquired for the Museum together with items from his own collection, including the medal of Borghese Borghesi celebrating his military role as commissioner general of the Sienese army in 1479 by Francesco Giorgio Martini, allocated to the Museum through the AIL system in July 2009. This was followed by *Netsuke: Japanese Art in Miniature*, in which were displayed 200 netsuke - a form of miniature sculpture originating in 17<sup>th</sup> century Japan, which functioned as 'toggles' for the silk cords upon which Japanese men strung their pipes, purses or writing implements. This was the first opportunity given to the public to see examples from the recent gift by Roy Hull, several of which were integrated into the display. Finally, an exhibition of the best of contemporary glass engraving, showcasing the artistry of the Guild of Glass Engravers, *21<sup>st</sup> Century Engraved Glass*, explored the sheer diversity of engraving techniques - from pre-Roman to modern methods - and revealed the vast possibilities of this versatile medium.

A special display in the Glaisier was arranged by Dr Martin Allen to celebrate the bicentenary of the death of the Birmingham manufacturer Matthew Boulton, whose Soho Mint was at the cutting edge of technology in the Industrial Revolution, producing some of the finest coins and medals of the eighteenth century, *Matthew Boulton and the Industrial Revolution*. This was followed by *Allan Gairdner Wyon: Sculptor and Engraver*, which celebrated the various benefactions of many of the Wyon family's medals to the Museum between 1962 and 2005.

The second Sculpture Promenade featured another group of members of the Royal British Society of Sculptors with works of great diversity by Angela Conner, Ann Christopher, Mike Lyons, Nick Turvey, Nick Hornby and Rob Ward. This annual event attracts considerable attention from the general public and has succeeded in its purpose of attracting new audiences, as many of those who come to look at the sculptures are tempted, often for the first time, to enter the Museum.

The Museum's collection of music scores, one of the richest in this country, has long been dormant and inaccessible. But recent initiatives by two of our Honorary Keepers of Music, Gerald Gifford and Richard Andrewes, have opened up the collection in a truly unprecedented way to musicologists, practising musicians and the public. Dr Gerald Gifford, who has been researching the collections and building a broad repertoire for the last five years, introduced and played a series of four recitals of 18<sup>th</sup>-century keyboard music in Gallery 3 in 2010. Most of the repertoire heard was taken from the Founder's own inscribed copies, some of which were presented to him by the composers themselves. Dr Gifford also began a series of themed critical performing editions based on holdings in the Museum's Collection. Entitled *Fitzwilliam Handelliana*, the first issue very appropriately features a collection of works for harpsichord and organ by the Founder himself, whilst the second centres on unpublished 18<sup>th</sup> century keyboard arrangements of Handel's music, and unfamiliar solo keyboard works of the time composed in Handelian manner. Published by Edition HH in 2009 and 2010 respectively, both issues have been enthusiastically received and one reviewer stated that he 'looks forward with anticipation to further volumes in this imaginative series that will further enhance our understanding of the impact of Handel's music in eighteenth-century England.' Gerald Gifford also published an article entitled 'Some recently identified sources of Handelian Keyboard Music at the Fitzwilliam Museum, Cambridge' in *The Consort*, 65 (2009) 46-59.

So far, only a very small proportion of the music collection has been catalogued in print or on-line. The first printed catalogue, covering Viscount Fitzwilliam's bequest and published by J.A. Fuller Maitland and A.H. Mann in 1893, is dated and inaccurate. The second one, published in 1992 and edited by Valerie Rumbold and Iain Fenlon, is *A short-title catalogue of music printed before 1825*. The first 180 manuscripts of the Founder's bequest were catalogued on line, on the Union Library Catalogue of Cambridge University (NEWTON), in the 1990s with funding from HEFCE. Since then, the Museum's manuscript and printed music has received no further attention, and access to the rest of the collection has been only through an inadequate card catalogue. Thanks to Richard Andrewes, Emeritus Head of Music in Cambridge University Library and Honorary Keeper of Music at the Fitzwilliam Museum, the music collection is now becoming increasingly available on line. Since his retirement from the University Library in May 2009, he has been working at the Museum on a voluntary basis, researching and cataloguing the music manuscripts on line. The following material is available on NEWTON (<http://www.lib.cam.ac.uk/newton>) and through the new universal catalogue, 'Library Search' (<http://search.lib.cam.ac.uk>):

1. Viscount Fitzwilliam's bequest of music (except the Handel autographs): MU.MSS. 1-208
2. Early acquisitions following Fitzwilliam's bequest: MU.MSS. 209-250
3. Recent acquisitions, including the Robin Orr manuscripts (MU.MSS.1392-1395, 1448-1450, 1480-1483) and all of the Ottoboni/Jennens/Aylesford manuscripts (MU.MSS.212, 225, 226, 227, 228, 229, 230, 654, 655, 656, 657, 658, 659, 660, 661A-B)

The next part of the music collection to be catalogued on line will include the Handel autographs (MU.MSS.251-265).

Once again the Museum benefited from Her Majesty's Government's AIL scheme, being allocated a fine and penetrating portrait study in graphite of *Maréchale Kutusov* by Jean-Auguste-Dominique Ingres, drawn in Rome in 1815. There were relatively few purchases, although included amongst them was Hendrick ter Brugghen's *Young woman tuning a lute*, c.1626/27, which had been on loan to the Museum from Vanessa Nicolson since 1982. This was acquired with generous grants from the Art Fund, the MLA/V&A Purchase Grant Fund and significant help from the Matthiesen Foundation and the Orbis Pictus Trust. Purchased from the Fairhaven Fund, a splendid watercolour by John Brown of *William Kerr, Earl of Ancram, later sixth Marquis of Lothian seated under a tree* shows this Scottish artist's great skill as a portraitist. With the help again of the Art Fund and MLA/V&A Purchase Grant Fund we were able to acquire Jake & Dinos Chapman's *The Disasters of War*, a complete set of 83 etchings, printed in white ink on black chine collé paper - one of four proof sets of the white-ink printing aside from the edition of ten sets. The British Museum has a set of the black-ink printing.

A Viking period, 9-10th century gold ring, declared treasure trove, was bought with help from the MLA/V&A Purchase Grant Fund, and two other rings were acquired: a fragment of a Viking finger ring of similar date given by Len Eeles and a medieval gold and niello iconographic ring c.1500 bequeathed by Mrs Mary Needham to the

V&A, but relinquished by them in favour of the Fitzwilliam at the wish of her daughter, Caroline Needham. The Department of Coins and Medals continues to be pro-active in purchases, through the continuing generosity of our Honorary Keeper of Ancient Coins, Prof. Ted Buttrey, and of Christopher Jeeps, who regularly provide funds for the purchase of coins. From the Christopher Jeeps Fund we have made major additions to the Far Eastern series, with the acquisition of Nicholas Rhodes' collection of 107 Japanese coins and a selection of 675 coins and amulets of China, Korea, Japan and Vietnam from Stewart Lane's collection. Donations from Peter Mitchell and John and Catherine Porteous enabled us to purchase a Viking coin and some Art Deco and contemporary medals.

If purchases have been relatively few, we have received a considerable number of bequests and gifts. Foremost amongst them, one of the most munificent donations ever made to the Department of Coins and Medals was received from Mr and Mrs L. Hoyt Watson, via Cambridge in America. This is a quite outstanding collection of 411 British and British Colonial Gallantry and Campaign Medals, 1791-c.1930, formed by Mr Watson's father, Lester Watson (d.1959), during the period 1904-1936. It is systematic and of very high quality, representing all three services and all categories of medals. Its many rarities include no fewer than two VCs (one from the Indian Mutiny and one group from the First World War) and the New Zealand equivalent of which only 23 have been awarded. [An exhibition based on the collection, *The Imagery of War*, was mounted in the Museum in 2006, and a catalogue of the collection has been on our website since then, attracting considerable interest and many enquiries.] Mr and Mrs Watson have been appointed Members of the University's Guild of Benefactors in respect of this donation.

Dr W.M. Keynes bequeathed his collection of British watercolours, which included fine examples by Thomas Girtin, John Sell Cotman, Samuel Palmer, Keith Vaughan and Peter de Wint as well as drawings with a more familial connection, including a speaking likeness of John Maynard Keynes by Duncan Grant and a portrait of Lydia Lopokova by the same artist showing her in action as 'L'Ecossaie'. Of prime importance is Peter Paillou the younger's portrait miniature of Susannah Wedgwood, Charles Darwin's mother, painted in 1793. Several of the drawings had been in the collection of Sir Geoffrey Keynes and so too was the fine impression of the grandest of the brothers Deutecom's prints after Pieter Bruegel, the *Large Alpine landscape* of c.1555-7. Dr Keynes' bequest included three woodcuts by Dürer and a welcome group from Goya's *Los Proverbios*. Dr Keynes generously allowed the Museum to dispose of items from his collection which we did not wish to retain and to use the money received from their sale for the further acquisition of similar items, this together with £20,000 for a purchase fund for watercolours. The Applied Arts department was also the beneficiary of Dr Keynes' generosity in the form of a large group of New Hall porcelain, a factory hitherto not well represented in the collections, and also an interesting group of small Chinese jades.

Mrs Raymond Ades bequeathed a group of Turkish eighteenth century ceramics which had been on loan to the Museum.

Gifts have also been generous and plentiful. For the Department of Coins and Medals they include three substantial find assemblages of mainly Roman and medieval coins from sites in and around Bottisham, Cambs., by Albert Rank, and a group of 48

Japanese coins from the collection of the late Steve Cribb, given by his brother Joe Cribb, Keeper of Coins and Medals at the British Museum. For Applied Arts outstanding is the carved limestone figure with traces of painting of a life-size hermit saint, probably *St Alléume*, given by James Fenton. It is clearly French, late 15<sup>th</sup> or early 16<sup>th</sup> century and possibly from Languedoc or Aquitaine. Dame Anne Warburton, a former Syndic, gave a choice of ceramics from her collection, including fine examples of 18<sup>th</sup> century Worcester, early 19<sup>th</sup> century Wedgwood and a well known figure, *Greenland Girl*, modelled by Carl-Martin Hansen for the Royal Copenhagen factory, Denmark, in the 1930s. Sir Nicholas and Lady Goodison continued their loyal support through the Art Fund with a hand-built stoneware sculpture with lithium glaze, *Net*, by Annie Turner. Our collection of Blanc de Chine has been greatly increased and improved by Alan Green's gift of thirty seven examples dating from c.1550-c.1690.

