

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

The Fitzwilliam Museum and Hamilton Kerr Institute

EXECUTIVE SUMMARY

During this year, the Museum welcomed 497,426 visitors through its doors, the most ever recorded and an increase of almost 5 per cent from last year. Public events – lectures, talks and workshops organized by the Museum – remained popular, with attendances reaching 5,624. Additionally, an estimated 8,009 from higher education and adult learner groups attended gallery and other tailored sessions, including 2,194 students from the University. 15,791 pupils from 314 schools throughout the East of England and elsewhere benefited from taught sessions delivered by Education Department and other staff, with a further 17,592 visitors from non-taught school groups. Museum colleagues delivered almost 300 conference papers, plenary lectures, gallery talks, lectures, supervisions and object handling sessions, both on- and off-site, of which around 70 were to undergraduate and postgraduate students within the University. There were also an estimated 2,389,272 virtual visitors to the Museum's website, an average of almost 200,000 per month.

This year also marked the first full year of the University of Cambridge Museums (UCM) partnership since the award of Major Partnership Museum funding from the Arts Council of England (ACE) in 2012. Collaborations and joint initiatives were developed in a number of areas, notably: conservations and collections care, with *Connecting Collections: Conservation and Care* or UCM 4C, a programme of conservation, professional training, research and public engagement; the *Opening Doors* project, providing volunteering, internship, apprenticeships and work experience opportunities that benefited more than 650 young people from across the country; thanks to match-funding from ACE and the University, the appointment of a UCM Children, Young People and Widening Participation Co-ordinator to strengthen the relationships with colleagues working on Widening Participation within the University, target schools within the Eastern region and support the UCM in their young people's projects; the completion of the first phase of a major audience research project; development and planning for a forthcoming exhibition at 2 Temple Place in London entitled *Discoveries*; and the *Thresholds* Poets in Residence project, championed by Poet Laureate Carol Ann Duffy, for which ten of Britain's leading poets were matched with each of the eight University Museums, the Botanic Garden and the University Library, culminating in a finale event at the Fitzwilliam at which the poets presented their work to both a physical and a virtual audience.

This has been a particularly memorable year for acquisitions: in November 2012, following a successful public appeal supported by the Art Fund, the Museum was delighted to announce that it had successfully raised the £3.9 million required to secure Nicolas Poussin's *Extreme Unction*, the final painting in a series of seven celebrating the Sacraments. The painting was allocated to the Museum through the Government's Acceptance in Lieu (AIL) scheme, administered by ACE, but as the value of the work exceeded the tax owed, an additional sum had to be raised so that it could pass into the Museum's collection. The work is one of the Museum's most important acquisitions ever and is currently on display in Gallery IV (European art of the seventeenth and eighteenth centuries) with three other paintings from the series, *Eucharist*, *Confirmation* and *Marriage*, generously loaned to us by the Trustees of the 11th Duke of Rutland's 2000 Settlement. Special thanks are due to the Heritage Lottery Fund, the Monument Trust, the Art Fund, the National Gallery

and the many individuals and organisations whose advice and support throughout the campaign ensured its eventual success.

Conservation continues to play a key role in many aspects of the Museum's work. This year, our conservators completed over 200 treatments and prepared condition reports for numerous loans and exhibitions. Major projects included the ongoing technical analysis and treatment of the Museum's collection of wood, cartonnage and stone Egyptian coffins; the stabilization and treatment of two sixteenth-century Persian manuscripts; the technical analysis of osseous, wood and plant fibre combs in preparation for the *Origins of the Afro Comb* exhibition (July-November 2013); and ongoing work on Sebastiano del Piombo's *Adoration of the Shepherds* at the Hamilton Kerr Institute. The Conservation Division has also continued to offer internships to trainee conservators. A total of 10 interns based across a range of departments completed or commenced internships at the Museum and the Hamilton Kerr Institute, of whom two also spent time at other UCM institutions.

Museum staff and associates have, once again, contributed to the University's research output through 21 conference papers and 53 publications (including monographs, catalogues, journal articles, edited volumes and reviews). Major publications included Michael Archer's long-awaited catalogue of English and Irish Delftware and Volume 6 of *Medieval European Coinage* covering coins from the Iberian Peninsula, which sold more than 150 copies in its first week of publication.

It has also been a busy year for our Exhibitions Programme: our major exhibition of 2012, *The Search for Immortality – Tomb Treasures of Han China*, featured in the London 2012 Cultural Festival, drew almost 120,000 visitors during its six-month run. This is an exceptional number for an exhibition of non-European antiquities. Other successes included: *Snow Country: Woodcuts from the Japanese Winter*; *Quentin Blake: Drawn by Hand*; *Fashioning Switzerland: Portraits and Landscapes by Markus Dinkel and his Contemporaries*; and *China's White Gold – Contemporary Porcelain from Jingdezhen*, which collectively attracted over 80,000 visitors. July 2013 saw the opening of this year's major exhibition, *The Origin of the Afro Comb – 6,000 Years of Culture, Politics and Identity*, part of a wider, community-centred project on Black hair culture in which we collaborated with the Museum of Archaeology and Anthropology.

In the area of workforce development, work experience and apprenticeships, the Fitzwilliam Museum has worked in partnership with the UCM to offer a range of opportunities. This year's programme included: work experience taster days, week-long placements, shared internships, apprenticeships in a range of areas and volunteering opportunities.

With regard to funding, during this period, the Museum received grants and donations totalling more than £11 million. This included a direct contribution of £1,850,000 from the University; £1,420,000 to support teaching, learning and research; £1,456,000 from the ACE as part of the UCM Major Partner Museums programme; £20,000 from Cambridge City Council; £3,971,000 raised from charitable grants, donations and sponsorship; and £193,000 from Friends' and Marlay Group subscriptions. An additional £632,000 was generated through business activities such as the hire of galleries, the image library and Fitzwilliam Museum Enterprises. We are also particularly grateful to the University for its generous contribution to the Environmental Control (previously air-handling) Project and to ongoing infrastructural improvements.

Finally, on 2 April 2013, the Museum was delighted to welcome Tim Knox as new Director. Tim joins us from the Sir John Soane's Museum which he directed for eight years and during which time he masterminded the Opening Up the Soane project, which involved the restoration of the two houses (nos. 12 and 14 Lincoln's Inn Fields) which flank Soane's original Museum at number 13). Tim

studied History of Art at the Courtauld Institute of Art. He was appointed Assistant Curator at the Royal Institute of British Architects Drawing Collection in 1989. In 1995, he moved to the National Trust as its Architectural Historian, becoming Head Curator in 2002.

The Museum would like to thank its many funders and supporters whose enthusiasm and encouragement have ensured our continued success. Particular thanks are due to: ACE, the Art Fund, HM Government's Acceptance in Lieu scheme and the Heritage Lottery Fund, without whose support major acquisitions such as Nicolas Poussin's *Extreme Unction* would not have been possible; also the Monument Trust, whose support ensures we can continue to deliver a world class exhibitions programme; the Marlay Group and the Friends; as well as HEFCE and the University of Cambridge.

Collections

REFURBISHMENTS AND REDISPLAYS

In February 2013, the Twentieth Century Gallery (11) was re-opened after an extended period of re-installation. In addition to important works by Picasso, Braque, Sutherland, de Stael, Henry Moore, Barbara Hepworth and others, it also incorporates a group of gifts from Sir Nicholas and Lady Goodison via the Art Fund that includes contemporary furniture, jewellery, ceramics, glass and silver. The new displays formed the subject of a feature in the spring issue of *Art Quarterly* in which Sir Nicholas was interviewed by ceramicist and writer Edmund de Waal.

Gallery 28 (Arts of the Far East) re-opened to the public in spring 2013 after essential works were completed following the theft of 18 Chinese jades in April 2012. Throughout the spring and summer, new island cases were installed and work started on refreshing and re-labelling the displays.

The Armoury re-opened with some new displays and refurbished cases in May 2013. Work is ongoing and will continue for some time as it is impossible, given that the Armoury is on one of the major access routes through the Museum, to close it completely for long periods. The project is led by Vicky Avery, Keeper of Applied Arts, working in collaboration with Kay Smith, an expert on historic armour and weapons from the Museum of Zoology. The display cases have now been relined with a cream fabric, against which the armour and weapons stand out in sharp relief. It is anticipated that the new displays will be completed in spring / summer 2014, and will incorporate a selection of objects, such as a suit of eighteenth-century Japanese armour and a selection of South Indian bladed weapons, which have not previously been on public view.

Elsewhere in the Museum, Jane Ewart, an independent silver expert, advised on a new display of contemporary silver in the Courtyard. In October 2012, cleaning of the Baratta sculpture of *Glory* in the Lower Marlay Gallery commenced. The project is being funded by John Winter, son of former Director Carl Winter, as a contribution to the one hundredth anniversary of the Friends of the Fitzwilliam. Also, in Gallery 2, Sickert's painting *The Bar Parlour*, on loan from King's College and part of the Keynes Collection, was hung in place of Augustus John's *Portrait of William Nicholson*. This is the first time the Sickert has been shown since 1983.

ACQUISITIONS

Our public campaign to raise £3.9 million to acquire Nicolas Poussin's *Extreme Unction* was closed on 1 November 2012 with the announcement that a grant of £3.1 million had been awarded by the Heritage Lottery Fund. The Museum would like to record its grateful thanks to the Art Fund, our principal partner in the campaign and to Nicholas Penny, Director of the National Gallery, whose offer to display the painting at the National Gallery raised the public profile of the appeal and proved so critical to the campaign's success. Special thanks also to the Acceptance in Lieu scheme, administered by ACE, the Heritage Lottery Fund, the Monument Trust and the many other friends and supporters whose generosity made this acquisition possible. *Extreme Unction* is currently on display in Gallery IV with three additional paintings from the original series of seven – *Eucharist*, *Confirmation* and *Marriage*, which have been loaned to the Museum by the Trustees of the 11th Duke of Rutland's 2000 Settlement.

In the same period, six paintings on loan from Sir Denis Mahon were formally presented to the Museum by the Trustees of Sir Denis Mahon's Charitable Trust through the Art Fund. The paintings are: Francesco Albani's *The Trinity with the Virgin Mary* c. 1595-6; Ciro Ferri's *Adoration of the Shepherds* (1670); Andrea Sacchi's *Baptism of Christ*, after 1644; Bartolomeo Schedoni's *Coronation of the Virgin*, c.1608-10; Pierre Subleyras's *Holy Family with the Saints Elizabeth, Zacharias and John the Baptist*, 1726-8; and *Rest on the Flight to Egypt*, c.1695, attributed to Francesco Solimena.

Sir Denis Mahon CH, CBE (1910 – 2011), was one of Britain’s most distinguished art historians, collectors and campaigners. He left his collection of 57 Italian Baroque paintings to the Art Fund with instructions that the collection should be placed on display in specific locations across the country in perpetuity. His collection, amassed over several decades, demonstrates the range, significance and quality of the Italian Baroque and had a discernible impact on the status of this period in European art.

Other major acquisitions made during this period include:

- *Prosperity (White)* – a dress or robe comprising over 4,000 white, hand-crafted, unglazed porcelain butterflies sewn onto black hessian by US-based artist Caroline Yi Cheng, given by the Friends of the Fitzwilliam Museum. The object been part of the exhibition *White Gold: Contemporary Porcelain from Jingdezhen* (December 2012 – April 2013).
- A gift of 182 prints from The Print Studio, Cambridge, one of the leading producers of contemporary prints. The acceptance of a continuing gift of the complete archive of The Print Studio was agreed by the Syndicate in 2003. This is the second large group of prints to arrive in the Fitzwilliam (137 prints and portfolios were gifted in 2007, and a set of four prints by Jane Dixon given separately in 2010).
- 46 watercolours and drawings by Ronald Searle CBE (1920-2011), given by John and Kate Searle.
- *Sumagoto: Inaka Genji* – a luxuriously produced erotic book by Utagawa Kunisada, the leading designer of the genre in nineteenth-century Japan, given by the Friends of the Fitzwilliam Museum.
- The purchase of three Japanese prints of the late eighteenth and early nineteenth centuries, including a particularly fine triptych illustration of a scene from a kabuki play by Katsukawa Shun’ei (1762-1819).

DIGITAL ACCESS

Work has continued on improving the Museum’s online public catalogue, *Collections Explorer*. During this period, a further 12,000 records and 18,000 images were added. Over 170,000 records can now be accessed online. Use of the Museum’s website has continued to grow, with nearly 2.4 million online visitors during the year. The website has also been updated and a new homepage launched in preparation for migration of the site to the new University template. Two new online exhibitions and four podcasts were also added. The Museum has continued to be represented on the stakeholder advisory group for the BBC’s *Your Paintings* website in collaboration with the Public Catalogue Foundation, which contributes to bringing our paintings collections to a wider audience.

DOCUMENTATION

A further upgrade to the central collections database was implemented in spring 2013, and a developer from specialist software supplier Adlib provided onsite training in the development and maintenance of the system. This introduced a number of improvements to the user interface to assist the input of records as well as improve access to information. At the end of July 2013, the number of records on the collections database stood at 195,453 and the number of images was 168,363. As in previous years, a large proportion of the new records are of coins and prints, created as part of the ongoing programme of retrospective accessioning in these areas.

STORAGE

As reported more fully in the next section (Conservation and Collections Care), work commenced in May 2013 to move the Museum's collection of music and medieval illuminated manuscripts to a new, purpose-built, climate-controlled store on the ground floor. These collections became accessible to the public again in July of the same year.

Additionally, Technicians in the Department of Antiquities have continued to improve discrete areas of storage: in the on-site basement, the project of designing and cutting individual plastazote supports for the safe storage of each individual item of Roman glass has been completed, while in the off-site store, excellent progress has been made with unpacking, checking and storing Egyptian stone vases and ceramics.

IMMUNITY FROM SEIZURE

The Fitzwilliam has approved status under Section 136 of the Tribunals, Courts and Enforcement Act 2007, Part 6 of which provides immunity from seizure for cultural objects on loan from abroad in temporary exhibitions in museums. During 2012-13, the Museum did not stage any new exhibitions containing works for which it was necessary to seek immunity from seizure. Provision for the exhibition *The Search for Immortality: Tomb Treasures of Han China* (May – November 2012) was reported in the 2011-12 Annual Report.

CONSERVATION AND COLLECTIONS CARE

Conservation continues to play a vital role in many aspects of the Museum's work. This year, major projects included the following:

ANTIQUITIES

During the summer of 2012, good progress was made on the examination and treatment of objects to be included in the catalogue of Egyptian coffins and coffin parts (proposed publication, late 2015). Visible-induced luminescence photography (VIL) has been a particularly useful method of examination for clarifying the presence of the pigment Egyptian blue. On one coffin, for example (E.W.93), the surviving sections of an inscription, which are hidden under a layer of soiling that cannot be removed, are legible in the VIL photograph. Further analysis of pigments was carried out by Abigail Granville using VIL, polarized light microscopy, Fibre Optic Reflectance Spectroscopy (FORS) and other techniques. Antiquities Conservator Jenny Marchant and intern Flavia Ravaioli undertook examination and conservation of painted wood and cartonnage coffin parts, while Margreta Sonnenwald, joining the Museum as a conservation intern from the Technische Universität München, undertook technical examinations of a number of stone coffins.

As part of her internship, Margreta Sonnenwald also completed a technical and technological study of the recently acquired Lansdowne Relief. Using a variety of techniques and approaches, she assessed and documented the original technology and the restoration history of the object and wrote a summary of her findings for inclusion on the Museum's website.

Off-site, Julie Dawson, Senior Assistant Keeper (Conservation) continued her work at Tell el-Amarna in Egypt, undertaking two trips: the first (29 November – 20 December) was largely taken up with documenting, administering emergency treatment, then lifting a painted wood anthropoid coffin from the South Tombs Cemetery excavations. On the second (15 – 29 April), Julie was accompanied by Jenny Marchant and Flavia Ravaioli. They undertook treatment of seriously deteriorated, painted wood anthropoid coffins and small finds from the South Tombs Cemetery excavations. They also lifted representative sections of reed matting burial stretchers from graves and carried out the stabilisation of these.

APPLIED ARTS

In late December 2012, Jo Dillon, Senior Conservator in Applied Arts, oversaw the repair and remounting of Barbara Hepworth's monumental bronze sculpture *Ancestor II* currently on loan at Snape Maltings. Damage had occurred when the work had had to be lifted (28 November) to install a security device. Following reports that water was found to be trapped in *Ancestor I* – also on loan at Snape Maltings – a 6mm hole was drilled into the underside of two upper sections to ameliorate drainage. The water was found to be clean, without rust or algal growth, indicating that there are no corroding elements within the interior. The work has now been remounted and no problems are anticipated.

Also in December 2012, Julia Poole (formerly Keeper of Applied Arts) and Andrew Maloney, with the assistance of colleagues from CHARISMA (Cultural Heritage Advanced Research Infrastructures Synergy for a Multidisciplinary Approach) Paris, carried out x-ray fluorescence (XRF) analysis of the enamel compositions of eight enamels. Interpretation of the results by CHARISMA is awaited. One panel (M.7-1978) could not be analysed due to the presence of a surface coating.

Penny Bendall, independent ceramics conservator, completed the repair, cleaning and stabilisation of the large stoneware Martinware owl (C.41-1928) which it was discovered in May 2012 had developed numerous cracks with the result that it was unstable when handled. The owl is once again on display in the Glaisher Gallery.

As part of the reinstallation of the Chinese gallery (instigated after the theft of 18 jades in April 2012), Jenny Rose (Hamilton Kerr Institute) and Jo Dillon undertook the surface cleaning and local consolidation of the large polychrome Bodhisattva, thought to date from the Liao Dynasty (916-1125). Also in preparation for this reinstallation, technicians Margaret Clarke, Andrew Maloney and David Evans, in consultation with Penny Bendall, undertook the cleaning of the more robust pieces of Chinese porcelain. Penny Bendall also cleaned, refilled and retouched an unslightly old rim repair on the very large Ming vase (C.11-1975): the rim was originally filled with a non-matching fragment from another vase. This was retained and formed the support for the surface fill.

Finally, between March and July 2013, in preparation for the refurbishment and reinstallation of the Armoury, Jo Dillon initiated light-control measures to enable more objects to be displayed and to improve visitor viewing. She also removed greasy coatings from a number of South Indian bladed weapons, none of which have previously been displayed. The Armoury re-opened to the public in May 2013 but preparations for the redisplay of objects is still ongoing.

MANUSCRIPTS AND PRINTED BOOKS

Kristine Rose, Assistant Keeper (Conservator of Manuscripts and Printed Books) completed her work on the preservation, stabilization and technical examination of two Persian manuscripts from the Fitzwilliam's permanent collection (MS 261-1949 and MS 18-1948): acquired by bequest in the late 1940s, the two sixteenth century manuscripts – a copy of the twelfth century epic *Haft Paykar* by Nizami and a richly illustrated edition of the *Bustan* by Sa'di of Shiraz - are exquisite examples of Persian art during this period. They had not previously been studied. The project involved a systematic analysis of both pigment and materials before comprehensive and sympathetic conservation to both bindings and illustrations could be undertaken. Pigment and material analysis was carried out by Research Associate Paola Ricciardi in collaboration with the CHARISMA-MOLAB team visiting from the University of Perugia. This investigation was the result of a successful application by Paola and Kristine to the MOLAB Transnational Access Service. The lacquer binding for one of the manuscripts (MS 261-1949) was treated by Christine Kimbriel at the Hamilton Kerr

Institute before being returned for rebinding by Kristine Rose. The Museum would like to acknowledge its thanks to the Sumitomo Foundation, Japan, for generous support.

The Sumitomo Foundation funding also facilitated a six-month Institute for Conservation internship for Makiko Tsunoda. As part of her internship, Makiko completed condition reports and treatments on six sixteenth century printed books from the Founder's Library and contributed valuable research on repair techniques and treatment of MS 46, a sixteenth or seventeenth century Dutch manuscript with advanced iron gall ink corrosion.

Other projects undertaken in this period included: the preparation of a Folio Society edition of Voltaire's *Candide* for inclusion in the exhibition *Quentin Blake: Drawn by Hand*; the return of two sixteenth century bindings in bespoke drop-back boxes to the Wren Library, along with detailed condition reports; and the interventive treatment and rebinding of Trinity manuscript R.5.41, an early fourteenth century *Chronica Gervasii*.

On 20 May 2013, work commenced to move the Department's collection of music and medieval manuscripts to a new purpose-built, climate-controlled store on the ground floor. It is envisaged that the collection will once again be accessible to readers by the summer.

PRINTS AND DRAWINGS

In this period, Lisa Psarianos, Assistant Keeper (Conservator of Works of Art on Paper) and Richard Farleigh (Newton Paper Conservator) completed conservation treatments and detailed condition reports for more than 120 works on paper, mostly in preparation for loans. Major projects included: the conservation and preparation of 30 flower paintings by Pierre-Joseph Redouté for loan to the Teylers Museum in the Netherlands, with detailed condition reports for each one; an in-depth conservation assessment and conservation of Barocci drawing *The Cartoon for Chiaroscuro for Institution of the Eucharist* for loan to the National Gallery; conservation of two drawings by Tiepolo for loan to the Villa Manin, Italy; conservation analysis and preparation for two works by Cranach and Huber for display in the Dutch Gallery; an assessment of Bikaner paintings for a possible loan to Paris; and a survey of seventeenth to nineteenth century Japanese fan leaves.

During this period Richard Farleigh conducted a broad ranging condition appraisal and content audit on 8,000 - 10,000 works of art on paper. Items from the British, Italian, Netherlandish, French, German, Spanish, Indian and Persian Schools were included.

Conservation, condition reporting and analysis were also undertaken in preparation for a number of exhibitions in the Museum (see below).

The Department would like to acknowledge its thanks to the Marlay Group, whose support enabled the purchase of a new stereo microscope with digital photography capability which will enable more in-depth analyses of the Museum's extensive collections of works on paper. During this period, the examination of Barocci's *The Cartoon for Chiaroscuro for Institution of the Eucharist* commenced.

COLLECTIONS CARE

Collection Care Office Andor Vince advised curatorial departments in collections care and undertook routine activities connected with revising current collections care policies and procedures, emergency planning, running the Integrated Pest Management Programme and aspects of environmental monitoring and control. He completed an assessment and draft report of all aspects of the measurement and use of natural and artificial lighting in the galleries.

Andor continued to maintain the UCM Collections Care Support Network and developed a new schedule of master classes in conservation and collections care. He also advised Estate Management and other University museums on issues connected with storage and packing and, in June 2013, organised the first UCM-wide emergency planning meeting.

Sharing their skills and knowledge with museum colleagues within the region remains an important strand of the Conservation Division's work. During this period, Julie Dawson, Deborah Walton (UCM Regional Conservation Officer) and Andor Vince were in discussion with SHARE East regarding the development of a self-directed Collections Care syllabus and associated training events. Andor Vince advised the National Horseracing Museum in Newmarket on collections storage and in August 2012, with Julie Dawson, visited the University Library to discuss the specification of their proposed new display cases. He also advised Saffron Walden Museum on their storage facilities.

EXHIBITIONS

This was a demanding year for temporary exhibitions, during which our conservators provided support for 11 temporary exhibitions in all. Major projects included:

- Condition checking of loan objects during the deinstallation of our summer exhibition of 2012, *Ceramic Art, Craft and Tales from Medieval Cyprus*, led by Julie Dawson and assisted by intern Alexandra Zappa.
- Preparation of condition reports, condition checking and conservation for Armoury exhibition *Calligraphy Today*.
- Condition checking of over 370 loan objects at the close of major exhibition *The Search for Immortality: Tomb Treasures of Han China*, led by Julie Dawson and Jo Dillon, with assistance from all interns.
- Technical analysis and conservation of 11 works for Shiba Room exhibition *Snow Country: Woodcuts of the Japanese Winter* undertaken by Lisa Psarianos.
- Conservation of 26 prints for Charrington Print Room exhibition *On Higher Ground: Prints by Gerhard Frankl*, also undertaken by Lisa Psarianos.
- Conservation for Shiba Room exhibition *Fashioning Switzerland: Portraits and Landscapes by Markus Dinkel and his Contemporaries*, by Richard Farleigh.
- Condition reporting and checking of combs, sculptures, prints and photographs for our major exhibition of 2013 *The Origins of the Afro Comb: 6,000 Years of Culture, Politics and Identity*, was undertaken by conservators and interns from the Department of Antiquities

RESEARCH

Technical analyses undertaken by conservators have contributed significantly to our understanding of a particular object or similar types of object, informing and sometimes underpinning subsequent research.

A case in point was the project involving the conservation of two sixteenth century Persian manuscripts by Kristine Rose (see above). The project shed valuable insight on the production and composition of deluxe Islamic manuscripts from this period - an area that has been extensively

researched for European medieval manuscripts but which has been far less studied in the case of Islamic manuscripts.

Analysis revealed also the presence of pigments hitherto undetected in the Museum's collection of Egyptian coffins, notably indigo and red lake (probably madder) on some Late Period examples. A further important research project grew out of preparations for the exhibition *The Origins of the Afro Comb: 6,000 Years of Politics, Culture and Identity*. The project was undertaken by intern Pia Edqvist as part of the research for her Master's dissertation. After registering all the combs onto a database, Pia conducted a survey to establish the range of original materials and selected combs for detailed examination and analysis. Working with specialist Dr. Alan Clapham of the Worcestershire Archaeological Service, she was able to identify the plant and wood materials used in the combs. Thanks to a successful application to the Alexander Goetz Instrument Support Program, the Museum secured the loan of a fibre optic reflectance spectrometer (FORS) for a period of six weeks from mid-January 2013. This was used to identify pigments, dyes, fats and waxes applied to modern African combs. Although the technique has previously been used to identify pigments in works of art, this was the first time it had been applied to these types of objects. The emphasis has therefore been on collecting reference data as well as readings from the combs. Pia prepared a reference set compiled from a variety of sources including the Botanic Garden and, in collaboration with Cambridge/Africa Collaborative Research Fellow Dr. Ohioma Pogson, from Nigeria. As a result, we now have over 100 materials to be kept as a future reference for examination and analysis of archaeological and ethnographic material. Dr Paola Ricciardi and independent materials analyst Dr Trevor Emmett, provided invaluable assistance to this project.

TRAINING

The Conservation Division has a long tradition of providing training opportunities for future conservators and regards this as an important part of its mission. This year, ten interns completed or began conservation internships: seven at the Museum, three at the Hamilton Kerr Institute. In addition to assisting senior colleagues with day-to-day conservation and collections care, the interns were - as detailed elsewhere in this section - encouraged to learn and develop new techniques and to undertake and, where possible, present new research. There were also opportunities to handle and examine objects on loan for exhibitions and to work off-site, for example at the South Tombs Cemetery site at Tell el-Amarna, Egypt.

Two interns, Flavia Ravaioli and Rebekah Parkinson, were recruited as part of a wider, UCM initiative of shared internships. Flavia spent part of her internship at the Polar Museum, Rebekah joined in May 2013 as UCM Collections Care intern, supervised by Julie Dawson and Andor Vince. Rebekah is supported by funding from the Heritage Lottery Fund under an internship scheme operated by the Institute for Conservation.

UCM

A major part of the Conservation Division's work with UCM centres on the *Connecting Collections: Care and Conservation* programme, known as UCM 4C or 4C. The overarching aim of the programme is to ensure that best practice in collections care infuses every object-centred activity and event in all eight University Museums. Through specific and targeted deliverables – for example, the number of collections care projects undertaken and objects conserved, professional seminars delivered and internships completed – and a range of public events (lectures, workshops, behind the scenes tours), the 4C programme seeks to achieve its three key objectives of:

- Embedding conservation and conservation research within the strategic framework of the UCM.

- Providing high quality practical support across the UCM, particularly in those museums with the greatest need and least provision.
- Disseminating best practice and knowledge to museums across the region and beyond, while raising greater public awareness of conservation and collections care.

Heather Lane, Keeper and Librarian at the Polar Museum provides strategic leadership for this ambitious programme, which is managed by Julie Dawson. It is envisaged that the core team will eventually comprise 5 posts, namely: a Senior Conservator, Collections Care Officer, Regional Conservator and Conservators of Organic and Inorganic Materials (two posts).

In the last reporting year (2011-12), we reported how funds secured from ACE enabled us to support two posts – Collections Care Officer (Andor Vince, based at the Fitzwilliam) and UCM Regional Conservator (Deborah Walton, based principally at the Sedgwick Museum of Earth Sciences) for an initial period of three years. An additional grant of £50,000 from the J. Paul Getty Jr. Charitable Trust enabled us to appoint a Conservator of Organic Materials (Kirstie Williams, based at the Museum of Archaeology and Anthropology) for one year and undertake a number of other initiatives, such as the engagement part-time of Barbara Wills, a specialist in ethnographic conservation.

This year, we are delighted to report that a successful application to the Isaac Newton Trust has secured a further year's funding for Kirstie Williams as well as for other key resources. Funding is still being sought for the Senior Conservator and Conservator of Inorganic Materials, yet despite its limited resources (and necessarily reduced scope), the UCM 4C programme has, in its first full year of operation, already begun to transform access to the collections and achieved an impact that goes far beyond the University Museums.

Projects from this reporting period include:

- Technical examination and essential conservation work (67 objects) and condition reporting (162 objects) carried out by Kirstie Williams and Barbara Wills for two major exhibitions together with a research project into the technology and restoration history of a breastplate included in one of these exhibitions *Chiefs and Governors: Art and Power in Fiji* at the Museum of Archaeology and Anthropology.
- Improvements to emergency planning for collections. UCM staff have been brought together to look critically at their plans and confidence has been boosted by two externally led training days (working with the emergency services and collections salvage) and the creation of a web-based support structure.
- Andor Vince. completed risk assessments for collections in the Sedgwick Museum of Earth Sciences, the Museum of Zoology, the Polar Museum, the off-site store of the Museum of Archaeology and Anthropology and Kettle's Yard. The risk management reports for the first three were completed.
- Deborah Walton and Kirstie William undertook intensive training of 35 volunteers and are now supervising them in the massive collections decant needed for the Museum of Zoology's refurbishment project.
- Seven master classes were delivered at venues across the UK to 159 participants, with an average satisfaction rating of 87%.

- Working principally with SHARE Museums East, Deborah Walton devised and delivered a wide range of collections care training to staff in regional museums. She was assisted by contributions from the wider 4C team.

