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The  
Fitzwilliam  
Museum  
CAMBRIDGE



# REVIEW



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# CELEBRATING THE PAST BUILDING FOR THE FUTURE

TIM KNOX  
DIRECTOR AND MARLAY CURATOR

This *Review* is a portrait of the last few years of the life of the Fitzwilliam Museum in Cambridge – 2010-2014. It celebrates and commemorates the work and achievements of the Museum, and shows it as an institution in robust health with exciting plans for the future.

This publication gives us the opportunity to thank the organisations, grant making trusts, donors and all those who help the Museum. Heading that list must be the University of Cambridge, whose principal museum of art and archaeology we are. The recent change to the University's Statutes that makes the Fitzwilliam Museum an institution that reports directly to the University's General Board, can only strengthen the strong involvement we already have with teaching and research throughout the University. Thanks are also due to our other major funders: Arts Council England, the Higher Education Funding Council for England (HEFCE), the Monument Trust, and the executors of the late Paul Mellon.

Tim Knox  
Photo © Charlie Hopkinson



I am only too aware that many of the achievements described in these pages were those of my predecessor, Dr Timothy Potts, who left Cambridge in the Summer of 2012 to take up the post of Director of the J. P. Getty Museum in California. Timothy's ambitious exhibitions programme put Cambridge on the map and attests to his energy and vision. I thank my colleagues, Kate Carreno, Assistant Director: Central Services, and David Scrase, Assistant Director: Collections, who acted as Co-Directors during the seven-month interregnum before I arrived in Cambridge. Their wise and effective custodianship of the Museum, made it a pleasure to take up the reins. David's decision to retire from the Museum in February 2014, after a remarkable career of 37 years in this institution, was a great loss, but we continue to benefit from his advice and generosity.

I am also indebted to the Syndics, the Fitzwilliam Museum's governing body, for their sage advice and support over the past two years. I owe a particular debt of gratitude to the Chairman, Professor Martin Daunton, who retired in September 2014, and I am enjoying working with his successor, Professor Geoff Ward. Finally, I thank all the staff of the Fitzwilliam Museum and Hamilton Kerr Institute for their hard work and loyalty as we approach our bicentenary year.



# INTRODUCING THE FITZWILLIAM MUSEUM

Founded in 1816, the Fitzwilliam is the principal art and archaeology museum of the University of Cambridge. It houses over half a million works of art, spanning a vast cultural landscape from the ancient world to the 21st century.

The Museum's purpose is to contribute to society through the pursuit of education, learning and research at the highest levels, to preserve and extend its world-class collections and to offer exhibitions and public programmes that engage the widest possible audience. Since 2012 it has been the lead partner in the consortium of University of Cambridge Museums, now one of only 21 regional bodies to receive Major Partner Museum funding from the Arts Council England.

The Museum is a valued resource for the people of Cambridge, and one of the city's leading cultural attractions, welcoming over 1.5 million visitors from further afield during the period of this Review. Admission is free, and we are committed to widening both physical and digital access so that millions more will find themselves entertained, educated and inspired by our extraordinary collections in future.

The newly refurbished Dutch Gallery  
The Fitzwilliam Museum



## EXHIBITIONS

Beautifully presented, visually compelling and always thought provoking, the Museum's exhibitions are key to its mission of sharing the wealth of its research and collections with the world. And when the Fitzwilliam opens its doors, the world listens: hundreds of thousands of visitors experience the Museum's exhibitions each year – more than 1.1 million visitors in the period covered by this Review – and these inspirational events have become key moments in Britain's cultural calendar.

The Museum mounted some 40 exhibitions and special displays, from major shows of some of history's greatest artists to smaller complementary displays resulting from equally thorough research and insight. To create these exhibitions, the Museum's curators have partnered with some of the most knowledgeable and prestigious guest specialists, institutions and collections in the world, helping make the Fitzwilliam part of an exciting and vibrant global cultural landscape.

Once again, we are grateful to the many benefactors, both organisations and individuals, whose generosity has made it possible for the Fitzwilliam to maintain an exhibition programme that is truly world-class. Our particular thanks go to the Monument Trust and the Paul Mellon Fund, whose support ensures that entry, even to major exhibitions, has remained free of charge.

# VERMEER'S WOMEN

## SECRETS AND SILENCE

5 October 2011 – 15 January 2012

*The Lacemaker* is one of the best-known paintings by the Dutch grand master Johannes Vermeer. But until 2012, this influential work had never been shown in Britain. So when an ongoing exchange with the Musée du Louvre in Paris resulted in a loan of this masterpiece to the Fitzwilliam, it presented an opportunity to build what would go on to be one of the most successful exhibitions in the museum's history: over its four-month run, *Vermeer's Women: Secrets and Silence* brought in more than 150,000 visitors.

Described by artist and writer Lawrence Gowing as 'jewel-like, immaculate and baffling,' *The Lacemaker* depicts a young woman absorbed in the intricacies of making bobbin lace. With her head lowered and seemingly oblivious to the artist's presence, the effect for the viewer is one of intense intimacy - a chance 'close-up' of a private moment. Through conversations with guest curator Betsy Wieseman, Curator of Dutch and Flemish Painting at the National Gallery, London, the painting became the lynchpin for an exploration of the Dutch Golden Age and its interest in depicting enigmatic women in the privacy of their homes.

Among the more than 30 masterworks in *Vermeer's Women* were highlights such as Vermeer's *The Music Lesson*, in which a young woman – her back to the artist's view – plays to a gentleman. In Gerard ter Borch's *Woman at her Toilet with a Maid*, a young woman stands before a glass, putting the finishing touches to her bodice while her maid stands by in readiness. In Jacobus Vrel's *Woman at a Window, Waving at a Girl*, a woman – again, her back to us – is seated on a chair, peering through the window at the almost spectral image of a child on its other side. In each case, the subjects are presented in familiar contexts but remain tantalisingly suggestive, their meanings frustratingly elusive.

Johannes Vermeer (1632-1675)  
*The Lacemaker*, c.1669-70 (detail)  
 Musée du Louvre, Paris  
 © Réunion des Musées Nationaux/Gérard Blot



Over its four-month run, *Vermeer's Women: Secrets and Silence* attracted more than 150,000 visitors.



*The Lacemaker* became the lynchpin for an exploration of the Dutch Golden Age and its interest in depicting enigmatic women in the privacy of their homes.

Our profound thanks to The Royal Collection, Musée du Louvre, Paris, The Metropolitan Museum of Art and to many other museums and individuals around the world who generously agreed to lend their works to this exhibition. For funding, we are deeply indebted to our principal exhibition supporter, The Monument Trust, and to our corporate sponsors in Cambridge. Our special thanks also to Betsy Wieseman, who agreed to curate the exhibition, and to Nicholas Penny, Director of the National Gallery, London, for allowing her time away from her duties in London to work with us.

Pieter de Hooch (1629-1684), *The Courtyard of a House in Delft*, 1658. The National Gallery, London.

Other critical successes in this period include:



**ITALIAN DRAWINGS:  
HIGHLIGHTS FROM THE COLLECTION**

8 March - 17 July 2011

Featured, among many others, works by da Vinci, Michelangelo, Raphael and Modigliani; complemented by the publication of a new catalogue of the collections of Italian and Spanish drawings by David Scrase.



**GALILEO AND HIS CONTEMPORARIES:  
PORTRAITS BY OTTAVIO LEONI, 1578-1630**

2 November 2010 – 13 February 2011

Prints from the Museum's collections demonstrating Leoni's subtle technique of stippled dots, used to convey nuances of flesh and other detail.



**SPLENDOUR AND POWER:  
IMPERIAL TREASURES FROM VIENNA**

16 August 2011 – 15 February 2012

Small, exquisitely crafted treasures – jewellery, gold and silver vessels, other exotic objects – from the Habsburg family's private collections, displayed together in Britain for the first time.



**ENGLAND AND THE DUTCH REPUBLIC  
IN THE AGE OF VERMEER:  
COINS AND MEDALS FROM THE 17TH CENTURY**

29 November 2011 – 11 March 2012

A special display concurrent with the major exhibition *Vermeer's Women* providing insight into the relationship between two rival naval powers of the 17th century.



**SCULPTURE PROMENADE 2012**

6 March 2012 – 31 March 2013

Third in a series showcasing artists who worked in Pietrasanta, Italy, with locally quarried marble made famous by Michelangelo: US-born Helaine Blumenfeld, Peter Randall-Page of Britain and Kan Yasuda of Japan.

© Peter Randall-Page



**GREY MATTERS:  
GRAPHITE**

29 November 2011 – 11 March 2012

Graphite is one of the most common and versatile drawing materials – this exhibition highlighted its expressive potential through four centuries of graphite drawings from the Museum's collections.

# EPIC OF THE PERSIAN KINGS THE ART OF FERDOWSI'S 'SHAHNAMEH'

11 September 2010 – 9 January 2011

*I shall not die; these seeds I've sown will save  
My name and reputation from the grave...*

The Persian poet Ferdowsi completed his masterpiece, the *Shahnameh*, with these words in the year 1010 – and he wasn't wrong. As part of the poem's millennium, *Epic of the Persian Kings* celebrated the "seeds" Ferdowsi had sown with the most comprehensive exhibition of this work and its influence ever mounted in Britain.

The *Shahnameh* tells the Persian history of the world – from the time of the first men, to the fall of the Persian Empire in the 7th century. *Epic of the Persian Kings* portrayed this work's influence as a touchstone for Persian culture in turbulent times with a rich array of hand-painted illustrations of the *Shahnameh* – from the 14th century onwards, of Arab, Turkic, Mongol, Kurdish and other origin. The exhibition was conceived by Charles Melville, Professor of Persian History at Cambridge, in discussion with Dr Stella Panayotova, Keeper of Manuscripts and Printed Books, who curated the exhibition with input from independent scholar Barbara Brend.

The Museum is grateful to the many lenders and sponsors whose generosity made this ambitious undertaking possible: the British Library, British Museum, Bodleian Library, Royal Collection, Royal Asiatic Society, Nasser D. Khalili and Keir collections, Iran Heritage Foundation, Bahari Foundation, Parsa Foundation, ILEX Foundation, Denis and Minouche Severis, Monica and Ali Wambold, the Princess Guity Qajar Fund, the Islamic Manuscript Association and others.

*Fire Ordeal of Siyavosh (detail)*  
MS 311, 82b



# THE SEARCH FOR IMMORTALITY

## TOMB TREASURES OF HAN CHINA

5 May – 11 November 2012

Described in the *New York Times* as 'the most intelligently conceived exhibition on ancient Chinese art in living memory,' this exhibition brought together nearly 400 funerary artefacts from the palatial tombs of China's ruling elite in the Western Han Dynasty (206 BC – AD 8). Highlights included two jade burial suits, one of which comprised more than 4,000 jade pieces stitched together with gold thread, as well as bronze and jade weaponry, terracotta figures and a wealth of other gilded funerary objects. These were displayed across a full four galleries reflecting the schematic and function of the tomb.

*The most intelligently conceived exhibition on ancient Chinese art in living memory.*

New York Times

More than 120,000 visitors flocked to see *The Search for Immortality*, the Museum's contribution to the London 2012 Cultural Festival (mounted in partnership with Art Exhibitions China, the Xuzhou Museum and the Museum of the King of Nanyue's Mausoleum). Examining a fascinating but little-documented chapter of China's political history, *The Search for Immortality* shed light on issues of diplomatic protocol, imposition of political authority and the tension between 'the Centre' versus 'the Provinces' – issues still relevant to our understanding of China today.

Our grateful thanks to The Monument Trust, the University of Cambridge, Cambridge University Press, Cambridge Assessment, a consortium of Cambridge-based companies and Sotheby's for their support and sponsorship of this landmark exhibition.

*The Search for Immortality:  
Tomb Treasures of Han China*  
© Xuzhou Museum, Jiangsu Province

**CERAMIC ART, CRAFT AND TALES**

3 July – 23 September 2012

Featuring 47 works from the Leventis Municipal Museum of Nicosia, along with eight from the Fitzwilliam's own collections, this exhibition offered fascinating insights into life and art in medieval Cyprus.



