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

Director’s Review 5

Exhibitions 9
The Cambridge Illuminations: Ten Centuries Of Book Production in the Medieval West 10
’A Touch of the Divine’: Drawings by Federico Barocci In British Collections 15
Special Displays 18

Profile: Philip Grierson 21

Education & Public Programmes 27

Information Technology 33
The Fitzwilliam Museum – Open to the World

Research 37
Ancient Egypt under the microscope

Conservation 41
New Division, new studios, new profile

Supporting the Museum 45

Major Acquisitions 49

‘Thank God for Simon’ 64

Appendices 66
Appendix I: Syndics, Honorary Keepers, Advisory Council of the Hamilton Kerr Institute and Staff 66
Appendix 2: The Fitzwilliam Museum Development Trust, The Marlay Group, The Friends of the Fitzwilliam Museum 68
Appendix 3: Financial Information 69
Appendix 4: Performance Indicators 72

Supporters Inside back cover
Director’s Review

A roller-coaster comes to mind to describe the two years that have elapsed since the museum re-opened in June 2004 following the completion of the Courtyard Development. They have been action-packed, exhilarating and unpredictable; combining excitement with adventure and not without their anxious moments.

The highlight was undoubtedly the visit of Her Majesty the Queen, accompanied by the Chancellor of the University, His Royal Highness The Duke of Edinburgh, on 8 June 2005. The afternoon began with a reception for Gates Scholars in Gallery 3, after which Her Majesty toured the museum. Members of the curatorial staff and others were presented to the Queen, who also observed groups of primary school children at work in the galleries before inspecting the new Courtyard. From there the royal party left via the southern entrance to be greeted by crowds of well-wishers waiting outside in the sunshine, lining the path and pavements along Trumpington Street, to provide the perfect conclusion to a red-letter day, marking the first visit to the museum by a reigning monarch in more than a hundred years.

Our records suggest that a further 635,000 visitors came to the museum, from this country and abroad, during the period covered by this review. For some, like Her Majesty, it was the first time while others, especially during the exhibition of *The Cambridge Illuminations* (26 July – 30 December 2005), returned time and time again for more. The *Illuminations* exhibition which was masterminded by Stella Panayotova, Keeper of Manuscripts and Printed Books, resulted from the researches of an international team of medieval scholars into the unparalleled collections of illuminated manuscripts held by the University and Colleges of Cambridge. It was entirely dependent upon their readiness to lend their treasures for what has been described as one of the greatest exhibitions of illuminated manuscripts ever mounted (see pages 10-14). Its co-incidence with the museum’s acquisition of the Macclesfield Psalter turned out to be the happiest of accidents. When this outstanding example of early fourteenth century East Anglian illumination was put up for sale by auction in 2004, the museum’s attempt to purchase it was frustrated. However a second, and
ABOVE
The Cambridge Illuminations on display in the Mellon Gallery and

RIGHT Illuminated manuscripts gleam under subtle lighting in the Adeane Gallery

FAR RIGHT
Conservator Penny Bendall undertakes a preliminary reconstruction of three 17th century Chinese vases
Director’s Review

final, opportunity presented itself when the application for an export licence by its new owners was refused. Thanks to the Art Fund which launched a public appeal to save the Psalter, the Friends of the Fitzwilliam and numerous other supporters, and a matching grant from the National Heritage Memorial Fund, we were able to make a successful bid in February 2005, just two weeks before the expiry of the export stop.

There can be no doubt that the media coverage of our efforts to retain in this country and to restore to the East of England a particularly important example of medieval art made a significant contribution to the success of that campaign. Attracting the attention of the press is a constant challenge for institutions such as ours with inadequate resources for marketing and publicity. However, the temptation to think that all publicity is good publicity was well and truly tested early in 2006 when the collision between a visitor to the museum and three 17th century Chinese Qing vases hit the headlines. That announcement by itself elicited little interest until another visitor released to the press a photograph he had taken seconds after the incident showing the unfortunate perpetrator sprawled amongst the shattered porcelain. In what can only be described as a tribute to the power of an image, the news spread out of our control, worldwide. It was only when we were able to counter with a second, equally compelling, photograph of the restorer putting the vases back together that we regained the initiative, as Garland and others translated it into the realm of political satire.

In May 2006 we welcomed HE Mr Gehad Madi, Ambassador of the Egyptian Republic to the Court of

ABOVE
The original artwork for Nicholas Garland’s cartoon Broken Vases II, 2006, a gift from the artist in May 2006

LEFT
Conservator Penny Bendall with the restored baluster vase
St James, who joined us to celebrate the re-opening of the Egyptian galleries after extensive renovation. This was made possible by generous grants from the Heritage Lottery Fund and other sources, which enabled the museum to carry out extensive conservation on the collection and to develop a whole range of new educational programmes. Designed by Iain Langlands, working closely with the Department of Antiquities, the new displays are both more dramatic and informative about the earliest of the civilisations represented extensively in the museum.

In June 2006 we said farewell to Frances Sword, our inspirational Head of Education who can be described as a defining figure in museum education not only here in Cambridge but throughout the region. Her innovative programmes earned the Museum of the Year award in 1996 and, ten years later, the OBE, which recognises her achievements more generally.

Finally, at the end of the year I announced my own retirement, to take effect from August 2007. There will, of course, be further opportunities for valediction, but I cannot end this report without thanking all of my colleagues throughout the museum for the help, advice and hard work they have contributed to make my job such an enjoyable and, indeed, enviable one.

Duncan Robinson
Director
The Cambridge Illuminations: Ten Centuries of Book Production in the Medieval West
James H. Marrow

Mounted from 26 July through 30 December 2005, The Cambridge Illuminations was a landmark exhibition at the Fitzwilliam Museum and the exhibition gallery of the University Library and, indeed, in the history of exhibitions devoted to illuminated manuscripts in the British Isles. The first major exhibition devoted exclusively to medieval manuscripts under the auspices of the Fitzwilliam Museum, it presented a selection of 215 of the most important western European medieval and Renaissance illuminated manuscripts, cuttings, and documents held in collections at Cambridge, including a good many works very little known even among specialists.

The material on display, which spanned some “ten centuries of book production in the medieval West” - the subtitle of the exhibition - included works of extraordinary historical, intellectual, social and artistic importance. No exhibition of medieval and Renaissance manuscripts of comparable scope or importance had ever been held in Cambridge, and in the British Isles only the exhibition of illuminated manuscripts held at the Burlington Fine Arts Club in London in 1908, organized by Sydney Cockerell in the same year he was appointed to the directorship of the Fitzwilliam Museum, presented a larger group of works.

Probably the greatest achievement of the show, and the single most important cause of its success, was the fact that it was mounted at all, for few medieval manuscripts are ever exhibited or, for that matter, seen. Illuminated manuscripts, even in many of the most highly reputed collections, are very little known, the great majority unpublished or published only superficially and increasingly difficult of access for reasons that include legitimate concerns for their conservation. As opposed to most other works of medieval art, illuminated manuscripts are held primarily in libraries rather than museums. This difference is important because museums are devoted to the display of their collections, while most libraries are primarily warehouses for books rather than centres that have traditionally committed major resources to the systematic display and publication of their holdings. In Cambridge medieval manuscripts are distributed widely among the
libraries of the Colleges and the University, none of which has a dedicated space for large-scale exhibitions, facilities for receiving large numbers of visitors, or the necessary infrastructure to mount exhibitions aimed at a wide public. Happily, however, the Fitzwilliam Museum possesses an important collection of illuminated manuscripts, which makes it a logical centre for a major display of some of the least known treasures of Cambridge.

No serious exhibition can be mounted without one or more guiding minds and hands. We owe The Cambridge Illuminations to the vision, knowledge and formidable talents of its co-organisers, Paul Binski, Professor of Medieval Art and Fellow of Gonville and Caius College, and Stella Panayotova, Keeper of Manuscripts at the Fitzwilliam. They succeeded in forming a distinguished exhibition committee of manuscript scholars, who joined them in planning all aspects of the exhibition; the same committee members, moreover, wrote most of the catalogue essays and entries. Professor Binski and Dr. Panayotova were supported, in turn, by a team of museum professionals; conservators, technicians and photographers as well as members of the conservation, technical, photographic, educational, development, and marketing staff of the Museum, all of whom contributed to the success of the exhibition.

The exhibition enjoyed unparalleled success, attracting more than 80,000 visitors at the Fitzwilliam (a record attendance for any exhibition at the Museum) and more than 10,000 at the University Library. Visitors were attracted initially by the unique opportunity to view such a wide cross-section of illuminated manuscripts, including works of extreme age, rarity and historical significance (for example, the first book reputed to have reached the British Isles, purportedly sent by Pope Gregory the Great to St. Augustine of Canterbury in the late sixth century, unique extant copies of texts in Anglo-Saxon, books made for such figures as Æthelstan, King of the West Saxons, Thomas Becket, Popes, royalty, and one written by Erasmus of Rotterdam), and works of uncommon aesthetic quality. The material was a feast for the mind and the eye. Organised both chronologically and according to book types, the exhibition gave a vivid profile of the beliefs and the changing intellectual and social concerns of their makers and users, offering insights into the ways that their owners understood the shape of their world and their place in the scheme of things. But the exhibition treated more than mere historical and intellectual concerns, for it also highlighted the ways that the makers of medieval and Renaissance illuminated manuscripts animated their contents through inventive and sometime exuberant manipulations of all the elements of their design (form and format, layout, script, decoration, and illustration), so as to invest them with sparkle and visual energy. They did so to stimulate delight, imagination and memory; to make of them objects that fascinate and charm as well as instruct.

By happy coincidence, just a short while before the exhibition and in time to feature prominently in it, the Fitzwilliam succeeded in acquiring the Macclesfield Psalter, a newly discovered manuscript
made in East Anglia c. 1330, that is replete with large and small pictures of religious subject matter, marginal scenes and figures of bewildering variety, whimsy and wit, as well as intricate decorative elements. This timely acquisition drew widespread attention to the Museum and exhibition. As this book was in need of conservation and re-binding, it was possible to dismember it so as to be able to mount a great many of its illustrated and decorated pages for separate display in the Shiba Gallery, thus enabling viewers to gain first-hand experience of the breadth, imagination and complexity of a major work of English Gothic illumination as well as to appreciate something of the interpretive problems it poses.

Visitors to the exhibition ranged from school children to retirees, undergraduates and other academics from Cambridge and elsewhere, and a wide and diverse audience of the art- and book-loving public. Every effort was made to engage such wide audiences successfully. These included a set of specially designed exhibition cases; an introductory section of the exhibition devoted to the materials and manufacture of medieval manuscripts; education programmes which included studio demonstrations of calligraphy and a course on the art of writing (both by the distinguished calligrapher, Penny Price); free lunchtime talks; fact sheets for teachers and pupils; music programmes (three evening concerts, all sold out); a website designed specifically for the exhibition; the Museum’s first exhibition audio guide; the publication (by Harvey Miller/Brepols) of a beautifully illustrated catalogue of the exhibition that combines detailed entries on individual works with essays that explicate such topics as “Collectors and Collecting,” “Making an Illuminated Manuscript,” as well as the categories according to which the exhibition was organised (the catalogue twice sold out and is now in its third printing). Finally, The Cambridge Illuminations International Conference, organized by Stella Panayotova, brought together more than 250 leading experts and students in the fields of medieval history, literature, codicology, palaeography and art history. The conference papers will be published in 2007 to provide a sister volume to the exhibition catalogue.