The Hamilton Kerr Institute

STAFF AND STUDENTS

Staff

Eike Friedrich resigned his post as IT technician with effect from 30 November. Eike came to the Institute as a conservation intern, graduate in the conservation of Easel Paintings from the University of Northumbria in 2004. In his second year as an intern, he developed an interest in the development of computing methods within conservation, and undertook a research project in the development of the Hamilton Kerr Institute's cross-section database. He has also been involved in the design development of an image management system for the Hamilton Kerr. He was involved in the implementation of a non-contact system of photogrammetry to accurately record changes in in-plane, cross grain and out of plane movements for panels. He then worked on a research project on the Winsor & Newton archive funded by the Leverhulme Trust. He has been working for the Institute as IT Officer and Research Assistant (two days a week) since 2008.

Helen Glanville came to the end of her one year research and teaching contract in July, and Rose Miller completed her two year Mellon-funded curatorial research on Cotman and Crome.

Christine Patrick, Youjin Noh and Alice Tavares da Silva all had their contracts extended.

Students

The two third year Diploma students, Aalia Kamal and Adele Wright both graduated with flying colours from the course in July 2013. Aalia has started an internship at the V&A, and Adele started a Conservation Internship at the National Gallery of Art, Washington.

Two new Diploma students started the course in September 2012. Pia Dowse, who graduated with a First Class Honours degree in Fine Art, University College, Falmouth, and Shan Kuang, who graduated from Yale University in Biochemistry.

Interns

Three new interns started at the Institute in September 2012: Anna Cooper, who graduated from the course in the conservation of easel painting Courtauld Institute, Ulla-Satu Kakriainen who graduated in painting conservation from the Helsinki Metropolia University of Applied Sciences, Finland, and Lidwien Wösten, who graduated from SRAL (Stichting Restauratie Atelier Limburg) and the University of Amsterdam.

Christiane Offner, a student at the University of Applied Arts, Vienna, Institute for Conservation and Restoration, undertook a mid-programme six-month internship from February to July.

Genevieve Silvester, Radoslaw Chocha and Artemis Rustau all completed their internships during this period.

GRANTS AND DONATIONS

The Institute continued to benefit from the generosity of Bill Weiller, who this year donated £114,185 to support the postgraduate interns. The Institute also received another tranche of £10,000 from the Pilgrim Trust to continue with the teaching initiative on wood panel conservation

Beyond the Canvas, to allow Simon Bobak to spend on average one day a week to supervise treatments on panels, giving one-to-one tuition for most of the students and interns on panel conservation and theory.

Other donations included £58,700 from the Monument Trust to support the post of Research Scientist, £3,000 from NADFAS towards the support of students, and €11,691 from Rosemarie Keller, in memory of her sister, Renate Woudhuysen Keller.

As part of the Getty Panel Painting initiative, the Institute administered the donated funds of £138,000 over three years to support two advanced interns to work with Simon Bobak at the Ebury St studio in London and at the Institute.

TEACHING

The study trip took place between Monday 15th and Saturday 20th October to Florence and Arezzo, with the encouragement of Bill Weiller, and organised by Helen Glanville. Highlights, in Florence, included a close-up inspection of the conservation work on the Agnolo Gaddi frescoes of the Story of the True Cross in Santa Croce, a tour of the studios of the Opificio delle Pietre Dure e Laboratori di Restauro, and a visit to the Uffizi and of the Palazzo Pitti, on a day on which the galleries were closed to the public. In Arezzo, courtesy of Bill Weiller, and under the auspices of the local Soprintendenza and the Conservation Studio Ricerca Indagine Conservazione e Restauro: Consorzio Aretino (R.I.C.ER:C.A), visits included the conservation studios of the museum and the R.I.C.ER:C.A studio, guided visits to the various Piero della Francesca sites (Church of St Francesco, Monterchi, Sansepolcro), and receptions with Civic Dignitaries, notably the Archbishop of Arezzo, at the Museo Ivan Bruschi. Marzia Benini and Dr. Isabella Dorandi were generous with their time.

CONSERVATION TREATMENTS

Museum and UCM paintings treated

The most important museum painting receiving treatment at this time was the ongoing restoration of the *Adoration of Shepherds* by Sebastiano del Piombo, and the enormous task of retouching and reconstruction of the large lacunae has continued, undertaken by Youjin Noh and Jenny Rose.

Other major paintings from the museum that were given full conservation treatments include Antonis Mor (studio) *Portrait of Philip II of Spain*, a small version of *Rebecca and Eliezer at the Well* by a French follower of Poussin, Panini's *Marcus Curtius leaping into the gulf*, Abraham Storck's *A Marine Sham Fight on the Y before Amsterdam*, and the portrait of *Sir Henry Slingsby* (English school).

Additionally, paintings that received some attention prior to loan included J.B. Monnoyer, *Still Life of Mixed Flowers on a Ledge*, S.P. Verelst, *Vase of Flowers*, and Augustus John's *Portrait of William Nicholson*, amongst others.

In her capacity as the staff member with special responsibility for liaison with the Fitzwilliam Museum, Jenny Rose has managed the condition surveying of paintings at the Museum, generally once a month, with a team of 3 interns. So far the Upper Marlay, Italian and Dutch galleries have been surveyed.

Christine Kimbriel worked on the removal of obscuring secondary varnish and lacquer layers from the inner faces of two covers for a 16th century Persian manuscript from the Museum, prior to rebinding by Kristine Rose with a view to making the work displayable.

A Fijian painting by J. Toganivalu was given structural treatment and retouched for the Museum of Archaeology and Anthropology, Cambridge.

Major treatments for other collections

This year has seen several major paintings from the Royal Collection given full conservation treatments and technical examination in the studios. The conservation of the Anonymous German(?) School *Man in Red* (c. 1540) was completed before its exhibition at the Queen's Gallery in the costume exhibition *In Fine Style*. Despite the best efforts of Mary Kempski's technical examination of this picture's materials and method of execution, the identity of the artist and sitter are still matter of debate; the evidence will be published in a future HKI Bulletin. Mary also worked on the Rubens *Don Roderigo Calderon on Horseback* from Windsor, which was heavily disfigured by old discoloured and toned varnish and extensive c18th repaint all over the background (connected with non-original canvas additions on all sides), but the high autograph quality and a number of interesting pentimenti have been uncovered. Also from the Royal Collection, Van den Hoecke's *Battle of Nordlingen* (with possible interventions by Rubens and Jordans) has been fully cleaned and strip-lined. Both the later paintings are destined for an exhibition in spring 2014 at the Queen's Gallery on the collection of Georges I and II.

A number of paintings from Apsley House have been fully treated, most notable amongst them being the Titian *Bella Donna*, with a technical and art historical investigation in collaboration with Helen Glanville and Paul Joannides of the History of Art Department. Removal of the old varnish revealed a painting of considerable quality and the fragmentary signature 'Titianvs fecit' was uncovered beneath old repaint, whilst X-radiography showed numerous changes to the costume which relate in a complex way to a number of other similar half length female portraits (principally one in Dresden attributed to Padovanini). The investigation has been conducted in tandem with treatment of another presumed Titian *Bella Donna* presently being cleaned by English Heritage, which was X-rayed at the HKI and revealed another case of reuse of canvas. Both paintings were originally in the Spanish Royal Collection and so may lead to another avenue for research and collaboration with the Prado and other Spanish scholars.

Other important paintings treated over this year included Gainsborough's *Landscape with Cattle* (private collection), Robert Bruce, *First Earl of Ailesbury* (Deene Park), Cranach the Younger (?) *Madonna, Child and Saint John* (private collection), Luca Giordano *Charity* (private collection), George Stubbs *Portrait of a Racehorse* (private collection), and Cotman's *Old Morton Hall* (Castle Museum, Norwich). Other full treatments included works by Snellincks, Sassoferrato, Maratta, Van Diest, Belin de Fontenay, and Lagoor.

Numerous Tudor and Elizabethan panels were also fully treated, from (inter alia) the collections of Milton Hall, Eton College and Trinity College. Other college paintings which received treatment were from Selwyn, Downing, Clare and Churchill.

Away from the studios, a Medieval Rood-Screen pilot conservation project was undertaken in collaboration with the Church Buildings Council and funded by the Sainsbury Trusts, for which Lucy Wrapson surveyed ten screens in churches in Norfolk and Suffolk, in collaboration with Tobit Curteis, who has assessed the environment in the relevant churches. This will lead to some targeted conservation treatment of certain screens, and will also develop a methodology for undertaking a condition audit of all East Anglian (and eventually all British) rood-screens could be carried out, and to show to parishes and the public what can be achieved by on-site conservation work, and to encourage fundraising for this.

In-situ conservation work was undertaken at a number of collections, including the Alfred East Gallery, Kettering; Winchester Cathedral (the Mortuary Chests); Parham Park, Sussex; Deene Park, Northamptonshire; Selwyn College, King's College, Euston Hall, Suffolk; Apsley House; St Germain's Church, Scothern, Lincolnshire; St Peter and Paul's Church, Bratoft, Lincolnshire; and Weston Park.

RESEARCH

An event was held at the Institute on January 30th to launch the Festschrift in honour of Renate Woudhuysen: *In Artists' Footsteps*, ed. L. Wrapson, J. Rose, R. Miller and S. Bucklow, Archetype, London, 2012. Contributors, colleagues and Renate's friends were invited to this occasion, of which the highlight was a lecture by Anne van Grevenstein. About 60 of Renate's friends and colleagues attended the event.

Cotman and Crome painting techniques research

Rose Miller has come to the end of her two-year Mellon-funded research on Cotman and Crome during which she contributed to the curation of a new exhibition at Norwich Castle Museum and Art Gallery in 2012. Detailed examination of 102 paintings by the two artists has created a significant technical resource (X-rays, infra-reds and cross sections), and this will provide future research material. Funding will be sought to enable her to capitalise on this material, coordinated and supervised by Spike Bucklow.

Archives

The ownership of the Winsor and Newton archive was formally transferred to the Institute, with a rolling fifty year embargo to prevent possible commercially sensitive information from the recent past becoming available inadvertently. This means that the previous Leverhulme-funded Winsor and Newton database which contained scanned images of many pages of the archive, but which was previously only accessible in a redacted form at selected portals, will be made fully and freely available on the internet, and plans are in place to do this through the Institute website.

A first-pass has been undertaken on cataloguing the material and further organisation will await the archive's relocation to the new ground floor server and archive rooms, which are being converted by Estates Management. The sorting and preliminary cataloguing of the archive is being undertaken by Mandy Morgan, a PhD candidate from the History Faculty with a qualification in archive management, under the supervision of Spike Bucklow. Ian Garrett, the former Technical Director for Winsor and Newton, continued to sort through the huge number of paint tube samples on a voluntary basis, so that one example of each manufactured batch is retained.

A substantial donation was been made by Libby Sheldon (recently retired as Lecturer in History of Art and Material Studies at University College London) of her archive of paint cross-sections and accompanying documentation spanning over 30 years of research. This is currently in the process of being assessed and when catalogued will augment the Institute's own cross-section archive, with the aim of making it available to, and searchable by, researchers via the HKI website.

Other research

In addition to the general and ongoing research into the paintings undergoing treatment in the studios, undertaken by all staff and students, there have been specific research projects by members of staff and PhD candidates with a research remit.

Lucy Wrapson has been engaged in numerous research projects, principally on medieval painted panels and associated material, in addition to writing up her PhD thesis which is titled 'Patterns of Production: a technical art historical study of East Anglia's late medieval screens'.

Helen Glanville completed a large number of research projects as well as undertaking teaching and supervision of the students and interns. She made a technical report on a possible Monet sketch for the Late *Nymphéas* Cycle (private collection) and prepared a conservation report for the Fitzwilliam on Poussin's *Extreme Unction* in preparation for its acquisition by the Fitzwilliam Museum. Helen was Project Researcher on the Digital Mellini (Pietro Mellini's 1681 unpublished rhyming inventory of paintings and drawings from his family's collection in Rome) at the Getty Research Institute, Los Angeles. She continued her private research on Poussin in the Getty's Special Collections Library, and made the first contact for a possible future Poussin Exhibition; also advising on the treatment of the Museum's version by a close follower of Poussin of *Rebecca and Eliezer at the Well*. She was involved in the International Scientific Committee for the "Role of Restoration for Art History" Conference (Università della Sapienza, Rome). Helen continued her studies of Titian's technique in connection with the treatment at the Institute of the portrait from Apsley House and other works by the studio or followers of Titian which are being examined or due to be treated at the Institute.

Sally Woodcock is in the second year of her five-year part-time Roberson archive PhD, and has also been collaborating with Jane Munro at the Fitzwilliam, contributing a piece on lay-figures for a forthcoming exhibition and accompanying publication.

RESEARCH AND TEACHING

Research, both on our permanent collections and temporary exhibitions, underpins the Museum's core work, teaching and public engagement at all levels. This year, Museum colleagues from across the five curatorial departments, the Conservation Division, the Hamilton Kerr Institute and the Education Department delivered:

- **16 plenary lectures** on subjects ranging from *Making Money in Medieval Mints* to the Medieval Summer School at the University's Institute of Continuing Education (August 2012), to a programme of 8 lectures on Western art history and painting conservation to adult learners at Shanghai Jiaotong University (April 2013). In all, the lectures attracted more than 500 attendees.
- **21 Conference and Seminar papers**, including: *Physics and Painting*, to 30 physicists at Trinity College (October 2012); *The Coffin Set of Nespawershefyt: Technology and Conservation* at the First Vatican Coffin Conference; *Models of Collaboration: A case study of Cambridge, Fitzwilliam Museum MS 62* at the 48th International Congress of Medieval Studies, Kalamazoo, MI (May 2013); and *It's Not Easy Being Green: A Technical and Cultural Study of Green Pigments Used in Illuminated Manuscripts at the Fitzwilliam Museum*, at the 39th Annual St. Louis Conference on Manuscript Studies (October 2013).
- **More than 70** presentations, supervisions, talks, gallery and handling sessions to undergraduate and postgraduate students of both the University of Cambridge and elsewhere. Subjects covered included: money and society, Renaissance domestic artefacts, bronze sculpture at the Fitzwilliam, Greek vases, the history of collecting, the acquisition of Nicolas Poussin's *Extreme Unction*, Roman provincial coinage, Islamic bindings and project management in conservation and collections care.
- **42 journal articles and essays** in edited volumes, of which 34 were peer-reviewed, six reviews and catalogue entries for a range of exhibition and other publications.

Major publications in this period, included:

Antiquities

Volume 24.3 (2012) of the *Journal of the History of Collections* is one of the outputs of the AHRC-funded project 'Greece and Rome at the Fitzwilliam Museum'. Guest-edited by Lucilla Burn, it presents eight articles on aspects of the development of the Museum's classical collections by museum curators and conservators, and external collaborators, including Mary Beard, Robin Osborne and Caroline Vout from the University's Faculty of Classics. The articles range from detailed examinations of individual objects or assemblages to surveys of changing displays or discussions of the motives and methods of individual collectors.

Applied Arts

Michael Archer's long-awaited catalogue of English and Irish Delftware, *Delftware in the Fitzwilliam Museum*. The greater part of the Museum's Delftware collection was bequeathed in 1928 by Dr. J.W.L. Glaisher, a mathematician and Fellow of Trinity College. Glaisher amassed objects with great academic rigour over a period of more than thirty years, concentrating particularly on dated pieces while always exercising a discriminating and aesthetical eye. No better assemblage of English earthenware of the seventeenth and eighteenth centuries has ever been made by a single collector, yet much of it is little known. In 1935, a catalogue of Glaisher's collection of European pottery and porcelain (numbering more than 3,000 pieces in all), was compiled by Bernard Rackham but subsequent scholarship since that date has rendered the Delftware section largely out of date.

This is a complete, richly illustrated catalogue of all 588 pieces of the English and Irish Delftware in the Museum's collection which provides details of date and place of manufacture, size, body, glaze, decoration and provenance with a full discussion where appropriate. There is also a general introduction to delftware that includes a description of its manufacturing process; further sections give indexes and information on each of the works. The Museum is grateful to Michael Archer OBE., MA, FSA, world expert on English Delftware and formerly Keeper of the Ceramics Department at the Victoria and Albert Museum, for generously having agreed to catalogue the Museum's collection and bring this project to such splendid fruition. We are also grateful to Julia Poole, formerly Keeper of Applied Arts at the Fitzwilliam, for having researched and written the introductory essay about Glaisher as a collector. Her essay contains much new material on Dr. Glaisher's life and the extraordinary breadth of his collecting interests.

Coins and Medals

Volume 6 of *Medieval European Coinage - The Iberian Peninsula*, published by Cambridge University Press which sold 150 copies within its first week of issue. This is the first English-language survey to bring the latest research on the coinage of Spain and Portugal c.1000–1500 to an international audience. A major work of reference by leading numismatic experts, the volume provides an authoritative and up-to-date account of the coinages of Aragon, Catalonia, Castile, Léon, Navarre and Portugal, which have rarely been studied together. It considers how money circulated throughout the peninsula, offering new syntheses of the monetary history of the individual kingdoms and includes an extensive catalogue of the region's coins in the collection of the Fitzwilliam Museum. This major contribution to the field will be a valuable point of reference for the study of medieval history, numismatics and archaeology.

Hamilton Kerr Institute

In Artists' Footsteps: Reconstructing Pigment in Painting, edited by Lucy Wrapson, Jenny Rose, Rose Miller and Spike Bucklow, published by Archetype. This publication explores the technical study and reconstruction of Old Master paintings and pigments from the medieval to the modern period. The contributions from experts in the fields of technical art history and conservation reflect a broad spectrum of current research and investigation worldwide.

The authors address the making of historically informed reconstructions as a way of informing the conservation process, assisting in the training of conservators and understanding historical artistic processes. The undertaking of reconstructions, carried out in tandem with the study of artists' treatises and historical sources, is further supported by the technical study of physical works of art - which is also explored in this volume.

These essays are brought together to celebrate the work of the late Renate Woudhuysen-Keller, who retired from the Hamilton Kerr Institute, Cambridge, in 2011. Among the contributions are a number devoted to reconstructions of paintings made at the Hamilton Kerr Institute under the tuition of Dr Woudhuysen-Keller, for whom this topic was a primary area of research and interest.

Other current research projects include:

Antiquities

Sally-Ann Ashton, Senior Assistant Keeper of Antiquities, spent much of the year researching and writing the catalogue and other accompanying publications, and otherwise preparing for the Museum's major exhibition of summer-autumn 2013, *The Origins of the Afro Comb: 6,000 Years of Culture, Politics and Identity*. This involved both archival and library research and interviews with members of the Black community. As detailed elsewhere in this report, intern Pia Edqvist carried out technical research into most of the combs to be included in the exhibition, focusing in particular on identifying plants and woods, and on oil and resin residues. She compiled a database of reference data which can be used to identify these materials in other archaeological and ethnographic objects.

Lucilla Burn, Keeper of the Department of Antiquities enjoyed a three-month sabbatical, generously funded by the Marlay Group, to enable her to embark on research for a book documenting the history of the Museum, which we hope will be published as part of the bicentenary celebrations in 2016. Her time was divided between the Founder's Library and the Manuscripts and Rare Books Room of the University Library. She would like to record her thanks to Nicholas Robinson, Senior Library Assistant, who patiently supplied box after box of archival material.

On the forthcoming catalogue of the Museum's collection of Egyptian coffins, Julie Dawson continued to carry out and also supervise research into the materials and technology of the coffins, which will form an important element of the catalogue. Helen Strudwick, Egyptologist and Exhibitions Officer, also continued to work, exhibition duties permitting, on the archaeological, cultural and historical aspects of the material. Julie also supervised the research of conservation intern Margreta Sonnenwald into the structure and materials of the recently acquired Lansdowne Relief: her in-depth study has revealed that a large corner of the Relief is almost certainly post-Roman in date.

Manuscripts and Printed Books

The *Cambridge Illuminations* research project completed the fifth volume in its series of catalogues and illuminated manuscripts. This volume is dedicated to Insular and Anglo-Saxon manuscripts in Cambridge collections and was published in early 2014. Research on illuminated incunabula and French manuscripts in Cambridge is also well under way. The project's current resources are committed to the completion of these volumes and preparations for the Museum's bicentenary exhibition of illuminated manuscripts in 2016. Work on the English material has stopped for the moment, as additional funding needs to be identified for the post of a Research Associate and for the digitization of the material. The English material represents the vast majority of the College collections with relatively few manuscripts at the Museum. It is notable that this project has

generated seven publications since 2005 and is considered the largest research project on illuminated manuscripts currently underway.

The MINIARE (Manuscript Illumination: Non-Invasive Analysis, Research and Expertise) is now firmly established. At the end of its second year, it has a cross-disciplinary team of Cambridge scholars and active research networks in Cambridge, the UK, mainland Europe and North America. The project has completed the art historical and / or scientific analyses of 100 illuminated manuscripts to date, and the results have been published in peer-reviewed journals. In 2012-13, team members were invited to present results at 12 international conferences and to participate in formulating an international strategy for the integration of imaging and analytical techniques in the study of works of art. Despite unsuccessful applications to the ERC Synergy call and the AHRC Science in Culture call early in 2013, grants from trusts and foundations as well as private donations secured the post of Paola Ricciardi, the project's imaging scientist and pigment analyst, until October 2016, as well as funding for essential analytical equipment (XRF, FORS, IR/MS cameras), which have benefitted other departments (notably the Department of Antiquities and the Hamilton Kerr Institute), across the Museum. Together with the *Cambridge Illuminations* research project, MINIARE provides the research platform for the 2016 bicentenary exhibition of illuminated manuscripts.

Paintings, Drawings and Prints

The Museum's successful public campaign to acquire Nicolas Poussin's painting *Extreme Unction* provided a key example of how, by expanding the collection, the Museum also creates new potential for teaching, research and engagement. A three-year programme of talks, seminars and displays, generously funded by the Heritage Lottery Fund, was launched in January 2013 with presentations given by Jane Munro, Senior Assistant Keeper (Paintings and Drawings) to a range of different audiences and a fascinating talk by Dr. Karen Brown from the University of St. Andrews on Poussin's influence on twentieth century Irish poets. Further events, including a nationwide tour are planned in the next three years.

Craig Hartley, Senior Assistant Keeper (Prints), carried out research in preparation for the exhibitions *Snow Country: Woodcuts of the Japanese Winter* (October 2012 – January 2013), published on the Museum website; *On Higher Ground: Prints by Gerhard Frankl* (October 2012 – February 2013); and the forthcoming exhibition *The Night of Longing: Love and Desire in Japanese Prints* (October 2013 – January 2014). He contributed the essay *Além da descrição: Lucian Freud, gravurista*, to the exhibition catalogue *Lucian Freud: Corpos e Rostos*, for the Museu de Arte de São Paulo. He continued research towards the introduction to the forthcoming facsimile edition of Lord Herbert of Cherbury's lute book, to be published by The Lute Society.

Elenor Ling, Research Assistant (Prints) carried out research into the Museum's collection of eighteenth century bill-headings from the Spencer Perceval bequest and applied successfully for a Jonathan Ruffer Curatorial Grant from the Art Fund to travel to libraries and archives in the UK as part of her research (November 2012).

Amy Marquis, Study Room Invigilator, carried out research in preparation for the exhibition *Fashioning Switzerland: Portraits and Landscaped by Markus Dinkel and his Contemporaries* (June - September 2013). She received grants from the Jane Thistlethwaite Arts Travel Bursary, the Friends of the Norwich Museums and the Denis Cole Fund to conduct research in Switzerland. She also received an Understanding British Portraits Bursary to conduct research into portraits in the collection with particular focus on the *Self-Portrait* by John Smart, which was loaned to the Museum in 2013.

In preparation for our major exhibition of autumn-winter 2014, *Silent Partners: Artist and Mannequin from Function to Fetish*, a group of five lay figures being lent to the exhibition underwent various forms of technical analyses (x-ray, CT scan, paint sampling etc.) in an effort to reveal more about the materials and means of their fabrication, and in certain cases, also to establish dates of manufacture. The mannequins ranged in date from the sixteenth to nineteenth centuries and in four cases, belong to, or were rented by identified painters and sculptors, namely: Louis-François Roubiliac (1702/5-1762), John Everett Millais (1829-1896), Walter Sickert (1860-1942) and Alan Beeton (1880-1942). The research was generously funded by the Henry Moore Foundation and was led by Julie Dawson and Jane Munro, working in collaboration with Bath Spa University, the Museum of London, the Hamilton Kerr Institute, the Department of Engineering, the Radiology Department of Addenbrooke's Hospital and Alison Lister, Director of Textile Conservation Ltd., Bristol. The information resulting from the analyses will be included in the book accompanying the exhibition, to be published by Yale University Press in Association with Paris Musées. A team from Bath Spa University filmed the scanning of the mannequin they will be lending to the exhibition (called George and once belonging to Sickert); this film will be made available on the exhibition's website in 2014.

Documentation and Digital Services

The JISC-funded Open Book project resulted in a new open data service, providing alternative access to collections data for software developers and external service providers. As part of this process, new licensing structures for images and metadata were explored. This resulted in a layered approach with a basic set of metadata (aimed specifically at resource discovery and aggregation) being dedicated to the public domain and more detailed data licensed through Creative Commons. The intention was to make information about the collections more readily available for use within the HE sector and beyond. The project investigated the modelling of information about objects in the collection and the object-based activities – such as research – within the museum context, increasing in-house technical capability, understanding and skills in this area. This complements the Museum's own Collections Explorer search and browse options, and has the capacity to store additional information, augmenting the object records in the central database and enhancing the service to online users.

Additionally this year, there have been several partnerships with technical and cultural sector organisations on digital projects. The *CultureQuest* project, part of the Digital Research & Development Fund programme, has resulted in a partnership between the University Museums and Cambridge-based tech company Deep Visuals, data specialists Knowledge Integration and design company Gooii. The Collections Trust is advising on the project and the research strand is being managed by CRASSH in association with the design team at the University Library.

The Fitzwilliam was also part of the steering group for *Mobile Collections*, an AHRC Creative Economy Knowledge Exchange project led by CRASSH, which researched the use of mobile technology in cultural institutions.

Major projects in collaboration with other University of Cambridge Museums included:

UCM: Connecting with Collections

The Museum hosted two post-doctoral researchers, Leena Rana and Aaron Jaffer, as part of the AHRC-funded *Connecting with Collections* project, in which six post-doctoral intern researchers led individual AHRC-funded projects across the eight Cambridge University Museum institutions and the University Botanic Gardens. They undertook researches into schoolgirl samplers of the eighteenth and nineteenth centuries and images of the British Empire on nineteenth century medals. They will be presenting their research in a series of workshops and displays in August – September 2013.

Audience Surveys across the University of Cambridge Museums

To deepen understanding of audiences and their engagement across the University of Cambridge Museums, audience consultants The Audience Agency have been appointed to carry out a museum wide survey of visitor demographics. Having developed a consistent method of audience data collection, The Audience Agency will undertake audience surveying during two research waves across the museums on an annual basis.

The survey of visitor demographics across the eight University Museums will identify and map visitor activity, looking at numeric data about audiences, performance indicators and more subjective views about the nature and motivations of visiting. The research will enable the museums to find out more about their current visitors, map visitor trends across museums and identify audience 'gaps', to inform future audience development and marketing activities.

Findings from the first stages of surveying undertaken during 2013 show that 98% of visitors rated their visit as 'good' or 'very good', while 97% are 'likely' or 'very likely' to recommend a University of Cambridge Museum to others.

The Fitzwilliam's Press & Marketing Office will be involved in the recruitment and co-ordination of audience researchers across all eight University Museums.

EXHIBITIONS AND LOANS

2012-13 was another busy year for temporary exhibitions. *The Search for Immortality: Tomb Treasures of Han China* which had opened in May 2012 and was the Museum's contribution to the London 2012 Cultural Festival and the Cultural Olympiad, closed in November 2012, having attracted almost 120,000 visitors. Bringing together, for the first time, more than 370 tomb treasures from the royal houses of early imperial China, the exhibition explored the complex and often prickly relationship between the imperial court in ancient Xi'an and its semi-independent vassal kingdom on Nanyue on China's south coast. Other themes included: the nature and exercise of imperial authority in ancient China, the influence of trade in material culture, and ancient belief systems. During this latter half of the exhibition, public events included: a special screening at the Cambridge Arts Picturehouse of the film *House of the Flying Daggers*, followed by a documentary/fiction film produced by young film makers (aged 14-18) inspired by the exhibition and produced by the Cambridge Film Consortium and a *China Day* for 60 secondary school pupils, our first joint event with Routes into Languages East, giving pupils the chance to explore the exhibition and learn about Chinese language and culture. There was also an open afternoon presentation and discussion for people aged 11+ comparing ancient and modern attitudes to death and burial in China, led by Chinese born sixth form students from St Mary's School. Finally, in the autumn half-term the theatre company *Indefinite Articles* performed their production of *The Tomb of Spirits.... A Ghostly Tale of Ancient China*, which they had created for the exhibition. Two Museum performances drew audiences of 60. The production was also taken out to the five partnership primary schools for Soham Village College.

Our outdoor exhibition *Sculpture Promenade 2012*, featuring works by American artist Helaine Blumenfeld, British sculptor Peter Randall-Page and Japan's Kan Yasuda, closed at the end of March 2013. In this period, the Museum hosted three lunchtime talks with a combined attendance of 163. We also hosted a panel discussion in Gallery 3 entitled *Is Beauty Irrelevant in Public Art?* Panellists included sculptor Helaine Blumenfeld, writer and critic Richard Cork and The Guardian's Jonathan Jones. The event was a sell-out with over 160 attending.

The exhibition *Ceramic Art, Craft and Tales from Medieval Cyprus*, which featured 47 works from the Leventis Municipal Museum of Nicosia, along with eight from the Museum's own collection, closed

on 23 September 2012. Medieval Cyprus was a melting pot of different cultures and influences shaped by a succession of invaders and occupiers. The pieces on display dated mostly from the thirteenth to sixteenth centuries, during most of which time Cyprus was a French feudal kingdom under deposed King of Jerusalem Guy de Lusignan. The designs on the pots which combined polychrome glazes with sgraffito and slip-painting reflected the life of the ruling Frankish class, providing vivid insights into the fashions, aesthetic tastes and preoccupations of the period. The Museum is grateful to the Leventis Foundation, whose generous support enabled the loan of some of the finest examples of Medieval Cypriot pottery in the world.