© Edmund de Waal

**ON WHITE:  
PORCELAIN STORIES FROM THE FITZWILLIAM**  
29 November 2013 – 23 February 2014

A critically acclaimed exhibition by ceramicist and author Edmund de Waal, tracing that most coveted commodity, porcelain, across land and sea through the journey of China, Central Asia and eventually Europe.

**LA GRANDE GUERRE:  
FRENCH PRINTS OF THE FIRST WORLD WAR**  
28 May - 21 September 2014

An exhibition of colour lithographs and woodcuts of the series *La Grande Guerre* depicting the first seven months of the First World War from the French perspective.



© The Estate of Eduardo Garcia Benito



**THE NIGHT OF LONGING:  
LOVE AND DESIRE IN JAPANESE PRINTS**

1 October 2013 – 12 January 2014

Forty exquisite woodcut prints and books examining love and desire in Japanese art during the Edo and Meiji periods (1600-1900), complementing an exhibition at the British Museum.



**QUENTIN BLAKE:  
DRAWN BY HAND**  
12 February – 12 May 2013

*The Guided Tour*, 2009  
© Quentin Blake

Illustrations, etchings, lithographs, drawings and special commissions for hospitals in various and contrasting media by one of Britain's best-known and best-loved artists and illustrators.

# A WORLD OF PRIVATE MYSTERY

## JOHN CRAXTON RA (1922-2009)

2 December 2013 - 21 April 2014



*A World of Private Mystery* celebrated Craxton's belief that "life was more important than art", a happiness once seen as a "handicap" by dour contemporaries.

John Craxton isn't a household name, yet his pictures, with their intense colour and sharp, humorous quality, make him a firm favourite with all who discover him. To redress this unfair semi-obscure, the Fitzwilliam enjoined Assistant Director for Collections, David Scrase, and Craxton's friend and biographer, Ian Collins, to stage *A World of Private Mystery* – the first retrospective to explore the entirety of the artist's life.

The exhibition comprised more than 60 pictures, from the brooding landscapes and figures of his early work to the joyful, light-infused work of his later years when he divided his time between London and Crete. Highlights included his famed *Poet in Landscape* (1941), the evocative *Reclining Figure with Asphodels I* (1983-4), a selection of illustrations for the books of his friend Patrick Leigh-Fermor, for which he is perhaps best known, and the whimsical *Cretan Cats* (2003). Above all, the exhibition sought to give a sense of Craxton as a person – his relationships, importantly his close friendship with Lucian Freud, sense of humour, and love of life.

Our heartfelt thanks to our generous lenders, including the estate of John Craxton, Richard Riley and Sir David Attenborough, Tate, the Scottish National Gallery of Modern Art, the Britten-Spears Foundation, the London Borough of Camden, Bristol City Art Gallery and many private individuals.

John Craxton (1922-2009)  
*Still Life with Three Sailors*, 1980-85 (detail)  
 Private Collection  
 © The estate of John Craxton, 2015

# DISCOVERIES

## ART, SCIENCE AND EXPLORATION FROM THE UNIVERSITY OF CAMBRIDGE MUSEUMS AND THE BOTANIC GARDEN

2 Temple Place, London: 31 January - 27 April 2014  
Fitzwilliam Museum, Cambridge: 27 May - 27 July 2014

With more than 5 million objects between them, few cities can rival the world-class wealth of collections within the eight University of Cambridge Museums. In 2014, for the first time ever, these collections joined together for a single exhibition. *Discoveries* began at the former London residence of William Waldorf Astor, Two Temple Place, before a slightly modified version of the exhibition opened at the Fitzwilliam, this time adding the Cambridge University Botanic Garden to the mix.

Comprised of objects from a wide range of disciplines – from art to zoology and beyond – the show was variously described as ‘eclectic and wondrous’ (The Telegraph), an exhibition of objects that ‘breathe the spirit of enquiry and freedom of thought’ (The Financial Times), and ‘a giant cabinet of curiosities’ (The Spectator). Highlights included the skeleton of a dodo, a Yemenite bronze lion head and objects collected by Charles Darwin on the voyage of HMS Beagle.

Each object is a story of human endeavour, and each provides some unique insight into how the University of Cambridge and its scholars have remained at the forefront of learning, invention, exploration and discovery for more than 800 years.

Sophy Rickett (b.1970)  
*Observation 95, 1991/2013 [Pluto] (detail)*  
© Sophy Rickett

*The first collaboration across all eight University of Cambridge Museums collections spawned an exhibition of objects that “breathe the spirit of enquiry and freedom of thought”.*

The Financial Times

## ORIGINS OF THE AFRO COMB FROM PRISONERS TO CURATORS

Through her Black Cultural Heritage in Prisons project, Dr Sally-Ann Ashton, Senior Assistant Keeper of Antiquities at the Fitzwilliam Museum, works with prisoners of African, Black British and Caribbean descent. In June 2013 13.2% of the adult prison population in England and Wales identified themselves as Black – a figure which is substantially higher than the 2.8% of the general population above the age of 15. Since the inception of Black Cultural Heritage in Prisons more than a decade ago, Dr Ashton has worked with 28 different prisons and more than 4,500 men to explore their cultural roots through the Museum's ancient Egyptian collections.

In 2013, many of those prisoners contributed to an exhibition, *Origins of the Afro Comb: 6,000 Years of Culture, Politics and Identity*. The exhibition was shaped by the prisoners, who had noted the similarities between a 5,500-year-old Egyptian comb from the Museum's collection and modern 'picks' or hair combs. Through photographs, personal histories, original artwork and the combs themselves, the exhibition explored the history and cultural context of hair styling and grooming from pre-dynastic Egypt to the Black Power Movement. Events included workshops, and visits from 76 school-age children under the University's Widening Participation Programme. A partner exhibition, curated by the artist Michael McMillan, was held at the Museum of Archaeology and Anthropology. A version of the exhibition was held at Bruce Castle Museum in Tottenham, London.

In 2014, Dr Ashton was awarded an ESRC Impact Acceleration Award to develop training materials and resources on Black history and culture that will encourage prisoners and staff to explore Black history and cultural awareness. The goal is to change the way Black British culture is understood both by those who have a direct connection to it and people who have not.





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## SERVING THE COMMUNITY

At the heart of the Fitzwilliam Museum's mission is an engagement with our community. That includes creating exhibitions and displays that challenge and inspire visitors. It also means providing a creative learning programme of events, programmes and curricula that are educational, exciting and thought provoking for a variety of audiences – across the region and, through outreach and online services, around the world.

The Fitzwilliam's education and outreach activities offer breath-taking richness and variety: for the adult learner, there are lunchtime and gallery talks, lectures and creative workshops; for younger visitors and families, a wealth of self-led trails and tailored studio sessions.

All our work in this area depends upon generous and ongoing support from the Arts Council England, Cambridge City Council and many others.

### SCHOOLS AND TEACHERS

Much of the work we do is, of course, focused on schools, with a range of lively taught sessions covering pre-school to A Level. In the last four years, our staff members have delivered over 2,000 sessions to almost 50,000 pupils from over 300 schools.

The Fitzwilliam helps to train future educators and give them the opportunity to work, and teach, with the Museum's collections. We have a close working relationship with trainee teachers through Cambridge University's Faculty of Education. In collaboration with the Faculty we invite all primary Postgraduate Certificate in Education (PGCE) students to a Museums day where they visit the Fitzwilliam and at least one other University of Cambridge Museum (UCM). We also work with subject specialist secondary PGCE students in English, Religious Studies, Art and Modern Foreign Languages –



again emphasising the potential of using our collections in their teaching. Since 2013, with the Faculty of Education, the Museum has been a regional partner of the National Gallery's Take One ITE Cultural Placement Programme, which helps inspire new teachers to use creative and cross-curricular approaches to teaching and learning through child-led enquiry.

For experienced and qualified teachers we also offer In-Service Training (INSET) sessions looking at how the Museum's collections and resources can most effectively be utilised to enrich and enliven the learning experience and complement curriculum-based teaching. We try to introduce an element of surprise, drawing upon the wider Museum and University community. For example, since 2010, we have run sessions for groups of A Level Chemistry students looking at the chemical composition of pigments in paintings and manuscripts and its importance in restoring artworks.

The Fitzwilliam also works with the University of Cambridge's Widening Participation team, helping to strengthen our relationships with secondary schools. A widening participation school visit to the Museum is often followed up by a tour of a Cambridge college, to encourage students to think of applying to the University. Widening Participation also targets applications from BAME students and looked-after children.

#### REACHING OUT

Through our outreach work the Fitzwilliam Museum aims to engage those who, for cultural, socio-economic or other reasons, might not normally visit the Museum. Over the past four years such work has increasingly centred on two sectors: health and wellbeing and people from disadvantaged, hard-to-reach communities.

Within the health and wellbeing sector, one of our most ground-breaking projects to date has been a programme for those living with Dementia and their carers, while others include special sessions for the elderly, patients with special mental health needs and cancer sufferers. For disadvantaged communities, our work includes Arts Award courses for young parents, talks and art workshops for the homeless or vulnerably housed and curriculum-based learning for Black male prisoners.

## WINTERCOMFORT

#### MUSEUM FOR THE VULNERABLE

Cambridge organisation Wintercomfort supports men and women who are homeless or vulnerably housed by offering them vital welfare service and opportunities for learning and development. For the past three years, Wintercomfort has visited the Fitzwilliam monthly, introducing the galleries to visitors who may not otherwise use the Museum. As Wintercomfort group leader Fran Bailey says, these popular sessions, "open up a whole new world to people who have not had the opportunity before".

Wintercomfort visitors focus on a particular gallery each month, with talks from Museum staff and studio time creating artworks in response to what they've seen. Beginning in 2014, the Fitzwilliam extended the project to the rest of our UCM partners, offering an even wider variety of experiences, inspiring creativity from the group members and, as Bailey says, "instilling a sense of belonging and community" by bringing them back time and time again. "It never ceases to amaze me how many people we see month after month for this activity."

*Through Wintercomfort, homeless and vulnerably housed men and women join a part of the Cambridge community they may otherwise never access.*



## YOUNG PARENTS

When the Fitzwilliam Museum first welcomed a Young Parents group from Romsey Mill Community Centre, it became clear that the young mothers were just as hungry for artistic stimulus as the toddlers they'd brought. So in 2010 Romsey Mill and the education team at the Fitzwilliam Museum created a course for the young parents that would fulfil the four requirements of the national Arts Award programme's Bronze qualification: to take part in an arts activity, to go to an arts event, to research an arts hero or heroine and to share a skill with others.

Since that 2010 programme, we have continued to use the Arts Award qualifications, including a programme for young mothers and their children from The Fields Children's Centre in Cambridge. A second programme at Romsey Mill looked at costumes and jewellery from museum collections, either as objects in themselves or depicted in paintings, and then used this as a stimulus for the participants' creativity. Participants visited the Fitzwilliam's galleries and used its art studio space, as well as the Museum of Archaeology and Anthropology to look at costume and jewellery from other cultures and Cambridge Arts Salon to meet a local milliner in his studio.

## ARTS AWARD

Arts Award is managed by Trinity College London in association with Arts Council England. Arts Award is offered at five levels: Discover, Explore, Bronze, Silver and Gold and is open to children and young people aged 7 – 25. Here at the Fitzwilliam Museum, and across the UCM, we have staff trained as Arts Award Advisers, and between them they can cover all five levels.

As well as working with young parents we use Arts Award in our work with schools and with those who are home educated. We have taken Arts Award to young people based in a residential psychiatric hospital, and also pioneered a model of self-led Arts Award at both the Discover and Explore levels by commissioning an illustrated booklet to guide the candidates around our UCM collections.

The quality of our Arts Award work led to the Fitzwilliam Museum becoming an Arts Award Good Practice Centre for 2013-2014.