The Cambridge Illuminations met and exceeded virtually all of its goals. It successfully introduced medieval and Renaissance manuscripts to a wide public. It also called deserved attention to a significant proportion of the most important illuminated manuscripts in Cambridge as part of a broader effort to re-catalogue all of the medieval and Renaissance manuscripts in Cambridge collections.

Observing visitors to the exhibition, many of whom stayed for hours on end and returned for repeat viewings, one could not fail to note how these intricately fashioned works captured visitors’ attention and provoked their sense of wonder. That is precisely what illuminated manuscripts were intended to do, and it was gratifying to see that they still retain that power, even across the considerable cultural and intellectual distances that separate us from the times in which they were created. Witness, for example, the comments of one of the visitors to the exhibition: “Your exhibition was stunning… the display – exceptionally good and visible for such fragile works. And the WOW factor – truly, truly spectacular. I arrived at 9:55 – queues already – and
was last to leave, still making notes and looking... I did not sleep last night, I was too excited.”

Dare one say that an exhibition of this quality makes one hunger for more? I want to conclude with a plea that we do all we can to foster a wider appreciation of illuminated manuscripts and their capacity to fascinate, instruct, and challenge us. We need more thoughtfully conceived exhibitions of them, more facsimiles to provide enhanced access to some of the finest examples of the craft, and we need to challenge the notion that knowledge of them should be restricted to curators, scholars and collectors. Put bluntly, medieval manuscripts deserve to escape the narrow realms of academic scholarship and bibliophilic avocations. To facilitate the wider appreciation and understanding of this material we must democratise access to it. Priority should be given to scanning illuminated manuscripts systematically and extensively and to disseminating the evidence on the web. Granted, this will never replace
or eliminate the need to study originals, but it will go a long way to foster broader knowledge of some of the most splendid and revealing works of medieval and Renaissance culture. The *Cambridge Illuminations* showed beyond doubt that it is high time to share works of this calibre with wider audiences.

Professor James H. Marrow is Professor Emeritus of Art History at Princeton University and Honorary Keeper of Northern European Medieval and Renaissance Illuminated Manuscripts at the Fitzwilliam Museum.


Antiphonal, Flanders or Brabant, c. 1510, Nativity and Annunciation to the Shepherds, MS 41, fol. 31
'A Touch of the Divine': Drawings by Federico Barocci in British Collections
Nicholas Turner

The Fitzwilliam’s beautiful exhibition devoted to the drawings of Federico Barocci (1528/35–1612) overlapped early in 2006 with another memorable exhibition of Italian Old Master drawings, the much larger and more highly publicized Michelangelo Drawings: Closer to the Master at the British Museum. In its very different way, the Fitzwilliam’s show was just as authoritative, and in its austere display — the all-important comparative illustrations reproducing related pictures being tucked away in purpose-built troughs to the sides of the benches at the centre of exhibition space — allowed the drawings to speak potently for themselves. And what a presence they assumed! The force of their luminosity, the subtlety of their muted colours, the life-like calm of the figures represented brought forward the personality of this most moving of painters with exceptional force.

As a draughtsman, Barocci is surprisingly well represented in this country, and it was satisfying to see how completely the exhibition covered the painter’s long career. By contrast there is only a meagre number of his paintings, so the exhibition also benefited from the inclusion of the only two important examples in Great Britain, the National Gallery’s Holy Family with the Infant St John and a Cat, and the Portrait of Count Federico Buonaventura in the Italian Embassy, London. It was a forceful reminder that an artist’s studies on paper have their final realization in a painted result, an obvious point that is sometimes all too easily forgotten in exhibitions devoted solely to drawings. This glimpse of the artist as painter in an exhibition devoted to his draughtsmanship gave further context for the works on paper.

The idea of the exhibition arose from the museum’s successful acquisition in 2002 of Barocci’s Study for the ‘Institution of the Eucharist’, one of the painter’s bozzetti for the chiaroscuro of his altarpiece of 1603–8 for the Cappella Aldobrandini in S. Maria sopra Minerva, Rome, perhaps the most prestigious of the artist’s later commissions, which was carried out at the request of Pope Clement VIII.

In the final stages of the planning of the exhibition, the Fitzwilliam was given by Mark Fisch through Cambridge in America another important drawing by the master, a double-sided sheet with studies for his early altarpiece of the Martyrdom of St Sebastian, carried out some fifty years earlier for the Cathedral at Urbino, before the painter had visited Rome. On the recto is a rapidly drawn compositional sketch in pen...
Federico Barocci (1528/35–1612) Study for the 'Institution of the Eucharist'
and wash for the figure of the tyrant seated on his throne, with the nude body of the saint standing immediately in front of him. On the reverse is an even more rapidly drawn study, in red and black chalk, of the archers firing arrows. The drawing is of especial interest since it gives an insight into the neo-Raphaelism of Barocci’s early, provincial style as a draughtsman at the very outset of his extraordinary career.

The exhibition organizer, David Scrase, did not shy away from some of the difficult issues of attribution that have affected the recent study of Barocci’s drawings. It was fascinating to see the inclusion of the Aeneas Anchises Fleeing from the Burning City of Troy in the Royal Library, Windsor Castle, long recognized as the modello for the print of the subject by Agostino Carracci. This work has for long been assigned, somewhat illogically, to the School of the Carracci, but the arguments that it might be a finished modello in chiaroscuro by Barocci himself, which he then supplied to Agostino for engraving, were supported by comparisons with similar passages in more typical works in monochrome by Barocci in the exhibition.

Finally, a word must be said about the elegant catalogue, sponsored by Hazlitt, Gooden & Fox of London. A return to brevity in the writing of catalogue entries is a welcome departure. By focussing on essentials, the text, like the exhibition itself, had all the more impact. As for the colour, design and production, this is surely one of the most attractively produced exhibition catalogues devoted to Old Master drawings to have been published anywhere in the last few years.

Nicholas Turner is an independent art historian, whose monograph on Barocci was published in 2000.

A Touch of the Divine: Drawings by Federico Barocci in British Collections was on display in the Mellon Gallery, 16 February - 29 May 2006. The exhibition was supported by SG Hambros, the John Lewis Partnership and the Italian Cultural Institute.
Special Displays

The strength of the Fitzwilliam’s permanent collections provides a rich resource on which to base a wide-ranging programme of special displays highlighting the extraordinary breadth and depth of the Museum’s holdings. No fewer than thirteen such displays were presented during 2005/2006, with the Department of Paintings, Drawings and Prints being responsible for ten of these. Two small loan exhibitions were also mounted.

*Altered States* (18 January – 17 April 2005, Charrington Print Room) demonstrated the potential of printmaking to transform subject matter and featured progressive versions (or ‘states’) of prints by such artists as Rembrandt, Blake and Picasso. *Yoshitoshi* (8 February – 24 April 2005, Shiba Gallery) displayed for the first time a collection of spectacular prints by Tsukioka Yoshitoshi (1839-1892), the most important Japanese woodcut artist of the Meiji period (1868-1912), acquired with the help of the Art Fund.

*A Pleasing Occupation: Professional and amateur flower drawings by women artists* (5 May – 17 July 2005, Shiba Gallery) featured a new selection of drawings from the Broughton Collection bequeathed by Lord Fairhaven. The discovery of a drawing by the famous Italian still-life painter Giovanna Garzoni, who worked for the Medici, amongst the Museum’s drawings attributed to Nicolas Robert was the impetus behind the selection. Six large watercolours featuring dizzying party scenes and subdued intimate portraits, from a series of more than 100 works executed over a twenty year period, filled the Octagon Gallery on loan in *David Remfry: Dancers* (28 May – 11 September 2005). Remfry is fascinated by the human predicament and his unusual composition, faces leaning into the canvas and peering out at the viewer, presents these scenes as windows on passing worlds.

A series of exhibitions allied to a conservation programme of the Fitzwilliam’s outstanding collection of Rembrandt prints included *Rembrandt’s Christmas* (11 October 2005 – 19 February 2006, Charrington Print Room), which featured dramatic etchings of the Christmas story ranging from the dramatic *Angel appearing to the Shepherds* of 1634 to intimate scenes of Christ’s nativity and childhood. Many of the images were conceived as nocturnes and the display of multiple impressions from each plate revealed the subtle variation of tonal effects achieved by using different papers and inking. *Rembrandt and Saskia* (14 November 2006 – 11 March 2007) celebrated the 400th anniversary of Rembrandt’s birth and focused on images of Rembrandt and his wife Saskia van Uylenburgh (1612-42) captured in formal portraits and intimate studies, as well as works where Saskia was used as a model for other subjects.
One of only two known coloured copies of William Blake’s final and most ambitious prophetic book *Jerusalem, The Emanation of the Giant Albion* (c.1804-20) featured in *Blake’s Jerusalem* (7 February – 14 May 2006, Shiba Gallery), alongside other illuminated books including *The Songs of Innocence and Experience*, *The Marriage of Heaven and Hell* and *Visions of the Daughters of Albion* and supplementary material exploring the sources of Blake’s notion of the ancient land of Albion and revealed contemporary currents of religion and politics. The finely wrought woodcuts and small-scale engravings displayed in *Prints of Nature and Artifice: Albrecht Altdorfer in Renaissance Regensburg* (28 February – 2 July 2006, Charrington Print Room) were complemented by two extraordinary series of etchings – a relatively new medium at that period – featuring a set of images of elaborate vessels, probably intended as models for craftsmen, and a sequence of very rare landscape etchings made around 1520, which stand at the dawn of pure landscape in European art. The
Exhibitions

The freshness of Altdorfer’s approach to subject matter, and his very original use of the medium of woodcut to capture the spontaneity of an artist’s drawing, was showcased in the sequel *Albrecht Altdorfer in Renaissance Regensburg: Prints of Allegory and Devotion* (11 July – 5 November 2006, Charrington Print Room).

*Heroes of Kabuki: The Jesus College Gift of Japanese Prints* (23 May – 24 September 2006, Shiba Gallery) featured fascinating actor prints originally collected in the middle of the 19th century by a fan of Kabuki theatre in Edo (Tokyo) and kept in an album, preserving their colours in excellent condition. Examples by the leading figure print designers of the day, Kunisada and Kuniyoshi, offered different views of actors in the same performance and a spectacular set by Toyoharu Kunichika showed leading actors as firemen.

The central role of bronze, jade and ceramic vessels in Chinese culture was explored in *Life, Ritual and Immortality: Eating and Drinking in Ancient China* (4 October 2005 – 2 January 2006, Octagon Gallery). A loan selection of wildlife stamp designs from some 550 created over 30 years by artist Ian Loe fascinated audiences of all ages in all their minute detail in *Art for Mailing* (26 January – 23 April 2006, Octagon Gallery).

Profile: Philip Grierson
Profile: Philip Grierson (1910-2006)

"... the foremost medieval numismatist of our time, or indeed perhaps of any time."  Lord Stewartby

Philip Grierson, medieval historian and numismatist, benefactor and the Fitzwilliam Museum’s Honorary Keeper of Coins since 1949, died on 15 January 2006, aged 95.

