



This guide has been created through the Portals to the World programme, a partnership between the University of Cambridge Museums and Dementia Compass.

Dementia Compass is a social venture with over a decade of experience supporting individuals with Alzheimer's or other dementias and their families.

Dementia Compass builds and provides resources that reduce the impacts of dementia and to help people stay connected with who and what matters.

For more information visit the Dementia Compass Website:
www.dementiacompass.com



Or contact them on
07876 350 638
hello@dementiacompass.com

The
Fitzwilliam
Museum
CAMBRIDGE



Why a museum walk?

Visiting a museum is a great opportunity to meet friends and have some gentle exercise as you explore the collections.



How long will the walk take?

With time to stop and look, the walk should take you approximately 50 minutes.



How far is it?

It's 500 steps, approximately a fifth of a mile.



Are there places to sit?

Yes throughout the galleries.



What access support is available?

There is a lift to all floors near the Courtyard Entrance.

Assistance dogs are welcome. Wheelchairs, LoopHear systems, tactile maps and magnifying glasses are all available from the entrance information desks, or you can book ahead online.

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Museum Walk

Flowers in art



Flowers in a glass Vase by Jan Davidsz. de Heem (1606-1684) Dutch

Contact us:

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How artists have
used flowers to tell
their stories

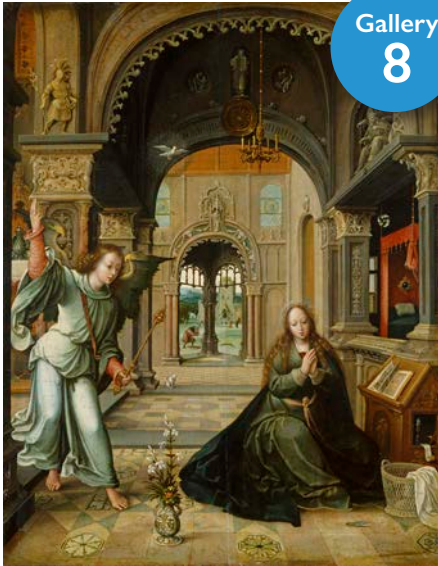
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Gallery
8

The Annunciation, 1517
Bernart van Orley (1492-1542)

This painting tells the Christian story of the Annunciation – the moment when the Angel Gabriel visited Mary to tell her she is to be the mother of the Son of God – Jesus. A critical element in this story is that Mary is pure and innocent.

Flowers and their symbolism have long been a helpful device for artists in the depiction of stories. Few flowers have been more consistently used in religious paintings than the lily which has been associated with purity and innocence and the Virgin Mary since Medieval times. In this painting, the lily is placed in the foreground, between Gabriel and Mary, the artist telling us that they are both pure.

Gallery
6



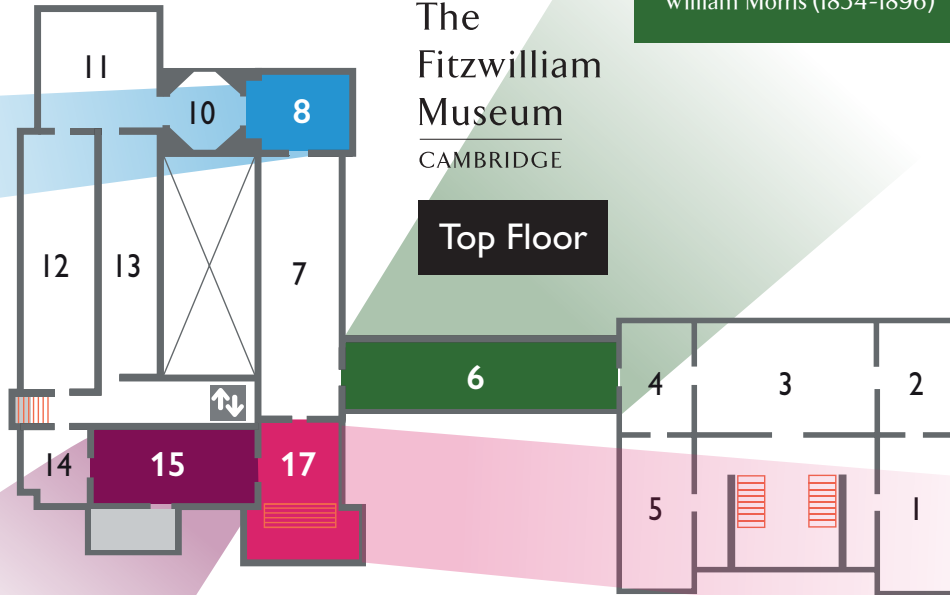
Broad-rimmed bowl, Umbria c.1500-30
From the collection of William Morris (1834-1896)

At first glance this bowl looks a lot like the work of William Morris, the celebrated 19th Century designer – however it isn't, but he did own it!

Made over 300 years before Morris, this piece is a great example of a long tradition of artists and craftspeople who have drawn inspiration from the natural world.

Like Morris work, the pattern on this bowl takes its inspiration from plants and flowers. Greatly stylized, these shapes could be derived from leaves and petals, perhaps even seeds.

Arranged in circles, like the rings of a tree or the ripples from a pebble thrown in the water, the patterns repeat and draw the eye to the symmetrical flowers in the centre of the bowl.



The Fitzwilliam Museum
CAMBRIDGE

Top Floor



Gallery
15

Flowers in a glass Vase
Jan Davidsz. de Heem (1606-1684) Dutch

'The more you look, the more you see' lose yourself in this truly flamboyant explosion of flowers, berries, seed pods, foliage and insects, brilliantly and masterfully executed to enthrall, surprise and excite!

A celebration of the natural world, this painting would have been the height of fashion in 17th Century Holland; a statement of the incredible and impossible, it unites flowers from across the seasons, represented in fine and brilliant detail, in one improbable composition.

Gallery
17



The month of February
Jacobus van Huysum (1668-1740)

In this Gallery we can see many elaborate floral arrangements, each overflowing with different types of flowers, exotic fruit and even birds! With the elongated and intertwined stems, the flowers seem to jostle for prime place in the arrangement!

Van Huysum created a collectable set of flower paintings, one for each month of the year. The Fitzwilliam has the whole set.