A participant works towards her Arts Award.



### THE VIRTUAL COMMUNITY

The Fitzwilliam is dedicated to expanding the role its digital presence plays in engaging with visitors and potential visitors. Like all museums in the 21st century, social media plays an increasingly important role in the Museum's communication with both existing and new audiences. We're increasing this reach, with more than 20,000 followers amassed thus far on Facebook and Twitter. Similarly, people's use of mobile devices to access information about the Museum and its collections continues to increase steadily and responding to this will be a critical aspect of our forward strategy. Podcasts, including Edmund de Waal's exploration of the ceramics collection and Sir Nicholas Goodison's talk about his gifts of art to the Fitzwilliam, have been an important element of the Museum's digital presence, helping introduce aspects of the collection to a wider audience.

During 2013 the Fitzwilliam was a partner in mobileCollections, an AHRC-funded Creative Economies Knowledge Exchange project, led by CRASSH, which sought to gain a better understanding of how mobile digital technology can be used in museums and the cultural sector. Building on this, the Fitzwilliam, in partnership with other University Museums has developed an initiative, Evaluating the Digital Experience, in collaboration with the University's Digital Humanities Network, to establish Cambridge as a centre for study and research into how audiences use digital technology in museums, which will feed into the development of new digital technology projects.



### MUSIC

In the last 20 years, the Museum has undergone a transformation - and with the completion of the Courtyard development in 2004, emerged from being an institution serving a predominantly academic community, to a centre for recreation, learning and enjoyment at all levels, with something for every audience and individual visitor. Today, the Museum offers its sumptuous spaces and galleries for a host of cultural events and performances, providing a focal point for conversation and debate, and a platform for promoting the talents of artists from the East of England and beyond.

The Museum is one of Cambridge's most elegant venues for classical music. Our popular free Promenade Concerts take place every Sunday throughout University term, and various ticketed events are staged year round. One of our most spectacular and well-attended events was an evening concert in February 2014 entitled *Porcelain Journeys through Song*. Performed by the Exon Singers, the concert celebrated the opening of Edmund de Waal's critically acclaimed exhibition, *On White: Porcelain Stories* from the Fitzwilliam Museum. Drawing inspiration from de Waal's re-curation of pieces from the Museum's collection, the programme explored the songs, sounds and vast spaces that marked porcelain's journey from China to Europe, with a selection of choral music from China, Turkey, Venice, Dresden, Bristol and London. The Museum's own outstanding music collection continues to inspire recitals by Dr Gerald Gifford, Honorary Keeper of Music, who is researching, publishing and sharing our treasures with ever-growing audiences.

The Museum is also a keen supporter of new music. In October 2013 the students from Britten Sinfonia Academy spent a weekend at the Fitzwilliam Museum working with composer Philip Cashian, using our 20th century collections as a stimulus for their composition. This resulted in a new work by Cashian called "Strix", which was commissioned by Britten Sinfonia for the Academy and premiered in the summer of 2014, including a performance at the Museum.

## PORTALS TO THE WORLD ACTIVELY ENGAGING PEOPLE WITH DEMENTIA IN A MUSEUM SETTING

*Portals to the World* is an art appreciation course designed for people diagnosed with dementia and those caring for them at home. Participants gather once a week in the galleries for a short talk by a Museum staff member, followed by a handling session or practical art activity in which the take-home art is a tool for reminiscence. When participants have completed the nine-week course, they are encouraged to return to the Museum for alumni sessions which take place four times a year. Since its inception in 2011, *Portals* has been funded by the Museum's patrons, the Marlay Group and the Rayne Foundation.

Through *Portals to the World*, the Museum provides a safe and welcoming environment in which participants can explore their own interests and creativity – and not just during the programme's sessions. One benefit of *Portals* is to have a host of staff members from across the UCM trained in working with people living with dementia by partner organisation DementiaCOMPASS – including how to minimise distractions and cater their discussions to those visitors' needs. As one participant said of a session leader, laughing, "I felt really 'with it' today. She must have known what my brain was like – she spoke to me in ordinary language!"

*"She still has the pieces of artwork that she made. She remembers doing those things, and she remembers it in a positive way. So we keep them up as a reminder, in the same way as we use photographs from the past. In the 'journey of dementia', stimuli are very important – visual things, music, people; we try and keep all of that going as long as we can!"* – Participant, 2012/13

*Where Portals to the World gives those living with dementia an opportunity to develop a relationship with artwork as a new experience in the present, showing that work with such audiences need not always be focused on "the past".*

## 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 across 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.*



Poem by Owen Sheers, Poet-in-Residence at the Fitzwilliam Museum, inspired by a piece of limestone with an incised drawing of a reindeer, Dordogne, Laugerie Basse, c. 13,000 - 12,000 BC, Fitzwilliam Museum

## THRESHOLDS POETRY/COLLECTIONS

In May 2013, the Museum hosted the finale of *Thresholds* – a unique residency project led by the University of Cambridge Museums consortium that matched ten of the UK's best poets with ten University Museums and Collections, curated by Poet Laureate Carol Ann Duffy and supported by the Arts Council England. Each poet was given unique access to the collections in their chosen institution and produced work based on this experience – including award-winning poet Owen Sheers at the Fitzwilliam. Launched in autumn 2012, *Thresholds* saw 860 attendees at 12 poetry reading events. As part of the project's aim to form new connections with underrepresented communities, almost 400 young people took part in workshops run by the poets across the ten participating museums and collections.

*"This is a threshold; a word that implies so much - a door that's already open and it's been up to us to step inside. The poets understood the idea and stepped inside the museums ready to talk and learn and write and blur the artificial boundaries between the arts and sciences."*

Carol Ann Duffy speaking at the *Thresholds* finale



## EARLY YEARS EDUCATION LITTLE FEET – BIG IDEAS

*Stories, rhymes and pictures books can help us connect even the youngest visitors with the collections on show at the Museum.*

In the Spring of 2014, educators from University of Cambridge Museums and the Denny Abbey Farmland Museum met to share ideas on working with a rather unique demographic of Museum users: under-fives. Inspired in part by the regularly scheduled – and always popular – It’s Magic events at the Fitzwilliam for two-to-five-year-olds, the workshop allowed educators and Museum staff to explore how everyday objects can help even the youngest visitors make meaningful connections with museum collections.

It was immediately obvious that even in so many different environments, the same challenges and opportunities exist for young audience members. It’s crucial to form a bridge between the familiar everyday experience of a young child and the new ideas presented by the museum collections. Stories, rhymes and picture books are ideal ways of creating this bridge, such as the story of “The Horse and the Lion”, a tale told in the galleries using paintings and sculptures by Monet, Cézanne and Degas, among others. The workshop proved a success, with participants citing its story-based ideas as inspiration for new projects they were to undertake in their own Museums for engaging with the youngest of our visitors.



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## ACADEMIC EXCELLENCE

As a museum of international standing within a world-class university, research, teaching and the dissemination of this knowledge to the academic public remain core to our mission.

Research pervades all key aspects of our work, underpinning our temporary exhibitions, permanent displays, conservation and teaching. The work of our five curatorial departments and the Hamilton Kerr Institute inform and enrich every facet of our engagement with the public. This work all goes to reinforce the Museum's founding principle – using the collections and collective expertise of its staff for the 'increase of learning.'





## PUBLICATIONS

Publications are a key indicator of research excellence - and not surprisingly, the Fitzwilliam has a long-established reputation for producing books that are both meticulously researched and beautifully presented. In the period of this review, Museum staff published nearly 150 monographs, catalogues, edited volumes and peer-reviewed articles. Flagship publications in the period under review include:

### THE CAMBRIDGE ILLUMINATIONS RESEARCH PROJECT

Based at the Museum, but embracing the whole of Cambridge, this project is researching and publishing the medieval and Renaissance illuminated manuscripts at the Museum and all Cambridge Colleges. The five volumes published to date include two on the Italian and Spanish manuscripts (2011) and the first volume on the English material, dedicated to Anglo-Saxon manuscripts (2013). At least 12 more volumes are anticipated and two of them are nearing completion. The first volume on the French manuscripts will appear in 2015, followed by the illuminated incunables. Much of the material researched for these and future volumes will feature in a major exhibition in our bicentenary year, 2016.

### MEDIEVAL EUROPEAN COINAGE

*Medieval European Coinage* (MEC) is a major international work of reference for medieval numismatists, archaeologist, historians and collectors. Published by Cambridge University Press, the completed series will contain some 17 volumes, will cover 1,000 years of medieval European coinage from c.450 to 1500, and be the first comprehensive survey of European medieval coinage in more than a century. The current reporting period saw the completion and publication of Volume 6, focusing on the Iberian Peninsula. Volume 12, the coinage of Northern Italy, will follow in early 2015.

*Novella in Decretales* (detail)  
Illuminated manuscript, Italy, c.1355-1365  
© The Fitzwilliam Museum



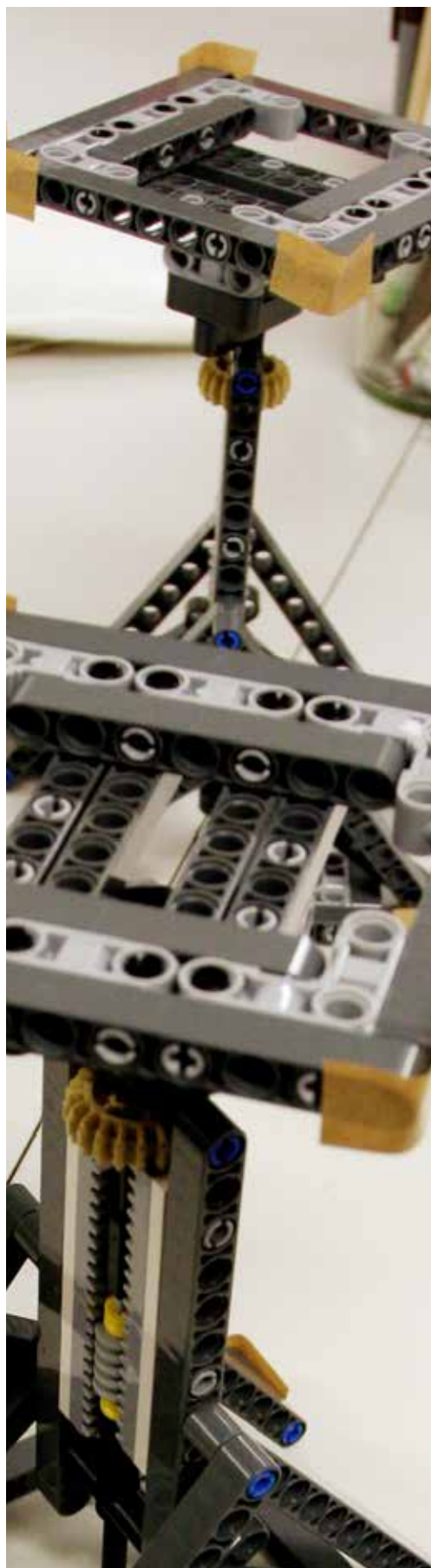
## THE SEARCH FOR IMMORTALITY

Published by Yale University Press, this book was the accompanying publication to the Museum's major exhibition of 2012, *The Search for Immortality: Tomb Treasures of Han China*. Edited by James Lin, exhibition curator and Senior Assistant Keeper of Applied Arts, the book features essays by some of the world's leading authorities on Han China and early Chinese art. The book contains some 500 photographs and illustrations and sought - through the inclusion of additional materials such as comparative images and archaeological drawings - to expand on many of the themes explored in the exhibition.

### DELFTWARE IN THE FITZWILLIAM MUSEUM

This long-awaited publication is a complete, fully illustrated catalogue of the Museum's remarkable but largely unknown collection of 588 pieces of English and Irish Delftware, edited by Michael Archer, formerly Keeper of the Ceramics Department at the Victoria and Albert Museum. Each entry provides details of the date and place of manufacture and further information relating to body, glaze, decoration and provenance.