In more than sixty years of avid collecting, Professor Grierson formed the most representative collection of the coinage of Continental medieval Europe that exists, which he has bequeathed to the Museum. A bachelor don, he remained a resident of his college – Gonville & Caius – for 76 years, yet he was acclaimed internationally, holding posts in Brussels and Washington simultaneously with those in Cambridge and receiving accolades from academies and learned societies around the world. He has been called ‘the foremost medieval numismatist of our time, or indeed perhaps of any time’. His life was one of contrasts – of stability and energy, of frugality and generosity, of erudition and frivolity.

Philip Grierson was born in Dublin, and brought up in a Protestant family that had fallen on hard times as a result of the agricultural depressions of 1875-84 and other circumstances. His father, Philip Henry Grierson (1859-1952), had been a land surveyor and a member of the Irish Land Commission, a post that he lost with the change of Government in 1906. As a result, he and his wife, Roberta Ellen Jane (1875-1970), moved to Clondalkin, near Dublin, to manage a small family farm and it was here that Philip Grierson spent the first years of his life. His father, then in his 50s, acquired a reputation for financial acumen, and was appointed to the boards of several companies, establishing him in a new career which enabled them to leave the farm and move to the coast at Bray in 1914.

At school Philip Grierson was fascinated by science, and he resolved to become a doctor. In 1929 he was accepted by Caius to read medicine, but as soon as he came up he changed to history. He took a double first and was awarded the University’s...
Lightfoot scholarship and the College’s top prize, the Schuldham Plate. In 1932 he began work as a research student on Carolingian history, but having been offered a Fellowship at Caius in his third year of research, as was the custom at that time, he thought it unnecessary to submit for a PhD.

His early interest in science subsisted throughout his life, and later manifested itself in a taste for science fiction, and also for new technology. He enjoyed flying, and trained as a pilot in his early 20s, though curiously he never learnt to drive. On the evening of his admission as a Fellow of Caius in October 1935, he left high table promptly so that a friend could fly him from Cambridge airport to drop him at Rugby where they could pick up the Post Train to Holyhead, to catch the ferry to Dublin and attend a family party the next day. He relished the challenge such a journey posed. He greatly enjoyed walking and on one occasion in 1932 or ’33, after seeing a play in London, he decided to walk home, arriving in Cambridge at lunchtime the next day. In 1934 he walked the length of Hadrian’s Wall, returning to Cambridge riding pillion on a motorbike. He always took pride in his health and fitness, and, although not an avid sportsman, he regularly played squash as a way of both keeping fit and staying in contact with the young, continuing to play until his eightieth birthday.

He was adventurous, and loved foreign travel – a taste he probably inherited from his father, who in the 1920s had travelled a lot in Europe, including Central Europe and the Balkans. In the long vacation of 1932, just after he had graduated, Philip Grierson and a friend from Trinity joined a tour of Russia organised by Intourist, visiting Leningrad, Moscow, Rostov, Gorky, Stalingrad and Kiev. There they left the party and headed south to Odessa, where they boarded a ship for Istanbul, and then wended their way back via Greece and Italy using a combination of ships, planes and trains. In a letter written home to his mother he reflects ‘the Ukraine and South Russia generally have imbibed far less of the pure milk of communism than Northern Russia, which makes it more pleasant to our eyes’. The following year he explored the Rhineland on foot, in 1936 he was in Finland and in 1937 he walked on glaciers in the mountains of central Norway.

Philip Grierson later described himself as a ‘rather unpolitical person’, though he admitted that in the 1920s and ’30s among students there had been a great deal of interest in foreign affairs, and in Russia in particular, as well as some sympathy for Germany which it was felt had been harshly treated in the Treaty of Versailles. The trip to Soviet Russia led him to collect books on the subject, which in 1943 he used as the basis for a well-received bibliography, Books on Soviet Russia, 1917-1942, followed by annual supplements until 1950. But ‘benevolent scepticism’ was the way he characterised his approach to life, and this might aptly describe his view of politics and the establishment.

Six years after his Russian trip, he went on a far more daring venture. Five young Fellows of Caius – David Daube, Guy Griffith, Michael Oakeshott, Alec Parker and Philip Grierson, all of whom became Fellows of the British Academy – would play Mah-Jongg together as a group. David Daube, a German Jew who had come to Cambridge as a PhD student in 1933, heard news that his father and father-in-law,
Jakob Daube and Hugo Aufseesser, had both been among the 30,000 Jewish men rounded up after Kristallnacht and they had been imprisoned in Dachau Concentration Camp on 11 November 1938. Daube wanted to get them out, and Philip Grierson, the only other member of the group who spoke German, volunteered to go over to negotiate on their behalf. He moved rapidly, obtaining a German visa on 14 November, and armed with British entry permits for the families, expedited by the University’s MP Kenneth Pickthorn, he flew to Frankfurt on the 18th. During his few days there, he travelled to Freiburg (Daube’s home town), Basel (where there were family friends) and perhaps Munich (where the Aufseessers lived and close to Dachau), returning on 23 November. The men were released from Dachau on 20 and 26 November, and left with their wives to arrive in England where they lived into old age. Daube subsequently became Regius Professor of Civil Law in Oxford.

At the outbreak of War Philip Grierson tried to enlist, but to his chagrin was turned down because of his eyesight and a childhood injury to his feet. He also failed an interview to work at Bletchley Park on the grounds that his German was not up to scratch!

He, therefore, remained in Cambridge as one of a reduced team of dons teaching the History Tripos. He had already built a reputation as a medieval historian, and it was a chance event that kindled his interest in coinage. While spending Christmas 1944 with his parents, he came across in his father's desk a Byzantine bronze coin that intrigued him. He brought it back to Cambridge, and sought out Charles Seltman at Queens’ College, who identified it as a follis of the Byzantine emperor Phocas (602-10), and said that such coins were readily available in London. A week or two later, Philip Grierson visited Spinks, and said that he wished to buy a few medieval coins to show to his students and would spend up to £5, but he was ‘not a collector and had no intention of becoming one’. However, two weeks later he was back for more – the bug had bitten. By the end of 1945 he had bought over 1,500 medieval coins and a year later his collection numbered some 3,500. He had come to the field at an unprecedented time, when the London dealers were awash with coins from the late Lord Grantley’s collection, sold in eleven auctions during the War. From this he was able to lay down the foundations...
for a systematic collection of Continental medieval coinage, which he then built on and developed over
the next sixty years, and which eventually would number more than 20,000 coins.

He realised that ‘medieval historians had not in general made nearly as much use of coins, either as
illustrative matter or as first-hand evidence, as they might have done.’ Initially, he saw his coins as
 supplementing his undergraduate teaching, a course of some 64 lectures covering ‘European’ history – the
British Isles excepted – from 284 to 1492. Former students remember these lectures for the trays of
coins he would pass around the crowded lecture theatre. But it was an invitation from Brussels in
1947 to apply for their vacant Chair in Numismatics that prompted him to make this his main subject of
research and publication. Fortunately the Cambridge and Brussels terms did not coincide, and for 33 years
he managed his teaching load by spending part of the Christmas and Easter vacations in Brussels.

He also impressed colleagues at the Fitzwilliam, and in 1949 Sydney Grose, the Museum’s Honorary
Keeper of Coins intermitently since 1922, resigned the post in order that Philip Grierson, who was still
only 38, might succeed him. It was a sound decision, for after 56 years Philip Grierson became the longest
serving Honorary Keeper, and one of the Museum’s most outstanding benefactors, not only for his
generous lifetime gifts and munificent bequest, but also for the support and advice he gave to the
Coin Room staff.

Philip Grierson had taken medieval numismatics by storm, and in just a few years he had become an
authority in the field. Invitations poured in, to lecture in Europe and America, and to become the honorary
‘adviser’ or curator for the coins at Dumbarton Oaks, Harvard’s institute for Byzantine research in
Washington. His brief was to build the world’s finest collection of Byzantine coins and publish it. A task
which by the time he relinquished that role in 1997 he could proudly say he had achieved. Cambridge
appointed him Reader, later Professor of Numismatics, and awarded him an Honorary doctorate, a distinction
it rarely confers on its resident members.

Despite his erudition and intellect, which at times could be intimidating, Philip Grierson was innately
sociable and enjoyed a mischievous sense of humour. Professor Christopher Brooke recalled that in the
1940s ‘We visited his rooms to read essays and to listen
to his gramophone records and read his books: in a
natural informal way his room was one of the most
active social centres of the College.’ Later generations
came to watch some of his 2,000 videos and DVDs. He
had long had a reputation for being a film buff. As a
student he was Secretary of the University Film Society,
and when an eighth cinema opened in Cambridge the
local newspaper could report: ‘Now Mr Grierson of
Caius will be able to go to a different cinema every day,
and two on Sundays’. Ever popular with students, on his
ninety-fifth birthday, two months before his death, he
gave a speech at dinner that was met with a rousing
applause from the undergraduates. Their respect and
friendship he valued most of all.

Mark Blackburn
Keeper of Coins and Medals, University Reader in
Numismatics and Monetary History, and President of
the British Numismatic Society

Sources
Grierson papers in the Fitzwilliam Museum and Gonville & Caius College Archives.
Education & Public Programmes
Even by its own exceptional standards, the work of the Fitzwilliam's Education Department in the two years following the redevelopment of the Museum has been truly astonishing in its scope and imagination, and has embraced projects which have proved ever more challenging and worthwhile for both participants and staff.

It is a tribute to all involved - and that includes the staff of the museum as a whole as well as dedicated education personnel - that, despite working with a bigger and broader audience and often in experimental ways, the Fitzwilliam's work with the public has avoided the trap of spreading itself too thin; its education programme remains as unique and special as the place itself. 'I believe fervently in depth and quality,' says Frances Sword, Head of Education. 'If you're going to commit yourself - and it doesn't matter to whom - good work demands real thought, time and energy. We have to have an eye on visitor figures, but not at the expense of developing real relationships with all sorts of people. The Museum itself is such an extraordinary place, with a great depth of collections and concepts, that to do shallow work in it is a nonsense. It's got to match up.'

And match up it does. As with all successful redevelopments, physical changes to the fabric of the building at the Fitzwilliam have facilitated less tangible but equally enduring transformations amongst those who visit and work there. The Department's new spaces - a studio, seminar room and schools lunch/cloakroom - and a collaboration with educator Denise Casanova have enabled extension activities to take place which, when added to the continued work in the galleries, create an experience which does justice to the richness of the collections and to the potential of those who come to work with them. 'It's changed everything, for every single audience and on every layer of our work,' Sword explains. 'Before, when the Alzheimer's Society visited the Museum, they'd have to wait in the old entrance hall. There was nothing else for it, but these are vulnerable people, some of whom are elderly, some very confused. We'd have a lovely time in the galleries, but then they'd just have to go. Now, they come down into the education studio as they arrive and have coffee, and we can focus on an idea before going up to the galleries.' Different ways of working have, she adds, brought a new dimension to the bond between object and viewer, a new way of seeing. 'It means people bring themselves to these sculptures and paintings in a completely different way: the work becomes their work as well as the work in the gallery, and that's such a fundamental change for everybody, from the Alzheimer's Society to schools to people who are homeless.'

