



UNIVERSITY OF OXFORD

ANNUAL REPORT
OF THE
VISITORS OF THE
ASHMOLEAN MUSEUM
2001—2002



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VISITORS OF THE ASHMOLEAN MUSEUM

as at 31 July 2002

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DIRECTOR'S FOREWORD

On 30 September, Roger Moorey retired from the Museum after a long and very distinguished career. He joined the Department of Antiquities in 1961 as the specialist in Near Eastern archaeology and became Keeper in 1982. He has guided the department with great humanity and skill and is the doyen of Near Eastern studies in this country. He was elected a Fellow of the British Academy in 1977: this is just one of the many honours which have recognised Roger's remarkable achievement. At the very heart of this achievement have been the collections in his care, which he has catalogued and studied throughout his career at the Ashmolean. His work, like that of all Museum curators, rests on a profound understanding and knowledge of these rich collections. I have particular reason to be grateful to Roger, who had been Acting-Director during the interregnum between Christopher White's departure and my arrival: he welcomed me with wise advice and generous support. He has also very kindly served again as Acting-Director during my absence on sabbatical leave during Trinity term this year. It was evident, during the events which marked Roger's retirement, that he was held in great respect and affection by the entire staff of the Museum.

The year in the Ashmolean has been eventful. The libraries formerly in the building have moved out and are now housed in the Sackler Library. This has liberated much-needed space in the building, with which we are creating a new store for the Eastern Art collections and a Paper Conservation Studio, for which we have just received a major grant from the Designated Museum Fund. The largest single space, on the ground floor, has been earmarked for a new temporary exhibition gallery and we have a number of important and ambitious exhibition projects in preparation for this area. One will focus on the remarkable riches of the college silver collections in Oxford and another will explore the late flowering of Byzantine art in Constantinople. Both will make a significant scholarly contribution by bringing together major works of art and cataloguing them to a very high standard and both, I believe, will prove interesting and attractive to a broad audience.

We continue to improve the presentation of the collections. The Sackler Egyptian Gallery will reopen next year after its thorough-going facelift and the Prehistoric collections are being gradually rearranged and redisplayed with particular attention being paid to the needs of younger visitors. The McAlpine and Eldon galleries which continue to be used for temporary exhibitions until the new galleries open in 2004 have been improved. Exhibitions have included the two Brazilian shows, which were received with great enthusiasm by the press. The reviewer in the *Burlington Magazine* praised its intelligence and focus by comparison with the far more ambitious enterprise at the Guggenheim in New York. We showed the first half of Michael and Khoan Sullivan's remarkable collection of modern Chinese painting in the Gallery named for them, and hosted Bolognese Drawings from the Nationalmuseum in Stockholm, which is just one example of the new relationships which the Ashmolean is building with major American and European museums. Another was *Palagruza: The Isle of Diomedes*, an exciting joint venture with the museums in Split and Lucera. The summer exhibition was *Artists of The Radio Times*, which traced a continuing tradition in British illustration during the 20th century, which has long been a special collecting interest of the Print Room. *Gluttons and Gladiators* in the Cast Gallery celebrated the acquisition of 14 new portrait busts with an elegant and informative display. Two exhibitions organised by the Coin Room and the Education Service celebrated the Queen's Golden Jubilee.



Among a rich haul of new acquisitions are Anthony van Dyck's oil sketch of the Procession of the Garter Knights, allocated to the Ashmolean under the Acceptance-in-Lieu scheme, a delightful oil sketch by Rubens showing the Coronation of Henri IV of France which now hangs close to it, a wonderful pastel by Jeanne-Etienne Liotard, a gift from Reginald Graham, seven watercolours including a breathtaking Bonington given by Professor Luke Herrmann, Joshua Reynolds's Seal, two Bronze Age gold hair-rings, Chinese paintings, a carpet from Kirman and the witty Piet de Jong caricatures of Arthur Evans and his team at Knossos which were given by Rachel and Sinclair Hood, having been exhibited in the Museum with great success a couple of years ago.