A fine example of Betty Swanwick's draughtmanship in graphite, *Easter Morning (So they ran both together)*, was given by Cornelius McCarthy in memory of Beatrice Camm, and David Scrase gave a drawing by Friedrich Salathé, *The High Rock at Rigiberg, 1813*, preparatory to the large watercolour acquired in 1995, in memory of his mother, Katharine. We were delighted to receive a group of sketch-book pages by R.B.Kitaj, dating from 1982-1995, drawn mostly in charcoal, from the Executors of the R.B.Kitaj estate. These include portraits of family and friends, including Frank Auerbach, Isaiah Berlin and David Hockney.

The Friends of the Fitzwilliam gave an Egyptian wooden comb, 18<sup>th</sup> Dynasty (c.1550-195 BC), and two triptychs by Utagawa Kunisada, *The Shining Prince amusing himself at the seashore (Hikaru Uji iso asobi)* of 1858 and *Divers at Ise making long abalone (Horikiri shōbu hanazakari no zu)* of 1860. To celebrate their centenary, they gave a wood block carving with gesso by Eric Gill, *Naked Pygmy Looking up to Naked Girl and Man on Tree and Naked Girl Below*, carved in 1927.

## **Immunity from Seizure**

The Fitzwilliam Museum applied for and gained approved status in 2008 under Section 136 of the Tribunals, Courts and Enforcement Act 2007, Part 6, which provides immunity from seizure for cultural objects on loan from abroad in temporary exhibitions in museums. Exhibitions involving loans from abroad are now playing a much more important role in the Museum's programme, and approved status under this Act offers an enhanced level of protection to loans from the point of view of both the lender and the Museum. It is also the culmination of the due diligence procedures that the Museum follows when researching and requesting loans to an exhibition.

During 2009-10, immunity from seizure was sought for works in the exhibition 'Endless Forms: Charles Darwin, Natural Science and the Visual Arts', shown at the Fitzwilliam from 16 June to 4 October 2009. Protection was requested for a total of 36 works, including items on loan from both private and public lenders ranging across paintings, drawings and prints by a variety of artists. Due diligence checks were undertaken including establishing provenance information from the lenders, researching catalogue information and carrying out checks on the Art Loss Register and lootedart.com. Information and images of the works were published on the

Fitzwilliam's website before and during the exhibition, and no enquiries or claims were received under Section 7 of the Protection of Cultural Objects on Loan Regulations 2008.

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## **Conservation Division**

### **Introduction**

The Department has been fortunate to benefit from the presence for a second year of a preventive conservation intern, Andor Vince. Over this period he has, under Julie Dawson's supervision, prepared the Museum's Disaster Preparedness Plan, which has involved finalising the risk assessment for collections, working on the disaster response and recovery of the Museum after a disaster, working with curators on prioritisation of collections, and organising training days. In his work for the regional museums, he also created an Emergency Plan for the Landbeach Archaeological Store, Cambridgeshire County Council, and piloted the environmental calculator that he has developed for Renaissance East of England.

In order to advance the museum-wide collections care programme, key staff met to discuss the implementation of a rolling programme of deep cleaning galleries, stores and behind the scenes areas, especially less accessible locations, as part of the Museum's pest management strategy. Collaboration between the Museum and the Departments of Architecture and Engineering has resulted in three highly successful conservation-based student projects: light modelling to determine cumulative exposure and light distribution in Gallery I, the development of a light-bleaching machine for the treatment of works of arts on paper, and the design and construction of a prototype conservation-standard cabinet for coin storage.

### **Antiquities**

The major project was the completion of the conservation and installation of objects in the refurbished Greek and Roman Gallery, including the Attic vases, the Etruscan and Roman ceramics, stone objects and the preparation of their mounts. As part of the Greek and Roman Gallery public study day, Christina Rozeik and Spike Bucklow presented work undertaken on the ceramics, and Julie Dawson showed participants the problems encountered in the examination and conservation of ancient bronzes.

A one-year project to investigate and conserve the Department's Coptic textiles was carried out by Dr Mie Ishii of the Joshibi University of Art and Design, who is supported by a grant from the Japanese government. The large Egyptian textiles have been unrolled, photographed and their condition assessed. Mie Ishii has set up equipment in the conservation laboratory for analysis by thin layer chromatography to analyse dyes in the Coptic textiles. She concluded the examination of the collection of Coptic textiles that was bequeathed by Mr Dennis Spittle.

Christina Rozeik and Julie Dawson undertook investigation of the surfaces of two marbles, the piping satyr and grave stele Loan Ant. 18. Cleaning, conservation and restoration of the Roman mosaic fountain niche were concluded and the object installed into the new display. Christina worked with Kate Cooper on the creation of an online Greek and Roman gallery. She has also continued her research into the collectors Charles Ricketts and Charles Shannon, who bequeathed their collection of antiquities to the Museum in 1937.

### **Applied Arts**

Pangolin foundry repaired and repatinated the areas damaged by rusting bolts of the monumental Hepworth bronze, *Four Square (Walk-Through)*, which had been on loan to Churchill College, removed other potentially damaging ironwork from the interior and, in consultation with the Fitzwilliam project team, lightly repolished the inner rings to remove corrosion and reintroduce the original visual contrast. The sculpture was reinstalled at Churchill College in time for the start of their half-centenary celebrations. Lyndsey Morgan, sculpture conservator, Patina Art Care Ltd, prepared polished bronze test panels with various coatings to be placed outdoors to determine which finishes are the most durable and to inform a regular maintenance plan.

Jo Dillon completed cleaning 176 netsuke and ojime for the *Japanese Art in Miniature* exhibition.

Jasmina Vuckovic, a student of the West Dean Ceramic Conservation course, worked as a volunteer for three weeks, cleaning 52 pieces of German stoneware and slipware, and carried out minor work to 14 pieces of delftware, porcelain, and stoneware.

Holly Clarke, an undergraduate from the Lincoln University BA Conservation and Restoration course, supervised by Jo Dillon, cleaned a silver-inlaid bidri-ware vessel for display in the Islamic Gallery, carried out a condition survey and mould removal of 72 recently-acquired netsuke, cleaned a *pichangatti* knife and its scabbard, and assessed another weapon, a *tongi* axe, and cleaned a black-figure amphora and an early Roman stone stele.

Mrs Penny Bendall conserved Staffordshire slipware dishes and Bow Shepherd and bocage and a Frankenthal group.

### **Manuscripts & Printed Books**

MS. 22-1948, a Shahnama, has been returned after extensive consolidation and conservation. The work was carried out by Helen Loveday, an expert in the field of Islamic manuscripts. We are grateful for the generous grant of £3,000 from The Islamic Manuscript Association towards the costs of the work undertaken, and the manuscript was included in the Shahnama Exhibition in 2010.

### **Prints and Drawings**

Bryan Clarke completed all conservation on the primary collections of Rembrandt etchings (bar three objects), although much remains to be mounted and rehoused. With the help of conservation student Helene Felter, much of the secondary

collections which include copies of Rembrandt etchings has also been completed and mounted. OPAC shows the total figure to be 1095, of which over one thousand have been conserved. Bryan Clarke worked on old master prints for Lino Minnocci's exhibition 'the Angel and the Virgin' and with Richard Farleigh on works by Sargent, Spencer and Sickert for the 'Hidden Depths' exhibition. He carried out conservation of one etching by Hollar after Elsheimer for exhibition.

Richard Farleigh has made great strides in dealing with the backlog of conservation priorities in the British School drawings and watercolours collections and has completed some complicated conservation treatment on works by Cotman, Cox, Payne and Prout. He completed conservation on Ivon Hitchens and Modigliani drawings for the 'Recent Acquisitions' exhibition as well as two large Jacob Epstein drawings and five Gaudier Breszkas in preparation for the RA press group visit. He completed the conservation of prints after Elsheimer from the Founder's Collection in readiness for exhibition. He examined a number of watercolours and drawings from the Milo Keynes Bequest that require conservation treatment as well as a small number of flower drawings on vellum.

### **The Hamilton Kerr Institute**

Emma Boyce and Daniela Leonard graduated with excellent results and undertook internships at the Mauritshuis and the Opificio delle Pietre Dure, Florence, respectively. Jane McCree from the Courtauld Institute, Christine Patrick from Northumbria University, Zuzanna Soinska from Poland, Kathleen Froyen from the Royal Academy of Fine Arts in Antwerp and Rose Miller from the Courtauld Institute carried out internships. Ian Perrins began the second year of his Mellon Fellowship. Christine Kimbriel was appointed for one year as Conservator. Lara Broecke joined the staff of the Institute on a year's contract to work on-site at Westminster Abbey.

Two volunteers, Sarah Eastwood and Louise Hall, have helped with the reorganization of the library and sorting out the smaller archives (initially that of Sir Hamilton Kerr), which in some cases have not been catalogued nor formally accessioned.

For the Museum, Daniela Leonard undertook the scientific examination and cleaning of *Church Interior* by Dirk van Delen, and the painting was retouched by Zuzanna Soinska. Emma Boyce rejoined an open join on *Sea Piece*, a Dutch School 17<sup>th</sup> Century panel, as well as completing its scientific examination and cleaning. Mary Kempinski cleaned two paintings by Guardi, *Forte San Andrea del Lido, Venice* and *View towards Murano from the Fondamente Nuove, Venice*, and Rupert Featherstone began the cleaning of the Fouquier *Winter Scene*.

Rupert Featherstone completed the cleaning of a small painting of the *Head of David*, tentatively attributed to Giorgione (private collection), and also worked on the *Portrait of Stephen Weston, Bishop of Exeter* by Thomas Hudson (King's College). He supervised Rose Miller in the full treatment of *The Adoration of the Kings* by the Master of Saint Severin (NT, Nostell Priory) and Nelly von Aderkas on treatment of Steenwyck's *Palace Courtyard* (private collection). He cleaned the Titian *Portrait of a Young Man in a Plumed Hat* (Petworth, National Trust), in preparation for an exhibition at the Musée Fesch, removing considerable quantities of disfiguring

overpaint, especially around the edges and on the costume, which is now seen to be an intense dark burgundy colour with vivid green showing through the slashes. He carried out the treatment of a painting by J.D. Becquer of *Los Mayos* (private collection). He supervised Ian Perrins, who completed the cleaning of five of the *Views of Mount Merrion Park* by William Ashford (Fitzwilliam Museum). He also supervised Linn Solheim, an intern from Oslo, on the cleaning and technical examination of three small allegorical panels from a C17th Antwerp Cabinet (NT, Oxburgh Hall).