The education work now delivered by curatorial and conservation staff has, says Sword, 'changed out of all recognition'. New spaces have ensured that teaching can take place through demonstration as well as lectures and talks and, she explains, 'there's a real hunger amongst people, not just for knowledge but for getting knowledge from the people who are completely wedded to these objects, who know them like no one else does; when they get up and speak about them, it is...
different.’ For confirmation, you only have to look to the unprecedented popularity of the events which accompanied *The Cambridge Illuminations*, or to the ambitious and imaginative programmes developed by Helen Strudwick to celebrate the new Egyptian Galleries: clearly the Fitzwilliam is developing a model which is of interest to the museum profession in general. Sword is keen, however, to stress that this is down to more than a new education suite: no matter how fabulous the building, the Department’s activities, and in particular the Museum’s commitment to social inclusion and to working with sick, vulnerable and often deeply troubled people, could not take place without the energy, determination and personal commitment of the individuals who bring it to life.

In the last two years, the Fitzwilliam has continued to build links with the local community, putting down roots in organisations which, on the surface, seem unlikely partners: Sally-Ann Ashton (Senior Assistant Keeper, Antiquities), for example, has initiated unique projects in prisons, ranging from general literacy skills courses to Virtual Egypt, a more specific education programme for accessing Black cultural heritage; and Addenbrooke’s Hospital remains one of most difficult and rewarding partnerships. ‘When you’re trying to work with something as huge, complicated, overstretched and under-funded as Addenbrooke’s, you have to dig your heels in and carry on,’ Sword says. ‘Many of these partnerships take a long time to establish and the relationship has to go through many stages before you find the layer at which the work can actually take place. Once they are established, though, it’s very important that they’re taken jolly seriously.’

Perseverance has paid off, however, and - with the help of ward sister Maggie Fowler, the volunteers of the

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**ABOVE**
A calligraphy demonstration in the Education Studio

**RIGHT**
William Inchbold, *Anstey’s Cove, Devon* (1854) - one of the Museum’s paintings featuring in its ‘Art and Wellbeing’ programme
Mary Allen Centre and a rather useful cocktail trolley - the education team has begun to work, in a programme entitled ‘Art and Wellbeing’, on a one-to-one basis with cancer patients, taking beautifully-made reproductions to their bedsides and talking about their chosen paintings at their chosen level. ‘When we tried to work with a group, it was impossible to hit the right note,’ admits Sword. ‘We’d have a professor of art history alongside someone who wasn’t interested and the only thing they had in common was cancer. When we do the same work individually, it turns into a conversation which takes place on all sorts of levels at once; we take seaside scenes or a Constable, and often the paintings become an entrée to talking about childhood memories of Suffolk or the coast. People do enjoy it, and it breaks the tedium of being ill; one person said to me “you’ve no idea how boring it is dying”, and there are many moments of catching your breath and carrying on.’

Helping people to translate the visual experience into words - at all levels - has always been central to the Education Department’s work, and never more clearly than in two groundbreaking East of England Museums Hub projects: Wordscapes, which facilitated the development of creative writing programmes for pupils of specific ages; and Transformers, which aimed to teach science through objects that appear to have nothing to do with science, looking in particular at how artists use colour and light to communicate invisible ideas. ‘Until these projects, our writing work with schools was done on a wing and a prayer,’ Sword admits. ‘On a good day it worked, on a bad day it didn’t, and we never quite knew why.’

Working collaboratively as part of the Eastern region Hub group, and drawing on the expertise of English teacher James Doran and Philip Stephenson from the Faculty of Education, Sword and her team underwent a stretching period of training, working out new teaching strategies and developing a methodology for the future. ‘It’s been very exciting,’ she says, ‘and everybody could see immediately that we were working on a different level. The whole process has taken the staff and shaken our brains and built our confidence enormously - not through fluff, but through real internal content and new skills. Now, we...
know what we’re doing and why it works, and we can adapt to the needs of all sorts of writing.’ With these two Hub projects, there is a real sense amongst the education team that something special and lasting has begun. ‘That sort of developmental work is very rich and can’t take place unless the process really changes something inside people, and these Hub projects have done that,’ Sword continues. ‘The funding has enabled growth of a sort which I’ve never experienced in a department before. You don’t usually have that sort of time, and you don’t have people saying what we want you to do is dare.’

Developments that seem as rapid and significant as those that have taken place in the Fitzwilliam’s education services in the last two years are often the result of years of patient and gradual change, of inching forward while never losing sight of a core purpose. ‘What’s remarkable about the Fitz is that it has held onto its integrity, and God bless it for doing that,’ Sword says. ‘It hasn’t tried to become something it’s not and that’s why it’s still wonderful. But what it’s achieving – because it’s not finished yet – is a real warmth: it’s still got the scholarship and the edge as a museum dedicated to research and knowledge, but now it’s also dedicated to inviting people to take part in that in very real ways. And it’s not a twice yearly thing: lots of people just drop in all the time. If that happens, it gradually becomes yours, part of your life.’

There are more changes ahead, and some within the department: Sword retired in June 2006, handing over to a new Head of Education, Julia Tozer, who, alongside Rachel Sinfield and Sarah Burles, will build on the work that Sword has done in twenty years at the Museum. Much of the progress she has overseen in that time is, she insists, to do with changes in government policy or different expectations amongst the public, but it would be hard to overestimate the personal contribution that Sword has made to the character of the organisation, or to quantify the number of lives that her work has enriched, even transformed - an achievement which was recognised in the 2006 Honours List with an OBE for Services to Museum Education. ‘If I’ve left a legacy, perhaps it’s that an education department isn’t a threat to the ethos of a museum,’ she says. ‘The changes have worked because I love the place as it was and as it is, and because I’ve had incredible people to work with. It’s important that teams build gradually and everybody’s stayed here, so we’ve been able to explore ideas properly. If people stay in a place for a long time, special things can happen.’

Nicola Upson is a freelance writer and critic

The Museum is largely dependent on the generosity of individual and corporate benefactors, trusts and foundations to support its education work. During 2004-06, the Fitzwilliam Museum was, and continues to be, a partner in the East of England Museums Hub funded by the Museums, Libraries and Archives Council (MLA) under Renaissance in the Regions. Hub partners are Norfolk Museums and Archaeology Service, Colchester Museums and Luton Museums Service.
Information Technology
Following an extensive period of consultation, re-design and evaluation, the Fitzwilliam Museum celebrated the launch of its new website in July 2006. The result is a dazzling introduction to the diverse collections and work of the museum, a virtual museum which throws open its doors to the world, making its collections accessible to a myriad of visitors in new and exciting ways.

The virtual visitor can explore individual objects on many levels, from basic details to comprehensive descriptions. They can find information on events and exhibitions or access the work and collections of the individual departments. The Education department promotes a wide range of programmes and provides learning resources for teachers. Meticulous consideration to design ensures the website meets international standards of accessibility for users with sight impairment.

One of the biggest questions the Fitzwilliam Museum has to consider is who its virtual visitors are, and what they expect from a visit. Browsing is an international pastime. The world is available at the click of a button, but with this comes certain user expectations. ‘Visitors’ may happen upon the site or may search it out; they may hit or visit just once, or may begin an enduring interest. The user statistics are phenomenal. In just three years the numbers of have grown from over 8 million “hits” in 2003, to over 36 million in 2005, and the figures for the first half of 2006 already show an increase of over 1 million for the same period in 2005. The conversion of these ‘hits’ into visits - explorations of several pages - is high at 10%.

Websites are shop windows to the world, and museums must compete in the commercial market. The Fitzwilliam is committed to continued development of an innovative online visitor experience. Content is contributed to national initiatives such as the Public Network Discover Service (PNDS) and international ones such as MICHAEL. The spirit behind the endeavour is aligned to the Department for Culture, Media and Sport’s (DCMS) intentions for the future. The commitment to making knowledge accessible has driven the research, planning and delivery behind the new website.

Operating through the website is a series of computer-based resources. ‘Pharos’ is the web-accessible collections information resource where the visitor can explore a selection of key objects in the collections through ‘theme’ or ‘time’. There is also a much larger online catalogue of the collections. An array of catalogues originally created over 150 years as the collections grew and were recorded and researched have been painstakingly recreated and updated since 1999 to create ADLib, the unified collections information system which is accessible through the Online Public Access Catalogue (OPAC). It has taken the equivalent of 42 person years for staff, supported by project funding, and working under curatorial supervision to produce more than 132,000 catalogue entries. Over 46,000
include images of objects, with more than 94,000 actual images on the system. Not all records currently meet the exacting standards for public records that the Fitzwilliam is committed to, but ongoing work in both digitisation and cataloguing projects will continue to build on the 119,000 records available through OPAC (mid 2006).

The Fitzwilliam has shrewdly invested resources in developing a catalogue which enables a whole range of audiences to perform simple, but rewarding, searches. In the last quarter of 2005 the virtual visitor searched for and accessed over 98,000 OPAC pages. Without this considered approach the catalogue would not be adaptable to new expectations and able to withstand a 5-year maximum lifecycle of web design and upgrade.

The Fitzwilliam Museum's research recognises two other types of user: the focused user, who they identify as ‘task orientated’, and the specialist researcher, who has ‘high expectations of depth, accuracy and completeness’. Both require a very different visit to the website, and every effort has been made to offer these users a rewarding experience.

So what of the future? With these projects come the questions of storing and accessing the data. Huge amounts of data already exist and the issues surrounding long-term storage, preservation and public access in the rapidly evolving ICT industry need to be re-evaluated and cost effective solutions sought. Whether this is in-house or outsourced needs careful consideration. The Fitzwilliam has a reputation built on extensive knowledge in developing standards for digital resources. This will guarantee innovative solutions, and further raise its status in leading the use of ICT in the museum sector.

The new website aims to enthrall visitors with the Museum and entice them to explore both the website and its contents and to come and visit the Museum, but without constant investment the standards already achieved cannot be sustained. The Fitzwilliam continues to monitor the impact of the website, and evaluate feedback from users, but without the support of partners and funding opportunities it will struggle to create leading edge, innovative experiences for the virtual visitor.

Increasingly these ‘front-end’ developments are rooted in the wider organisational and professional disciplines and work programmes of the whole Museum, but innovation often needs financial stimulation, and projects must now be converted to sustainable services.

Jo Freeman
Project Officer at the Museums, Libraries and Archives Council (MLA) East of England

The Fitzwilliam Museum is grateful to MLA for funding under the Designation Challenge Fund and Renaissance in the Regions, and to the Joint Information Systems Committee (JISC) of the Higher Education Funding Council for England (HEFCE) for project grants to enable ICT developments to date.
Research
Environmental conditions in Egypt are so favourable to the preservation of organic materials that museums around the world contain striking examples of the ancient woodworker’s craft. The Fitzwilliam houses some excellent examples of ancient Egyptian wooden coffins, many of which have been on permanent display for many years. When the museum’s Egyptian galleries closed in October 2004, the department of Antiquities had its first opportunity for a long time to examine closely some of the larger coffins that had been, quite literally, built into the display cases housing them. The scientific research and conservation programme involved a team of conservators, led by Julie Dawson, Senior Assistant Keeper (Conservation).