We continue to expand the Handbook series, which plays a hugely important role in informing the general public about the extraordinary richness and depth of the Ashmolean's collections. Recently we have published Arthur MacGregor's short history of the museum and Jon Whiteley's selection of French drawings and watercolours in this series. Especially noteworthy among the year's publications is Ann Brown's edition of Arthur Evans's Cretan Diary, a rich source for the study of Cretan archaeology edited with exemplary skill and profound understanding.

There has also been much planning for the future. The Ashmolean, with the other University Museums, has been fully engaged in the new Government initiative to improve funding of non-national museums under the title Renaissance in the Regions. Although the precise level of funding is still unclear, this is a very welcome development as it is the first time that central government money is being made available to non-national museums. We hope to benefit from this initiative by playing our part in regional museum provision: we have much, notably curatorial and conservation skills, to offer to other museums in the South East.

The University has a system of regular internal reviews of its constituent parts, which provides an opportunity to review their progress. This year it was the turn of the Ashmolean. The Review Committee, chaired by Dr Paul Langford, was very positive and, among many valuable recommendations, proposed that the governance of the Museum should be widened to bring more advice and support from outside the University. This is welcomed by the Museum and is presently being implemented. I believe that such outside help will be crucial in shaping the future of the Museum. That future depends in large measure on the implementation of the Master Plan, which made progress this year. We received a grant of £100,000 from the Linbury Trust in order to bring it to the level of detail necessary to submit it for second-stage approval under the University's rigorous approval procedure. Ken Lovett has joined us as Project Manager and he is guiding its development. The Master Plan would enable the Ashmolean to meet the challenges of a modern Museum: good environmental controls which are essential for the conservation of the collection, improved lighting and display, increased space for the collections and for their study, disabled access and clear routes for the visitor through the Ashmolean's astonishingly rich collection. And all this to be done while retaining the unique atmosphere of the oldest museum in Europe.

Christopher Brown



DIRECTOR'S REPORT

STAFF

On 30 September, Dr P.R.S. Moorey the Keeper of Antiquities since 1982 (assistant keeper of Near Eastern and Egyptian Antiquities 1961–1982), will retire. Dr Arthur MacGregor will be Acting-Keeper during the process of the appointment of his successor. Ian Charlton retired on 30 March after thirty years as the Museum's Publications Officer. He had made distinguished contributions both as a publisher nurturing and expanding the Museum's imprint and as creator of a successful commercial arm. He would be still more greatly missed by his colleagues and friends had the Museum not been able to secure some of his retirement time as a consultant. Dr Cathy King retires on 30 September after almost 30 years service in the Heberden Coin Room. Ms Katherine Eustace relinquished her post as an Assistant Keeper to join the staff of the National Portrait Gallery on 1 October 2001. Dr Christian Rümelin was appointed to the vacant post with effect from 1 February. His responsibilities are divided between 20th-century art and Old Master prints. Dr Shailendra Bhandare took up his post in January as Assistant Keeper in the Heberden Coin Room with responsibility for South Asian coins. Dr Naman Ahuja joined the Department of Eastern Art as a Research Fellow, to catalogue the collection of early Indian terracottas and related objects, funded by an anonymous benefactor.

GOVERNANCE

Under the rolling programme of departmental reviews, the Ashmolean was reviewed in May 2001. The panel consisted of Professor Paul Langford, Rector of Lincoln College, Professor Barry Cunliffe, Dr Gervase Rosser and, the external reviewer, Ms Nichola Johnson, Director of the Sainsbury Centre, UEA. The findings of the review proposed changes in the senior management structure of the Museum and a significant change to the form and duties of the governing body. These findings were discussed in detail by the Visitors and other relevant University bodies this year. It is anticipated that many of their recommendations, as now embodied in formal regulations, will come into effect in the academic year 2002–3.

THE BUILDING

On 24 September 2001, the Sackler Library was opened, marking a major change in library services for Archaeology and Fine Art. Except for the Coin Room Library, this marks the end of library provision within the Museum. The liberated space is most welcome; but its proper development awaits funding. The evacuation of the books from the Western Art Library to the new Sackler building has made significant new space available for redevelopment. An office for the Documentation Officer, two for Assistant Keepers and a seminar room, named in memory of Professor Francis Haskell, and a new Conservation Studio for works on paper are all planned. The Reitlinger Gallery of Islamic Art has been redecorated and partially redisplayed. A special case for the display of textiles was installed in it at the same time. The new Chinese Paintings Gallery won its class in the Timber Industry awards 2001.