Jade suit (detail)  
Second century BC, Western Han Dynasty  
© Xuzhou Museum, Jiangsu Province



Display mount for the coffin of Hor (detail)

### CROSS-DISCIPLINARY RESEARCH

The Fitzwilliam has achieved growing recognition as a centre for developing innovative and potentially transformative interdisciplinary approaches to the study and understanding of material culture. These projects draw upon three elements unique to the Fitzwilliam: our remarkable collections, the expertise of our staff and the research excellence across the University, in both the arts and sciences. The outcomes of these collaborations are often both surprising and inspirational, leading to significant advances in the given field and tangible benefits to both the wider academic community and the public.

Cross-disciplinary approaches inform our curatorial research, exhibitions and conservation work. Another example is the ongoing collaboration between the Museum's Education Department and the University's Faculty of Education that focuses on how trainee teachers can work outside the classroom, specifically planning and leading sessions in museums and galleries. In 2013, the first group of trainee teachers visited the Museum – modern foreign language teachers learning about the CLIL approach (Content and Language Integrated Learning). Using the Museum's French Impressionist and Egyptian galleries, the teachers planned and, two days later, conducted French-language sessions for secondary school students based around the content of the galleries.

### CONSERVATION RESEARCH

The Fitzwilliam's conservation programmes, such as the world-renowned easel-painting conservation education and work of the Museum's Hamilton Kerr Institute benefit greatly from partnerships across Cambridge and the Museum's cross-disciplinary methods. Partnerships with the University, including departments as diverse as Chemistry and Architecture, have helped the Fitzwilliam remain on the cutting edge of conservation research – as well, of course, as the display and understanding of the collections.

It was the University of Cambridge's Department of Engineering, for example, that played an important role in the conservation and permanent re-display of Hor – an Egyptian cartonnage mummy case that had spent years in obscurity due to damage and fragility. Cartonnage is a uniquely Egyptian material, thin and very sensitive to humidity. At some point in the distant past Hor had been exposed to damp conditions, resulting in dramatic sagging around the chest and face, causing structural problems, cracking and instability in the painted decoration.



Pocket watch with painted decoration  
English, c.1800 (detail)

As part of an ongoing collaboration, the problem was offered as a project to a Final Year student at the University of Cambridge's Department of Engineering. David Knowles not only devised and constructed a frame that made it possible to suspend Hor face down while the reshaping was carried out; he then designed and built a display mount for the mummy case, including an internal, adjustable support made of LEGO to ensure that the structure could not collapse again. David is now working as an engineer in the construction industry; Hor is on display.

### TEACHING AND PRESENTATION

Close ties to the University of Cambridge, its faculties and student body, mean that the Fitzwilliam Museum is as directly involved in academic life as a major modern museum could be. Teaching within the Museum, and by the Fitzwilliam's staff across the University community, is a daily aspect of our work. Over these four years, staff gave more than 300 tailored presentations, gallery talks and object-handling sessions to undergraduates and postgraduates, from Cambridge and elsewhere. The Museum is regularly used by students in History, English, Architecture and History of Art, Medieval and Modern Languages, Classics and Theology, among many other subjects.

Staff also delivered more than 100 lectures, conference and seminar papers on subjects ranging from Making Money in Medieval Mints to It's not Easy Being Green!, a technical and cultural study of green pigments in manuscripts, taking the Museum's research out into the broader academic community.

### VISITING RESEARCHERS

With the wealth of collections, library materials and individual scholarship available at the Fitzwilliam, one of the Museum's most important academic roles is to facilitate visiting researchers. Besides the daily questions posed via email and post, our staff facilitated more than 7,000 in-person research visits over this period, with scholars viewing prints, drawings and books from the collections in the Graham Roberston Study Room and other objects in other in-house facilities. In addition, staff welcomed over 10,000 visitors in groups from universities and other institutes of higher education – with over 80% of those from international visitors.

# MINIARE

## UNLOCKING MASTERS' SECRETS

*MINIARE is a ground-breaking project bringing together Cambridge's unrivalled collection of illuminated manuscripts and its breadth of world-class expertise.*

Cambridge's Departments of Chemistry, Applied Mathematics and Theoretical Physics might seem odd partners for the Museum's Department of Manuscripts and Printed Books. But this cross-disciplinary collaboration could unlock the secrets of medieval and Renaissance artists. Led by Dr Stella Panayotova, Keeper of Manuscripts and Printed Books, and Professor Stephen Elliott (Department of Chemistry), MINIARE – Manuscript Illumination: Non-Invasive Analysis, Research and Expertise – involves specialists in the arts, humanities, technology, social and physical sciences across Cambridge and across the globe.

Illuminated manuscripts are preserved in greater numbers and superior condition than any other painted artefacts from the Middle Ages and the Renaissance. The identification of their materials and techniques can reconstruct the history of painting from the 6th to the 16th centuries.

MINIARE and the *Cambridge Illuminations* project underpin one of the Fitzwilliam's bicentenary exhibitions *COLOUR: The Art and Science of Illuminated Manuscripts*, an international conference and a range of publications, educational programmes and teaching resources. Among them is *Digital Layers*, which would allow us to leaf through manuscripts, zoom in and overlay images captured with different techniques, discover the pigments identified with scientific analyses, follow their journey along the trade routes of Asia, Africa and Europe, and explore the relationships between the manuscripts' makers and owners.

MINIARE is generously supported by the Esmée Fairbairn Collections Fund, the Pilgrim Trust, the Zeno Karl Schindler Foundation, and a private benefactor.

MINIARE examines a precious illuminated manuscript.

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## COLLECTIONS

The collections held by the Fitzwilliam Museum represent an ever-evolving cross-section of the history of art and human culture. The Fitzwilliam's permanent collection has often been described as a 'collection of collections' – assembled, painstakingly and over many years, by individuals with a profound knowledge of their subject matter. As J. Carter Brown, the Director of the US National Gallery of Art noted in 1989, '...the Fitzwilliam addresses the history of culture in terms of the visual forms it has assumed, but it does so from the highly selective point of view of the collector connoisseur. Works of art have been taken into the collection not only for the historical information they reveal, but for their beauty, excellent quality, and rarity so that the holdings represent almost every medium and epoch of the history of art.'

Ours is a living collection, continually growing and evolving through gift, bequest and purchase. We are grateful to H.M. Treasury's Acceptance in Lieu (AIL) scheme, administered by Arts Council England, which makes it possible to acquire works which might otherwise be beyond our reach; while the continuing support of funding bodies such as the Art Fund, the Heritage Lottery Fund, the National Heritage Memorial Fund, the V&A Purchase Grant Fund, trusts, charitable foundations and individual donors enable us to acquire selectively, objects which complement or enhance our collections.

As ever, we are particularly indebted to the Friends of the Fitzwilliam Museum: created by Sir Sydney Cockerell in 1909, it was the first such society to be established in Britain. In the last century or so, the annual subscriptions of its dedicated membership have contributed substantially to almost 2,000 works of art being added to the Museum's collection, including a further 39 in the last four years.

Coffin of Nekhtefmut (detail)  
924 BC- 889 BC  
© The Fitzwilliam Museum



Nicolas Poussin (1594-1665)  
*Extreme Unction*, 1638-40

Oil on canvas

Truly a masterpiece for the nation, this painting was purchased thanks to nearly £1 million raised via public appeal by the Fitzwilliam in partnership with the Art Fund, as well as a substantial grant from the Heritage Lottery Fund. *Final Anointing*, as it is also known, is one of Poussin's surviving celebrated 'seven sacraments'. It is one of the Museum's most significant Old Master acquisitions in nearly a century.

Accepted by HM Government in lieu of tax; with additional funds raised via public appeal, the Art Fund, 2012 and Heritage Lottery Fund grant.  
 PD.11-1912



Sir Peter Paul Rubens (1577-1640)  
*The Triumph of Venus*, c.1628

Grisaille oil over black chalk indications on panel

This oil sketch in the grisaille ('monochrome tones') technique is Rubens' model for a salt cellar carved in ivory by the German sculptor Jorg Petel, apparently for Rubens' personal use. This work is the only known sketch by the artist for a piece of three dimensional work, an example of his extraordinary understanding of sculptural form as well as showing the important place of oil sketches in Rubens' studio practice.

Accepted in lieu of inheritance tax by HM Government and allocated to The Fitzwilliam Museum, 2012.  
PD.7-2012

Pedro de Mena (1628-1688)  
*Virgin of Sorrows*, c.1673-5

Polychromed wood

Thanks to a down-to-the-wire fundraising campaign, this remarkable sculpture of the Spanish Golden Age has joined the Fitzwilliam collection for all to enjoy. With its delicate flesh tones and furrowed brow, eyes and teardrops made from glass and eyelashes from human hair, this *Mater Dolorosa* captures its viewers with striking simplicity and raw emotion. With most of de Mena's works remaining in churches and convents in his native Spain, this represents a rare and important addition to British collections.

Purchased with the Museum's acquisition funds, grants from The Art Fund, the Henry Moore Foundation, the J. Paul Getty Foundation, the Gatsby Foundation, the David Laing Foundation Trust, the Friends of the Fitzwilliam Museum, and with private donations.  
M.7-2014

fuerat impitium: in terra numerorum  
fuerunt captiuerunt sibi de his que  
ducebant choros uxores singulas.  
Abieruntque in possessionem suam.  
edificantes urbes et habitantes in eis.  
filij quoque israel: reuersi sunt per  
tribus: et familias in tabernacula  
sua. In diebus illis non erat rex in  
israel: sed unusquisque quod sibi rectum  
uidebatur. hec facta erant.

**Explicit Liber**  
**Sopthim: id est iudiciorum:**

**Incipiunt capitula libri ruth:**

**I**n terra fame  
in terra in  
dec. helime  
lech de beth  
leem iuda  
abijt cuoq  
uxore sua  
noemi et duob; filiis in terra moabrade. cum  
famaliatum. quomortuo filij eius acci  
pietes uxores: et ipsi mortui sunt.

**ii.** Noemi reuertentem ad patriam  
ruth nutus deserere noluit. que  
pervenit in bethleem iuda prece  
in agrum boz ad colligendas spi  
cas.

**iii.** Boz dat licentiam ruth. ut de ag  
eius colligat spicas: et hora uescen  
di cum messorib; comedat. pro eo  
quod audierat eam bene egisse cir  
ca forum suam.

**iiii.** Inquirentem noem iudicat ruth.  
quale in agro boz fecerit opus.

**v.** Commonita ruth a socru sua tu  
gitur puellis boz. iterum ado  
pandum.

**vi.** Reuersa ruth deuenit ad forum  
suam monetur ab ea quemadmo  
dum debeat boz conjugio copula.

**vii.** Ruth instructa collocant se nocte

ad pedes boz qui eius coram abstulit. **viii.**  
cor presentibus decem uinis in porta bethleem  
obtulit propinquiorum se de nuptijs. **ix.**  
**N**oluit propinquus calceamentum suum  
secundum morem solueret. et dedit boz esse  
quire propinquitas. et boz ruth accepit ux  
orem. natusque est illis filius quem noemi  
fecerat nutriendum suscepit. **x.**

ocatum est nomen filij oboed. hic est pater  
isai patris dauid: deinde sequuntur ge  
nerationes a phareze usque ad dauid.