Other exhibitions in this period included:

Snow Country: Woodcuts of the Japanese Winter

2 October 2012 – 13 January 2013, Shiba Room

This Shiba Room exhibition explored the fascination of Japanese artists for a world changed by frozen forms and stilled by a blanket of snow. Featuring a selection of prints by artists such as Hokusai and Hiroshige, the exhibition included depictions of stories from literature, poetry and myth; journeys, ambushes and skirmishes in the snow; children playing; the everyday struggle of travellers making their way through snowdrifts; moments of stillness as those indoors gaze upon a fresh fall of snow; and the almost abstract world of a pure snowy landscape in which people play little part.

Higher Ground: Prints by Gerhart Frankl (1901-65)

16 October 2012 – 3 February 2013, Charrington Print Room

Born in Vienna, Gerhart Frankl became part of a group of artists who reacted against the Expressionism of Kokoschka, Schiele and Klimt in the 1920s. Frankl loved to travel, and many of his prints depict views that he sketched while touring the Alps on his BMW motorbike in 1928. They show his concern to portray structure, space and light with an inventive combination of printmaking techniques. Frankl escaped the persecution of Jews by the Nazi regime by emigrating to England in 1938. The exhibition included Viennese prints by other émigrés who settled in England, such as Oskar Kokoschka and Georg Ehrlich.

Calligraphy Today

10 November 2012 – 24 February 2013, Armoury

An exhibition of contemporary calligraphy by major artists from Britain and across the world organised by one of the UK's leading calligraphers, Patricia Lovett. As well as works on paper, the exhibition also featured pieces in stone, carved wood, glass and ceramics, in addition to parchment and papyrus. *Calligraphy Today* was the first public showing of a new collection of modern calligraphy acquired by the Museum in 2008, with contemporary artworks and pieces that celebrate the rich traditions and contemporary cultures of Europe, the Middle East, China and Japan. A selection of illuminated medieval manuscripts and Islamic ceramics formed complementary displays in adjacent galleries to reflect the evolution of styles and techniques over time. The enthusiastic support and contributions of a number of prestigious calligraphers made it possible to offer a range of engagement events including: a study day on 10 November with 75 participants, 2 lunchtime talks with 111 participants, three adult workshops with 30 participants, one children's workshop with 15 participants and an open Saturday called *Never Tried Calligraphy* for all ages which attracted 120 participants.

China's White Gold: Contemporary Porcelain from Jingdezhen

18 December 2012 – 1 April 2013, Mellon Gallery

A major exhibition showcasing more than 80 works created in Jingdezhen in southeast China. The city of Jingdezhen has been a world centre for porcelain production for over a thousand years. Porcelain was made to order for China's emperors, for the domestic market and – since the fourteenth century – for export along the Silk Route. This exhibition explored Jingdezhen's legacy through the works of both Chinese and international artists working there today. In addition to works by more than 50 Chinese artists – all students, professors and alumni of the Jingdezhen Ceramic Institute – the exhibition also featured a selection of pieces from the Museum's permanent collection of porcelain manufactured in Jingdezhen between the sixteenth to nineteenth centuries, and works by three international artists, Felicity Aylieff, Caroline Cheng and Takeshi Yasuda. One of the centrepieces of the exhibition – an imperial yellow pot decorated with a motif of cranes, lotuses and a dragon to commemorate the Diamond Jubilee and the sixtieth anniversary of the coronation – was presented to HM The Queen at Buckingham Palace by the Director and the President of Jingdezhen Ceramic Institute, Professor Feng Linhua. The exhibition attracted more than 37,000 visitors in its three-month run.

Nature and artifice in Altdorfer's prints

19 February – 6 May 2013, Charrington Print Room

A display of groundbreaking works by German Renaissance artist Albrecht Altdorfer (c.1482/5-1538) from the Museum's permanent collection, this exhibition in the Charrington Print Room featured fifty-two exhibits, including the first pure landscape prints in the history of European art, prints that depict the forested landscape of the Danube valley and a rare series of etchings of silver vessels with elaborate ornamentation based on foliage forms. Altdorfer is principally known as a painter and printmaker of the 'Danube School' whose work shows influence by artists such as Lucas Cranach and Albrecht Durer. Works by these artists, and other contemporaries of Altdorfer such as Wolf Hüber, were displayed in the adjacent gallery.

Quentin Blake: Drawn by Hand

12 February – 12 May 2013, Shiba Room

An exhibition that looked at individual works produced in the past decade by one of Britain's best known illustrators. Included in the displays were book illustrations, etchings, lithographs, drawings and works done for hospitals in various and contrasting media. This work was accompanied by a display of pens, brochures, inks, watercolours, quills and other materials from the artist's studio. The exhibition sought to challenge 'traditional' assumptions about the differences between 'art' and 'illustration' and attracted more than 42,000 visitors. An all-day adult workshop was held on 14 March with 12 participants. Additionally, two half-day workshops for children on 11 April brought 28 participants.

Fashioning Switzerland: Portraits and landscapes by Markus Dinkel and his contemporaries

4 June – 22 September 2013, Shiba Room

An exhibition of Swiss watercolours and prints featuring a rare selection of finely drawn and coloured portraits of Swiss women in regional costume by the Bernese artist Markus Dinkel (1762-1832). These are accompanied other artists' views of the Swiss landscape, largely etched and each one delicately hand finished in watercolours. The prints and drawings on show were made in the century before the establishment of the Swiss federal state in 1848 at a time when foreign tourists were just beginning to discover the charms and delights of the various cantons (districts). The images show an affectionate attachment to Swiss landscapes and culture - and attachment that was felt not only by those native to the country, but by the many foreign visitors who collected them as permanent reminders of their travels.

Origins of the Afro Comb:

6,000 years of culture, politics and identity

2 July – 3 November 2013, Mellon and Octagon Galleries

A major exhibition tracing the 6,000-year history of the Afro Comb and exploring its extraordinary impact on Black cultures worldwide that grew originally from curator Sally-Ann Ashton's work with Black prisoners in 20 English prisons. Objects on display at the Fitzwilliam Museum included hundreds of remarkable combs - from pre-dynastic Egypt to modern-day black fist combs referencing the Black Power Movement - as well as associated images, film and sculpture that highlight the importance of hairstyle and hair grooming in African countries. The adjacent Octagon Gallery included personal histories concerning combs and African type hair and visitors were encouraged to share their own stories and photographs, which will become part of a new, digital archive for future generations. A complementary exhibition at the Museum of Archaeology & Anthropology featured three contemporary art installations by artist and writer Michael McMillan that brought to life the Cottage Salon in the home, the Barber Shop and the Hairdressing Salon, all of which shed light on Black hair culture, styling and politics today.

During its first month, there were three public talks on the origins of the Afro Comb exhibition given by Sally-Ann Ashton, Sandra Gittens and Michael McMillan. Object handling sessions were held at The Fitzwilliam Museum on 10th and 13th July. Two adult courses organised for the exhibition: the first, *Black hair stories*, was held on the 20th July by Michael McMillan, the second, *How to braid hair* with Portia Lewis took place on the 27th July. Six young people aged 12+ attended the 'African comb workshop' on the 31st July led by K.N. Chimbiri, and eight children aged between the ages of 5 and 7 attended the *Bring your own comb* workshop on the 30th July. Three widening participation groups visited the Origins of the Afro Comb exhibition, with a total of 76 people in attendance. All three of the groups were school age children.

OUTWARD LOANS

The Museum's works continue to be much in demand for exhibitions in institutions around the world. This year, a total of 44 loans comprising 119 objects were loaned to 54 venues in 39 cities. The loans travelled overseas to 11 countries including Canada, China, Finland, Hungary, Italy and the USA.

EDUCATION, ACCESS AND OUTREACH

As in previous years, the Museum has sought to deliver a Learning service that is inclusive, innovative and far-reaching, with programmes for schools, families, young people and adults, as well as those in the community who may face barriers in the way of their gaining access to the collection.

SCHOOLS

Between September 2012 and August 2013, an estimated 33,383 pre-school, primary and secondary students visited the Museum, of whom approximately one third were visits from secondary schools and colleges. We are also proud to have been re-awarded a *Learning Outside the Classroom* Quality Badge. We collect evaluation data from teachers through an online survey site and regularly review the feedback we receive as part of the planning process. This feedback helps us to understand what our users value about our service and identify improvements that could be made.

What we do

We offer a variety of different sessions to students from an array of formal education settings including nurseries, primary schools, middle schools, secondary schools, sixth form colleges, pupil referral units and special schools. These sessions cover many different curriculum areas and we also offer tailor-made sessions in accordance to specified requirements.

What users value about our service

In this period, 77 % of teaching sessions were rated by teachers as excellent with the rest as good. Written feedback frequently contained the words 'engaging', 'inspiring', 'skilled', 'interesting', 'active', 'outstanding', 'fantastic', 'enchanting' and demonstrates how teaching staff actively involved young people in their teaching to ensure a positive and inclusive experience. A further significant strength of the service, and one that attracted considerable comment was the helpfulness of staff, which was reported both through the bookings and planning process and in the provision of dedicated schools resources and facilities on the day of the visit. Ensuring that groups feel welcoming atmosphere is highly valued and this positive feedback related both to the Education team and to our colleagues in Visitor Services.

Highlights of our schools provision during this period included:

Soham Village College

2012-13 was the second year of our strategic relationship with this secondary school, and has been led by Rachel Sinfield. Throughout the year we delivered a taught session to every pupil in year 8, and also received a visit from each of the five partnership primary schools. In the summer holidays before the start of the academic year we planned a day for pupils who were finding the prospect of transition to senior school difficult. During the year we supported the school classics society, *Plato's People*, with a Classics taster trip to the Museum, and also an outreach visit to the school with Dr Helen Roche from the Faculty of Classics. In addition, a group of Soham students worked with poet Owen Sheers, during his residency at the Fitzwilliam as part of the UCM Thresholds project.

Source February 2013

This year, Source supported 137 young people from 38 schools in Cambridgeshire and surrounding counties, taking Art & Design GCSE, A Level and BTEC during out of school hours. With guidance from the Education team, students explored the collections and used them to research themes for their coursework. They also had access to the Education Studio with its specialist art materials, and staff to realise ideas for their final exam pieces. In April 2013 we began *Resource*, a monthly group providing a similar approach to Source but year round. This strand of our work is led by Sarah Blake.

WIDENING PARTICIPATION

Our successful application to the Widening Participation Project Fund of the University in June 2012 enabled us match this with Arts Council funds and advertise for a full time Children and Young People and Widening Participation Officer to work with the UCM. Marie Kennedy was appointed and began work in February 2013. Based at the Fitzwilliam Museum, Marie has been able to strengthen the relationships with colleagues working on Widening Participation within the University, target schools within the Eastern region, support the UCM in their young people's projects connected to the *Thresholds* project and develop an Arts Award strategy across the UCM.

INITIAL TEACHER EDUCATION DEVELOPMENT

As part of a longstanding partnership between the Museum, the University's Faculty of Education and other teaching-training institutes in the East of England region, the Department offers a varied programme of training opportunities to students taking the Postgraduate Certificate for Education (PGCE). This area of work is led by Kate Noble. We led a 2-day programme on cross-curricular, enquiry based teaching from collections for 180 ITT students from the Faculty of Education. We also ran week-long placements for two trainee teachers from the Faculty of Education to observe how the collections are used for school-age learning. One day was set aside to visit other UCM institutions. The students observed a range of sessions and visited the Museum of Cambridge and

the Sedgwick Museum to meet other UCM Education Officers and then led visits with their own classes the following term.

This year we have also been working with the Faculty of Education to prepare our new ITE programme as part of the National Gallery's *Take One* regional network. This offers trainee primary teachers the opportunity to use national and regional collections to develop pupils' critical thinking and creativity across the curriculum, both within and outside the classroom environment. The first placements will take place in December 2013.

In addition to these in-depth, 'extended' placements, the Department also arranged tailored one- or half-day sessions for larger groups of PGCE students from the Faculty of Education. We ran two separate afternoon tours for 16 Secondary Religious Studies and for 18 Secondary English PGCE Students on using collections in their teaching and also worked with 18 Secondary Modern Foreign Languages PGCE Students from the Faculty of Education to trial the CLIL teaching method (Content and Language Integrated Learning) in both the Impressionist and Ancient Egyptian Galleries. This was delivered in a pilot session two days later with 40 pupils and their school teachers from four local secondary schools.

The Department also ran training sessions for 79 Early Years Professional Status teachers and their tutors from Northampton College. We talked about family learning in museums and explored different approaches to teaching with objects and how to encourage problem solving, questioning and creative thinking in young children. The students visited the Museum of Zoology and MAA as part of their day.

INSET (IN-SERVICE TRAINING)

These are tailored sessions offered to experienced or qualified teachers. During this period, two formal INSET sessions were organised. The first was for a group of 9 teachers from Stilton Primary School, the second was for a group of 15 teachers from St Mary's Junior School. Both INSET sessions focused on learning opportunities for Key Stages 1 and 2 (ages 5-11).

FAMILIES

Arts Award

Managed by Trinity College London in association ACE, Arts Award aims to support young people wishing to deepen their engagement with the arts. Through awards offered at five levels, children and young people aged 5-25 can explore any art forms including performing arts, visual arts, literature, media and multimedia. Our Arts Award work is jointly coordinated, both at the Fitzwilliam and across UCM, by Marie Kennedy and Lucy Sercombe. During this period, staff at the Fitzwilliam and other University of Cambridge Museums delivered:

- Two Bronze Art Awards: one for a group of 10 young mothers between the ages of 19 – 21 who all successfully passed the award. This project also featured in the Arts Award annual brochure. The second bronze award was for a group of 5 people from the Darwin Centre, a unit for young people with severe mental health difficulties.
- The first *Discover* awards were launched through the Museum's family programme. The first was a week long programme for 15 children aged between 8 - 10, who worked across The Sedgwick Museum, Museum of Classical Archaeology and Museum of Archaeology & Anthropology as part of their award. The second was a self-led pilot award for children aged 5+, which was completed by 4 children.

- In this period, University of Cambridge Museums was also recognised as one of 18 'good practice centres' for Arts Award in the country.

It's Magic! Targeted work with Under-5s and their families

The Museum has continued to offer regular public sessions for 2½-5 year olds, involving time spent in the galleries and the Education Studio, in a programme led by Nicola Wallis. Five such sessions have taken place this year, working with around 15 children each time. Targeted bespoke sessions have also been organised for groups of 0-5 year olds and their families who do not regularly access the public programme. Those who have benefited include The Fields Children's Centre Young Parents' Programme (3 visits), Millington Road Nursery (2 visits), Smiths Children's Montessori, Caldecote Playgroup, North Cambridge Children's Centre Young Parents' Group and Romsey Mill Bumps and Babes/Young Dads group.

Fitz Families

Ian Crighton leads on this important part of our work and throughout this period, we have offered Family First Saturdays on the first Saturday of the month. *Drawing Together* sessions have also been held on the Wednesdays of half terms and holidays. In addition over the summer holidays we ran a week of free drop-in family art activities that included making ancient Greek shadow puppets, clay animals, creating sketchbooks and exploring scale and colour using paint. This programme was supported by volunteer students from the Anglia Ruskin University Illustration course. In total there have been 20 events attended by 2,074 family members.

We have also offered bookable studio workshops for different age bands of our family audience numbering 25 workshops in total attracting 556 children.

Family learning packs - as in previous years, we have continued to provide a range of resources for families with activities that are designed to encourage parents, children and other family members to explore the collections together. Available on request from both entrances, they take the form of simple drawing packs, Story Starter packs (consisting of a picture story book chosen to be read in a particular gallery with suggestions of ways to use the gallery to find objects or paintings relevant to the story) and the ever-popular Fitz Kits boxes. During this period we made up a new Fitz Kit for Easter that focused on drawing around the museum.

Once again, the University-wide *Museums at Night* event on 17 May proved extremely popular, drawing attendances of over 1,400 in two hours.

The Museum held an Armoury Extravaganza on 29th May to showcase the changing armoury displays. The day attracted 3,642 visitors and included activities such as weapon handling, blacksmith demonstrations and a horse and knight parade. Over 400 children and their families participated in object handling and creative sessions, where families made helmets and banners to parade with the knight on the front lawn.

Start Hospices

The Fitzwilliam Museum has previously worked with The Prince's Foundation for Children and the Arts on their Start programme for schools. Because of this we were invited to apply, and were successful in our application, to become part of their Start Hospices project. Partnered with East Anglia's Children's Hospices in Milton, we are working to provide a range of positive experiences for both the children with life-limiting conditions, and also their siblings and families. On Monday 5 August we opened the Museum especially for this audience and had a joyous day of workshops, talks, storytelling, posing in costume for family portraits and a lunch for everyone. This project is led by Rachel Sinfield.

ADULT LEARNING

Volunteering and Mentoring Opportunities

We facilitated a range of initiatives for students and members of the wider community. Highlights included:

- Visit to 6 schools as part of the INSPIRE programme, an outreach service delivered by members of the Fitzwilliam Museum Society, to schools unable to make a visit to the Museum. 255 pupils from Years 1 to 6, benefitted from presentations on the Ancient Egyptians, Roman Art and the Tudors. This project was led on a freelance basis by former Head of Education Julia Tozer.
- Between September 2012 and September 2013, volunteer Lesley Sainsbury was placed in the Education Department for one day a week as part of her MA in Museum Studies at Leicester University. She has helped us with our image management systems as well as observing and helping out in sessions across our programmes.
- The Fitz Families team also worked with a group of eight undergraduate Illustration student volunteers from Anglia Ruskin University, providing training and mentoring to enable them to lead and facilitate family art workshops.

Lectures, visits and gallery talks

34 lunchtime talks were held during this period, with 1,438 members of the public attending. 21 of the talks were given by the Museum's own curators and conservators, 13 by external speakers. We also held 12 informal *Art Speak* sessions, with 232 members of the public attending. These take place in the galleries and visitors arrive not knowing in advance on which part or parts of the collection the talk will focus. A further 80 tailored talks and were given by curatorial and conservation staff to groups with specialist interests, both in the Museum, within the University and elsewhere.

Practical Workshops

The Department regularly offers bookable workshops which explore a temporary exhibition or aspects of our permanent collection. 25 workshops were held specifically for young people, attracting a total audience of 556, and 26 workshops for adults reaching an audience of 303 members of the public

MUSE Adult Art Group

Launched in April 2012, MUSE is a monthly drawing workshop for adults that offers participants a gallery or exhibition talk, an opportunity for discussion and drawing (also in the gallery), followed by work in the Studio. The great attraction of MUSE is that offers participants and visitors a means of progressing from other courses provided by the Education Department, advancing their knowledge and appreciation of the collections and improving their art and drawing skills.

ACCESS AND OUTREACH

Provision in this area remains one of our major strengths, both in terms of breadth and quality:

Working with Dementia sufferers and their carers

Funding was secured from the Rayne Foundation and the Marlay Group to initiate a partnership with Dementia COMPASS – a volunteer-run organisation established in October 2010 to support people who are living with dementia. Our joint aim was to develop courses for dementia sufferers and their carers and for this work to be professionally evaluated in a way that would lead to its outcomes

being disseminated to the Museum and Health sectors. During this period we ran two nine week courses entitled Portals to the World (24 participants) involving 4 volunteers. Each session consisted of a gallery session at the Fitzwilliam given by a Museum curator or conservator, who had been trained in delivering to this audience, followed by a practical session in the studio, where some keepsake of the day would be created and taken home. During the year, we have developed an alumni programme, taking in visits to other UCM, designed for past course participants to continue their relationship with the Museum, sometimes beyond the death of their partner with dementia. This work was led by Joanna Holland.

Wellbeing Journal

In June 2013 we launched the prototype of the Wellbeing Journal, at a reception at the Fitzwilliam, to pilot the format in its final stage of production. Written by Dr Sara Boorth, the Journal is a mixture of diary, journal, images from the Fitzwilliam collection and other resources, and aims to help the reader increase their sense of wellbeing in everyday life.

Black History Matters

The exhibition *Origins of the Afro Comb: 6,000 years of Culture, Politics and Identity* (2 July – 3 November 2013) has been the major event in this programming strand. There were three public talks on the origins of the Afro Comb exhibition given by Sally-Ann Ashton, Sandra Gittens and Michael McMillan. Object handling sessions were held at The Fitzwilliam Museum on the 10th and 13th July.

There were two adult courses organised for the exhibition. 'Black hair stories' was held on the 20th July by Michael McMillan, and *How to braid hair* with Portia Lewis took place on the 27th July with a total of five attendees.

Workshops led by K.N. Chimbiri on 30th and 31st July were attended by a total of 14 school-aged children. There were also three visits from Widening Participation groups comprising 76 attendees in all.

Africa in Prisons

Sally-Ann Ashton has continued her groundbreaking work with Black male prisoners, using the Museum's Egyptian and other ancient African collections to encourage prisoners to engage with the cultural heritage. This year, she delivered a total of 37 sessions to 504 prisoners and 18 staff members in 17 prisons across England. The programme included classes on Crime and Punishment in Ancient Egypt (4 classes, 29 students), Death and Burial in Ancient Egypt (2 classes, 12 students), Cleopatra (2 classes, 5 students) and Jamaica (2 classes, 16 students). Much of this year's work centred on our major exhibition of 2013, *Origins of the Afro Comb: 6,000 years of Culture, Politics and Identity*, the inspiration for which grew out of Sally-Ann's prison work. This year for Black History Month, one of the students from the NVQ Level 3 Barbering class worked closely with Sally-Ann to create displays relating to the history of Black hair and to design a survey of the impact of imprisonment on people's hair, with particular reference to those with Black African-type hair. The same student also co-presented sessions for other prisoners with Sally-Ann, course tutor Juliet Betts and visiting scholar Dr. Ohioma Pogoso from Ibadan University, Nigeria. Two students also assisted with the collections of stories and testimonies from other prisoners as part of this project.

The main output for this work was a magazine relating to hair; in addition to contributions from 20 Barbering students, the project also involved 12 students of Art and Design from another prison.

The Museum is grateful to the Lankelly Chase Trust and ACE for their continued support, which has funded travel to and from the prisons and for resources relating to the *Afro Comb* project.

Access and Outreach provision was strengthened in January 2013 by the appointment of Jacqui Strawbridge in a job share with Joanna Holland. Jacqui has continued to focus on work with adult groups who would not usually visit the Museum or participate in its programmes. Jo Holland went on maternity leave in summer 2013.

Groups we have worked with during this period include:

- Wintercomfort – a charity hub for people who are homeless or vulnerably housed – (monthly drop in Museum sessions). In 2013 Jacqui started working in partnership across the UCM and in April and June 2013, organised visits and handling session with the Museum of Zoology (80 participants).
- Fulbourn Hospital – patients with particular mental health needs comprising a session at the museum with a keyworker on a bi-monthly basis (25 participants).
- Kneesworth house hospital – (monthly session with art and making) takes place alternately at the Museum and hospital. In Summer 2013 Jacqui started setting up partnerships with the UCM for future visits (48 participants).
- Edward Storey House - a residential home for the elderly (group aged between 84 and 102 years); our outreach work in April 2013 led to the group making their first visit to Museum in June 2013 (32 participants).
- *Healthy Walks* project, a partnership with City Council involving quarterly Museum sessions for residents from identified areas of Cambridge who do not or would not normally visit the Museum (64 participants).
- Cambridgeshire Celebrates Age –in partnership with Cambridgeshire City Council. Rachel Sinfield and Joanna Holland led tours at the Fitzwilliam museum on 18 October (25 participants).
- Oncology patients in Addenbrooke’s Hospital, in a programme entitled *Art at the Bedside* involving monthly visits to hospital (33 participants).
- Milton Park and Priory Grange St Neots – two new adult client groups from 2013 comprising people with differing needs including brain injury, mobility and autism. (17 participants).
- March Art Therapy group (My Time Health), visited the Museum for the first time in July 2013, with further regular visits planned (12 participants).

WORKING WITH UCM AND THE REGION

The Education Department has continued to work with UCM Education and Learning colleagues. A UCM Education group meets once a month for planning with Rachel Sinfield acting as Chair, when we receive reports from UCM staff on Events, Community work and work with Children and Young People and collectively plan joint initiatives.

During the period covered by this report significant collaborative projects included *The Big Draw on Tour* which happened in October 2012. This project was awarded a Highly Commended by the Campaign for Drawing in the 2012 Drawing Inspiration Awards, an annual celebration of outstanding Big Draw events from around the world. At the time of the Award Project Lead Kate Noble said, ‘I am really proud that the Big Draw on Tour has been recognised in this way. The project encouraged new audiences to engage with the extraordinary UCM collections. The tour travelled to 10 different venues and used drawing to open up innovative and exciting new ways of looking, thinking and imagining. The commendation is a great tribute to the hard work, creativity and enthusiasm of our project managers Jenny Duke and Anna Betts, and Pam Smy and her team of illustration students from Anglia Ruskin University. Congratulations and thanks again to the 10 venues and all our UCM partners who made this project possible.’

A very successful UCM promotion is the *Summer at the Museums* campaign, which in summer 2013 resulted in a summer holiday adventure across 25 museums and libraries in Cambridgeshire. Around 8000 people joined in with a choice of 110 events – from garden parties to making balloon-powered buses and glass-fusing to arctic storytelling!

One of the highlights of the year was the *Thresholds* project. Conceived and curated by Cambridge alumna and Poet Laureate, Carol Ann Duffy, and supported by ACE, *Thresholds* saw ten of Britain's most talented poets matched with ten of the University's museums and collections. During their two-week residency, the poets immersed themselves in the collections and wrote at least one work. One of the project's fundamental aims was to engage with hard to reach groups and individuals and inspire those from areas of traditionally low cultural engagement to visit the Cambridge Museums: 12 workshops and poetry readings drew 860 attendees, of whom almost 400 were children and young people. The programme included events for pupils from the Manor School in King's Hedges, Soham Village College and Red Balloon, which works with children who are vulnerable or have been bullied. Feedback was encouragingly positive, with one pupil noting that having come to the event thinking it would be 'boring', felt afterwards that they would 'rather be here' than in school.

The Fitzwilliam was delighted to welcome Welsh poet and author Owen Sheers as Poet in Residence. In addition to giving a poetry reading on 21 February 2013, attracting over 100 attendees, Owen also wrote a poem which was inspired by the Museum's oldest object, a piece of limestone dating to c. 12000-13000 BC on which a reindeer has been depicted:

Turn

At first glance no more than an ochre flake,
a skimming stone that might have been picked,
fitting so well as it would

into the 'C' of thumb and forefinger,
to be launched, a stuttering ellipsis,
into the heart of the river.

But look what we'd lose if it had.
This reindeer, alive in the lines
of its haunch, neck and hoof,

scratch-shaded above the suggestion of a sheath,
its motionless movement
etched by a burin struck from flint.

You might have walked past it, most did.
But not you.
You caught it, here in the forest, in this stone.

You saw the truth in the turn of its head
which seems to look back, out of this case
into the galleries of Egypt and Rome

and then further still,
into the rooms of portraits and sculpture

and on again through the walls altogether

only to taper in the city's outer streets
at a bedsit where a student leans over her desk
to draw an arrow on her screen

and make a mark in light.

All this it seems to say in the turn of its head.
All this which lies behind me
all this which I am moving towards,
all this, is my herd, my legacy.

The Museum was also the host venue for the *Thresholds* finale on 7 May 2013, a sell-out event attended by nine of the ten poets at which their poems were premiered to an actual and virtual audience.

As Carol Ann Duffy said of the project, 'The poets...stepped inside the museums ready to talk and learn and write and blur the artificial boundaries between the arts and the sciences... Every museum has had to think a bit differently about their collections, they've had a poet-in-residence who has asked them to look at the world through the lens of poetry and reading, as well as through their collections and research. This work must continue into the future, inspiring new writing and connecting collections and museums with each other, and with new audiences who are eager to listen and learn.'

SERVICES, OPERATIONS AND DEVELOPMENT

BUILDINGS

Environmental Control Project

A major development this year was the completion and approval of plans for Phase I of the Environmental Control Project (ECP), previously known as the Courtauld Air Handling Project. The aim of the project is to produce a better environment for the collections, staff and public and to replace the now obsolete air-conditioning units in affected galleries with a more sustainable, hybrid system of climate control which uses mechanical components to supply heating and humidification and natural ventilation for cooling when this is required in the summer. Mechanical components for the new system would be housed within cupboards in each of the galleries while the passage for the fresh air would be routed from the roof and out through grille openings at low level. All the pipe work carrying water, which currently runs within the galleries, will, under the new system, run along the roof outside the galleries, thus reducing the risk of damage to the collections.

At the recommendation of Dr. Torwong Chenvidyakarn from the University's Department of Architecture, Cambridge-based specialist Breathing Buildings worked with Max Fordham, the company that designed and installed the air-conditioning system in the Museum's Rothschild Gallery, to investigate the environmental performance of the Museum and produce an initial proposal. Lead consultants Aecon carried out work to develop this proposal into a design plan and the cost of the work was estimated by Gardiner Theobald. Phase I of the project will seek to remove and replace all existing air-conditioning units in the Dutch Gallery, the Charrington Print Room and Office and the Flowers Gallery. Deinstallation commenced in April 2013 with contractors appointed in July. It is anticipated that the project will take nine months to complete.

The Museum would like to thank the University for its generous contribution to this project which is so critical to the safeguarding of the collections in our care.

Other Major Works

Plans to undertake repair and restoration work to the portico roof were also approved this year. An architect was appointed in March 2013 and contractors appointed in June. Work will commence in the autumn and is expected to take nine months. During this time, scaffolding will be erected on the portico meaning that access to the Founder's Building will be by the main staircase only. Every effort will be made to ensure that the Museum remains welcoming to visitors.

Works completed in the period included: root barrier work following repairs to cracks in the north elevation of the Founder's Building; the installation of cloakroom lockers in the area immediately in front of the Reference Library; the construction of the new, climate-controlled store for music and medieval manuscripts and re-opening of the Reference Library; and the relocation of the Secretariat to offices in Grove Lodge.

FUNDING

The Museum would like to thank the following core funders for their continued support:

- University of Cambridge: we are grateful to the University for its direct contribution of £1,850,000
- Higher Education Funding Council of England (HEFCE): as in the previous year, funding of £1,420,000 was awarded by HEFCE to support our teaching, learning and research activities.
- Arts Council of England (ACE): a grant of £1,473,000 was awarded to the University of Cambridge Museums group under the Major Partner Museum programme. This is the second of three tranches totaling just under £4.5 million and funds a number of key posts across the museums, notably in Education, Collections Care and Workforce Development.

