

THE FITZWILLIAM MUSEUM SYNDICATE'S ONE HUNDRED AND SIXTY THIRD ANNUAL REPORT TO THE GENERAL BOARD

The Fitzwilliam Museum and Hamilton Kerr Institute Annual Report 2011-12

Executive Summary

This report provides an overview of the activities of The Fitzwilliam Museum and Hamilton Kerr Institute for the period 1 August 2011 to 31 July 2012.

This has been a critical year in many respects, particularly in view of the economic situation and resulting uncertainties in relation to funding for the sector. Despite this, the Museum has nevertheless continued to enrich the academic, cultural and recreational life of the University, deepening its engagement with partners, audiences and other stakeholders regionally, nationally and internationally. Visitor numbers in this period exceeded 470,000 and significant progress has also been made in all stated areas of priority.

Establishment of the University of Cambridge Museums Group

In April, the University of Cambridge Museums (UCM) was delighted to be one of only 16 museums and museum groups in England to be awarded Major Partner Museum funding under the Arts Council's regional museums programme. The grant, totalling just under £4.5 million, will be awarded over a period of three years (April 2012 – March 2015). It commits all eight university museums to an ambitious and wide-ranging programme with a particular focus on the sharing and implementation of best practice in key aspects of museum work – from provision of lifelong education to conservation and collections care – and seeks to position the museums as leaders in the sector, and playing a central role in the University's strategies for Widening Participation, public engagement and research. Notably, the grant is providing funding to ensure that each museum has the capacity to provide strategic support in collections care, digital innovation, education and marketing. Funds have also been set aside for new Cambridge-wide cultural programmes and partnerships. The strong digital strand running through the bid reflects UCM's aspiration to establish Cambridge as a centre for innovation in this particular aspect of cultural provision.

As the lead museum in the partnership, The Fitzwilliam Museum is responsible for the administrative management of the grant and provides office facilities, HR, IT and management support for the UCM office. We also provide support for workforce development and volunteer co-ordination across the museums. Museum colleagues across a range of departments – both curatorial and administrative – are working closely with UCM colleagues to develop a joint approach to education, outreach and public engagement; digital access and provision; skills sharing and training in the region; marketing and communications; conservation, collections care and emergency planning through the emergent Cambridge Centre for Conservation and Collections Care; and income generation, with the Museum's Image Library and Gallery Hire teams providing

advice and support to other museums, and FME, the Museum's enterprise company advising on and developing merchandise and retail initiatives. Significant progress has been made across all these areas as detailed in subsequent sections of this report.

The Collection

Thanks to a generous grant from the Vice-Chancellor's Endowment Fund and a private donation, Gallery 5 – housing the Museum's collection of paintings and sculpture by French Impressionists and other European artists of the nineteenth and early twentieth centuries – was reopened in November 2011 after undergoing a full renovation. Improvements include a new dark blue-grey wall covering; enhanced natural lighting; restoration of the scagliola; a new display that incorporates sculpture by Rodin and Degas; and new information which places the works within a wider historical, cultural and social context and charts their journey to the Museum.

There were also a number of significant acquisitions – notably, Benvenuto Tisi's *The Adoration of the Shepherds, with the Annunciation to the Shepherds Beyond* and Rubens' *The Triumph of Venus*, a grisaille oil sketch of a design of an ivory salt cellar, carved by the German sculptor Jorg Petel which is now in the Royal Collection in Stockholm. The picture, one of Reubens' most beautiful and lively oil sketches, was once in the collection of the First Duke of Portland and the work was accepted in lieu of inheritance tax through HM Government's Acceptance in Lieu (AIL) Scheme from his descendants. The Museum has also been offered the opportunity of acquiring Nicolas Poussin's *Extreme Unction*, the last of a set of seven paintings celebrating the Sacraments from the collection of the Duke of Rutland. Once again, the Acceptance in Lieu Scheme provided the mechanism allowing the work to pass to the Museum, but as the value of the picture exceeded the tax owed a public appeal has been launched to make up the £3.9 million shortfall.

Museum colleagues were shocked and saddened by the theft of 18 Chinese jades from the permanent collection which included some of our finest pieces. The police investigation is ongoing.

Conservation

This year has seen the completion of a number of major projects. Of particular note is the conservation of the cartonnage mummy case of Hor, a little-known treasure of the Museum. The mummy case had been found in the Ramesseum in Thebes in 1896. By then, the gilded wooden face had already been torn out by robbers and the mummy removed. Cartonnage, a uniquely Egyptian material consisting of layers of plaster, linen and glue, is remarkably rigid but also very sensitive to humidity. At some unknown point, Hor had been exposed to damp conditions, resulting in sagging around the chest and face. This caused structural problems, cracking and instability in the painted decoration. The project was completed in collaboration with a final year Engineering student who first devised and constructed a special frame which enabled the mummy case to be suspended face-down whilst the chest and face were reshaped and stabilised, and then – once this work was complete – designed and constructed a series of ingenious mounts using LEGO, which were placed inside the cavity to support the restored case and prevent future collapse. Hor is now on display after many years in obscurity.

Also completed after a period of four years, was a major project to repair and conserve the Department's most important, frequently consulted and seriously damaged fine printed books, literary autographs and archives of leading writers, artists, musicians,

scientists and politicians. The project carried out a survey of the 10,000 volumes in the Founder's Library. 4,000 volumes were cleaned and thoroughly examined. A wide range of treatments was carried out to reinforce the covers and spines of heavily-used volumes, and to stabilize the text blocks. The most valuable and seriously damaged parts of the collections were fully conserved, rebound and re-housed. In addition to the treatment, the survey formed the basis of the Museum's long-term plans for the complete conservation of the collection and of our future strategy in both interventive and preventive conservation.

The Hamilton Kerr Institute continues to offer a unique combination of research, teaching, and conservation treatment of paintings for this and other museums – and as detailed in this report, is a rich source of expertise and knowledge in a field now under constant threat of retrenchment.

Following discussions in 2010-11, a UCM-wide initiative which aims to support and supplement existing collections care and conservation support was launched. The Fitzwilliam's conservators have also worked with UCM colleagues to establish networks to promote excellence in conservation and collections care and funds have been secured from the Arts Council and J. Paul Getty Junior Trust for three posts in this area. The Cambridge Museums Emergency Support Network was established, with risk assessments for collections across the UCM completed and preliminary reports prepared; and conservators have continued to collaborate with the University's Estate Management Division (EM) towards more environmentally sustainable carbon-efficient environmental control systems.

Exhibitions

As in previous years, the Museum offered an ambitious and varied programme of temporary exhibitions. Highlights included *Vermeer's Women – Secrets and Silence*, comprising 32 works by artists from the Dutch Golden Age, with Vermeer's *The Lacemaker* on display in Britain for the first time; *Splendour and Power – Imperial Treasures from Vienna*, a selection of 'miniature masterpieces' from the imperial treasury of the Habsburgs, worked in gold, silver, gems and other precious materials; and *The Search for Immortality – Tomb Treasures of Han China*, which formed the Museum's contribution to the Cultural Olympiad and the UK-wide London 2012 Cultural Festival, and featured more than 360 funerary objects from the royal tombs of China's Western Han dynasty (202 BC – AD 8), many on display in Britain for the first time.

There were also a number of exhibitions drawn from the Museum's permanent collections, notably: *Grey Matters: Graphite* which explored the expressive potential and versatility of this most common of artists' materials across four centuries; *Work, Rest and Play – Women and Children in Prints after Chardin*, which investigated the appeal of the artist Chardin's familial imagery for the eighteenth century public, and the skill of the printmakers who translated his canvases into graphic art; and *England and the Dutch Republic in the Age of Vermeer*, a special display of English and Dutch coins and medals illustrating the great historic figures of the naval wars of the period, and mounted to run concurrently with *Vermeer's Women – Secrets and Silence*.

The programme has raised the profile and public awareness of the Museum and the University, drawing international audiences and acclaim, and establishing the Fitzwilliam as an organiser of major world-class exhibitions.

Research, Teaching & Learning

Museum colleagues have continued to contribute to teaching, learning and research, both at the University and elsewhere. During the course of the year, more than 80 lectures, classes and seminars were delivered to undergraduates and postgraduates by colleagues from all five curatorial departments, the Hamilton Kerr Institute and the Education Department. Over 30 papers were delivered at international conferences, and three major conferences were also organised by the Museum itself.

The Museum is also establishing itself as a centre for innovation and inter-disciplinary research within the University. This is perhaps best exemplified by MINIARE (Manuscripts Illumination: Non-Invasive Analysis, Research and Expertise), a project led by the Department of Manuscripts and Printed Books and the Department of Chemistry, with input from the Engineering Department, the Cavendish Laboratory, the Department of Applied Mathematics and Theoretical Physics, the Department of Art History and others, as well as international partners ranging from specialist laboratories to archives and museums. In the first instance, the project will pioneer new techniques for the non-invasive analysis of pigments in illuminated manuscripts and early printed books from the sixth to the sixteenth centuries. The data could potentially transform our understanding of manuscript production with far-reaching implications for research and conservation, for – unlike with oil paintings, where sampling is possible – our knowledge of the materials and techniques utilised by artists in manuscript production relies heavily on manuals and recipes which are largely either basic or incomplete.

Public Engagement & Lifelong Learning

The Education Department has continued to provide a range of programmes for school-age children, young people, adult learners, families and groups with special needs or interests. Opportunities for professional development and training have also been offered to working and trainee teachers.

This year has seen developments in two key areas: the first has been in provision for community groups that are vulnerable or have special needs, exemplified in our work with dementia sufferers and their carers. Funding secured from the Rayne Foundation and the Marlay Group enabled us to take forward a partnership with Dementia COMPASS, a volunteer-run organisation offering support for those living with dementia (both sufferers and carers). Through this partnership, we have developed courses which can be evaluated and their outcomes disseminated to the Museum and Health sectors. A six-week course was piloted in consultation with Addenbrooke's Hospital and plans were drawn up for two courses to be delivered in the next academic year.

A second area on which we have focused is our work with UCM. In line with commitments set out under the Major Partner Museum grant, the Education Department is working closely with Education Officers and other colleagues across the UCM to develop a shared strategy that will enhance learning opportunities within the museums, promote off-site programmes and maximise digital access to the collections. During this period, UCM education provision and models of delivery were mapped and a number of joint initiatives – such as the Bronze Art Award for a group of 11-16 year-olds – were piloted.

Sustainability

The Museum has invested in a range of initiatives to ensure that we remain able to serve the University and the wider community to the highest standards.

Major initiatives were undertaken in this period – notably, a feasibility study to install sustainable, more carbon-efficient, hybrid environmental control systems in the upper galleries was completed, the first of two phases of which will commence in autumn 2013. Measures are also being implemented to enhance our fundraising capacity, with a new Customer Relationship Management (CRM) database being installed in the Development Office to enable a more streamlined and tailored approach to prospects and funding bodies. Our business and income-generating activities have also continued to grow this year: income from both the Image Library and hire of galleries has increased significantly this year, and Fitzwilliam Museum Enterprises contributed a net total of £278,000 to the Museum.

Conclusion

Maintaining our current momentum is likely to become yet more challenging in the face of continuing economic uncertainty. One of our key priorities in the coming year therefore will be to build on existing relationships and initiatives while identifying new sources of funding and support. A further priority will be to continue to work closely with the UCM. Although only recently established, the partnership has already demonstrated that the university museums are a creative and dynamic force, with the will and capacity to engage audiences and inspire learning. We look forward to working with colleagues and the wider University to realise its potential.

The Collections – display, manage, build

This year's activities exemplify the breadth and quality of scholarship, expertise and professionalism at the Fitzwilliam.

Refurbishment and re-display

As part of an ongoing programme of improvement and refurbishment, Gallery 5, housing works by the French Impressionists and other artists of the late nineteenth and early twentieth centuries, was reopened on 1 November 2011 after undergoing a full renovation and re-display. Improvements include enhanced natural lighting, restoration of the richly-coloured scagliola and a dramatic dark blue-grey wall covering. The new display includes works for which the Museum is well known – Monet's *Le Printemps*, Renoir's *La Place Clichy* and Degas's *Au Café* – as well as a number of recently conserved paintings such as Sisley's *The Flood and Port Marly* and Monet's *Belle-Île*. There is also a selection of nineteenth century French sculptures by Rodin, Degas and Jules Dalou for added richness and context. The reinstalled gallery now incorporates information on the history of impressionism and how these works came to the Fitzwilliam. The Museum would like to record its thanks to the Vice-Chancellor's Endowment Fund, whose generous grant of £50,000 ensured that this work could be completed, bringing to light the fruits of new research and interpretations which will contribute to our understanding of this remarkable collection.

Elsewhere, essential works commenced in the Chinese Gallery following the theft of eighteen pieces of jade in April 2012. Plans for an interim refurbishment of the Armoury were approved; and scoping for the Environmental Control Project to install new air-handling units through the upper galleries (Courtauld, Dutch, Octagon and Spanish galleries and the Charrington Print Room) was completed, and a decision to complete the work in two phases (in 2013-14 and 2016-17 respectively) was reached.

Enhancing access

Across the Museum, colleagues have worked tirelessly to improve and enhance access to, and knowledge of, its permanent collections: special displays and exhibitions in the Charrington Print Room, the Shiba, Octagon, Glaisher, and Greek & Roman galleries continue to be used to highlight aspects of the collection. Events in the Museum's Study Rooms proved extremely popular, with recorded visits from more than 2,500 students, researchers and members of the public. A substantial proportion of these visitors made use of enhanced access opportunities offered in the recently refurbished Graham Robertson Room, part of the Department of Paintings, Drawings and Prints. Tailored events during this period included a session for a group of 11-16 year olds undertaking a Bronze Art Award, to look at drawings of hands from different periods; and a visit from adult learners participating in a course entitled *Think you Can't Draw? Think Again!* organised as part of the University's *Festival of Ideas*.

Work to improve digital and online access is also continuing - notably: *Collections Explorer*, a new searchable online resource has been introduced to replace the previous Online Public Access Catalogue (OPAC) with a more user-friendly interface. Over 10,000 records and 11,000 new images have been added in the last year. The Museum website has also been refreshed and expanded, with new content including dedicated web pages for the Greek & Roman Gallery, Egyptian scarabs and East African headrests. Concurrently, the Museum has been involved in early discussions with the University's Office of Communications regarding the use of the new *Project Light* templates, driven by

a content management system, as the basis for the next major rebuild of the Museum website, scheduled to take place in 2013.

Storage and documentation

As always, given the scarcity of available space, storing parts of the collection that are not on display has been a challenge. This year however, work to install racking and cupboards at the Sidgwick Site storage facility was completed and new storage furniture was acquired in anticipation of a major reorganisation of the Store. Improvements for all five curatorial departments was also undertaken, scoped or planned for 2012-13. Key improvements this year included: the storage of Roman glass vessels in a new, custom-made cabinet, using an innovative support technique; and the purchase of a custom-built storage cabinet for housing medals. At the Sidgwick Site store, the Department of Antiquities made significant progress in the unpacking of its Egyptian stone vases and ceramics, and the Department of Applied Arts reorganised its collection.

Discussions have also commenced exploring the possibility of a shared UCM storage and conservation facility on the Northwest Cambridge site.

With regard to documentation and accessioning, the Museum's collections database was upgraded. The new version offers greater scope for recording information about the objects and better integration of documentation processes such as object entry and acquisitions, as well as links to conservation records and condition reports. A new archive module has also been added. Additionally, a digital asset management system, *Portfolio*, was purchased. This will enable more efficient electronic storage and better access to images and other digital material related to the collections. By the end of July 2012, the number of records on the Museum's central collections information database had risen to 185,405. The majority of new records were for coins and prints, making a substantial impact on the retrospective accessioning programme (due for completion in 2018) in these areas.

Acquisitions

Once again, the Museum has benefited from HM Government's Acceptance in Lieu (AIL) Scheme, being allocated Benvenuto Tisi's (known as Il Garofalo) *The Adoration of the Shepherds, with the Annunciation to the Shepherds Beyond*, and Rubens' *The Triumph of Venus*. This sculptural oil sketch in the technique referred to as 'grisaille' (grey tones) was formerly in the Collection of the 1st Duke of Portland. It is Rubens' model for a salt-cellar carved in ivory by the German sculptor, Jorg Petel (1601/2-1634), which is now in the Royal Collection in Stockholm.

Thanks to a generous grant from the Heritage Lottery Fund (HLF), with contributions from the Marlay Group and individual donors, the Department of Antiquities acquired the Lansdowne Relief, a grey limestone frieze carved with arched niches alternating with sea myths, a hunting scene, a marine thiasos and other details. The relief was found originally by Gavin Hamilton in 1769 in an area of Hadrian's Villa at Tivoli known as the Pantanello (or little bog) and sold to the first Marquis of Lansdowne, in whose family it remained until it was acquired by the Museum. The Relief extends and complements the Fitzwilliam's existing collection of Roman sculpture, which includes three other items from Tivoli: two pilaster capitals and a bust of Hadrian's lover, Antinous, also once in the Lansdowne collection.

Also acquired, thanks to the generosity and efforts of individual donors and the support of the Pilgrim Trust, the Gatsby Educational Foundation, the Finnis Scott Foundation, the Bernard Sunley Foundation, the Kirby Laing Foundation, the Perceval Fund and the Marlay Group, was *The Kiss of Judas*, a painting in oil on oak boards of the late Medieval period (c. 1460-80). The painting, previously owned by the Church of St. Mary the Virgin in the village of Grafton Regis, Northamptonshire, is believed to be an example of the School of Coventry, of which only a handful of works survive, and is therefore an important piece of East Anglia's regional heritage.

The Museum has continued to build on its collection of works by modern and contemporary artists. Notable additions in this period included *Large Reflection Bowl* by Adi Toch, acquired for the Museum by Sir Nicholas and Lady Goodison through the Art Fund. Also, acquired with funding from the Friends: *Black Bowl with White Rims*, a Limoges porcelain bowl with zinc-talcum glaze by Geert Lap; and 2 prints by the Chapman brothers, the first entitled *Dinos not Jake*, an etching reworked from a photogravure of Goya's original in *Los Caprichos*, signed from the Edition of 250; the second entitled *Jake not Dinos*, an etching reworked from a photogravure of Goya's original in *Los Caprichos*, also signed from the Edition of 250.

In July 2012, preparations commenced, in partnership with the Art Fund, to acquire Nicolas Poussin's *Extreme Unction*, one of an original series of seven works on the Sacraments painted for his friend and patron Cassiano dal Pozzo between 1637 and 1642. The paintings were acquired by the fourth Duke of Rutland in 1785. Of the original seven, one was destroyed in a fire at Belvoir Castle in the nineteenth century; and a second was sold to the National Gallery of Art, Washington DC, in the early twentieth century. *Extreme Unction*, depicting a dying man being anointed with oil on his deathbed, and regarded by many as the finest in the series, has been accepted by the Government in lieu of tax owed on the sale of *Ordination*, which was purchased by the Kimbell Art Museum in Texas in 2011. The Museum needs to raise an additional £3.9 million by November 2012 in order to secure the allocation.

In memoriam

It was with great sadness that we announced the death of Dr Mark Blackburn (1953-2011), Keeper of Coins and Medals, Reader in Numismatics and Monetary History in the Department of Anglo-Saxon, Norse and Celtic and Fellow of Gonville and Caius College. He died peacefully at home on 1 September 2011 after a long struggle against cancer.

Mark was born in Camberley, Surrey. At 13 he and his family moved to Tunbridge Wells, Kent, where he attended the Skinners' School before reading chemistry and jurisprudence at St Edmund Hall, Oxford, graduating in 1975. The following year he entered pupillage at Middle Temple, where he went on to practise as a barrister from 1976 until 1978, when he gained a position with the merchant bankers Kleinwort Benson.

By this stage Mark had already become a respected scholar of Anglo-Saxon and related coinages, publishing his first article while still an undergraduate in 1973. When the leading scholar of early medieval numismatics of the day, Professor Philip Grierson, sought a research assistant in 1982, he persuaded Mark to leave his promising career in the City and pursue numismatics full-time. This move began an association with the Fitzwilliam and Cambridge which was to last almost thirty years, twenty of them as

Keeper of Coins and Medals. Mark was promoted to this post in 1991, and during his time as Keeper made the Fitzwilliam coin room both a world leader in the field and a most congenial environment for research and teaching. He oversaw major expansion of the collection through bequests and acquisitions, and leaves his department in a strong and highly respected position. In addition to his duties within the Fitzwilliam, Mark devoted much time to associated projects and societies. He served as editor of both the *British Numismatic Journal* and the *Numismatic Chronicle* and as President of the British Numismatic Society from 2004 until 2008. He also acted as general editor and secretary for the British Academy's *Sylloge of Coins of the British Isles* project from 1980, overseeing the publication of over thirty-five volumes.

The research for which Mark will also be remembered focused on the British Isles and Scandinavia between the fifth and the twelfth centuries. He wrote or edited over 200 publications on the subject, becoming the leading authority in the field and a well-known figure among historians and archaeologists as well as numismatists. Areas of particular interest to him included the influence of the Vikings on money in Britain and the analysis of coin-finds, especially those discovered by amateur metal-detectorists since the 1980s. It is no understatement to say that through his research Mark has revolutionised views on the monetary economy of the early Middle Ages, and his impact on the field was recognised with many major awards, medals and other distinctions, among them the *Jeton de Vermeil* of the Société française de Numismatique (1991), the British Numismatic Society's Sanford Saltus medal (2008), the Royal Numismatic Society medal (2008), the British Academy's Derek Allen prize (2011) and a LittD from the University of Cambridge (2011).

Mark combined his lucid and meticulous scholarly work with genuine warmth and care for his friends, colleagues and pupils. An inveterate traveller, he forged links of lasting value across the globe, including many in central Asia, India and the Far East. He was also a kind host, both at work and at home, and was devoted to his family: his wife Fiona, and his three children Molly, Will and Hal. The death of Mark Blackburn at the height of his career is a tragic and untimely loss for his family, for the Fitzwilliam Museum, for the University of Cambridge and for all who had the pleasure to know or work with him.

Conservation & Collections Care – preserve, conserve, save

Conservation and care of the collections is central to the Museum's work, and core to our being able to ensure that the unique and often beautiful objects in our care can be enjoyed by future generations.