**Explicit Capitula:**

**Incipit Liber Ruth:**

In diebus unius iudicis quando  
iudices preerant: facta est fa  
mel in terra. Abijt ergo homode  
bethleem iuda ut peregrina  
retur in regione moabrade:  
cum uxore sua et duob; liti  
ris. ipse uocabatur helimelech  
et uxor eius noemi: et duob; fi  
liis. alter maalon. alter che  
lison ephraze de bethleem iu  
da. Ingressique regionem mo  
abrade: morabantur ibi.  
et mortuus est helimelech ma  
ritus noemi: remansitque ipse  
cum filiis. Qui acceperunt ux  
orem moabradam. quarum u  
na uocabatur orpha: et altera  
ruth. Manseruntque ibi decem  
annis et ambo mortui sunt.  
maalon uidelicet et chelison.  
Remansitque mulier orbata  
duob; uicinis ac marito: et sur  
treat ut in patriam peregrinaret  
utraque: nutu sua. de regione  
moabrade. Audierat enim  
quod respexit dominus popu  
lum suum: et dedit eis eam.  
Egressa est igitur de loco pe  
grinationis sue. cum utra  
que nutu: et iam in uia posita



The Master of Girard Acarie  
(active c.1516-1540)  
*Ecce Homo and Lamentation*

Miniatures from a copy of  
Jacques Le Lieur, *Poème sur la  
Passion*  
France, Rouen, c.1530

Purchased from Museum funds and  
contribution from Friends of the  
Fitzwilliam, 2012.  
MS 1-2012.1 and 1-2012.2



Daniel Maclise (1806-1870)  
*Richard Sainthill in front of the Tomb of  
Reginald de Swenthal*

Graphite drawing of Maclise's early patron,  
the Cork born wine importer, antiquarian  
and collector.

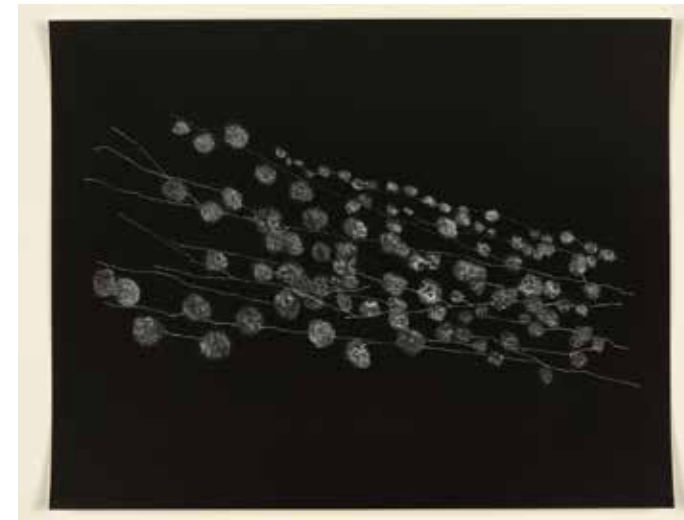
Bought from The Perceval Fund, 2013  
PD.11-2013



Sebastian Carter (b. 1941)  
*In the Beginning*, 2006

Artist's Book  
Cambridge, Rampant Lions Press

Given by Sebastian Carter, 2014  
PB 2-2014



Jane Dixon (b. 1963)  
*Evidence of Doubt* (2011-2013)

Set of 16 photograms, two of them made  
uniquely for the Fitzwilliam Museum.

Given by the Friends of the Fitzwilliam with a  
contribution from the Chadwyck-Healey Charitable  
Trust, 2013.  
P.318-2013

© Jane Dixon



Stanley Spencer (1891-1959)  
*Scrubbing Clothes*, 1919

Oil over graphite on paper laid  
down on hardboard

Accepted by H.M. Government in lieu  
of Inheritance Tax and allocated to  
the Fitzwilliam Museum 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 Museum.  
PD.13-2013

© The estate of Stanley Spencer/  
Bridgeman Images, 2015



Utagawa Kunisada (1786-1864)  
*Sumagoto: Inaka genji*, 1838  
(*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 Ryutei Tanehiko, complete in  
3 volumes with fukurotoji binding and silk  
labels, in original colour-printed wrapper  
(*fukuro*) and wooden case (*chitsu*).

Given by the Friends of the Fitzwilliam, 2013  
P.310-2013



Edmund de Waal (b.1964)  
*in plain sight, i-iii* (2013)

Hard-paste porcelain installation created for an eighteenth-century cabinet owned by the Fitzwilliam as part of de Waal's intervention, *On White: Porcelain Stories* from the Fitzwilliam Museum.

Given by the artist, 2013  
C.1.-23-2014

© Edmund de Waal



John and William Turner  
*'Trussed chicken' tureen* (c.1800)

Stoneware tureen and cover made to hold the contents of a poultry or game pie.

Purchased with gifts from Cambridge Antiques Society and the Friends of the Fitzwilliam, 2013.



Merete Rasmussen (b.1974)  
*Blue Twisted Form*, 2011

Hand-built stoneware sculpture coated with blue slip.

Gift of Sir Nicholas and Lady Goodison through The Art Fund  
C.1-2012

© Merete Rasmussen

Coalport Porcelain Factory, Shropshire  
Commemorative Royal Agricultural Society Jug, c.1844

Painted soft-paste porcelain, moulded in two halves, with applied moulded reliefs, applied moulded handle; feldspathic glaze and gilded.

Given by the Friends of the Fitzwilliam, 2014  
C.22-2014



Amethyst Etruscan scarab

Engraved with figure of winged griffin, probably 3rd century BC, and set in a 19th-century gold ring setting.

Gift from Professor Ann Eljenholm Nichols, 2011  
GR.3.2011

Figure of a Muse

Marble, probably about 100 BC  
Found at Seba Banat, Egypt  
Formerly in the collections of Agnes Smith Lewis and Westminster College, Cambridge.

Purchased 2011  
GR.2.2011



Ancient Coins

Gussage All Saints Hoard (late 4th - early 5th century AD), Container and 33 silver Roman coins.

Given by Richard Beleson (2013)  
CM.233-266

Modern coin

Italy, Venice, Francesco Loredano, 1752-62  
AV osella da 4 zecchini, year VI, 1757 (CNI VIII,  
p. 474, no. 103 var.), 13.68g (with ornamental  
mount for suspension).

Purchased, 2013  
CM.685-2013



Banknote

United Kingdom, Treasury Note,  
1 pound, 1st issue,  
no date (August 1914)

Given by Prof. TV Buttrey (CLH),  
Hon. Keeper of Ancient Coins, 2014  
CM.181-2014

© The Royal Mint

Medieval Coin

Anglo-Saxon, Æthelred II (978-1016).  
AR penny, Last Small Cross type,  
Cissbury mint, moneyer Ciolnoth.

Purchased, 2012  
CM.800-2012



Ronald Searle (1920-2011)  
*Cannibal Medal*, 1986

Cast bronze medal for the British Art  
Medal Society, 108 mm

Given by the family of Ronald Searle, 2014  
CM.399-2014

© The Estate of Ronald Searle



## COLLECTIONS

Every part of the Fitzwilliam's mission revolves around the collections – keeping and conserving the objects; researching their history and context; interpreting their meaning and importance through display, exhibitions and scholarly output. The challenges faced by the Museum in these tasks come in many forms – from the need for facilities that meet both the aesthetic and conservation needs of the objects, to the time and resources required to fully protect and understand them. All of these challenges, however, are merely a part of the greater task at hand: maintaining an ongoing, evolving relationship between collections, scholars and public that benefits all three through exploration and learning.

## THE BUILDING

The most obvious and vital aspect of housing our collections is, of course, the Museum building – and most visitors to the Fitzwilliam Museum will know that it is a unique, historic monument in its own right. Designed by George Basevi FRS (1794-1845), the Museum is one of the iconic landmarks of both the City and University of Cambridge. Its distinctive neo-Classical façade and sumptuous interior provide a suitably stunning setting for the world-class collections within.

The last five years has seen a rolling programme of renovation and refurbishment, which have transformed the Greek and Roman Gallery (2008-10), and in 2010-11, Galleries I (European art of the 19th and 20th centuries) and V (works by the French Impressionists), as well as a comprehensive restoration of the Portico at the Museum's entrance. As the Museum approaches its bicentenary, we have also begun to invest significantly in two further areas of infrastructure: the first is a project to ensure that the environment within the galleries meets international standards for security, conservation and carbon efficiency without inhibiting access to the collections; the second, the repair and restoration of the building's external fabric.

Thanks to a generous contribution from the University, the first phase of the Environmental Control Project was completed in spring 2014, installing a sustainable, hybrid system of climate control. The result is a significantly improved environment for both objects and visitors in the Dutch Gallery and Charrington Print Room, both of which were re-opened in June 2014 following extensive refurbishment and the installation of improved lighting and new displays.

The restored plaster ceiling of the Museum's portico



### GALLERIES IN NEW LIGHT

While the gallery environment is vital to protecting the priceless objects within, for a museum with collections of the Fitzwilliam's calibre, the aesthetics of the galleries used for display are just as important. In 2012, Galleries I and V, which house the Museum's collections of 19th and 20th century European Art and works of the French Impressionists, were re-opened to the public after undergoing extensive refurbishment, with generous support from Danny Katz. These galleries are among the most popular with the public, including works by artists such as Sickert, Spencer, Rodin, Monet and Renoir.

Work was done to the building's fabric, notably the glass domes and *scagliola* (richly coloured imitation marble) to ensure the art was displayed to greatest advantage without risk of damage from, for example, excess light. Working closely with experts from the University's Department of Architecture, Museum conservators used light modelling to assess the risk and develop unobtrusive methods to reduce light without affecting the quality of the illumination. And with changes to the gallery itself came changes to the display: the work was rehung to highlight webs of connections between artists, such as Rodin's connection to Augustus John through Gwen John, and the inspiration of French artists upon their British counterparts.

### CONSERVATION

Whether it is rare Persian manuscripts, intricately crafted watches, Old Master paintings or fragile Egyptian coffins, caring for our treasures and ensuring they can be displayed, stored, studied and enjoyed for generations to come remains core to the work of the Museum.

Staff in our Conservation Division have been active across all five curatorial divisions: several hundred conservation treatments have been completed – many of which have involved a high degree of ingenuity, experimentation and collaboration with colleagues from other University departments; objects have been prepared and condition-checked for more than 30 exhibitions and displays; and technical analyses of pigments and other materials have been undertaken in a range of ground-breaking, inter-disciplinary research projects.



### HAMILTON KERR INSTITUTE

The Hamilton Kerr Institute, a Department of the Museum dedicated to painting conservation, continues to provide its unique combination of teaching, research, analysis and conservation, both in-situ and in its own studio. Notable projects in this period included the conservation of the Westminster Coronation Chair (2010-11), the Anonymous *Lord Mayor's Procession on the Thames* c.1685 for the National Maritime Museum's exhibition *Royal River*, and Titian's *Bella Donna* from the collection at Apsley House. More recently, the Institute was instrumental in providing the scientific and technical data to confirm that a self-portrait by Rembrandt (c. 1635), bequeathed to the National Trust's Buckland Abbey, had not, as previously thought, been painted by one of his pupils.

### TRAINING CONSERVATORS

The work of our conservators highlights another aspect of the Museum's broader mission – namely, a deep commitment to training and mentoring the young conservators and conservation scientists of the future, and the sharing and dissemination of knowledge through informal networks, seminars, master classes and public events. In the last four years, in some cases in partnership with the Institute of Conservation (ICON) more than 30 interns have benefited from working closely with senior conservators at the Museum and Hamilton Kerr Institute; and the Fitzwilliam's conservators have also been instrumental in developing and implementing a comprehensive Conservation and Collections Care programme across all eight University of Cambridge Museums, providing advice and practical support on a range of issues.



### DIGITAL ACCESS

In the period covered by this report, nearly 24,000 records were added to the Fitzwilliam's online catalogue. In addition, following a comprehensive upgrade of the system in 2012, over 1,000 archive records were added to the database. This work forms part of a long-term programme to document the Museum's collections online. Catalogue records, however, form only part of the picture: the Museum is committed to exploiting a range of digital technologies to improve access to its collections for the purposes of research, learning and enjoyment, using a combination of research, innovation and partnership to enhance its offering.

The addition of contextual information in the form of virtual exhibitions and publications are a significant aspect of the Museum's online presence. Over this period, 14 virtual exhibitions were created for the website, some to support major exhibitions in the galleries, such as *The Search for Immortality: Tomb Treasures of Han China*, others the culmination of research projects such as *Stories behind the Stitches*, highlighting some of the Museum's collection of 18th and 19th Century samplers.