DEVELOPMENT

Income from donations in this period included: £47,000 from collection boxes situated in Museum foyers; £405,000 raised through the Fitzwilliam Museum Development Trust (up £251,000 from last year); £91,000 from the Marlay Group, the Museum's patrons; £102,000 from the Friends; and £468,000 from the Monument Trust for special exhibitions.

Our most significant increase in income was for object acquisitions: a total of £3,465,000 was received including grants from the Heritage Lottery Fund, the Art Fund and the V&A Purchase Grant Fund during campaigns to secure Nicolas Poussin's *Extreme Unction* and five paintings by Stanley Spencer (the outcome of the latter will be reported in next year's Report).

In total, £864,000 was raised through grants, donations and sponsorship in this period, compared to £946,000 the previous year. In both years, success was very much due to the securing of legacies and of a number of large donations from private individuals, notably to the Department of Manuscripts and Printed Books.

One of the highlights of the year was the High Sheriff of Cambridgeshire's *Glorious 2012* gala in November. The aim of the event was to raise funds for local charities. £26,000 was raised for the Museum, to be used for the conservation of Islamic ceramics.

INCOME GENERATION AND BUSINESS ACTIVITIES

Income raised through specific, revenue-generating activities and business operations was high this year, with:

- £76,000 was raised through filming and out-of-hours events. In all, the Museum's Events team co-ordinated 74 events attended by 11,389 guests.
- Over £50,000 was generated through the Image Library, with £11,354.69 in royalties generated from the Bridgeman Art Gallery alone.
- £40,000 was also generated through a partnership with Shanghai Jiaotong University which involved the delivery of a series of 4 lectures each on the subjects of western art history and western oil painting conservation respectively. Lectures were delivered by Victoria Avery, Keeper of Applied Arts, and Rupert Featherstone, Assistant Director (Conservation) and Director of the Hamilton Kerr Institute. There were a total of 80 attendees, all of whom were adult learners from Shanghai's business and banking sectors.

Additionally, Fitzwilliam Museum Enterprises (FME) contributed £245,767 to the Museum this year, compared to £373,000 for the previous year, though it should be noted that 2011-12 was an extended accounting year of 18 months. FME has continued to build on its wholesale offer, exhibiting at the events *Progressive Greetings* at the Business Design Centre in London and *Home & Gift*, Harrogate, as well as to industry sector trade events with the Association of Cultural Enterprises and the Church and Cathedral Shops Association. The company has continued to operate the University of Cambridge Museums Shop in King's Parade. A review will be held in December 2013 to decide on the future of this retail operation.

PHOTOGRAPHIC SERVICES

Demand for photographic work to be undertaken for the purposes of documentation and publication was high this year. Major projects completed in this period included:

- Photography of French illuminated manuscripts, comprising c. 4,200 images in 2,100 folios both bound and loose.
- High resolution images of the majority of objects included in the new displays of Gallery 28 (Arts of the Far East).
- New, high resolution images for Nicolas Poussin's *Extreme Unction*, for the Art Fund, in accordance with the terms of contract.
- New photography of the Museum's collection of medieval ivories to support the documentation and development of an online academic resource for the Courtauld of Art. In all, 178 files were produced.
- Photography for a project documenting Egyptian mummified animals.
- Photography of the Museum's collection of fern salt prints, allowing online access to a part of the collection that is particularly fragile and sensitive to light.

As in previous years, the Department has also provided images for special exhibitions. This year, work was undertaken for the photography of exhibits for *Origins of the Afro Comb: 6,000 years of Culture, Politics and Identity*. Photography was also undertaken of Michael MacMillan's three connected installations, collectively entitled *My Hair: Black Hair Culture, Style and Politics*, mounted

as a companion exhibition at the Museum of Archaeology and Anthropology. Other exhibition-related projects in this period included photography for *Fashioning Switzerland: Portraits and Landscapes by Markus Dinkel and his Contemporaries* and *The Night of Longing: Love and Desire in Japanese Prints*, the latter of which can soon be viewed as an online exhibition.

Increasingly, the Department's expertise is also being called upon to provide technical support for major Museum events. Highlights this year included the projection of images onto the Museum façade for the UCM's annual *Twilight at the Museums* event in February 2013, and the live online streaming for the *Thresholds* finale in May.

MARKETING AND PRESS

This was another busy but rewarding year for Marketing and Press. Notable successes included the high profile campaign to acquire Nicolas Poussin's *Extreme Unction*. Run in partnership with the Art Fund, the campaign received favourable coverage from leading critics such as Waldemar Januszczak, writing for the Sunday Times Culture supplement. His article played a critical role in raising the campaign's profile and ensuring its eventual success.

Marketing and Press colleagues also ran a successful campaign aimed at promoting our major summer exhibition of 2013, *Origins of the Afro Comb: 6,000 Years of Culture, Politics and Identity*, to new audiences who might not normally visit the Museum. The campaign sought to connect with Black hair, style and culture bloggers and led to a marked increase in visitor numbers from African and Caribbean communities in Cambridgeshire and London. Campaign highlights included: a major feature on BBC Africa and an article in American new network MSNBC's African news portal *The Grio*. Closer to home, the team also organised a VIP evening for 15 hairdressers and guests from six salons in Cambridge. The evening included a tour with curator Sally-Ann Ashton and artist Michael MacMillan and a live hair-braiding session with specialist Portia Lewis.

Campaigns for smaller exhibitions such as *Calligraphy Today* and *Quentin Blake: Drawn by Hand*, were also successful, attracting comment and coverage from the national press.

On digital and social media platforms, the Museum's profile continues to grow, with the number of followers increasing by c. 300 per month. A range of reciprocal e-news marketing with other museums means that news of the Fitzwilliam's programmes and events regularly reaches audiences in Cambridge and London. New digital apps, such as a 'treasure hunt' mobile application, are also in development.

The Marketing and Press team have also worked closely with colleagues on the UCM Office to take forward the first phase of the audience surveys across all eight museums. Work to develop a collective UCM brand with SUMO design agency is also underway.

The team has continued to build on partnerships with local businesses and organisations: in July 2013 for example, the Museum joined forces with artist Stuart Cattermole and retailer John Lewis for the third year running for *Art in Store*, recreating Pierre Bonnard's *Le Repas*. The partnership was initiated in 2011, with three paintings recreated and re-interpreted from the exhibition *Vermeer's Women: Secrets and Silence*. This was followed in 2012 with Augustus John's *Portrait of Sir William Nicholson*. As in previous years, this event proved extremely popular with the wider public. 2012 also saw the Museum engaged in a new partnership initiative entitled *Visual Arts Cambridge*. This is a new group of seven other publicly funded institutions whose aim is to promote the city's diverse contemporary art offering. Other local and regional partners with whom we have joint marketing initiatives include *Visit Cambridge* and *Great Days Out*.

WORKFORCE DEVELOPMENT

During this period, 43 members of staff participated in a range of targeted training programmes with 21 participating and being awarded accredited qualifications. Accredited courses offered included: City & Guilds NVQs and ITQs, involving weekly training sessions over a period of 9 months; Education Development International's (EDI) *Supporting Cultural Venue Operations* course, also involving weekly sessions over a period of 9 months; a BTEC in CCTV Operations (Public Surveillance); and an English Heritage award in salvage operations as part of the Museum's Emergency Services training programme.

In addition, and not included in the above figures, 23 in-house *Bitesize* sessions were offered attracting an average of 20 attendees per session. Topics covered in these sessions were varied and ranged from the themes of upcoming exhibitions to manuscript conservation.

Last year, the Museum was the first University institution to be awarded an Investors in People (IIP) Bronze award. We are now preparing for the Silver award, to take place in spring 2014. We have also received a certificate from the National Skills Academy in recognition of our contribution as one of the founding members of their Creative and Cultural Skills award.

THE MUSEUM IN THE COMMUNITY

As well as serving as a gateway to the rich collections of the University, the Museum is also committed to enriching the cultural life of the City and the wider hinterland of the East of England Region. The focal point of much of this year's work has been on providing opportunities for young adults and skills sharing with museum professionals across the region. Major initiatives included:

UCM OPENING DOORS PROJECT

The UCM Opening Doors Project was conceived to fulfil part of the UCM's commitment to Goal 4 of its Major Partnership Museum Agreement with ACE: innovation in leadership, diversity and workforce development. The project has four key aspects, namely: the creation and administration of work experience, internships, creative apprenticeships and volunteering opportunities across all eight University Museums. Through these initiatives, the UCM hopes to attract a diverse group of participants who will support the work of the Museums for years to come.

Amanda Lightstone joined the UCM team in November 2012 as the Opening Doors Project Co-ordinator. Based at the Fitzwilliam Museum, she has worked closely with Linda Brooklyn, the Museum's Personnel and Workforce Development Manager, to develop a range of new initiatives, several of which took inspiration from schemes already on offer at the Fitzwilliam, to benefit all eight University Museums.

Highlights from this year include:

The UCM Mystery Shoppers Work Experience project with Cambridge Regional College

Taking place in March 2013, this was a work experience project for CRC students to use their theoretical knowledge of market research in a practical setting by 'mystery shopping' the UCMs. The project involved visiting the museums and collections, writing a report on their market research and presenting their findings to museum representatives in a formal setting. The project improved access to the Museums for this age group (16-19 years old) and provided insights into how we might meet the needs of this under-represented audience group.

Paid Internships

The UCM has hosted three paid internships: a UCM Events intern (based in the UCM Office); UCM Data Capture from Skills Audit Intern (based at the Fitzwilliam and supervised by Linda Brooklyn; and UCM Development Intern (shared between the Fitzwilliam and the Polar Museums). In each case, the interns were given specific projects and targeted objectives, and mentoring was provided by senior staff.

UCM Creative Work Experience Week

In June 2013, eight applied for a ceramics work experience week led by the UCM and Cardiff Metropolitan University. Four participated in the project which was held in July 2013. Their work will form a special display in the Courtyard of the Fitzwilliam Museum in the autumn.

UCM Volunteering Opportunities

A range of volunteering opportunities was offered by all eight Museums throughout the year. In all, 573 volunteers participated, receiving training in various aspects of museum work including Front of House and Collections. The Fitzwilliam hosted 185 volunteers and our conservators played a key role training 18 of them to assist with the decanting of objects from the Museum of Zoology ahead of its period of closure.

Initiatives offered by the Fitzwilliam, but which will be extended across all eight University Museums in due course, included:

Creative Apprenticeships

In October 2012, the Fitzwilliam, in partnership with ACE, recruited two Creative Apprentices. Through the scheme, the successful candidates, Louise Greenwell and Tom Balderstone, gained both practical and administrative experience in a cultural setting. The project sought to dispel the notion that only those with a degree would be considered for a position in a museum, by providing better access to the arts and structured training for young people. The apprentices divided their time between the Fitzwilliam, the Cambridge Junction and either the Wysing Arts Centre or the Museum of Cambridge (formerly The Cambridge and County Folk Museum). At the Fitzwilliam, they are working as part of the Visitor Services Team managed by Jane Felstead, welcoming the public, providing security and assistance. At the end of the year, both apprentices will have completed a Level 2 qualification in Supporting Cultural Venue Operations. Tom and Louise were also invited to speak at the first SHARE Museums East Front of House Network event in April 2013. Next year, we expect to welcome two new apprentices, one of whom will be undertaking work across all eight University Museums.

Work Experience Placements

As in previous years, the Fitzwilliam offered week-long work experience placements throughout the year. In this period, 14 students were offered placements. Projects included: assessing how ancient Greek and Roman objects could be adapted to a modern context and researching the coins of Alexander the Great.

SKILLS SHARING AND KNOWLEDGE EXCHANGE

In addition to the targeted networking and professional development programmes organised by our conservators (described elsewhere in this report), the Museum has also begun to play an increasingly active role in facilitating knowledge and information exchange in other aspects of museum work, notably Education, Front of House staffing and Workforce Development.

A case in point is the SHARE Front of House event in April 2013. Organised jointly by the Museum's Visiting Services and Workforce Development Teams, the aim of the event was to demonstrate the critical nature of Front of House staffing and services. Speakers included Iain Watson, Board

Member of the Museums Association and a number of other key players from the museums sector. A regional Front of House network has now been established to build on the success of this initial event.

At the SHARE Conference held at Hughes Hall in March 2013 entitled Opportunities at a Time of Change: Museums Engaging Children and Young People, UCM Children and Young People and Widening Participation Officer, Marie Kennedy and Rachel Sinfield, led a break out session on *Working with Schools, the Changing Curriculum* at the SHARE.

MUSIC

Once again this year, the Museum's weekly Sunday Promenade concerts and other musical events have offered a rich and varied programme which in addition to providing enjoyment, showcased the talents of Cambridge and locally-based musicians.

This year's highlights included:

- A special concert as part of this year's Alumni Weekend events featuring Dr. Helen Roche, a Classics student (violin), Michael Copley (flute) and Ian de Massini (piano), playing works by Bach, Duruflé and Ibert. The event was attended by 175 alumni and members of the public.
- A concert entitled *Delius: Conversations in the Artistic Circle*, featuring works by Delius and Debussy.
- The Fitzwilliam's annual Christmas Concert, once again performed by the Granta Chorale. The concert drew 180 attendees and was sold out several weeks in advance.
- A special performance by the Britten Sinfonia Academy, an ensemble of 17 young musicians of secondary school age from the East of England on 10 March 2013.
- A performance of Mozart's String Quintet No.5 to an audience of 180 members of the public on 30 April 2013. This was part of the Cambridge University Lunchtime Concert Series which normally takes place in West Road.
- Dr. Gerald Gifford, Honorary Keeper of Music gave his thirty-eighth Introduced Recital entitled *Neglected Treasures of Georgian Harpsichord Music from the Fitzwilliam's Collection*. The performance included works by Croft, Chilcot, Kelway and Fitzwilliam himself.
- A special performance by the Florentine Arts Ensemble in the Impressionists' Gallery (Gallery 5) entitled *Impressions: Exploring the Relationships between Impressionist Art and Music*.

Attendance levels were high, with numbers at the Sunday Promenade concerts usually reaching 150.

The Syndicate and Director of the Fitzwilliam Museum

Martin Daunton (Chair)
Nicholas Baring
John Brown
Paul Cartledge
Richard Cork

Christopher Hum
Caroline Humphrey
Richard Hunter
John Keatley
Rebecca Lingwood
Jean Michel Massing
David McKitterick
Jeremy Sanders
Tim Knox (Director)

18 January 2014

THE FITZWILLIAM MUSEUM

HIGHER EDUCATION TEACHING REPORT

with a listing of Publications

(a) Plenary Lectures

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|---------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Martin Allen | A plenary lecture on 'Making Money in Medieval Mints' at the Medieval Studies Summer School of the Institute of Continuing Education, in the Faculty of Divinity (9 August; 50 students). |
| Sally-Ann Ashton | Gave students on the University of Cambridge Ancient Empires Summer School a guided tour of the Antiquities galleries (8 July; 40 students); and presented a lecture on Cleopatra (11 July; 45 students). |
| Victoria Avery | A series of six lectures on 'The History of Western Art' at Shanghai Jiaotong University (Department of Overseas Study), China (24-25 November; 45 participants). |
| Spike Bucklow | A lecture on 'Artists' Materials', Cambridge International Summer School (13 August; 80 students).

A lecture on 'The Mirror', Wying Arts Centre (12 August; 30 students)

A lecture on 'The Silk Road', Cambridge International Summer School (28 August; 40 students).

A lecture on 'Alchemy', Max Plank Institute, Berlin, (7 March; 30 academics).

A lecture on 'Artists' Techniques', International Science Summer School, Cambridge (24 July; 120). |
| Rupert Featherstone | A lecture on 'Lambert Barnard – the story continues', Chichester Cathedral (23 October; 150 members of the public).

A series of four lectures on 'Western Painting: techniques and conservation' at Shanghai Jiaotong University (Department of Overseas Study), China (18-22 April, 60 participants). |

(b) Conference & Seminar Papers

- | | |
|--------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Martin Allen | A paper on 'Currency Depreciation in Medieval Europe: Some Lessons from England, France and Italy' at a conference on <i>Money in the Western Legal Tradition</i> in the Faculty of Law (13 August; 20 people). |
|--------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

	A paper on 'Coin Hoards and Wealth in Medieval England and Wales, c. 973 to 1544' at the British Numismatic Society and Royal Numismatic Society 2013 Summer Meeting in York (20 July; 70 people).
Sally-Ann Ashton	A paper at the Cultural Value Project Workshop at Birkbeck College London (28 February; 20 academic colleagues).
Victoria Avery	A paper on "... <i>belo et onorato per onor ancho suo</i> ': Alessandro Vittoria's Zane Altar Reconsidered' at the 2-day international conference on The Basilica di Santa Maria Gloriosa dei Frari a Venezia, in the Ateneo Veneto, Venice (11 May; 80 people).
Spike Bucklow	A lecture on 'Physics and painting', SREfest, Trinity College, Cambridge, (20 October; 30 physicists). A lecture on 'Lapis Lazuli and Prayer', Oxford, (28 June; 75 participants).
Lucilla Burn	A seminar to the D caucus of the Faculty of Classics, "'Walruses in uniform": researching the history of the Fitzwilliam Museum' (5 March; 35 postgraduate students and academics). A paper 'A mosaic glass plaque in the Shefton Collection' at a conference in honour of the late Brian Shefton at the Great North Museum, Newcastle upon Tyne (19 April; 40 academics and graduate students).
Julie Dawson	With former colleague Lucy Skinner, presented a poster 'The coffin set of Nespawershefyt: Technology and conservation' at the First Vatican Coffin Conference (19-22 June; 120 delegates).
Julie Dawson, Andor Vince and Deborah Walton	A paper 'An ambitious project for tough times' about the UCM conservation and collections care project at the Institute for Conservation conference 'Positive futures in an uncertain world' at Glasgow University (10-12 April; 450 delegates).
Pia Edqvist (Intern)	Presented her project for the examination, analysis and conservation of African combs and the progress made so far at a seminar for students and staff of the MSc Conservation Science programme at the University of Oslo, Norway (13-14 September; 8 participants).
Pia Edqvist, Trevor Emmett and Leanne Hayes (ARU)	A paper 'At the interface of forensic and conservation science: in situ non destructive analysis by fibre optic reflection spectroscopy' at the 9th National FORREST Conference 2013 (FORensic RESearch &

	Teaching), Anglia Ruskin University, Cambridge (25-26 June; 150 attendees).
Deirdre Jackson	A paper 'Models of Collaboration: A Case Study of Cambridge, Fitzwilliam Museum, MS 62' at the 48 th International Congress of Medieval Studies, Kalamazoo, MI (9-12 May; 40 delegates).
Adrian Popescu	A paper at the <i>XXII International Limes (Roman Frontiers) Congress</i> , Ruse, Bulgaria (6-12 September), on 'Supplying Noviodunum: the granary at Posta (Tulcea county, Romania) and the provisioning of forts along the Danubian Limes' (10 September; 60 people).
Kristine Rose	A paper, 'It's Not Easy Being Green: A Technical and Cultural Study of Green Pigments Used in Illuminated Manuscripts at the Fitzwilliam Museum', at the 39 th Annual St Louis Conference on Manuscript Studies, Saint Louis University, Missouri, (12-13 October; 90 delegates). 'Combining techniques: A cross-disciplinary approach to the Conservation of Islamic manuscripts at the Fitzwilliam Museum', at the International Meeting of Bookbinding, Istanbul (29 November-8 December; 200 attendees). 'IMPACT (Illustrated-Manuscript Pigment Analysis: Complementary Techniques): Towards a cross-disciplinary approach to material analysis of manuscripts at the Fitzwilliam Museum, Cambridge' at the IMPACT-CHARISMA Users Group, Amsterdam (29-30 November; 30 attendees).
Rachel Sinfield and Marie Kennedy	Led a breakout session for 20 people on Working With Schools at the Share Museums East Conference 'Opportunities at a time of change – museums engaging children and young people', Hughes Hall (5 March; 20 members of the public).
Helen Strudwick	A paper on 'The enigmatic owner of the coffins of Nespawershefyf' at the First Vatican Coffin Conference at the Fitzwilliam Museum, Cambridge (19-22 June; 120 delegates).
Andor Vince	A paper 'Risk management in collections care' at the conference <i>Risk Management in Heritage</i> , Amelsfoort, Netherlands (28-30 November; 150 participants).
(c) Postgraduate Teaching	
Martin Allen	A class on 'Money' for the MPhil in Medieval History Option 2 (29 November; 3 students). Acted as the External Examiner of a PhD thesis in the Department of Archaeology, University of Durham (25 January).

Sally-Ann Ashton	<p>A talk on digital resources for students on the MA Museum Studies course at the University of Leicester (6 February; 12 students and 2 members of staff); and a talk on Roman Egypt for students on the MA Classics course at King's College London (7 February; 6 students).</p> <p>A lecture on 'The Origins of the Afro Comb Project' to students on the Cambridge MPhil in Archaeological Museums and Heritage (7 March; 10 postgraduate students and 1 lecturer).</p>
Victoria Avery	<p>A graduate skills seminar on undertaking research in Cambridge University Museums for History of Art MPhil students (14 November; 2 students).</p> <p>A graduate skills seminar on careers in museums and galleries for History of Art MPhil students (6 March; 8 students).</p> <p>A graduate skills seminar about writing labels for real and virtual exhibitions for the UCM Connecting with Collections Interns (11 June; 8 students).</p>
Spike Bucklow	<p>Medieval Studies course, Cambridge International Summer School, (13 August; 15 students).</p> <p>'Art, chemistry and alchemy', SHAC, History and Philosophy of Science, Cambridge, (26 September; 20 historians of science).</p> <p>'Artists' materials and methods', Prince's School of Traditional Arts, London, (1 October; 25 fine artists).</p> <p>'Lapis lazuli', Warburg Institute (12 November; 15 postgraduates and staff).</p> <p>'Medieval colour', University of Bristol (29 April; 35 postgraduates and staff).</p> <p>'Conservation', Christies Education, London (1 May; 25 postgraduates).</p>
Lucilla Burn	<p>Discussed the history of museums and collecting with graduate students from the University of Leicester (26 February; 3 MA students and their lecturer).</p>
Prof T Buttrey	<p>Three classes on 'Greek and Roman Republican Coinage' for the Classics MPhil students (26 October, 2 and 9 November; 6 students).</p>
Ian Crighton and Kate Noble	<p>Worked with 79 Early Years Professional Status teachers and their tutors from Northampton College. We talked about family learning in museums and explored different approaches to teaching with objects and how to encourage problem solving, questioning and</p>

	creative thinking in young children. (Students also visited Zoology and MAA) (7th Feb 2013).
Julie Dawson	Acted as external examiner to the MA course 'Principles in Conservation' at University College London.
Rupert Featherstone	Undertook examining of the first year Postgraduate Conservation Diploma students at the Courtauld Institute (20 May, 11 and 18 June).
Deirdre Jackson	A talk to students from John Hopkins University, Baltimore, USA who came to view a selection of manuscripts and printed books (15 January; 10 students).
Jane Munro	A talk to students and staff at the Hamilton Kerr Institute on Poussin's <i>Extreme Unction</i> (31 January; 24 people).
Julia Nagle	A lecture on 'Conservation of modern paintings' (12 June; 15 Hamilton Kerr Institute students and staff).
Kate Noble	Led a session for Secondary English PGCE Students from the Faculty of Education on using collections in their teaching (11 June; 18 students).
Kate Noble, Sarah Cate Blake and Ian Crighton	Led a two day programme on cross –curricular, enquiry based teaching from collections (26 June: 180 ITT students from the Faculty of Education).
Stella Panayotova	Three master classes on illuminated manuscripts for graduate students of the University of Toronto and York University (Toronto) at the Royal Ontario Museum and the Art Gallery of Ontario (25 January, 1 February, 22 March; 30 students in each class).
	A lecture on the MINIARE project, 'Illuminated Manuscripts: Art and Science' at the Courtauld Institute's Research Seminar (24 April; 40 students).
Adrian Popescu	Three classes on 'Greek Ancient Coinage' for the Classics MPhil students (5, 12 and 19 October; 8 students).
	A class on 'Roman Provincial and Late Roman Coinage' for the Classics MPhil students (23 November; 2 students and one member of staff).
	Acted as the External Examiner of a PhD thesis in the School of History, Archaeology and Religion, University of Cardiff (20 February).

Kristine Rose	Taught a three day workshop 'An introduction to Islamic bindings', at West Dean College, Sussex (25- 27 February; 8 Graduate Diploma students).
Lesley Sainsbury	(Volunteer) placed in Education Department one day a week as part of her MA in Museum Studies at Leicester University (Sept 2012-2013).
Rachel Sinfield	Tour of Fitzwilliam Museum for Secondary Art PGCE students from Essex (13 November; 5 students).
Rachel Sinfield and Kate Noble	Worked with Secondary Modern Foreign Languages PGCE Students from the Faculty of Education to trial the CLIL teaching method (Content and Language Integrated Learning) in both the Impressionist and Ancient Egyptian Galleries. This was delivered in a pilot session two days later with students and their school teachers from four local secondary schools. (11 June; 18 students, 13 June; 18 students, 4 teaching staff and 40 pupils).
Andor Vince	A one day lecture 'Project Management in Conservation and Collections Care' to post-graduate conservation students at University College London (7 February; 25 students). A course 'Preventive Conservation in Practice' to post-graduate conservation students at West Dean College, Sussex (1 May and 12 June; 9 students).
Education Dept.	2 primary PGCE students from the Faculty of Education on a weeklong placement. The students observed a range of sessions and visited the Museum of Cambridge and the Sedgwick Museum to meet other UCM Education Officers and then led visits with their own classes the following term (April 2013).

(d) Undergraduate Teaching

Martin Allen	An introductory presentation for his course on 'Money and Society' for the Historical Tripos Part I, Themes and Sources paper at the Law Faculty (9 October; 200 students). An introductory session for his course on 'Money and Society' for the Historical Tripos Part I, Themes and Sources paper (30 November; 14 students). Taught a class and convened two others in his course on 'Money and Society from Late Antiquity to the Financial Revolution' for the Historical Tripos Part I (23 January, 6 February and 20 February; 14 students).
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- A class on 'Medieval coins for Archaeologists, c.1000-1500' for the Archaeology and Anthropology Tripos Part II, Paper A28, 'Archaeology of Medieval Britain' (11 February; 10 students).
- Three classes in his course on 'Money and Society from Late Antiquity to the Financial Revolution' for the Historical Tripos Part I (1 May, 8 May and 29 May; 13 students), and acted as the Internal Assessor of the Long Essays of 15 students on this course from the 2012/13 academic year.
- Supervised the Long Essays of 7 students in his course on 'Money and Society from Late Antiquity to the Financial Revolution' for the Historical Tripos Part I.
- Sally-Ann Ashton A talk on identity in the Middle Kingdom for students from Archaeology and Anthropology on the Egyptian Society course (15 February; 7 students).
- Victoria Avery A lecture on 'The Fitzwilliam Museum: Collections & Display' followed by a tour of galleries for History of Art Part II students (30 October; 30 students).
- A seminar on English and Continental ceramics in the Glaisher and Lower Marlay Galleries for Year 3 History students (9 November; 20 students).
- A tour of the Applied Arts galleries for students of Johns Hopkins University (15 January; 8 students).
- A lecture on 'Marble reliefs from Donatello to Michelangelo' to Part I History of Art students (11 February; 30 students).
- A seminar on the Sèvres porcelain collection of the Duke of Buccleuch as part of a Boughton House Study Day for Part I History of Art students in the Porcelain Gallery, Boughton (14 March; 30 students).
- Two gallery-based seminars for Part I History of Art students: 'Bronze sculpture in the Fitzwilliam' (16 May; 30 students); and 'Non-bronze sculpture in the Fitzwilliam' (23 May; c. 30 students).
- Spike Bucklow A lecture on 'Cennini's Handbook', Part I Art History (21 January; 30 students).
- Lucilla Burn Five 'Introduction to Greek vases' classes to first-year students from Classics and History of Art (1, 8 and 15 May; (in total) 40 Classicists, 2 May (x2); 21 History of Art Students).
- A talk on 'The Fitzwilliam's collectors of antiquities' to first-year History students studying 'The History of Collecting' (22 May; 13 undergraduates & their teacher).