Across the five curatorial departments, major conservation projects during this period included:

Antiquities – thanks to an ambitious conservation project, the ancient Egyptian cartonnage mummy case of Hor, a little-known treasure of the Fitzwilliam Museum, is now on display after many years in obscurity. The mummy case, dating to the tenth century BC, was found in the Ramesseum in Thebes in 1896. The gilded wooden face had been torn out by robbers and the mummy removed. Cartonnage is a uniquely Egyptian material, often only a few millimetres thick, consisting of layers of plaster, linen

and glue. It is remarkably rigid but also very sensitive to humidity. At some point or other, Hor had been exposed to damp conditions, resulting in dramatic sagging around the chest and face. This caused structural problems, cracking and instability in the painted decoration. There had been some attempts at repair and restoration which most probably took place in the cartonnage's early years in the Museum.

In this project, conservators wanted to reshape the cartonnage by using humidity to soften it and allow it to be manipulated. But introducing water into this material risked causing damage to the painted surface. Furthermore, if the whole cartonnage were softened at once, there was a real danger it would collapse. Introducing water in a controlled way could only really be done if the cartonnage was face-down – but the fragile state of the chest and face meant this was almost impossible.

As part of an ongoing series of collaborations between the Museum's conservators and the Department of Engineering, the problem was offered as a project to a final year student: working closely with conservators, student David Knowles devised and constructed a frame that made it possible to suspend Hor face-down while the reshaping was carried out. Using a combination of traditional wooden frames and mouldable materials designed for medical use, Hor could be completely supported for weeks at a time, allowing very gradual reshaping of the cartonnage. Once the chest and face had been reshaped and the surface stabilised, David designed and built a display mount for the mummy case. An essential part of this was the internal support to ensure that the structure would not collapse again in the future. To achieve this, David constructed six structures from LEGO that were placed inside the chest cavity. They are adjustable using screw threads, and are padded with archival foam where they are in contact with the ancient surface. David was awarded a prize by the Department of Engineering for his final presentation.

Applied Arts – a project was set up to enable the examination of an important collection of eighteenth century English glass using x-ray fluorescence spectroscopy to determine those with a significant manganese dioxide content, which would make them especially vulnerable to damage from ultraviolet light. Also during this period, training in the cleaning of ceramics was delivered to the Applied Arts technicians and work commenced on the cleaning of Islamic ceramics from the displays. Comprising more than 800 pieces, a number of them extremely rare or unique, the Fitzwilliam's collection Islamic ceramics collection is recognised as being of international importance, and is at present the last unresearched collection of its kind in Europe. Funds are now being sought to conserve and redisplay the collection.

Coins & Medals – Institute for Conservation and Heritage Lottery Fund intern Rachel Weatherall, a metals conservator, undertook a number of projects for the Department. These included conservation of objects for the exhibition *Treasure Under Your Feet*, research into corrosion problems possibly caused by lining materials used in some coin cabinets and assistance with the specification of a new, state-of-the-art, conservation-safe cabinet for the storage of medals which was subsequently built and installed. She made a condition survey of the campaign medals and conserved those identified as in need. Working in the specialist area of coins and medals was a great opportunity for a young conservator to extend her range.

Manuscripts & Printed Books – a major project to repair and conserve the Department's most important, frequently consulted and seriously damaged fine printed

books, literary autographs and archives of leading writers, artists, musicians, scientists and politicians was completed in 2011 after a period of 4 years. The project carried out a survey of the 10,000 volumes in the Founder's Library. 4,000 volumes were cleaned and thoroughly examined. A wide range of treatments was carried out to reinforce the covers and spines of heavily-used volumes, and to stabilize the text blocks. The most valuable and seriously damaged parts of the collections were fully conserved, rebound and re-housed. In addition to the treatment, the survey formed the basis of the Museum's long-term plans for the complete conservation of the collection and of our future strategy in both interventive and preventive conservation.

Special thanks are due to the National Manuscripts Conservation Trust, the Esmée Fairbairn Foundation and the Pilgrim Trust, whose funding enabled the Department to employ a full-time conservator for the duration of the project.

A smaller but important project this year, focused on the preservation, stabilization and technical examination of two Islamic manuscripts in the Fitzwilliam Museum's manuscript collection. Bequeathed to the Museum in the late 1940s, the manuscripts, both dating to the sixteenth century, are exquisite examples of Persian art during this period and have not previously been studied.

The first manuscript, a copy of the twelfth century epic *Haft Paykar* by the Persian poet Nizami, is a visual encyclopaedia of Safawid painting, representing three distinct styles. The second manuscript is a richly illustrated edition of the thirteenth-century Persian collection *Bustan*, by Sa'di of Shiraz, made in Kashmir in 1505. Both manuscripts posed significant questions regarding the materials and production technology of deluxe Islamic manuscripts. Such information is largely established for European manuscripts, but it is still for the most part lacking in the study of Islamic material.

The project involved a systematic scientific analysis of both the pigment and the materials before a comprehensive and sympathetic conservation to both the bindings and the illustrations could be undertaken. Analysis of the pigments was done using non-invasive analytical techniques of X-Ray Fluorescence (XRF) and Fibre Optic Reflectance Spectroscopy (FORS), which informed the long-term preservation of these manuscripts as well as their immediate repair, consolidation and rebinding. Particular attention was paid to the physical structure of the manuscripts, including the effect of previous repairs and retouching, and the relevance of these features to the conservation treatments of the artefacts. As with many conservation projects, this was an interdisciplinary project requiring input from conservation scientists and art historians. This work has contributed significantly to our understanding of both these and other Islamic manuscripts in the collection, and thanks are due to the Sumitomo Foundation in Japan which funded the project.

The Department's most significant project to date – MINIARE (Manuscript Illumination: Non-Invasive Analysis, Research and Expertise) – is a multi-disciplinary programme in collaboration with the Departments of Chemistry, Physics, Engineering and Art History. It focuses on the use of non-invasive pigment analyses of pigments in manuscripts and could transform our understanding of how illuminated manuscripts were constructed and of the materials that were used, with far-reaching consequences for their preservation and conservation. The analyses will provide the necessary raw data for art historical research into manuscripts, providing new insights into the context in which they were produced and the means by which materials to make them were obtained,

particularly when juxtaposed with contemporary texts and manuals with which there are significant disparities. The securing of funding from the Newton Trust, the University's fund for preparation of large cross-school bids and private funding, enabled the Department to embark on the first stage of this project from December 2011. To date, almost 900 spectra have been obtained using Fibre Optic Reflectance Spectroscopy (FORS) with equipment loaned free of charge by the manufacturer, which are undergoing analysis now.

Also during this period, a new, purpose-built store for the Museum's collections of music and medieval manuscripts was planned and designed.

Prints & Drawings – conservation work, at times both involved and quite complex, was required for the staging of a number of exhibitions, including *Grey Matters: Graphite* and *Designed to Impress: Highlights from the print collection*.

Further work continued on the botanical watercolours by the Belgian artist Pierre-Joseph Redouté (1759-1840) following on from the successful Fitzwilliam exhibition *Flower Drawings: Redouté and his pupils* (19th July – 30th October 2011). As most of these illustrations had been executed on finely prepared sheets of vellum, a particular and in some ways unique mounting system has been developed using twisted and sprung Gampi paper and now further modified. Recent loan requests for a number of the Fitzwilliam's Redoutés included the National Gallery of Victoria, Australia (June 2012) and the Teylers Museum, Haarlem, Netherlands (January 2013).

During the summer months of 2012 the department conducted an extensive audit survey of some 8,000 – 10,000 mounted works of art on paper. This included British, Italian, Netherlandish, French, German / Swiss and Indian / Persian schools. For this, the contents of each Solander storage box were carefully reconciled against the inventory listings whilst at the same time the items contained within were carefully considered with regard to their condition, general conservation needs and the current state of mounting. A total of 21 PDF files were assembled with the largest file running to some 51 pages. Unusual and/or particular observations were highlighted, referenced and on occasion photographically documented.

The survey's findings are now digitally archived and freely available to relevant colleagues, both in the departments of Paintings, Drawing and Prints and Conservation.

Collections Care

One of the key priorities for conservators during this period has been the development and implementation of integrated and sustainable collections care and conservation strategies. Major initiatives completed or underway under this include:

Provision of comprehensive conservation and collections care support across the UCM – discussions in 2010-11 resulted in the launch of a UCM-wide initiative, which aims to support and supplement existing provision. Networks have been established to promote excellence in conservation and collections care. A training and skills-sharing programme has also been initiated. Funding was secured from the Arts Council and J. Paul Getty Junior Trust for one 3-year and two 1-year posts for the UCM Conservation and Collections Care project.

Display and storage - a new suite of conservation-standard modular display cases was commissioned for temporary exhibitions in the Fitzwilliam. A report on storage needs across UCM was prepared to be fed into the University's overall review of storage.

Emergency planning and risk assessment – there was a complete revision of the Emergency Plan for the Fitzwilliam, and a training programme for disaster response and object salvage was also established. A plan was also created to develop a co-ordinated system across UCM and assist all the museums in the upgrading of their emergency response, the first stage of which was the establishment of the Cambridge Museums Emergency Support Network. Risk assessments for collections across the UCM were also carried out and preliminary reports prepared.

Sustainability and environmental control – as part of the Fitzwilliam's Environmental Control Project (ECP), and of a University-wide policy to improve sustainability and carbon efficiency, conservators have continued to work with Estates Management to develop more sustainable and energy efficient approaches to environmental controls.

Contributing to collections care in the region – the UCM Regional Conservation Officer has provided support across Cambridgeshire and Peterborough and, in collaboration with SHARE Museums East, has contributed numerous training courses in collections care.

The Hamilton Kerr Institute

Staff and students - Marie Louise Sauerberg resigned from her position as Senior Conservator and Assistant to the Director in January 2012, to become the conservator of painted surfaces at Westminster Abbey, after a career at the HKI of 14 years. She had been working at the Abbey on the Institute's behalf for numerous periods, most notably on large projects such as the conservation of the Sedilia and the Coronation Chair. She had also been the Healthy and Safety Officer, and her organisational skills had been invaluable in project managing in-situ projects and the running of the HKI generally.

Jenny Rose was appointed as Senior Conservator and Assistant to the Director in November 2012, Lucy Wrapson completed her Leverhulme Trust research fellowship in December 2011 and was appointed as Research Associate and Conservator, and Christine Kimbriel was appointed as Conservator/Research Associate. On short term contracts, Helen Glanville was appointed as Conservator/Research Associate in March 2012, Youjin Noh was appointed as Conservator, Christine Patrick was appointed as Conservator, and Alice Tavares da Silva was appointed as part-time teacher and conservator. Alison Stock completed her short-term contract in December 2011.

Three of the previous year's interns, Abigail Granville, Krista Blessley and Esther Rapoport, were invited to pursue a second year's internship, but Krista Blessley was subsequently offered a position at English Heritage, which she accepted. Later in the year, Abigail Granville was offered a part-time post of conservator at the National Gallery, London in February (maternity cover). She continued two days per week at the Institute, but then ended her internship formally in May when she was offered a two-day per week temporary employment on the PLM project, analysing pigments on Egyptian

coffins at the Fitzwilliam Museum. Her position was taken by Genevieve Silvester (Courtauld Institute) in April.

Four new interns started at the Institute in September 2011: Maria Kubik from the Art Gallery of Western Australia, and Radoslaw Chocha from Northumbria University undertook full year internships, whilst Sandra Dzialek from the Akademie der Bildenden Künste in Vienna and Gaëlle Pentier from the Ecole Nationale Supérieure des Arts Visuels de La Cambre, in Brussels were accepted for mid-programme internships of six and five months respectively.

Artemis Rüstau, from the Academy of Fine Arts in Dresden, started her internship in April 2012.

Teaching

Beyond the canvas – training the next generation of conservators; preserving wood panel paintings – the Pilgrim Trust have generously provided a grant of £30,000 over three years to pay for Simon Bobak to teach on a regular basis at the Institute and supervise treatments on often complex panels, including two from the museum (Venetian sixteenth century, *Presentation in the Temple* and British School *Portrait of Sir Henry Slingsby*) which are particularly valuable as teaching examples, as well as other panels from other collections.

Conservation Treatments

Museum paintings treated – the most important museum painting receiving treatment at this time was the ongoing restoration of the *Adoration of Shepherds* by Sebastiano del Piombo, and the enormous task of retouching and reconstruction of the large lacunae was begun. An early and accurate copy from the stores of the Louvre arrived in early October, on a two year loan, to help with the reconstruction.

Other treatments included the varnish removal and retouching of *Argenteuil, Le Pont en Réparation* by Monet, Frederick Etchells' *Dead Mole* was cleaned for an exhibition at Charleston House, and the British seventeenth century portrait of *Eleanor Holles, Countess of Tyrconnel* was fully cleaned and restored. The *Winter Landscape* by Esaias van de Velde was fully cleaned in preparation for loan, and the full structural and aesthetic treatment of the English anonymous late C16th panel of *Sir Henry Slingsby* was begun. The full cleaning was begun of the Anonymous English C15th *Kiss of Judas* panel

More minor treatments included the treatment of *Mrs. William Fothergill Robinson* by G. Richmond, and three flower paintings by Monnoyer and Verelst for an exhibition at Tate Britain.

Teams of conservators checked the condition of the paintings for the Vermeer exhibition. They undertook conservation work in the stores on a number of nineteenth century French paintings, in preparation for the rehang of the Gallery 5.

Major treatments for other collections – for external collections, the principal treatments included the *Judgement of Solomon* (Anglo-Flemish c. 1590) on oak panel, belonging to the Middle Temple (for British Museum's exhibition, *Shakespeare: Staging the World*), and two major works from the Royal Collection, namely: the Anonymous *Lord Mayor's Procession on the Thames* c. 1685 for exhibition in the National Maritime Museum's exhibition of Royal River and Verrio's *Sea Triumph of Charles II* were both completed. Extensive work on the cleaning and structure of the Anonymous German(?) *School Man*

in Red (c. 1540) was also undertaken. The anonymous *Portrait of John Donne* from the National Portrait Gallery received a full treatment, and extensive overpaint removal and restoration was completed on a ¾-length portrait of Elizabeth I from Eton College, dated c. 1583, a version of the Sieve Portrait in Siena.

For the National Trust, full treatments were undertaken on a copy of Leonardo da Vinci's *The Virgin and Child with St Anne* (Stourhead) and Ribera's *St Augustine* (Kingston Lacy)

Stubbs' *The Duke of Ancaster's Blank* (Grimsthorpe House) was fully treated, as was Cotman's *The Waterfall* (Norwich Castle Museum), and two portraits of the First Earl of Aylesbury, a full length by Lely and a half length by Gascar, (both from Deene Park) were cleaned and restored.

From more recent times, two paintings, one of *Queen Victoria* by Dudley Heath and one of *Edward VII* by Arnold Speed from the Museum of the Order of St. John, London, were cleaned and restored, and a *Portrait of a Young Girl*, by Thomas Cooper Gotch (private collection), dated 1887, was given an extensive structural treatment and restoration.

Other works treated this year include *Landscape with Cattle* attributed to Gainsborough, and an Aurelio Luini *Lamentation* (both from private collections), numerous Tudor and Elizabethan panels from the collections of Milton Hall and Trinity College, a number of nineteenth and early twentieth century works, including some by Frank Brangwyn, for the refurbishment of the William Morris Gallery Walthamstow, and a Cranach the Younger (?) *Madonna, Child and Saint John* (private collection).

In situ conservation work was undertaken at a number of collections, including Blickling Hall (National Trust), Deene Park, Coughton Court (National Trust) and Weston Park.

Research

Chichester Cathedral Lambert Barnard panel treatment – an extensive 500 page publication was completed on the early sixteenth century Lambert Barnard panels in Chichester Cathedral (treated in 2010-11), including full details of condition and treatment of the three panel groups, a detailed technical investigation into the materials and techniques of the original, a physical history of the panels and their subsequent cycles of damage and restoration, and the results of cleaning tests on the extensive eighteenth century overpaint.

Norfolk and Suffolk Rood Screen Project – the third year of this research project funded by the Leverhulme Trust, was completed. In collaboration with the Church Buildings Council and Tobit Curteis, the HKI began a pilot project, funded by Sainsbury Trusts, to assess the condition and environment of rood screens in ten selected churches in Norfolk and Suffolk, and to carry out small-scale treatments. This is to investigate the feasibility of an East Anglian (and eventually nationwide) audit of screens in churches and to make recommendations for future care and treatment (which may in turn lead to funding bids by the churches/parishes) Lucy Wrapson and Spike Bucklow also organised and presented at the conference *The Art and Science of Medieval Screens* in Cambridge in April 2012.

Cotman and Crome painting techniques research – Rose Miller, funded for three days a week by the Paul Mellon curatorial grant, and by the HKI for the remaining two days, has been continuing the technical examination of oil paintings by John Crome and John Sell Cotman, principally those from the Norwich Castle Museum and Art Gallery, but taking in comparative works from other collections round the country, and linking with other researchers. She also undertook some treatment of these pictures in preparation for the representation of the NCMAG Cotman Galleries in April 2012. Over 70 Crome and Cotman oil paintings were brought to the Institute in batches from Norwich for technical examination over this period, including full X-radiography and infra red reflectography, and the Institute has covered the substantial costs of this and of the transport.

Roberson archive – Sally Woodcock, who conducted the initial research on the Roberson archive, has recently begun a PhD on the socio-historical nature of the material in the archive.

Winsor and Newton archive – the Hamilton Kerr accepted the gift of a large amount of archival material from Winsor and Newton, consisting of nineteenth and twentieth century formulation books, paint batch samples, raw pigments and other written archival material. This has been prompted by the closure of Winsor and Newton's factory in Harrow, and the move of the manufacturing plant to France. This archive has been impossible to consult previously, partly for reasons of commercial sensitivity, although some sections had been digitised in a Leverhulme-funded project by the HKI from 2004 - 2006. Ian Garrett, the retired Technical Director from Winsor and Newton, who was instrumental in the archive being brought here, has been sorting the numerous boxes of these paint tubes on a voluntary basis, and storing them in the outbuildings. The archive will it is hoped form a central resource for a larger-scale research project into the materials and social/scientific history of the nineteenth century colourman's trade.

Portrait of Richard II Enthroned (Westminster Abbey) – a very detailed assessment was carried out and a report concerning its state of preservation was prepared, and treatment undertaken at the Ebury Street studio on the panel structure

Cassone research project – a C15th Italian Cassone from Blickling Hall (National Trust) was given conservation treatment and a full technical examination to determine more about its origins and subsequent modifications.

There have also been numerous joint ventures in research into painting techniques and materials, coordinated by Helen Glanville - notably: a scientific examination of Poussin's *Eliezer and Rebecca at the Well* from the Museum with XRF/XRD by the Centre de Recherche et de Restauration des Musées de France (Laboratoire LAMS-Université Pierre et Marie Curie in Paris); the presentation of a poster at the CHARISMA conference held at the British Museum 10/11th May, on Renaissance Workshop Practices, in collaboration with the Opificio delle Pietre Dure, Florence and ENEA, Rome, on practices in Titian's studio in relation to the three versions of *La Bella* (Florence; Vienna; St. Petersburg); a pilot research visit from the Qualitative and Quantitative Investigative Imaging (Q2I2) group to the HKI with the Institute of Diagnostic Imaging (University of Windsor, Ontario); development and evaluation of High Resolution Imaging Diagnostic techniques for the analysis and investigation of works of art, in order to assess present condition and evaluate future deterioration, as well as preliminary discussions for the development of software in order to be able to

compare data from material analysis with the visual appearance of works of art; technical investigations for the purpose of attribution of a "sketch" of Monet's late *Nymphéas*, and a landscape variously attributed to Dughet and Poussin (both from private collections); investigations into Poussin's painting technique in the technical archives of Centre de Recherche et de Restauration des Musées de France (C2RMF Louvre); research on the Digital Mellini (Pietro Mellini's 1681 unpublished rhyming inventory of paintings and drawings from his family's collection in Rome) at the Getty Research Institute, Los Angeles.

In memoriam

The death of Dr. Renate Woudhuysen-Keller, Emeritus Assistant to the Director, was a tragic event for all the present and former members of the HKI, to whom she been a mentor, valued colleague and a dear friend, and a great loss to the worldwide conservation profession. She died peacefully in hospital on Thursday June 25th 2012, aged 68, after a long illness, bravely fought, and with her husband Paul at her bedside. The funeral service was held at Whittlesford Church on 12th July.

Renate was held in huge respect and affection by generations of students of the Hamilton Kerr Institute, where she fulfilled a pivotal role as teacher and painting conservator for 34 years. But her influence spread well beyond England, and her courses in historical painting techniques have been inspirational to many painting conservators across the world. Born in 1944, she was trained in the central European tradition, initially in Cologne at the Wallraf-Richartz Museum, and then in Zurich, where under the guidance of Dr. Thomas Brachert, she first became interested in the reconstruction of techniques and materials, a field that she continued to research and practice throughout her career. She then moved to Stuttgart, studying under Professor Rolf Straub at the Institute for Painting Technology, and also spent two months working in Florence in the aftermath of the 1966 flood. She gained her MA in Art History at the University of Zurich in 1973, the subject of her thesis being the practical reconstruction of historical painting materials and techniques from original sources.

After working as a conservator and teaching in Zurich, Renate came to Cambridge in 1978, to take up the position of "Technical Historian" offered to her by Herbert Lank at the Hamilton Kerr Institute. With a gap of one year in 1981-2 when she was Head of Painting Restoration at the Swiss National Museum, Zurich, she spent the rest of her life in Cambridge, where she taught on the postgraduate Diploma course, worked as a conservator, and continued her own research, leading eventually to her PhD on a C16th German treatise on pigment manufacture, awarded in 2001. During this time she has been always lovingly supported by her husband Paul, whom she married in 1983 on her return to England.

She was also a skilled and dedicated conservator of easel paintings and polychromy, and the major projects and paintings on which she worked are too numerous to mention, spanning all periods and schools. Her first love was probably the work of the Renaissance masters, both north and south of the Alps, of whom she had a profound understanding. But she also acquired extensive experience of the Impressionists, and made vital contributions to the treatment and study of British painting, foremost amongst which must remain the conservation of the Royal Collection sixteenth century *Battle of the Spurs*, an immensely difficult overpaint removal to which she dedicated many years. Her quiet authority, coupled with a sense of wonder in the face of great art, and her passion to understand paintings and the minds of the artists who created them,

helped to bolster the high professional reputation of the Institute and to promote its questing spirit.

As a teacher Renate was both inspiring and approachable, generating great devotion amongst all who worked with her. She led by example, instilling in her students a tenacious curiosity about paintings and the painting process, and refusing to give up on a problem or treatment until answers had been found. She never lost her enthusiasm for discovery, and even through the last few years of illness, she worked on treatments and research, continuing to share the fruits of her wisdom and experience with the students and staff at the Institute. Latterly she had become fascinated by the preparation and application of ultramarine, especially in relation to her conservation treatment of the Sebastiano del Piombo *Adoration of the Shepherds* from the Fitzwilliam Museum, and this work continues, inspired by her example.