The coffin set of Nespawershefyt (E1.1822) is one of the most beautiful and arresting objects in the Egyptian collection. It consists of an inner and an outer coffin, plus a mummy board, which would have been placed directly on top of the mummy. The set was given to the University in 1822 by Cambridge graduates, Barnard Hanbury and George Waddington, and was the first Egyptian artefact received into the collection.

In common with other coffins of this date (late Dynasty 21 to early Dynasty 22, c. 950-900 BC), the coffins and mummy board are richly decorated,
inside and out, with scenes taken from the Book of the Dead and other funerary literature of the period. The decoration has a characteristic almost golden glow, largely due to the varnish used at the time. It is likely to have been less yellow when originally applied and has darkened over the centuries.

Studies of the coffins included x-radiography and CT-scanning, thanks to the co-operation of colleagues at Addenbrooke's hospital. These often revealed constructional secrets hidden behind beautiful exteriors. Wood has always been an expensive raw material in Egypt and the ancient craftsmen were clearly careful to keep offcuts to use as parches to fill gaps, and wood was often reused. In the case of Nespawershefyt's mummy board, the x-rays revealed that the board is constructed from two planks joined together using loose tenons and dowels. Their exterior finish is so well preserved that there is little hint of this fact from simple observation. X-rays also showed that the lid of the inner coffin had split whilst it was being assembled, possibly as the result of drilling a dowel hole to affix the separately carved face. The resulting repair was visible in the form of a butterfly cramp joining the two parts of plank with the gap between them being filled with a coarse plaster, before the decoration was applied.

The x-rays and scans were also used to inform the process of conservation; for example, they assisted in identifying the precise location and nature of old repairs, some of which involved the use of iron screws liable to corrosion and therefore a potential source of damage to the objects.

Conservation consisted of cleaning, stabilizing loose elements, re-joining detached fragments and, where appropriate, the removal of old restorations, for example the screws already mentioned and a substantial reconstruction and over-painting of the wig lappets of Nespawershefyt's inner coffin lid. A detail noted by Lucy Skinner, the conservator involved, was the application of an additional area of varnish in certain areas, which proved to be the texts containing Nespawershefyt's job titles. After careful study of all the examples of the titles on the coffin set, Helen Strudwick, an Egyptologist working as
Outreach Officer for ancient Egypt, was able to piece together the original titles. Of these the one which is most clearly an occupational title, rather than purely honorific, but which is also extremely unusual, can be translated approximately ‘The great one of the waters of the domain of Amun’. In almost every case this has been amended to ‘Supervisor of the temple scribes of the domain of Amun’, with the occasional addition of ‘Supervisor of workshops’. Whatever may have been the reason for the change (promotion is, perhaps, the most likely explanation), it seems highly likely that the coffins were decorated and inscribed well in advance of Nespawershefyt’s death. Changes in titles on coffins have not been recorded previously, although it is well known that the Egyptians of this social stratum prepared for burial well in advance, on the basis of the effort required in the construction and decoration of their tombs, and it is not uncommon, for example in tombs of the Old Kingdom, to find different titles in different rooms suggesting that the tomb owners’ careers were progressing whilst their tombs were being decorated.

The wood of the coffins is in the process of being analysed by Caroline Cartwright of the British Museum’s Department of Conservation, Documentation and Research. The results obtained so far show that the Egyptians were using both native and imported wood for constructing coffins. Cedrus libani (Cedar of Lebanon) is the most commonly-used imported wood, which has a dense composition and a sap that acts as a natural preservative. The coffin of the ‘lady of the house’ Nakht (Dynasty 12, 1976-1794 BC) is made of this material and would have been very expensive. Nespawershefyt’s coffins, in contrast, were made from two types of wood: the native Ficus sycomorus (Sycamore Fig) and Ziziphus spina-Christi (Christ’s Thorn).

Other analyses being performed include sampling the varnish, by Rebecca Stacey of the British Museum, and pigment analysis, with the assistance of Spike Bucklow (Hamilton Kerr Institute) and facilitated through the loan of a Raman spectrometer and the expertise of Dr Trevor Emmett of Anglia Ruskin University’s Department of Forensic Science and Chemistry. The results of all of this work is to be published in the form of a catalogue of the museum’s Egyptian coffins, which is currently in preparation.

Helen Strudwick
Outreach Officer (Ancient Egypt), Department of Antiquities

The Egyptian collections were conserved and re-displayed through the generosity of the Heritage Lottery Fund, the DCMS/Wolfson Foundation Museums and Galleries Improvement Fund, The Garfield Weston Foundation, The Getty Foundation, Isaac Newton Trust, Renaissance, The Trust House Charitable Foundation, The Aurelius Charitable Trust and other corporate and private donors.
Conservation

New Division, new studios, new profile

With the re-opening of the Museum after the completion of the Courtyard Development Project in 2004, the Conservation Division had new studios for paper conservation and for applied arts, ending the need for conservators from different curatorial departments to share very restricted space. New storage for paintings made the whole collection accessible and has enabled a condition assessment of all paintings in store.

The installation of a radio-telemetric monitoring and recording system for light, relative humidity and temperature throughout the museum has produced a precise picture of existing conditions, providing a detailed record for the Founder’s Building which will form part of an environmental survey of the nineteenth century structure. A simple cooling system which gives precise control of relative humidity, designed by consultant engineer John Downes, was installed by museum staff in the Antiquities storage area. In another move towards better preventive conservation, the Division has instituted a series of housekeeping days when staff and students of the Hamilton Kerr Institute – the Museum’s department responsible for the conservation of paintings – work with conservators on Museum-wide projects, for example cleaning secure storage areas.

The refurbishment of the Egyptian galleries gave rise to a major conservation project. Generous external funding enabled examination and treatment of the collection, focussing mainly on coffins, cartonnages and papyri (see ‘Ancient Egypt under the microscope’ pages 38-40). Three mummy portraits were the subject of an internship project at the Hamilton Kerr Institute. The conservation of the Handel Manuscripts collection continues under the care of Bob Proctor and

Jo Dillon, Objects Conservator, cleans an 18th century Hunting Mug
As part of a project funded by the Getty Foundation and the Heritage Lottery Fund, objects conservator Jo Dillon undertook the conservation of the metal elements of the Westminster Retable; the project was completed by the Hamilton Kerr Institute in May 2005. The Institute also undertook the conservation and restoration of Murillo’s early Vision of Fra Lauterio in addition, all conservation staff have been involved in teaching; classes for Art History undergraduates and the public were given, as well as workshops and seminars connected with exhibitions and displays.

The Conservation Division, assisted by the Museum’s technical staff, was responsible for mounting Mission Impossible? Ethics and Choices in Conservation, an innovative exhibition in the Museum’s Mellon Gallery from 1 July to 24 September 2006. Rather than simply describing the methods chosen for the conservation of the metal elements of the Westminster Retable; the project was completed by the Hamilton Kerr Institute in May 2005. The Institute also undertook the conservation and restoration of Murillo’s early Vision of Fra Lauterio in addition, all conservation staff have been involved in teaching; classes for Art History undergraduates and the public were given, as well as workshops and seminars connected with exhibitions and displays.

The Conservation Division, assisted by the Museum’s technical staff, was responsible for mounting Mission Impossible? Ethics and Choices in Conservation, an innovative exhibition in the Museum’s Mellon Gallery from 1 July to 24 September 2006. Rather than simply describing the methods chosen for the
Conservation of items from the Museum’s collections, visitors were invited to share the difficult choices that both conservator and curator face in balancing the need to preserve objects with the requirement to make them accessible to the public.

Conservators are often suspected of wanting everything stored away in total darkness, out of reach. This exhibition set out to show that making collections accessible is entirely possible but requires equal measures of carefully planned conservation and presentation in a controlled environment. Items from the Museum’s collections which dramatically demonstrate particular issues were chosen and set in context with exhibits and working models explaining display methods, climate control and storage. Emphasis was placed equally across all of the Museum’s collections: whilst visitors were greeted by a large, unlined, early 17th century canvas by Frans Snyders, small objects such as irreversibly ‘crizzled’ glass vessels also demanded their attention. A digital recreation of the original appearance of a faded watercolour emphasised that our perception of many artefacts does not allow for change in appearance and structure caused by the deterioration of the original materials, a process known in the USA as ‘inherent vice’.

When planning started at the beginning of 2005 we were not to know that a centrepiece of the exhibition would be a Qing vase, one of three severely damaged in January 2006 in an incident involving a member of the public. Its display after restoration by Penny Bendall spectacularly complemented the section of the exhibition devoted to the conservation of ceramics and enabled the visitor to learn about different approaches to their treatment.

One section of the exhibition included a ‘touch me’ display which deteriorated in a very satisfactory manner under the hands of visitors and showed how even quite apparently robust materials suffer from continual contact. Other working models, which managed to remain operational throughout the exhibition, demonstrated how light fades certain pigments and adverse climate conditions create stress in wooden structures. A series of lectures and workshops presented by the conservators was well attended and demonstrated the public’s fascination with the materials and techniques of manufacture and the conservation of valuable objects.

The exhibition was generously supported by the Museum’s Marlay Group and by Renaissance East of England. Some sections were designed to be part of a future touring exhibition, which will draw on the collections of the host museums in the Eastern Region to raise conservation issues.

Ian McClure
Director of the Hamilton Kerr Institute for the Conservation of Paintings, and Assistant Director (Conservation) of The Fitzwilliam Museum
Supporting the Museum
Supporting the Museum

Like the University to which it belongs, the Museum depends upon a wide range of funding sources. A glance at the financial summary (pages 64–65) makes it clear that while 43% of annual income is provided by the University, including restricted endowment funds, a further 30% is derived from the public purse (via the Arts and Humanities Research Council and the Museums, Libraries and Archives Council). For the balance the Museum relies on grants and donations from trusts, foundations and individuals whose support is essential in maintaining the highest standards of care for the collections, their display and interpretation.

The collections continue to grow thanks to gifts and bequests, including those works of art which the Treasury accepts in lieu of capital taxes and allocates to the Museum according to testators’ wishes. Dedicated acquisitions funds enable the Museum to go out into the marketplace from time to time although for major purchases it is heavily dependent on grants from the Art Fund, the Heritage Lottery and Memorial Funds and the Purchase Grant Fund administered by the Victoria & Albert Museum on behalf of the Museums, Libraries and Archives Council.

The museum also has a duty of care towards the collections it holds in trust for this and future generations. The Hamilton Kerr Institute is recognised internationally as a research-based centre for the conservation of paintings. Even so it requires funding annually to sustain its ambitious programme of training and treatments. The Museum acknowledges the contributions made by foundations as well as corporate and individual sponsors in this and other areas of collections care. A very generous 800th Anniversary gift has underwritten the cost of what has become the Hamish Maxwell Conservatorship of Objects and, thanks to their generosity, the law firm Hewitsons of Cambridge will be forever associated with the restoration of the Qing vases.

Many of the activities which take place at the Museum each year do so as a result of sponsorship. Exhibitions are an obvious example, along with the educational programmes that are often associated with them. The Museum is fortunate to enjoy regular relationships with a number of local, national and international firms, but new partners are always welcome!
The Friends of the Fitzwilliam Museum is the oldest museum-specific support group in the United Kingdom. For most of a century, Friends' annual subscriptions have provided the Museum with an acquisitions fund which may be spent at the Director's discretion. But for the last forty years, the Friends have been active socially. Thanks to their tireless Executive Committee, they sustain the Museum as volunteers, organise lectures and receptions and arrange visits to cultural sites at home and abroad.