Between 2011 and 2013, the Fitzwilliam worked on three JISC-funded projects, focusing on how people find information about collections online. This has resulted in the creation of a Fitzwilliam open data service, which makes information in our online catalogue directly available to other organisations to build new arts and cultural resources. In 2013 the Museum was successful also in being awarded a grant from the Digital R&D Fund for the Arts (supported by the National Endowment for Science, Technology and the Arts, the Arts & Humanities Research Council and public funding by the National Lottery through Arts Council England) to develop an innovative mobile application that will assist cultural tourists create their own tours of Cambridge and discover some of its hidden treasures.

Taguchi Beisaku (1864-1903)  
*Braving heavy snow – a Japanese officer scouts enemy territory (detail)*

## THE LANSDOWNE RELIEF FROM TIVOLI TO CAMBRIDGE



The Lansdowne Relief under long-wave ultraviolet light

The Lansdowne Relief was excavated in 1769 by Gavin Hamilton at the site of the Emperor Hadrian's villa at Tivoli. It was quickly sold to the Marquess of Lansdowne, who was decorating his London residence with antiquities, and in 2012 with the generous support of the Heritage Lottery Fund and various philanthropic individuals, the Fitzwilliam Museum was able to purchase it and carry out an extensive programme of research and public engagement.

The Relief dates to around AD 100-150, a frieze of dark grey limestone bearing scenes from Greek mythology, all connected to the sea: Odysseus passing the Sirens; Dionysus bringing wine to Greece; the Argonauts meeting the Stymphalian birds. But thanks to some modern-day detective work, we know that it's also an example of the restoration skills of our predecessors.

During 2012-13 Fitzwilliam intern Margreta Sonnenwald conducted a seven-month study of the Relief, using a range of analytical and imaging techniques including photography with ultra-violet light (see image to left). Sonnenwald, a conservation student from Technical University Munich and an experienced stonemason, found some areas where the details are eroded and the surface covered in tiny pits: these fragments are almost certainly Roman. Other fragments' surfaces bear evidence of more recent tool marks – restored by 18th-century craftsmen. Finally, there are fragments with non-weathered surfaces covered in sharp, crisp tool marks: these are newer, 18th-century additions, inserted as restorations. This research has inspired us to commission new carvings from a local sculptor to illustrate the processes involved in making such a piece.



## CONSERVATION OF TWO PERSIAN MANUSCRIPTS: PERFECTION IN MINIATURE

*Delicate and fragmentary, these 500-year-old Persian manuscripts require careful conservation to reveal their exquisite historical and artistic value.*

When Senior Conservator Kristine Rose undertook the conservation of two 16th-century Islamic manuscripts, thanks to a 2012 grant from the Sumitomo Foundation, it marked a new beginning for the Fitzwilliam's small but precious collection of such manuscripts. Full of exquisite miniature paintings, these manuscripts had been donated in the 1940s but remained largely unstudied since. Through detailed microscopic analysis, Rose was able to determine the type of parchment used for the binding of a copy of the epic Persian poem, the Haft Paykar. With Christine Kimbriel (from the Fitzwilliam's Hamilton Kerr Institute) modern varnish layers were removed from the doublures of the historic lacquer binding of the Kashmir-made Bustan of Sa'di, while further study determined which paintings and texts were 19th-century additions to that rich manuscript.



*Jamshid's Throne Borne by 'Divs' (detail)*  
© Fitzwilliam Museum

# BEACH SCENE

## THE BIG REVEAL

*Carefully removing centuries of overpaint, conservators discover a seascape's hidden secret.*

The Dutch painting *View of Scheveningen Sands* by Hendrick van Anthonissen was given to the Fitzwilliam in 1873 – a good, but rather unassuming, beach scene, little was thought of the seascape for 140 years. In 2014 conservation student Shan Kuang at the Museum's Hamilton Kerr Institute, its department for the conservation of easel paintings, made a strange discovery: while removing varnish from the work, she discovered a long-hidden figure seemingly standing on the horizon. Soon, the mystery was answered: there, beneath the varnish and overpaint, was the image of a beached whale, painted out of van Anthonissen's picture perhaps a century before it reached the Fitzwilliam. Now the painting is on permanent display, restored to the artist's original intent with whale in full view. A short film explaining this discovery has had over 250,000 hits on YouTube.



Hendrick van Anthonissen (1605-1656)  
*View of Scheveningen Sands*, 1630  
 Before and after conservation.

# KISS OF JUDAS

## CONSERVATION AS EDUCATION

*Student conservators help unravel the mysteries of a rare medieval panel painting.*

*The Kiss of Judas is one of only a handful of English church panel paintings to have survived the Reformation and Civil Wars. Made between 1460-1480, possibly by the School of Coventry, until recently the Kiss of Judas resided in the tiny village of Grafton Regis, Northamptonshire. But when the church decided to sell the painting to raise restoration funds, the Fitzwilliam – and its department for painting conservation, the Hamilton Kerr Institute – saw an opportunity not only to acquire a rare work of art, but to create an exciting programme for post-graduate students of art conservation. Since its 2012 purchase, students have participated in technical research on the panel's materials and techniques, as well as its cleaning and conservation, all documented for use by future generations.*



*The Kiss of Judas, c. 1470  
British School, Coventry?  
Oil on oak boards  
PD.2-2012*





## SAFEGUARDING THE FUTURE

2016 will mark the Museum's bicentenary. Even as we prepare to celebrate the achievements of the past 200 years, our sights are set firmly on the future. Our priorities are to build financial resilience, maintain our reputation for excellence, and implement an ambitious programme of building and improvements – all of which will ensure we continue to grow, thrive and inspire for generations to come.

Every one of the projects and activities described in this Review, as well as every facet of our future plans, depends on the careful husbanding of existing resources, sustained and sustainable investment, and the ongoing support of a wide circle of organisations and individuals. We are profoundly grateful to all our benefactors for their generosity and support and welcome this opportunity to thank many of them by name.

### THE MASTERPLAN

Today, the Museum is flourishing. But in order to secure a healthy future, it desperately needs more galleries for displays, dedicated and flexible facilities for exhibitions, better and more integrated staff offices as well as improved facilities for conservation. The challenge we face over the coming years is how best to use the existing buildings and, if necessary, adapt and extend them so as to serve the Museum in its third century.

Our response is a new five-year strategy we call The Masterplan: the Museum's most ambitious and far-reaching project to date. It will transform access to our collections, enhance our capacity to mount major exhibitions and provide much-needed, secure space for teaching and public engagement. Several smaller refurbishment projects have already been completed, with renovations and repairs to the portico of the historic Founder's Building and the restoration of the Museum's railings to their original polychrome splendour completed in 2014.

Roman glass vessels  
Photo © Klaus Wehner



Founder's Library in the Fitzwilliam Museum

Over the next few years, we will undertake a strategic planning and consultation process that will coordinate our efforts under the banner of a single major improvement programme. This will include the renovation and opening up of the Founder's Library, which houses our collection of rare books, and a new, purpose-built exhibitions gallery as well as improved facilities for unloading and unpacking loans. We will also consider the addition of secure study rooms, allowing greater research and public access to some of the more rarely seen parts of the collection; dedicated areas for education, outreach and learning; and improved facilities for conservation, allowing for increased public visibility of a fascinating area of our work which is usually conducted 'behind the scenes'.

The Museum was created with a gift, a legacy that began the Museum's tradition of philanthropy that is now 200 years old. As we begin our third century, the Museum will create a new strategic direction to build upon our past successes and increase momentum in our efforts to secure increased philanthropic support to advance our mission, ensuring financial sustainability for the future.

#### CORE FUNDING

The Museum's principle sources of core funding are the University of Cambridge and the Higher Education Funding Council of England (HEFCE). Since April 2012, we have also benefitted from Arts Council England (ACE) Major Partner Museum funding which replaced Museum, Libraries and Archives Council (MLA) Renaissance in the Regions funding.

We are particularly grateful to the University, our most generous and steadfast supporter. Direct funding averaging £1.7m p.a. in the period of this Review supported key posts across the entire Museum, while a further £1.5m p.a. of indirect funding covered costs relating to buildings maintenance and infrastructure.

The Fitzwilliam Museum has also continued to benefit from the invaluable support of HEFCE's Museums, Galleries and Collections Fund, which is awarded to university museums in England that have research significance beyond their home institution. In 2011, the Fitzwilliam's HEFCE funding was increased to £1.42m p.a. – the largest uplift of any university museum in the UK – in recognition of the Museum's substantive contribution to research, teaching and learning in the wider higher education sector as well as its commitment to widening participation, public engagement, lifelong learning and social cohesion.



The Whipple Museum of the History of Science

#### UNIVERSITY OF CAMBRIDGE MUSEUMS

The Fitzwilliam Museum is the principal museum of the University of Cambridge, and leads the University of Cambridge Museums (UCM) partnership. The nine partners are:

1. The Fitzwilliam Museum
2. Kettle's Yard
3. Museum of Archaeology and Anthropology
4. The Sedgwick Museum of Earth Sciences
5. University Museum of Zoology
6. The Whipple Museum of the History of Science
7. The Polar Museum
8. Museum of Classical Archaeology
9. Cambridge University Botanic Garden

Together the UCM are the most significant cluster of museum collections outside London. Concentrated into a single square mile of the city centre, the UCM's collections represent a vast spectrum of diverse and complementary interconnecting themes, linking art and science, exploration and experimentation, creativity and innovation.

In April 2012, the UCM became one of only 16 Arts Council Major Partner Museums in England; in July 2014, Arts Council England awarded UCM continuing *Major Partner Museum* status and funding, with nearly £4.5m to deliver the 2015-18 programme.

Major Partner Museum status has enabled the UCM to transform the way the nine institutions work in partnership, including the Thresholds poetry project in 2012 and Discoveries at 2 Temple Place in London in 2014 [see case studies]. 2015-18 Arts Council funding will help the UCM to continue to better understand, widen and diversify its audiences. This funding will also help build on imaginative learning and workforce development programmes, excellence in research and collections care, digital innovation and deeper connections with communities both in and beyond Cambridge.



## PHILANTHROPY

As with many museums and cultural organisations, core funding forms only one part of our constantly evolving mosaic of funding streams. The Fitzwilliam Museum also relies on grants and donations from trusts, foundations and individuals, on organisations such as the Art Fund, the V&A/Arts Council Purchase Fund and the Heritage Lottery Fund, and on schemes such as the DCMS Wolfson Museums and Galleries Improvement Fund, to deliver many of its major projects and programmes.

For this period, our special thanks go to the Monument Trust, whose support continues to underpin our now internationally acclaimed major exhibitions programme. The Monument Trust provided vital support for *Vermeer's Women: Secrets and Silence* (2011-12), *The Search for Immortality: Tomb Treasures of Han China* (2012) and *Origins of the Afro Comb: 6,000 Years of Culture, Politics and Identity* (2013). We also thank the Art Fund, Heritage Lottery Fund and the many organisations and individuals who made possible the purchase of Nicolas Poussin's *Extreme Unction*, one of the Museum's most significant acquisitions to date.

In January 2014, the DCMS Wolfson Museums and Galleries Improvement Fund awarded us funding for a major refurbishment project, *Redisplaying the Renaissance*, which will see the installation of new, conservation standard cases, enhanced lighting and displays in two of our best-loved galleries, the Upper Marlay and Courtauld. These works will improve access and environment, enabling us to display many treasures for the first time.

Finally, our warmest thanks to our patrons, the Marlay Group, whose annual donations of over £100,000 support a host of projects in conservation, education, publications and refurbishments. Lady Proby, the Chairman, has nurtured the patrons for the last ten years with membership growing to over 100. We are also grateful to the Friends of the Fitzwilliam Museum, whose subscriptions are critical to ensuring that the Museum can continue to acquire new works, and whose volunteers are so generous with both their time and advice. Their unwavering support has sustained and enriched the Museum's collections and provided young curators and conservators with sought-after opportunities to work alongside our senior colleagues.