Exhibitions & Loans – explore, connect, surprise

Exhibitions have long been an important part of the Museum's public programme and are a powerful vehicle through which to showcase the Museum's curatorial expertise and creativity, stimulate new research and allow us to present both new and familiar objects in ways that challenge and excite. Thanks in large part to funding from the Monument Trust, the Fitzwilliam has, over the last 5 years, been in a position to mount a series of major temporary exhibitions which are either wholly comprised, or incorporate a significant proportion of loans from external institutions and individuals. Notable examples include: *From the Land of the Golden Fleece* (2008) featuring tomb treasures from ancient Georgia, *Endless Forms – Darwin, Natural Science & the Visual Arts* (2009), exploring connections and influences between Darwin's theories, the visual arts and vice-versa, *Epic of the Persian Kings* (2010), marking the millennial anniversary of the completion of Ferdowsi's epic, *Shahnameh*, and *Italian Drawings – Highlights from the Collections* (2011), which celebrated the publication of the catalogue of the Fitzwilliam's collection of Italian and Spanish drawings.

This year's programme has been no less varied and memorable. Major highlights include:

Splendour and Power – Imperial Treasures from Vienna, an exhibition of jewellery, vessels, cameos and exquisitely crafted, small-scale masterpieces from the Imperial Treasury of the Habsburgs, displayed in Britain for the first time and giving a rare glimpse into the opulent world of the Habsburg emperors. The exhibition's focus was on artworks from the late Renaissance and Mannerist periods - the heyday of treasuries and 'cabinets of curiosities' - as well as from the Baroque. Many of the works on display belonged to Emperor Rudolph II – Holy Roman Emperor (1576-1612) - and Empress Maria Theresa, the only female Hapsburg ruler and the last of the House. Uniquely, the exhibition included what was until recently, a lost royal treasure - a cup cover of *Venus and Cupid Sleeping on a Shell*, which was recently sold at auction at Sotheby's. Attributed to Giovanni Ambrogio Miseroni and believed to have been made in 1600 for Rudolph II, it left Vienna at an unknown point and became part of the collection of Louis XIV. Sold in 1796, it remained untraced until it was rediscovered in a Swiss private collection.

Vermeer's Women – Secrets and Silence, which featured Vermeer's painting *The Lacemaker*, on loan in Britain for the first time. The exhibition, of more than 30 paintings from the

Dutch Golden Age, featured works by Cornelis de Bisschop, Gerard ter Borch, Esaias Boursse, Quiringh van Brekelenkam, Gerrit Dou, Pieter de Hooch, Samuel van Hoogstraten, Nicolaes Maes, Cornelis de Man, Eglon van der Neer, Jacob van Ochtervelt, Godfried Schalcken, Jan Steen and Jacobus Vrel as well as four paintings by Vermeer, and explored the inner world of the Dutch household and women's role at the heart of it. The exhibition attracted more than 150,000 visitors during its 4-month run and was reviewed to national and international acclaim. Catalogue sales exceeded expectations and events on the accompanying public programme were consistently fully booked or so over-subscribed that a repeat session became necessary.

The Search for Immortality – Tomb Treasures from Han China was the Museum's contribution to the Cultural Olympiad and the London 2012 Cultural Festival. It showed for the first time, a selection of more than 360 funerary objects from the royal tombs of China's Western Han dynasty (202 BC – AD 8), with jewellery and vessels worked in gold, silver, bronze and jade, more than 30 terracotta tomb guardians, warriors, musicians and dancers, two jade burial suits, a unique jade coffin and even a stone latrine. Displayed across four galleries to reflect the layout of Han royal tombs, the exhibition explored ancient belief systems, philosophy, trade relations and practices of a period which scholars believe laid the ideological, cultural and political foundations of modern China. It also brought to light the complex relationship between the newly established and militarily weak Han imperial court and the semi-independent, sinicised kingdom of Nanyue in the south. The first King of Nanyue had been a military commander under the China's First Emperor, founder of the previous imperial regime and had been sent to southern China to subjugate the 'Hundred Yue Tribes.' During the interregnum that followed the collapse of the Qin dynasty, he had declared himself King of Nanyue. He and his descendants retained their title and privileges under the new dynasty, being formally enfeoffed as vassal kings, but whilst outwardly accepting the overlordship of the Han emperors, they would, from time to time, also style themselves 'Emperors' of Nanyue, thus effectively declaring independence from Han. The exhibition brought this little-documented relationship to life, providing unique insights into politics, political etiquette and the exercise of imperial authority in this period. The exhibition attracted almost 120,000 visitors - an impressive number for an archaeological exhibition of non-European artefacts.

Additionally, there were also a number of exhibitions and displays drawn from our permanent collections, some mounted to complement concurrent major exhibitions in the Mellon Gallery:

Work, rest and play - Women and children in prints after Chardin, focused on printed reproductions of Chardin's paintings of domestic interiors containing women, children and servants. The exhibition explored the appeal of Chardin's familial imagery to the eighteenth century public, and looked closely at the skill of the printmakers who interpreted his canvases into graphic art. *Work, rest and play* ran in parallel with *Vermeer's Women*, whose focus was also women in domestic interiors, and sought to encourage audiences to engage with other parts of the collection.

Grey Matters: Graphite, was the first of a series of exhibitions which sets out to explore the impact of the greyscale on the artistic imagination. The exhibition highlighted the extraordinary expressive potential of this most common of artists' materials through 4 centuries of graphite drawings from the permanent collection, including eighteenth century 'plumbago' portrait miniatures on vellum, compositional sketches by George

Romney and portrait drawings by Ingres, Degas, Augustus John and others. In marked contrast to these was juxtaposed the work of contemporary artist Christopher Cook, who by using graphite powder, oil, resin and solvents, creates images that blur the boundaries between photography, painting and drawing.

Triumph, protection and dreams - the East African headrest in context, explored the history, function and significance of the headrest, from Ancient Egypt to west and central Africa. African headrests were used as pillows, to protect often elaborate hairstyles and also as status symbols. In the ancient Egyptian context, as well as being household items, they were also associated with Osiris's triumph over death, and with protection of the mummified body. The exhibition examined the function, design and development of the headrest across cultural and chronological boundaries, presenting in a new light an object that is nearly always featured in ethnographic displays relating to Africa.

England and the Dutch Republic in the age of Vermeer, was a special display of English and Dutch medals illustrating the historic figures and naval wars of the period. In the 1650s, the Dutch Republic came into conflict with Cromwell's English Commonwealth. Although the Dutch admired Cromwell, a series of three naval wars was fought between the 1650s and 1670s, but they had a common enemy in Louis XIV's France - and in 1689, were united under the joint monarchy of William and Mary.

Designed to Impress - Highlights from the print collection, focused on key objects ranging in date from the 15th-21st centuries and featured a selection of some of the Museum's most treasured and spectacular prints. Works by some of the greatest Old Master printmakers, including Rubens and Rembrandt, were displayed alongside prints by later artists such as Degas, Whistler and Picasso attest to the extraordinary breadth and quality of the Museum's print collection.

As is now standard practice, our major exhibitions are accompanied by dedicated public programmes which allow us to deepen our engagement with groups within the community for whom the Museum might not otherwise be an obvious destination. A case in point this last year, was our collaboration with the Arts Picture House on a project involving a group of young film-makers and *The Search for Immortality* exhibition: the group (aged 14-19), were given an opportunity to film the exhibition while it was closed to the public. They also conducted and filmed a series of interviews with curatorial and education colleagues. The outcome was a short film inspired by the exhibition and its narrative themes entitled *Spirit of an Emperor*, produced by a group of young people with no prior interest in, or knowledge of China or Chinese culture, but who became utterly immersed in the project and with the objects in the exhibition. The film was given a special screening at the Arts Picture House. Similarly, *The Search for Immortality* also provided an opportunity to engage with the local Chinese community, and special events and projects were arranged to encourage young, second-generation Chinese to engage with the heritage. One such initiative involved a volunteer-run group called *Chinese Families Together* and formed part of the Museum's contribution to a strand of Cultural Olympiad's *Stories of the World* initiative entitled *Making Memories*: children and young people of Chinese descent and attended workshops and creative writing sessions and produced a booklet of poems and riddles inspired by objects in the exhibition. Copies of the booklet were placed near the entrance of the exhibition and proved so popular with the general public a second printing was ordered.

Increasingly, the Museum is also seeking to improve and vary its digital offering for temporary exhibitions: this year saw the publication of our first e-book - for *Grey Matters: Graphite*. There was also a dedicated website for *The Search for Immortality* which - also for the first time - featured a blog with contributions from colleagues involved in different aspects of the exhibition, from the curatorial to the technical. Work has also commenced on a dedicated website for a forthcoming exhibition in 2013, *The Origins of the Afro Comb*.

In addition to hosting exhibitions, the Museum regularly contributes in a variety of ways to research-led exhibitions elsewhere, through loan of objects (of which there have been more than 50 in this period), catalogue contributions, the provision of images and other information. For example, we contributed to both the catalogue and the public lectures of the British Museum exhibition *Royal Manuscripts – the Genius of Illumination* in 2011; and our conservators and experts also provided didactic information on bronze casting to the Royal Academy's blockbuster exhibition of 2012, *Bronze*.

Immunity from Seizure

During 2011-12, immunity from seizure was sought under Part 6 of the Tribunals, Courts and Enforcement Act 2007 for works in the exhibitions "Vermeer's Women: Secrets and Silence", shown at the Fitzwilliam from 5 October 2011 to 15 January 2012, and "The Search for Immortality: Tomb Treasures of Han China", shown at the Fitzwilliam from 5 May 2012 to 11 November 2012. For "Vermeer's Women" protection was requested for a total of 13 paintings from public and private collections. For "Tomb Treasures" protection was sought for a total of 274 items. Due diligence checks included researching catalogue information and establishing provenance information from the lenders. Information and images of the works were published on the Fitzwilliam's website before and during the exhibitions and no enquiries or claims were received under Section 7 of the Protection of Cultural Objects on Loan Regulations 2008.

Research & Teaching – discover, enrich, empower

Research, teaching and publication remain central to the Museum's work, informing and underpinning much of what we offer to non-academic or specialist audiences, contributing to scholarship at an international level, and enriching the under- and postgraduate learning experience both in Cambridge and elsewhere.

Research

Colleagues across all 5 curatorial departments, the Hamilton Kerr Institute and the Education Department are research active, contributing new knowledge in their areas of expertise. Key activities in this period included:

Conferences – Museum colleagues delivered more than 30 papers at conferences, seminars and lectures both in and outside Cambridge, chairing several sessions at others.

Additionally, 3 major conferences were also organised: *The Past on Display* in September 2011 explored modern ideas on the display of antiquities in public collections worldwide, with a keynote lecture by Professor Pandermalis, Director of the New Acropolis Museum, speaking for the first time in the UK since the Museum opened in 2009; *Medieval Coinage* in March 2012, was attended by numismatists, collectors, archaeologists, detectorists, senior academics and students. Fittingly, this year's theme was entitled *Mark*

Blackburn and his Legacy. The conference *Life and Afterlife in Han China* took place in October 2012 and explored in greater depth themes of the Museum's major exhibition of 2012, *The Search for Immortality – Tomb Treasures of Han China*. The 2-day event was full to capacity and included speakers from China, France and the US as well as the United Kingdom.

Publications – major publications for this period included the companion catalogue to exhibition *The Search for Immortality – Tomb Treasures of Han China*. Edited by James Lin, Senior Assistant Keeper of Applied Arts, it included a number of essays by leading early China scholars such as Jessica Rawson, Michael Loewe and Roel Sterckx, focusing not only on objects in the exhibition but also related aspects of Han culture, its belief systems, philosophy and practices.

There were also six sole-authored monographs; three sole-authored exhibition and collections catalogues, including the Museum's first e-book for the exhibition *Grey Matters - Graphite*; 29 peer-reviewed journal articles, essays and conference proceedings; and 3 edited or co-edited volumes. Martin Allen, Senior Assistant Keeper of Coins and Medals was named Author of the Month by Cambridge University Press for his book *Mints and Money in Medieval England*.

A full listing of publications can be found in the Higher Education Teaching Report, appended at the end of this report.

Projects, partnerships and collaborations – Museum colleagues are currently engaged in a number of collaborations with colleagues across the UCM, other University departments and other institutions nationally and internationally. Projects and initiatives in which the Museum plays a leading role include:

MINIARE (Manuscript Illumination: Non-Invasive Analysis, Research and Expertise):

This is a truly international, inter-disciplinary project, led by colleagues in the Museum's Department of Manuscripts and Printed Books, the Hamilton Kerr Institute and the Department of Chemistry, with input from: the Cavendish Laboratory, and the Faculties/Departments of History, History of Art, History and Philosophy of Science, Plant Sciences, Chemical Engineering, and Applied Mathematics and Theoretical Physics.

External partners include the Victoria & Albert Museum and the British Library in London, the Chester Beatty Library in Dublin, the Bibliothèque Nationale in Paris, the San Marco Museum in Florence, the J. Paul Getty Museum and Conservation Institute in Los Angeles, and the Universities of Berlin, Ghent, Leuven, London, Perugia and Yale.

The project focuses on a new field of research – the non-invasive scientific analyses of artists' materials and techniques in illuminated manuscripts. Unlike oil paintings, from which samples can often be taken without the risk of further damaging the artefact, sampling of pigments from manuscripts can cause irreparable damage. The analysis techniques developed in this project will potentially transform current research into manuscript production in this period. They will also have far-reaching consequences for their conservation, techniques for which have tended to rely heavily on contemporary texts and manuals, many of which are basic or incomplete.

MINIARE aims to develop cross-disciplinary methods for the study of these exceptional artefacts by pioneering advanced scientific analyses and integrating them with

comprehensive interpretations of the contexts in which specific manuscripts were produced. MINIARE brings together Cambridge's multi-disciplinary expertise and rich art collections. The Fitzwilliam Museum, University Library (UL) and Colleges preserve one of the finest and largest concentrations of medieval and Renaissance manuscripts in existence, representing all European centres from the 6th to the sixteenth century and conserving for posterity a shared European cultural heritage. Cambridge also has an exceptional number of world-class experts in manuscript studies, art history, economic and intellectual history, physics, chemistry, biology, mathematics and IT.

Combining approaches from these disciplines with advanced scientific methods, the project will carry out non-invasive analysis and contextual interpretations of more than 400 European illuminated manuscripts dating from the sixth to the sixteenth century, and a selection of illuminated early printed books (fifteenth to sixteenth centuries). By placing the artistic achievements of the Middle Ages and the Renaissance within a cultural, historical, scientific and economic framework, MINIARE will explore how artistic experimentation and innovation could both absorb /and /stimulate scientific discoveries and technological advances. The questions formulated by the cross-disciplinary team will challenge contemporary practices in science and technology, promoting the development of new equipment capabilities and methodologies. The long-term goal is to expand MINIARE into a research and teaching centre, unique in Europe, for the art historical, scientific and historical analyses of works of art, fostering international collaboration and offering postgraduate courses (Master and Doctoral degrees) to train a new generation of scholars that will bridge the traditional divide between the arts and the sciences.

MINIARE was formally launched in February 2012, which was made possible thanks to Cross-School bid funding from the University's Research Policy Committee, a grant of *c.* £70,000 from the Newton Trust and generous private donations.

Trouble with Termites - Conserving the painted wood coffins of Amarna:

Amarna is the name given to an ancient settlement in Middle Egypt, which dates almost entirely to the reign of King Akhenaten (*c.* 1347–1332 BC) of the New Kingdom. It served as the cult centre for the Aten, the solar god promoted by Akhenaten above all other deities, and often to their exclusion. Amarna is the most important archaeological site for studying the effects of Akhenaten's reign, and his religious reforms, on the people of Egypt.

Since 2006, the Amarna Project has focused its annual excavation program on a cemetery for the non-elite of Akhenaten's city: the South Tombs Cemetery. The project is overseen by Professor Barry Kemp (McDonald Institute for Archaeological Research, University of Cambridge), with field direction by the Principal Investigator. Most of the burials are wrapped in stick and reed matting, but eight decorated wooden coffins have been found. The adult coffins are anthropoid-style, with scenes of figures bearing offerings and columns of hieroglyphic text on their walls, executed in a beige or yellow paint on a dark background, with details added in red and blue. It is almost impossible to overestimate the significance of these objects. The only surviving, decorated, non-royal coffins found in over 100 years of excavation at Amarna, they form a remarkable new source for the study of the funerary beliefs of Akhenaten's citizens, which are almost entirely unknown.

However, the coffins are in an extremely fragile state and removing them from the ground has been a complex and lengthy process. In the last year, Julie Dawson, Senior Assistant Keeper for Conservation, has been working with Lucy Skinner (Andrew W. Mellon Fellow, Art Conservation Department, Buffalo State College, State University of New York) and a team of conservators and trainees to undertake the extensive conservation work that is required before the coffins can be fully documented and studied. In addition to ensuring the long-term survival of the coffins, the aims of the conservation programme are to identify the materials used in their construction, investigate the causes of their deterioration and to prepare a sample of the coffins for exhibition.

The work will take place in four stages:

On-site conservation – on-site, the coffins are badly deteriorated, the structure held together only by the compacted sand in which they are buried. The wood has rotted and parts of the coffins have been eaten by termites, leaving little wood under the painted decoration, but rather a dense mass of wood fibres, insect frass and sand, which is riddled with cracks. The application of cyclododecane (a wax which sublimates without trace over a matter of months) is the basis of a lifting strategy which combines minimal intervention, so as not to compromise later treatment, with maximum support. As the final season of excavation in the cemetery will take place during April 2013, no further on-site conservation will be necessary beyond this point.

Post-excavation conservation treatment – through extensive experimentation, Julie Dawson and Lucy Skinner have devised post-excavation treatment protocols for the coffins, and the trainees will be directed in these cleaning, consolidation and structural repair techniques. Given the fragility of the structures and plaster layers, and the importance of revealing and preserving the decoration and texts, this is challenging work requiring great skill, and each of the conservators chosen to join the team will have shown suitable aptitude and practical skills.

Preparation for storage, study and display – the conservators have also devised a method to cradle and support the coffin panels as they await further study and possible display, largely using low cost and locally available materials. This support is detachable, and so allows the pieces to be handled safely but does not compromise further study of the materials and technology of the coffins. Protocols will be developed for mounting a selection of coffin pieces for display in the Amarna Visitors' Centre or Minia Museum, both of which are under construction.

Investigation and analysis – the identification of wood types, pigments, varnish coatings and the composition of gesso and mud fills will contribute to interpretation of the coffins, and to research into patterns of preservation; for instance, which of the wood types are most susceptible to bio-deterioration by insects or by rotting, and how the location of the burial influenced the type of deterioration. Due to strict controls regarding the removal of antiquities from excavation sites, all investigative work will be executed at Amarna. Rainer Gerisch, a bio-archaeologist and long-term member of the Amarna Project, will join the team for wood identification. Alexandra Winkles, a freelance conservation scientist, has a mobile laboratory enabling her to investigate plasters while in the field. Corina Rogge, organic chemist and Professor of Conservation at Buffalo State College, will identify pigments, binders and attempt to determine causes

of coffin deterioration. Coffin panels will be X-rayed using the on-site X-ray unit to show the extent of remaining wood, and to locate plaster fills and joints between wood panels.

The costs of on-site conservation (the first stage), have been covered largely by the Amarna Trust, with support from the Fitzwilliam Museum. In early 2012, the Amarna Trust raised an additional £2,917.75 for the conservation of the coffins through an online public fundraising campaign, and we have recently been awarded a further £5000 and £2,500 from the Thriplow and Aurelius Charitable Trusts respectively. These funds will pay for the final on-site conservation season (April 2013), bringing the first stage to completion. These funds have also paid for a portable extraction unit, which will ensure safe working conditions in the magazines and conservation lab. Funds are now being sought to complete the remaining three stages by 2014.

Teaching

Postgraduate and undergraduate teaching continues to feature prominently in the Museum's day-to-day work. In the past year, Museum colleagues delivered 38 lectures, seminars and courses to postgraduate students from Cambridge and other institutions, with subject matter that included medieval illumination, classical archaeology, preventive conservation and arts management; almost 50 lectures, seminars, special talks and supervisions were given to undergraduate students in nine Faculties, Departments and Institutes; and seven object handling sessions were offered to students and interns. Students from the Universities of Leicester, Reading and Newcastle-Upon-Tyne in the UK, as well as from Ryerson University in Toronto and Ludwig Maximilians University Munich, were also welcomed. The programme was varied, and included Egyptology, the iconography of Islamic art, Renaissance bronze sculpture and monetary history. The use of collections for teaching by non-Museum staff both in Cambridge and elsewhere was also encouraged. These sessions were often facilitated or assisted by Museum colleagues and included 12 undergraduate classes on subjects ranging from Viking coinage to lost wax bronze casting.

Fitzwilliam conservators contributed to conservation education and dissemination externally, either off-site or for external partners: for example, Kristine Rose, Senior Conservator of Manuscripts and Printed Books taught a course on the conservation of Islamic bindings and manuscripts at the Montefiascone Summer School in Italy; and conservators have taught courses in project management in conservation at UCL and West Dean College. Conservation training has been further developed through internships at the HKI and the Museum, with Museum placements being offered to students from UCL and the University of Gothenburg. Additionally, the Marlay Group and Institute for Conservation scheme supported specialist internships in the examination and conservation of Egyptian coffins; and a series of UCM Master Classes and international seminars was established, the first of these on risk management in collections held in March 2012.

This year, the Museum also worked closely with the Institute of Continuing Education on their 2012 International Summer Programme entitled *Ancient Empires* which incorporated a curatorial tour of the temporary exhibition *The Search for Immortality – Tomb Treasures of Han China* to complement the course on the ancient Silk Route.

Full details of teaching-related activities are appended in the Higher Education Teaching Report, appended at the end of this Report.

Serving the Student Community

As in previous years, the Museum has continued to build on initiatives to increase the proportion of students who visit or engage with the Museum. This year's programme ranged from special student openings to an outdoor exhibition, *The Sculpture Promenade*, which featured works by leading contemporary sculptors and was planned specifically with students in mind. Other highlights included:

An intensive, two-day programme run by curators and conservators, was attended by 20 undergraduate students from the Faculties of Classics, History, Archaeology & Anthropology and Art History & Architecture, and introduced them to many aspects of museum work behind the scenes.

We also sought to forge stronger links with the student-run Fitzwilliam Museum Society, offering special tours, gallery talks and perhaps most memorably, the now annual *Love Art after Dark* event with its programme of curatorial tours, talks and live music which in November 2012 attracted more than 1,100 students.