Spike Bucklow supervised Lucy Wrapson and Helen Glanville in their PhD studies. He completed the research project with Kathleen Froyen on Sir John Gilbert's painting technique, as a joint venture with the Guildhall Art Gallery, London, and UCL. This will be published in the forthcoming Guildhall exhibition catalogue in 2011. He undertook analysis of paint for Attingham House, National Trust and other paintings.

Mary Kempski, Renate Woudhuysen and Jenny Rose completed restoring the large Tintoretto allegorical painting, previously entitled *Apollo and the Muses*, from Kingston Lacy (National Trust), supervising Zuzanna Soinska and Nelly von Aderkas.

Three pictures from Chatsworth House were completed by staff and students, and returned for the new hang: Batoni, *5<sup>th</sup> Duke of Devonshire*, Cosway, *Georgiana Duchess of Devonshire as Diana* (a prime example of unstable late eighteenth century painting technique, as it is almost completely covered with wide drying cracks and severely wrinkled paint texture) and John Lucas, *Portrait of Blanche Georgiana Howard Devonshire*.

Marie Louise Sauerberg completed the late-16th century *Portrait of Queen Elizabeth I* from Westminster Abbey. The face and hands of the sitter depict a much younger person than the supposedly sixty-year old Queen, perhaps half that age. The portrait of the aged Queen is revealed in X-radiographs, but is also partly visible to the naked eye in raking light, where the furrows on her forehead stand out. From March to September 2009 Marie Louise Sauerberg covered the maternity leave of Vanessa Simeoni, Head of Conservation, at Westminster Abbey. Work involved supervision of the conservation of the Great Pavement (Cosmati Project) and of one preventive conservator, one part-time metal conservator and three students, as well as the daily running of the studio. In April, she started work on the Coronation Chair at Westminster Abbey (which was moved to a custom-made enclosure), and Lara Broecke joined her in May.

Christine Reelsbo completed two early sixteenth century portraits, of *Sir Thomas Nevile* and *Sir Francis Bacon*, *William Hall* for Trinity College, and prepared a picture from Magdalene College, *Dr Hezekiah Burton* by Mary Beale, for relining and repair of four extensive tears. She started the treatment of a large 16<sup>th</sup> century canvas painting, attributed to Cornelis Ketel and showing "A Giant Porter" (apparently dated 1580), from the Royal Collection. She carried out the loosening of the sliding members of the cradle on the *Liberation of St. Peter* by Steenwyck (Private Collection), which was intended to eliminate the strain of the locked cradle on the thin oak panel.

Renate Woudhuysen completed the conservation of Dickinson: *Portrait of Henry Maine* (Trinity Hall), and of Paul Fisher: *Portrait of John Smith* (Eton College), of a miniature attributed to El Greco (Private Collection), *Portrait of Thomas Crouch*, and the *Portrait of Thomas Neville*, both from Trinity College.

Lucy Wrapson continued work on the Leverhulme funded research project on East Anglian medieval screens. She was also invited, with Emily Guerry, to carry out infrared examination and photography at Sainte-Chapelle.

Twenty-seven 16th and 17th century panel paintings from Trinity College were examined by Chris Titmus using infra-red reflectography, to clarify authorship and dating where possible, and a number of panels from Eton College have also been similarly examined.

In situ treatments were carried out at the Tate Gallery and the Sessions House, Northampton, King's College, Weston Park, and at Holkham Hall.

The Hamilton Kerr Institute participated in two BBC programmes in the "Private Life of A Masterpiece" series, involving partial technical reconstructions of the materials and techniques of Botticelli's *Mystic Nativity* (National Gallery, London) and of Rogier van der Weyden's *Descent from the Cross* (Prado, Madrid). Renate Woudhuysen, Rupert Featherstone, Mary Kempster, Alan Barker and Rose Miller took part in this latter project. About a quarter of this large altarpiece was reconstructed at the original size. With the help of infrared reflectographs generously provided by Anna Gonzalez Moro, conservation scientist at the Prado, the complex underdrawing was reconstructed.

In May, the annual study trip took place in Munich, with visits to the Doerner Institute and Bayerisches Nationalmuseum, conservation education at the Technisches Universität and Kremer Pigmente, and a guided tour to the rococo Cuvillies Theater in the Munich Residenz.

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## Teaching and related activities

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

Martin Allen                      An introductory presentation for his course on 'Money and Society' for the History Tripos Part I, Themes and Sources paper at the Lady Mitchell Hall (13 October; 200 students).

A class on 'Medals in the Renaissance' for the MPhil in Early Modern History (13 November; 10 students).

An introductory session on 'Money and Society from Late Antiquity to the Early Modern Period' for the History Tripos Part I (4 December; 9 students).

A class on 'Money and Society from Late Antiquity to the Early Modern Period' for the History Tripos Part I (20 January; 11 students).

A class on 'Medieval coins for Archaeologists, c.1000-1500' for the Archaeology and Anthropology Tripos Part II, Paper A28, 'Archaeology of Medieval Britain' (25 January; 8 students).

A class on 'Merchants and money in Italy during the commercial revolution of the Middle Ages' in his course on 'Money and Society' for the History Tripos Part I, Themes and Sources paper (3 March; 11 students).

Sally-Ann Ashton Two classes on 'Egyptology in context: African-centred approaches' for the MPhil Topics in Egyptology course (6 and 13 November; 4 students).

A class on 'Kingship in Ancient Egypt' for Part II Religion in Ancient Egypt course (20 November; 8 students).

A class on 'Funerary beliefs and practices' to Part II Archaeology and Anthropology students in the Egyptian Religions course (29 January; 9 students).

A class on 'Daily life in the New Kingdom' for Part II Topics in Ancient Egypt course (12 February; 9 students).

A class on the Egyptian collections to First Year Egyptology and Archaeology undergraduate students (5 May; 11 students).

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

Two classes on 'Coinage I: the Vikings in Francia' 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 (26 November; 10 and 9 students).

Two classes on 'Coinage: the Vikings in the British Isles' 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 (21 January; 10 and 10 students).

A lecture and two classes on 'Silver and Currency in Viking-Age Scandinavia' for Archaeology Part IIb, Paper A26 (Europe in the 1st Millennium AD II: Scandinavian Archaeology) (20 January, 18 February, 3 March; 8, 15 and 8 students).

A lecture and a class on 'Early Anglo-Saxon coinage' for Archaeology Part IIb, Paper A25, Europe in the 1st Millennium AD I: Anglo-Saxon Archaeology (2 and 3 February; 16 and 8 students).

A class on 'Coinage and Currency in Early Medieval Europe' for the Themes and Sources option on Money and Society of the History Tripos Part I (3 February; 12 students).

A lecture on 'Coinage as evidence for the economic historian' for Paper 7 of the History Tripos Part I (11 February; 6 students).

A class on 'The art of Early Medieval coinage' for Paper 3/4 of the History of Art Tripos Part II (26 February; 14 students).

A paper 'Continental Perspectives on the Anglo-Saxon Monetary System' in the Anglo-Saxon, Norse and Celtic Department's Graduate Seminar Series (22 February; 30 students and staff).

A class in the Coin Room to History undergraduates from Gonville & Caius College (21 March; 12 students).

The first of a series of four lectures on 'Money, Economy and Government' for Paper 7 of the History Tripos Part I (23 April).

A lecture on 'Later Anglo-Saxon coinage' for Archaeology Part IIb, Paper A25, Europe in the 1st Millennium AD I: Anglo-Saxon Archaeology (27 April; 10 students).

- Rebecca Bridgman With Carol Humphrey, organised a study day on Islamic Material Culture at the Fitzwilliam Museum (10 December; 13 students).
- Spike Bucklow Two courses, a plenary lecture and supervisions for the Cambridge University International Summer School. (6-9, 14, 16, 23, 30 July and 3-7 August; course 20, plenary lecture 100).
- A lecture for History of Art Part I, Paper 2/3 'Cennini' History of Art (25 January; c.30 undergraduates).
- A Cambridge International Summer School course on conservation (5 to 9 July; 9 students).
- A plenary lecture for the Cambridge International Summer School in Art History (12 July; 60 students).
- A plenary lecture for the Cambridge International Science Summer School (15 July; 90 students).
- Lucilla Burn With Kate Cooper, an introduction to planning the redisplay of the permanent collections to students attending the 'Behind the Scenes' programme (1 October, 20 students).
- Two classes on Greek vases to first-year History of Art students (15 October; 32 undergraduates).
- A seminar in the Faculty of Classics on 'Why Museum objects matter to classicists' (9 February, 50 classicists, mainly postgraduates and staff).
- A class on Greek vases to Classics Part 1 students in the Materials for Classical Archaeology course (10 February, 15 students).
- A class on Greek vases to Classics Part 1 students in the Materials for Classical Archaeology course (3 March; 15 students).
- Two classes on Greek vases to Classics Part 1 students in the Materials for Classical Archaeology course (10 February and 3 March, 30 students).
- A class on the Fitzwilliam's Collectors of Antiquities to Part 1 History students (28 May; 6 undergraduates).