Work has continued throughout the year on the renovation of the Egyptian Dynastic Gallery, henceforth to be known as the Sackler Gallery of Egyptian Antiquities. The



John Evans (Prehistoric European) Gallery has been redecorated in 'Morris Green', in part chosen to counteract the problem of excessive natural light in this Gallery. The grey trim will be the same as in the adjoining Beazley Gallery. Preliminary plans have been made for the new Palaeolithic, Neolithic and Bronze Age displays now that those for the Iron Age are completed. The new layout of the Gallery will include a 'Children's Corner', as this part of the collection, and the adjoining Egyptian display in the Gordon Childe Room, are much visited by primary school children and their teachers.

The refurbished Dutch Gallery was opened in the course of the year. Both the McAlpine and Eldon Galleries were refurbished for the Brazilian Baroque exhibition.

MASTER PLAN

The Master Plan being developed by Rick Mather, Architects, was presented to the University under the project approval system now in force and a decision was taken that in view of its scale and ambition it should be subjected to rigorous examination under the University's project appraisal mechanism. The Museum obtained a much appreciated commitment from the Linbury Trust to provide funding of £100,000 to finance a detailed feasibility study. The Museum appointed Mr K. Lovett, sometime bursar of Keble College, as its project officer, tasked to provide the information required by the University for a mature decision on the project. Mr Lovett is currently engaged in preparing his report.

RENAISSANCE IN THE REGIONS

There was much speculation during the year about government intentions for regional museums and in particular how additional funding might flow to them. The museum was fully involved in the debates between museums in the Government Region South East (GOSE) culminating in the Oxford University Museums becoming one of four partners in the GOSE 'hub' and key partner for the sub-region of Berkshire, Oxfordshire and Buckinghamshire (BOB).

ACQUISITIONS, BENEFACTIONS AND DONATIONS

Sir Joshua Reynolds's Neo-Classical seal, in its fine gold setting, recently acquired, will make a spectacular addition to the displays in the Tradescant Gallery. The growing archives relating to the Evans family held by the Museum have recently been strengthened by the addition of various items relating to Sir John and Sir Arthur Evans. They were originally given by Dr Joan Evans to Professor George Zarnecki from whom they were acquired. They include a plated copper medal of Sir John's head in profile made by John H. Pinches in 1887.

In December 1998 a temporary exhibition in the Eldon Gallery entitled *Faces of Archaeology in Greece: Caricatures by Piet de Jong* provided a vivid, if idiosyncratic glimpse into the world of archaeology and archaeologists in Crete and Greece in the 1920s and 1930s. During these decades, Piet de Jong (1887–1967) was employed as architect and draughtsman for Arthur Evans's excavations at Knossos, which are so well represented in the Ashmolean collection. He also worked on other British and American excavations in Greece. From 1947 to 1952, when the site was handed over to the Greek government, he was Curator of Knossos for the British School at Athens.



Recently, on behalf of the Knossos Trust, Rachel and Sinclair Hood have most generously donated to the Museum the cartoons displayed in the 1998 exhibition with ten more unpublished studies of architectural colleagues by Piet de Jong, executed in Macedonia in 1919–20, when he was employed on a Greek government reconstruction programme for Eastern Macedonia. In addition, the donation includes a large amount of other original artwork by him and much other study material relating to his career as architect, architectural draughtsman, artist and archaeological illustrator. The benefaction also includes original works (including newspaper cartoons) by his brother, A.C. de Jong.

It is intended that the caricatures will be displayed in groups, regularly rotated, in the Arthur Evans ('Minoan') Gallery. Once they have been catalogued, the artwork and papers relevant to Knossos and other Greek archaeological sites will be kept in the Department of Antiquities. The rest, including the architectural studies, will be deposited in the Western Art Print Room, where they will be accessible to the general public. This is a significant addition to the Museum's archives, relating not only to the life and varied career of an interesting 20th-century architect and artist, but also to the work at Knossos of Arthur Evans, often known as the Museum's second founder.