Students can also participate in outreach and community work: this year, students from Anglia Ruskin University's Illustration course were given training to work with the public on *Fitz Families* drop-in sessions which take place on the first Saturday of each month, and on selected Wednesdays during half-terms and holidays.

Public Engagement & Lifelong Learning – engage, excite, inspire

The Museum has a long tradition of education, outreach and public engagement - serving as a gateway to, as well as repository of, the University's collections and intellectual wealth. The past year has seen colleagues working not only to develop and hone the Fitzwilliam's own provision, but also – in collaboration with the UCM – to create a shared strategy that will enhance learning opportunities within the museums, promote off-site programmes and maximise digital access, establishing the University's museums as a leading centre for school-age and adult learning. In all during this period, the Department hosted visits from 15,379 school-age children and 28,768 young people. Around 850 taught sessions were also delivered.

The examples highlighted in this report demonstrate colleagues' dedication and commitment to ensuring that the Museum's world class collections and learning resources are available and accessible to all.

Learning in the Museum

As in previous years, we have sought to deliver a Learning Service that is inclusive, innovative and far-reaching, with programmes for schools, adults, young people and families.

Work with schools included:

Soham Village College – Cultural Learning for a Rural Community – was initiated as a strategic partnership between Soham Village College, its partner primary schools and the wider Soham community in June 2010. Funded by *The Big Give*, where the total

raised by individual donations was matched by central government, its overarching objective was to give every child at Soham Village College the opportunity to visit the Fitzwilliam Museum over a five year period. This year saw the partnership in practice for the first time.

From September 2011 to August 2012, the Education team hosted a visit for all children from Year 8 (ages 12-13), taking them on a tour of works of art that had been selected in collaboration with specialist subject teachers. In all, more than 220 pupils participated. The Department also organised a week-long Bronze Arts Award programme for a group of Year 8 pupils (ages 12-13) with Special Educational Needs (SEN). The primary schools were a particular focus in this first year of the project: Philip Stephenson from the Faculty of Education made visits to each of the schools, who also brought both their years 3 and 5 (ages 7-10) to the Museum. The year ended on a note of mystery and excitement when Indefinite Articles – the theatre company commissioned to produce and perform a show using puppets, silk and shadows entitled *The Tomb of Spirits*, inspired by our major exhibition of 2012, *The Search for Immortality - Tomb Treasures of Han China* – took the production out to the primary schools and to Soham Village College.

Moving On – is a partnership between the Museum, Netherhall School and its seven feeder primary schools. During this period, 154 Year 6 pupils (ages 10-11) from four primary schools visited the Museum in June and July 2011, with a further 123 visiting in June and July 2012. An extension of this project saw return visits from some of these pupils when they joined Year 7 (ages 11-12), either at Netherhall or St. Bede's International School. In all, about 330 Year 7 pupils from both these schools visited the Fitzwilliam and at least one other University museum between October 2011 and March 2012.

Source February 2012 – as in previous years, this programme seeks to support young people taking Art & Design GCSE, A Level and BTEC. With guidance from the Education team, students are encouraged to explore the collections and use them to research themes for their coursework. They also have access to the Education Studio with its specialist art materials, and are given the opportunity to work with our staff to realise ideas for their final exam pieces. In all, 179 visits were made during out-of-school hours by students from 38 schools and colleges in Cambridge, Cambridgeshire villages and schools in the Midlands, Hertfordshire, Bedfordshire and Suffolk. The importance and need for this initiative is apparent from one student's comments: 'Access to the gallery and use of different materials and range of brushes was very useful. Also, I can concentrate on my work (unlike when I am at home). I think the 'teachers' comments really help improve the quality of my work.'

Arts Award – the Fitzwilliam Museum has been one of the first museums to offer Arts Award programmes. Managed by Trinity College London in association with the Arts Council, Arts Award aims to support young people wishing to deepen their engagement with the arts. Through awards offered at five levels, children and young people aged 7-25 can explore any art forms including performing arts, visual arts, literature, media and multimedia. The award seeks not only to build confidence and help young people to enjoy cultural activities, but also to prepare them for further education or employment in the sector. During this period, Museum staff delivered two Bronze Art Awards: the first from 1-5 August 2011 for a group of 11-16 year olds; the second (as detailed above) between January and March 2012 for a group of Year 8 (ages 12-13) pupils with Special Education Needs from Soham Village College.

Programmes offered to teaching professionals and learning groups include:

Initial Teacher Education Development - as part of a longstanding partnership between the Museum, the University's Faculty of Education and other teaching-training institutes in the East of England region, the Department offers a varied programme of training opportunities to students taking the Postgraduate Certificate for Education (PGCE). Of particular note during this period were: a series of two-week long placements for four trainee teachers from the Faculty of Education to observe how the collections are used for school-age learning and spend one day visiting other UCM institutions; a two-day intensive placement for 4 further trainee teachers who helped develop a new story-based resource and visited both the Polar Museum and the Museum of Classical Archaeology; and an observation and training day for three PGCE students from the University of East Anglia.

In addition to these in-depth, 'extended' placements, the Department also arranged tailored one- or half-day sessions for larger groups of PGCE students. These included tours for: 5 Secondary Art & Design PGCE trainees from the University of Essex; 15 Secondary Religious Studies PGCE students from the Faculty of Education; 175 Primary PGCE students, also from the Faculty of Education, introducing different approaches to teaching with museum objects, images and collections and incorporating sessions at one of three museums (the Folk Museum, the Museum of Classical Archaeology and the Polar Museum); and 25 Northampton College Early Years Professional Status students on the use of objects and museum collections in work with children, families and communities.

In June 2012, the Fitzwilliam and Faculty of Education were invited to join the National Gallery's *Take One* regional network, which offers trainee primary teachers the opportunity to use national and regional collections to develop pupils' critical thinking and creativity across the curriculum, both within and outside the classroom environment.

INSET (In-service Training) - these are tailored sessions offered to experienced or qualified teachers. During this period, two formal INSET sessions were organised. The first was for a group of 20 teachers from the Soham Primary Schools who visited the Museum as part of the Strategic Partnership project in September 2011. The second, in November 2011, was for a group of 10 teachers from St Albans Catholic Primary School for a session focusing on religious art.

Working with volunteers in the Region - the Museum's work with the teaching and learning community extends beyond trainees and working professionals. Recognising that many smaller museums in the region rely heavily on volunteers to lead or run their educational activities, we are becoming increasingly involved in regional programmes which aim to share knowledge and expertise with volunteers, and ensure that the learning opportunities in museums and heritage centres throughout the region are exploited to their fullest potential. Our work in this area is exemplified by the training session we led as part of the SHARE initiative, a regional museums development scheme based on the sharing of skills and expertise: in March 2012 we organised a workshop for 15 volunteers from the Hertfordshire Learning Space. The programme focused on Family Learning and sought to equip the volunteers with the skills and confidence to develop resources for, and lead family-centred learning activities. We expect to run similar programmes for other regional groups in 2012-13.

Developing resources and activities that encourage families to explore and engage with the collections is a major feature of the Museum's work. Our current programme includes:

It's Magic! Targeted work with Under-5s and their families - the Museum has continued to offer regular public sessions for 2½-5 year olds, involving time spent in the galleries and the Education Studio. Targeted bespoke sessions have also been organised for groups of 0-5 year olds and their families who do not regularly access the public programme. Those who have benefited include Sure Start Centre groups, Young Parent Groups, nurseries and playgroups.

Fitz Families – throughout this period, we have offered *Family First Saturdays* on the first Saturday of the month. *Drawing Together* sessions have also been held on the Wednesdays of half terms and holidays. This programme is supported by volunteer students from the Anglia Ruskin University Illustration course. In total there have been 22 events attended by 1,890 family members.

In addition we have also offered bookable studio workshops for different age bands of our family audience numbering 17 workshops in total attracting 142 children.

Family learning packs - as in previous years, we have continued to provide a range of resources for families with activities that are designed to encourage parents, children and other family members to explore the collections together. Available on request from both entrances, they take the form of simple drawing packs, Story Starter packs (consisting of a picture story book chosen to be read in a particular gallery with suggestions of ways to use the gallery to find objects or paintings relevant to the story) and the ever-popular *Fitz Kits* boxes. During this period we made up a new *Fitz Kit* called *To Infinity and Beyond* which contained a trail linking objects from our permanent collection with those from a temporary exhibition - in this case, *The Search for Immortality - Tomb Treasures of Han China*. The kits proved extremely popular, and introduced users to notions of life and afterlife in ancient China, Egypt and the Classical world.

Adult lifelong learning programmes continue to be well-attended, drawing in repeat as well as new visitors. Highlights of this year's programme include:

Lectures, visits and gallery talks – 36 lunchtime talks were held during this period, with 1,742 members of the public attending. 20 of the talks were given by the Museum's own curators and conservators, 16 by external speakers. We also held 12 informal *Art Speak* sessions - these take place in the galleries and visitors arrive not knowing in advance which part or parts of the collection the talk will focus on. 180 visitors attended.

Throughout the year, there have also been numerous tailored events for groups with disabilities or special needs, some of which were intended to complement our off-site and outreach programmes (described in greater detail below) These included visits, talks and tours for the blind and partially-sighted, recent immigrants, patients from Fulbourn Hospital and sufferers of Dementia and their carers.

This year, our two major annual lectures, the Glanville and Severis Lectures attracted more than 180 people.

Practical Workshops – the Department regularly offers bookable workshops, which explore a temporary exhibition, or aspects of our permanent collection. 14 workshops were held specifically for young people, attracting a total audience of 202, and 28 workshops for adults reaching an audience of 364 members of the public.

MUSE Adult Art Group - launched in April 2012, MUSE is a drawing workshop for adults that offers participants a gallery or exhibition talk, an opportunity for discussion and drawing (also in the gallery), followed by work in the Studio. During this period, the Group visited the Greek & Roman and Egyptian Galleries, and also our temporary exhibition from China, *The Search for Immortality - Tomb Treasures of Han China*. Studio activity included: intaglio printing, silk painting and drawing and papyrus painting. The great attraction of MUSE is that offers participants and visitors a means of progressing from other courses provided by the Education Department, advancing their knowledge and appreciation of the collections and improving their drawing skills.

Black History month becomes Black History Matters – the exhibition *Triumph, Protection and Dreams: The African Headrest in Context*, featuring a collection of Ancient Egyptian headrests from the Museum, ran from September 2011 – March 2012, and was programmed as an exhibition to mark Black History Month. In order to maximise impact and provide a sense of continuity to a second Africa-themed exhibition in 2013, this time on the history and origins of the Afro comb, the Education team, in collaboration with the Museum's Press & Marketing Office and curator Sally-Ann Ashton, devised a logo entitled *Black History Matters* which enabled us to deliver a programme of themed events throughout the year linking the two exhibitions. The programme included: a six week adult course in March 2012, entitled *Uncovering the Hidden Legacy of Ancient Egypt: An Early African Civilisation* led by writer Robin Walker, in partnership with the Croydon Supplementary Education Project; a further 2 events in the summer of 2012 to mark the start of a community project on the history of the Afro comb with funding from the Heritage Lottery Fund (HLF); a workshop in June 2012 entitled *An Introduction to African Hair Combs*; then in August 2012, Sandra Gittens, author of *African-Caribbean Hairdressing*, Britain's only published book on the subject, led an event entitled *From Roots to Relaxers*, where participants learnt about African type hairstyles, hairdressing, care and culture. Further events are scheduled throughout the next academic year.

Outreach & Access

The Museum's off-site learning and outreach objectives had been redefined and clarified by our former Access & Outreach Officer Gill Hart before her departure in November 2011 to take up the post of Head of Adult Learning at the National Gallery. Her two priorities at handover were a new partnership established with the charity Dementia COMPASS, and a developing relationship with Pallant House Gallery in Chichester, which houses one of the world's finest collections of twentieth century British art.

Working with Dementia sufferers and their carers - funding was secured from the Rayne Foundation and the Marlay Group to initiate a partnership with Dementia COMPASS – a volunteer-run organisation established in October 2010 to support people who are living with dementia, both individuals with memory challenges and their care partners – to develop courses for Dementia sufferers and their carers and for this work to be professionally evaluated in a way that would lead to its outcomes being disseminated to the Museum and Health sectors. During this period we ran a six week pilot course, consulted with Addenbrooke's Hospital, to draw up a brief for the

professional evaluator and planned for two courses to take place during the 2012-13 academic year.

Outside In – in December 2011, the Fitzwilliam became a national partner of *Outside In*, an organisation providing support to artists who find it difficult to access the art world due to health, disability or social circumstance. The team delivered a 2-day programme in January 2012 during which they provided practical support to artists, photographing the works, uploading images onto the *Outside In* website and helping them to create on-line portfolios and profiles. Each artist would then be able to submit two pieces of art from their online gallery to go forward for selection for the national *Outside In* exhibition to be held at Pallant House Gallery from October 2012 to February 2013.

Both these projects were strengthened by the appointment of Jo Holland as Access & Outreach Officer in January 2012 who has continued to focus on work with adult groups who would not usually visit the Museum or participate in its programmes. Groups we have worked with during this period include: the homeless or vulnerably housed in partnership with charity Winter Comfort; patients with particular mental health needs at Fulbourn Hospital; patients with personality disorders and mental health needs at Kneesworth House Hospital; residents at Edward Storey House, a residential home for the elderly (our group was aged between 84 and 102 years); as part of the *Healthy Walks* project, residents from identified areas of Cambridge who do not or would not normally visit the Museum; also, Oncology patients in Addenbrooke's Hospital, in a programme entitled *Art at the Bedside*.

Ancient Egypt and Sudan in prisons – Sally-Ann Ashton continued her work with Black male prisoners in 20 British prisons which uses the Museum's ancient Egyptian and Sudanese collections as a means of engaging the prisoners with their history and cultural heritage: more than 40 sessions were delivered in the course of the year focusing on African-centred Egyptology and preparations for the origins of the Afro-comb exhibition, into which the prison groups will have direct, curatorial input. In all, over 120 sessions – including gallery talks, workshops and lectures – were delivered by colleagues to a range of audiences both in the Museum and off-site.

Online and Digital Learning

In addition to increasing our digital and online resources for teachers, school children and young people, this year saw two significant technological innovations: iPads were introduced into group work with schools for the first time; plans to re-design the Education web pages were put forward with ease of accessibility and compatibility across a range of digital devices and media being key considerations.

Working with UCM

Developing and implementing a range of shared services across the UCM – and more particularly, ensuring their sustainability and robustness – will be a key strategic priority over the next 3 years. This year saw UCM education provision and models of delivery mapped and piloted. Joint initiatives included: in July-August 2011, the *Hidden Secrets* summer school, offering on a weekly basis, informal gallery discussions and behind-the-scenes tours at the Fitzwilliam and other University museums; and visits to the Fitzwilliam, the Museum of Zoology, Kettle's Yard and the Botanic Garden for a group of fifteen 11-16 year olds during the Bronze Arts Award Week in August 2011. Funding of £71,883 was also secured from the University's Widening Participation Fund, enabling

us to recruit a 0.5fte post to manage Widening Participation work across the UCM for a period of 3 years.

In addition to educational activities, and as part of a museums-wide commitment to developing a shared Public Engagement strategy which aims to place the Cambridge Museums and their collections at the heart of the University's engagement with the wider community, the Fitzwilliam is working closely with UCM colleagues to deliver a range of joint studies and initiatives. Ongoing projects include:

UCM Audience Development Audit – in early 2012, the Wafer Hadley Associates were commissioned to produce an Audience Development Strategy for the UCM. Their report consolidated available audience data across the UCM and provided recommendations and strategies for developing them. Since April 2012, we have implemented a new UCM-wide evaluation strategy which draws together projects to improve and deepen our understanding of our audiences and their engagement with the UCM. Audience consultants The Audience Agency are currently developing a consistent method of UCM audience data collection, to provide a strategic overview of visitors for planning and audience development. The first stage of the data collection has taken place; interim findings are enabling us to refine the process and ensure it informs work across each of the eight museums. Among the interim findings, 94% of visitors rated their visit as 'good' or 'very good', while 95% are 'likely' or 'very likely' to recommend a UCM museum to others. It is envisaged that this in-depth evaluation of visitors' engagement with displays will result in a more detailed and nuanced understanding of visitor experiences across the museums, and will inform, for example, the HLF-funded redevelopment of the Museum of Zoology.

UCM *Opening Doors* – launched in April 2012 as one of eleven strands of activity funded by the Arts Council Major Partner Museums Grant, the aim of this programme is to provide opportunities for the wider community to become involved in the work of the Cambridge Museums. Run by a recently appointed *Opening Doors Co-ordinator* from the UCM Office, the initiative offers a range of placements across the museums including work as a volunteer, front-of-house or supporting roles, internships and apprenticeships. One of the schemes launched under this strand is the Creative Apprenticeships scheme, through which the Fitzwilliam, in partnership with the Arts Council, recruited two successful candidates. The project aims to dispel the notion that only those with a degree can secure a position in a museum by providing better access to the arts and training for young people. As part of the scheme, the apprentices will divide their time between the Fitzwilliam Museum, the Cambridge Junction, the Wysing Arts Centre and the Museum of Cambridge (formerly The Cambridge and County Folk Museum). At the end of the 12-month period, both candidates will have completed a Level 2 qualification in Cultural Heritage. The scheme grew out of a pilot programme run by the Fitzwilliam and the Arts Council in 2011, which resulted in employment for the apprentice.

***Connecting with Collections* – Post-doctoral internships at the UCM** – this scheme is funded by the AHRC and was launched in summer 2012. For a period of 9 months, from January-September 2013, six post-doctoral interns will work on projects in the Museum of Archaeology and Anthropology, the Museum of Classical Archaeology, the Fitzwilliam Museum (hosting 2 interns), the Whipple Museum of the History of Science, the Museum of Zoology and the Botanic Garden. The projects aim to transform access to the exceptional collections and research resources of the university museums. Progress is documented via a dedicated blog to which all participants contribute.

Sustainability – plan, invest, thrive

Throughout this period, the Museum has continued to invest in projects and initiatives that ensure the long-term safety and enjoyment of the collections in our care; enhance our capacity to serve the audiences in the University, the wider community and beyond; and enable the Museum to remain financially robust and organisationally responsive in an environment of constant, and often sudden, change.

Buildings & infrastructure – the Museum is a historic building of considerable architectural importance, and arguably, Viscount Fitzwilliam’s greatest most tangible legacy to the nation. Ensuring that it remains in good condition, fully fit for purpose but also environmentally sustainable is of the first importance – and vital to the safety and well-being of the collections it houses. Throughout this period, the Museum has worked with colleagues in the University’s Estates Management Division (EM) to maintain and improve the Museum’s buildings, facilities and infrastructure. In particular:

Work has continued to stop and repair damage caused by subsidence in the northwest corner of the Founder’s Building. Working closely with EM, building and research engineers and conservation specialists both at the University and elsewhere, we have completed feasibility studies to develop more sustainable, hybrid environmental control systems for the Dutch, Flowers, Courtauld and Spanish & Flemish Galleries, and the Charrington Print Room. The work is to be carried out in 2 phases, the first of which will commence in autumn 2013. We have also made improvements to the basement storage area, and modifications to the Museum’s Reference Library to store part of the Museum’s collection of manuscripts and printed books are planned for commencement in the next few months. We have also appointed a dedicated buildings maintenance technician, replacing the former post of Junior Maintenance Technician.

Investing in people – the Museum aims to foster an environment in which staff can thrive, innovation and creativity are encouraged, and individual expertise is valued – regardless of whether or not it forms part of their main duties and responsibilities.

We were delighted to be the first University department to be awarded the *Investors in People* (IiP) status last academic year, and work is underway for the Silver award. Building on the success of this, we now offer tailored, individual induction programmes for all new members of staff, introducing them to the Museum’s different departments and core aspects of work therein. Volunteer, internship, placement and work experience schemes have also been developed and are in place for all levels of entry into museum work. Moreover, as stipulated in our Major Partner Museums funding agreement with the Arts Council, we have worked closely with UCM colleagues to set up similar opportunities across the partnership. Further afield, the Museum continues to share and promote best practice, and is often a source for the provision of confidential, professional advice to the wider museums community.

Partnerships & networks – within the region, the Fitzwilliam will continue to work with partners in the wider museum and cultural sector on joint projects and programmes such as SHARE, a skills-sharing initiative set up by the Museum and other former East of England Museum Hub partners and which is now a forum and resource for museum development activities within the region. Fitzwilliam colleagues have contributed to a

number of programmes under this scheme, particularly in relation to the planning and delivery of learning programmes in museums and collections care, which are detailed elsewhere in this report.

Further afield, the Fitzwilliam is the UCM's representative on the National Museum Directors' Council (NMDC), and is an active participant in NMDC initiatives. Furthermore, as well as the many partnerships relating to research, loans and exhibitions, we are actively building on our existing connections with institutions such as the British Museum, the National Gallery, the V & A, and Oxford and other university museums to develop partnerships and skills sharing initiatives in areas such as conservation, curatorial, education, visitor services and workforce development.

There are also a range of ongoing digital collaborations with other organisations within the cultural sector: with the Collections Trust and Knowledge Integration, a JISC-funded project entitled *Collection Wrappers II*, exploring the packaging of university museum collections as part of open metadata provision for resource discovery in Higher Education; also with the same partners, another JISC-funded project, *Open Book*, which created a new technical infrastructure and established an open data service, making Fitzwilliam collections data available for building new resources for use in Higher Education and beyond; and with the Public Catalogue Foundation, we updated information in Fitzwilliam records for the BBC's *Your Paintings* website, which aims to make available for public view, the UK's entire collection of oil paintings in public possession.

Internationally, the Museum has more than 120 active links with museums, cultural institutions, universities and colleges in Europe, North America, Australia and Asia, most of which were formed through exhibition projects, loans, research, professional development and teaching.

Closer to home, the Fitzwilliam and other UCMs are also supporting the development of a high-level strategic partnership between the University, the Arts Council and the City and County Councils, and are working with other cultural organisations in the Cambridgeshire area to scope and develop joint programming, marketing and audience research initiatives that could add value and extend audience reach.

Maximising impact, extending our reach – one of the key strategic priorities set out under our Agreement with the Arts Council is the development of a shared strategy and joint approach to marketing and communications. The preliminary groundwork to achieving this – to produce a UCM Audience Development Plan – was completed during this period. The Fitzwilliam's Marketing & Press Office colleagues are also involved in the development and trialling of a collective UCM brand.