‘The Museum is fortunate to enjoy regular relationships with a number of local, national and international firms, but new partners are always welcome!’

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By contrast the Marlay Group was established three years ago. Membership is by invitation and involves making a substantial contribution annually. The benefits to the Museum are considerable; in the past two years the Marlay Group has sponsored exhibitions as well as contributing to conservation and the creation of a study room for prints, drawings and manuscripts. Members also enjoy private views of exhibitions in London and elsewhere as well as exclusive tours to art centres of the world.

Among the many trusts which support the Museum there is one which is of particular importance because it is dedicated: the Fitzwilliam Museum Development Trust. For more than twenty years it has attracted and administered trust funds to benefit the Museum and it is currently launching a legacy campaign to ensure that its charitable purposes are preserved and extended well into the future.
The Newton Hall Athena
Roman, probably AD 100–200

Athena wears a helmet of Corinthian type: in her missing right hand she would have carried a spear. Just visible above the top of her cloak is her aegis, a goatskin breastplate fringed with snakes and with the head of the Gorgon, Medusa, fixed in the centre. This is a Roman version of an original Greek statue made around 350 BC. The original Greek figure would probably have stood in a sanctuary, as an offering made to the goddess by a wealthy individual or city. This copy is likely to have enjoyed a decorative function in the house of a wealthy and educated Roman, for whom it would have served as a status symbol, a mark of taste and scholarship.

The statue was discovered in the early years of the 20th century in an antiquarian shop in the south of France by Sir Charles Walston, a distinguished Classical Archaeologist who was from 1883–89 Director of the Fitzwilliam Museum. From 1920 until very recently it has lived in the library at Newton Hall near Cambridge. Before Walston discovered the figure it appears to have been in a French collection, probably formed in Italy in the 18th or early 19th centuries.

Marble
H.161 cm
Accepted by H.M. Government in lieu of Inheritance Tax and allocated to the Fitzwilliam Museum.
GR.1.2006
Major Acquisitions

Michael Broome Collection of Islamic Coins


2. Seljuqs of Rum, silver dirham struck by Qilij Arslan IV (2nd reign, 1257–66) at Ma’danshahr in 1259/60 (AH 658).

3. Safavids, silver five-shahi piece struck by Sultan Husayn (1694–1722) at Tabriz in 1715/16 (AH 1128).

Islamic coins are among the most beautiful and fascinating forms of money. Each is a small historical document, often naming the local ruler and his overlord, and the place and year in which the coin was struck. Unable to include pictorial images in their designs, the artists went to great lengths to weave the scripts into elegant geometric forms.

This collection of 3,577 Oriental coins, mainly Islamic of the 7th to 20th centuries, from Muslim Spain to India, was formed by Michael Broome (1927–97), a leading figure in Islamic numismatics. In 1970 he founded the Oriental Numismatic Society – an international organisation with a world-wide membership – and he acted as its Secretary-General until his death. The collection, which doubles the Fitzwilliam Museum’s holdings of Islamic coins, is a rich resource, combining a representative series illustrating the monetary systems in most parts of the Muslim world, with more detailed study material for dynasties that particularly interested Mr Broome, such as the Abbasids, Ilkhanids, Safavids and Ottomans. The coins of Seljuqs of Rum, from 12th-/13th-century Anatolia, were the subject of his last major study, shortly to be published, and his collection of over 600 specimens is one of the most systematic that exists.

Part of the Michael Broome Collection of 3,577 Oriental coins accepted by H.M. Government in lieu of Inheritance Tax and allocated to the Fitzwilliam Museum.
William of Aumale, earl of York (1138–79)

Penny attributed to William of Aumale, earl of York

C.1150

Silver, Diam. 1.9 cm, Wt 0.99 g

Purchased from the Grierson and Leverton Harris Funds with grants from The Art Fund and the MLA/V&A Purchase Grant Fund.

CM.692-2005

The Anarchy of King Stephen's reign finds no better manifestation than in the coinage. Normally produced under tight royal control, in the 1140s and early 1150s the system broke down and only south-eastern England remained under the king's direct authority. Elsewhere local coinages were introduced, many of them ostensibly in the name of Stephen or his rival the Empress Matilda, but a few barons were bold enough to put their own names on the coinage.

This unique coin bearing the name WILLEAMUS, was struck in York evidently for William of Aumale, earl of York (1138–79), who previously was not known to have issued any coinage of his own. William controlled the royal castle at York and exercised jurisdictional authority there. Although initially a loyal supporter of Stephen, during the 1140s his allegiance gave way to self-interest. The coin shows the baron standing in armour and helmet brandishing a sword. York's somewhat flamboyant coinage in this period, which includes rare issues by two lesser noblemen, Eustace fitz John and Robert of Stuteville, would have been authorised by William of Aumale. The discovery of an issue in his own name enriches our understanding of this turbulent period.
The Macclesfield Psalter
East Anglia, c.1330

Illuminated manuscript on vellum
170 x 108 mm, 252 folios

Purchased with grants from the National Heritage Memorial Fund, The Art Fund, the Friends of the Fitzwilliam Museum, the Friends of the National Libraries, the Cadbury Trust, and with contributions from a public appeal launched by The Art Fund.

MS I-2005, fols. 235v-236r

The Macclesfield Psalter is the most important and exciting recent addition to the corpus of English medieval art. It exemplifies the vigorous exchange between local traditions, metropolitan trends, and continental fashions in fourteenth-century England. It clarifies the relationship between the most celebrated manuscripts of c.1320-1340 and reveals their links with monumental painting in East Anglia, notably the Thornham Parva Retable made in the 1330s, probably in Norwich. The manuscripts most closely associated with the Macclesfield Psalter point to Norwich or Cambridge. The homogeneous style found in a wide range of texts suggests a major centre which catered for the devotional, pastoral, and academic needs of lay and religious patrons. Reflecting the economic, political and social landscape of England in the 1330s, the marginal imagery has a distinct urban flavour. It also exemplifies the 'Italianate' tendencies in fourteenth-century East Anglian painting. They flourished in places of international exchange, such as Norwich, the second largest city in fourteenth-century England and the economic centre of East Anglia, and Cambridge, an expanding University town in which Italian scholars represented the largest foreign component in the 1330s and 1340s. The Macclesfield imagery reveals subtle knowledge of classical texts and realia. The two English centres of ancient learning in the second quarter of the fourteenth century, Oxford and Cambridge, saw the friars at the head of their classicizing movement. The Macclesfield Psalter preserves the portrait of a Dominican, presumably the owner's confessor. At the heart of the University, the Cambridge Blackfriars headed the East Anglian visitation of the Dominican order in England. The association of East Anglian illumination with specific centres is notoriously problematic. The Macclesfield Psalter may clarify it by inviting the study of illuminated manuscripts as products of wide networks of patronage and artistic exchange - exceedingly mobile, transcending media and geographic boundaries.
**Ginger Jar and Cover**

***English, London, 1673–4***

This ‘ginger jar’, formerly belonged to the banker, Sir Ernest Cassel (1852–1921), a keen sportsman and art collector, whose superb collection of English silver was purchased from a descendant by a consortium of British museums in 2005. It is a handsome example of the massive ornamental silver vases which were displayed on top of cabinets and elsewhere in wealthy households during the late seventeenth century, when silver was used lavishly in furnishing. In October 1683 John Evelyn remarked on the ‘huge Vasas of wrought plate’ which he had seen in the apartment of the Duchess of Portsmouth in London (Diary).

The jar chased in relief with putti amid scrolling acanthus foliage, possibly inspired by printed designs engraved by Jean Le Pautre or Polifilo Giancarli. Originally it may have had a pair, or have been part of a set of three. Its maker, Jacob Bodendeich (also known as Bodendick), was born at Lüneburg in Germany, where he served his apprenticeship between 1650 and 1654. He probably emigrated to England in the late 1650s, but although he was granted citizenship in 1661, did not become a member of the Goldsmiths’ Company until 1674. Bodendeich excelled at chasing, and was one of the most skilful and imaginative goldsmiths working in London during the 1660s and 1670s.

**Maker’s mark of Jacob Bodendeich (Lüneburg 1633/4–1681 London)**

Silver, with chased decoration

H. over cover 47 cm.  D. 28.5 cm.

Purchased from the Perceval and Cunliffe Funds with grants from The Art Fund, and the MLA/V&A Purchase Grant Fund.

C.II & A-2005
Peeter Scheemaeckers the Elder (1652-1714)

Virgin and Child
c. 1702
Terracotta
H. 70 cm, W. 49.5 cm
Purchased from the Boscawen Fund with a grant from The Art Fund.
M.I.- 2006

Born in Antwerp in 1652, Peter Scheemaeckers was one of the most brilliant Flemish sculptors of his time. After serving his apprenticeship with his uncle, Peeter Verbruggen, he worked mainly for churches in his native city or in Brabant, and created some splendid and dramatic funerary monuments for private patrons. This highly finished terracotta Virgin and Child was the model for a larger wood carving commissioned in 1702 by the Duchess of Arenburg for the church of St Martin at Heers in the province of Limburg. After her death the terracotta descended in the family of her husband, the Comte de Rivière, until the 19th century. The Virgin sits on a bank of clouds with emerging cherub’s heads on either side, and places her arm protectively around the Christ Child. Her right foot rests on a serpent and a crescent moon, symbols of her Immaculate Conception, and triumph over sin, referred to in the Book of Revelations. The composition exemplifies Scheemaecker’s graceful but vigorous late Baroque style, and its acquisition brings a new dimension to the Fitzwilliam’s small but notable collection of terracottas which had previously lacked a work by a Flemish sculptor. In the context of English sculpture, Scheemaeckers is important as the father and master of Peter Scheemakers (1691-1781) who had a successful career as a monumental and portrait sculptor in England between about 1721 and his retirement to Antwerp in 1771.
Swiss by birth, Liotard was among the most cosmopolitan and well-travelled of all eighteenth-century European artists, working at various times of his life in Paris, London, Rome, Constantinople, Vienna and the Netherlands. In April 1738 he left Rome for Constantinople as part of the entourage of John Montagu, 4th Earl of Sandwich, and remained there until 1742, immersing himself into the local culture and, like the Earl, adopting Turkish dress. This miniature was painted around 1740–41 for John, Marquess of Granby (1721–75), during his stay in Constantinople, before he returned to England at the end of 1741 to assume his seat in Parliament for the borough of Grantham. The identity of the sitter is established from an inscription on the gold frame which reads ‘Laura Tarsi, A Grecian Lady’. No further details of her life have emerged to date, but it is thought that she was a member of the close-knit Greek community at Pera; family tradition has it that she was a friend, or very possibly a mistress, of Granby’s. Certainly, the unusually large dimensions of the miniature and her sumptuous dress suggest that it was executed as a virtuoso performance by Liotard as the record of the appearance of a much-admired sitter.
Joseph Wright
(1734–1797)

Wright visited Italy between 1773 and 1775, where he developed his growing interest in landscape painting and was inspired by the works of contemporaries active in Rome at the time, notably Joseph Vernet (1714–1789). A version of the same scene at Tate Britain, painted in calmer conditions, with a more limpid, reflective light, suggests that he was also inspired by Vernet’s habit of painting landscape and coastal views as pairs, contrasting atmospheric effects at different times of the day.