Following a temporary export ban placed on them by the Reviewing Committee on the Export of Works of Art, two British Bronze Age sheet-gold hair-rings (c.1100–750 B.C.), a type not previously represented in the Museum's select collection of prehistoric gold jewellery, were acquired for the new displays in the John Evans Gallery.

Hugh and Colette Hawes have presented, in memory of Mary Shen, a landscape by the Chinese artist Zhu Qizhan painted in Shanghai in 1985 when he was 93. It is a most welcome addition to our rapidly growing collection of modern Chinese paintings.

Dr H.A. Diab has given a fine woollen carpet showing the Mi'raj, the Prophet Muhammad's miraculous night journey from Mecca to Jerusalem. It was made in Kirman, c.1900.

Richard Falkiner presented a memorial portrait medal of Cardinal Basil Hume (1923–1999) by Avril Vaughan.

Ian Rank-Broadley, designer of the Queen's portrait currently employed on the British coinage, and winner of the Golden Jubilee Crown design competition has presented the Museum with examples of his two medals *The Prisoner of Conscience* (1989) and *The Last Embrace* (1990).

A major acquisition this year was Professor Luke Herrmann's generous gift, through the National Art Collections Fund, of seven very attractive watercolours, formerly in the collection of Sir Bruce Ingram. They were carefully selected by the donor as appropriate to the special interests and needs of the Ashmolean, whose collection he knows so well from his time in the Museum as a member of the Department of Western Art.

Anthony van Dyck's large oil sketch of Charles I and the Knights of the Garter in procession (c.1638) was accepted by H.M. Treasury in lieu of inheritance tax from the estate of the 10th Duke of Rutland and allocated to the Ashmolean. A circular carved ivory mirror back, made in France in the first half of the fourteenth century, was accepted by H.M. Treasury in lieu of inheritance tax from the estate of Dr E.H.R. Ford and allocated to the Museum. Mr Reginald Graham presented a large pastel portrait of Lady Charles Spencer (1743–1812) by Jean-Etienne Liotard (1702–1789).



The Christensen Fund and an anonymous benefactor have generously endowed a post-doctoral Fellowship associated with the Khoan and Michael Sullivan Gallery of Chinese Painting. James Lin has been appointed as the first Fellow to take up this post in October 2002.

The continued generosity of the Carl and Eileen Subak Family Foundation has allowed the Heberden Coin Room to make a number of important purchases, not least a gold 1635 ten ducat thaler of Ferdinand II from the Prague mint.

Grants from the Gabo Trust for Sculpture (£2,200) and the Hulme University Fund (£5,000) funded the purchase of a fibrescope to investigate and photograph the interiors of objects when there is an aperture to insert the probe. This is a most useful addition to the resources of the Conservation Laboratory.

The Education Service received the following support: money from the Hulme University Fund was used to support a harpsichord concert by Martin Souter, a concert of traditional Chinese music, a concert of lute, violin and bagpipes for a Saturday Drop-In session on Shakespeare's World, and a concert of Baroque Guitar. BrasilConnects sponsored two study sessions, a children's activity, and the travel costs of lecturer, Professor A.J.R. Russell-Wood. Southern Arts, through the Wild Art Project, supported the Artist in Residence, Sarah Mulhall, and a number of workshops that she led for adults and children. The Awards for All programme of the Heritage Lottery Fund gave a grant to support the community exhibition, Connections.

Funds from the Elizabeth Cayzer Trust supported the position of Deputy Education Officer for the year, as well as the hiring of Antonia Weetman for a month to continue the work of cataloguing the Museum's slide library. The Templar's Square Shopping Centre gave an in-kind gift of free space for the Children's Activity to mark National Archaeology Day.