- Kate Cooper A talk about planning a new gallery in the Museum to Classics and Art History students attending the 'Behind the Scenes' programme (2 October; 20 students).
- The organisation and chairing of an eight-week D-Caucus (archaeology) research seminar series in the Classics Faculty on 'Two Worlds Colliding?: the relationship between Classics and Museums (audience of about 50 graduates and staff; 26 Jan (Professor Robin Cormack), 2 Feb (Dr Susan Walker), 9 Feb (Dr Lucilla Burn), 16 Feb (Dr Andrew Burnett), 23 Feb (Dr Roger Bland), 2 March (Dr Timothy Potts)).
- A four-week lecture course in the Faculty of Classics to Part 1B students on 'The Art and Archaeology of Early Iron Age and Archaic Greece' (15, 22 February, 1, 8 March; 30 students).
- Julie Dawson, Bryan Clarke, Richard Farleigh, Jo Dillon, Svetlana Taylor and Bob Proctor Tours of Fitzwilliam Conservation labs for Cambridge undergraduates (1 October; 20 students).
- Julie Dawson A talk about conservation in the Museum to students attending the 'Behind the Scenes' programme (1 October; 20 students).
- A class on bronze casting to Classics Part 1 students in the Materials for Classical Archaeology course (3 February; 15 students).
- A class on bronze casting to Classics Part 1 students in the Materials for Classical Archaeology course (24 February; 16 students).
- Jo Dillon Preventive conservation training: 'Light levels and monitoring' (10 August; 2 staff).
- Jo Dillon and Louise Jenkins Preparatory material (handouts, maquette) to accompany a lecture on bronze-casting by Andrew Lacey for the History of Art 'Making Art' course (19 February; 31 undergraduates).
- Showed conservation aspects of the Egyptian galleries and storage areas to students from the MPhil Egyptology course (26 February; 2 students).
- Rupert Featherstone A talk on techniques for History of Art Part I (5

and Renate Woudhuysen	February, 32 undergraduates).
Rupert Featherstone	A talk 'How Paintings Age' at the Museum (8 March; 30 undergraduate art history students).
Jonathan Jarrett	A seminar and object-handling class on 'Material Culture for Historians' for students from Clare College taking the Part II Historical Argument and Practice paper in the History Tripos (20 February; 5 students).
James Lin	A lecture on 'The Unification of China in 221 BC' to the first year students in the Faculty of Asian and Middle East Studies (21 January; 35 students).  A lecture on 'The History of Collecting in China' (28 January, 35 students).  A session handling objects in the seminar room (3 February; 35 students).
Elenor Ling	Two classes on Dürer and Rembrandt to the History of Art Department (11 February).
Jane Munro	Participated in a panel discussion for the Display of Art course (History of Art Department, Paper IIA; 27 November, c. 30 attendees).
Rory Naismith	(Research Fellow, Coins & Medals Dept.), two lectures and a class on 'Money, Economy and Government' for Paper 7 of the History Tripos Part I, standing in for Mark Blackburn (30 April, 5 and 7 May; 4, 3 and 2 students).  A class on behalf of Mark Blackburn on 'Later Anglo-Saxon coinage' for Archaeology Part IIb, Paper A25, Europe in the 1st Millennium AD I: Anglo-Saxon Archaeology (28 April; 10 students).
Stella Panayotova	Two classes for the History of Art Paper 1, 'The Objects of Art History' (5 November; 35 students).  A lecture for the History of Art Part I, Paper 2/3, 'The Making of Art' (18 January, 27 students).
Julia Poole	Participated in the 'Behind the Scenes at the Museum' day for second year History of Art and other students (1 October; 20 students).

- A class on the development of English 18th century ceramics for the History Tripos, Paper 24 (27 November; 17 students).
- Adrian Popescu Three classes on Greek Coinage for the MPhil students in Classical Archaeology (9, 16, 30 October; 8 students).
- A class on Roman Provincial and Late Imperial Coinage for the MPhil students in Classical Archaeology (27 November; 4 students).
- Two classes on 'Ancient Coinage' for the Classics Tripos Part IA course on 'Materials for Classical Archaeology' (17 February and 10 March; 14 students).
- A practical on Iron Age Coins for Archaeology, Paper A12: Later European Prehistory: North and West Europe in the Bronze and Iron Age (24 February; 6 students and one member of staff).
- Timothy Potts The keynote address, entitled Art, History and Inevitability at the Clare College Research Symposium (11 March; 70 postgraduates and staff).
- A seminar as part of a series for the Faculty of Classics organised by Kate Cooper on 'Two Worlds Colliding?: Classics and Museums' (2 March; 50 postgraduates and staff).
- David Scrase An introduction to the Museum and its resources to graduate students of the History of Art Faculty ((22 October; 4 postgraduates)
- Two classes on 'Looking at Italian Drawings' to the History of Art Department (26 January; 26 students).
- Julia Tozer Training for the Fitzwilliam Museum Society outreach volunteer students (21, 23 October, 17 November; 3 students, 29 January; 12 students).
- A taught Paintings session for The Fitzwilliam Museum Society (29 January; 12 students).
- A gallery and studio workshop for The Fitzwilliam Museum Society, looking at techniques in Italian Renaissance painting (18 May; 18 students).

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

- Martin Allen A paper on 'The Exchanges in the City of London 1344-1509', XIV International Numismatic Conference, University of Glasgow (1 September; 40 people).
- Sally-Ann Ashton A paper at the conference Egypt in its African context at University of Manchester Museum, entitled 'Curating Kemet: fear of a black land?' (3 October; 40 academics and public).
- A lecture on Roman Egypt for students taking the MA in Classics at King's College London (18 March; 4 students).
- A lecture in the Egyptian gallery on the collections to history undergraduates from Christopher Newport University, Virginia, USA (27 May; 22 students and staff).
- A paper entitled 'Sitting on the fence? Embedding Ancient Egypt in Africa' at the Warwick University Summer Study School, organised by the Department of Sociology (8 July; 25 adults).
- Mark Blackburn A paper 'Torksey: Finds from the Viking wintercamp of 872/3' at the 16th Viking Congress at Reykjavik and Reykholt, Iceland (17 August; 110 delegates).
- A paper 'The archaeology of Anglo-Saxon mints' at the XIV International Numismatic Conference, University of Glasgow (3 September; 40 delegates).
- Rebecca Bridgman A paper 'Experiencing Lustre: Analysis and Interpretation Using Digital Technology' at the 7<sup>th</sup> International Congress on the Archaeology of the Ancient Near East at the British Museum (14 April; 50 people).
- A lecture on 'Islamic Pottery at The Fitzwilliam Museum: Recording and Researching the Collection' for the Islamic Art Research Seminar series organised by Dr Anna Contadini at SOAS, University of London (13 May; 15 people).
- Spike Bucklow A lecture at St Andrew's University on the Conservation of Paintings (28 October; 100).
- A lecture 'Artists' materials', University of Glasgow (3 March; 100 academics).

A lecture 'Documentary sources', University of Glasgow (4 March; 5 postgraduates).

Two lectures 'Conservation' for the Masters course at Christies Education, London (5 May; 20 students).

A lecture 'Ultramarine and the Virgin's Robe', University of St Andrews (21 May; 40 postgraduates and staff).

A lecture 'Metz Pontifical', Courtauld Institute of Art (18 June; 40 postgraduates and staff).

- Lucilla Burn A seminar at the Institute of Archaeology, Oxford, on 'Rebuilding Greece and Rome' (13 October; 30 academics and post-graduate students).
- Lucilla Burn and Kate Cooper A seminar for graduate students from the University of Leicester on planning and implementing the Greek and Roman gallery (12 December; 15 students).
- Kate Cooper A tour of the Greek & Roman gallery for Munich exchange students coming to the Faculty of Classics (3 March, 20 students).
- Julie Dawson A talk to two groups of conservation students from Camberwell College of Art, London about the Museum's environment (3 March; 12 students and 1 lecturer).
- Julie Dawson and Helen Strudwick A lecture 'The close-up look: "Meet the Antiquities" in the Fitzwilliam Museum' at the conference 'What's the Damage? Physical encounters: increased benefit or increased risk?' at University College London (23 September; 90 delegates).
- Jo Dillon A lecture 'All that Glisters...The Care and Conservation of Metal Objects' at a two-day conference, 'The Art of Conservation' (V&A, 26 October, 55 delegates).
- A class, with object handling, on the technology of Renaissance lost-wax bronze casting, for 'The Use and Significance of Bronze in Renaissance Venice' special interest course, History of Art Department, Warwick University (12 February; 12 undergraduates and 1 tutor).
- Supervised work placement student from West Dean Ceramics Conservation course (20 July - 7 August).

Supervised work placement student from University of Lincoln BA Conservation & Restoration course (21 September - 7 October).

Jonathan Jarrett

Five lectures and twelve seminars on the course 'Medieval Europe 751-1215: authority, religion and culture' for the Department of History at Queen Mary University of London (13, 20, 27 October and 3, 17, 24 November; lectures 84 students, seminars 29).

Four lectures and eight seminars on the course above (1, 8 December and 11, 19 January; lectures 80 students, seminars 12), and twenty-one essay tutorials on the same course (15 December, 1 student each).

Four lectures, eight seminars on the course above (26 January, 2, 9 and 16 February; lectures 80 students, seminars 10 and 14), and twenty-four essay tutorials (1 each).

Five lectures, ten seminars and an essay tutorial on the course above (2, 9, 16, 23, 30 March; lectures 20-50, 21 students between two seminar groups).

A paper, 'Caliph, King, or Grandfather: Strategies of Legitimization on the Spanish March in the Reign of Lothar III', in a session at the International Medieval Congress, University of Leeds (12 July, 40 people).

A paper, 'An Englishman's blog is his castle: names, freedom and control in medievalist blogging', at the 17th Biennial Congress of the New Chaucer Society, Università per Stranieri, Siena (18 July; 60 people).

James Lin

A talk to the Christie's Education students in the Chinese gallery (4 March, 12 students).

Jane Munro and Marie-Louise Sauerberg

A paper, 'Action speaks louder than words. Thomas Couture (1815-1879) as a teacher' at The National Gallery Technical Bulletin 30th Anniversary Conference (National Gallery, 18 September; 350).

Unable to travel due to illness, had her paper presented by Faya Causey, Head of Academic Programmes, Washington, NGA.