This dramatic, moonlit landscape was painted for John Leigh Philips (1761–1814), one of Wright’s closest friends in his later years. Philips was a successful silk weaver and among the most significant collectors of books, paintings, drawings and prints in Manchester. In December 1792, Wright wrote to Philips from Italy explaining the growing appeal which landscape painting exercised over him: ‘I know not how it is, tho’ I am ingaged in portraits ... I find myself continually stealing off, and getting into Landscapes.’ Although the subject is developed from a sketch of Vesuvius from the Mole (1774, Derby City Museum and Art Gallery), the landscape is also based on that at Whitby on the Yorkshire coast.

*A lighthouse on fire at night*

Oil on canvas
36.2 x 50.8 cm

Purchased from the Fairhaven and Cunliffe Funds with a grant from the National Lottery through the Heritage Lottery Fund, and a contribution from the Friends of the Fitzwilliam Museum.

PD.33-2006
Major Acquisitions

Constant Troyon
(1810–1865)

Landscape
Oil on canvas
24.5 x 37.2 cm
Given by Julia Crookenden and
Michael Jaye in memory of
Major-General Crookenden and
Mrs Angela Crookenden, through
Cambridge in America.
PD.4-2006

Troyon was one of a generation of
painters in France who drew inspiration
from working in Barbizon to the south
of Paris. Largely self-trained, he began
life as a painter on porcelain, but in the
1830s was introduced through his
acquaintance Paul Huet (1803-1869)
to a form of naturalist landscape painting
practised by British painters, most
prominently through the exhibition of
John Constable’s *Hay Wain* (National
Gallery, London) at the Paris Salon of
1824. It is likely, too that his knowledge
of Constable’s work was derived from
his friendship with the painter, whom he
met in 1832, and who, with Théodore
Rousseau (1812-1867) and Narcisse Diaz
de la Peña (1808-1876), would become
major influences on his future
development. This powerfully evocative
small sketch with its bold use of impasto
touches and sureness of handling shows
how well Troyon was able to assimilate
the freshness of Constable’s palette,
and his ability to represent the freshly-
washed skies of Northern Europe.
John Everett Millais  
(1829–1896)

**Twins: Kate and Grace Hoare**

Oil on canvas  
153.5 x 113.7 cm  
Accepted by H.M. Government in lieu of Inheritance Tax from the estate of Mrs Jean Wynne and allocated to the Fitzwilliam Museum in accordance with her wishes.  
PD.36-2005

The young women in this portrait are Kate Edith (1856–1948) and Grace Maud (1856–1946), two of the fourteen children of Thomas Rolls Hoare, a wealthy paint and varnish manufacturer of the firm Noble & Hoare. Millais began the portrait in December 1875 and completed it the following August for a fee of 1500 guineas. At some point during these months he was required to change the costume worn by the girls from a riding habit to the dresses which they now wear, but Kate still holds a riding crop as if she has returned from, or is poised for a ride. The painting was exhibited at the Grosvenor Gallery in 1878, where it was praised for its fresh and natural air. The critic of *The Times* described the girls as ‘two Maid Marians of the 19th century, looking as if they had been brought up on the air of the woods and moors.’ Others praised Millais’s ability to convey the twins’ physical resemblance while at the same time evoking their very distinctive characters by means of gesture and posture: Kate more serene and engaging, Grace more highly-strung and anxious. Both girls went on to marry naval officers.
Hokusai is best known as a landscape artist, but he also excelled in other genres that portrayed the beauty of nature, or kachōfugetsu (literally, ‘flower, bird, wind and moon’). *Convolvulus and Tree frog* comes from the extremely rare series of ten prints known as *Large Flowers*, which is Hokusai’s masterpiece in this genre. Each print features a flower and an insect (frogs and other amphibians were classified as insects). Hokusai was probably influenced and inspired by Utamaro’s great trio of natural history books on the themes of insects, birds and shells (all three of them in the Fitzwilliam Museum’s collection). Utamaro’s books, with their playful comic verse, may also have prompted the humour evident in this print, which teases the viewer to find the frog hidden in the convolutions of the Convolvulus, or Morning Glory. The design of *Convolvulus and Tree frog* complements that of another print from the series, *Iris and Grasshopper*, which was already in the museum’s collection. Both are outstanding in condition, preserving intact the delicate blues and purples that have faded in most surviving impressions.
Pat Douthwaite
(1939–2002)

Born in Glasgow in 1939, Pat Douthwaite was largely a self-taught painter whose work draws on the influence of earlier twentieth-century expressionist and primitive painters to express emotionally powerful themes. Her subjects are frequently violent and disturbing: as she herself wrote, ‘I deal in anger, joy, rage and happiness.’ As this self-portrait of 1980 proves, she spared not even herself from her unforgiving artistic scrutiny. In Glasgow, she studied mime and modern dance with Margaret Morris, whose husband, the Scottish colourist, J. D. Fergusson, encouraged her to paint. In 1958 she went to live in Suffolk with a group of painters, including other Scots expatriates, Robert Colquhoun, Robert Macbryde and William Crozier, as well as the artist Paul Hogarth, whom she married in 1960. Over the subsequent thirty years, she travelled widely, to North Africa, India, Peru, Venezuela, Europe, U.S.A., Kashmir, Nepal, Pakistan, Ecuador, and Majorca, where she lived on a semi-permanent basis from 1969 and became part of the circle of the writer and poet Robert Graves.

Self portrait
Black, blue, red and white chalk and red bodycolour on paper
73.9 x 54.8 cm
Given by David Mackie on behalf of the family of David and Nan Mackie, in their memory.
PD.5-2006
William Turnbull  
(b. 1922)

Since his first solo exhibition at the Hanover Gallery, London in 1952, William Turnbull has gained international acclaim as both a painter and a sculptor. Working in a wide variety of media and techniques, he has evolved a consistent style which conveys the essence of objects by metamorphosing them into arrestingly simple forms. His interest in the cultures of South-East Asia, Cycladic Greece and West Africa is reflected in the totemic nature of some of his works, which have a powerful presence reminiscent of ancient idols.

Large Blade Venus, the largest of Turnbull’s Blade Venus series, is a striking expression of these traits, and like much of his sculpture, its interpretation depends to some extent on its physical context, and the viewer’s imagination. Its jutting profile and the undulating lines down the narrow side, convey the womanliness of a goddess, yet it might equally be interpreted as a large, rugged-surfaced leaf, or a Chinese knife dynamically thrust point downwards into a chopping block. It is currently situated in the Courtyard opposite John Gibson’s idealized, and highly finished marble Venus Verticordia made between 1833 and 1838, to provide a stimulating topic for discussion by visitors.

**Large Blade Venus**

1990

Bronze, cast number 3 from an edition of 5 plus 1 artist’s cast

H. 317 x 99 x 68 cm

Presented by The Art Fund in honour of Sir Nicholas Goodison, Chairman from 1986-2002

M. 6-2006

[Image of sculpture]
Wedding Chest
2005
Bog oak and natural oak with stainless steel inlay, and blue and red paint
H. 84 cm; W. 121.5 cm. D. 54.2 cm
Given by Nicholas Goodison through The Art Fund
M.12-2005

Sir Nicholas Goodison commissioned Rod and Alison Wales to make a piece of furniture for the Fitzwilliam with the prize awarded to him in 2004 by CINOA (La Confédération Internationale des Négociants en Oeuvres d’Art) for a lifetime’s achievement in the arts. After visiting the Museum, the Waleses decided to make a chest, inspired by Italian Renaissance cassoni, customarily made before weddings to house the bride’s trousseau. Their sophisticated asymmetrical design is equally serviceable, and if the chest were not in a museum, it would be just the place to stow away the winter blankets and duvets. The Waleses used their preferred woods, dark bog oak contrasting with fumed and limed natural oak, and, at Sir Nicholas’s suggestion, added interest to the front by inlaying it with brushed steel. The interior surfaces, and small areas of the exterior, are painted bright blue and red, the colours of the Virgin as Queen of Heaven. Unusually, the hinged lid is cut on the slant, so that it can be raised without disturbing a piece of sculpture or other three-dimensional work displayed on the left of the top. Mindful of the Fitzwilliam’s educational role, the makers presented the museum with a CD recording the design, and significant stages in the construction of the chest.
Christ Church Spitalfields has long been recognised as one of Hawksmoor’s triumphs; a building in which he combined the bookish classicism of Wren with his own imaginative and intuitive vernacular to produce one of the great defining monuments of the English baroque. Yet for much of the twentieth century it was neglected, a decaying remnant in post-war London which having survived the blitz might well have fallen like St John Horselydown, to the post-war developers’ hammers. But the church was full and overflowing, in all of its pristine splendour, on a bright and cold morning last November with a congregation gathered to pay tribute to the person who had done more than anyone else to preserve it and to restore it to its former glory.

In 2000 Simon Sainsbury became one of the first major donors to the Courtyard Development. His contribution of £1 million was timed to maximum effect, but remained anonymous, as did his other benefactions to the museum. Through the Monument Trust he paid for the conservation of the main entrance, a campaign in which he took a delighted interest, donning a hard hat to climb up on to the scaffolding to examine the work as it was being carried out under the central dome. As the Courtyard Development and all of the other improvements to the museum neared completion, we spoke about the re-opening ceremonies. His offer to foot the bill carried the familiar stipulation that he would not be identified as either host or sponsor, although he insisted on choosing as well as supplying all of the wines personally.

It was Neil MacGregor, speaking at the memorial service, who recalled from his time as Director of the National Gallery, Simon’s close involvement as Chairman of the Trustees with the building of the Sainsbury Wing. After what he described as ‘an unusually edgy period’ in relations between client and architect ‘when communication was conducted essentially through drawings sent back and forth across the Atlantic with more or less caustic comments written on them,’ it was Simon’s combination of firmness and tact which won the day. ‘He managed always to keep contact going and we knew everything was going to be all right, indeed
more than all right, when ... one drawing came back endorsed with the delighted inscription “Thank God for Simon.”

Those words rang true for everyone gathered in Christ Church Spitalfields, and for none truer than for the Vice-Chancellor and the other representatives of the University of Cambridge whose vow of silence was suddenly lifted. At last we can acknowledge publicly our profound debt to the man who was, until his untimely death on 28 September 2006, our greatest living benefactor.

Duncan Robinson
Director

Note: I am grateful to Neil MacGregor for permission to quote from his address.