DESIGNATION CHALLENGE FUND

Following on from successful completion of the project for electronic documentation of the ancient Near Eastern collection last year, the ancient Cypriot collection was similarly processed this year with the aid of a DCF grant. This is an extremely useful resource and will be vital following Dr Moorey's retirement, when there will no longer be a specialist curator on the staff for these collections. ReSource made grant payments totalling £71,288 under the Designation Challenge Fund scheme year 3 and announced a grant of up to £154,000 over years 4 and 5 for a Paper Conservation Studio which the Museum previously lacked. It also made two grants of £500 and £469 under the Sharing Museum Skills scheme.

BEQUESTS

The museum was fortunate to receive a number of bequests. The late Kathryn H. Dodds left American securities to the probate value of US\$ 467,113; Mrs Olive Mowbrena Meades £5,101; Mrs Eileen Stammers-Smith £6,388 – the final tranche of a total bequest of £28,388; Mrs Lilian Evans £1,000; and the late Miss June Cray £1,000. A further £60,000 was received from the estate of the late Brian Miller. The bequest of the late Mr Tait is still undergoing protracted legal administration.



DOCUMENTATION

Mr Colin Harrison was awarded an AHRB ReSource Enhancement Scheme grant of £172,896 to digitise John Ruskin's teaching collections between 2002 and 2004 in collaboration with the Ruskin School of Art and the Humanities Computing Unit.

CONSERVATION

The Conservation Department has continued, over the past year, to consolidate and expand its pivotal role in the work of the museum through its participation in the Ashmolean's research, collections management, exhibitions, and loans programmes. It has worked closely with all curatorial departments to provide both specialised advice and preventive and interventive conservation; the Registrar to develop documentation systems, and also in the routine processing of loans; and the Building Services Manager to improve the environmental performance in the galleries. It has also assumed responsibility for the Paintings Conservation budget and is working with the Department of Western Art to prioritise the many paintings requiring interventive conservation.

In its own right, it has continued to develop its own internal infrastructure with the introduction of a new conservation records database which can accommodate all classes of material found in the collections. This is being evaluated through use and is modified as problems appear. It is the first integrated conservation records system to be introduced into the Ashmolean and, when fully operational, it will provide the museum with a powerful collections condition - auditing tool and, in combination with accessions databases, enhance the Ashmolean's collections management systems. The Conservation Department has also invested in equipment to improve the standard of conservation that it can offer. A new high performance freezer is being used to eradicate insect infestations in textiles or wooden objects and in routine preventive freezing campaigns; the Textile Conservation Studio has been relit to provide better ambient light levels for practical work, and a wall - mounted precision board cutter bought which vastly increases the speed with which mounts can be cut for works of art on paper. As ever, practical work programmes have been dominated by the Ashmolean's exhibitions, loans and refurbishment programmes (notably the Sackler and Reitlinger Galleries). Despite these constraints, there were also opportunities for some useful research collaboration. To cite just a few examples, publication - notes on the condition and mounting of the Michelangelo drawings were written for inclusion in the forthcoming catalogue; an exhibition - the votive contents of a 16th- century Chinese Bodhisattva (belonging to Dr Mortimer and Mrs Theresa Sackler) were examined and formed the nucleus of a small display curated by the Department, and authentication - a problematic Meissen coffeepot and an Egyptian stela were investigated using optical methods and Proton Induced X - Ray Emission analysis.

As part of its preventive conservation programme, the telemetric monitoring system has been further extended so that very few parts of the museum site are now excluded. Modifications have also been made to the air handling plant in the McAlpine Gallery, which make the environment in that room more responsive to the collection's needs, and detailed specifications for new environmentally stable cases in the Medieval and Reitlinger Galleries to display the All Souls Mazers and Islamic textiles were drawn up for the manufacturers. Refinement of the Disaster Preparedness Plan has also continued with the valuable assistance of the Friends.



Since the arrival in November of a conservator whose brief is to plan the relocation of the Organic Collections in the Department of Eastern Art (funded by the Stockman Family Foundation) a systematic survey of the textiles and related objects has been completed and detailed plans for the conversion of spaces vacated by the move of the Eastern Art Library to the Sackler Building are now well advanced. Funded for two years, the post is jointly supervised with the Department of Eastern Art. As part of its outreach activities, a formal internship arrangement with the Institute of Archaeology, University College London also began this year with a student having a six - month placement in the Department's Objects Conservation Laboratory as part of her MA course. Members of the Department have also been actively involved in meetings and conferences, both as organisers and contributors.