*The Search for Immortality:  
Tomb Treasures of Han China*  
© Xuzhou Museum, Jiangsu Province



## LEGACIES

The permanent collections of the Fitzwilliam have benefited immeasurably from the bequests and legacies of generations of benefactors. Gifts such as the Renaissance bronzes of Lieutenant Colonel Boscawen and the paintings of Charles Brinsley Marlay are not only enjoyed by the public, but used extensively both in University teaching and in our schools programme. Over the years, these donations have also enabled us to build new galleries and leverage additional funding for educational purposes, conservation or other vital work.

The Museum encourages all individuals who have enjoyed visiting the Museum to make provision for it in their wills so that future generations may continue to enjoy all that the Museum has to offer.

## MARK BLACKBURN MEMORIAL FUND

In 2011, the Fitzwilliam Museum and the world of numismatics lost one of its greatest luminaries, Mark Blackburn. As Keeper of the Department of Coins and Medals at the Fitzwilliam for 20 years, he was an inspiring colleague and a leading figure in the Museum's and Cambridge University's intellectual life.

Over the years Mark created a new style of Department, strengthening the collections and the numismatic library to such an extent that it gained world recognition as a centre of excellence. He bolstered the collection through the acquisition of unrivalled collections of ancient, medieval and modern coins as well as through the publication and databasing of existing collections, such as the online *Corpus of Early Medieval Coin Finds*. Mark not only turned the Department into a vital collection, but opened that collection to the world, making it an essential research tool for international scholars and collectors alike.

To celebrate Mark's life and achievements the Museum has launched the Mark Blackburn Memorial Fund, promoting research on coins, monetary history and the archaeology of medieval Western Europe. We hope this will give all of us who benefited from his inspiring leadership and commitment to medieval studies an opportunity to preserve Mark's memory and further his ambitions for the Department.

Glazier Gallery  
Photo © Klaus Wehner



## PARTNERSHIPS

The Fitzwilliam Museum is also the intersection of a wide range of other community and University partnerships.

## CORPORATE SUPPORT

In recent years, the Museum has sought to strengthen its links with local businesses, offering supporters a choice of exhibition sponsorship, curator-led events, family activities, community projects and a remarkable, historic venue ideal for client entertainment.

Our efforts were rewarded with almost £200,000 of sponsorship and in-kind support from our corporate partners during the period under review. We are particularly grateful to Hewitsons, Pricewaterhouse Coopers LLP, Real VNC, Sarasin & Partners and TTP Group for their support of *Vermeer's Women: Secrets and Silence*; and to Cambridge University Press for leading a campaign to raise funds for *The Search for Immortality: Tomb Treasures of Han China*. Eight companies contributed to this most ambitious of projects (Cambridge University Press, Cambridge Assessment, Eversheds, Marshall of Cambridge, Microsoft Research, Real VNC, Ridgeon's and Sotheby's), raising more than £125,000 in all.

## TOUR DE FRANCE 2014 CYCLE OF SONGS

In July, 2014, the City of Cambridge hosted the start of Stage Three of the Tour de France. The Museum was chosen as the venue for a live, outdoor performance of *Cycle of Songs*, a set of nine songs and sound poems commissioned by Cambridge City Council, funded by the Arts Council of England, and devised by award-winning national touring theatre Pilot Theatre and production company History Works. *Cycle of Songs* was inspired by the hidden histories behind some of Cambridge's most iconic buildings, landmarks and people along the Tour de France route.

Tour de France passing the Fitzwilliam Museum



## COMMERCIAL ENTERPRISE

Fitzwilliam Museum Enterprises (FME) – a registered charitable company which oversees the Museum's retail and catering operations - has continued to perform strongly: between 2010 and 2013, returns to the Museum exceeded £800,000, with annual turnover averaging £1.2 million per year. Additionally, over 80 new wholesale accounts have been opened with the company in this period and Fitzwilliam Museum products are now being distributed nationally and worldwide. The retail operation at the University's Botanic Garden shop has also grown by about 20% in the last four years. Since 2012, FME has also overseen the establishment and opening of the new University of Cambridge Museums Shop in King's Parade. In its first full year of operation, turnover reached £150,000. Income from catering also showed a welcome increase in this period, thanks to popular exhibitions and a greater number of evening events.

This period has also seen sustained growth in income derived from out-of-hours events. From 2010 to 2013, the Museum hosted 222 events, achieving a net income of £75,000.

Income from the sale and licensing of the assets in our Image Library has remained healthy, despite the increased availability of free images online and the lifting of in-museum photography restrictions. This has been possible thanks to new agreements with North American agency Art Resource in 2010 and Scala Archives (based in Florence) in 2013, which helped us to reach a cumulative income of more than £150,000 from image sales at the end of the last full reporting year (July 2013). An agreement in 2010 with Picture Cabinet UK also contributed to this increase, as did improvements to our administrative procedures, such as a streamlined on-line payment system. The income generated from these activities is used primarily to support the direct costs of the Museum's photographic service, as well as the wider activity of the Museum.

The Courtyard Shop  
Photo © Martin Bond

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## PEOPLE BEHIND THE SCENES



### DAVID EVANS • TECHNICIAN AND EXHIBITIONS ASSISTANT

David joined the Museum in 2007 and was seconded as a Technician in 2012.

I work with curators, technicians and the Designer and Exhibitions Officer to make sure our exhibitions happen – that the objects arrive, exhibitions open on time, and the spaces are cleared for the next show. For the *Discoveries* exhibition with all eight UCM museums, I was responsible for the installation of all the objects. There were not only paintings and sculpture, but also a skeleton of a dodo, a model of Crick and Watson's double helix, and weaponry from the Museum of Archaeology and Anthropology – so it was a real challenge and a huge responsibility.



### ADI POPESCU • KEEPER OF COINS AND MEDALS

Adi joined the Museum in 2002, becoming Keeper in 2012.

I'm responsible for a Department of three full-time staff, with a growing collection of around 240,000 coins, medals and currency from all over the world. One aspect I love about my job, and feel passionately about, is teaching – both about the objects and what we can learn from them. For example, we have a 12th-century Islamic coin – not remarkable in itself, except that it was discovered in Wattisham, Suffolk, pointing at trade links between medieval England and the Islamic world. Our challenge is space: the Department's McClean Room is a bit like an Aladdin's cave – it doubles as our office space and we're running out of room! Despite this, it's the beating heart of the Department, and visitors love it.



### AYSHEA CARTER • DESIGNER

Ayshea joined the Museum in 1992 and became the graphic designer in 2009.

I design all the graphics for the Museum – all the marketing materials like banners, posters and advertisements; I also design and layout publications, including some of the exhibition catalogues, and the graphics that go in exhibitions. While negotiating loans for *Tomb Treasures of Han China*, some of the objects' lenders wanted to see that we could actually show all this material. So I rendered the entire exhibition in digital 3D – created the four galleries and each object's dimensions, to show how it would work. For the actual exhibition, I made info panels leading visitors from the terra cotta soldiers guarding the entrance all the way to the burial chamber itself. Working with those objects – the soldiers, the Jade suits – when those are actually in front of you, there's simply nothing else like it.



### ANNA LLOYD-GRIFFITHS • SECRETARY TO THE KEEPERS

Anna joined the Museum in 2005.

There's a richness to my job: one day, I might be preparing for an exhibition; the next, helping with research or enquiries from the public. Recently I transcribed a benefactor's notebooks – Dr. J. W. L. Glaisher, a Fellow of Trinity College, who bequeathed the core of the Museum's collection of Delftware in 1928. His notebooks document why he purchased each object: his father took him to see balloon ascents, for example, and we have several objects commemorating ascents. Museums aren't lifeless buildings, but collections of objects with real people and stories like Glaisher's behind them.



### LUCY SERCOMBE • ARTS AWARD COORDINATOR

Lucy joined the Museum in 2010.

When working with Children in Care, most of these young people have never been in a museum before, and they have negative preconceptions. The Arts Award offers a flexible framework so we can help the participants experience the Museum in an enjoyable way. I had a girl who didn't want to be here – she almost left the first day of her week here. We looked at Picasso and she said she could relate to him – she thought, like her, he was off-the-wall; didn't do things the normal way. By the end of the week, she excelled and was chosen from all the participants to speak to the Arts Award Moderator!



### CHRISTINE S. KIMBRIEL • PAINTING CONSERVATOR

Christine joined the Hamilton Kerr Institute in 2007 then became Museum staff in 2009.

My main task is to do conservation on easel paintings and to supervise projects by students and interns. Most paintings at the Fitzwilliam have been through HKI, but the majority of our work is from outside – other museums, private collections, the National Trust. The Rembrandt self-portrait had been de-attributed when it came to the National Trust a few years ago, but there was a researcher who wanted the case reopened. I removed three layers of varnish, after which you could see the subtly and precision that's typical of Rembrandt. It's like a big puzzle: before we started, there were only a few pieces to be assessed; afterwards, there are a lot more, and they all encourage the idea that, yes, this is by Rembrandt himself.



### SIOBHAN LEE • GALLERY ATTENDANT

Siobhan joined the Museum in 2008.

For many members of the public, we are the 'face' of the Museum – it's important that we're welcoming, professional and sensitive to visitors' needs. We also maintain a balance between letting people enjoy the galleries and ensuring the safety of the objects – challenging in a gallery like the Armoury, popular with young children but where a lot of the objects are uncased! But there are plenty of opportunities to become involved here: a rewarding one was when my draft policy on crowd control, prepared for an NVQ assignment, was implemented and shown to work!

**SYNDICS OF THE FITZWILLIAM MUSEUM**

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 Professor Paul Cartledge  
 Dr Richard Cork  
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 Professor Dame Caroline Humphrey  
 Professor Richard Hunter  
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 Professor Rebecca Lingwood  
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 Richard Andrewes Music (Collections Development)  
 Professor Ted Buttrey Ancient Coins  
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 Craig Hartley Senior Assistant Keeper (Prints)  
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 Deborah Walton Renaissance Regional Conservator  
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 Richard Farleigh Newton Conservator (Works of Art on Paper)  
 Kristine Rose Conservator of Manuscripts & Printed Books  
 Rebecca Honold Research Assistant

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 Dr Deidre Jackson Research Associate  
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The Fitzwilliam Museum Development Trust, a registered charity, exists to encourage, educate and promote access for all to the fine arts through its support of the Fitzwilliam Museum.

**THE MARLAY GROUP**

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 Mr Ian Barby  
 Mr Nicholas Baring  
 Mr Timothy Barker  
 Mrs Louise Cooke  
 Mr Robert Cumming  
 Mrs Anthea Franklin  
 Mr Adrian Sassoon  
 Mr Christopher Vane-Percy

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

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 Mrs Gillian Harrison  
 Mrs Jane Helliwell  
 Miss Nicola Hughes  
 Mrs Sue Rhodes Museum Representative  
 Mrs Monica Thomas  
 Mrs Caroline Walshe  
 Mrs Penny Cleobury Secretary

The Friends of the Fitzwilliam Museum was founded in 1909, the first such organisation in the country. Membership, local and international, now exceeds 1,600. Annual subscriptions are pledged to the Museum's acquisitions fund. Friends also organise a members programme. Please visit:  
[www.fitzmuseum.cam.ac.uk/support/friends](http://www.fitzmuseum.cam.ac.uk/support/friends)

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Fitzwilliam Museum Enterprises Ltd (FME) was established in 1978 as a wholly owned subsidiary of the university of Cambridge, whose profits are covenanted as Gift Aid to the museum. It operates shops in the Fitzwilliam Museum, University Botanic Garden and on King's Parade in the city centre. (University of Cambridge Museums Shop) It also operates a wholesale greetings cards and social stationery business, directly supplying approximately 150 trading outlets in the UK, and distributors worldwide. Registered office: The Old Schools, Trinity Lane, Cambridge CB2 1TN. Head office: 20 Trumpington Street, Cambridge CB2 1RB Tel: 01223 760950 Email: [enterprises@fitzwilliammuseum.org](mailto:enterprises@fitzwilliammuseum.org)

## APPENDIX C • FINANCIAL INFORMATION - THE FITZWILLIAM MUSEUM

The principle supporter of the Fitzwilliam Museum is The University of Cambridge. In addition to a direct allocation of c.£1.9m p.a. the University provides personnel and payroll support, heat, light, power, rates, insurance and essential repairs and maintenance to the fabric of the Museum buildings. This together with a £1.420m grant from HEFCE accounts for 50% of the Museum's income.