With regard to the Museum itself, the press and PR campaigns for major exhibitions such as *Vermeer's Women – Secrets and Silence* and *The Search for Immortality – Tomb Treasures of Han China*, reached audiences across the region and nationally, even attracting significant international media coverage. *Vermeer's Women* for example, was reviewed in leading Japanese newspaper Yomisat, while *The Search for Immortality* was reviewed to critical acclaim in the New York Times. Visitor numbers and visitor-generated income far exceeded predicted targets. Campaigns for smaller exhibitions such as *Grey Matters: Graphite* were also successful, attracting interest and comment from the national press.

Besides exhibitions, in July 2012, in partnership with the Art Fund, work began on the public appeal to acquire Nicolas Poussin's *Extreme Unction*, which if successful, would be one of the Museum's most significant acquisitions to date.

On digital and social media platforms, the Museum's profile continues to grow, with the number of followers increasing by approximately 300 per month; and a range of reciprocal e-news marketing with other museums means that the Fitzwilliam's programmes and events now regularly reaches audiences in Cambridge and London.

2012 also saw the Museum engaged in a new partnership initiative – entitled *Visual Arts Cambridge*, this is a new group comprised of 7 other publicly funded venues whose aim is to promote the city's diverse contemporary art offering. Other local and regional partners with whom we are engaged on joint marketing initiatives include: Love Cambridge, Visit Cambridge and Great Days Out.

Income generation & fundraising – careful management of available resources will be critical to our being able to maintain current momentum and continue to deliver on stated strategic goals. The last year has seen a range of co-ordinated initiatives to broaden our income base and ensure sustained funding, and we are pleased to report that overall net income for the period totalled £1,078,000, up £352,000 from the previous year. Major sources of funding in this period included:

University Direct Contribution – the Museum is grateful to the University for its direct contribution of £1,717,000.

HEFCE – As in the previous year, funding of £1,420,000 was awarded by HEFCE to support teaching, learning and research activities.

Arts Council / Renaissance – we were delighted that the UCM was one of only 16 museums in the UK to be awarded Major Partner Museum status under the Arts Council *Renaissance in the Regions* initiative. In total, this has assured us of funding totalling just under £4.5 million until 2015. The grant is being paid over a 3 year period, with an initial tranche of £1,040,000 awarded to the UCM in April 2012.

Income raised from donations in this period included: £87,000 from collection boxes situated in the Museum foyers and galleries, an increase of £38,000 from the previous year; £154,000 raised through the Fitzwilliam Museum Development Trust, up £64,000 last year; £112,000 raised from members of the Marlay Group, the Museum's Patrons' Circle – an increase of £24,000 the previous year; and £1,040,000 secured from the Monument Trust. Our most significant increase was in funds raised through grants, donations and sponsorship: a total of £932,000 was raised, representing an increase of 34% on the previous year. The Museum's Development Office hopes to build on this success in coming years and within this period, has embarked on 2 major initiatives to enhance its fundraising capacity; the first has been investment in a new Contact Relationship Management (CRM) database, which will streamline management of contacts, donors and funding bodies and allow for a more integrated approach to identifying funding sources and cultivation of prospects. The second has been to build a series of campaigns targeting local businesses, establishing an informal consortium whose participants regularly support the Museum through use of the galleries for corporate events and sponsorship of exhibitions.

Additional income was also secured through business activity: earnings from the Image Library totalled £61,000, up £10,000 from last year; there was also a significant increase from hire of galleries and filming – a total of £63,000, up £19,000 from last year; and Fitzwilliam Museum Enterprises (FME) contributed £278,000 in this period, compared to £105,000 the previous year. FME also improved its wholesale offer this year – new sales agents were appointed for the Northwest and over 30 new trading accounts were set up during this period. Additional turnover was achieved from temporary shops set up on the Mellon landing to capitalise on the popularity of the period's major exhibitions: total additional turnover of £110,000 was achieved from sales of merchandise for *Vermeer's Women – Secrets and Silence*, and £40,000 from *The Search for Immortality – Tomb Treasures of Han China*. In line with our commitment to the Arts Council, FME in also engaged in scoping potential for a joint approach across the UCM to optimise income generated from sales of merchandise. As part of this, a UCM 'pop-up' shop in King's parade was piloted in the run-up to Christmas 2012.

Conclusion

We were delighted to learn in January that the University of Cambridge Museums had been successful in its bid to secure Major Partner Museum funding from the Arts Council for the years 2012-15. As one of only 16 museums and museum consortia in England and Wales to have achieved this, the grant, of just over £4.5 million over three years, is a welcome endorsement of the quality and importance of the University museums' collections and is an important initial step to ensuring that the museums' staff can continue to contribute to research, teaching and outreach both within the University and further afield. We would like to record our thanks to the staff of the Fitzwilliam Museum for delivering an outstanding public programme of exhibitions and note that two exhibitions in particular – *Vermeer's Women - Secrets and Silence* and *The Search for Immortality - Tomb Treasures of Han China*, which was also selected for the London 2012 Festival – attracted an unprecedented number of visitors and reaffirmed the Fitzwilliam's standing as a major international museum. Our thanks go also to colleagues for their contribution to University teaching, learning and research and for their untiring commitment to working with communities who have traditionally not visited the Museum or engaged with its collections. In view of continuing economic uncertainty and pressures on funding, we welcome proposals and developments for the Museum to expand its business operations and share knowledge and services with other University museums and are, once again, particularly grateful to the organisations and individuals whose support and generosity are so vital to the Museum's future.

Syndics of the Fitzwilliam Museum
(as of 1 October 2012)

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

Richard Hunter
John Keatley
Rebecca Lingwood
Jean Michel Massing
David McKitterick
Jeremy Sanders

APPENDICES

APPENDIX I

ACQUISITIONS

(For the period August 2011-July 2012)

DEPARTMENT OF ANTIQUITIES

GIFTS

From PROFESSOR ANN ELJENHOLM NICHOLS: an amethyst Etruscan scarab, engraved with the figure of a winged griffin and set in a (mainly) nineteenth-century gold ring setting, inscribed inside 'Siena Oct 10 1860 Rome Nov 8' and outside 'ETRVSCO', suggesting the scarab was purchased in Siena and set into a ring in Rome that year. The ring was given to Professor Nichols in 1956 by Mary Perkins Ryan, daughter of the artist, art patron and writer Elizabeth Ward Perkins (1873-1954) The scarab is engraved in the late Etruscan 'a globolo' style and probably dates to the 3rd century BC (GR. 3.2011)

From DR CAROL WILLIAMS: a wooden headrest from Djibouti (formerly French Somaliland) purchased by the owner in 1967 (E.1.2012)

PURCHASES

From the GREG FUND, with the assistance of the Heritage Lottery Fund, Mr Denis Severis, and the Marlay Group: the Lansdowne Relief, a grey limestone frieze carved with arched niches alternating with sea myths, a hunting scene, a marine thiasos and other details; found at Hadrian's Villa at Tivoli in 1769 and subsequently in the collection of the Marquises of Lansdowne (GR.1.2012)

DEPARTMENT OF APPLIED ARTS

GIFTS

Sculpture and Applied Arts

From NICHOLAS and JUDITH GOODISON through the ART FUND: patinated silver-plated metal with gilding by Adi Toch (b. 1979) (M.1-2012)

Large reflection bowl,

Ceramics

From NICHOLAS and JUDITH GOODISON through the ART FUND: *Blue Twisted Form*, hand-built stoneware sculpture with blue slip, 2011 by Merete Rasmussen. C.1-2012

From ANDREW HULL of ANDREW HULL POTTERY: *Parenthood*, glazed stoneware sculpture of a group of two birds no. 8 of 30, by Andrew Hull, 2011 (C.2 & A-2012)

From PROFESSOR DAME CAROLINE HUMPHREY: *Plaque*, pottery (probably stoneware) decorated with an abstract pattern in opaque white and turquoise-green and very dark translucent brownish black glazes. English by David Piper (1903-1992) (C.3-2012)

From DUNCAN AYSCOUGH: *Long-necked pot*, gold interior, white earthenware clay, wheel thrown and turned, decorated with terra sigillata slip and gold leaf. English/Welsh; by Duncan Ayscough (b. 1988) Bethlehem, Carmarthenshire, January 2012 (C.4-2012)

Oriental

From MR and MRS JULIAN LIMENTANI: *folding fan with double paper leaf*, Oriental (? Cantonese) mid 19th-century, each side decorated with courtly scenes painted in gouache with applied ivory and textile decoration, and gilding on the outer edge; with sticks of pierced wood, guards of carved wood, and original metal (? copper) rivet; in its original, paper-lined, lacquer case (c. 30 cm long) with a floral design in gouache painted on the inside lid. (O.1-2012)

PURCHASES

Ceramics

From NIK ZOLMAN: *Black bowl*, with white rings, Limoges porcelain with zinc-talcum glaze. Dutch, Geert Lap, (b. 1951) mark: Signed 'Lap' on base. (C.5-2012)

From DUNCAN AYSCOUGH: *Rounded pot*, gold interior, white earthenware clay, wheel thrown and turned, with terra sigillata slip and gold leaf additions. English/Welsh, Duncan Ayscough (b. 1968), January 2012. (C.6-2012)

From BARBARA HARDING from MRS JOAN ANNE SIMMS FUND: *Large flared hand-thrown stoneware bowl* with lime green to turquoise glaze, the rim bronzed by Abdo Nagi (b. 1941, Shuhali village, Yemen; d. 2001, Letchworth), 37 cm diam. Impressed with potter's seal. c. 1989. (C.7-2012)

DEPARTMENT OF COINS AND MEDALS

GIFTS

Ancient coins

From PROF. T.V. BUTTREY: Two Roman coins: (1) L. Calpurnius Piso Frugi, AR denarius, Rome, 90 BC, rev. Horseman to left (Crawford 340/1; BMCRR 1863), 3.91g. (2) Septimius Severus (193-211), AR denarius, Eastern mint, rev. Fortuna (Pietas) standing to left (RIC IV.1, 143.385), 2.70g.

From ROY DAVIS: Spain, Sekaisa, Æ unit, rev. Horseman carrying spear (SNG BM 843), 9.74g.

From KARL W. SHEA: Roman Empire, House of Constantine, Æ4, Constantinopolis type, 4th-century 'barbarous' imitation, 0.94g. Found near King's Lynn, Norfolk.

From DENISE MÜLLER: Two modern fakes of Iron Age coins: (1) Armorica, Veneti, white metal cast forgery of coin illustrated by Gruel & Morin 26.537, rev. Horse with human head, 5.67g. (2) Replica of Iron Age-style coin from Gaul, produced in France in copper-alloy in 1974, rev. Boar to left, 2.50g.

Medieval coins and artefacts

From PROF. T.V. BUTTREY (CLH): Eleven coins: (1) England, Henry III (1216-72), AR penny, Long Cross class 5c, London, Ricard, 1.49g. (2) England, Edward I (1272-1307) or Edward II (1307-27), AR penny, class 10cf3 (c.1305-7), Durham, Bishop Bek, 1.27g. (3) England, Edward III (1327-77), AR halfgroat, Treaty B (1361-9), London (North 259), 2.20g. (4) England, Henry VI (1422-61), AR groat,

Annulet issue (1422-*c.*1430), Calais (North 1427), 3.72g. (5) England, Edward IV, first reign (1461-70), AR groat, light coinage (1464-70), Blunt and Whitton type Xb, London (North 1578), 2.91g. (6) Italy, Camerino, Popular Government (1434-44), AR *grasso* (CNI XIII, 212.1 var.), 0.89g. (7) Low Countries, Hainaut (counts), John d'Avesnes (1280-1304), AR baudekin (Chalons, *Comtes de Hainaut*, p. 40, no. 27), 2.49g. (8) Germany, Lübeck, AV florin (from 1341/43) (Mario Bernocchi, *Le Monete della Repubblica fiorentina*, V, no. 302), 3.51g. (9) Germany, Metz (bishops), Thierry V of Boppard (1365-84), AR *grasso*, (Flon, *Hist. Monetaire de la Lorraine et des trois eveches*, p. 511, no. 6), 3.36g. (10) Italy, Milan, Bernabó and Galeazzo II Visconti (1354-78), AR *grasso da 1½ soldi* or *Pegione* (rosette series) (CNI V, 76.13 var.), 2.37g. (11) Italy, Siena, billon *quattrino* (1514-) (CNI XI, 391.1770), 0.69g.

From KARL W. SHEA: Two Anglo-Saxon coins: (1) AR 'sceat', Series C1 inverted, 1.00g. Found Farnborough, Kent (EMC 2011.0268) (2) AR 'sceat', Series J (Type 37), 0.94g. Found at East Barsham, Norfolk (EMC 2011.0269)

From COLIN STEWART: Anglo-Saxons, AR 'sceat', Series U (Type 23d), 1.00g. Found near Royston, Cambs., August/September 2011.

From RICKY BRELSFORD: Carolingians, Charles the Bald (840-77), cut half of AR *denier*, GDR type, Namur or Noyon, (cf. MG 657-8, 802-4), 0.53g. Found at Spofforth, North Yorkshire, 2011 (EMC 2012.0149)

From DR MARTIN ALLEN (*W*): Two items: (1) England, repoussé copper-alloy foil impression imitating the obverse of AR penny of William II (1087-1100), *BMC* type 3, 0.26g. (2) England, John (1199-1216), AR penny, Short Cross class 6b1, London, Abel, 1.51g.

From ROY DAVIS: England, Henry III (1216-72), AR penny, Long Cross class 5e, London mint, moneyer Ricard; 1.31g. Found at Holme-next-the-Sea, Norfolk, 2011.

From BRADLEY SMITH: England, Edward I (1272-1307) or Edward II (1307-27), AR cut halfpenny, Berwick-upon-Tweed mint, Blunt class 4b or 4c, 0.53 g. Found at Uttlesford, Essex, 2010 (PAS: CAM-E29A80)

From JAMES CLICK: Terminal fragment of a gold ingot, possibly early medieval, 8.0 x 6.8 x 2.1 mm, 0.98g, *c.* 44% gold. Found at Birch, Essex in April 2010 (PAS: ESS-F23AA2) and disclaimed as treasure under the Treasure Act 1996.

From BRAD CRISLER: Fragment of a gold ingot, possibly early medieval, 12.8 x 7.3 x 6.1 mm, 3.79g, *c.* 57% gold. Found by at Birch, Essex in March 2011 (PAS: ESS-33FA54) and disclaimed as treasure under the Treasure Act 1996.

From BEAU FREUND: Fragment of gold, possibly early medieval, 11.1 x 5.2 x 1.8 mm, 0.77g, *c.* 57% gold. Found at Birch, Essex in 2010 and disclaimed as treasure under the Treasure Act 1996.

Oriental and Islamic coins

From SUSAN TYLER-SMITH: Umayyads of Spain, Muhammad I (AH 238-73/AD 852-86), AR dirham, al-Andalus, AH 242 (Album 343), 2.61g, slotted without strip of additional silver.

Modern coins, medals and other items

From FR JEROME BERTRAM: Cardinal John Henry Newman, Æ medal for Beatification in Birmingham 2010, 59 mm, by Damiano Colombo & F., Milan.

From SARAH BUNNEY: Joan of Arc, AR plaque by Felix Rasumny (1870-1940), signed by the artist on both sides, rectangular, 45 mm x 55 mm, with arched top.

From PROF. T.V. BUTTREY (*CLH*): Institut für Numismatik und Geldgeschichte, University of Vienna, Wolfgang Hahn Medal, awarded to Prof. Buttrey in December 2011, AR 55 mm, in box of issue.

From CLARE CAMBRIDGE in memory of MIRIAM GOGGIN: Three silver medals awarded to Miriam Goggin's father John Robert Goggin (Assistant Paymaster of His Majesty's Land Forces), mounted on a

bar: (1) Member of the British Empire, George V (1910-36) issue, hallmarked London 1919/20. (2) George V, 1914-1918 War Medal. (3) Edward VII (1901-10), Long Service and Good Conduct Medal

From the DRAPERS' COMPANY: Specimen striking of the Drapers' Medal, 2011, by Thomas Fattorini, Æ 55 mm.

From MARR GRIEVE: Opening of the Thames Barrier, 8 May 1984, AR medal, rev. Stylised Thames barrier, 38 mm, no. 26 of edition of 500, in box of issue.

From DR ADRIAN POPESCU: Three medals of Romania: (1) 90th Anniversary of the Romanian Numismatic Society, 1993, Æ medal, 60 mm. (2) 80th Anniversary of the Unification of Romania, 1998, Æ medal, 60mm, in box of issue. Struck by the Association for the Cult of Heroes. (3) Plaquette given to the participants at the International Numismatic Symposium organised by the Brasov Branch of the Romanian Numismatic Society, 23-25 September 2011, white metal, no. 38 of edition of 99, in box of issue.

From TUUKKA TALVIO: Lars O. Lagerqvist, trial cast of Æ medal for 60th birthday 1989, by Ernst Nordin, cast by Toivo Jaatinen, for Svenska Numismatiska Föreningen, 72 mm.

From MR R. A. MOSS: Nuremberg, Æ jetton, Wolf Laufer II (fl. 1612–51), rev. Paired shields of France and Navarre (Mitchiner 1723), 2.95g, pierced. Found in Westphalia, Germany, 1950.

From DR MARTIN ALLEN (*W*): Two items: (1) England, Charles I (1625-49), AE coin weight for halfcrown (Withers 1042), 14.15g. (2) England, Gloucestershire, Cirencester, William Constable, AE farthing token, no date [1649-72], (Williamson 50), 1.20g.

From WILLIAM BARRETT: 580 coins from the Collection of Commodore Matthew Calbraith Perry (1794-1858)

From PROF. MARTIN DAUNTON (*TH*): Eleven modern United Kingdom coins in a black velvet purse, prepared for distribution before the Eden Feast on 2 December 2011, to students of Trinity Hall attaining a first class BA honours degree, in accordance with the bequest of Dr Thomas Eden in 1633.

From RICHARD LOBEL: 397 items; 396 unofficial 'retropatterns' of modern coins, and Æ medal for Celebration of Richard Lobel's 30 years in numismatics, 19.83g.

From DR VLADIMIR N. NASTICH: Thirty-seven modern Russian coins and sixty-three Russian banknotes and pieces of postage stamp money.

Various modern coins, tokens and banknotes were presented by: LINDA BROOKLYN, PROF. T.V. BUTTREY (*CLH*), NOBLE NUMISMATICS PTY LTD, DR ADRIAN POPESCU, DAVID SCRASE (*ME*), and ANDREW WOODS (*PET*)

PURCHASES

Ancient coins

From the BURN FUND: Six Iron Age coins: (1) Early Potin, 'Thurrock' Type, Æ, c. 120-100 BC, rev. Bull butting to left (*BMCLA* 666; *ABC* 120), 4.29g. Found in Kent. (2) Uninscribed British Potin 'Class I' Type, Cu-Sn Æ, rev. Stylized bull butting (cf. *BMCLA* 672), 1.57g. (3) Tincomarus, AR minim, rev. Bull's head (*BMCLA* 985), 0.27g. Found near Ford, Arundel, West Sussex. (4) Northern Bronze of Cunobeline, Æ unit, rev. Boar to right (*BMCLA* 1998), 2.38g. Found at Puckeridge, Herts. (5) Epaticcus, AR unit, rev. Boar to right (*BMCLA* 2294), 0.80g. (6) North-Eastern Silver Inscribed 'VEP CORF', AR half unit, rev. Horse to right (*BMCLA* 3316), 0.51g.

Medieval coins and artefacts

From the GRIERSON FUND: Six coins: (1) England, Henry II (1154-89), AR penny, *Cross and Crosslets* class F (c.1174-1180), London, Lefwine, 1.36g. (2) Continental imitation of English AR penny of Henry III (1216-72), imitating Long Cross class 3b, London, moneyer Nicole; (North, *BNJ* 55 1985, 83-119, no. 31 this coin), 1.43g. (3) Continental imitation of English AR penny of Henry III, imitating Long Cross class 5, London, moneyer Henri (North no. 57 this coin), 1.34g. (4) Continental imitation of English AR penny of

Henry III, imitating Long Cross class 5, London, moneyer Nicole (North no. 79 this coin), 1.21g. (6) Low Countries, Continental imitation of Henry V of England (1413-22), AV noble of the London mint, class C, clipped and water worn (Schneider -), 5.23g.

From the BUTTREY FUND: Anglo-Saxons, Edward the Confessor (1042-66), AR penny, *Small Flan* type (c.1048-50), Cambridge mint, moneyer Wulfwine, 1.03g.

Modern coins, medals and other items

From the COINS AND MEDALS PURCHASE FUND: Three medals: (1) Mark Blackburn (1953-2011) by Ian Rank-Broadley (b. 1952) and Lida Cardozo Kindersley (b. 1954), Æ 123 mm, no. 35 of edition of 51. (2) The Trafalgar Medal, by Malcolm Appleby 2005, AR, hallmarked Edinburgh 2005, c.75 x 63 mm in the shape of Nelson's hat, no. 16 of edition of 500. (3) *Dieu Pan*, Æ medal by P. Turin, 1925, octagonal 84 mm.

From the BUTTREY FUND: Twenty-three coins and one medal: (1) China, Republic, AR yuan, Yuan Shih-kai, year 4 (1914), one 'chop-mark' on obverse to left of portrait. (2) Japan, Mutsuhito (Meiji) (1867-1912), AR yen, year 27 (1894), 'chop-marks' on both sides. (3) United Kingdom, Victoria (1837-1901), AR halfcrown, 1848. (4) United Kingdom, Victoria, AR florin, 1885. (5) United Kingdom, Victoria, AR groat (fourpence), 1899. (6) United Kingdom, George V (1910-16), AR sixpence, 1926, Modified Effigy. (7-23) Seventeen modern coins of San Marino and Vatican City. (24) Karl Goetz (1875-1950), self portrait medal, AR 35 mm.

From ROBERT TYE: Fourteen tin coins of Sumatra: (1) Palembang, Anonymous, Cerebon style cash, late 17th century, 0.37g. (2) Palembang, Anonymous, cash, late 17th century, 'Shi Li Dan Po', 0.80g. (3-11) Palembang, Anonymous, pitiji, late 17th century to 1788. (12) Palembang, Badr al din Mahmud II (1803-22), pitiji, 1219 AH/ AD 1804, 'Masruf Sultan fi Beled Palembang, 1219', (Millies XIX, 197), 0.61g. (13) Palembang, Anonymous, pitiji, before 1821, 'Alamat Beled Palembang Dar al- Zaman, (Millies XIX, 200), 1.03g. (14) Jambi, pitiji, before 1821, 'Sultan Ratu Pangeran Ingalaga', 1.56g.