EXHIBITIONS

The past twelve months have been exceptionally busy in terms of exhibitions. In October we opened with *Opulence and Devotion: Brazilian Baroque Art*, which was one of a series of exhibitions organised to celebrate 500 years of Brazilian culture. It was mounted in the Eric North and McAlpine galleries, with three large sculptures on display in the Weldon Gallery. A collaboration with the Pitt Rivers Museum was very successful and they mounted the exhibition *Acts of Faith: Contemporary Brazilian Photography* in the Eldon Gallery next to the main display of the Baroque sculpture in McAlpine. *Opulence and Devotion* won considerable critical acclaim in the national press in December.

The Chinese Paintings Gallery displayed an exhibition of Modern Chinese Painting from the Khoan & Michael Sullivan Collection 1940–1980 from November until February and this was followed by the second half of the exhibition, 1980 to the present day.

An archaeological exhibition entitled *Palagruza: the Isle of Diomedes* marked a new departure for such exhibitions in the Ashmolean Museum, accompanied as it was by music from the sea and a flight of wooden seagulls. An attractive exhibition of drawings from the collection of the Nationalmuseum in Stockholm entitled *The Age of the Carracci* ran from March until May and represented another new departure in that it was an exchange exhibition. The Ashmolean Museum will be sending a selection of drawings to the Nationalmuseum in 2004 in return. The venture has been very generously supported by Hazlitt, Gooden & Fox.

The main summer exhibition for 2002, *Artists of the Radio Times*, opened in June. With over 40 artists contributing a total of 160 works it was an ambitious exhibition. Its aim was to recognize and celebrate a golden age of British illustration. This exhibition was supported by Chris Beetles Fine Art, London and two local firms, Darbys the solicitors and Critchleys the chartered accountants. Running concurrently with *Artists of the Radio Times* was an exhibition of drawings from a North Oxfordshire private collection *For the Love of Drawing*. Assembled over nearly fifty years through modest means, it contained a number of remarkable drawings by artists such as Moore and Sutherland.

In late June the Cast Gallery opened its exhibition *Gluttons and Gladiators* exploring portraiture in the Roman empire. The exhibition celebrated the acquisition in 2001 of fourteen new casts from original portraits in European collections. These new portraits represent a vivid cross-section of ancient Roman society, from emperors to everyman, and illustrate the changing face of the Roman empire over four centuries. The exhibition will run until February 2003.



LOANS

Geraldine Glynn, the Registrar, has managed another full loans programme, co-ordinating a large number of outward and inward loans. Statistics provided through ReSource suggest that only three National Museums make more outward loans than the Ashmolean.

Loans in: 830 works to the museum from over 100 lenders to the UK and from as far afield as Brazil, Croatia and Sweden. In addition to preparation of agreements and documentation, insurance, transport and courier arrangements, this involved packing and assistance during installation and dismantling of temporary exhibitions. Important new long term inward loans coordinated by the Registrar included a major collection of Indian drawings and paintings by Samuel Palmer, Aert van der Neer and Veronese. A Barbara Hepworth sculpture, Gordon Baldwin ceramics and Howard Hodgkin paintings have been borrowed for display in the new Sands Gallery, as well as the All Souls Huntsman Salt.

Loans Out: 302 works to 85 exhibitions in 10 countries were processed. As well as lending to major exhibitions at the Metropolitan Museum, the Ashmolean also supported exhibitions in regional galleries including Abingdon, Cheltenham, Bath, Norwich, Sheffield, Liverpool and Nottingham.

The Registrar also completed the first inventory to be undertaken in several years of 72 works on long-term loan to 20 Oxford Colleges. This included setting up database records, preparing loan agreements and completing condition reports. Katsura Miyahara, who received a grant from the Art Historians Association, assisted in this project. She also continued to coordinate transport and insurance arrangements for new acquisitions to the Western Art Department and works dispatched for conservation.