The ACE Major Partner Museum funding covers activity across the University of Cambridge Museums (UCM). Staffing in some Museum departments, especially Education, are mainly Arts Council funded and would be particularly vulnerable if ACE funding was reduced. From 1 April 2015 the Fitzwilliam has moved some core

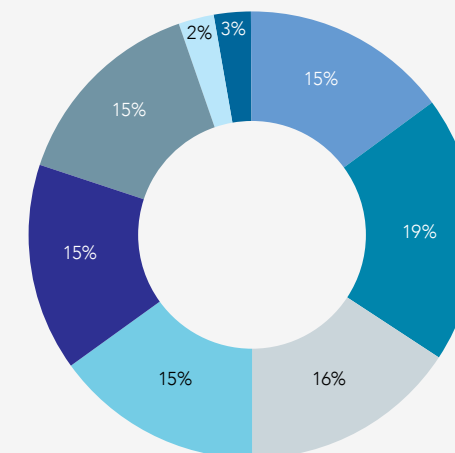
ACE-funded functions onto other sources of funding to improve long-term sustainability.

The Museum has a certain level of funding at its disposal from the interest on restricted Trust funds for object acquisitions and exhibitions, but relies on grants and donations to ensure it secures sufficient funding to deliver at the highest level.

The Museum monitors the level of reserves held in accordance with the University's guidance to retain general reserves equal to two months of total operating expenditure for general contingencies.

	Year ended 31 July 2011 £'000	Year ended 31 July 2012 £'000	Year ended 31 July 2013 £'000	Year ended 31 July 2014 £'000
<b>INCOME</b>				
University Contribution	1,507	1,734	1,850	1,852
Higher Education Funding Council for England	1,420	1,420	1,420	1,420
Investment Income	1,225	1,285	1,352	1,416
Arts Council Major Partner Museum (MPM) Funding (MLA Renaissance before 1 April 2012)	761	1,040	1,456	1,488
Grants, donations and sponsorship	1,109	2,355	4,911	1,415
Membership: Friends and Marlay Group	295	240	193	201
Commercial income	248	482	632	327
<b>TOTAL INCOME</b>	<b>6,595</b>	<b>8,556</b>	<b>11,814</b>	<b>8,119</b>
<b>EXPENDITURE</b>				
Salaries (including MPM staff)	(4,250)	(4,329)	(4,690)	(4,993)
Collections, Exhibitions, Engagement and Communications	(497)	(1,372)	(708)	(596)
Arts Council MPM Projects (UCM from 1 April 2012)	(144)	(203)	(416)	(600)
Building and running costs	(176)	(329)	(412)	(415)
Other	(239)	(321)	(485)	(374)
	<b>(5,306)</b>	<b>(6,554)</b>	<b>(6,801)</b>	<b>(7,041)</b>
<b>CAPITAL EXPENDITURE</b>				
Acquisitions and other Capital Expenditure	(563)	(924)	(5,079)	(485)
<b>TOTAL EXPENDITURE</b>	<b>(5,869)</b>	<b>(7,478)</b>	<b>(11,880)</b>	<b>(7,499)</b>
Net (Outgoing)/Incoming resources	726	1,078	(66)	620

## FUNDING SOURCES FOR THE YEAR ENDED 31 JULY 2014



HEFCE	£1.420m
University - Direct contribution	£1.852m
University - Indirect contribution	£1.531m
Investment income	£1.416m
Arts Council MPM Funding	£1.488m
Grants, donations and sponsorship	£1.415m
Membership: Friends and Marlay Group	£0.201m
Commercial income (net)	£0.327m
<b>Total</b>	<b>£9.650m</b>
(£1.531m) University indirect contribution	
<b>£8.118m Total income</b>	

	Balance b/f 1 Aug 13 £'000	Mvmt in Yr £'000	Investment gains/(losses) £'000	Balance c/f 31 Jul 14 £'000
<b>RESERVES</b>				
University funding	157	(93)		64
Trust funds	30,028	429	1,109	37,606
Specific donations	4,273	148	53	4,474
Donations earmarked for specific use	729	73		802
General donations and trading activity	841	23	10	874
	<b>42,028</b>	<b>620</b>	<b>1,172</b>	<b>43,820</b>

## FINANCIAL INFORMATION - HAMILTON KERR INSTITUTE

	Year ended 31 July 2014 £'000	Year ended 31 July 2013 £'000	Year ended 31 July 2012 £'000	Year ended 31 July 2011 £'000
<b>INCOME</b>				
University funding	170	184	125	18
External trading	297	284	316	368
Internal trading (inc. support from Fitzwilliam)	56	90	47	62
Endowments	206	199	196	192
Research grants			30	41
Donations	245	251	256	64
<b>TOTAL INCOME</b>	<b>974</b>	<b>1008</b>	<b>970</b>	<b>745</b>
<b>EXPENDITURE</b>				
Salaries	522	520	471	457
Other (inc. support for students/interns)	338	386	394	204
Research grants			30	40
<b>TOTAL EXPENDITURE</b>	<b>860</b>	<b>906</b>	<b>895</b>	<b>701</b>
Surplus/(deficit)	114	102	75	44
<b>TOTAL RESERVES b/fwd</b>	<b>6,139</b>	<b>5,175</b>	<b>5,092</b>	<b>4,654</b>
Surplus/(deficit) for year	114	102	75	44
Unrealised reserves c/fwd	192	862	8	394
<b>TOTAL RESERVES c/fwd</b>	<b>6,445</b>	<b>6,139</b>	<b>5,175</b>	<b>5,094</b>



APPENDIX D • EXHIBITIONS 31/7/2010 – 31/7/2014

<b>2010</b>	
23/03/10 – 30/01/11	The Fitzwilliam Museum Sculpture Promenade 2010
27/04/10 – 08/08/10	Maggi Hambling: The Wave
18/05/10 – 15/08/10	Gifts of the Ebb Tide: Japan and the Sea in Ukiyo-e Prints
25/05/10 – 05/09/10	Prized Possessions: Lord Fitzwilliam's Album of Prints after Adam Elsheimer
15/06/10 – 15/08/10	21st Century Engraved Glass
11/09/10 – 09/01/11	Epic of the Persian Kings: The Art of Ferdowsi's Shahnameh
14/09/10 – 28/11/10	Objects of Affection: Pre-Raphaelite Portraits by John Brett
21/10/10 – 13/03/11	Kings, Satraps and Shahs: Persian Coinage Through the Ages
05/10/10 – 31/10/10	Nubia - Past and Present
02/11/10 – 13/02/11	Galileo and his Contemporaries: Portraits by Ottavio Leoni (1578-1630)
15/11/10 – 01/04/11	English Silver Drinking Vessels from the Gray Collection
22/11/10 – 29/05/11	Inflation, War and Global Financial Crisis
14/12/10 – 08/05/11	Afterlife
<b>2011</b>	
22/02/11 – 29/08/11	Italian Etchings: The Draughtsman's Print
08/03/11 – 17/07/11	Italian Drawings: Highlights from the Collection
29/03/11 – 04/09/11	Treasure Under Your Feet
31/05/11 – 02/10/11	Victorian Style Wars: The Medal in 19th Century Britain
19/07/11 – 30/10/11	Flower Drawings: Redouté and his Pupils
16/08/11 – 15/01/12	Splendour and Power: Imperial Treasures from Vienna
06/09/11 – 04/03/12	Work, Rest and Play: Women and Children in Prints after Chardin
20/09/11 – 25/03/12	Triumph, Protection and Dreams: The East African Headrest in Context
04/10/11 – 01/04/12	England and the Dutch Republic in the Age of Vermeer: Coins and Medals from the 17th Century
05/10/11 – 15/01/12	Vermeer's Women: Secrets and Silence
29/11/11 – 11/03/12	Grey Matters: Graphite
<b>2012</b>	
06/03/12 – 31/03/13	Sculpture Promenade 2012
27/03/12 – 30/09/12	Edgelands – Prints by George Shaw and Michael Landy
03/04/12 – 07/10/12	Designed to Impress: Highlights from the Print Collection
05/05/12 – 11/11/12	The Search for Immortality: Tomb Treasures of Han China
03/07/12 – 23/09/12	Ceramic Art, Craft and Tales from Medieval Cyprus
02/10/12 – 13/01/13	Snow Country: Woodcuts of the Japanese Winter
16/10/12 – 03/02/13	Higher Ground: Prints by Gerhart Frankl (1901-1965)
10/11/12 – 24/02/13	Calligraphy Today
18/12/12 – 01/04/13	China's White Gold: Contemporary Porcelain from Jingdezhen
<b>2013</b>	
19/02/13 – 06/05/13	Nature and Artifice in Altdorfer's Prints
12/02/13 – 12/05/13	Quentin Blake: Drawn by Hand
04/06/13 – 22/09/13	Fashioning Switzerland: Portraits and Landscapes by Markus Dinkel and his Contemporaries
02/07/13 – 03/11/13	Origins of the Afro Comb: 6,000 years of Culture, Politics and Identity
01/10/13 – 12/01/14	The Night of Longing: Love and Desire in Japanese Prints
29/11/13 – 23/02/14	Edmund de Waal: On White – Porcelain Stories from the Fitzwilliam
01/12/13 – 02/03/14	Wickham Market Hoard
02/12/13 – 21/04/14	A World of Private Mystery: John Craxton, RA (1922 – 2009)
<b>2014</b>	
28/01/14 – 11/05/14	From Root to Tip: Botanical Art in Britain
18/03/14 – 18/05/14	The Rampant Lions Press: A Letterpress Odyssey
27/05/14 – 27/07/14	Discoveries: Art, Science and Exploration from the University of Cambridge Museums
20/05/14 – 28/09/14	La Grande Guerre: French Prints of the First World War
03/06/14 – 03/08/14	Building an Empire: Money, Trade and Power in the Age of Charlemagne

APPENDIX E • PERFORMANCE INDICATORS

	Aug 2010 - July 2011	Aug 2011 - July 2012	Aug 2012 - July 2013	Aug 2013 - July 2014	TOTAL
<b>TOTAL VISITORS</b>	<b>319,570</b>	<b>469,748</b>	<b>386,321</b>	<b>304,946</b>	<b>1,480,585</b>
Adult visits	263,697	401,670	319,227	245,268	1,229,862
Children visits (under 16)	55,998	60,136	42,715	24,342	183,191
School visits	14,706	13,517	15,685	14,083	57,991
Higher Education groups	3,467	1,257	2,224	3,079	10,027
Guided groups	923	893	901	849	3,566
Other booked groups	8,983	9,853	12,354	13,038	44,228
Visitors to the Museum website	1,764,211	2,212,044	2,389,272	2,724,612	9,090,139
<b>EDUCATION AND EVENTS</b>					
Adult courses & talks	85	115	96	102	398
Attendance	2,500	3,827	2,757	2,842	11,926
Children and family events	32	35	55	57	179
Attendance	1,850	1,947	1,981	2,781	8,559
Special events	3	5	10	12	30
Attendance	1,800	2,195	2,302	2,871	9,168
Family visits using Fitz Kits (approx)	850	900	1,050	1,075	3,875

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Published by The Fitzwilliam Museum  
Photography by Michael Jones, Andrew Norman  
& Amy Jugg  
Text and photography © The Fitzwilliam Museum,  
University of Cambridge 2015, unless otherwise stated.  
Text: Justin Hopper  
Design: Ayshea Carter

ISBN 978-1-910731-04-8



# REVIEW

The  
Fitzwilliam  
Museum  

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CAMBRIDGE