Régine Page

A lecture, 'Mahaut of Artois and three 14th century altarpieces' at the Harlaxton Medieval Symposium,

- Patrons and Professionals (21 July; 100 medievalists).
- Stella Panayotova A lecture on 'Cosmopolitan art in fourteenth-century East Anglia' for the World Art Research Seminar at the University of East Anglia (28 April; 65 students and staff).
- Adrian Popescu A paper on 'Die sharing on the Western Black Sea coast: New and Old evidence', at the XIV International Numismatic Conference, University of Glasgow (2 September; 20 delegates).
- With K. Lockyear (UCL) and T. Sly (University of Southampton) a talk 'Now the digging is done: interim results from the Noviodunum Archaeological Project', at the Institute of Archaeology, University College London, (5 October; 30 people).
- A paper 'Technical observations about the coins with ΚΟΣΩΝ inscription' at the 27<sup>th</sup> Symposium of Numismatics in Râmnicu Vâlcea, Romania (12-14 May; 30 people).
- A class on 'Roman Provincial Coinage' to the Classical Numismatics Summer School, held in the Department of Coins & Medals, the British Museum, 12th-16th July (13 July; 10 students).
- Marie Louise Sauerberg A lecture for the students at the Courtauld Institute of Art, Department of Technology and Conservation, an extended version of the one she had prepared with Jane Munro 'Action speaks louder than words – Thomas Couture as a teacher', at Studying Old Master Paintings – technology and Practice, The National Gallery Technical Bulletin, 30<sup>th</sup> Anniversary Conference. (26 November; 15 people).
- Andor Vince A lecture on preventive conservation to book and paper conservation students at Camberwell College of Art, London (24 February; 28 students).
- A course 'Preventive Conservation of Wood and Decorated Surfaces on Wood' at the University of Belgrade, Serbia (10-11 March; 13 students).
- Lucy Wrapson A paper on 'East Anglian screens – schematic coherence?' at the conference Imaging Dogma, Picturing Belief: late-medieval mural painting in parish churches across Europe (6-7 November).

A lecture on 'East Anglian rood screens: the practicalities of production' at the Harlaxton Medieval Symposium, Patrons and Professionals (21 July; 100 medievalists).

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

Martin Allen            A talk on 'The Cambridge Mint' to the Cambridgeshire Numismatic Society (21 September; 12 people).

A paper on 'The Exchanges in the City of London, 1344-1538' to the British Numismatic Society (26 January; 50 people).

A talk on 'The Cambridge Mint' at British Association of Numismatic Societies Congress 2010, Fitzwilliam College (11 April; 75 people).

Martin Allen and  
Adrian Popescu        A SHARE Master Class 'Coins and Medals: A Survival Guide' (21 January; 9 people).

Sally-Ann Ashton      A paper on museums working in prisons for the Arts Alliance Creative Resource Event (18 September; 17 members of prison staff).

A bite-size session on Year 2 of the virtual Egypt in prisons project (23 September; 25 members of staff).

A talk at HMP Lowdham Grange on 'Images of Africans in Ancient Art' (7 October; 60 prisoners and staff).

A talk on 'Nubia' for Black History Month at the Fitzwilliam Museum (10 October; 17 members of the public).

A talk on 'Black history' at HMP Rye Hill (12 October; 100 prisoners and staff).

A lunchtime lecture on 'Images of Africans in Ancient Art' (14 October; 50 members of the public).

A workshop for Black History Month at the Fitzwilliam Museum on 'Understanding African-centred Egypt' (17 October; 21 members of the public).

Two classes at HMP Edmunds Hill on 'Black history' (20 October; 18 students).

A talk at HMP Whitemoor on 'Black history, identity and prisons' (28 October; 13 prisoners and staff).

Two talks on 'Crime and punishment in Ancient Egypt' at HMP Edmunds Hill, Suffolk (24 November; 18 students).

A talk on 'The role of Black history in prisons' at HMP training centre (9 December; 7 Diversity managers).

A seminar on 'The impact of teaching African history in prisons' at HMP Rye Hill, Rugby (17 December; 10 prisoners).

A talk on 'African centred Egyptology' to Friends of the Fitzwilliam Museum volunteers (1 February; 9 people).

Two classes on 'Daily life in Ancient Egypt' to Literacy level 2 students at HMP Edmunds Hill, Suffolk (5 January; 19 students).

Two classes on 'Nubians' to Literacy level 2 students at HMP Edmunds Hill, Suffolk (2 February; 18 students).

A talk on 'Why Black History?' at HMP Woodhill (11 March; 9 people).

Two classes on 'Communication' at HMP Edmunds Hill (23 March; 17 students).

Two classes on 'Black history' at HMP The Mount (29 March; 11 people).

A talk entitled 'Why Black history?' at HMP Full Sutton (8 April; 18 prisoners and members of staff).

Two classes for Literacy Level 2 students at HMP Edmunds Hill (18 May; 20 students).

Two classes on 'Nubia and the Nubians' for Literacy Level 2 students at HMP Edmunds Hill (29 June, 20 adult students).

Four presentations on 'The Nubians' at HMP The Mount as part of her British Academy funded project on 'Nubian identity' (15 and 22 June, 32 adults).

- A talk on 'The history of the African comb' to students on the NVQ Barbering course at HMP Edmunds Hill (29 June, 10 adult students and 2 members of staff).
- Mark Blackburn A one-day course on 'Money in Anglo-Saxon East Anglia: Filling Gaps in the Historical Sources' at Tranmer House, Sutton Hoo (10 October; 25 people).
- A paper 'Were the Vikings a drain or a stimulus to the Ninth-Century monetary economy?' at a conference *Crisis, What Crisis? The 'Long' Ninth Century* at the McDonald Institute, Cambridge (8-9 March; 60 people).
- Chaired a session and gave the summing up at the *Third Early Medieval Coinage Symposium* in the Fitzwilliam Museum (20 March; 65 people).
- A talk on 'Two Great Collector-Scholars of the Twentieth Century: Christopher Blunt and Philip Grierson' at the British Association of Numismatic Societies Congress 2010, Fitzwilliam College (11 April; 75 people).
- Rebecca Bridgman A lecture 'Introducing the Islamic World through the collections at The Fitzwilliam Museum' to the Cambridge Antique Society (12 May; 30 people).
- A session on object handling using the Islamic pottery collection for the Work Experience Taster Day (29 October; 2 sessions for 12 people each).
- A session on object handling using the Islamic pottery collection for the Work Experience Taster Day (30 June; 2 sessions for 12 people each).
- Rebecca Bridgman and Andrew Maloney A tour of the Islamic pottery and Armour reserve for the Education Dept's Summer School (21 July; 12 people).
- Lara Broecke: 'Reconstructing Cennino: Text and Practice', Symposium on the Technical Examination of Old Master Drawings, British Museum (20 May; 120 conservators, art historians and curators).
- Spike Bucklow A lecture to the Colchester Art Society (15 September; 20).
- Contributed to the AHRC Greek Project Study Day at the Fitzwilliam Museum (17 September; 12)

A lecture to the Friends of the Fitzwilliam on 'Lapis lazuli' as part of the Festival of Ideas (19 October; 25 Friends).

A lecture on conservation to Gt. Bardfield WEA at the Fitzwilliam Museum (11 December; 25 people).

A lecture on conservation for the Cambridge City Council at the Fitzwilliam Museum (13 November; 40 people).

'Lapis lazuli' Cambridge Jungian Circle, (15 January; c.100 people).

'Conservation of the Westminster Retable' Inscape London, (18 January; 6 people).

'Conservation of paintings' The Norfolk Club, Norwich (28 January; 30 people).

A talk 'Materials', "Inscape" (10, 17, 24 February; 12 public).

A talk 'Artists' materials', Girton College (6 March; 60 alumni).

A talk in the Museum for National Science Week (16 March; 75 public).

A talk 'Artists' materials', St Helen's, Ranworth (31 May; 10 members of the public).

Sarah Burles

With other members of the education team, Philip Stephenson, Faculty of Education and Frances Sword, freelance museum educator, led a training day for museum colleagues in the Eastern Region about the value of working with trainee teachers (11 May; 24 people).

With Kate Cooper, Research Associate, Greek and Roman Gallery, a studio session and an introductory tour of the Greek and Roman gallery for local teachers. (12 May; 14 local primary and secondary teachers).

Lucilla Burn

Bite-size sessions on the Greek and Roman gallery (19, 26 August, 25 members of Museum staff).

A tour of the Greek and Roman gallery for the 'Meet the Antiquities' group of the Friends' Volunteers (26 April; 12 Friends).

Handling sessions for sixth-formers at the Classics Faculty's Oxbridge Open Day (7 May; 12 6th-formers).

Two talks introducing and contextualising the Greek, Roman, Egyptian and Near Eastern collections as part of a course entitled 'Mind-spirit-body-matter' led by Dr Glenn Sujo (29 June; 24 adults).

An introductory tour of the Museum to sixth-form students in Cambridge for the University Open Day (2 July; 20 sixth-formers, teachers and parents).

Introduced the Greek and Roman gallery to a group of MA students and their lecturer, Dr Sally Waite, from the University of Newcastle (22 July; 4 students, 1 academic).

Lucilla Burn,  
Kate Cooper,  
Julie Dawson and  
Christina Rozeik

Each gave an introductory tour of the new Greek and Roman displays (30 January, 100 members of the general public).

Lucilla Burn and  
Kate Cooper

A talk on 'How we rebuilt Greece and Rome' (2 February, 70 members of the general public).

Prof T.V. Buttrey

A talk on 'Lust in the Dust' at the British Association of Numismatic Societies Congress 2010, Fitzwilliam College (9 April; 75 people).

Anastasia  
Christophilopoulou

A training session for the Antiquities Friends' Volunteers (7 June, 6 adults).

Organised twelve 'Meet the Antiquities' sessions during which she and the Friends presented Greek and Etruscan objects to the public (July 27, August 3, 10, 17, 24 and 31, about 350 members of the public, adults and children).

Kate Cooper

A bite-size talk on the new Greek and Roman display (5 February, 20 members of museum staff).

A tour of the Greek and Roman gallery to a group of teachers as part of an Education event (12 May; 13 primary and secondary school teachers).

Tours of the Greek and Roman gallery to teachers from Soham Village College as part of an evening event (28 June; 30 primary and secondary school teachers).