Anastasia Christophilopoulou	<p>A seminar on the Cambridge Heritage Fair, themed on the Outreach Programme of the Antiquities department at the MacDonal Institute for Archaeological research (10 October; 50 guests).</p> <p>A talk to the Fitzwilliam Museum student Society (16 October; 30 students).</p> <p>An undergraduate class (Part II, Classics Tripos) for the 'Art of Collecting' course (31 October: 20 students). She also supervised two groups of students, for the above mentioned class (15 October and 5 November; 8 students).</p>
Julie Dawson	<p>Assisted by interns Flavia Ravaioli and Rebekah Parkinson, a class on bronze casting to first-year Cambridge Classicists (1, 8 and 15 May; 40 students total).</p>
Jo Dillon	<p>Prepared teaching material for a lecture on 'Bronze Casting' by Andrew Lacey, sculptor and bronze founder at the History of Art department for their Part I 'Making of Art' course (13 February; 27 undergraduates).</p>
Rupert Featherstone	<p>A lecture on 'How Paintings Age', Fitzwilliam Museum (1 March; 25 Art History undergraduates).</p>
Craig Hartley	<p>Class on Dürer's prints for History of Art students (30 October; 18 students).</p> <p>Class on Japanese prints for History of Art students, for Objects of Art History course (14 November; 30 students).</p>
Mary Kempster, Helen Glanville, Spike Bucklow and Jenny Rose	<p>Lectures and practical sessions on techniques for first year History of Art students (22 February, all day; 26 undergraduates).</p>
Tim Knox	<p>A talk to first year undergraduates on 'Collecting at the Fitzwilliam' for the History Faculty course 'The History of Collecting' (22 May; 13 undergraduates & their teacher).</p>
James Lin	<p>A lecture to the first year students from the Faculty of Asian and Middle East Studies (12 February; 27 students); a handling session to the students from above and a tour to the 'White Gold' exhibition (13 February; 27 students).</p>
Elenor Ling	<p>Two sessions on prints by Durer and Rembrandt for History of Art students for Part I 'Making of Art' course (5 February; 16 students).</p>

- Amy Marquis Weekly supervisions for the Part I History of Art paper, 'Making of Art' (22 January-12 February; 5 undergraduates each week).
- Weekly supervisions for the Part I History of Art paper, 'Making of Art' course (19 February-12 March (4 weeks); 5 undergraduates each week).
- Supervisions for the Part I History of Art paper, 'Making of Art' (4-20 May; 5 undergraduates; 6 sessions).
- Jane Munro Continued to serve as Director of Studies at Christ's College.
- A talk on 'The Acquisition of Nicolas Poussin's 'Extreme Unction'' to the Fitzwilliam Museum Society and Part II History of Art students (29 January; 30 undergraduates).
- Stella Panayotova A class for the third year course 'The Display of Art', History of Art Department (13 November; 12 students).
- A class on Trecento illumination for the second and third year undergraduates, History of Art Department (30 October; 11 students).
- Adrian Popescu A class for the 'Rome Special Subject', Historical Tripos Part I (1 November; 14 students and a member of staff).
- A class on Iron Age Coins for Department of Archaeology, Paper A12: Later European Prehistory: North and West Europe in the Bronze and Iron Age (13 March; 2 students).
- Three classes on 'Ancient Coinage' for the Classics Tripos Part IA course on 'Materials for Classical Archaeology' (1 May, 14 students; 8 May, 16 students and 15 May, 12 students).
- Adrian Popescu and
Rory Naismith A class for the course 'Rome and its Rulers 576-769', Historical Tripos Part I (21 February; 12 students in total).
- David Scrase and
Lisa Psarianos Two sessions on Renaissance Italian drawings and their techniques to first year History of Art students (29 January; 2 groups of 10 students).
- Rachel Sinfield,
Ian Crighton and
Sue Rhodes Four Freshers' Tours, but attendance was disappointing (first week of October: c.25 students in total).
- Rachel Sinfield A Highlights tour of the collection for members of the Fitzwilliam Society (12 October; 25 students).

A talk on 'Museums Education and Communities' as part of the Display of Art series at the History of Art Department (6 November; 30 students).

Rachel Sinfield and
Kate Noble

Looking at 18th and 19th century images in Gallery 2 and Graham Robertson Room with Anglia Ruskin University Criminology Students (15 and 22 November; 20 students on each day).

Education Dept

The Fitz Families team worked with a team of 8 undergraduate illustration students, volunteers from Anglia Ruskin University, training and mentoring them to help them to facilitate family art workshops (Sept – August).

(e) Teaching in the Community / Outreach Work

Sally-Ann Ashton

Two classes on 'Recent Fieldwork in Jamaica' Level 2 Literacy students at HMP Highpoint North (14 August; 16 students).

Two classes on 'Black History, culture and identity in English prisons' at HMP Manchester (22 August; 15 people).

A talk to community members and staff entitled 'Hair combs and the African Diaspora' at the Petrie Museum on Egyptian Archaeology (26 September; 30 adults).

A talk to staff and prisoners at HMP Dovegate entitled 'Researching Black history 2011-12' (1 October; 48 adults).

A talk to staff and prisoners entitled 'Black history, culture and identity in English prisons' (15 adults).

A short talk and film showing on 'Jonkonnu and Sound Systems in Jamaica' at the Fitzwilliam Museum (6 October; 15 adults).

A panel discussion at an event organised by History, Attitude, Identity and Respect on African hair (7 October; 60 adults).

A talk to prisoners at HMP Thameside on 'African-centred Egyptology' (10 October; 8 adults).

Two talks to prisoners and staff entitled 'Researching Black History 2011-12 and Jonkonnu' at HMP Hewell (11 October; 112 adults).

Two talks on 'Egypt in Africa' to prisoners at HMP Highpoint North and South (17 October; 95 adults).

A talk to members of CamCarib entitled 'Hair combs and the Diaspora' (20 October; 10 adults).

A talk on 'Researching Black history 2011-12 and Jamaican Soundsystems' to prisoners at HMP The Mount (23 October; 47 adults).

Two classes on 'Nubian identity' for literacy students at HMP Highpoint North (30 October; 11 adults).

A talk on 'Origins of the Afro comb' to staff and students for the NVQ Barbering course at HMP Highpoint North (31 October; 22 adults).

Two lectures on African-centred Egyptology and Nubia at HMP Manchester (5 December; 16 prisoners and staff).

A class on communication in Ancient Egypt to literacy students at HMP Highpoint North (18 December; 6 students).

Worked with students studying for level 3 Barbering at HMP Highpoint North in preparation for the Origins of the Afro comb project (18 December; 5 students).

A talk on the Origins of the Afro comb project to UCM interns (29 January; 5 people).

A session on combs and barbering in Nigeria with Dr Ohioma Pogoso, a visiting fellow at the Centre for African Studies for students studying NVQ Barbering at HMP Highpoint North (29 January; 20 students).

Two tours on African Centred Egyptology to the Friends (4 March; 24 people).

A talk on African hair combs to prisoners at HMP Highpoint North (14 March; 33 men).

Two talks to members of the Art class on African combs at HMP Highpoint North (3 April; 16 students and 1 member of staff).

Two talks on race and racism in prison and Black History to Prisoner Equality Representatives at HMP Ranby (9 April; 15 men).

A talk to members of the African and Caribbean Society at Anglia Ruskin University on 'The history of African hair combs' (30 April; 10 students).

A talk on 'Black history in prisons' to members of the equality team (17 June; 15 prisoners and 2 members of staff).

Two bitesize sessions for Fitzwilliam Museum staff on the origins of the Afro comb exhibition (12 June and 27 June; 35 members of staff each session).

- A talk on the origins of the afro comb exhibition for volunteers (26 June; 15 young people).
- Victoria Avery
- A seminar on Islamic Art for the Sutton Trust Summer School in the Islamic Gallery (16 July; 10 students and 3 teachers).
- A seminar on Islamic Art for the Blue Badge Guides in the Islamic Gallery (17 July; 5 guides).
- Two gallery-based sessions ('Arts & Crafts Furniture and Textiles'; and 'Teapots and Tea Drinking') for dementia sufferers and their carers as part of the 'Portals to the World' series organized by Access and Outreach (Education Department) in collaboration with Dementia Compass (2 October and 16 October respectively; 14 participants).
- A tour of the 'White Gold' exhibition for dementia sufferers and their carers as part of the 'Portals to the World' series organized by Access and Outreach (Education Department) in collaboration with Dementia Compass (6 March; 8 participants plus 8 support staff).
- A gallery-based talk about 'Arms and Armour in The Fitzwilliam and The Armoury Refurbishment Project' for dementia sufferers and their carers as part of the 'Portals to the World' series organized by Access and Outreach (Education Department) in collaboration with Dementia Compass (4 June; 15 participants).
- A gallery-based talk about 'Arms and Armour in The Fitzwilliam and The Armoury Refurbishment Project' for Year 6 pupils from St Paul's Primary School, Cambridge (26 June, 2 teachers; 28 pupils).
- A Ceramics Masterclass for UCM Creative Work Experience participants in the Glaisher Gallery (25 July; 4 students and 2 tutors).
- Victoria Avery and Penny Bendall
- Co-led a gallery-based session about Islamic Art for teachers and students of the Iqra Academy (an all-female Islamic faith school) (25 June; 15 participants).
- Lucilla Burn
- A tour of the Museum for sixth-form students and their parents attending a History of Art open day (5 July; 12 students and parents).
- Introduced highlights of the Antiquities galleries to university alumni on the occasion of the Alumni reception (21 September; 25 adult members of the public).
- A lecture, "All sisters...but few twins': Tanagra and its figurines' to the Friends of the Lawrence Room at Girton College, Cambridge (22 September; 45 adult members of the public).

	<p>A handling session for the Creative Apprenticeships interview day (27 September; 5 adults).</p> <p>A session on Greek vases to the Fitzwilliam Society (8 February; 14 students).</p> <p>A session on Greek and Roman objects and their display to sixth-formers attending a Sutton Trust course in Cambridge (24 July; 12 sixth-formers).</p>
Anastasia Christophilopoulou	<p>Gave an interview and an object handling presentation to Suzanne Slapper, administrator of the <i>Iris Magazine</i> (8 August).</p> <p>A talk for Disability History Month 2012 on 'A Journey into the Ancient World' (12 December; 7 participants).</p> <p>Assisted by Isabella Abell (volunteer) and Jean Calhoun (Friends' Volunteer), a gallery outreach session on the Lansdowne Relief (12 February; 30 members of the public).</p>
Anastasia Christophilopoulou and Lucilla Burn	<p>Supported members of the Museum Friends running 10 two hour public engagement sessions in the exhibition 'Ceramic Art, Crafts and Tales from Medieval Cyprus', helping visitors find out more about the objects on display (weekly between 11 July and 12 September, engaging in total c.150 members of the public).</p>
Ian Crichton	<p>A drawing workshop in the galleries following a talk by David Oldfield at the Fitzwilliam Museum (3 April; 9 students).</p>
Ian Crichton and Kate Noble	<p>Ran a Fitz Families Drawing Together day including a storytelling session with the Leverhulme Visiting Professor Jack Zipes and a team of illustrators and student volunteers from Anglia Ruskin University (90 children and their families). Drawing activities were available in the upstairs galleries (140 children and 93 adults)</p>
Julie Dawson	<p>A lunch-time talk (3 October; 50 members of the public) and a 'bite-size' session (4 October; 30 Fitzwilliam staff) about her work on the examination and conservation of painted wood coffins at Amarna, Egypt.</p>
Jo Dillon	<p>A class on lost-wax bronze casting, including a handling session of bronze sculptures from the collection, as part of the <i>Portals to the World</i> series, a partnership project with Dementia Compass, for people with dementia and their carers (19 March; 8 participants plus 8 support staff).</p>

- Adrian Popescu Introduced parts of the ancient coin collections to sufferers of dementia and their carers as part of the 'Portals to the World' organised by Access and Outreach (Education Department) in collaboration with Dementia Compass (12 March; 8 people and 2 members of staff).
- Rachel Sinfield A talk about the Museum and the work of the Education Department to Staff, Governors and Parents at Chrishall Primary School (25 October; 20 in attendance).
- An English class at Soham Village College of year 7 and 9 students in preparation for their visit to the Museum on 19 February for a workshop with Thresholds poet Owen Sheers (7 February; 14 students).
- Escorted Dr Helen Roche who spoke on Ancient Sparta and appropriations of ancient Sparta in Nazi Germany and Prussia to the school Classics Society, Soham Village College, (20 March; 70 students).
- She has been working with members of the History of Art Department in the planning of their Teach First Outreach project for school students.
- Visited St Luke's School to give a talk about where to find Roman antiquities in Cambridge to support the Civilizations in Contact HLF funded project entitled 'Bringing Pompeii and Herculaneum to Cambridgeshire Schools' (12 June; 40 pupils).
- Rachel Sinfield and Jacqui Strawbridge Visited cancer ward D9 at Addenbrooke's for an Art at the Bedside visit (21 May; 9 members of the public).
- Visited D9 Ward at Addenbrooke's for an Art at the Bedside session (27 July; 6 people).

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

- Martin Allen A talk on 'Making Money in Medieval Mints' to the Cambridgeshire Numismatic Society (17 September; 12 people).
- A talk on 'Making Money in Medieval Mints' to the Ipswich Numismatic Society (20 March; 12 people).
- A talk on 'Treasures from Cambridge' to the Cambridge Rotary Club (2 April; 34 people).
- A talk to the Wolfson College Humanities Society on 'Coin finds and History in Cambridge' (7 May; 20 people).

- A class on 'Hoards' at the British Museum Numismatics Summer School Medieval Week (17 July; 10 students).
- Sally-Ann Ashton A lecture on 'Egyptian hair combs' at the British Museum on behalf of the Equiano Society and the British Museum (2 March; 80 members of the public).
- Victoria Avery A tour of Galleries I and V for members of The Beaufort Society of St John's College (17 September; 35 people).
- A talk on 'Sculpture in the Founder's Entrance' as part of Nick Chrimes' 'Cambridge Staircases Tour' for The Friends of The Fitzwilliam (9 October; 15 participants).
- A lunchtime lecture entitled 'Behind the Scenes at The Fitzwilliam Museum' for The Cambridge University Women's Club (University Arms Hotel, 12 October; 120 members).
- Represented Cambridge University Museums at a Careers Fair at St Mary's Catholic School, Cambridge (18 October; 150 pupils and parents).
- An evening lecture entitled 'A Day in the Life of a Keeper' for The Friends of The Norris Museum, St Ives (25 October; 40 members).
- A tour of the 'White Gold' exhibition for members of The Beaufort Society of St John's College, Cambridge (11 March; 30 people).
- A tour of the 'White Gold' exhibition for members of the Northern Ceramics Society (25 March; 25 people).
- Organised a Ceramics Study Day for the Oxford Ceramics Group with masterclasses on 'English and Continental Ceramics' by Julia Poole, 'Oriental Ceramics' by James Lin, and 'The White Gold Exhibition' and 'The New Displays in Twentieth Century Gallery' by Victoria Avery (21 March; 30 people).
- A lecture on 'The Applied Arts Collections at The Fitzwilliam Museum' to Ely U3A (22 March; 20 people).
- A lecture on 'From Ale to Tea: Drinking in Eighteenth-Century England' to Friends of Gainsborough's House (28 March; 40 people).
- An evening lecture on 'Renaissance Sculpture at The Fitzwilliam Museum' to Cambridge Antique Collectors Club (10 April; 20 people).
- An evening lecture on 'Behind the Scenes at the Fitzwilliam Museum' for the Sick Children's Trust (4 June, 50 people).

- Spike Bucklow
- A talk on 'Rood screens', St Peter Hungate, Norwich (16 October; 25 academics and public).
- A talk on 'Blackfriars Retable', King's School Ely, (18 October; 90 NADFAS members).
- A talk on 'Science of art', Pharmacology Labs, Cambridge (23 October; 70 Cambridge University Science Society members).
- A talk on 'Paintings', Fitzwilliam Museum, (28 February; 50 U3A public).
- Lucilla Burn
- Discussed museum careers at an evening event for students from the Fitzwilliam Museum Society (28 February; about 40 students).
- Introduced the Greek and Roman gallery to students from the Open University (18 May; 13 adult learners and their teacher).
- A class on Greek vases, ancient glass and terracottas, and a tour of the Greek and Roman gallery, for students studying for a one-year Certificate in Archaeology at Madingley Hall Institute for Continuing Education (15 June; 16 adult learners and their lecturer).
- A tour of the Greek and Roman gallery to a group of Latin teachers in Cambridge on a Prince's Trust course, then joined in a discussion on how to engage secondary school Latin students through artefacts (25 June; 9 teachers).
- Anastasia Christophilopoulou
- Two gallery talks on the Lansdowne Relief (12 February, c. 30 members of public, and 2 March (c. 20 family members).
- A talk to a group of sixth formers (complex Families, Luminous Group) 'Introduction to Ancient Greece and Rome' (22 May).
- Guided a group of blind and partially sighted visitors on a tour entitled, 'Experiencing Ancient Greece and Rome through touch' (28 May; 6 blind and partially sighted visitors and 4 companions).
- A seminar to the U3A, Bedford branch, on the Greek and Roman Collections of the Fitzwilliam Museum (3 July; 180 attendees of the U3A).
- Julie Dawson
- A behind-the-scenes tour of the examination and treatment of Greek and Roman objects for the Friends of the British School at Athens (8 September; 20 participants).
- A talk 'From Cambridge to Cairo: a few simple ideas from the basement to the field' at an East Anglian Conservators' Forum meeting on storage and packing. Louise Jenkins spoke about 'Uses of the laser cutter' at the same meeting (21 March; 10 participants).

Julie Dawson and Sophie Rowe	Showed members of the Cambridge Guild of Benefactors the investigation and conservation work that had been carried out on the cartonnage of Hor (E.8.1896) and the papyrus Book of the Dead of Ramose (E.2.1922).
Julie Dawson and Margreta Sonnewald	Explained the conservation of Egyptian wood and cartonnage objects as part of the behind-the-scenes tour 'Caring for museum collections' (15 March; 10 members of the public) and for the SHARE East visit (20 March; 9 regional museum staff).
Richard Farleigh	<p>A talk on 'Samuel Palmer's Magic Apple Tree' (8 January; members of Dementia Compass).</p> <p>Visited the Peterborough branch of the National Women's Register, on behalf of the Education Department (13 May; 10 participants).</p> <p>A talk on 'Introduction into the works of John Ruskin and JMW Turner', in the Graham Robertson Study Room for the Longweston Share Club (18 May; 22 members).</p>
Craig Hartley	Lecture on 'Snow Country' to Ely U3A (28 November; 30 people).
Craig Hartley and Elenor Ling	Class entitled 'Through the magnifying glass: a beginner's guide to prints' for Share Museums East (17 January; 14 regional museum curators).
Richard Kelleher	<p>A paper to the British Numismatic Society, 'Pilgrims, pennies and the Ploughzone: folded coins in medieval Britain' (26 February; 40 people).</p> <p>A lunchtime talk on 'Display, piety and dedication: the reuse of coins in later medieval England' (3 July).</p> <p>A class on 'Archaeology and Medieval Coins' at the British Museum Numismatics Summer School Medieval Week (15 July; 10 students).</p>
Christine Kimbriel	A talk on 'Concealed and Revealed – the Eton College Sieve Portrait', given in collaboration with Eton College Keeper of Fine and Decorative Arts, Henrietta Ryan, at Eton College (12 March; c. 60 Friends of Eton College).
Tim Knox	A lecture on 'Flights of Fancy: Stuffed birds as decoration in the English Country House' at the Wyndstock Festival, Houghton Hall, Norfolk (22-23 June; 150 people).

- James Lin
- Tours of the Han exhibition to the following groups: 10 people, with Victoria Avery (6 August); the founder of The Museum of East Asian Art, Bath and the Chairman of Bonhams (9 August); Mr Sun and Stephen Peel (14 August; 3 people); Roger Keverne and his guests (26 August; 3 people); Silk Route Programme from the Institute of Continuing Education, Madingley Hall (28 August; 30 people); Members of the Oriental Ceramic Society (29 August; 15 people); Alumni of University College Hospital (30 August; 20 people); Lady Doreen Massey and her guests (31 August; 3 people); V&A patrons (10 September; 15 people); Sotheby's VIPs (10 September; 10 people); Marlay Group (21 September; 12 people), Princess Alexandra (6 October), Mr and Mrs Oltramare from Sotheby's VIPs (6 October; 4 people), Fitzwilliam Museum Society (26 Oct; 24 people), Taiwanese Student Society (28 October; 15 people), Courtauld's Patrons (29 October; 15 people), The Christie's Education group (31 October; 13 people), first year students from Faculty of Asia and Middle East Studies (31 October; 23 people), St. John's College Fellows (17 September; 35 people), Oriental Ceramic Society from Sweden (6 Nov; 15 people), Love Art After Dark (7 Nov; 250 people), Sotheby's VIP from New York (8 Nov; 12 people), Cambridge University Press (7 Nov; 80 people), Judge Business School VIPs (13 Nov; 37 people).
- A lecture to the students from Christie's Education (14 February; 5 people).
- Lectures to the students at Changzhou University, Jiangsu province (15 April; 300 people), Fudan University in Shanghai (16 April; 50 people), Sichuan University in Chengdu (22 April; 125 people) and Tsinghua University in Beijing (25 April; 450 people).
- Elenor Ling
- A talk on Lord Fitzwilliam's print collection to the Perne Club, Peterhouse College (25 October; 24 undergraduates and graduates).
- Jennifer Marchant
- A talk 'Built Heritage, Historic landscapes and Heritage Engineering' at the Heritage Engineering Network meeting at Museum of Power, Langford, Essex (31 January; 40 participants).
- Amy Marquis and Rachel Sinfield
- Met with members of Art Fund Essex to show them a selection of prints in the Graham Robertson Room, and a private view and talk about the newly acquired Poussin (16 May; 32 participants).
- Jane Munro
- (with David Scrase) spoke at a press conference at the National Gallery in support of the Public Appeal to acquire Poussin's *Extreme Unction* (20 September; 20 attendees). She recorded a related video, together with colleagues in Press and Marketing and the University's Office of External Communications (7 September).
- A bite-size presentation to staff on Nicolas Poussin's *Extreme Unction* (6 December).

	<p>Talk on the forthcoming <i>Silent Partners</i> exhibition to colleagues at the Science Museum and Wellcome Trust (5 and 30 March; 5 and 8 people) and the Leopold Museum, Vienna (28 June; 10 people).</p> <p>An evening talk, 'The Perfect Poussin?' to the Friends of the Fitzwilliam and invited guests (12 March; 105 attendees).</p> <p>A talk on Poussin's <i>Extreme Unction</i> to attendees of the SHARE Front-of-House event (22 April) and an evening presentation to a group from Microsoft Research (25 April; 100 attendees).</p>
Regine Page	<p>Tour of the studio for new staff from the Fitzwilliam Museum (18 March; 15 staff members).</p>
Stella Panayotova	<p>A behind-the-scenes introduction to the Founder's Library and MSSPB's collections to the Fitzwilliam Museum Society (20 November; 15 students).</p> <p>A public lecture, 'Illuminated Manuscripts: Art and Science', for the Pontifical Institute of Medieval Studies and the Centre for Medieval Studies, University of Toronto (8 March; 250 staff and students).</p> <p>Three presentations to delegates of the conference <i>Floreat Bibliomania – Great Collectors and their Grand Designs: A centenary conference to celebrate A.N.L. (Tim) Munby, 1913-1974</i> (King's College, 28-29 June 2013) in the Founder's Library (28 June; 93 delegates).</p>
Kristine Rose and Makiko Tsunoda	<p>A talk to visitors who came to see conservation work as part of the Science Festival (15 March; 12 people).</p> <p>A talk to regional museum employees via SHARE East (20 March; 9 people).</p>
Flavia Ravaioli	<p>(Conservation intern) a talk at the Institute of Archaeology, University College, London 'Sourcing sustainable conservation materials' (16 May; 70 conservators and conservation students).</p>
David Scrase	<p>A guided tour of the Italian Paintings to Early Music specialists at the request of Professor Rosamond McKitterick (29 September; 12 people).</p>
Rachel Sinfield	<p>Highlights tour of the collection for Volunteer Guides from Henry Moore Foundation, (23 November; 25 members of the public).</p> <p>Led a general tour of the collection for the North West branch of the Art Fund (5 June; 30 people).</p>

A brief introduction to the Impressionist collection for a group of International Librarians from the Judge Business School before their dinner at the Museum (18 June; 40 people).

A 'bitesize' talk about the Start Hospices Project and our Family Day for EACH Milton (23 July; 30 people).

Alison Ayres and

Margreta Sonnenwald (Conservation intern) co-organised and delivered a Family workshop 'A stone-carver's tale' (4 April; 12 child participants).

Repeated the workshop (5 April; 12 young carers).

Andor Vince

Organised and co-delivered (with Dr Paul Heffernan, Lecturer in Human Resource Management, Department of Engineering, University of Cambridge) a UCM masterclass 'Project Management in Conservation and Collections Care' (5 November; 27 participants).

A behind-the-scenes tour 'Caring for museum collections' (15 March; 10 members of the public).

Organised and led a SHARE East visit to the Museum's conservation studios (20 March; 9 regional museum staff).

A one-day course 'Managing projects in Conservation' at the British Library (26 June; 20 participants).

Nicola Wallis and
Kate Noble

Led a skill sharing workshop on working with the Under 5s. Participants came from the Museum of Cambridge, MAA, MOCA, Museums of Technology, Denny Abbey, Zoology and Kettle's Yard. (24 April; 10 participants).

Judy Xu

Tours of the Han exhibition to the following groups: V&A colleagues (8 August; 3 people), Chinese delegates (17 August; 10 people), Eversheds Breakfast Private View (4 September; 30 people), Wolfson College group (24 October; 14 people), Chopsticks Club (3 November; 15 people), Sponsor's guided tour (4 November; 35 people).

(g) Object-handling Sessions

Victoria Avery

Led two sessions on 'Renaissance Domestic Art and Artefacts' for Sotheby's Institute of Art (10 October and 27 February; 15 students plus 2 teachers).

Anastasia
Christophilopoulou

Organised and ran (together with the help of 8 Friends of the Museum) four 'Meet the Antiquities' object introduction sessions for the public (19 March; 20 visitors, 26 March; 10 visitors, 3 April; 35 visitors, and 8 April; 47 visitors).

(h) Gallery talks in the Museum

Elenor Ling	Art Speak, prints by David Lucas after John Constable (21 August; 14 members of the public).
Craig Hartley	Out of place (5 September; 26 members of the public).
Alison Ayres	Art Speak (11 September; 18 members of the public).
Judy Xu	With Lilin Wang (Xuzhou Museum) and Fang Wang (Nanyue King Museum) (18 September; 35 members of the public).
Julie Dawson	Trouble with Termites (3 October; 40 members of the public).
Rachel Sinfield	Art Speak (9 October; 9 members of the public).
Craig Hartley	White and Whiter (10 October; 70 members of the public).
Spike Bucklow	A talk on 'John Donne's Metaphysical Portrait', Cambridge Festival of Ideas, Fitzwilliam Museum, (1 November; 140 members of the public).
Spike Bucklow	John Donne's metaphysical portrait (1 November; 68 members of the public).
Elenor Ling	Silk gloves and mangoes: what the well-to-do bought in 18th-century London (7 November; 63 members of the public).
Ian Crichton	Art Speak (4 December; 22 members of the public).
Richard Farleigh	Art Speak, John Constable's oil sketch of Salisbury from the Close wall (22 January; 20 members of the public).
Jane Munro	A landmark acquisition by Nicolas Poussin (30 January; 71 members of the public).
Jacqui Strawbridge	Art Speak (19 February; 22 members of the public).
Julie Dawson and Margreta Sonnenwald	Making and remaking: the technology and restoration of the Lansdowne Relief (27 February; 60 members of the public).
Tao Tao Chang	Art Speak (19 March; 25 members of the public).
Sally-Ann Ashton	The Use of Sculpture at Villa Adriana (27 March; 32 members of the public).
Lucilla Burn	The Lansdowne Relief in England (10 April).

Victoria Avery	Modern British craft re-displayed (1 May; 14 members of the public).
Aaron Jaffer	(AHRC internship with Coins and Medals), Sepoy in silver: Images of India on British medals (8 May; 13 members of the public).
Elenor Ling	Art Speak, William Hogarth's <i>Marriage a la Mode</i> series (14 May; 18 members of the public).
Lucilla Burn	Walruses in uniform: Researching the history of the Fitzwilliam Museum (22 May; 39 members of the public).
Amy Marquis	Swiss depictions of regional costumes and landscapes: 1792 – 1840 (5 June; 22 members of the public).
Aaron Jaffer	Searching for Sikh Soldiers on British medals (15 June; 42 members of the public).
Lesley Sainsbury	(volunteer with Education), Art Speak (18 June; 15 members of the public).
Victoria Avery	A call to arms: Re-displaying the Armoury (26 June; 25 members of the public).
Richard Kelleher	Display, piety and dedication: The re-use of coins in later medieval England, (3 July; 28 members of the public).
Sally-Ann Ashton	An introduction to Origins of the Afro Comb exhibition (10 July; 33 members of the public).
Anastasia Christophilopoulou	Myths and realities of food consumption and cuisine in ancient Greece (17 July; 22 members of the public).
Amy Marquis	John Smart Senior's miniature self-portrait on loan to the Fitzwilliam Museum (31 July; 18 members of the public).
(i)	Bitesize sessions for staff
Sally-Ann Ashton	Recent Fieldwork in Jamaica (1 August). Focused session for FOH staff in connection with the Origins of the Afro Comb (27 June).
Victoria Avery	China's White Gold, Contemporary Porcelain from Jingdezhen (9 January).
Lucilla Burn	Walruses in Uniform (3 April). The Lansdowne Relief in England (16 April).
Kate Carreno	Front of House Q&A sessions (31 March).

Margaret Clarke	(Senior Technician, Applied Arts) Museum Furniture: What's in it? (17 October, 14 November, 12 December, 16 January, 27 February, 20 March).
Julie Dawson	Trouble with Termites (4 October).
Education Team	Two sessions: Half Term Happenings (6 February).
Jane Ewart	Fitzwilliam Silver (31 October).
Craig Hartley	Snow Country: Woodcuts of the Japanese Winter (6 October). Higher Ground Prints by Gerhart Frankl (8 October).
Joanna Holland	(Outreach & Access Officer) Introducing Portals to the World, a new art-appreciation course for people living with dementia and their carers (Part 1 6 September, Part 20 September).
Amy Marquis	Fashioning Switzerland (7 June).
Jane Munro, with Sean O'Neill	A Masterpiece for the Fitzwilliam: Acquiring Nicolas Poussin's <i>Extreme Unction</i> (18 July; 30 attendees).
Shaun Osborne	Collections Explorer: beyond the basics (9 November).
Margreta Sonnenwald	Making and Remaking: The technology and restoration of the Lansdowne Relief (17 April).
Helen Strudwick	Exhibition Update (23 January).
Makiko Tsunoda	Fixing the Books: An ICON Conservation Intern's experience in MSSPB Conservation (5 April).

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

The total number of visitors to the museum (1 August 2012 – 31 July 2013) was 497,426.

In the course of the academic year an estimated 8,009 members of higher education institutions and adult learner groups attended gallery sessions organized in partnership with, among others, the WEA, the Board of Continuing Education of Cambridge University, Anglia Ruskin University, the University of the Third Age, The Open University and NADFAS.

TEACHING AND LECTURING (NON-STAFF)

(a) Plenary Lectures

(b) Conference & Seminar Papers

(c) Postgraduate Teaching

Ian Garrett	(Retired chemist at Winsor and Newton) a talk on 'Winsor and Newton' (10 May; 20 interns/students and staff members).
Anna van Grevenstein	A lecture on the 'Conservation of Van Eyck's altarpiece The Mystical Lamb' at the Hamilton Kerr Institute (30 January).
Britta New	(Conservator at the National Gallery), a talk on 'Wood conservation at the OPD in Florence' at the Hamilton Kerr Institute (8 March; 20 students and staff of the Institute).
Libby Yates	A talk on 'Safe Use of Artificial Sources of UV' (27 September; 10 students or interns).