DEPARTMENT OF MANUSCRIPTS & PRINTED BOOKS

GIFTS

Printed Books

From STELLA PANAYOTOVA: N.J. Morgan, *Der Goldene Münchner Psalter: CLM 835, Bayerische Staatsbibliothek, München*, commentary volume for the facsimile edition, Luzern: Quaternio Verlag, 2011 (PB 1-2012); N.J. Morgan, *The Getty Apocalypse*, commentary volume for the facsimile edition, London: The Folio Society, 2011 (PB 2-2012)

From DAVID J. HALL: *Theodore & Honoria*, translation from Boccaccio by John Dryden, illustrated by Carol Walkin, Marlborough: Libanus Press, 1985 (PB 3-2012); Rachel Reckitt, Pamphlet with three wood engravings for *The Mill of the Floss* with another image engraved earlier on the reverse of two of the blocks, Whittington Press, 2006 (PB 4-2012); Francis Bacon, *On Gardens*, title page illustration by Richard Shirley Smith, Marlborough: Libanus Press, 1989 (PB 5-2012); Brooke Crutchley, *Two Men: Walter Lewis and Stanley Morison at Cambridge*, Cambridge Christmas book, Cambridge University Press, 1968 (PB 6-2012); Thomas Walker, *Aristology or the art of dining*, Cambridge Christmas book with drawings by Lynton Lamb, Cambridge University Press, 1965 (PB 7-2012)

From the FOLIO SOCIETY: *Leaves from a Psalter by William de Brailes*, facsimile with a commentary by Nigel Morgan, London: The Folio Society, 2012 (PB 8-2012)

Manuscripts

From PATRICIA LOVETT: Tom Perkins, *Calligraphy Today*, logo designed for the exhibition *Calligraphy Today* (CAL 1-2012)

PURCHASES

Manuscripts

From LES ENLUMINURES, Chicago: Two miniatures, *Christ before Pilate* and *Pietà*, by the Master of Girard Acarie from an illuminated manuscript of the *Poème sur la Passion* by Jaques le Lieur, France, Rouen, c.1530 (MSS 1-2012.1 and 1-2012.2)

DEPARTMENT OF PAINTINGS, DRAWINGS & PRINTS

ALLOCATIONS

Paintings

Accepted by H.M. Government in lieu of Inheritance tax and allocated to the Fitzwilliam Museum: Benvenuto Tisi, called Il Garofalo, (c.1476-1559) *The Adoration of the Shepherds, with the Annunciation to the Shepherds beyond*, c.1516-17, oil on panel. (PD.13-2011)

Accepted by H.M. Government in lieu of Inheritance tax and allocated to the Fitzwilliam Museum: Sir Peter Paul Rubens (Siegen 1577-1640 Antwerp), *The Triumph of Venus*, grisaille oil over black chalk indications, on panel. (PD.7-2012)

BEQUEST

Print

From TESSA JANE SIDEY: Julian Trevelyan (1910-88), *Emmanuel College, Cambridge*, c.1960, lithograph, 20/70, from *Cambridge Suite*, 1959-62, printed by George Devenish at the Royal College of Art, London, and published by Paul Cornwall-Jones and Michael Deakin, 1960-2 (P.16-2012)

GIFTS

Paintings

From THE FAMILY OF GEORGE GOYDER: William Blake (1757-1827) *The Christ Child asleep on a cross*, tempera on canvas, signed 'WB'. (PD.12-2011)

Drawings

From MR IAN BARBY, MR NICHOLAS BARING, MR TIMOTHY BARKER, MR STEPHEN BOURNE, LADY BROERS, SIR CHARLES CHADWYCK-HEALEY, MR PAUL COOKE, SIR RICHARD & LADY DEARLOVE, LORD LIEUTENANT HUGH DUBERLY, LORD FAIRHAVEN, MR ALAN GRIEVE, MR JOHN KEATLEY, THE EARL OF LEICESTER, LORD AND LADY MAGAN, SIR MICHAEL MARSHALL, MR ANTONY PEMBERTON, MRS JOHN PORTEOUS, LADY PROBY, MR CHARLES RAWLINSON, LADY JULIET TADGELL, MRS AND MRS ANTHONY WYAND: Catherine Goodman (b.1961) *Portrait of Duncan Robinson*, charcoal on paper, 2011. (PD.1-2012)

From DAVID AUKIN and his sister LIANE AUKIN: Jankel Adler Tuszyn, (nr ʔódz' 1895 - 1949 Aldbourne, Wilts) *Woman's head in profile to left*, red chalk. (PD.3-2012); *Two figures by a swimming pool*, watercolour. (PD.4-2012); *Naked woman seated*, graphite. (PD.5-2012); *Seated woman turned to right*, black chalk and (?) charcoal. (PD.6-2012), verso *Head and a bust of a woman*, coloured chalks

Prints

From DAVID ALEXANDER: George Glover, *Henry Burton*, c.1643, engraving, frontispiece to his 'A narration of the life of Mr. Henry Burton' (London, 1643) (P.12-2012); George Vertue, John Spencer, 1727, engraving, frontispiece to Spencer's 'De Legibus Hebraeorum' (Cambridge: 1727) (P.13-2012); George Vertue, *John Tilloton*, after Kneller, 1710, etching and engraving (P.14-2012)

From CHARLES BOOTH-CLIBBORN: George Shaw (b.1966), *The Appointment*, 2005, soft-ground etching on two plates, 18/44, published by The Paragon Press. (P.10-2012); George Shaw (b.1966), *The Terminus*, 2005, soft-ground etching on two plates, 18/44, published by The Paragon Press (P.11-2012)

From DONATO ESPOSITO: Clément Bellenger (1851-1898), *L'imprimeur Liénard et son fils*, after Léon Lhermitte (1844-1925), wood engraving on chine collé, proof impression (P.4-2012); William Gale (1823-1909), *Portrait of William Etty*, 1861, etching on chine collé (P.5-2012); Frank Laing (1862-1907), *Duddingston: Romantic landscape* (from 'Edinburgh set'), 1899, etching and drypoint (P.6-2012); Augustin Mongin (1843-1911), *The Death of the first born*, after Lawrence Alma-Tadema (1836-1912), etching on chine collé (P.7-2012); George J. Stodart (active 1854-84), *Portrait of Sir Redvers Henry Buller*, after Henry Tanworth Wells (1828-1893), stipple on chine collé (P.8-2012)

From DONATO ESPOSITO in memory of Prof. John House (1945-2012): Marcellin Desboutin (1823-1902), *Jules Jacquemart*, 1876, etching and drypoint, proof before letters (P.9-2012)

From the FRIENDS OF THE FITZWILLIAM MUSEUM : Dinos Chapman (born 1962), *Dinos not Jake*, 2006, Etching reworked from a photogravure of Goya's original self-portrait plate in the series *Los Caprichos* (1799), signed (on recto) and numbered (on verso) in graphite: 189/250 (P.8-2011); Jake Chapman (born 1966), *Jake not Dinos*, 2006, Etching reworked from a photogravure of Goya's original plate 'The Sleep of Reason produces Monsters' in the series *Los Caprichos* (1799), signed (on recto) and numbered (on verso) in graphite: 189/250 (P.9-2011)

From ISRAEL GOLDMAN: After Utagawa Kunisada (1786-1865), *Night View of the Yoshiwara*, Woodblock printed in colours, 'Group A' copy, made in the early 1890s after a print dated to c.1819, including artist's signature and printer's seal. An impression of the rare original after which this copy was made was given by the Friends of the Fitzwilliam in 2007, P.173-2007 (P.10-2011)

From FRANS PANNEKOEK: Frans Pannekoek (b.1937), *Portrait of Carlos van Hasselt (1929-2009) & Shah Jehan*, 30 January 2011, 8/30, etching and drypoint with lapis and purple coloured pencil. (P.2-2012)

From LISA ROBINSON: Tony Bevan (born 1951), *Blackwater*, 1985, woodcut, artist's proof, 7/10 (P.17-2012)

From MATTHEW RUTENBERG and ANNE V. LAUDER through CAMBRIDGE IN AMERICA: Utagawa Kunitaru (active 1830s to 60s), *Rolling a snow ball (Yuki-korogashi)*, colour print from woodblocks, c.1840, signed *Gochôtei Sadashige ga*, published by Fujiokaya Hikotarô (seal: *Fuji-Hiko*) (P.15-2012)

From DAVID SCRASE: Pierre Guerchet-Jeannin (born 1945), *Dorres*, 2011, lithograph, in the form of a 2012 New Year card for Hubert, Michèle, Annie and Sylvie Prouté (P.1-2012)

From DAVID SCRASE in memory of Carlos van Hasselt: Frans Pannekoek (b.1937), *Landscape*, 1962, aquatint and etching with plate tone. (P.3-2012)

PURCHASES

Painting

With contributions from the PILGRIM TRUST, GATSBY EDUCATIONAL FOUNDATION, SIR PETER ELLWOOD, SIR MICHAEL MARSHALL and LADY MARSHALL CHARITY FUND,

NICHOLAS and DIANA BARING, TIM and RUTH CLARKE, CHARLES and JILL ROWLINSON, PAUL and LOUISE COOKE ENDOWMENT, SIR CHARLES CHADWYCK-HEALEY, the FINNIS SCOTT FOUNDATION, the MARLAY GROUP, the BERNARD SUNLEY FOUNDATION, MRS ANTHEA FRANKLIN, LADY JULIET TADGELL, the KIRBY LAING FOUNDATION and the PERCEVAL FUND: British School (?Coventry), *The Kiss of Judas*, oil on oak boards, c.1470. (PD.2-2012)

APPENDIX II

HIGHER EDUCATION TEACHING REPORT 2011/2012

with a listing of Publications

(for the period 1 August 2011 - 31 July 2012)

(a) Plenary Lectures

Victoria Avery A lecture 'Making and Meaning in Renaissance Bronze Sculpture' at the Annual Association of Art Historians Teachers Conference at Tate Britain, London (5 November; 150 A level teachers and students)

Spike Bucklow A lecture on Titian's 'Diana and Actaeon', Norwich Castle, (13 March; 150 public)

(b) Conference & Seminar Papers

Martin Allen A paper on 'The Monetary Environment: Coinage and Systems of Monetary Valuation in the Middle Ages' at a conference on *A History of Money in the Western Legal Tradition* at Magdalene College, Cambridge (8 August; 25 people)

A paper on 'Money in Norman England' to the Medieval Economic History Seminar, Selwyn College (1 February; 10 people)

A paper on 'Revisiting the Mints of Anglo-Saxon and Anglo-Scandinavian England, 871-1066' at *Towns, Topography and Tapestry: A Conference in Memory of Dr David Hill*, University of Manchester (7 June)

Victoria Avery A paper on 'The Uses & Limitations of Archival Research' at the Robert H. Smith Renaissance Sculpture Symposium 'The State of Play in Bronzes Research' at the V&A (6-7 October; 27 delegates)

Spike Bucklow A talk on 'East Anglian Rood Screens', Research seminar UEA (12 October; 70 research students and staff)

A paper on 'A pigment and a portrait' in *Art and Alchemy*, Max Plank Institute, Berlin (9 February; 20 art historians, historians of science)

A lecture on 'Rood Screens and Science', The Art and Science of Medieval Church Screens, CRASSH,

Cambridge (27 and 28 April; 85 art historians and conservators)

A talk on 'Conservation in Churches', Symposium of the Parish Church, University of Warwick (26 May; 40 academics and public (invited))

A talk on 'Conservation and Science', Gerry Hedley Symposium, Tate (12 June; 100 students and conservators) (invited)

Lucilla Burn and
Kate Cooper Organised the conference 'The Past on Display', culminating in the Severis Lecture, 'The New Acropolis Museum: Project and Realization' delivered by Professor D. Pandermalis, President of the New Acropolis Museum, Athens (23 September, 80 museum professionals, academics, members of the public)

Lucilla Burn A talk on 'Ancient World, modern spaces' at 'The Past on Display' conference (23 September; 80 museum professionals, academics, members of the public)

Anastasia
Christophilopoulou A paper on 'Home is Where the Heart(h) is': investigating social dynamics through social theories in ancient Greek households, at the Theory in (Ancient) Greek Archaeology Conference, Ann Arbor, MI (4-5 May)

Kate Cooper A paper on 'Presenting the past: theories of display' at 'The Past on Display' conference (23 September; 80 museum professionals, academics, members of the public)

Julie Dawson Part of afternoon discussion panel at the 'Past on Display' conference (23 September; 80 museum professionals, academics, members of the public)

Rupert Featherstone A lecture on 'The Case for the Defence: Active Versus Passive Control of Microclimates in Historic Buildings', Church of England Symposium; 'The Challenges of the Conservation of Artworks in Churches, Westminster Abbey (11 October; 35 conservators, conservation administrators)

Helen Glanville A talk on 'Context and translation: the role of the humanities in technical analysis and conservation', Gerry Hedley Symposium, Tate (12 June; 100 students and conservators) (invited)

Craig Hartley A paper on 'Edward Herbert's lute book' at the conference 'Locating George Herbert: Family, Place,

- Traditions' organised by the University of Wales and the George Herbert Society at Gregynog Conference centre (13–16 October; 52 delegates)
- Mary Kempski A talk on 'Making Reconstructions at the Hamilton Kerr Institute', Gerry Hedley Symposium, Tate (11 June; 100 students and conservators) (invited)
- Elenor Ling A paper on 'Lord Fitzwilliam's albums of Dutch prints' at the Speelman Fellowship conference at Wolfson College, Cambridge (23 September; 25 academics and students)
- Rose Miller A talk on 'The Artist as Picture cleaner and restorer at the turn of the nineteenth century', Gerry Hedley Symposium, Tate (11 June; 100 students and conservators invited)
- Jane Munro A seminar on 'Artist and mannequin from function to fetish' at the Department of History and Philosophy of Science (History of Medicine series; 11 October)
- A paper on 'La poupée-mannequin d'artiste, fonction et fabrication' at a conference co-organised by the Musée des Arts Décoratifs and the Institut National du Patrimoine, Paris, *Les jouets au musée: conserver, restaurer et exposer les collections* (15 December, invited speaker)
- Led a roundtable discussion, 'Does Grey Matter?' with the artist Christopher Cook and poet John Kinsella in connection with the exhibition *Grey Matters: Graphite* (9 February)
- Invited respondent to a seminar on 'The Body as Thing', part of an interdisciplinary series Things: Material Cultures of the Long Eighteenth Century (12 June, CRASSH; c. 45 attendees)
- Kate Noble Attended the UK University Museum Group's Annual Conference in Newcastle and presented a case study 'Research Impacting Practice: How a detailed evaluation study informed subsequent work with a group of socially excluded young parents' (7 February; 60 delegates)
- A paper at 'Beyond the Usual Publics: Evaluating How to Reach New Audiences' at the Dana Centre, London (27 April; 50 conference attendees)
- Youjin Noh A talk on '*Adoration of the Shepherds* by Sebastiano del

- 'Piombo: Reconstruction as an aid to retouching', Gerry Hedley Symposium, Tate (11 June; 100 students and conservators) (invited)
- Stella Panayotova A paper at the Conference on Special Collections held at Queens' College, Cambridge (12 September; 100 delegates)
- A paper at the Symposium *The Medieval Image in the Twenty-First Century* at Magdalene College, Cambridge (21 January; 150 delegates)
- Adrian Popescu A paper on 'The „Pseudo-Autonomous“ coinage of Histria' at the International Numismatic Symposium in Brasov, Romania (22-25 September), (23 September, 30 people)
- A paper on 'A few observations on the Julio-Claudian coins from Tomis and Histria' at the International Colloquium *The Romans at the Black Sea during the Time of Augustus: The Evidence of Literary, Archaeological and Numismatic Sources*, Tulcea, Romania, 7 June (30 people)
- A paper on 'An unusual coin of 'PROVINCIA DACIA' type' at the 29th National Numismatic Symposium, Bacau, Romania, 15 June (25 people)
- Paola Ricciardi A paper on 'Painting and Illumination in Early Renaissance Florence: the Techniques of Lorenzo Monaco and his Workshop' at the Conference 'The Renaissance Workshop' at the British Museum (10-11 May, 250 people)
- Paola Ricciardi and Kristine Rose A paper on 'Fusing findings: an interdisciplinary approach to the study of Islamic manuscripts at the Fitzwilliam Museum in Cambridge' at the Conference 'Codic Miniati: Incontro tra Arte e Scienza' in Modena (25 May, 120 people)
- Kristine Rose A paper on 'Fusing Findings: A Cross-Disciplinary Approach to the Material Analysis of Manuscripts at the Fitzwilliam Museum', at the conference *The Science of Manuscripts; Manuscripts of Science* organized by The Islamic Manuscripts Association at Queens' College, Cambridge, 9-11 July 2012 (120 delegates)
- Marie Louise Sauerberg and Vanessa Simeoni A lecture on 'Housekeeping in Places of Worship: A General Approach to Conservation at Westminster Abbey', at the Church of England Symposium 'The Challenges of the Conservation of Artworks in

	Churches', Westminster Abbey (11 October; 35 conservators and Church conservation administrators)
Marie Louise Sauerberg	'Guided Visit to Westminster Abbey with Presentation of Current Conservation Projects', Church of England Symposium; The Challenges of the Conservation of Artworks in Churches, Westminster Abbey (11 October; 35 conservators, conservation administrators)
Rachel Sinfeld and Jo Holland	Contributed to an Engage East seminar 'Working with Older People: Bridging Arts and Health Models', held at the Museum (20 March; 30 members of the public)
Andor Vince	A paper on 'Decision making in collections care: a case study' at the seminar 'Risk Management in Collections Care' (31 March; 40 participants)
Sally Woodcock	A talk on 'Artist unknown: reconstructing painters from their paint', Gerry Hedley Symposium, Tate (11 June; 100 students and conservators) (invited)
Lucy Wrapson	A talk on 'East Anglia's Ranworth group of Screen painters', The Art and Science of Medieval Church Screens, CRASSH, Cambridge (27 and 28 April; 85 art historians and conservators)

(c) Postgraduate Teaching

Sally-Ann Ashton	A lecture on the development of virtual resources for prisons to students on the MPhil Museum Studies course at Leicester University (8 February; 14 students and 1 staff member)
Victoria Avery	An Artspeak talk on the Epstein busts in Gallery 1 (4 October; 10 people)
	A talk on 'How to carry out research in the Fitzwilliam Museum' for History of Art postgraduate students (23 November; 3 students)
	A class on 'Renaissance bronzes' for MA students plus Dr Melissa Calaresu and Dr Mary Laven from the History Department (27 February; 3 students and 2 professors)
	A class on 'Jobs in Curatorship, Museums and Galleries' for MPhil History of Art students (15 March; 4 students)
	A paper at the 'Making Bronze' seminar, which formed part of 'Matter, Practice, Form, and Meaning in Early Modern European Sculpture' series for V&A/RCA

- History of Design and Material Culture MA at the RCA Foundry, London (8 May; 8 MAs and 7 professors)
- Spent the day with Warwick University (History of Art Department) discussing careers in Museums (17 July; 6 PhD candidates)
- Spike Bucklow
- A talk on 'Lapis lazuli', UCL Interdisciplinary Medieval Seminar (19 March; 40 postgraduates and staff)
- A talk on 'Conservation', Christie's Education (2 May; 30 Masters students)
- A talk on 'Lead white', ADHOC Seminar, History and Philosophy of Science, Cambridge, (28 May; 15 postgraduates, post-doctorates and staff)
- Lucilla Burn
- Contributed to one of Kate Cooper's Classics MPhil seminars (20 October; 9 MPhil students)
- Introduced the Greek and Roman gallery to graduate students from the University of Reading and their professor, Amy Smith (24 February; 4 students and teacher)
- Supervised a Cambridge Classics MPhil student whose assignments included the preparation of a small exhibition on athletic ideals in the Museum of Classical Archaeology and a website on similar themes to be hosted on the Fitzwilliam's site
- Examined a PhD thesis on the subject of vegetation on Athenian vases submitted by a student in the University of Sydney, NSW
- Kate Cooper
- Continued to teach her term-long MPhil seminar series for the Faculty of Classics, 'The Ancient World on Display: Museums and their antiquities', (13, 20, 27 October, 3, 10, 17 November; 9 MPhil students), which included a day-trip to London to visit the British Museum and Sir John Soane's Museum (24 November, 1 December; 9 MPhil students)
- A talk about re-displaying the Greek and Roman gallery and a gallery tour for MPhil students from Leicester University on an Archaeology course (11 November; 13 Leicester MPhil students and 2 Leicester teaching staff)
- Julie Dawson
- Supervised the internships of students Julie Chang (October 2010-September 2011) and Alexandra Zappa (October 2011-July 2012) from the University College,

	London MSc course ‘Conservation for Archaeology and Museums’ and of Sophia Oelman, the Marlay Intern in the Examination and Conservation of Egyptian Coffins (January-July 2012)
Julie Dawson and Christina Rozeik	A class on conservation and restoration for the MPhil course ‘The Ancient World on Display: Museums and their antiquities’ (9 MPhil students; 10 November)
Education Dept	Hosted 2 Secondary PGCE students from University of East Anglia, for a day of observation and meetings with members of the Education Department (10 January; 2 students)
Joanna Holland	Hosted a Guest Seminar for ARU Arts Management Students – on Access and Outreach work (16 March; 5 postgraduates)
Deirdre Jackson	A lecture on ‘The <i>Cantigas</i> of Alfonso X’ at the research workshop <i>Cataloguing Illuminated Music Manuscripts</i> organized jointly by the <i>Cambridge Illuminations</i> research project and the Warburg Institute’s <i>Production and Reading of Music Sources</i> project at the Warburg Institute, University of London (2 December 2011; 12 academics and PhD students)
	A class on medieval manuscripts for the Graduate Programme ‘Medieval Manuscripts in the Digital Age’ run by the Institute of English Studies, London (24 April, St John’s College, 20 students)
Jane Munro	A supervision to a PhD candidate from the University of Paris Ouest Nanterre (3 November)
Kate Noble	Led a week long placement for two teacher trainees from the Faculty of Education. (15 February induction and family day, 16-22 March placement)
	Gave the introduction to a two day placement in Alternative Settings for 18 PGCE students from Homerton College who were then divided between The Fitzwilliam Museum, Museum of Classical Archaeology, Museum of Archaeology and Anthropology, Scott Polar Research Institute, and the Sedgwick Museum where they spent the next two days working on tasks set by Museum Educators (19 & 20 June; 18 PGCE students)
Stella Panayotova	A lecture on ‘Illumination in Plain Chant and Polyphonic Manuscripts’, at the research workshop <i>Cataloguing Illuminated Music Manuscripts</i> organized

jointly by the *Cambridge Illuminations* research project and the Warburg Institute's *Production and Reading of Music Sources* project at the Warburg Institute, University of London (2 December; 12 academics and PhD students)