“In 2000 Simon Sainsbury became one of the first major donors to the Courtyard Development. His contribution of £1 million was timed to maximum effect”
Appendices

Appendix 1

Syndics
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Dr Richard Cork
Professor Deborah Howard
Professor Caroline Humphrey
John Keatley
Dr Jean Michel Massing
Dr David McKitterick
Dame Veronica Sutherland
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Christopher Hurst  Photographer and Tutor in Photography*
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Sam Cane
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Bernice Thornton
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Dorcas Fowler
Patricia Franks
Tamar Goguadze
Julia Greenaway
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Ludovic Alamargot  Retail Assistant
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*Part-time
List compiled September 2006
Appendix 2

The Fitzwilliam Museum Development Trust
Registered charity no.291460

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Lady Broers  Mr Dermot Gleeson
Dr Nigel Chancellor  Mrs Catherine Porteous
Mr Hugh Duberly  Lady Proby
Mrs Penny Elliot  Mr Duncan Robinson
Lord Fairhaven  Dr Tom Rosenthal
Mrs Anne Lonsdale  Lady Juliet Tadgell

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

The Marlay Group
Committee
Mr Nicholas Baring  Lady Proby (Chairman)
Mr Timothy Barker  Mrs Lisa Robinson
Mr Robert Cumming  Mrs Elodie Stanley
Mr Adrian Sassoon  Mr Christopher Vane-Percy

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

For further information about the Fitzwilliam Museum Development Trust and the Marlay Group please contact:
The Development Office, The Fitzwilliam Museum, Cambridge CB2 1RB. Tel: 01223 332939, Fax: 01223 332923

The Friends of the Fitzwilliam Museum
Committee
Lady Dearlove (Chairman)  Mr Andrew Parkinson
Mrs Sally Bird  Mrs Deirdre Price-Thomas
Mrs Fiona Brown  Mrs Felicity Pugh
Mrs Susie Fraser  Mr Ian Purdy
Mrs Elizabeth Hodder  Mrs Elizabeth Robinson
Mrs Julia Parkinson  Mrs Monica Thomas
Dr Stephen Fleet (deceased May 2006)  Mrs Judy Johnson (retired July 2006)

The Friends of the Fitzwilliam Museum was founded in 1909, the first such organisation in the country. Membership, local and international, now exceeds 2,000. Annual subscriptions are pledged to the Museum’s acquisitions fund, but Friends also support the Museum through volunteer activities. Friends benefit from special lectures, private views and tours, visits to exhibitions, art galleries and historic homes in Britain and abroad, and enjoy each year a Christmas Party in the Museum and a Summer Garden Party. Friends receive the Fitzwilliam Museum Exhibitions brochure, together with information on forthcoming events, on a regular basis.

For more information please contact the Secretary: Mrs Penny Cleobury, The Friends’ Office, Grove Lodge, The Fitzwilliam Museum, Trumpington Street, Cambridge, CB2 1RB. Tel: 01223 332933, email: pc290@cam.ac.uk
Appendix 3
Financial Information

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<td>69</td>
</tr>
<tr>
<td>DCMS / Wolfson</td>
<td>20</td>
</tr>
<tr>
<td>Heritage Lottery Fund</td>
<td>34</td>
</tr>
<tr>
<td>Cambridge City Council</td>
<td>15</td>
</tr>
<tr>
<td>South Cambs District Council</td>
<td></td>
</tr>
<tr>
<td>Hamish Maxwell</td>
<td>282</td>
</tr>
<tr>
<td>Paul Mellon</td>
<td>1,395</td>
</tr>
<tr>
<td>Other Grants &amp; Donations</td>
<td>179</td>
</tr>
<tr>
<td>Research Grants</td>
<td>251</td>
</tr>
<tr>
<td>Collection Box Donations</td>
<td>61</td>
</tr>
<tr>
<td>Legacy</td>
<td>42</td>
</tr>
<tr>
<td>Sponsorship - SG Hambros for Exhibition</td>
<td>17</td>
</tr>
<tr>
<td>Fitzwilliam Museum Development Trust</td>
<td>70</td>
</tr>
<tr>
<td>Fitzwilliam Museum Enterprises Ltd</td>
<td>58</td>
</tr>
<tr>
<td>Photographic Service</td>
<td>46</td>
</tr>
<tr>
<td>Hire of Galleries, Filming etc</td>
<td>37</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>6</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>Total</strong></td>
</tr>
<tr>
<td>3,022</td>
<td>3,328</td>
</tr>
</tbody>
</table>

**Expenditure**

<table>
<thead>
<tr>
<th>Year Ended 31 July 2006</th>
<th>Year Ended 31 July 2005</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Staff Costs £’000</strong></td>
<td><strong>Research Salaries £’000</strong></td>
</tr>
<tr>
<td>(2,626)</td>
<td>(194)</td>
</tr>
<tr>
<td>(223)</td>
<td>(125)</td>
</tr>
<tr>
<td>(2,849)</td>
<td>(194)</td>
</tr>
<tr>
<td>(2,534)</td>
<td></td>
</tr>
</tbody>
</table>

**Capital Expenditure**

<table>
<thead>
<tr>
<th>Year Ended 31 July 2006</th>
<th>Year Ended 31 July 2005</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acquisitions for the Collection</td>
<td>(628)</td>
</tr>
<tr>
<td>Building Projects / Capital Equipment</td>
<td>(181)</td>
</tr>
<tr>
<td>Net (Outgoing) / Incoming resources</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>
In addition to personnel and payroll support, the University provides heat, light, power, rates, insurance and essential repairs and maintenance to the fabric of the Museum buildings. This indirect contribution, estimated at £1.013m in the University Resource Allocation Model, is shown in the pie chart below.

This grant comes from the Higher Education Funding Council for England via the Arts and Humanities Research Council (AHRC) to the University for the support of its museums.

The Fitzwilliam Museum Development Trust is a registered charity which supports the work of the Fitzwilliam Museum. Expenditure incurred directly by the Trust is not included in the above figures.

Fitzwilliam Museum Enterprises Ltd was established as a trading company to develop and sell merchandise related to the Museum’s collections. Its profits are covenanted to the Museum.

Fitzwilliam Museum Income Sources - Year Ended 31 July 2006

NB Excludes income relating to building projects, acquisitions for the collection and capital donations

<table>
<thead>
<tr>
<th>Reserves</th>
<th>Balance b/f</th>
<th>Mvmt gains / (losses)</th>
<th>Balance b/f</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Reserves</td>
<td>183</td>
<td>49</td>
<td>232</td>
</tr>
<tr>
<td>General Reserves held for long-term use</td>
<td>730</td>
<td>(2)</td>
<td>754</td>
</tr>
<tr>
<td>Trust Funds - Spendables (restricted use)</td>
<td>7,855</td>
<td>(999)</td>
<td>7,731</td>
</tr>
<tr>
<td>Trust Funds - Permanent Capital</td>
<td>11,872</td>
<td>6,404</td>
<td>19,612</td>
</tr>
<tr>
<td>Specific Endowments / Donations</td>
<td>5,585</td>
<td>(3,652)</td>
<td>2,011</td>
</tr>
<tr>
<td></td>
<td>26,225</td>
<td>1,800</td>
<td>30,340</td>
</tr>
</tbody>
</table>

Notes

1. In addition to personnel and payroll support, the University provides heat, light, power, rates, insurance and essential repairs and maintenance to the fabric of the Museum buildings. This indirect contribution, estimated at £1.013m in the University Resource Allocation Model, is shown in the pie chart below.

2. This grant comes from the Higher Education Funding Council for England via the Arts and Humanities Research Council (AHRC) to the University for the support of its museums.

3. The Fitzwilliam Museum Development Trust is a registered charity which supports the work of the Fitzwilliam Museum. Expenditure incurred directly by the Trust is not included in the above figures.

4. Fitzwilliam Museum Enterprises Ltd was established as a trading company to develop and sell merchandise related to the Museum’s collections. Its profits are covenanted to the Museum.
Financial Review: Hamilton Kerr Institute

<table>
<thead>
<tr>
<th>Income</th>
<th>Year Ended 31 July 2006 £'000</th>
<th>Year Ended 31 July 2005 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fees</td>
<td>26</td>
<td>31</td>
</tr>
<tr>
<td>Restoration Work</td>
<td>170</td>
<td>254</td>
</tr>
<tr>
<td>Endowment Fund</td>
<td>130</td>
<td>126</td>
</tr>
<tr>
<td>Grant Allocation Committee</td>
<td>15</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td><strong>341</strong></td>
<td><strong>423</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expenditure</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Stipends and Wages</td>
<td>(270)</td>
<td>(256)</td>
</tr>
<tr>
<td>Restorers' Services</td>
<td>(22)</td>
<td>(39)</td>
</tr>
<tr>
<td>Other Charges</td>
<td>(165)</td>
<td>(196)</td>
</tr>
<tr>
<td>Special Expenditure</td>
<td>(5)</td>
<td>(5)</td>
</tr>
<tr>
<td></td>
<td><strong>(462)</strong></td>
<td><strong>(496)</strong></td>
</tr>
</tbody>
</table>

| Deficit                     | (121)                          | (73)                           |
## Appendix 4

### Performance Indicators

<table>
<thead>
<tr>
<th></th>
<th>2004 calendar year</th>
<th>2005 calendar year</th>
<th>2006 to 31 July</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Visitor figures</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total visitors</td>
<td>181,648</td>
<td>308,000</td>
<td>151,415</td>
</tr>
<tr>
<td>Total school visits</td>
<td>3,503</td>
<td>7,051</td>
<td>5,739</td>
</tr>
<tr>
<td>Total adult visits</td>
<td>171,145</td>
<td>300,949</td>
<td>145,676</td>
</tr>
<tr>
<td>HE groups</td>
<td>203</td>
<td>152</td>
<td>60</td>
</tr>
<tr>
<td>Total booked groups</td>
<td>596</td>
<td>798</td>
<td>534</td>
</tr>
<tr>
<td>Total guided groups</td>
<td>17</td>
<td>62</td>
<td>18</td>
</tr>
<tr>
<td><strong>Total collecting boxes</strong></td>
<td>£39,929</td>
<td>£63,905</td>
<td>£34,363</td>
</tr>
<tr>
<td><strong>Exhibitions mounted</strong></td>
<td>6</td>
<td>10</td>
<td>7</td>
</tr>
<tr>
<td><strong>Visitors to the Museum website</strong></td>
<td>23,087,801</td>
<td>36,227,619</td>
<td>18,320,673</td>
</tr>
<tr>
<td><strong>Education and Events</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sessions for teachers</td>
<td>13</td>
<td>49</td>
<td>22</td>
</tr>
<tr>
<td>Holiday/family workshops [attendance]</td>
<td>14 [1,579]</td>
<td>9 [527]</td>
<td>25 [1,071]</td>
</tr>
<tr>
<td>Promenade concerts [attendance]</td>
<td>13 [1,100]</td>
<td>14 [920]</td>
<td>8 [454]</td>
</tr>
<tr>
<td><strong>Visitors to curatorial Departments</strong></td>
<td>760</td>
<td>2,579</td>
<td>1,330</td>
</tr>
<tr>
<td><strong>Loans</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Loans out to exhibitions: UK and abroad</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Objects</td>
<td>211</td>
<td>114</td>
<td>105</td>
</tr>
<tr>
<td>Venues</td>
<td>61</td>
<td>57</td>
<td>41</td>
</tr>
<tr>
<td>Long-term loans in: UK and abroad</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arrivals</td>
<td>24</td>
<td>550</td>
<td>5</td>
</tr>
<tr>
<td>Withdrawals</td>
<td>29</td>
<td>75</td>
<td>1</td>
</tr>
<tr>
<td>Objects on loan to the Museum</td>
<td>900+</td>
<td>1,000+</td>
<td>1,000+</td>
</tr>
</tbody>
</table>

Please note: The Museum was closed from January – May 2004, and subsequently launched new services as part of the Courtyard Development.