(d) Undergraduate Teaching

(e) Teaching in the Community / Outreach Work

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

Makiko Tsunoda (intern)	'The Zibby Garnett Travelling Fellowship: Paper and Book Conservation at the University of California Berkeley' at the Fitzwilliam Museum (25 October; 20 people).
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(g) Object-handling Sessions

(h) Gallery talks in the Museum

Peter Murray	(Yorkshire Sculpture Park), The works of Kan Yasuda (26 September; 30 members of the public).
Al-Saddiq Al-Raddi	New Poetry, (29 September; 10 members of the public).
Helaine Blumenfeld	Sculpture: an illustrated talk (17 October; 70 members of the public).
Dr Nina Lúbbren	Vision and dreams in painting (27 October; 120 members of the public).
Patricia Lovett	Art Speak (13 November; 70 members of the public).
Patricia Lovett	Tools and materials of the Medieval scribe (21 November; 64 members of the public).
Penny Price	The making of the Metz Pontifical (5 December; 47 members of the public).

Julia Tozer	William Nicholson's The Girl with a tattered glove (12 December; 50 members of the public).
Peter Randall Page	Sculpture: an illustrated talk (16 January; 63 members of the public).
Dr Karen Brown	Poems after Poussin (23 January; 30 members of the public).
David Oldfield	The Triumph of Venus (13 February; 58 members of the public).
Professor James Whitley	The Lansdowne Relief and the Longue Durée of Maritime Entanglements (13 March; 19 members of the public).
Julia Tozer	Art Speak (16 April; 20 members of the public).
Libbey Howey	Can Guido Reni still speak to us? Two Reni paintings through 17 th and 21 st century eyes (15 May; 30 members of the public).
Eleanor Robson	The genies on the stairs: A 3,000 year journey from Assyria to Cambridge (19 June; 31 members of the public).
Sandra Gittens	Natural Hair past and present (6 July; 5 members of the public).
Dr. Rony Wang	The stone of heaven: The scientific study of ancient Chinese jades (24 July; 46 members of the public).

PUBLICATIONS

(a) Sole-authored monographs

Michael Archer, *Delftware in the Fitzwilliam Museum*, Philip Wilson Publishers: London, 2013

Victoria Avery was awarded the Premio Salimbeni 2012 (a prestigious international prize for the best book published in any language between 2010 and 2012 on a subject relating to Italian Art History) for her monograph, *Vulcan's Forge in Venus' City: The Story of Bronze in Venice 1350-1650* (British Academy & OUP, 2011)

(b) Sole-authored exhibition catalogue / collection catalogue

(c) Monograph written with another author

Miquel Crusafont i Sabater, Anna M. Balaguer, Ph. Grierson, *Medieval European Coinage*. Vol. 6, *The Iberian Peninsula*, Cambridge, 2013.

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

Martin Allen, 'Mints and money in Norman England', in D. Bates (ed.) *Anglo-Norman Studies XXXIV. Proceedings of the Battle Conference 2011* (Woodbridge: Boydell, 2012), pp. 1-21.

Martin Allen, 'The currency and the economy in late medieval England', *Yorkshire Numismatist* 4 (2012), pp. 175-82.

Martin Allen, 'The mints and moneyers of England and Wales, 1066-1158', *British Numismatic Journal* 82 (2012), pp. 54-120.

Martin Allen, 'The administration, profits and output of the Berwick mint under English control', *Numismatic Chronicle* 172 (2012), pp. 157-9.

Martin Allen, 'A lead striking of the Henry II *Cross-and-Crosslets (Tealby)* coinage from Thetford', *Numismatic Chronicle* 172 (2012), pp. 133-5.

Martin Allen and Adam Daubney, 'A sixteenth-century hoard of silver coins from Bardney, Lincolnshire', *British Numismatic Journal* 82 (2012), p. 230.

Victoria Avery, 'The new display of British glass at the Fitzwilliam Museum' *Glass Circle News*, March 2013, vol. 36 No, 1, pp.32-36.

Victoria Avery, 'China's White Gold: Jingdezhen porcelain', *World of Antiques and Art*, March 2013, pp.93-98.

Victoria Avery, '*Campane, Cavedoni, Candelieri and Caramali: Giacomo Calderari (c.1562-1622), bell-maker and bronze-caster of Venice*' in P. Motture, E. Jones and D. Zikos (eds), *Carvings, Casts & Collectors. The Art of Renaissance Sculpture* (V&A Publishing, London 2013), pp. 236-51.

Spike Bucklow, "The classification of craquelure patterns", *Painting Conservation*, ed. J.H. Stoner and R. Rushfield, Routledge, Oxford, 2012, pp. 285-90.

Spike Bucklow, "Art technology and philosophical paradigms", in *Transmission of Artists' Knowledge*, ed. M. Clarke, B. de Munck and S. Dupre, KVAB, Brussels, 2012, pp. 63-8.

Spike Bucklow, "The classification of craquelure patterns", in *Painting Conservation*, ed. J.H. Stoner and R. Rushfield, Routledge, Oxford, 2012, pp. 285-90.

Spike Bucklow, "Housewife chemistry", in *Artists' Footsteps*, ed. L. Wrapson, J. Rose, R. Miller and S. Bucklow, Archetype, London, 2012, pp. 17-28.

Spike Bucklow, "Reconstruction of a fruit and flower painting by Jan van Os", in *Artists' Footsteps*, ed. L. Wrapson, J. Rose, R. Miller and S. Bucklow, Archetype, London, 2012, pp. 217-221.

Spike Bucklow, 'Material Details', *The Art Bulletin*, XCIV, December 2012, pp. 492-4.

Spike Bucklow, 'The Names of the Earths', in *Turning Landscape into Colour*, Slade Press, London, 2013, pp. 1-32.

Lucilla Burn, 'Terracottas' in T J Smith and D Plantzos (eds.), *A Companion to Greek Art* (Oxford 2012), pp.221-34.

Lucilla Burn, 'The figured vases from Tomb 19, Site 736' in J.C. Carter and A. Prieto (eds.), *The Chora of Metaponto 3: Archaeological Field Survey Bradano to Basento* (Austin, Texas 2011), pp.1065-74.

Lucilla Burn, 'Introduction: Greece and Rome at the Fitzwilliam Museum' and (with Nicholas Moore), 'The Dam Hill Bronzes' in L. Burn (ed.) *Greece and Rome at the Fitzwilliam Museum*, special issue of *The Journal of the History of Collections* 24.3 (2012), 285-8 and 399-415.

Catherine L. Cooper, 'The Antiquities Department takes shape: the Fitzwilliam in the early twentieth century', *ibid.* 347-368.

Julie Dawson and Trevor Emmett, 'Plaguey things': the history and technical examination of two 'Etruscan bronze' statuettes, 379-398.

Rupert Featherstone and Ian McClure: Preface, in *Artists' Footsteps*, ed. L. Wrapson, J. Rose, R. Miller and S. Bucklow, Archetype, London, 2012, pp. ix.

Mary Kempski, "Making reconstructions at the Hamilton Kerr Institute", in *Artists' Footsteps*, ed. L. Wrapson, J. Rose, R. Miller and S. Bucklow, Archetype, London, 2012, pp. 1-16.

Christine Kimbriel and Youjin Noh, Sebastiano del Piombo's Adoration of the Shepherds: on the pursuit of colouristic splendour in a 'lost' painting, in *Artists' Footsteps*, ed. L. Wrapson, J. Rose, R. Miller and S. Bucklow, Archetype, London, 2012, pp. 77-94.

Ann Massing: Renate Woudhuysen-Keller: Zürich to Cambridge, in *Artists' Footsteps*, ed. L. Wrapson, J. Rose, R. Miller and S. Bucklow, Archetype, London, 2012, pp. xvii-xxii.

Rose Miller and Christine Patrick: 'Four weeks of work four seconds of fame: reconstructions for television', in *Artists' Footsteps*, ed. L. Wrapson, J. Rose, R. Miller and S. Bucklow, Archetype, London, 2012, pp. 165-177.

Sean O'Neill and Peter Jordan, 'Co-evolution between bentwood box traditions and languages on the Pacific northwest coast', in *Understanding Cultural Transmission in Anthropology: A Critical Synthesis*, edited by R.F. Ellen, S. Lycett, S.E. Johns (New York/Oxford: Berghahn Books 2013) pp. 165-90.

A. Pallipurath, J. Skelton, P. Ricciardi, S. Bucklow and S. Elliott, "Multivariate analysis of combined Raman and fibre-optic reflectance spectra for the identification of binder materials in simulated medieval paints", *Journal of Raman Spectroscopy*, 2013.

Stella Panayotova, 'Cristoforo Cortese in Cambridge', in *Miniatura. Lo sguardo e la parola: Studi in onore di Giordana Mariani Canova*, ed. F. Toniolo and G. Toscano, Milan, 2012, pp.186-190

Paola Ricciardi, John K. Delaney, Michelle Facini, and Lisha Glinsman (2013), "Comprehensive Analysis of the Materials and Techniques of a 15th-Century Illuminated Gradual Using In Situ Analytical Methods", *Journal of the American Institute for Conservation* 52(1): pp.13-29

Paola Ricciardi, with Anuradha Pallipurath, Jonathan Skelton, Spike Bucklow and Stephen Elliott, 'Multivariate analysis of combined Raman and fibre-optic reflectance spectra for the identification of binder materials in simulated medieval paints', *Journal of Raman Spectroscopy* 44 (2013), pp.866-874.

Christina Rozeik, 'A maddening temptation': the Ricketts and Shannon collection of Greek and Roman antiquities', in L. Burn (ed.) *Greece and Rome at the Fitzwilliam Museum*, special issue of *The Journal of the History of Collections* 24.3 (2012), 369-378.

Alice Tavares da Silva: 'Reconstruction of the tin relief decoration in the Thornham Parva Retable, in *Artists' Footsteps*, ed. L. Wrapson, J. Rose, R. Miller and S. Bucklow, Archetype, London, 2012, pp. 177-183.

Chris Titmus, '... and now you see it!: the use of digital reconstructions in painting conservation, in *Artists' Footsteps*, ed. L. Wrapson, J. Rose, R. Miller and S. Bucklow, Archetype, London, 2012, pp. 150-164.

Lucy Wrapson and Paul Woudhuysen: 'Publications by Renate Woudhuysen-Keller, in *Artists' Footsteps*, ed. L. Wrapson, J. Rose, R. Miller and S. Bucklow, Archetype, London, 2012, pp. xv-xvi.

(e) Edited volume

Martin Allen and Elina Screen, eds., *British Numismatic Journal* 82 (2012).

Lucilla Burn, guest editor of *Greece and Rome at the Fitzwilliam Museum*, special issue of *The Journal of the History of Collections* 24.3 (2012).

L. Wrapson, J. Rose, R. Miller and S. Bucklow, Eds., *Artists' Footsteps*, Archetype, London, 2012.

(f) Catalogue entries

Stella Panayotova, six entries in *Florence at the Dawn of the Renaissance: Painting and Illumination 1300-1350*, ed. C. Sciacca, catalogue for an exhibition at the J. Paul Getty Museum, Los Angeles (November 2012 – February 2013) and the Art Gallery of Ontario, Toronto (March – June 2013), Los Angeles, 2012, cat. nos. 45.3, 45.9, 45.17, 45.18, 45.19, 45.20

(g) Book / Exhibition reviews

Martin Allen, review of John H. Munro (ed.), *Money in the Pre-Industrial World: Bullion, Debasements and Coin Substitutes* (London: Pickering & Chatto, 2012), EH.Net (<http://eh.net/bookreviews>).

Lucilla Burn, review of E.P. Zoiropoulou et al, *Montreal Museum of Fine Arts, Collections of Mediterranean Antiquities, 2; The Terracotta Objects* (Leiden 2010) in *Mouseion* LIV Series III, Vol. 10, 2010 No.2, pp. 284-6.

Helen Glanville: Review of the CHARISMA "The Renaissance workshop" conference held at the British Museum 10th – 11th May 2012 for e-conservationline.com.

Helen Glanville: Peer Review of article by Linda Shires on Eastlake's translation of Goethe's *Zur Farbenlehre* (Colour Theory) for "Britain, Representation, and Nineteenth-Century History (7 November) (branchcollective.org).

David Scrase, Book Reviews, *The Burlington Magazine*, vol CLV, no.1320, March 2013, Kurt Zeitler, 'Zeichner in Rom 1550-1700', pp.183-4; *ibid*, edited Suzanne Folds McCulloch, 'Capturing the Sublime, Italian Drawings of the Renaissance and Baroque', p.186.

David Scrase, Exhibition Review, *The Burlington Magazine*, vol CLV, no.1323, June 2013, 'Barocci' Sainr Louis and London, pp.424-5.

(h) Other

Martin Allen, Richard Abdy, Roger Bland, Eleanor Ghey and John Naylor (eds.), 'Coin Hoards from the British Isles 2012', *British Numismatic Journal* 82 (2012), pp. 231-45.

Martin Allen, Ian Leins, Sam Moorhead, John Naylor and Philippa Walton (eds.), 'Coin Register 2012', *British Numismatic Journal* 82 (2012), pp. 246-77.

Joanna Holland, Rachel Sinfield & Edye Hoffmann, 'See and Be Seen: Engaging with Carers at the Fitzwilliam', in *ENGAGE*, the international journal of visual art and gallery education, Issue 30, Arts and Healthcare Issue, pp.77-85.

Jensen, E (2013) Reconsidering "The Love of Art": Evaluating the Potential of Art Museum Outreach, University of Warwick, Coventry, UK (based on young mother's outreach session at the Museum to be published in October 2013 issue of the journal *Visitor Studies*)

Richard Kelleher, 'Coins and Kings in Medieval England I: William I', *Treasure Hunting Magazine*.

Tim Knox, 'In the Company of Owls', *Country Life*, 17 April 2013, pp.88-91.

James Lin, 'Suojautuminen Tuonpuoleista Varten' in Carol Michaelson (ed), *Terrakotta-Armeija—ja Kiinan Keisarien aarteet* (Vapriikki 2013), pp.159-165

Adrian Popescu, 2 entries in Martin Allen, Ian Leins, Sam Moorhead, John Naylor and Philippa Walton (eds.), 'Coin Register 2012', *British Numismatic Journal* 82 (2012), p. 251, nos 6 & 13.

ACQUISITIONS

DEPARTMENT OF ANTIQUITIES

GIFTS

From DR DOROTHY THOMPSON, GIRTON COLLEGE: A pottery ostrakon with a Coptic text and four small Egyptian papyrus rolls. The items were given to Dr Thompson for safe-keeping by a former neighbour (now deceased) and are accompanied by letters from the papyrologist Arthur S Hunt and the demotic specialist A.F. Shore dating to 1900 and 1958 (E.1-5.2013).

DEPARTMENT OF APPLIED ARTS

BEQUEST

From MRS MARGUERITE GREEN: clock by Joseph Knibb (1640-1711), an 8 day Charles II ebony table clock, with dial plate inscribed 'JOSEPH KNIBB LONDON FECIT' (M.1-2013); clock by Christopher Gould (d. 1718), an 8 day William and Mary ebony table clock, with back plate inscribed, 'CHRISTOPHER GOULD LONDON' (M.2-2013); An 8 day Charles II olivewood parquetry and marquetry longcase clock with original pediment and with dial plate inscribed 'THOMAS TOMPION LONDONI FECIT' (some doubt over authenticity of signature) (M.3-2013).

GIFTS

From MR PETER CARTER in memory of his mother, MRS A E M CARTER: Porcelain bowl decorated with dragons and flaming pearls, all in yellow enamel on a blue ground. Tongzhi Mark and Period (r.1862-1874) (C.4-2013).

From MR and MRS GORDON CAWTHORNE: North Moroccan, probably Salé, Embroidered sampler, early 19th century (T.1-2013).

From the FRIENDS OF THE FITZWILLIAM: Caroline Yi Cheng (b.1963), *Prosperity (White)*, White Butterfly Dress, hand-crafted unglazed porcelain butterflies sewn onto black hessian. Chinese, 2012. (C.1-2013).

From NICHOLAS and JUDITH GOODISON through the ART FUND: Nora Fok (b. Hong Kong 1953), *Fountain*, 2004. Beaded clear nylon neckpiece with pearls (M.4-2013).

From MRS CAROLINE HARLAND and MRS AUDREY MELLOR in memory of (respectively) their mother and sister, EILEEN LUFF: John Kemp (b. 1676), small cauldron. Bronze, marked with founder's scratch mark (raised star pattern), c. 1700 (M. 5-2013).

From LINCOLN, OLIVIA, RODERICK AND DOMINIC SELIGMAN in memory of their parents, MADRON and NANCY-JOAN SELIGMAN: Audrey Blackman (1907-1990), *A lady reading*, 1957. Earthenware statuette, hand-formed (rolled pottery technique) painted in slips, signed and dated: 'A. Blackman. Op. 18. 1957' (C.3-2013).

PURCHASES

From BARBARA HARDING: Alan Spencer-Green (1932-2003), Stoneware bowl with sgraffito design and celadon glaze, signed with incised monogram 'asg', c. 1975 (C. 2-2013); Stoneware bowl with

lime green to turquoise glaze, the rim bronzed by Abdo Nagi (b. 1941, Shuhali village, Yemen; d. 2001, Letchworth), c. 1989 (C.7-2012).

DEPARTMENT OF COINS AND MEDALS

GIFTS

Ancient coins

From PROF. T.V. BUTTREY: Fifty-six Greek, Roman and Byzantine coins: *Greek*: (1) Athens, AR tetradrachm, c. 393–early 3rd century BC, rev. Owl standing (SNG Cop 63), 16.70g. (2) Macedonia, Dicaea, AR trihemiobol, c. 480-450 BC, rev. Δ-I-K-A (cf. *AMNG* III, p. 58, no. 6), 0.56g. (3) Macedonia, Tragilus, AR hemiobol, c. 450-400 BC, rev. T-R-A-I (SNG ANS 7.1, no. 903), 0.31g. (4) Macedonia, Uranopolis, Æ, c. 300 BC, rev. Aphrodite Urania seated on globe (SNG ANS 7.1, no. 914), 3.40g. (5) Macedonia, Philip V (221-179 BC), Æ, rev. Winged thunderbolt (SNG Alpha Bank, no. 1115), 14.05g. (6) Thraco-Macedonian Region, Uncertain mint, AR hemiobol, 5th century BC, rev. Stellate pattern (Tzamalisk NK 17, p. 17, no. 53), 0.34g. (7) Thraco-Macedonian Region, Uncertain mint, AR hemiobol, 5th century BC, rev. Bunch of grapes, 0.23g. (8) Thrace, Maroneia, AR obol, c. 398-385 BC, rev. Bunch of grapes (cf. Schönert-Geiß, Maroneia, p. 148, no. 354), 0.72g. (9) Thasos, AR trihemiobol, c. 500-463 BC, rev. Four-part incuse square (SNG Milano VI.3, no. 211), 1.01g. (10) Ionia, Ephesus, EL, 1/24 stater, early 6th century BC, rev. Square incuse punch with raised lines (cf. SNG von Aulock no. 7773), 0.54g. (11) Phoenicia, Tyre, AR 1/16 sheqel, c. 425-394 BC, rev. Owl standing to left, 0.72g. (12) Nabatean Kingdom, Aretas IV (9 BC-AD 40), Æ, 5/4 BC, rev. Two cornucopiae (*Nabatean Coins*, p. 97, no. 61B), 2.13g. (13) Persis, Darev II, AR hemidrachm, 1st century BC, rev. King before altar (Alram, p. 173, no. 565), 1.95g. (14) Ptolemaic Egypt, Ptolemy II (285-246 BC), Æ, Tyre, rev. Eagle standing to left (Svoronos, p. 104, no. 709), 5.57g. (15) Iron Age Britain, Commios (c. 50-25 BC), AR unit, rev. Horse to left (*BMCI*A, p. 85, no. 735), 0.90g. (16) Iron Age Britain, Verica (c. AD 10-40), AR unit, rev. Boar to right (*BMCI*A, p. 102, no. 1241), 1.11g. *Roman*: (17) Republic, L, AR quinarius, Luceria, 211-208 BC, rev. Dioscuri to right (Crawford, p. 184, no. 97/2), 1.82g. (18) Republic, C. EGNATVLEI C.F Q, AR quinarius, Rome, 97 BC, rev. Victory to left (Crawford 333/1), 1.74g. (19) Vespasian (69-79), Æ as, Lugdunum, AD 71, rev. Victory to left (*RIC* 2.1, 143.177), 8.94g. (20) Domitian (81-96), Æ dupondius, Rome, AD 85, rev. Virtus standing to right (*RIC* 2.1, 286.300), 13.66g. (21) Trajan (98-117), AR denarius, Rome, 103-11, rev. Fortuna standing to left (*RIC* 2, 252.122), 3.13g. (22) Gordian III (238-44), AR radiate, Rome, 241-3, rev. Laetitia standing to left (*RIC* 4.3, 25.86), 4.54g. (23) Philip II (244-9), AR radiate, Rome, 244-7, rev. Philip II standing to left (*RIC* 4.3, 96.218d), 4.04g. (24) Herennia Etruscilla, AR radiate, Rome, 249-51, rev. Pudicitia standing to left (*RIC* 4.3, 127.58b), 4.61g. (25) Volusian (251-3), AR radiate, Rome, rev. Concordia seated to left (*RIC* 4.3, 178.168), 3.97g. (26) Valerian II (256-8), radiate, Rome, after 258, rev. Eagle bearing Valerian II (*RIC* 5.1, 117.9), 2.75g. (27) Postumus (259-68), Radiate, Mint I, AD 262, rev. Virtus standing to right (Cunetio 2400), 3.55g. (28) Postumus, Radiate, Mint I, AD 263-5, rev. Providentia standing to left (Cunetio 2412), 2.41g. (29) Postumus, Radiate, Mint I, AD 266-7, rev. Emperor standing to right (Cunetio 2444), 4.39g. (30) Victorinus (269-71), Radiate, Mint II, rev. Salus standing to right (Cunetio 2567), 2.23g. (31) Aurelian (270-5), Radiate, Rome, October-December 270, rev. Sol standing to left (*RIC* V.1, 268.20), 2.43g. (32) Aurelian, Æ denarius, Rome, 275, rev. Victory walking to left (*RIC* V.1, 273.73), 2.53g. (33) Carausius (286-93), Radiate, London, rev. Pax standing to left (*RIC* V.2, 474.118A), 3.63g. (34) Carausius, Radiate, Rotomagus, rev. Tutela standing to left (*RIC* V.2, 521.684A or 522.686), 3.18g. (35) Maxentius (307-12), Æ nummus, Rome, *officina* T, 310-1, rev. Roma seated in hexastyle temple (*RIC* VI, 382.258), 6.01g. (36) Constantine I (306-37), Æ nummus, London, *officina* P, 312-3, rev. Sol standing to left (*RIC* VI, 140.282), 2.47g. (37) Constantine I, Æ nummus, London, *officina* P, 313-4, rev. Sol standing to left (*RIC* VII, 98.10), 3.66g. (38) Constantine I, Æ nummus, Trier, *officina* P, 310-3, rev. Sol standing to left (*RIC* VI, 227.870), 4.25g. (39) Licinius I (308-24), Æ nummus, Trier, *officina* A,

316, rev. Genius standing to left (*RIC* VII, 178.121), 3.18g. (40) Constantine II (316-40), Æ nummus, Trier, *officina* S, 323-4, rev. Legend around and within wreath (*RIC* VII, 202.441), 3.33g. (41) Constantius II, Æ nummus, Trier, *officina* P, 332-3, rev. Two soldiers standing (*RIC* VII, 217.540), 1.84g. (42) Constantius II, Æ nummus, Nicomedia, *officina* B, 337-40, rev. Two soldiers standing (*RIC* VIII, 471.10), 1.35g. (43) Constans (333-50), Æ nummus, Cyzicus, *officina* Γ, 337-40, rev. Two soldiers standing (*RIC* VIII, 490.11), 1.88g. (44) Constantius II (324-61), Æ nummus, Cyzicus, *officina* Ε, 347-8, rev. VOT/XX/MVLT/XXX (*RIC* VIII, 493.48), 1.35g. (45) Constantius II, Æ nummus, Antioch, *officina* Π, 337-41, rev. Two soldiers standing (*RIC* VIII, 515.54), 1.41g. (46) Constantius II, Æ nummus, Antioch, *officina* Θ, 337-41, rev. Two soldiers standing (*RIC* VIII, 515.56), 1.77g. (47) Constantius II, Æ nummus, Antioch, *officina* ΑΙ, 347-8, rev. VOT/XX/MVLT/XXX (*RIC* VIII, 521.113), 1.60g. (48) Constantius II, Æ nummus, Alexandria, *officina* Β, 340-1, rev. Two soldiers standing (*RIC* VIII, 539.18), 1.79g. (49) Constantius II, Æ nummus, Alexandria, *officina* Δ, 340-1, rev. Two soldiers standing (*RIC* VIII, 539.19), 1.55g. (50) Constantius II, Æ nummus, Alexandria, *officina* Δ, 340-1, rev. Two soldiers standing (*RIC* VIII, 540.23), 1.33g. (51) Divus Constantinus, Æ nummus, Alexandria, *officina* Δ, 345-7, rev. Emperor, veiled, standing to right (*RIC* VIII, 541.32), 1.53g. (52) Constantius II, Æ nummus, Alexandria, *officina* Δ, 347-8, rev. VOT/XX/MVLT/XXX (*RIC* VIII, 541.36), 1.30g. (53) Roman Empire, Magnus Maximus (383-88), Æ, Arelate, rev. Camp gate (*RIC* IX, p. 69, no. 29a.2), 1.36g. (54) Roman Empire, Magnus Maximus, Æ, Aquileia, 387-8, rev. Camp gate (*RIC* IX, p. 105, no. 55a.1), 0.95g. (55) Roman Empire, Arcadius (383-408), AR siliqua, Milan, 395-402, rev. VOT/X/MVLT/XX (*RIC* X, p. 321, no. 1229), 0.80g. *Byzantine*: (56) Constans II (641-60), Æ half follis, Carthage, 643-7, rev. Cross (*DOC* II.2, 478.138.7), 5.62g.

From RICHARD BELESON: Thirty-three silver Roman coins from the Gussage All Saints hoard and its container: (1) Late 4th-century earthenware globular necked flagon, small strap handle, yellow brown to dark grey fabric of British manufacture, height 130 mm, width 87 mm, base width 47 mm. (2) Constantius II (337-61), AR siliqua, Lugdunum, 353-55, rev. Legend within wreath (*RIC* VIII, 190.180), 2.13g. (3) As last, 1.76g. (4) Constantius II, AR siliqua, Arelate, 353-60, rev. Legend within wreath (*RIC* VIII, 218.207 or 223.253), 2.36g, clipped. (5) Julian (355-63), AR siliqua, Arelate, 355-60, rev. Legend within wreath (*RIC* VIII, 224.265), 1.45g. (6) Julian, AR siliqua, Arelate, 361-63, rev. Legend within wreath (*RIC* VIII, 228.309), 2.20g. (7) As last, 1.76g. (8) Valentinian I (364-75), AR siliqua, Treveri, 367-75, rev. Roma seated on throne (*RIC* IX, 19.27d), 1.47g. (9) Gratian (367-83), AR siliqua, Treveri, 367-78, rev. Roma seated on throne (*RIC* IX, 19.27f or 22.45c), 1.77g. (10) Gratian, AR siliqua, Treveri, 367-78, rev. Roma seated on throne (*RIC* IX, 19.27f or 22.45c), 1.64g. (11) As last, 1.64g. (12) Gratian, AR siliqua, Treveri, 375-78, rev. Roma seated on cuirass (*RIC* IX, 23.46b.1), 1.92g. (13) As last, 1.37g. (14) Gratian, AR siliqua, Aquileia, 378-83, rev. Roma seated on throne (*RIC* IX, 100.28a), 1.64g. (15) Gratian, AR siliqua, Rome, 378-83, rev. Roma seated on throne (*RIC* IX, 124.35a), 1.46g. (16) Valentinian II (378-92), AR siliqua, Aquileia, 375-78, rev. Roma seated on cuirass (*RIC* IX, 97.15d.2), 1.39g. (17) Theodosius I (379-95), AR siliqua, Treveri, 379-83, rev. Constantinopolis seated facing (*RIC* IX, 25.55a), 1.46g. (18) Magnus Maximus (383-88), AR siliqua, Treveri, 383-88, rev. Roma seated facing (*RIC* IX, 29.84b.1), 2.14g. (19) As last, 1.82g. (20) As last, 1.64g. (21) As last, 1.59g. (22) As last, 1.45g, clipped. (23) As last, 1.44g. (24) Magnus Maximus, AR siliqua, Treveri, 383-88, rev. Roma seated facing (*RIC* IX, 29.84c), 1.32g, clipped. (25) Magnus Maximus, AR siliqua, Mediolanum, 387-88, rev. Roma seated facing (*RIC* IX, 80.19a), 1.58g. (26) As last, 1.26g. (27) Theodosius I, AR siliqua, Treveri, 388-92, rev. Roma seated on cuirass (*RIC* IX, 31.94b), 1.99g. (28) As last, 1.89g. (29) As last, 1.71g. (30) As last, 1.43g. (31) As last, 1.29g, clipped. (32) As last, 1.07g, clipped. (33) Valentinian II, AR siliqua, Treveri, 388-92, rev. Roma seated on cuirass (*RIC* IX, 31.94a), 1.44g. (34) Valentinian II, AR siliqua, Lugdunum, 388-92, rev. Roma seated on cuirass (*RIC* IX, 51.43a), 1.95g.

From MATTHEW and KATRINA SHILLAM: One Greek coin: Thasos, AR trihemiochol, c. 500-463 BC, rev. Four-part incuse square (*SNG* Milano VI.3, 211), 0.97g.

From ROY DAVIS: Two Iron Age coins and one Roman coin: (1) Cunobelin (c. AD 8-41), Æ unit, rev. Centaur to right (*BMCIA* 1968), 2.78g. Found Congham, Norfolk, May 2013. (2) Cunobelin, Æ unit, rev. Boar to right (*BMCIA* 1956), 2.07g, found Stanfield, Norfolk, 2012. (3) Lucilla (164-182/3), Æ sestertius, Rome, after 164, rev. Hilaritas standing to left (*RIC* III, 353.1742), 24.53g, found Holme next the Sea, Norfolk, 2012.