A class on Codicology in medieval and Renaissance manuscripts to the MPhil students in Medieval History (25 January; 12 students)

Participated in an all-day graduate and post-doctoral seminar with six guest speakers from the University of Heidelberg and six speakers from Cambridge University (30 April; History Faculty, 22 students and lecturers)

Adrian Popescu Three classes on Greek Coinage for the MPhil students in Classical Archaeology (7, 14, 28 October; 6 students)

A class on Roman Provincial and Late Roman Imperial coinage for the MPhil students in Classical Archaeology (25 November; 3 students)

Kristine Rose A half-day training session on the conservation of Islamic bindings to Ngaio Vince-Dewerse, Conservator at Cambridge University Library, and Alex Brooks, intern from West Dean College, University of Sussex (3 February; 2 conservators)

Rachel Sinfield A talk on 'Using the Fitzwilliam Museum collection for Religious Studies teaching', Faculty of Education Secondary PGCE Students, (6 December; 15 PGCE students)

Hosted a tour of the collection for secondary Art and Design PGCE trainees from Essex (18 January; 3 students)

A talk on the role of a Head of Learning at the Careers in Art History day organised for Postgraduate students at History of Art Department (31 May; 20 students)

Worked with Religious Studies PGCE students from the Faculty of Education, delivering part of their teaching practice with school students from Comberton Village College (20 June; 14 students)

Rachel Sinfield and Kate Noble Taught Faculty of Education PGCE students over two days introducing them to different approaches to teaching with objects, images and collections. The students also attended parallel sessions at The Folk

Museum, MOCA and SPRI (29, 30 March; 175 members of the public)

Andor Vince

A course on 'Preventive Conservation in Practice' to postgraduate conservation students at West Dean College, Sussex (25-26 April; 9 students)

Assisted by interns Alex Zappa and Sophia Oelman, a course on 'Project management in conservation' to MA and MSc course conservation students at University College, London (10 May; 17 students)

(d) Undergraduate Teaching

Martin Allen

An introductory presentation for his course on 'Money and Society' for the Historical Tripos Part I, Themes and Sources paper at the Law Faculty (11 October; 200 students)

An introductory session for his course on 'Money and Society' for the Historical Tripos Part I, Themes and Sources paper (30 November; 15 students)

A class and convened two others in his course on 'Money and Society from Late Antiquity to the Financial Revolution' for the Historical Tripos Part I (25 January, 8 February and 22 February; 15 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' (30 January; 12 students)

A class in his course on 'Money and Society from Late Antiquity to the Financial Revolution' for the Historical Tripos Part I (7 March; 15 students), and acted as the Internal Assessor of the Long Essays of 20 students on this course from the 2011/12 academic year

Two classes in his course on 'Money and Society from Late Antiquity to the Financial Revolution' for the Historical Tripos Part I (3 May and 30 May; 15 students)

A class on 'Money in Medieval England and Sources for Monetary History' for the Historical Tripos Part I (3 May; 8 students)

Sally-Ann Ashton

A class on 'Stone and stone carving' for Egyptology and Archaeology undergraduates (14 October; 13 students)

- A lecture on 'Private funerary practices in the New Kingdom and Late Period' for Egyptology undergraduates (17 February; 10 students)
- A lecture on 'Foreigners in Egypt' for Egyptology undergraduates (24 February; 9 students)
- Victoria Avery
J Dillon Assisted by Andrew Maloney, led two tours of the AA Jo department and presented current projects to 2 groups as part of the 'Introduction to the Fitzwilliam' event for Cambridge University undergraduates, (29-30 September; 23 students)
- Victoria Avery A class on Eighteenth-century English ceramics for Professor Lawrence Klein's 3rd-year History students (11 November; 15 students)
- A lecture on 'Marble Reliefs from Donatello to Michelangelo' for first-year History of Art Students (13 February; 25 students)
- A class on 'Bronzes at The Fitz' as part of History of Art Part I, Paper 1 'Making and Meaning of Art' course (15 May; 16 undergraduates) and another class on 'Sculpture at The Fitz' for the same course (22 May, 16 undergraduates)
- Sarah-Cate Blake A drawing class to the Fitzwilliam Society in the Education Studio and Galleries (15 students)
- Rebecca Bridgman A class on Islamic Pottery for the 'Objects of Art' first-year undergraduate course in History of Art (24 May; 24 students)
- Spike Bucklow A talk on 'Cennino Cennini' at the History of Art Department (23 January; 22 undergraduates)
- Lucilla Burn Organised and ran the annual 'Behind the Scenes' days for undergraduates interested in finding out how the Museum works (29-30 September; 23 undergraduates from History, Classics, Archaeology and Anthropology, and History of Art)
- Contributed to one of Dr Caroline Vout's classes on 'Collecting' (27 October; 18 third-year classicists)
- Introduced the collectors featured in the Greek and Roman gallery to a group of Cambridge first-year History undergraduates (2 May; 6 students and 2 teachers)

	Three classes introducing Greek vases to first-year Classicists (2,9,16 May; 42 students) and two classes on the same subject to first-year Art Historians (3 May; 24 students)
Anastasia Christophilopoulou	Supervised second-year Classics students (from Homerton, Peterhouse and Queens' College) on a range of ancient art and archaeology subjects (various dates; 8 undergraduates)
Kate Cooper	Supervised third-year Classics students on 'Collecting Antiquities in the 21 st century', as part of Carrie Vout's Collecting Course (25 and 28 November, 1 December; 7 Classics undergraduates)
Ian Crighton and Kate Noble	Delivered sessions to Early Years Professional Status trainee teachers from Northampton College (8 February; 25 students)
Jo Dillon	A tour of the AA conservation lab and current projects to new undergraduates and interns from HKI (14 October; 13 people)
Jo Dillon and Julie Dawson	Assisted by interns Jennifer Marchant, Sophia Oelman and Alexandra Zappa, three classes on bronze casting to first-year Cambridge Classicists (2, 9 and 16 May; 42 students)
Rupert Featherstone	A lecture on 'How Paintings Age' to students from the History of Art Department (2 March; 30 undergraduates)
Craig Hartley	A class on Japanese prints to Part I Art History students as part of the Making of Art Course (1 February; 33 students) A class on Dürer's prints to second and third year Art History students as part of the Dürer course (28 April; 18 students)
Joanna Holland	Delivered a Guest Seminar for ARU Arts Management Students – on Access and Outreach work (Friday 16 March, 5 members of the public tutor Peter Thornton (ex-Arts Council)
Mary Kempinski and Jenny Rose	Talks on 'Painting techniques and methods of analysis' to a group of students from the History of Art Department, visiting the HKI (10 February; 30 undergraduates)

- James Lin A lecture on 'The Search for Immortality: Tomb Treasures of Han China' to first-year students at the Asian and Middle East Studies Department (7 February; 35 students); he also gave a gallery tour to the same group of students (8 February)
- Elenor Ling A class on 'German Renaissance Prints' in the Graham Robertson Room for third-year History students as part of the course 'Uses of the Visual in early modern Germany c.1450-1550' (24th November; 1 staff and 14 students)
- Assisted in a class on 'Dutch Landscape prints' in the Graham Robertson Room for History of Art Tripos Part II students, special subject paper 'Constructing the Golden Age: Dutch art in the 17th century' (1 February; 1 staff and 9 students)
- A class on Dürer and Rembrandt's prints in the Graham Robertson Room for first-year History of Art students as part of the course 'The Making of Art' (7 February; 26 students)
- Amy Marquis Supervised 7 Part I History of Art students for the 'Making of Art' course in the History of Art Tripos (Weekly during Spring term: 24, 31 January, 7, 14, 21, 28 February, 7 and 13 March. Lent term: 14, 19 and 23 May)
- Two revision drop-in days for Part I History of Art students (15 and 16 May; 20 undergraduates)
- Jane Munro A class on collecting and displaying French Impressionist paintings to students from the Department of History (2 May; 8 people)
- A class on displaying Impressionist paintings to a group of students from Ryerson University, Toronto in the galleries of the Musée d'Orsay (14 May; 15 students, 2 professors)
- Stella Panayotova Two classes on medieval and Renaissance manuscripts for the 'Making of Art' paper (20 January, 45 students)
- Supervised a first-year dissertation on a medieval manuscript at Trinity College for the History of Art Department and Gonville and Caius College.
- Adrian Popescu A class on 'Late Roman Coinage (AD 300-600)', for the Institute of Archaeology, University College London, 'Archaeology of the later Empire' course, Year

3 option, 0.5 unit (2 November; 10 students and one member of staff)

A class on Iron Age Coins for Department of Archaeology, Paper A12: Later European Prehistory: North and West Europe in the Bronze and Iron Age (30 November; 2 students and one member of staff)

Two practical classes on identifying Roman coins for the undergraduate students at the Institute of Archaeology, UCL part of ARCL2001 Roman coinage second/third year half unit option (27 February and 5 March, 20 students)

Four talks about the Department of Coins and Medals to undergraduate Classics Faculty students from the Ludwig-Maximilians University Munich, Germany (15 March; 15 students)

Three classes on 'Ancient Coinage' for the Classics Tripos Part IA course on 'Materials for Classical Archaeology' (2, 9 and 16 May, 37 students)

Adrian Popescu and Rory Naismith Two one-hour classes for History Tripos special subject 'Rome and its Rulers 476-769' (27 October, 15 and 12 students respectively)

Lisa Psarianos An evening talk on 'Career Options in Paper Conservation' for the Fitzwilliam Museum Society, 'Careers in Art' at Gonville and Caius College (13th March)

David Scrase with Lisa Psarianos Two classes on Renaissance drawing techniques (Jan; 27 students)

(e) Teaching in the Community / Outreach Work

Sally- Ann Ashton Two talks on 'Museum, Archaeology and Anthropology' to Literacy level 2 students at HMP Edmunds Hill (30 August; 14 adults)

A lecture on 'Petrie's racial types' to students and community members at the Petrie Museum of Egyptian Archaeology (15 September; 30 people)

A talk on 'Black British Identity' at HMP Isis, London (17 November; 22 prisoners and staff)

Co-presented a workshop for Black History Month at HMP Rye Hill, East Midlands with a former student

from prison entitled 'Why Black History?' (31 October; 35 prisoners)

Two workshops on 'African-centred Egyptology' and 'The history of the Afro comb' at HMP Manchester (20 prisoners and staff; 1 December)

Two classes on 'Egyptian language' to Literacy level 2 students at HMP Edmunds Hill (17 November; 18 students)

Two classes on 'Communication in Ancient Egypt' for literacy level 1 and 2 students at HMP Highpoint North (12 December; 18 adult learners); and two further classes on 'Crime and Punishment in Ancient Egypt' (10 January; 16 adult learners)

A talk on 'Afro combs' to students on the NVQ Barbering course at HMP Highpoint (25 January; 8 students and 1 teacher)

Two classes on 'Daily Life in Ancient Egypt' for Literacy Level 1 and 2 students at HMP Highpoint (14 February; 12 students and 2 teachers)

Two classes for Literacy Level 1 and 2 students on 'Death and Burial in Ancient Egypt' at HMP Highpoint North (24 April; 12 students); and a class on 'Nubians' (1 May; 8 students)

Two one-day workshops with Michael McMillan on the 'Origins of the afro comb' at HMP The Mount (31 May and 7 June; 36 prisoners)

A class on 'Cleopatra' for Level 2 Literacy students at HMP Highpoint North (12 June; 5 students)

An informal talk about her work teaching Black History in prisons to staff and prisoner representatives at HMP Dovegate (17 July; 12 people)

Two classes on 'Crime and Punishment in Ancient Egypt' for Level 2 Literacy students at HMP Highpoint North (31 July; 13 students)

Victoria Avery

A training session for Blue Badge Guides on the Kunstammer Exhibition (11 August; 10 Blue Badge Guides)

Spike Bucklow

A lecture on 'Care of collections', WEA, Kelmarsh Hall (19 October; 25 public)

A talk on 'Who colour-coded Christmas?', Festival of Ideas, Law Faculty (22 October; 130 public)

A lecture on 'Lapis lazuli', Cambridge Philosophical Society, Chemistry (24 October; 120 public)

A talk on 'Black and White', Festival of Ideas, Fitzwilliam (26 October; 160 public)

A bite-size talk on 'Black and White', Fitzwilliam (28 October; 40 staff)

A talk on 'Colours of Christmas' for the Royal Asiatic Society (28 November; 80 public)

A talk on 'Artists' materials' at the Fitzwilliam Museum (1 December; 60 U3A students)

A talk on 'Lapis lazuli' for the Cambridge Drawing Society (7 December; 50 artists)

A talk on 'Lapis lazuli', Barrington, (15 February; 30 public)

A talk on 'Artists' materials' to the Cambridge National Trust Association (15 January; 60 members)

A lecture on 'Artists' materials', Barrington (15 February; 45 public)

A lecture on 'East Anglian Rood Screens', Ely U3A (26 March; 30 public)

A talk on 'Artists' materials', Art Alive, Norwich Cathedral (11 June; 50 members of the public)

Lucilla Burn A tour of the Museum for sixth-form students and their parents attending a History of Art open day (5 July; 12 students and parents)

Josie Camus Led an art-history and creative outreach session at Kneesworth House, a medium secure rehabilitation centre for people with mental illness (7 February; 18 people)

Anastasia Christophilopoulou A gallery talk for students being encouraged to apply to Cambridge by GEEMA (the University's Group to Encourage Ethnic Minority Applications) (4 August; 30 sixth-form students)

Assisted with two lunch-time seminars as part of Black History Month (15 and 19 October)

A talk and presentation of pottery to sixth-form students for the 'Behind the scenes taster day' (3 November; 15 sixth-form students)

Attended the Disability History Month Launch event in the Guildhall, running a stall displaying replicas and leaflets (22 November)

A tour of the Greek and Roman gallery to the St Catharine's College Alumni Society (23 November; 8 members of the public)

Organised and ran tours in the Greek and Roman Gallery for Disability History Month (4 and 6 December; 10 and 5 people with disabilities)

Participated in the 'London 2012 Olympics Mayoral scheme' giving two school outreach talks in Camden at St. George the Martyr School (1 and 7 December; 60 children aged 8-10)

Sessions for Work Experience students, including orientation seminars on Ancient Greece and Rome and on the projects the students undertook this summer ('Marketing and re-launching ancient objects') (25 June, 2 July, 9 July; 4 GCSE or A level students each time) Two handling classes for the work experience students (26 June, 11 July; 4 students each time)

Kate Cooper

A talk at the Perse School on 'Greece and Rome at the Fitzwilliam Museum' discussing the new gallery display (19 Sept; 30 staff and children from year 10 - 6th form)

Two short talks on 'Behind the Scenes in Greece and Rome' as part of the 'Love Art After Dark' event (9 November; 33 Cambridge students and Museum Donors)

Jo Holland and Camus

A gallery talk in the Graphite exhibition and 'cultural Josie chat' over tea for Wintercomfort service users. (27 January; 4 people and 2 support workers)

Elenor Ling

Two talks on 'Responses to the French Revolution in British satirical prints', Festival of Ideas, Fitzwilliam (20 and 27 October; 40 members of the public)

Adrian Popescu and Martin Allen	A talk about the Department of Coins and Medals to two groups of Friends of the Fitzwilliam Museum (3 October; 12 people)
Adrian Popescu	A talk to the Cambridge Library Group (4 April; 24 people)
Nicholas Robinson and Amy Marquis	Organized a study day focusing on the calligraphy collection for students of Huntingdon Regional College in the Graham Robertson Room (18 October; 9 students)
David Scrase	A class for Alzheimer patients in the outreach programme on Vermeer's 'Lace Maker' (22 November)
Rachel Sinfield	An outreach session at Addenbrooke's Hospital Cancer Ward (26 January; 3 people)
	Led a session in the Museum in collaboration with the Adult Community team from Cambridgeshire County Council for Adult Community tutors wanting to use the collection in their teaching (11 April; 20 people)
	A taster session in Gallery 5 to recruit for our forthcoming Dementia Compass course in the autumn (19 June; 6 adults)
Rachel Sinfield and Jo Holland	Two gallery talks (Batoni and Epstein) for the Alzheimer and Crossroads carers group, for people with dementia and their carers (2 February; 24 people)
Rachel Sinfield, Lucy Sercombe and Alison Ayres	Taught a group of individuals from the Learning Disability Partnership (12 June; 5 adults)
Helen Strudwick	A lecture entitled 'Tutankhamun in Context' to members of the Hills Road Sixth Form College Archaeology Society (27 September; 25 school students 17-18 year of age)
	Discussed ancient Egypt, with particular focus on the tomb of Tutankhamun, with early-onset Alzheimer's patients at the Hill Top Day Centre (17 October; 10 members of the public)
Alexandra Zappa	A lunchtime lecture (prepared with Penny Bendall) about the conservation of ceramics for the exhibition 'Ceramic Art, Craft, and Tales from Medieval Cyprus' (4 July; 40 members of the public)

Two *Outside In* 'step-up' creative workshops and an *Outside In* surgery were delivered at the Museum (11 and 12 January; 14 members of the public), continuing the Museum's Partnership with Pallant House's *Outside In* Programme which targets outsider/excluded artists.

Members of the Museum Friends supported by Anastasia Christophilopoulou and Lucilla Burn ran 10 two hour public engagement sessions in the exhibition 'Ceramic Art, Crafts and Tales from Medieval Cyprus', helping visitors find out more about the objects on display (weekly between 11 July and 12 September, engaging in total c.150 members of the public)

(f) Lectures for Specialist Interest Groups / Public Talks outside Museum

Martin Allen A talk on 'Coin Finds and History in Cambridge' to the Fitzwilliam College History Society (11 October; 30 people)

A talk on 'Matthew Boulton and the Industrialization of Money' at a seminar on *Material Cultures of the Long 18th Century - Things*, CRASSH (21 November; 30 people)

A paper on 'Mints and Money in Norman England' at the British Numismatic Society (24 April; 40 people)

A talk on 'Mints and Money in Norman England' to the Essex Numismatic Society (27 July; 20 people)

Sally-Ann Ashton Organised the Glanville Lecture, 'From Ancient Egyptian to East African headrests', delivered by Professor Jean Michel Massing (29 October; 110 members of the public, academics and students)

A lecture on 'Understanding African-centred Egyptology' to members of Essex Egyptology Society (8 January; 28 members)

A talk to members of the Art Fund on 'A captive audience? Teaching Egyptology in prisons' (22 February; 50 members of the public)

A talk to members of the Fitzwilliam Museum Society on the Headrest exhibition and Egyptian galleries (30 January; 17 members)

A talk on 'Hair in Ancient Egypt' with Sandra Gittens and Lorraine Dublin at the Petrie Museum of Egyptian Archaeology (6 March; 42 members of the public)

A 'bite-size' session on 'Working in Prisons 2 - an update on the project' (20 March; 22 members of staff)

A gallery talk on 'Kemet and Kush: Egypt and Nubia in an African context' at the British Museum (24 March; 80 members of the public)

Two talks on 'Egyptian hair combs' at a day-long workshop at the Petrie Museum as part of the Origins of the Afro comb project (28 April; 50 members of the public)

A one-day workshop on the Origins of the Afro comb project at HMP Manchester (16 May; 8 prisoners and 2 officers)

A workshop on 'Introduction to African hair combs' (16 June; 15 community members)

Victoria Avery

A tour of the Applied Arts collections to a group of Renaissance architectural historians from the Sorbonne and elsewhere (23 August; 15 academics)

A talk on the exhibition 'Splendour & Power: Imperial Treasures from Vienna' for the Sick Children's Trust at The Freemasons' Hall, Cambridge (2 November; 80 members)

Repeated the talk for the Cambridge Antiques Society at the St John's Ambulance Centre, Cambridge (9 November; 30 members)

A public lecture on 'Displaying Devotion in Renaissance Venice' at The University of Hull (3 November; 70 people)

A lecture on 'A Treasury of Delights: The Applied Arts Collections at The Fitzwilliam Museum' as part of the Gainsborough House 'Museums of East Anglia' lecture series (1 May; 60 people)

Lucilla Burn

A 'bite-size' session, 'The Dam Hill Bronzes: 1709-2011' (6 August; c.30 members of staff)

A lecture on 'Brethren of the Quill: antiquaries and their discoveries in eighteenth-century Cambridge' at the Society of Antiquaries of London (9 February; 60 FSAs and guests)

Participated in the Magdalene College 'Festival of the Image', discussing the British Museum kouros B474 with other experts (23 February; 30 people)

A 'bite-size' session on 'A Roman Swiss Army Knife' (29 February; 20 members of Museum staff)

An evening tour of the Greek and Roman gallery with a special focus on the 'Roman Swiss Army Knife' to a 'net-working' group from the Granta Science Park (5 March; 8 people)

A lecture on 'From Centaurs to Sarcophagi: Presenting Greece and Rome at the Fitzwilliam Museum' at The Metropolitan Museum of Art, New York (25 April; 110 members of the public)

A lecture on 'Brethren of the Quill: antiquarians and discoveries in eighteenth-century Cambridge' at the Yale Center for British Art, New Haven (24 April; 35 members of the public)

A talk to a group of 'A' level teachers attending the Cambridge Classics project conference on ways of using the Lansdowne Relief in 'A' level Latin and Classical Civilisation courses and of involving sixth-formers in webpage development (16 June; 8 teachers)

Julie Dawson

A 'bite-size' talk 'False gods? The curious history of two 'Etruscan' bronze statuettes' (5 October; 30 members of staff)

With Andor Vince, Kristine Rose, Svetlana Taylor and conservation interns Alex Zappa and Sophia Oelman, talked to members of the Fitzwilliam Museum Society about collections care in the Museum and showed them conservation projects in Antiquities and MSSPB (7 March; 20 people)

A talk and demonstration of the conservation of Egyptian objects to American high school students on an Oxbridge Academic Programs study course on ancient Egypt (16 July; 5 students and 1 course leader)

Deirdre Jackson

A special public lecture 'The King of Beasts' accompanying the exhibition *Royal Manuscripts: the Genius of Illumination* at the British Library (16 December; 150 people)