- Two in-gallery tours focusing on the collections and collectors of Greek and Roman Antiquities to groups of University of Cambridge Summer School students as part of a course on British collecting offered by Dr David Gagne (30 July; 23 foreign students).
- Julie Dawson and Christina Rozeik A talk on 'How we conserved Greece and Rome' (3 February, 70 members of the general public).
- Rupert Featherstone A lecture 'Ageing Gracefully – the preventive conservation of paintings' at the Art of Conservation symposium, Victoria and Albert Museum (28 October).
- A talk to pupils from the William Westley School, Whittlesford (13 July; 30 children).
- Jonathan Jarrett A paper 'The Carolingian Succession to the Visigothic Fisc on the Spanish March' at the 45<sup>th</sup> International Congress on Medieval Studies, University of West Michigan, Kalamazoo (16 May; 30 people).
- M. Kempski A talk 'Painting Conservation' to Hampshire U3A group (30 people).
- With Zuzanna Soinska and Eleanor von Aderkas, a talk on 'Tintoretto: *Apollo and the Muses*', Kingston Lacy, National Trust (9 May; 50 journalists and members of the National Trust).
- James Lin Accompanied a delegation of Chinese scholars from Peking University to the Chinese gallery (24 September).
- A presentation on 'Emperor Qianlong's poems on jades from the collection of Fitzwilliam Museum' at the British Museum (1-2 March).
- A talk on Japanese netsuke to Cambridge Student Union (3 March).
- Rose Miller (intern): A paper 'The Nostell Priory *Adoration of the Magi*', Gerry Hedley Student Conference, Murray Edwards College, Cambridge (7 June; 98 participants).
- Jane Munro The following talks/tours in connection with the exhibition *Endless Forms: Charles Darwin, Natural Science and the Visual Arts*, to:
- Mrs Defne Kent (6 July; 2 people)
  - Delegates of the Darwin Festival (7 July, with Professor Diana Donald; c.200 people)

- Newnham alumni (8 July, with Professor Diana Donald; 80 people)
- Delegates of the joint meeting of the British Association for Victorian Studies and the North American Victorian Studies Association (15 July, with Professor Jim Secord, 45 people)
- Members of the Marlay group (17 July; 16 people)
- Delegates of the Mond conference on psychometrics (22 July; 150 people)
- Mrs and Mrs Irwin Jacobs and others (23 July, via the University Development Office; 6 people)
- Friends of the Fitzwilliam (29 July; 90 people)
- Kate de Rothschild/Agius (4 August)
- Darwin Literary Evening (23 September)
- Delegates of the Cambridge Immunology Forum (24 September; 250 people)
- Cambridge Alumni (25 September, two groups, 50 people)
- Sir Mark Walport, Wellcome Trust (1 October)

A paper on 'Darwin and physiological aesthetics' at the Darwin Festival (9 July).

A lecture on 'Darwin, beauty and the avant-garde' at the National Gallery of Scotland (11 September).

Led a seminar reviewing the *Endless Forms* exhibition with members and post-doctoral students of the Victorian Studies Group (11 November).

A bite-size session on the *Sargent, Sickert and Spencer* exhibition (8 December, c. 25 people).

Travelled to Washington to deliver a lecture on 'Darwin, Beauty and the Visual Arts' (7 February). Owing to severe weather conditions, which closed the gallery for six days, she gave the lecture at two alternative venues on 8 February (c. 60 people).

A tour of the *Sargent, Sickert and Spencer* exhibition to a group from the Fitzwilliam Society (25 February).

Participated in a colloquium at the National Gallery in conjunction with their exhibition *Painting History: Delaroche and Lady Jane Grey* (20 February).

An invited participant in the seminar-review held at the Department of History and Philosophy of Science (22 February; 26 people).

An invited participant in a meeting of the Victorian Studies Group (24 February; 12 people).

A tour of the *Sargent, Sickert, Spencer* exhibition to the Fitzwilliam Museum Society (25 February, 12 students).

A tour of the *Sargent, Sickert, Spencer* exhibition to the Elizabeth MacKellar Art Society (18 March, 18 people).

A series of talks on painting and music 1880-1900 at a day workshop on the performance of Gabriel Fauré's Requiem, in association with the Oundle Festival (6 March; 90 people).

A presentation on a forthcoming project, *Silent Partners*, at the Musée de l'armée, Paris (22 March, 10 people).

Participated in an on-line symposium on Visual Culture and Evolution organised by the National Academy of Sciences, Washington DC (5 to 14 April).

'The June Lecture' on 'Darwin, Beauty and the Visual Arts' at the National Gallery of Art, Washington, D.C. (6 June; approx 250 people).

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| Stella Panayotova | A presentation on medieval manuscripts and fine printed books in the Founder's Library to members of the Double Crown Club (19 November 2009, 16 members).  |
| Julia Poole       | With Tessa Murdoch of the V&A, and Jane Ewart (former documentation assistant). Members of the Silver Society looked at silver in the galleries, and handled a selection of Continental tankards, and other silver in the Applied Arts Study Room (9 September; 21 people).<br><br>A class on 'European Porcelain: An art and mirror of Fashion' in the SHARE Caring for collections – Masterclass Series (10 November; 12 people). |
| Adrian Popescu    | Two talks about the Department of Coins and Medals as part of the Work experience taster (16 April; 25 students).   |



- Helen Strudwick      A talk about food and drink in Ancient Egypt to a Memory Problems group at Hill Top Day Centre (21 September; 12 members of the public).
- A talk to members of the Manchester Ancient Egypt Society on 'The Beautiful Festival of the Valley: reflections on a stela in the Fitzwilliam Museum' (14 June; 85 adults).
- Andor Vince            A presentation about preventive conservation (30 June; 10 placement students).
- Organised training in the salvage of wet books and manuscripts for the Fitzwilliam and other University Museums' personnel (13 July, 25 attendees).
- Lucy Wrapson          A lecture to Suffolk Historic Churches Trust as part of their study day (16 January).
- A talk 'Surveying medieval East Anglian screens', Woolpit church (18 March, 60 NADFAS church recorders).
- A talk 'Rood screens', St Helen's, Ranworth (31 May; 10 members of the public).
- 'East Anglian Medieval Screens: A Brief Guide to their Preservation', Gerry Hedley Student Conference, Murray Edwards College, Cambridge (7 June; 98 participants).

#### **4. Lunchtime Gallery Talks**

- 7 October 2009        The Nativity and Iconography of the Black King  
Professor Jean Michel Massing, Department of History of Art (Gallery 8)
- 9 October              Speaking of Sculpture  
Diane Maclean  
Sculpture Promenade Exhibitor
- 14 October            Images of Africans in the Ancient World  
Sally-Ann Ashton, Senior Assistant Keeper, Antiquities
- 21 October            Anglo-Saxon Coins and Frontal Representations  
Anna Gannon, Affiliated Lecturer in History of Art
- 23 October            Salvator Rosa's L'Umana Fragilità  
Professor Jean Michel Massing, Department of History of Art (Gallery 7)

- 28 October Raeburn & Reynolds  
Gill Hart, Outreach & Access Officer (Gallery 3)
- 30 October Stories and Landscapes: Nineteenth-Century Paintings  
in the Fitzwilliam Museum  
Nina Lübbren, Department of English, Communication,  
Film and Media Studies, Anglia Ruskin University
- 4 November A Tower of Islamic Pots: Journeying through the Henry  
Scipio Reitlinger Bequest  
Rebecca Bridgman, Research Assistant  
for Islamic Pottery
- 10 November Speaking of Sculpture  
Charles Hadcock  
Sculpture Promenade Exhibitor
- 11 November The Indeterminate World of Odilon Redon  
Amy Marquis, co-curator of Lumière: Lithographs by  
Odilon Redon
- 18 November Robert Pashley and the Pashley Sarcophagus  
Lucilla Burn, Keeper of Antiquities & Julie Dawson,  
Senior Assistant Keeper, Conservation
- 25 November Disney Classics: John Disney and his collection of  
antiquities  
Kate Cooper, AHRC Research Associate, Department  
of Antiquities
- 2 December Making an Entrance: The Neoclassical at the  
Fitzwilliam Museum  
Carrie Vout, Senior Lecturer, Faculty of Classics (Main  
Entrance)
- 13 January 2010 A Private View of Cambridge – Images from the prints  
and drawings archive  
Rachel Sinfield, Education Officer
- 28 January Sargent, the Modernist  
Richard Ormond, Director of the Sargent catalogue  
raisonné project  
Mellon Gallery (Gallery 13)
- 2 February How we rebuilt Greece and Rome  
Lucilla Burn, Keeper of Antiquities and Kate Cooper,  
AHRC Research Associate, Department of Antiquities
- 3 February How we conserved Greece and Rome

Julie Dawson, Senior Assistant Keeper, Conservation &  
Christina Rozeik, AHRC Research Associate,  
Department of Antiquities

- 10 February Lino Mannocci talks about his work in the exhibition  
Clouds and Myths
- 24 February Swimming from China to the Islamic World: Fish  
designs on Medieval Pottery  
Rebecca Bridgman, Research Assistant for Islamic  
Pottery
- 25 February A line 'pregnant with meaning':  
Sickert and figure drawing  
Anna Greutzner Robins, Reader, Department of History  
of Art and Architecture, University of Reading  
Mellon Gallery (Gallery 13)
- 3 March Netsuke: History and development through three  
centuries  
David Louis Brown  
Private Collector of Netsuke
- 4 March 'Gross material facts': materials and techniques in the  
drawings of Sargent, Sickert & Spencer  
Bryan Clarke and Richard Farleigh  
Paper Conservators, Fitzwilliam Museum  
Mellon Gallery (Gallery 13)
- 10 March Ancient Egyptian portraiture  
Dr Sally-Ann Ashton  
Senior Assistant Keeper, Antiquities
- 11 March Stanley Spencer: 'a fateful strangeness'  
Duncan Robinson, Master, Magdalene College  
Mellon Gallery (Gallery 13)
- 11 March Meditations and Reveries: The Genius of the Human  
Hand  
Richard Jacobs, author of 'Searching for Beauty: Letters  
from a Collector to a Studio Potter'
- 16 March Mercury Blue – A pigment and the power of the planets  
Spike Bucklow, Research Scientist, Hamilton Kerr  
Institute for Paintings Conservation
- 1 April Same? – Difference? Common concerns and diverging  
paths in the work of Sargent, Sickert & Spencer  
Jane Munro, Exhibition Curator

Mellon Gallery (Gallery 13)

National Manuscripts  
Association talks organised  
by Stella Panayotova:

- 14 January 'Committed to Classicism': William Wilkins' Drawings  
for Downing College  
Kate Thompson, Downing College
- 28 January The Book of the Dead of Ramose: An Egyptian  
Masterpiece Revealed  
Helen Strudwick, Exhibitions Officer
- 4 February Conserving Thomas Hardy's 'Jude the Obscure'  
Svetlana Taylor, Research Associate  
Manuscripts and Printed Books
- 18 February The Autograph Letter Collection of Chauncy Hare  
Townshend (1798-1868)  
David Wright, Wisbech and Fenland Museum
- 4 March The Conservation and Display of Architectural  
Drawings from Wimpole Hall  
Christopher Calnan and Anna Forrest, The National  
Trust
- 18 March A Canon Law Manuscript and its Meanings  
Mr Scott Mandelbrote and Dr Joerg Peltzer,  
Peterhouse
- 
- 11 May Maggi Hambling: The Wave  
Maggi Hambling, artist  
Mellon Gallery (Gallery 13)
- 12 May A 5,000 Year-Old 'Afro'? : Ancient Egyptian Combs in  
Context  
Sally-Ann Ashton, Senior Assistant Keeper, Antiquities
- 19 May Hidden Wonders of Korea  
Mr Hang-jin Chang, Patron of the Korean Spirit and  
Culture Promotion Project (KSCPP)
- 26 May The Road to Calvary: Juan and Diego Sanchez  
Julia Tozer, Head of Education (Gallery 8)
- 2 June The Allure of Elsheimer  
(to accompany the exhibition Prized Possessions)  
Elenor Ling, Research Assistant, Paintings, Drawings  
and Prints

(Gallery 16)

- 4 June Maggi Hambling: The Wave  
Maggi Hambling, artist  
Mellon Gallery (Gallery 13)
- 9 June The Chesterton Lane Treasure  
Martin Allen, Senior Assistant Keeper, Coins and  
Medals
- 16 June The Grand Tour and the Fitz: Classical Collecting in  
18th- Century England  
Katie McAfee, Faculty of Classics
- 23 June Japanese Waves  
(to accompany the exhibitions Gifts of the Ebb Tide and  
Maggi Hambling: The Wave)  
Craig Hartley, Senior Assistant Keeper, Paintings,  
Drawings and Prints
- 26 June A Sense of Place: Glass Engraving  
Katharine Coleman MBE, Fellow of the Guild of Glass  
Engravers  
(followed by a demonstration of glass engraving in the  
Studio) (Room 36)
- 31 July Glass Engraving: the 20th Century Revival  
Geoff Thwaites, Fellow of the Guild of Glass Engravers  
(followed by a demonstration of glass engraving in the  
Studio) (Room 36)

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

- Penny Bendall A day course on cleaning ceramics to the staff of the  
Department of Applied Art (14 December).
- Emma Boyce (Ex-student), a talk at the HKI on 'Philip  
Wouverman', research undertaken during her internship  
at the Mauritshuis (5 March).
- Christopher de Hamel A codicology class for the MPhil History students in the  
Founder's Library (28 October, 10 postgraduate  
students).
- Jane Ewart A bite-size session for staff on handling silver and  
reading marks (20 October).
- Helen Glanville (Art History PhD), a lecture on the cleaning of paintings  
(24 November).

Stephen Hackney	(Conservator from Tate) on 'Sustainability in Museum environments' (7 July).
Rica Jones	(Conservator from Tate) a lecture on 'Gainsborough' (23 June).
Andrew Lacey	(Artist and bronze founder) a lecture on bronze-casting for the History of Art 'Making Art' course (19 February; 31 undergraduates).
Kate Lowry	(Previously conservator at the National Galleries of Wales), a lecture on "Richard Wilson's Materials and techniques" (21 April).
Katie McAfee	(Newnham College), a class in the Greek and Roman gallery (1 March; 12 undergraduates).
Dr Peter Sarris	(Trinity College), a class on 'Money in Late Roman and Byzantine society' for the Themes and Sources option on Money and Society of the History Tripos Part I (17 February; 13 students).
Marika Spring	(National Gallery Scientific Department), a lecture on the technique of Roger van de Weyden (16 November).
Phil Young	(Independent modern paintings conservator), a lecture on modern paintings conservation (27 November).

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

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

The following contributed to the series of talks in connection with the exhibition *Endless Forms*:

Rebecca Bedell	Assistant Professor, Wellesley College, Mass. (10 September)
Nicola Gauld	Research Associate (17 September)
Richard Kendall	Curator, Clark Art Institute, Williamstown, Mass. (23 September)
Professor Jim Secord	Dept of History & Philosophy of Science, and Director of the Darwin Correspondence Project (24 September)
Joanne Cooper	Curator, Bird Group, The Natural History Museum, Tring (2 October)

The Director of Xuzhou Museum, China, gave a lecture on Han Imperial tombs found in Xuzhou (6 May; 30 people).

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

- Martin Allen                      Co-supervised one PhD student in History at the Ecole Pratique des Hautes Etudes, Paris.
- Supervised the long essays of seven students for his course on 'Money and Society' for the History Tripos Part I, Themes and Sources paper.
- Mark Blackburn                      Supervised two students doing practical projects for Archaeology Part II, Paper A25 (England in the First Millennium).
- Supervised one PhD student of the Department of Archaeology.
- Co-supervised one PhD student of the University of Durham.
- Kate Cooper                      A supervision on Greek Sculpture and Sculptors to second-year Classics students (14 October; 4 students).
- Three supervisions on the Parthenon to first-year Classics students (19 October; 2 students, 22 October; 3 students, 23 October; 2 students).
- Supervised Classics Part 1 students on Greek vases and their uses (10 and 11 March; 6 students).
- Julie Dawson                      Acted as assessor of a candidate for the Professional Accreditation of Conservator-Restorers (20 May).
- Rupert Featherstone                      Acted as external examiner for first year Conservation Postgraduate Diploma students, Courtauld Institute, London (10 June).
- Jane Munro                      Supervised a student dissertation on Australian Impressionism (23 February).

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

The total number of visitors to the museum (1 August 2009 – 31 July 2010) was 386,248.

In the course of the academic year an estimated 13,000 members of higher education and adult learner groups attended gallery sessions organized by, among others, the WEA, the Board of Continuing Education of Cambridge

University, Anglia Ruskin University, the University of the Third Age, The Open University and NADFAS.

## 10. Publications by members of Museum staff

Martin Allen, 'England, Wales and Scotland: Medieval', in *A Survey of Numismatic Research 2002-2007*, ed. M. Amandry *et al.*, International Association of Professional Numismatists s.p. 15 (Glasgow, 2009), pp. 269-81.

Martin Allen, 'Henry I type 14', *British Numismatic Journal* 79 (2009), pp. 72-171.

Martin Allen, Ian Leins and Sam Moorhead, eds, 'Coin Register 2009', *British Numismatic Journal* 79 (2009), pp. 254-87.

Martin Allen, 'Monthly mint output figures for the coinage of Richard III', *Numismatic Chronicle* 169 (2009), pp. 213-15.

Martin Allen, Review of Lord Stewartby, *English Coins 1180-1551* (London, 2009), *Numismatic Chronicle* 169 (2009), pp. 451-3.

Martin Allen, B.J. Cook and M.S. Phillips, 'West Wrattling, Cambridgeshire 2007 T619', *Numismatic Chronicle* 169 (2009), pp. 364-5.

Sally-Ann Ashton, Review of 'The Architecture of Alexandria and Egypt 300 BC-AD 700 by Judith McKenzie', *Burlington Magazine*, London, December 2009, 40.

Sally-Ann Ashton, 'Ptolemaic and Romano-Egyptian sculpture', in A.B. Lloyd (ed.) *A Companion to Ancient Egypt*, volume 2, Oxford, 2010, 970-89.

Mark Blackburn (ed. with M. Amandry *et al.*), *A Survey of Numismatic Research 2002-2007*, International Association of Professional Numismatists s.p. 15 (Glasgow, 2009), 726 pages.

Mark Blackburn (with S. Coupland, P. Ilisch, R. Pliego-Vazquez and A. Pol), 'The Early Middle Ages: Visigoths, Merovingians and Carolingians', in *A Survey of Numismatic Research 2002-2007*, ed. M. Amandry *et al.*, International Association of Professional Numismatists s.p. 15 (Glasgow, 2009), pp. 251-8.

Mark Blackburn, 'Presidential Address 2008. Currency under the Vikings. Part 5: The Scandinavian achievement and legacy', *British Numismatic Journal* 79 (2009), pp. 43-71.

Mark Blackburn (and Kevin Clancy), 'Designing the Jeffrey North Medal for Services to British Numismatics', *British Numismatic Journal* 79 (2009), pp. 250-3.

Mark Blackburn, 'President's review of the year 2008', *British Numismatic Journal* 79 (2009), pp. 295-7.

Mark Blackburn, '7. Numismatics, Bibliography for 2007', *Anglo-Saxon England* 37 (2010 for 2008), pp. 318-20.

Mark Blackburn (and Christopher Skull), 'Silver disc and bar', in *The Anglo-Saxon Settlement and Cemetery at Bloodmoor Hill, Carlton Colville, Suffolk*, ed. S. Lucy, J. Tippler and A. Dickens, *East Anglian Archaeology* 131 (Cambridge, 2009), pp. 410, 392-3, Fig. 7.10.19, p. 169, pl. IX, e.

Mark Blackburn, 'Disc brooch with pseudo-coin motif', in E. Shepherd Popescu, *Norwich Castle: Excavations and Historical Survey, 1987-98. Part II: c. 1345 to Modern*, *East Anglian Archaeology* 132 (Dereham, 2009), pp. 145-6, p. 144, Fig. 4.67.

Bridgman, R. 'From Tihamah Plain to Thailand and Beyond: Preliminary Analysis of Selected Ceramics from Quseir al-Qadim' in Lucy Blue, John Cooper, Ross Thomas and Julian Whitewright (eds) *Society for Arabian Studies Monographs* 8, *Connected Hinterlands: Proceedings of Red Sea Project IV held at the University of Southampton September 2008*, Oxford (Archaeopress) 2009.

Lara Broecke, Review of *The Alchemy of Paint (Spike Bucklow)*, *The Picture Restorer*, Spring 2010, pp. 41-42.

Lara Broecke, 'The Reconstruction of an Early Italian Painted Crucifix: Method and Observations' in *Zeitschrift für Kunsttechnologie und Konservierung*, no. 24, vol. 1, 2010, pp. 55 - 75.

Spike Bucklow, *The Alchemy of Paint*, Marion Boyars, London 2009. 336 pages.

Spike Bucklow, 'Authenticity and science', in *Art, Conservation and Authenticities*, ed. E. Hermens and T. Fiske, Archetype, London, 2009, pp.252-8.

Spike Bucklow, 'The East Anglian rood screen project', *The Picture Restorer*, 36, 2010, p. 34.