Medieval coins and artefacts

Bequeathed by DR MARK BLACKBURN (*CAI*): Eighteen coins: (1) Anglo-Saxons, Æthelred II (978-1016), AR penny, Last Small Cross type, North 777 (c. 1009-16), Norwich, Oswald, 1.23g. (2) Irish Sea imitation of Æthelred II *Long Cross* type (c.997-1003), in the name of Æthelræd, imitating moneyer Ethelnoth of Chester, 1.65g. (3) Hiberno-Norse, AR penny, imitation of Æthelred II *Long Cross* type, Phase Ib (c.997-1003), in the name of Sihtric, Dublin, Færemin, Blackburn in *BNJ* (1976), no. B1, 1.38g. (4) Hiberno-Norse, AR penny, imitation of Æthelred II *Long Cross* type, Phase II (c.1020-35), Dublin; cf. *SCBI* 8, 111-13; 0.52g. (5) Hiberno-Norse, AR penny, imitation of Æthelred II *Long Cross* type, Phase II/III (c.1020-35?), Dublin; same dies as *SCBI* 22, 199; 0.90g. (6) England, Edward I (1272-1307), AR penny, London, class 1c (North 1012), 1.25g. (7) England, Edward I, AR penny, Lincoln, class 3d (North 1019), 1.32g (pierced and cracked). (8) England, Edward I, AR penny, Bury St Edmunds, Robert de Hadeleie, class 4c (North 1025), Tatler dies Mm₁, 1.38g. (9) England, Edward I, AR penny, London, class 4e (North 1027), 1.37g. (10) England, Edward I, AR penny, Berwick upon Tweed, Blunt class I (North 1071), 1.27g. (11) England, Edward III (1327-77), AR penny, York, Treaty B (North 1268), 1.09g. (12) England, Henry VI (1422-61), AR halfgroat, Calais, Rosette-Masclé issue (North 1448), 1.77g. (13) England, Henry VI, AR halfpenny, London, Trefoil issue (North 1500), 0.28g (chipped). (14) England, Henry VII, AR penny, Durham, Bishop Sherwood, Facing Bust type II (North 1723), 0.63 g. (15) England, Henry VII, AR groat, London, Regular Profile issue, privy mark Pheon (North 1747), 2.72g. (16) England, Henry VII, AR halfgroat, York, Profile issue, no marks, privy mark Rose (North 1751/2), 0.88g. (17) Germany, Otto-Adelheid AR pfennig, Goslar, Hatz III.7a or IV.3b, Dannenberg 1167, 1.20g. (18) Germany, AR Sachsenpfennig, Magdeburg, Dannenberg 1808, 1.09g.

From the FRIENDS OF THE FITZWILLIAM MUSEUM: Anglo-Saxon seal matrix of Ælfric, gilt Æ, cast and carved, 10th–early 11th century, obv. +SIGILLVM ÆLFRICVS around a bust, rev. acanthus leaf, 55.55g, diameter 34mm. found c. 2010 Wilts/Hants border.

From DR MARTIN ALLEN (*W*): Five coins; (1) England, Henry II (1154-89), AR penny, Short Cross class 1a1, London, Alein (*SCBI* 56, no. 9, that coin), 1.34g. (2) England, John (1199-1216), AR penny, Short Cross class 4c (North 968/3), Canterbury, Hernaud, 1.20g. (3) England, John, AR penny, Short Cross class 4c (North 968/3), Canterbury, Ioan (*SCBI* 56, 1154 that coin), 1.32g. (4) England, John, AR penny, Short Cross class 4c (North 968/3), Canterbury, Samuel (*SCBI* 56, 1157 that coin), 1.36g. (5) England, Henry III (1216-72), AR penny, Short Cross class 8c, London, Nichole (North 981/3), 1.42g.

From CLIFF BRADSHAW: Germany, Goslar or Gittelde, Count Dietrich II (1056-85) or III (1085-1106), AR pfennig (Dannenberg p. 267, no. 689), 0.79g, found Ringlemere, Kent, 2001.

From PROF. T. V. BUTTREY (*CLH*): England, John (1199-1216), AR penny, Short Cross class 6b1, London, Ilger, 1.48g.

From DR RON BUDE: Anglo-Saxons, AR sceat, Series C2; 1.12g, found East Yorkshire (EMC 2012.0185).

From ROY DAVIS: England, Henry VI (1422-61), contemporary counterfeit of Annulet issue AR groat of the Calais mint in the name of a King Edward, silver(?)-plated Æ, 2.77g, found Mattishall, Norfolk, 2011.

From DR ANNA GANNON: Anglo-Saxons, copper-alloy coin-brooch, 8th-9th century, obv. +DE X, left-facing bust, rev. remnants of mount, 24 mm diameter, 1.96g (chipped), found Thompson, Norfolk, by c.1998 (A. Gannon, *The Iconography of Early Anglo-Saxon Coinage Sixth to Eighth Centuries* (Cambridge University Press, 2003), p. 57 n.229).

From DR SIMON KEYNES: Copper-alloy disc of a nummular brooch depicting the Lamb of God, early 11th century?, 3.23g, 39mm, found Norwich, Norfolk.

From MAJ.-GEN. ADRIAN LYONS: Three coins: (1) Anglo-Saxons, Edward the Elder (899-924), AR penny, Phase III (c.915-24), late Horizontal type 1, Badda, 1.03g (chipped). (2) Anglo-Saxons, Edward the Elder, AR penny, Phase III, late Horizontal type 1, Gunter, 1.07g (chipped). (3) England, Anglo-Saxons, Edward the Elder, AR penny, Phase III, late Horizontal type 1, Doda, 1.53g (chipped).

From DR SEAN MILLER: England, Henry II (1154-89), AR penny, *Cross-and-Crosslets* coinage (1158-80), class D or E, Bury St Edmunds, Henri (?), 1.14g, found near Norwich, Norfolk, by 1999 (EMC 1999.0055).

From RICHARD NORTHEY: Anglo-Scandinavian, Cnut-Siefred coinage (c.895-905), York, North 501, 0.59g (cut halfpenny), found near Newark, Notts., 3 November 2012 (EMC 2012.0284).

From COLIN STEWART: Three coins: (1) Anglo-Saxons, AR sceat, Series E, variety G3 (North 45), 1.21g, found near Royston, Cambs, 2013 (EMC 2013.0152). (2) Anglo-Saxons, Cuthred of Kent (798-807), AR penny, Portrait type, Canterbury, Duda (Naismith C30.1), 1.15g, found near Royston, Cambs, 2006 (EMC 2013.0151). (3) England, Henry I (1100-35), AR cut halfpenny, Hereford, uncertain moneyer; 0.62g, found Winwick, Cambs, 2011 (EMC 2012.0211).

Oriental and Islamic coins

From KARL W. SHEA: Islamic AR dirham, imitative, Eastern Europe or Northern Caucasia (Khazar?), Rispling Group B2, second half of ninth century, 2.97g (four piercings), found near Acklam, N. Yorks (EMC 2012.0081).

Modern coins, medals and other items

Bequeathed by DR MARK BLACKBURN (CAI): Five items: (1) British Numismatic Society, John Sanford Saltus Gold Medal, awarded to Mark Blackburn 2008. (2) Royal Numismatic Society, Parkes Weber Prize, awarded to Mark Blackburn 1972, Æ plaque, 67 x 47 mm, 74.99g. (3) Royal Numismatic Society, Medal, awarded to Mark Blackburn 2008, AR 115 mm. (4) Société Française de Numismatique, AR-gilt medal (*'jeton de vermeil'*), awarded to Mark Blackburn 1991; 33mm, 16.31g. (5) England, Henry VIII (1509-47), AR groat, Tower, Third Coinage, bust 2, privy mark Lis, North 1844, 2.56g.

From the estate of the late DR MARK BLACKBURN: Brixworth All Saints Church, AD 680-1980, Æ medal, 87 mm, uniface, no. 86 of edition of 500; presented to Dr Blackburn when he gave the 2004 Brixworth Lecture on 'Coinage and the Economy of Anglo-Saxon England'.

From the SAN FRANCISCO ANCIENT NUMISMATIC SOCIETY: Henry Clay Lindgren Memorial medal, white metal, rev. from a copper alloy coin in the H.C. Lindgren collection (Suessa Aurunca, no. 204), 118.10g, 63mm.

From DR ADRIAN POPESCU: Romanian Numismatic Society, Æ medal for XXVth National Numismatic Symposium, 29-31 May 2008.

From the REVD MICHAEL D. HEWITT: Spain, Æ medal. 17th/18th century, obv.(?) St Diego (Didacus) of Alcalá (c. 1400-1463), rev.(?) St Peter of Alcantara (1499-1562), 34 mm, 16.82g (pierced).

Various modern coins, tokens and banknotes were presented by: PROF. T. V. BUTTREY (*CLH*), DR SARAH BUTTREY, CLARE CAMBRIDGE, TIMOTHY KNOX (*CAI*), MARK CRAWLEY, MARCO DI BELLA, DR PETER ILISCH, JENNIFER JOHNSON, ROBERT KOKOTAILO, DR ADRIAN POPESCU, DAVID WALKER and KEN WOLFE.

PURCHASES

Ancient coins

From the BURN FUND: Six coins; (1) Istrus, AR stater, 4th century BC, rev. eagle on dolphin to right, in left field Θ (*AMNG* -), 6.60g. (2) Istrus, cast Æ, 5th–4th century BC, rev. ΙΣΤ (*AMNG* I.1, p. 182, no. 532), 1.16g. (3) Istrus, Æ, 1st century BC?, rev. ΙΣΤΡ within wreath (*AMNG* I.1, -), 1.08g. (4) Epaticcus, AR minim, 1st half of the 1st century AD, rev. Boar's head to right (*BMCIA* 2331), 0.27g. From List 23, Summer 2012, lot 3. (5) Tasciovanus, AR unit, late 1st century BC–early 1st century AD, rev. Griffin to right (*cf BMCIA* 1658), 1.25g. (6) Side, Severus Alexander (222-35), Æ, rev. Zeus standing to right (apparently unpublished), 19.49g, found in Colchester.

From the BUTTREY FUND: Twenty-one Roman coins: (1) Herrennia Etruscilla (249-53), AR antoninianus, Rome, rev. Pudicitia standing to left (*RIC* IV.3, p. 127, no. 58b), 5.31g. (2) Postumus (260-69), Æ radiate, Principal mint, c. 260-1, rev. Victory advancing to left (Cunetio no. 2381), 2.74g. (3) Postumus, Æ radiate, Principal mint, c. 260-1, rev. Fides standing to left (Cunetio no. 2386), 3.25g. (4) Postumus, Æ radiate, Principal mint, c. 260-1, rev. Emperor standing to left (Cunetio no. 2387), 3.47g. (5) Postumus, Æ radiate, Principal mint, c. 262, rev. Neptune standing to left (Cunetio no. 2398), 3.58g. (6) Postumus, Æ radiate, Principal mint, c. 263-5, rev. Moneta standing to left (Cunetio no. 2413), 2.93g. (7) Victorinus (269-71), Æ radiate, Mint I, rev. Salus standing to right (Cunetio no. 2567), 3.35g. (8) Vabalathus (268-72), Æ radiate, Antioch, 270-2, rev. Bust of Aurelian to right, //Z (*RIC* V.1, p. 308, no. 381), 3.66g. (9) Aurelian (270-75), Æ radiate, Siscia, 274, rev. Sol standing between two captives (*RIC* V.1, p. 293, no. 254), 3.55g. (10) Probus (276-82), Æ radiate, Rome, rev. Emperor riding (*RIC* V.2, p. 35, no. 165G), 3.85g. (11) Licinius I (308-24), Æ nummus, Trier, 318-9, rev. Eagle carrying emperor (*RIC* VII, p. 182, no. 211), 2.98g. (12) Vrbs Roma, Æ nummus, Trier, 333-34, rev. She-wolf with twins, *officina* P (*RIC* VII, p. 218, no. 553), 2.03g. (13) Constantinopolis, Æ nummus, Trier, 333-34, rev. Victory standing on prow, *officina* P (*RIC* VII, p. 218, no. 554), 2.35g. (14) Constantinopolis, Æ nummus, Trier, 333-34, rev. Victory standing on prow, *officina* S (*RIC* VII, p. 218, no. 554), 2.72g. (15) Constantinopolis, Æ nummus, Arelate, 333, rev. Victory standing on prow, *officina* ? (*RIC* VII, p. 274, no. 374), 2.21g. (16) Constantine II (316-40), AR siliqua, Constantinople, 337-40, rev. Victory advancing to left, (*RIC* VIII -), 2.89g. (17) Theodora, Æ nummus, Trier, 337-40, rev. Pietas standing facing, *officina* P (*RIC* VIII, p. 144, no. 79), 1.41g. (18) Constans (333-50), Æ nummus, Trier, 347-48, rev. Two Victories facing each other, M//TRS (*cf RIC* VIII, p. 151, no. 182), 2.02g. (19) Constans, Æ nummus, Trier, 347-48, rev. Two Victories facing each other, *officina* P (*RIC* VIII, p. 151, no. 185), 1.44g. (20) Constans, Æ nummus, Trier, 347-48, rev. Two Victories facing each other, D//TRP (*RIC* VIII, p. 152, no. 195), 1.34g. (21) Julian II (355-63), AR siliqua, Arelate, 361-63, rev.

VOT/X/MVLT/XX, // [PCONST], (*RIC* VIII, p. 228, no. 309), 2.15g.

From the JEEPS FUND: Seven coins: (1) Metapontum, AR obol, rev. Six-grained ear (cf. Noe 66), 0.46g. (2) Iron Age Britain, Early Uninscribed 'G' Gold – 'Clacton' Type, AV plated stater, rev. Horse to right (*BMCIA* 177), 4.47g. (3) Epaticcus, AR minim, 1st century AD, rev. Horse to right, (*BMCIA* 2358), 0.27g. (4) Eppillus (c. 20 BC - AD 1), AV quarter stater, rev. Dog or lion to right (*BMCIA* 989), 1.17g. (5) Eppillus, AR unit, Calleva, rev. Lion to right (*BMCIA* 1088), 1.21g. (6) Verica (c. AD 10-40), AR unit, rev. Head to right, (*BMCIA* 1421), 1.07g. (7) Verica, AR unit, rev. Eagle standing to left (*BMCIA* 1485), 1.12g.

Medieval coins and artefacts

From the GRIERSON FUND: Thirty-two items: (1) Anglo-Saxons, Eadberht Praen, king of Kent (796-c.798), AR penny, Tribach type, Canterbury, Duda (Naismith C10a), 0.99g (chipped), found Urchfont, Wilts., November 2011 (EMC 2011.0285). (2) Anglo-Saxons, Ecgberht of Wessex (802-39), AR penny, West Saxon mint, Wihthnoth, Naismith type W12, 1.02g, found Warminster, Wilts., 2012. (3) Anglo-Saxons, Æthelred II (978-1016), AR penny, *Last Small Cross* type, Cissbury, Ciolnoth, 1.76g. (4) Anglo-Saxons, Harold I (1035-40), AR penny, *Jewel Cross* type, unpublished variety with right-facing bust and normal legends (cf. North 802/1), Canterbury, Eadwold, 0.61g. (5) Anglo-Saxons, Edward the Confessor (1042-66), AR penny, *Pyramids* type, Cambridge, Godwine, 1.21g. (6) England, Henry I (1100-35), lead striking from dies of AR penny, *BMC* type 7, Chichester, Brant, probably same dies as King, *BNJ* 27, Pl. III, 33, 2.42g. (7) England, Stephen (1135-54), AR cut halfpenny, York, Ornamented series, rev. Cross fourchée with pellet at each end of the cross and in centre, lis in each angle (unpublished reverse type), 0.65g, found Ollerton, Notts, 2 March 2013 (EMC 2013.0074). (8) England, ?William Cumin, bishop of Durham (1141-44), AR cut halfpenny, rev. long cross voided over cross moline, Newcastle, uncertain moneyer, 0.67g, found 'Northumbria' 2009 (EMC 2009.0224). (9) England, John (1199-1216), AR penny, Short Cross class 4b, London mint, moneyer Fulke (North 968/2), 1.37g. (10) England, John, AR penny, Short Cross class 4c/5a1 mule, London, Henri, 1.30g. (11) England, Henry VI (1422-61), AR groat, Calais, Annulet issue, North 1426, 1.70g (clipped to inner circle). (12) England, Henry VI, AR halfgroat, London, Rosette-Mascle issue, North 1477, 0.90g (clipped to inner circle). (13) England, Fused pile of six AR coins of Elizabeth I (1558-1603) (only?) found at Mepal, Cambs, 20 April 2010 (2010 T273), 8.74g. (14) Germany, Henry IV (1056-1105), AR pfennig, Goslar, Dannenberg 680 var., 0.93g. (15) Germany, Mecklenburg-Wismar, AR witten, 1411/12, Kunzel 12 A/a, Jesse 449, 0.92g. (16) Wallachia, Vladislav I (1364-77), AR dinar, rev. Eagle on helmet (*MBR* 18), 0.58g. (17) Wallachia, Vladislav II (1447-8; 1448-56), AR ducat, rev. Eagle on helmet, (cf. *MBR* 256), 0.53g. (18) As last, 0.49g. (19) Wallachia, Vladislav II, AR ducat, rev. Eagle on helmet (*MBR* 257), 0.53g. (20) Wallachia, Vladislav II, AR ducat, rev. Eagle on helmet, (cf. *MBR* 259), 0.59g. (21) Wallachia, Vladislav II, AR ducat, rev. Eagle on helmet, (*MBR* -), 0.62g. (22) As last, 0.37g. (23) As last, 0.48g. (24) As last, 0.46g. (25) Trapezunt, Manuel I (1238-63), AR asper, rev. Emperor standing facing (Retowski 36.66), 2.77g. (26) France, Æ jetton, obv. shield of France, rev triple-stranded cross fleuretty in quatrefoil, A in each angle of cross and quatrefoil, Mitchiner 669 (this jetton), 3.00g. (27) France, Æ jetton, obv. shield of France, rev triple-stranded cross fleuretty in quatrefoil, A / E / V / E in angles of cross, Mitchiner 679 (this jetton), 5.60g. (28) France, Æ jetton, obv. shield of France, rev triple-stranded cross fleuretty in quatrefoil, lis in each angle of cross, Mitchiner 681 (this jetton), 5.19g. (29) France, Æ jetton, obv. shield of France, rev triple-stranded cross fleuretty in quatrefoil, V / M / V / M in angles of cross, Mitchiner 685 (this jetton), 5.43g. (30) France, Æ jetton, obv. shield of France, rev triple-stranded cross fleuretty in quatrefoil, A / E / E / V in angles of cross, Mitchiner 690 (this jetton), 6.38g. (31) France, Æ jetton, obv. shield of France, rev triple-stranded cross fleuretty in quatrefoil, annulet in each angle of cross, Mitchiner 696 (this jetton), 3.03g. (32) France, Æ jetton, obv. shield of France, rev triple-stranded cross fleuretty in quatrefoil, lis in shield in centre of cross and in each angle of cross, Mitchiner 700 (this jetton), 2.84g.

From the COINS AND MEDALS PURCHASE FUND: Silver ingot (9th-11th centuries, Viking?), flat and sub-rectangular, c.13 mm wide, c.34 mm long, c.6 mm thick, 17.65g, found in Cambridgeshire, 20 August 2011 (2011 T494).

Modern coins, medals and other items

From the COINS AND MEDALS PURCHASE FUND: Twenty-five school and college medals: (1) Buxton College, prize medal, AR 50 mm, hallmarked Birmingham 1931, 70.06g. (2) Berkshire Education Committee, school attendance medal, Æ 38 mm, pierced with suspension loop (Dry 192), 22.90g. (3) Bromley Education Committee, school attendance medal, Æ 32 mm, with mount for suspension (Dry 314), 17.35g. (4) Cumberland County Council Education Committee, awarded to Agnes Farrer 1906, Æ 40 mm, pierced with suspension loop (Dry 476), 30.33g. (5) Dorset County Council, school attendance medal, white metal 32 mm, pierced with suspension loop, ribbon and bar inscribed '1906' (Dry 530), 15.98g. (6) Eton College, school attendance medal, white metal 45 mm, bars for suspension with ribbon (Dry 2200), 27.72g. (7) Griffith & Farran's 'penny token' for school attendance, Zn 35 x 22 mm, two piercings (Dry 780), 4.40g. (8) Hackney Free and Parochial School, school attendance medal, awarded to Victor James Birch 1896, AR 42 mm, suspension bar with ribbon (Dry -), 34.00g. (9) Hampshire County Council Education Committee, school attendance medal, Æ 39 mm, suspension bar with ribbon (Dry 820), 36.12g. (10) Liverpool School Board, Sunday School attendance medal, awarded to 'Albert H. Metcalfe during three years', gilt Æ 45 mm, suspension bar (Dry 1223), 39.39g. (11) Liverpool Education Committee, school attendance medal, awarded to Marthar Wilson Brae St, 1903, Æ 45 mm, suspension bar with ribbon (Dry 1230), 45.12g. (12) Maidstone School Board, school attendance medal, white metal 38 mm, suspension loop and bar with ribbon (Dry 1310), 23.54g. (13) Norfolk Education Committee, school attendance medal, white metal 40 mm, suspension loop, ribbon and bar inscribed '1905' (Dry 1450), 22.62g. (14) Northampton Education Authority, St Edmunds School, school attendance medal, white metal 45 mm, suspension bar (Dry 1465), 32.84g. (15) Oldbury Urban District Education Committee, school attendance medal, white metal 38 mm, suspension loop (Dry 1545), 15.73g. (16) Plymouth Education Authority, school attendance medal, white metal 32 mm, suspension loop (Dry 1605), 8.84g. (17) Shrewsbury Education Committee, school attendance medal, white metal 38 mm, pierced for suspension (Dry 1890), 16.61g. (18) Surrey County Council Education Committee, school attendance medal, Æ 45 x 38 mm, suspension loop, ribbon and bar inscribed '1911' (Dry 2060), 22.38g. (19) Tonbridge Castle, Commemoration Day, school attendance medal, Æ 40 mm, suspension bar and ribbon (Dry 2080), 30.85g. (20) Warehousemen Clerks & Drapers' Schools, Festival medal, Æ 40 mm, in case of issue with ribbon, pin and descriptive card (Dry -), 38.05g. (21) West Sussex Education Committee, school attendance medal, Æ 40 mm, suspension loop and pin (Dry -), 32.67g. (22) Wolverhampton Education Committee, school attendance medal, Æ 52 mm (Dry 2723), 54.00g. (23) School 'Reward of Merit', white metal 38 mm, suspension loop and ribbon (Dry 2285), 17.46g. (24) Sunday School Award of Merit, white metal 38 mm, suspension bars and ribbon (Dry 4090), 14.97g. (25) Sunday School attendance medal, white metal 38 mm, suspension bars and ribbon (Dry -), 38.10g.

From the BUTTREY FUND: Five coins; (1) United Kingdom, Victoria (1837-1901), AR halfcrown, 1848 (Spink 3888), 13.39g. (2) United Kingdom, Victoria, AR threepence, 1898 (Spink 3945), 1.42g. (3) United Kingdom, Victoria, AR two pence, 1876 (Spink 3919), 0.94g. (4) United Kingdom, Victoria, AR two pence, 1883 (Spink 3919), 0.95g. (5) United Kingdom, Victoria, Æ penny, 1856 (Spink 3948), 18.88g.

DEPARTMENT OF MANUSCRIPTS AND PRINTED BOOKS

GIFTS

Printed Books

From JOHN and JEAN BALL: George Cuitt (1779-1848), *Wanderings and Pencillings amongst Ruins of the Olden Time: a series of seventy-three etchings, by George Cuitt, Esq., with descriptive letterpress*, London: M.A. Nattali, Bedford Street, Covent Garden, 1848 (PB 9-2012).

From DAVID J. HALL: Anonymous, *The Nutbrown Maid*, Stratford-upon-Avon: Shakespeare Head Press, 1906 (PB 2-2013); John Ruskin, *Unto this last: four essays on the first principles of political economy*, Orpington and London: George Allen, 1898 (PB 3-2013); *Opera di Giovanni Antonio Tagliente: the 1525 edition reproduced in facsimile with an introduction by James M. Wells*, Chicago: Newberry Library, 1952 (PB 4-2013); Miriam Macgregor, *Diary of an Apple Tree*, Risbury: Whittington Press, 1997 (PB 1-2013).

Archives

From DAVID J. HALL: Postcard from George Bernard Shaw to Sidney Cockerell dated 18th December, 1906 (MS 1-2013).

DEPARTMENT OF PAINTINGS, DRAWINGS AND PRINTS

ALLOCATIONS

ACCEPTED BY H.M. GOVERNMENT IN LIEU OF INHERITANCE TAX AND ALLOCATED TO THE FITZWILLIAM MUSEUM IN 2012, AND ACQUIRED WITH ADDITIONAL CONTRIBUTIONS AFTER A PUBLIC APPEAL LED BY THE ART FUND FROM THE HERITAGE LOTTERY FUND, THE FRIENDS OF FITZWILLIAM MUSEUM, THE MONUMENT TRUST, MR. DOUGAL G. ANDREW, MR. IAN ASKEW CHARITABLE TRUST, IAN BARBY, NICHOLAS AND DIANA BARING, TIMOTHY AND PHILIPPA BARKER, SIR NICHOLAS BARRINGTON, THE BEVAN FAMILY CHARITABLE SETTLEMENT, MRS. DELIA BROOKE, DR. KEITH AND PROFESSOR GILLIAN BROWN, MR. RICHARD BUXTON, SIR CHARLES AND LADY CHADWYCK-HEALEY, CLARE COLLEGE, COLIN CLARK, THE JOHN S. COHEN FOUNDATION, THE COUTTS CHARITABLE TRUST, MIEL DE BOTTON, SIR RICHARD AND LADY DEARLOVE, ANN D. FOUNDATION, C.G. ELLIOT, THE ERANDA FOUNDATION, THE FORSTER CHARITABLE TRUST, THE GATSBY CHARITABLE FOUNDATION, NICHOLAS AND JUDITH GOODISON, DR. A.V. GRIMSTONE, THE HEADLEY TRUST, THE RT. HON THE LORD HOFFMAN, PROFESSOR DEBORAH HOWARD, ELIZABETH HOWIE, CHRISTOPHER H. JEEPS, PROFESSOR PAUL JOANNIDES, MR. AND MRS. JOHN A. JOHNSON, THE KENNEDY CHARITABLE TRUST, THE KIRBY LAING FOUNDATION, MR. TERMER KYLE, THE EARL AND COUNTESS OF LEICESTER, SIR MICHAEL AND LADY MARSHALL, HAMISH MAXWELL, ROLAND GEORGE MAYER, PROFESSOR D. AND PROFESSOR R. MCKITTERICK, MR. AND MRS. JEREMY NEWSON, MR. R.F. NORMAN, DAVID PIKE, SIR WILLIAM AND LADY PROBY, CHARLES AND JILL RAWLINSON, THE COUNTESS OF ROTHES, SIR PAUL RUDDOCK, MR. AND MRS. JONATHAN SCOTT, CHARLES SEBAG-MONTEFIORE. THE SEVEN PILLARS OF WISDOM TRUST, DR. JOHN SHAKESHAF, THE STAPLES TRUST, TRINITY COLLEGE, TRINITY HALL, ALEX VAN SOMEREN AND CAROL ATACK, THE WAKEFIELD TRUST, TOGETHER WITH CONTRIBUTIONS FROM NUMEROUS INDIVIDUALS: Nicolas Poussin, *Extreme Unction*, oil on canvas (PD.11-2012).

ACCEPTED BY H.M. GOVERNMENT IN LIEU OF INHERITANCE TAX AND ALLOCATED TO THE FITZWILLIAM MUSEUM IN 1913 AND ACQUIRED WITH ADDITIONAL CONTRIBUTIONS FROM THE ART FUND (WITH A CONTRIBUTION FROM THE WOLFSON FOUNDATION), THE VICTORIA AND ALBERT PURCHASE GRANT FUND, THE FAIRHAVEN FUND AND THE FRIENDS OF THE FITZWILLIAM: Sir Stanley Spencer, *John Donne arriving in Heaven*, 1911, oil on canvas (PD.12-2012); *Scrubbing clothes*, c.1919,

oil on panel (PD.13-2013); *Making a red cross*, c.1919, oil on panel (PD.14-2013); *Making columns for the Tower of Babel*, 1933, oil on panel (PD.15-2013); *Builders of the Tower of Babel*, pencil, wash and oil on paper (PD.16-2013).

BEQUESTS

From MONICA BECK: Willilam Ratcliffe, *Farmhouse, Cheddar*, graphite and watercolor on card laid down on board (PD.17-2013); *Dieppe Harbour*, watercolour, blue and brown in, traces of graphite (PD.18-2013); *Mount Vernon, Hampstead*, watercolour, pen and ink and graphite (PD.19-2013).

From LOUIS JOHN DRAKE MBE: Christabel King, *Aquilegia longissima*, cult. J. Drake, watercolour and graphite, 1997 (PD.8-2013).

GIFTS

From the TRUSTEES OF SIR DENIS MAHON'S CHARITABLE TRUST through the ART FUND: Francesco Albina, *The Trinity with the Virgin Mary and Musician Angels*, oil on copper, (PD.2-2013); Ciro Ferri, *The Adoration of the Shepherds*, oil on copper, signed on column base (PD.3-2013); Andrea Sacchi, *The Baptism of Christ*, oil on panel, inscribed verso Andree Sacchi Pict' (PD.4-2013); Bartolomeo Schedoni, *The Coronation of the Virgin*, oil on panel (PD.5-2013); attributed to Francesco Solimena, *The Rest on the Flight to Egypt*, oil on copper (PD.6-2013); Pierre Subleyras, *The Holy family with Saint Elizabeth and Saint Zacharias and the Infant Saint John*, oil on canvas (PD.7-2013).

From the FRIENDS OF THE FITZWILLIAM MUSEUM: Jane Dixon, *Monument*, graphite frottage (PD.1-2013).

From PROFESSOR PAUL JOANNIDES, in honour of FATHER JOHN GARRETT: EDWARD REGINALD FRAMPTON (1870-1923), *Crucifixion with the Virgin and St John* possibly 1910s, oil on canvas (PD.9-2013).