- James Lin
- A paper on ‘The Han Exhibition at the Fitzwilliam Museum’ for the Ching-wan Art Collectors in Taipei, Taiwan (15 September; 40 people)
- A lecture on ‘The Search for Immortality: Tomb Treasure of Han China’ to the Oriental Ceramic Society in London (10 April)
- A lecture on ‘The Search for Immortality: Tomb Treasures of Han China’ to UCL (10 May; 25 people)
- Tours of the Han exhibition to the Peterhouse alumni (12 May, 29 people), the Blue Badge Guides (14 May), Oxford Scientific film (15 May; 2 people), Chuan Lyu scholars from Taiwan (16 May; 2 people), Forbidden City Publisher from Beijing (16 May; 6 people), guests from the Royal Academy (17 May; 3 people), a group from CRASSH (17 May; 50 people), Friends of Ancient India & Iran Trust (25 May; 30 people), Friends of Freer and Sackler Museum (26 May; 25 people), Fellows of St John’s College (26 May; 25 people), Alumni of Oxford and Cambridge Society (28 May, 16 people), Sponsor’s private view (29 May; 140 people), Bill and Mimi Gates (31 May; 4 people), Taiwanese delegation (6 June; 20 people), Oxford University students (8 June; 12 people), a delegation from Palace Museum, Beijing (13 June; 5 people), Friends of the Fitzwilliam Museum (14 June; 120 people), Vice Chancellor of Cambridge University and VIPs (18 June; 120 people), Prof. Michael Sullivan from Oxford University (20 June; 2 people), Christie’s Education students (20 June; 10 people), Royal Asiatic Society, Hong Kong (21 June; 12 people)
- A lecture and tour of the Han exhibition to Microsoft VIPs (11 June, 120 people)
- A tour of the Han exhibition to HRH Thai Princess Maha Chakri Sirindhorn (26 July; Thai delegation)
- Jane Munro
- (with Sean O’Neill) a bite-size session ‘A Masterpiece for the Fitzwilliam: Acquiring Nicolas Poussin’s *Extreme Unction*’ (18 July; 30 attendees)
- Stella Panayotova
- A presentation on the Macclesfield Psalter to a NADFAS group in the Founder’s Library (17 April; 28 people)
- Stella Panayotova and Paola Ricciardi
- A presentation on the pigment analysis project and arranged a display of illuminated manuscripts in the Founder’s Library for the Friends of the Fitzwilliam Museum (6 March; 31 Friends)

Adrian Popescu	A talk to Cambridgeshire Numismatic Society, 'Some mysterious Iron Age gold coins from Transylvania', (20 February, 20 people)
Rachel Sinfield	Led 'A Private View of Cambridge' in the Graham Robertson Room, a combined project for adults with Cambridge Central Library, in association with BBC The Great British Story (11 July; 10 members of the public)
Andor Vince	A half-day session 'Conservation and Care: Behind the scenes at the Fitzwilliam Museum'. As part of this, Julie Dawson and Svetlana Taylor showed participants conservation projects in Antiquities and MSSPB (23 March; 12 participants)
Lucy Wrapson	A talk to a group of the Fitzwilliam Museum's benefactors about her research and conservation treatment of the <i>Kiss of Judas</i> panel. (1 May; 12 benefactors)
Judy Xu	An introduction to the Han exhibition (8 March; 40 members of public)
Alex Zappa	A talk at the Institute of Archaeology, University College, London on 'Conservation processes in a project culture' (17 May; 50 conservators and conservation students)

(g) Object-handling Sessions

Victoria Avery	A Renaissance bronzes handling session for students on the Sotheby's Institute of Art programme (17 February; 15 students)
Rebecca Bridgman	An object-handling session with the Islamic Pottery collection for students participating in the Work Experience Taster Day (3 November; 23 people)
Lucilla Burn	A 'Look at the past' session presenting ancient glass to the public in Gallery 22 (11 April; 30 members of the public)
Anastasia Christofilopoulou	An object-handling session for the Work Experience Taster Day (12 April; 25 participants)
	Assisted by Lucilla Burn and Jacqui Strawbridge, a 'touch' tour of ancient Greek and Roman sculpture in the Cypriot, Greek and Roman galleries and the Museum of Classical Archaeology in the Faculty of Classics. The

event was arranged in collaboration with the local charity Camsight (15 June; 15 blind and partially sighted people with carers)

A tour in the Greek and Roman collections on the theme of ancient migrations to celebrate 'Refugee Week 2012' (24 June; 12 people from the Cambridge Ethnic Forum and the Red Cross)

James Lin An Oriental ceramics handling session for students from the History Department (9 February; 8 students)

Alex Zappa and Sophia Oelman (Conservation interns) a 'Look at the past session' on Egyptian coffin technology (12 April; 25 people)

(h) Lunchtime Talks in the Museum

Martin Allen 'The tavern, the architect and the sewer: coin hoards in Cambridge' (10 August; 56 members of the public)

Vicky Avery 'Splendour & Power: An overview of the Viennese Kunstkammer exhibition' (18 August; 52 members of the public)

Meredith Hale 'The Hapsburgs and their collections in context' (8 September; 58 members of the public)

Julie Dawson 'False Gods? The curious history of two 'Etruscan' bronze statuettes' (28 September; 35 members of the public)

Temi Odumosu 'African Beauty: Images and ideas in early modern Britain' (5 October; 26 members of the public)

Elenor Ling 'The cost of eternal life: Chardin and his Printmakers' (12 October; 32 members of the public)

Dr Marjorie Wieseman 'Telling Secrets: Vermeer's Women and their world' (14 October; 101 members of the public)

Sally-Ann Ashton 'African Headrests hair combs and hair' (19 October; 32 members of the public)

Dr Chris Loughlan 'Making Money: the art, science and entrepreneurship of Matthew Boulton (1728 – 1809)' (Friday 21 October; 58 members of the public)

Dr Nina Lübbren 'Looking is Thinking: The visual analysis of paintings' (22 October; 128 members of the public)

Spike Bucklow	'Artist's Pigments. All there is black and white' (26 October; 126 members of the public)
Colin Wiggins	'Love for sale in the 17 th century' (28 October; 180 members of the public)
Julia Tozer	'Cupid and Psyche' (2 November; 15 members of the public)
Rebecca Bridgeman	'Turkish Delights: Exploring the Ottoman Ceramic Collection' (9 November; 52 members of the public)
Dr Marjorie Trusted	(Victoria and Albert Museum), 'The art and craft of ivory carving in Baroque Europe' (10 November; 33 members of the public)
Prof Janet Soskice	'Indiana Jones in bloomers: The remarkable story of Agnes Smith Lewis, bible hunter and benefactor' (16 November; 72 members of the public)
Prof Shang Gang	'Imperial Portraits of Yuan Emperors' (17 November; 48 members of the public)
Dr Jennifer Rampling	'The Ripley Scroll unrolled: Alchemy and art in Renaissance Europe' (23 November; 73 members of the public)
Jane Munro	'French Impressionists: The re-display of the 19 th century collections' (30 November; 69 members of the public)
Dr Kirstin Kennedy	(Victoria and Albert Museum), 'Whims and drolleries: Silver in the 17 th century' (1 December; 22 members of the public)
Kristine Rose	Art Speak (6 December; 15 members of the public)
Anne Haworth	(Independent art historian), 'The Miseroni Family and the Art of Hardstone-Cutting' as part of the Splendour and Power Exhibition Lunchtime Lecture Series (15 December; c. 6 people)
Nicole Chiang	'Kunstkammer in China? The Hapsburg collections in Vienna compared with the Chinese Imperial household in the Forbidden City in the 18 th century' (22 December; 31 members of the public)
Rachel Sinfield	Art Speak (17 January; 15 members of the public)
Thereza Wells	'How to examine a Leonardo: The Madonna' (18 January, 67 members of the public)

Amy Marquis	'Impressionist Watercolours, Drawings and Prints' (19 January; 15 members of the public)
David Scrase	'Three New Acquisitions on Religious Themes' (25 January; 39 members of the public)
Julia Tozer	'Stanley Spencer's Love on the Moor' (1 February; 60 members of the public)
Kristine Rose	'Projects in manuscript conservation' (8 February; 33 members of the public)
Rachel Sinfeld	Art Speak (28 February; 46 members of the public)
Spike Bucklow	'Chemistry and Colour' (29 February; 8 sixth-formers)
Kristine Rose	Art Speak (13 March; 20 members of the public)
Rebecca Bridgman	'People and Pots: Use and Collection of Islamic Ceramics' (28 March; 42 members of the public)
Alison Ayres	Art Speak (03 April; 5 members of the public)
Julia Tozer	Art Speak (10 April; 5 members of the public)
Craig Hartley	'Out of place: Exploring themes of the <i>Edgelands</i> exhibition' (18 April)
James Lin	'The Search for Immortality: Tomb Treasures of Han China' (25 April; 60 people)
Dr Lukas Nickel	'The King of Nanyue and the barbarians' (9 May; 70 members of the public)
Rachel Sinfeld	Art Speak (15 May; 15 members of the public)
Sally-Ann Ashton	'Secrets of a scarab beetle' (23 May; 70 members of the public)
Dr Michael Loewe	'Chinese mirrors (50 BCE) and their symbolism' (30 May; 70 members of the public)
Dr Li-kuei Chien	'Gateways to paradise: Twin towers in early Chinese art' (6 June; 34 members of the public)
Stella Panayotova	Art Speak (12 June; 20 members of the public)
Sophie Rowe	'Reversing the slump: Reshaping a rare Egyptian mummy case' (13 June; 31 members of the public)

Elenor Ling	'Monsieur Desprez's monster' (20 June; 19 members of the public)
Prof Roel Sterckx	'Rituals and recipes: Food, religion, and politics in ancient China' (27 June)
Penny Bendall	'Scrutinising sgraffito: Conservation of Medieval Cypriot glazed bowls' (4 July)
Jane Munro	'A painter's portrait: William Nicholson by Augustus John' (14 July; 45 members of the public)
Prof. Robin Cormack	'The puzzle of Byzantine ceramic plates' (18 July; 26 members of the public)
Kate Noble	Art Speak (24 July; 20 members of the public)

(i) Visitor figures with estimate of Higher Education and Adult Learner groups.

The total number of visitors to the museum (1 August 2011 - 31 July 2012) was 469,711.

In the course of the academic year an estimated 13,610 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.

TEACHING AND LECTURING (NON-STAFF)

(a) Plenary Lectures

Simon Bobak	'Wood panels, manufacture, treatments', Pilgrim Trust lecture (17 and 31 October)
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(b) Conference & Seminar Papers

Rory Naismith	A paper on 'Kings, Moneyers and Royal Imagery in the Late Eighth Century: Offa's Coinage in Context'. International Society of Anglo-Saxonists conference, Madison (Wisconsin, USA) (4 August; 150 people)
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A paper on 'Money, Economy and Exchange at the Dawn of the Second Millennium', *Insular Economics: Ireland in the Eleventh and Twelfth Centuries* at the MacDonal Institute for Archaeological Research (10 September; 25 people)

A talk on 'Money, Economy and Exchange at the Dawn of the Second Millennium', at the Anglo-Saxon Norse and Celtic Graduate Seminar (17 October; 50 people)

Andrew Woods

Co-organized a symposium on *Insular Economics: Ireland in the Eleventh and Twelfth Centuries* at the MacDonald Institute for Archaeological Research (10 September)

A paper on 'Assessing the Unquantifiable: Considering the scale of Ireland's Early Medieval Economy', *Insular Economics: Ireland in the Eleventh and Twelfth Centuries* workshop, MacDonald Institute for Archaeological Research (10 September; 25 people)

A talk on 'Assessing the Unquantifiable: Considering the scale of Ireland's Early Medieval Economy' at ASNaC Graduate Seminar (17 September; 30 people)

A talk on 'The Viking Overwinter Camp at Torksey, Lincs.' at *The Viking and County Louth: Raiders, Traders and Innovators. International Viking Conference* (22 October; 90 people)

Organised the Society for Medieval Archaeology Student Colloquium, MacDonald Institute for Archaeological Research (28-30 October)

(c) Postgraduate Teaching

Jonathan Ashley
Smith

A talk on 'I've taught you everything I know and still you know nothing' (15 November; 20 HKI students and staff)

Lara Broecke

A talk on 'Copying the Cimabue Crucifix' (13 September)

Dr Leslie Carlyle

(Professor at the Department of Conservation at the Faculty of Sciences and Technology, New University of Lisbon), a lecture on 'Visualising the Past' (30 November; 20 HKI students and staff)

Luisa Gusmeroli

(Opificio delle Pietre Dure, Florence), a talk on 'The structural conservation and restoration of Ambrogio Lorenzetti's *Polittico di Rifeno* from Asciano' (14 May; 20 HKI staff and students)

Ann Hoenigswald

(Senior Conservator, National Gallery of Art, Washington), a lecture on 'New painting/New surfaces:

	Nineteenth-century matte paints' (8 June; 25 HKI staff and students)
Rica Jones	(Tate Gallery), a lecture on Reynolds at the HKI (27 February; 25 students and staff)
Sarah Maisey	A talk on 'Treatment of a painting by John Martin' at the HKI (13 October)
	A talk on 'Mistakes in Conservation and Discussion' at the HKI (13 October)
David Margulies	(from Lapis Fine Art), a talk on 'Lapis Lazuli' (6 December; 20 HKI students and staff)
Rory Naismith	A two-hour class on 'The Coinage of the Carolingian Empire and its Neighbours' for History MPhil course in medieval history (3 November, 4 students and one member of staff)
Holger Nordmann	(Frame conservator), a three-day workshop on frame conservation and gilding (1, 2, 17 May; 10 HKI staff and students)
Patrizia Riitano	(Head of Opificio delle Pietre Dure, Florence), a talk on 'The technique and restoration of Raphael's <i>Madonna del Cardellino</i> in the Palazzo Pitti, Florence' (14 May; 20 HKI staff and students)
Prof Peter Spufford	A lecture on 'Trade in the 16th-17th centuries' (19 January; 20 HKI staff and students)
Abbie Vandivere	(Researcher from Amsterdam), three talks: 'In search of Van Mander's primersal', 'Purpura and proto-changeant' and 'Painting techniques of the 16 th century Leiden School' (11 January; 20 HKI staff and students)
Philippe Walter	(CNRS), a lecture on 'Quantitative Analysis of Paintings by X-Ray Fluorescence: the example of Leonardo' (15 March; 25 HKI staff and students)
Sally Woodcock	A lecture on 'Bats, Beetles and Vandals' at the HKI (4 April; 25 staff and students)

(d) Undergraduate Teaching

Prof David Abulafia	A class on 'René of Anjou and his library', using the Museum's illuminated manuscripts and a fine printed book, for the third-year Special Subject in the History Faculty (9 February; 2 students)
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Andrew Lacey	(Sculptor and bronze founder from Alchemy Studios, Totnes, Devon), a lecture on 'Bronze Making' for the History of Art 'The Making of Art' undergraduate course (17 February; 26 students)
Andrew Lacey	Assisted by Jo Dillon, a class on 'The Manufacture of Bronzes by Lost Wax Casting' for the 'The Making of Art' Part I Art History undergraduate course, (17 February; 26 undergraduates)
Rory Naismith	A class for the course 'Money and Society from Late Antiquity to the Financial Revolution' for the Historical Tripos Part I (8 February; 14 students)
	A class on 'The late Anglo-Saxon coinage; and practical overview' for the History undergraduates at Part I (mix of first and second years), for papers 2 and 7 (22 May, five students)
Rory Naismith and Adrian Popescu	Two classes for the course 'Rome and its Rulers 576–769' for the Historical Tripos Part I (9 February; 24 students in total)
Andrew Woods	A lecture on 'The Vikings in Ireland' for paper A26, Scandinavian Archaeology, Division of Archaeology (2 February; 15 students)
	Two practical classes for paper A26, Scandinavian Archaeology, Division of Archaeology on Viking Metalwork (1 February, 10 Students) and on Coinage and Silver in the Insular World (8 February, 5 students)

(e) Teaching in the Community / Outreach Work

(f) Lectures for Specialist Interest Groups / Public Talks outside Museum

Rory Naismith	A talk at 'Cultures in Contact', a one-day event for schoolteachers held in the Department of Anglo-Saxon, Norse and Celtic (14 January; 65 people)
Andrew Woods	A paper on 'The Coinage of Viking Ireland', Essex Numismatic Society (23 September; 40 people)
	A talk on 'The Coinage of Viking Ireland', Bexley Coin Club (7 November; 20 people)
	A lecture on 'The Currency of the Ostmen: The coinage of Viking Age Ireland' to Worthing Numismatic Society (16 February; 20 People)

Alex Zappa (Conservation intern) helped Renaissance Regional Conservator Deborah Walton deliver an environmental monitoring training day held at Denny Abbey for local museums as part of SHARE (11 October; 10 participants)

(g) Object-handling Sessions

(h) Lunchtime talks in the Museum

Dr Meredith Hale (Speelman Fellow in Dutch and Flemish Art, Department of History of Art, University of Cambridge) a lecture on 'The Hapsburgs and their Collections in Context' as part of the Splendour and Power Exhibition Lunchtime Lecture Series (8 September; c. 30 people)

Prof Martin Henig, FSA (Honorary Professor, Institute of Archaeology, University of Oxford) a lecture on 'The Art of the Cameo Carving and Intaglio Engraving from Antiquity Onwards' as part of the Splendour and Power Exhibition Lunchtime Lecture Series (22 September; c. 30 people)

Dr Heike Zech (Curator of the Gilbert Collection, Victoria and Albert Museum, London) a lecture entitled, 'Rex Metallorum/King of Metals: Golden Treasures in princely Collections in the Sixteenth and Seventeenth Century' as part of the Splendour and Power Exhibition Lunchtime Lecture Series (13 October; c. 30 people)

PUBLICATIONS

(a) Sole-authored monographs

Martin Allen, *Mints and Money in Medieval England* (Cambridge: Cambridge University Press, 2012)

Victoria Avery, *Vulcan's Forge in Venus' City: The Story of Bronze in Venice, 1350-1650* (Oxford: The British Academy with Oxford University Press, 2011)

Mark Blackburn, *Viking Coinage and Currency in the British Isles*, British Numismatic Society Special Publication No. 7 (London, 2011)

Spike Bucklow, *The Alchemy of Paint*, Marion Boyars, 2009, London. 2nd reprinting, January 2012.

Deirdre Jackson, *Löwe*, trans. Anke Albrecht, Hildesheim: Gerstenberg, 2011.

Ann Massing, *Painting Restoration before “La Restauration”; The Origins of the Profession in France*, Hamilton Kerr Institute, Harvey Miller Publishers, London-Turnhout, 2012. 320 pp.

Rory Naismith, *Money and Power in Anglo-Saxon England: the Southern English Kingdoms 757–865* (Cambridge Studies in Medieval Life and Thought 80; Cambridge: Cambridge University Press, 2012)

Rory Naismith, *The Coinage of Southern England 796–865*, 2 vols. (British Numismatic Society Special Publication 8; London: Spink, 2011)

(b) Sole-authored exhibitions catalogue / collection catalogue

Jane Munro, *Grey Matters: Graphite*, e-book to accompany the exhibition in the Shiba Gallery.

Jean Michel Massing and Sally-Ann Ashton, *Triumph, Protection and Dreams. East African headrests in context* (catalogue of exhibition at the Fitzwilliam Museum)

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

(c) Monograph written with another author

(d) Peer-reviewed article in journal /peer-reviewed essay in edited volume / conference proceedings

Martin Allen, ‘Comments on George Ramsay’s “Thomas More, joint keeper of the exchange”’, *Historical Research* 84 (2011), pp. 599-600.

Martin Allen, ‘The exchanges in the City of London, 1344-1538’, in *Proceedings of the XIVth International Numismatic Congress Glasgow 2009*, edited by N. Holmes, 2 vols (Glasgow: International Numismatic Council, 2011), pp. 1355-9.

Martin Allen, ‘The Cambridge mint after the Norman Conquest: addenda’, *Numismatic Chronicle* 171 (2011), pp. 257-9.

Martin Allen, ‘Holbeach (near Kilby’s Mill, Damgate), Lincolnshire, 1953-4’, *Numismatic Chronicle* 171 (2011), pp. 425-6.

M. Allen, ‘The Winchester mint and exchange, 1158-1250’, in *The Winchester Mint and Coins and Related Finds from the Excavations of 1961-71*, edited by M. Biddle, Winchester Studies 8 (Oxford: Oxford University Press 2012), pp. 56-65.

Martin Allen, ‘Post-Roman coins’ in B.M. Ford and S. Teague *et al.*, *Winchester – a City in the Making. Archaeological Excavations between 2002 and 2007 on the site of Northgate House, Staple Gardens and the former Winchester Library, Jewry St*, Oxford Archaeology Monograph No. 12 (Oxford, 2011), pp. 304-5.

Martin Allen and Mark Blackburn, ‘Gold coins from two sixteenth-century English hoards: Bisham Abbey and Houghton-cum-Wyton’, *British Numismatic*

Journal 81 (2011), pp. 240-6.

Martin Allen and Mark Blackburn, 'Coins, tokens and jettons', in R. Brown and A. Hardy, eds, *Trade and Prosperity, War and Poverty. An Archaeological and Historical Investigation into Southampton's French Quarter*, Oxford Archaeology Monograph No. 15 (Oxford, 2011), pp. 162-3.

Martin Allen, Ian Leins, Sam Moorhead, John Naylor and Philippa Walton, 'Coin Register 2011', *British Numismatic Journal* 81 (2011), pp. 260-92.

Sally-Ann Ashton, 'Cleopatra, Queen of Egypt' in M.M. Miles ed. *Cleopatra. A sphinx revisited*, University of California Press, 2011: pp. 21-36.

Victoria Avery, 'Prized Treasures: Masterpieces from the world-famous Habsburg Kunstkammer', *World of Antiques & Art*, issue 81, pp. 22-24.

Rebecca Bridgman, 'Celadon and *Qingbai* Sherds: Preliminary Thoughts on the Medieval Ceramics', *Myos Hormos – Quseir al-Qadim: Roman and Islamic Ports on the Red Sea. Volume 2: Finds from the excavations 1999-2003*, ed. D. Peacock and L. Blue (Oxford, 2011), pp. 43-46.

Rebecca Bridgman and Graeme Earl, 'Experiencing Lustre: Polynomial Texture Mapping of Medieval Pottery at the Fitzwilliam Museum', *Proceedings of the 7th International Congress on the Archaeology of the Ancient Near East 12 April – 16 April 2010, the British Museum and UCL, London Volume 2*, ed. R. Matthews and J. Curtis (Weisbaden, 2012), pp. 497-514.

Spike Bucklow, 'Church screens and marking boundaries', *Traditional Paint News*, 3, 2, 2011, pp. 22-28.

Helen Glanville, "Veracity, verisimilitude and Optics at the turn of the 17th century in Italy", *Kermes – La Rivista del Restauro*, 84, December 2011, pp. 59-74.

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APPENDIX III

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