Spike Bucklow, 'Impossible recipes', in *Sources and Serendipity*, ed. E. Hermens and J. Townsends, Archetype, London, 2010, pp. 18-22.

S. Bucklow, 'Cultural networks and artists' materials', *News in Conservation*, 16, 2010, 6.

S. Bucklow, 'The state of research into retouching resins', in *Mixing and Matching*, ed. R. Ellison, P. Smithen and R. Turnbull, Archetype, London, 2010, 61-5.

Lucilla Burn, review of M. Bentz and U.S. Kästner (eds.), *Konservieren oder Restaurieren, Die Restaurierung griechischer Vasen von der Antike bis heute* (Munich 2007), in *Classical Review* 59.2 (2009), 589-91.

C.L. Cooper, 'Review of Steiner (A.) *Reading Greek Vases*' in *Journal of Hellenic Studies* no.129 (2009) pp. 222-223.

Julie Dawson and Helen Strudwick 'A close-up look: 'Meet the Antiquities' in the Fitzwilliam Museum' in Proceedings of the Conference Cultural encounters and explorations: Conservation's 'Catch 22'. What's the Damage? Physical Encounters: Increased Benefit or Increased Risk? at [www.ucl.ac.uk/conservation-c-22/conference](http://www.ucl.ac.uk/conservation-c-22/conference).

W.R. Day, 'Quasi-città irredenta: Empoli (c. 1100-1325)', *Medieval Italy, medieval and early modern women: essays in honour of Christine Meek*, ed. Conor Kostick (Dublin 2010), pp. 46-64.

W.R. Day, 'Le fonti numismatiche del *Corpus Nummorum Italicorum* per l'Italia centrale: l'esempio del fiorino d'oro del Senato Romano del primo Trecento', *100 anni del Corpus Nummorum Italicorum: Atti della Giornata di studio, Milano, 15 maggio 2009*, ed. Adriano Savio and Alessandro Cavagna (Milan 2010), pp. 81-9.

W.R. Day, 'I fiorini piemontesi nel Trecento: il fiorino del Marchese Teodoro I Paleologo di Monferrato (1306-1338) nel contesto regionale, italiano ed europeo', *La moneta in Monferrato tra medioevo ed età moderna*, ed. Luca Gianazza (Turin 2009), pp. 59-86.

Jonathan Jarrett, *Coins in Collections: Care and Use* (Cambridge, 2009), 46 pages.

Jonathan Jarrett, 'Currency change in pre-millennial Catalonia: Coinage, counts and economics', *Numismatic Chronicle* 169 (2009), pp. 217-43.

Mary Kempski: 'The Art of Tempera Retouching', in *Mixing and Matching: Approaches to Retouching Paintings*, edited by Rebecca Ellison, Patricia Smithen and Rachel Turnbull, Archetype Publications Ltd. January 2010.

James Lin, 'The Collection of Qing Dynasty Jades in the Fitzwilliam Museum', *Arts of Asia*, HK: 2010, pp.110-122.

Ann Massing: 'The History of Egg tempera as a retouching medium', in *Mixing and Matching: Approaches to Retouching Paintings*, edited by Rebecca Ellison, Patricia Smithen and Rachel Turnbull, Archetype Publications Ltd. January 2010.

Jane Munro, *Sargent, Sickert and Spencer*, exhibition catalogue, The Fitzwilliam Museum, Cambridge, 2009. A complementary on-line publication with label text is available at: <http://www.fitzmuseum.cam.ac.uk/dept/pdp/onlinepublications/other/>

SargentSickertSpencer.pdf

Stella Panayotova, *The Fitzwilliam Book of Hours*, commentary volume for the facsimile edition of Fitzwilliam Museum, MS 1058-1975, London: The Folio Society, 2009.

Stella Panayotova, ed., *Art, Academia, and the Trade: Sir Sydney Cockerell (1867-1962)*, Cambridge Bibliographical Society Monograph Series no. 16, Cambridge, 2010.

Julia E. Poole, 'Glass purchased for the Household of the 4th Duke of Bedford 1732-71', *The Glass Circle Journal*, XI (2008), London, 2009.

Adrian Popescu, 'Rome and Byzantium on the Danube: the Noviodunum Archaeological project 2005-2008', *Archaeology International* 11 (2007-8), pp. 45-8 (in collaboration with K. Lockyear and T. Sly).

Adrian Popescu, 'Jettons in purse' in E. Shepherd Popescu, *Norwich Castle: Excavations and Historical Survey, 1987-98. Part II: c. 1345 to Modern*, East Anglian Archaeology 132 (Dereham, 2009), pp. 883-4.

Christina Rozeik, review of P. Eggert, *Securing the Past: Conservation in Art, Architecture and Literature* (Cambridge 2009), in *Studies in Conservation* 54(4) (2009), 281-283.

David Scrase, *A Fra Angelico drawing in the Fitzwilliam Museum*, Letter to the Editor, *The Burlington Magazine*, vol. CLI, no. 1278, September 2009, p. 616.

David Scrase, *A New Acquisition for the Fitzwilliam Museum: Perino? Polidoro? Someone Else?* in *Master Drawings*, vol XLVII, no.4, 2009, pp 512-515.

David Scrase, Review of *Federico Barocci. Allure and Devotion in Late Renaissance Painting* by Stuart Lingo, *The Burlington Magazine*, vol CLII, no.1284, March 2010, pp.187/8.

David Scrase, Review of *Künstler zeichnen. Sammler stiften: 250 Jahre Staatliche Graphische Sammlung München*, edited by Michael Semff and Kurt Zeitler, *The Burlington Magazine*, vol CLII, no.1285, April 2010, p. 249.

Rachel Stone, 'The invention of a theology of abduction: Hincmar of Rheims on raptus', *Journal of Ecclesiastical History* 60 (2009), pp. 433-48.

Lucy Wrapson edited the October issue of the International Institute for Conservation's *News in Conservation*.

Lucy Wrapson edited the December issue of the International Institute for Conservation's *News in Conservation*.

L. Wrapson (ed.), *News in Conservation*, Issue 14, February 2010.

The following articles were published by members of staff in *Painting and Practice*

*The Westminster Retable: History, Technique, Conservation*

Edited by Paul Binski and Ann Massing, London-Turnhout, Published by the Hamilton Kerr Institute and Harvey Miller Publishers, an Imprint of Brepols Publishers, 2009.

Spike Bucklow

'The virtues of imitation: gems, cameos and glass imitations', pp. 143-149.

'The post-medieval environment', pp. 184-188.

'Materials, wages and painting at Westminster: costing the Retable', pp. 341-356.

With Stuart Robson and Neil Woodhouse, 'Digital documentation', pp. 427-431.

'Dimensions', pp. 432-435.

'Analysis of materials', pp. 436-439.

Jo Dillon, 'Deliberate removals and patterns of loss in the glass-covered decorations of the Westminster Retable', pp. 189-202.

Jo Dillon, 'The metalwork of the Westminster Retable', pp. 270-287.

Jo Dillon, Spike Bucklow and J. A. Charles, 'Analysis of the metalwork', pp. 441-446.

Clare Heard and Spike Bucklow: 'Reconstruction of the Westminster Retable', pp. 392-400.

Mary Kempster and Marie Louise Sauerberg:

'Past care and treatment of the Westminster Retable from the Middle Ages to the twentieth century', pp. 203-214.

Ray Marchant:

'Manufacture of the wooden support', pp. 222-232.

Ian McClure:

'A Conservation Narrative', pp.357-363.

'Installing the Westminster Retable', pp. 401-410.

Régine Page: 'Glass inlay in Europe in the thirteenth and fourteenth centuries', pp. 107-123.

Jenny Rose and Warwick Rodwell: 'Post-Reformation Documentation and Use', pp. 156-171.

Jenny Rose: 'Eighteenth- to Twentieth-Century Documentation', pp. 172-183.

Marie Louise Sauerberg, Ashok Roy, Marika Spring, Spike Bucklow and Mary Kempiski: 'Materials and techniques', pp. 233-251.

Marie Louise Sauerberg and Helen Howard: 'Polychrome techniques at Westminster 1250–1350', pp. 290-318.

Marie Louise Sauerberg and Mary Kempiski with Ray Marchant, Jo Dillon and Sandra Davison 'Treatment of the Westminster Retable', pp. 372-391.

Chris Titmus: 'Technical survey: photographs before treatment, ultraviolet and X-radiographs', pp. 411-426.

## **Exhibitions, Displays and Refurbished Galleries**

*Endless Forms: Charles Darwin, Natural Science and the Visual Arts* (Shiba, Adeane, 20<sup>th</sup> Century, Octagon and Mellon Galleries) (16 June to 4 October)

*Lumière: Lithographs by Odilon Redon* (Charrington Print Room) (22 September to 10 January)

*Matthew Boulton and the Industrial Revolution* (Glaisher Gallery display) (22 September to 24 January)

*Recent Acquisitions of Drawings and Prints* (Shiba Gallery) (20 October to 24 January)

*A Lifetime of Connoisseurship: Graham Pollard and the Study of the Medal* (Octagon) (27 October to 31 January)

*Sargent, Sickert & Spencer* (Mellon Gallery) (8 December to 5 April)

*Greek and Roman Gallery* (re-opened 30 January)

*Sculpture Promenade 2009* (Museum lawns) (to 30 January 2010)

*Clouds and Myths: Monotypes by Lino Mannocci* (Shiba Gallery) (9 February to 9 May)

*The Angel and the Virgin: A brief history of the Annunciation* (Charrington Print Room) (9 February to 9 May)

*Netsuke: Japanese Art in Miniature* (Octagon Gallery) (23 February to 30 May)

*Sculpture Promenade 2010* (Museum lawns) (23 March to 30 January 2011)

*Maggi Hambling: The Wave* (Mellon Gallery) (27 April to 8 August)

*Gifts of the Ebb Tide: Japan and the Sea in Ukiyo-e Prints*, Shiba Gallery (18 May to 15 August)

*Prized Possessions: Lord Fitzwilliam's album of prints after Adam Elsheimer*  
(‘Hidden Depths’ series) (Charrington Print Room) (25 May to 26 September)

*21<sup>st</sup> Century Engraved Glass* (Octagon Gallery) (15 June to 15 August)

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(as of 1 October 2010)