From LUCINDA PEARCE-HIGGINS in memory of her father, JOHN DENIS PEARCE-HIGGINS: Edmund Morison Wimperis, *A distant view of Snowdon*, 1879, watercolour over black chalk (PD.10-2013).

From LÜ WU-CHIU: Lü Wu-Chiu, *The next life*, brush, ink on paper signed and dated 1961 with a seal (PD.8-2012); *The next life*, brush, ink on paper signed and dated 1962 with two seals (PD.9-2012); *Broken rock*, brush, ink on paper signed and dated 1962 with a seal (PD.10-2012).

Prints

From GEOFFREY CLARKE: Geoffrey Clarke (born 1924), *The Choice No. 2*, 1950, etching on steel, no. 11 from the projected edition of 25 printed by the artist in 1950, LeGrove 37 I (P.1-2013); *The Choice No. 2*, 1950, etching on steel, no. 3 from the edition of 25 printed at the Royal College of Art in 1976, LeGrove 37 II. (P.2-2013); *Father, mother and children*, 1950, etching, sugar-lift and open-bite on steel, no.12 from the edition of 25 printed at the Royal College of Art in 1976, LeGrove 42 II (P.3-2013); *Man*, 1950, sugar-lift aquatint on steel, no.9 from the edition of 25 printed at the Geoffrey Clarke (born 1924), Royal College of Art in 1976, LeGrove 69 II. (P.4-2013); *Man 'concealed' behind trees*, 1950, Etching, drypoint, sugar-lift and open-bite on steel, no.1 of 10 proofs printed by the artist in 1950, LeGrove 81 I (P.5-2013); *Man in the mountains*, 1950, sugar-lift aquatint on steel, no. 3 from the projected edition of 25 printed by the artist in March 1950, LeGrove 83 1 (P.6-2013).

From the FRIENDS OF THE FITZWILLIAM MUSEUM: Utagawa Kunisada (1786-1864), *Sumagoto: Inaka genji (Suma koto: Rustic Genji)*, *hanshibon* format woodblock book printed in colour with gold leaf, metallic printing, blind-embossing, burnishing, and other special printing effects, illustrations by Kunisada, signed *Matahei*, to a text by Ryūtei Tanehiko, complete in 3 volumes with *fukurotoji* binding and silk labels, in original colour-printed wrapper (*fukuro*) and wooden case (*chitsu*), c.1838 (P.310-2013), *Portrait of the kabuki actor Bandō Hikosaburō V as Kenkaya Gorokichi*, colour print from woodblocks (block-carver: Ōta Komakichi), *ōban* format, 06/1863, one impression from the luxury edition on thick paper (P.311-2013), *Portrait of the kabuki actor Bandō Hikosaburō V as Kenkaya Gorokichi*, colour print from woodblocks (block-carver: Ōta Komakichi), *ōban* format, 06/1863, printed on silk (P.312-2013), *Portrait of the kabuki actor Ichimura Kakitsu IV as Goshaku Somegoro*, colour print from woodblocks (block-carver: Matsushima Masakichi), *ōban* format, 07/1863, one impression from the luxury edition on thick paper (P.313-2013), *Portrait of the kabuki actor Ichimura Kakitsu IV as Goshaku Somegoro*, colour print from woodblocks (block-carver: Matsushima Masakichi), *ōban* format, 07/1863, one impression printed on silk (P.314-2013); Otto Greiner (1869-1916), *The Mortar (Der Mörser)*, 1900, lithograph printed in red-brown ink on Japan paper. From the collection of Christopher J. Hobbs, who was given it by Eberhardt Grieb (P.572-2013); Katsukawa Shuncho (active late 1770s—late 1790s) *A Couple Kissing Whilst Making Love*. Colour print from woodblocks (benigirai-e) with metallic printing. *Oban* format. 1780s (P.18-2012); *A geisha with her lover*, from the erotic series ‘Customs of the Geisha’ (*Geisha no fuzoku*). Colour print from woodblocks. *Aiban* format. 1780s. (P.19-2012).

From DAVID HALL: Diana Bloomfield (1915-2010), *Booklabel for Philip Beddingham*, wood engraving printed in red (P.190-2013), *Booklabel for Kenneth Guichard*, wood engraving printed in blue (P.191-2013), *The Old Mill House*, engraved for Hans Schmoller, proof impression printed in black (P.192-2013), *Pictorial bookplate for James Maslen*, wood engraving printed in black and green (P.309-2013); Reg Boulton (1923-2012), *Pictorial bookplate for James Maslen*, wood engraving printed in red (P.193-2013), *Pictorial bookplate for James Maslen*, wood engraving printed in brown (P.194-2013); Simon Brett (born 1943), *Pictorial bookplate for Anthony Baker*, wood engraving (P.195-2013), *Booklabel for John Gartner*, wood engraving (P.196-2013), *Pictorial bookplate for Brian North Lee*, wood engraving (P.197-2013), *Pictorial bookplate for Clive Stewart Lockhart*, wood engraving (P.198-2013), *Pictorial bookplate for Leslie George Paine*, wood engraving (P.199-2013), *Pictorial bookplate for David Sloss*, wood engraving (P.200-2013), *Pictorial bookplate for James Wilson*, wood engraving (P.201-2013); Mark Bury, *Booklabel for Brian North Lee*, Wood engraving printed in red (P.202-2013), *Booklabel for Cambridge University Library* (P.203-2013); Sebastian Carter (born 1941), *Booklabel for David J. Hall*, printed in red (P.204-2013); Anthony Christmas (born 1953), *Bookplate for Aemiliae*, wood engraving (P.205-2013); Roy Cooney (born 1935), *Bookplate for Brian North Lee* (P.206-2013); Katsunori Hamanishi (born 1949), *Bookplate for Brian North Lee*, mezzotint printed in black red and gold (P.207-2013); After Joan Hassall (1906-1988), *Capital letter M*, 1975, Chamber 34 (P.208-2013), Joan Hassall (1906-1988), *Printed border (ex libris Brian North Lee)* wood engraving (P.209-2013), *Bookplate for Brian North Lee*, wood engraving printed in green (P.210-2013); Osvaldo Jalil (born 1950), *Bookplate for Brian North Lee*, 2005, linocut (P.211-2013); Anatoly Ivanovich Kalashnikov (1930-2007), *Bookplate for Paul and Renate Woudhuysen*, wood engraving (P.212-2013), *Bookplate for Paul and Renate Woudhuysen*, wood engraving (P.213-2013); John Lawrence (born 1933), *Bookplate for Michael Brown*, 1977, wood engraving (P.214-2013), *Bookplate commemorating Horace Jones*, wood engraving, 1978 (P.215-2013), *Bookplate for Brian North Lee*, wood engraving (P.216-2013); Hilary Paynter (born 1943), *Pictorial bookplate for Allison Douglas and John Edwards*, wood engraving (P.217-2013), *Pictorial bookplate for Brian North Lee*, wood engraving (P.218-2013); J Martin Pitts (1939-2002), *Bookplate for Brian North Lee*, 1995, linocut (P.219-2013); Stanley Reece, *Bookplate for Brian North Lee* (P.220-2013); Mark Severin (1906-1987), *Bookplate for Brian North Lee*, engraving (P.221-2013); Richard Shirley Smith (born 1935), *Bookplate for Iain Bain*, 1983, wood engraving (P.222-2013), *Bookplate for P. & D. Colnaghi*, 1980, wood

engraving (P.223-2013), *Bookplate for Brian North Lee*, 1984 (P.224-2013), *Bookplate for Raymond and Pamela Lister*, 1984, wood engraving (P.225-2013), *Bookplate for David Profumo*, 1984, wood engraving (P.226-2013), *Bookplate for Michael Riviere (Spezzatura)*, 1978, wood engraving (P.227-2013), *Bookplate for Richard and Margot Walker*, wood engraving (P.228-2013), *Bookplate for James Ley Wilson*, 1974, wood engraving (P.229-2013); Ron Smith, *Book label for Brian North Lee*, wood engraving printed in green (P.230-2013); Ian Stephens, *Bookplate for Brian North Lee*, wood engraving (P.231-2013); Reynolds Stone (1909-1979), *Booklabel for Iain Bain*, wood engraving (P.232-2013), *Booklabel for Owen Bateson*, printed in black (P.233-2013), *Booklabel for Barbara and Nicolas Bentley*, printed in black (P.234-2013), *Booklabel for Barbara and Nicolas Bentley*, printed in red (P.235-2013), *Booklabel for William E. Butler*, printed in black (P.236-2013), *Booklabel for Katherine Knaster*, printed in black (P.237-2013), *Booklabel for David John Gilson*, printed in black (P.238-2013), *Booklabel for R. W. Ladborough*, printed in orange (P.239-2013), *Book label for John and Hyacinth Lawrence*, wood engraving (P.240-2013), *Book label for John and Hyacinth Lawrence*, wood engraving (reproduced from an impression of the wood engraving) (P.241-2013), *Bookplate for Brian North Lee*, 1972, wood engraving (P.242-2013), *Booklabel for Barbara Moray*, printed in grey-green (P.243-2013), *Booklabel for David Potter*, printed in red (P.244-2013), *Bookplate for E. Clive Rouse*, wood engraving printed in black (P.245-2013), *Book label for John Sparrow*, wood engraving (reproduced from an impression of the wood engraving) (P.246-2013), *Armorial book plate for Peter Summers*, printed in black (P.247-2013), *Book plate for the British Council*, printed in black (P.248-2013), *Book plate for the College of Librarianship of Wales, Oliver Simon Collection*, printed in black (P.249-2013), *Bookplate for Eton College library*, 1965, wood engraving (P.250-2013), *Book plate for Liverpool University Library*, printed in black (P.251-2013), *Book label for London Library*, printed in red and gold (P.252-2013), *Book label for the National Trust*, wood engraving (P.253-2013), *Armorial book plate for Squire Law Library, Cambridge*, wood engraving (P.254-2013), *Book plate for University Printer*, printed in black (P.255-2013), *Book label for 5 Thurloe Close, Alexander Place, London, SW7*, printed in blue (P.256-2013), *Bookplate for Iain Bain*, 1970, wood engraving (P.257-2013); Sister Margaret Tournour, *Book label for Brian North Lee*, wood engraving (P.258-2013); Cliff Whitewick, *Book label for Brian North Lee*, engraving (P.259-2013); Philip Webb, *Book label for Brian North Lee*, wood engraving (P.260-2013); Leo Wyatt (1909-1981), *Book label for Charles Benson*, wood engraving printed in black (P.261-2013), *Book label for James Henry Breasted Jr.*, wood engraving printed in black (P.262-2013); *Book label for David Burnett*, wood engraving printed in brown (P.263-2013), *Book label for Darlene Butler*, wood engraving printed in blue (P.264-2013), *Book label for William Elliott Butler*, wood engraving printed in red (P.265-2013), *Book label for David & Hermione Chambers*, wood engraving printed in black (P.266-2013), *Book label for James Fairfax*, wood engraving printed in blue (P.267-2013), *Book label for Edward Faridany*, wood engraving printed in blue (P.268-2013), *Book label for Robert Heydon Gayner*, wood engraving printed in orange (P.269-2013), *Book label for Frances Emily Gellerman*, wood engraving printed in orange (P.270-2013), *Book label for Kathleen Harvey*, wood engraving printed in black (P.271-2013), *Book label for Robert B & Marian S. Honeyman*, wood engraving printed in brown (P.272-2013), *Book label for Simon Lawrence*, wood engraving printed in black (P.273-2013), *Book label for Brian North Lee*, wood engraving printed in orange (P.274-2013), *Book label for Bryan Maggs*, wood engraving printed in green (P.275-2013), *Book label for Tony Rennoldson*, wood engraving printed in green (P.276-2013), *Book label for John F. Peckham*, wood engraving printed in red (P.277-2013), *Book label for Mary Polwarth*, wood engraving printed in green (P.278-2013), *Book label for John Porter*, wood engraving printed in black (P.279-2013), *Book label for Susan Otis Thompson*, wood engraving printed in black (P.280-2013), *Book label for Akiko Uchida*, wood engraving printed in orange (P.281-2013), *Book label for Christian F. Verbeke*, wood engraving printed in black (P.282-2013), *Book label for Zeitlin & Ver Brugge, booksellers*, wood engraving printed in black (P.283-2013), *Book label for Boston Athenaeum (John Lord Fund)*, wood engraving printed in blue (P.274-2013), *Book label for Boston Athenaeum*, wood engraving printed in blue (P.285-2013), *Book label for Richard A Gleeson Library*, wood engraving printed in black (P.286-2013), *Book label for the library of the Charles Lamb*

Society, wood engraving printed in brown (P.287-2013), *Book label for Swarthmore College Library*, wood engraving printed in red (P.288-2013), *Book label for the Mark Longman library*, wood engraving printed in brown (P.289-2013), *Book label for Simpson Thatcher & Bartlett*, wood engraving printed in orange (P.290-2013), *Book label for NBL*, wood engraving printed in black (P.291-2013), *Trade card for Robert D Steedman*, bookseller, wood engraving printed in brown (P.292-2013); Unknown, *Book label for the Biblioteca Cervantina, Spain Ex libris Juan Sedó Peris-Mencheta*, 1932 (P.293-2013), Unknown, *Bookplate for Holbrook Jackson*, woodcut (P.294-2013); *Bookplate for Ackworth School, Natural history library*, (P.295-2013); ?William Henry Harcourt (1834-1912), *Bookplate for William Abercrombie*, wood engraving (P.296-2013); Unknown, *Book label for D. J. Hall*, (P.297-2013); *Bookplate for Norwich Training College*, wood engraving (P.298-2013); After Gavin Stamp? *Bookplate for Sheridan & Margaret Gilley*, 1975 wood engraving (P.299-2013); Unknown, *Bookplate with the initials W.L.*, lithograph (P.300-2013); *Bookplate for Samuel Wegg*, engraving (P.301-2013); After Reynolds Stone?, *Book label for Arnold Muirhead*, illustration cut from a book (P.302-2013); Unknown, *Bookplate for Malcolm Howe*, (with the motto Insignia Nobilitatis Astreantia Dignis), after 1976 (P.303-2013); Unknown, *Bookplate for Brian North Lee*, engraving (P.304-2013); *Book label for Cambridge University Library Smuts Memorial Fund*, letterpress (P.305-2013); *Book label for the Cambridge University Smuts Memorial Fund*, letterpress (P.306-2013); *Book label for the Working Library of Howard M. Nixon*, 1983, letterpress (P.307-2013); *Bookplate with bookshelves, candle and motto 'He that loveth a book will never want a faithful friend'*, linocut (P.308-2013).

From the MARTINEAU FAMILY TRUST in memory of WILLIAM MOSTYN-OWEN: Cornelis Cort (1533-1578), *Ruggiero rescuing Angelica*, 1565, engraving after Titian, second state (P.20-2012).

From THE PRINT STUDIO: Daphne Astor, *C4RD print*, etching and aquatint, 2008 (P.8-2013); Daphne Astor, *Fuji Monoprint*, screenprint in five colours, 2006 (P.9-2013); Bobby Baker (born 1951), *Battle Hardened*, screenprint in five colours, 2010 (P.10-2013); Will Barras (born 1973), *The Wave*, drypoint, 2009 (P.11-2013); Regine Bartsch (born 1951), *Blue Chair*, screenprint in eight colours, 2009 (P.12-2013), *The Library*, screenprint in eight colours, 2009 (P.13-2013), *Dining Room*, woodcut, 2009 (P.14-2013), *Bedroom*, screenprint in four colours, 2009 (P.15-2013); Billy, *Chief Babatunde*, screenprint in five colours, 2011 (P.16-2013); Willard Boepple (born 1945), *7.6.10*, screenprint, 2010 (P.17-2013), *1 2010*, etching in white ink on black paper, 2010 (P.28-2013), *W3 2010*, etching in white ink on black paper, 2010 (P.19-2013), *6 2010*, etching in white ink on black paper, 2010 (P.20-2013), *W7 2010*, etching in white ink on black paper, 2010 (P.21-2013), *RTB 2010*, etching in white ink on black paper, 2010 (P.22-2013), *Kimono 1*, screenprint, 2011 (P.23-2013), *Kimono 2*, screenprint, 2011 (P.24-2013); Zlatko Brdanovic, *Dance with the Past*, etching, 2008 (P.25-2013); Michael Brick (born 1946), *19.5.04 D*, screenprint, 2011 (P.26-2013), *Breath (Pink)*, screenprint, 2008 (P.27-2013), *Breathe (Blue)*, screenprint, 2008 (P.28-2013), *Double Earth*, screenprint in six colours, 2011 (P.29-2013); Andrea Büttner (born 1972), *Nativity*, woodcut in three colours, triptych, 2007 (P.30-2013), *Two dancing nuns*, woodcut, diptych, 2007 (P.31-2013), *Crib*, woodcut, 2007 (P.32-2013), *Grille*, woodcut, 2007 (P.33-2013), *Arches*, woodcut, 2007 (P.34-2013), *Dancing nuns*, woodcut, 2007 (P.35-2013); Andrew Carnie (born 1957), *Those eyes*, screenprint, 2000 (P.36-2013), *Circle of stuff*, 2009 (P.37-2013); John Carter (born 1942), *Untitled*, blind embossing, 2009 (P.38-2013); Edward Catley *Untitled*, Blind embossing, 2009 (P.39-2013), *Fibonacci monoprint*, screenprint in seven colours, 2009 (P.40-2013); Michelle Charles (born 1959), *Fly*, screenprint, 2008 (P.41-2013); Alex Charrington (born 1981), *Untitled*, screenprint in 4 colours, 2011 (P.42-2013); Billy Childish (born 1959), *Art or Arse*, screenprint in three colours, 2009 (P.43-2013), *Devine Conception*, screenprint in five colours, 2009 (P.44-2013); Chivers, Mat (born 1973), *Clouds*, screenprint, 2010 (P.45-2013), *Crystilze*, screenprint, 2010 (P.46-2013); Rachael Clewlow, *Untitled*, screenprint in nine colours, 2012 (P.47-2013); Paul Coldwell (born 1952), *Points of reference 1*, screenprint in five colours, 2011 (P.48-2013), *Points of reference 2*, screenprint in five colours, 2011 (P.49-2013), *Points*

of reference 3, screenprint in five colours, 2011 (P.50-2013); Charlotte Cornish (born 1967), *Venturing 1*, screenprint and lithograph, edition 1/75, 2008 (P.51-2013), *Venturing II*, screenprint and lithograph, 2008 (P.52-2013), *Venturing III*, screenprint and lithograph, 2008 (P.53-2013); Alan Davie (born 1920), *Grangemouth Image*, screenprint in six colours, 2010 (P.54-2013); Alycia Dubnyckyj (born 1982), *Tower Bridge*, screenprint in twenty-four colours, 2008 (P.55-2013), *St Paul's*, screenprint in twenty-four colours, 2008 (P.56-2013); Bob Edgson (born 1945), *Vita Nuova Canto II (I)*, screenprint, 2010 (P.57-2013), *Vita Nuova Canto II (II)*, screenprint, 2010 (P.58-2013), *Vita Nuova Canto II (III)*, screenprint, 2010 (P.59-2013), *Triple Echo*, screenprint, 2008 (P.60-2013), *Triple Echo*, screenprint, 2008 (P.61-2013); Mark Fairington (born 1957), *Bestiary*, screenprint, 2008 (P.62-2013), *Bear*, etching, 2006 (P.63-2013); Margaretha Galt, *Running Dog*, etching, 2009 (P.64-2013), *Small Dog*, etching, 2009 (P.65-2013), *Goat*, etching, 2008 (P.66-2013); Henry Garfit (born 1975), *Mad dogs & Englishmen*, screenprint in five colours, 2007 (P.67-2013), *Union Register*, screenprint in five colours, 2007 (P.68-2013), *Untitled blue*, screenprint in eight colours, 2006 (P.69-2013), *Nocturne*, screenprint in five colours, 2007 (P.70-2013), *Daybreak*, screenprint in five colours, 2007 (P.71-2013), *Red Stone Wrestler*, screenprint in four colours, 2007 (P.72-2013), *Orange Stone Wrestler*, screenprint in four colours, 2007 (P.73-2013), *Cadbury Moon*, screenprint in five colours, 2007 (P.74-2013), *Orient*, screenprint in five colours, 2007 (P.75-2013), *Stone The Crows*, screenprint in six colours, 2007 (P.76-2013), *Howard's End*, screenprint in five colours, 2007 (P.77-2013), *The Night Before I*, screenprint in three colours, 2007 (P.78-2013), *The Night Before II*, screenprint in six colours, 2007 (P.79-2013), *Summer Solstice*, screenprint in five colours, 2007 (P.80-2013), *Winter Solstice*, screenprint in four colours, 2007 (P.81-2013); Alan Grabham (born 1960), *Synaesthesia*, screenprint, 2005 (P.82-2013), *Ontological O*, screenprint, 2004 (P.83-2013), *Decade*, screenprint, 2004 (P.84-2013); Anthony Green (born 1939), *Autumn Love I/Pink Lounge*, etching and injet, 2009 (P.85-2013), *Autumn Love II/The Swing*, screenprint and injet, 2009 (P.86-2013), *Marie Madeleine (1910-2004)*, etching and hand colouring, 2009 (P.87-2013); Kip Gresham (born 1951), *Curno III*, screenprint, 2008 (P.88-2013), *6 x 1*, screenprint, 2004 (P.89-2013), *Two Strokes*, screenprint, 2006 (P.90-2013), *Figaro 1 (Yellow)*, screenprint, 2007 (P.91-2013), *Figaro 2 (Grey)*, screenprint, 2007 (P.92-2013), *Figaro 3 (Orange)*, screenprint, 2007 (P.93-2013), *Maze 1 (White on Black)*, screenprint, 2007 (P.94-2013), *Maze 2 (Blue)*, screenprint, 2007 (P.95-2013), *Maze 3 (Grey)*, screenprint, 2007 (P.96-2013), *Middle to Out*, screenprint, 2006 (P.97-2013), *Montjuic*, screenprint in six colours, 2005 (P.98-2013), *Lost in the Funhouse*, screenprint in five colours, 2012 (P.99-2013), *The end of art*, screenprint in eight colours, 2012 (P.100-2013); Peter Griffin (born 1947), *Red Carborundum*, carborundum etching, 2007 (P.101-2013), *Blue Carborundum*, carborundum etching, 2007 (P.102-2013), *Carborundum Head 1*, carborundum etching, 2007 (P.103-2013), *Carborundum Head 2*, carborundum etching, 2007 (P.104-2013), *Carborundum Head 3*, carborundum etching, 2007 (P.105-2013), *Carborundum Head 4*, carborundum etching, 2007 (P.106-2013), *Big Head (Green/Yellow)*, screenprint, 2007 (P.107-2013), *Big Head (Blue)*, screenprint, 2007 (P.108-2013), *Big Head (Pink)*, screenprint, 2007 (P.109-2013), *Big Head (Orange)*, screenprint, 2007 (P.110-2013); James Hugonin (born 1950), *Three fluctuations in contrary rhythm 1*, screenprint in thirty colours, 2009 (P.111-2013), *Three fluctuations in contrary rhythm 2*, screenprint in thirty colours, 2009 (P.112-2013), *Three fluctuations in contrary rhythm 3*, screenprint in thirty colours, 2009 (P.113-2013), *Binary Rhythm*, diptych (Dark Red and Indigo), screenprints in forty-two colours, 2012 (P.114-2013); Claerwen James (born 1970), *Untitled*, screenprint in nine colours, 2012 (P.115-2013); Orlando Johnson (born 1980), *He Comes from Senegal*, screenprint in five colours, 2008 (P.116-2013), *Robert Pires*, screenprint in six colours, 2010 (P.117-2013), *The Best Player*, screenprint in five colours, 2009 (P.118-2013), *Highbury at Night*, photo etching, edition 2008 (P.119-2013), *Bergkamp, Red*, screenprint in five colours, 2008 (P.120-2013), *Bergkamp, Gold*, screenprint in five colours, 2008 (P.121-2013), *Bergkamp, Blue*, screenprint in five colours, 2008 (P.122-2013); Nick Kennedy, *Untitled*, screenprint in twenty-four colours, 2012 (P.123-2013); Ellen Lanyon (born 1926), *Ivory Metrolog*, screenprint in eight colours, 2011 (P.124-2013); Low Bros, *Steppen Wolf*, screenprint in nineteen colours, 2011 (P.125-2013); Malarky, *Run*, screenprint in five colours, 2011 (P.126-2013);

John McLean (born 1939), *Pilraig*, screenprint, 2009 (P.127-2013), *Leith*, screenprint, 2009 (P.128-2013), *Calton*, screenprint, 2009 (P.129-2013), *Rondo*, drypoint printed in colours from two plates, 2008 (P.130-2013), *Aubade*, drypoint printed in colours from two plates, 2008 (P.131-2013), *Diapaisson*, etching printed in colours from two plates, 2008 (P.132-2013), *Chant*, drypoint printed in colours from two plates, 2008 (P.133-2013), *Plainsong*, drypoint printed in colours from two plates, 2008 (P.134-2013), *Dalloch*, carborundum etching, 2008 (P.135-2013), *Claikie*, carborundum etching, 2008 (P.136-2013), *Kirk Bell*, woodcut printed in five colours, 2007 (P.137-2013), *Kirk Brae*, woodcut printed in five colours, 2007 (P.138-2013), *Kirk Shoon*, woodcut printed in five colours, 2007 (P.139-2013), *Kirk*, woodcut printed in five colours, 2007 (P.140-2013), *Kirk Dyke*, woodcut printed in five colours, 2007 (P.141-2013), *Drumsturdy*, screenprint, 2009 (P.142-2013), *Pibroch*, woodcut printed in four colours, 2008, (P.143-2013), *Oxter*, Woodcut printed in seven colours, 2008 (P.144-2013), *Cantrip*, woodcut printed in five colours, 2008 (P.145-2013), *Smoorit*, screenprint in seven colours, 2011 (P.146-2013); Loukas Morley (born 1973), *Basket Amber*, screenprint in five colours, 2011 (P.147-2013), *Basket Blue*, screenprint in five colours, 2011 (P.148-2013), *Basket Lilac*, screenprint in five colours, 2011 (P.149-2013), *Basket Orange*, screenprint in five colours, 2011 (P.150-2013); Phil Morsman, *Elvet 8*, screenprint, 2004 (P.151-2013); Mr Penfold, *Untitled Blue*, screenprint, 2007 (P.152-2013), *Untitled Pink*, screenprint, 2007 (P.153-2013), *Colourwheel*, screenprint, 2009 (P.154-2013), *IB*, screenprint, 2008 (P.155-2013), *Pilot*, screenprint, 2007 (P.156-2013), *Dolphin*, screenprint, 2006 (P.157-2013), *Dolphin Royal*, screenprint, 2006 (P.158-2013), *On Your Heels*, screenprint, 2007 (P.159-2013), *Afternoon at Patrick's*, screenprint, 2008 (P.160-2013), *The Grand Pleasure Dome*, screenprint in ten colours, 2010 (P.161-2013), *Index*, screenprint in six colours, 2012 (P.162-2013); Bryan Pearce (born 1930), *Ginger Jar*, screenprint in fourteen colours, 2006 (P.163-2013), *From Godrevy Terrace*, screenprint in fifteen colours, 2006 (P.164-2013), *Round Church*, screenprint in twelve colours, 2006, (P.165-2013); Stephen Raw (born 1952), *Song of Solomon*, screenprint, 2011 (P.166-2013); Carol Robertson (born 1955), *Starcross*, screenprint, 2011 (P.167-2013), *Navajo*, screenprint, 2012 (P.168-2013); Iain Robertson (born 1955), *Untitled*, screenprint, 2010 (P.169-2013); Sutton, Trevor (born 1948), *Stamp A*, etching in two colours, 2010 (P.170-2013), *Stamp B*, etching in two colours, 2010 (P.171-2013), *Stamp C*, etching in two colours, 2010 (P.172-2013), *Giant Steps*, screenprint, 2012 (P.173-2013); Jo Taylor (born 1969), *Thornbery Bull*, etching, 2008 (P.174-2013), *War Horse*, screenprint in eight colours, 2007 (P.175-2013); The London Police, *Something for all the Family*, screenprint, 2008 (P.176-2013), *With Thanks to Anthony Chrisp*, screenprint, 2008 (P.177-2013), *Keiron Dyer owes me money*, screenprint in four colours, 2008 (P.178-2013), *I'd rather be down the pub than at this show even with the free*, screenprint, 2008 (P.179-2013), *The Prinsengracht in 37 years*, screenprint, 2010 (P.180-2013), *Space Oddity*, Screenprint, 2010 (P.181-2013); Fiona Thomas, *Segovia/Aqueduct 1 (Grey)*, screenprint, 2007 (P.182-2013), *Segovia/Aqueduct 2 (Pink)*, screenprint, 2007(P.183-2013); Daryl Waller (born 1978), *Blue Tree*, screenprint, 2008 (P.184-2013), *Unknown Kiss*, etching, 2006 (P.185-2013), *The Village*, etching, 2007 (P.186-2013); Mary Webb (born 1939), *Utah III*, screenprint in five colours, 2011 (P.187-2013), *Utah IV*, screenprint in five colours, 2012 (P.188-2013), *Utah V*, screenprint in five colours, 2012 (P.189-2013).

From DAVID SCRASE: Yves Popet (born 1946), *Untitled [abstract shape formed of five overlapping squares and rectangles]*, 2012, screenprint, in the form of a New Year card for 2013 from Hubert, Michèle, Annie and Sylvie Prouté (P.7-2013).

PURCHASES

From the PERCIVAL FUND: Daniel Maclise, *Richard Sainthill in front of the tomb of Reginald de Swenthal*, graphite (PD.11-2013).

Prints

From the REITLINGER PRINT DUPLICATES FUND: Yanagawa Shigenobu (1787-1833), *A man with two women under a mosquito net*, colour print from woodblocks, ōban format, late 1820s (P.315-2013), *Dutch lovers*, colour print from woodblocks, ōban format, late 1820s (P.316-2013).

From the V&A PURCHASE GRANT FUND (with balance from the FRIENDS OF THE FITZWILLIAM): Katsukawa Shun'ei (1762-1819), *The actors Sawamura Sōjūrō III (left), Segawa Kikunojō III (centre) as a courtesan and Kataoka Nizaemon VII (right) in a scene from a kabuki play*, colour print from woodblocks, triptych in hosoban format, published by Enomotoya Kichibei, c.1795 (P.317-2013).