DESIGN OFFICE

The office gave extensive support to the exhibition programme providing labels, graphic panels and very successful directional signage. In addition, work was done for gallery refurbishments such as those in the Evans and Reitlinger galleries. The Museum has continued to invest in design equipment, and office layout and style have been greatly improved. We have been fortunate to have the services of Rhian Lonergan White through the year, covering for a staff vacancy.

DUTY FRIENDS

Under the leadership of Jill Slack the Duty Friends have increased in number and their presence in the Randolph Sculpture Gallery is one of the datum points of the Museum's life.

EDUCATION

The voluntary guides continue to be at the heart of the Museum's education work, offering tours, handling sessions, gallery talks, children's activities and teacher training. The guides have initiated a new series of introductory talks; there is now a scheduled gallery talk available four days each week. Two new gallery workshops have been developed for schools, focusing on using paintings to support work in numeracy and literacy.



The salary of Deputy Education Officer, Emmajane Lawrence, was generously funded by a gift from the Elizabeth Cayser Trust.

The rich programme of study days and workshops has continued, with subjects including Egyptian embroideries, Chinese brush painting, Worcester porcelain, the Etruscans, Twentieth-century painting and the arts of Islam. A number of lectures were offered, including the New Year's lecture by Dr Wendy Baron on 'The Sands Family and Walter Sickert'. Children's activities and drop-in sessions were a lively mix, including a performance piece led by Margot Henderson in the Indian Galleries, a drawing extravaganza for National Drawing Day, and 'Brazil Nuts!', a collaboration with the Pitt Rivers Museum. Sarah Mulhall was with us in February as the Museum's second Artist in Residence, working with school groups and adults through the county-wide Wild Art Project. Thursday evening late openings in the summer were enlivened by a series of lectures, tours, concerts and children's events.

Perhaps the most visible aspect of the Museum's work to develop public involvement with the collections was the very successful community exhibition, 'Connections'. This displayed the work of six Oxford adult education groups in a beautiful exhibition in the Randolph Sculpture Gallery. Another such initiative led to two activities taking place outside the Museum, one in Broad Street to celebrate the Queen's Jubilee and another in Templars Square Shopping Centre to mark National Archaeology Day. Touch tours (supported by an information leaflet) and a trail for visitors in a wheelchair were also part of the effort to meet the needs and interests of the whole range of our visitors. Underpinning these efforts is the newly-formulated Access Policy, which, along with an Access Plan, will help the Museum to focus its work in welcoming new audiences.

Ms. Roma Tearn is to be the Museum's next artist in residence. She will be a guest of the Department of Antiquities from October 2002.

PUBLICATIONS

Volume nine of the *Sylloge of Islamic Coins in the Ashmolean* is the second volume to be published in this continuing series. Compiled by Stephen Album during his tenure of the Sackler Fellowship at Worcester College, this volume covers the coins of Iran, after the Mongol invasion, from the 13th to the 19th centuries and includes about 1800 coins from Iraq, Afghanistan and neighbouring states.

Three major exhibition catalogues were published during the year – the first, *Opulence and Devotion*, edited by Catherine Whistler, accompanied the exhibition of Brazilian Baroque Art mounted by the Ashmolean as part of the BrazilConnects series of exhibitions in the UK. This was followed by Professor Per Bjurström's *Drawings from the Age of the Carracci*, a substantial catalogue of the 17th-century Bolognese drawings on loan to the Ashmolean from the Nationalmuseum, Stockholm. Both catalogue and exhibition were entirely underwritten by Hazlitt, Gooden and Fox. Finally *Artists of Radio Times: A Golden Age of British Illustration* by Martin Baker was published to coincide with the 2002 Summer Exhibition in the Museum. An exhibition sponsored jointly by BBC Worldwide, the Chris Beetles Gallery, London (where a selection of the drawings will receive a second showing) and Oxford Solicitors, Darbys and Critchleys, Chartered Accountants.

The 'Ashmolean Handbooks' series continues to expand and now runs to twenty titles. Arthur MacGregor's *The Ashmolean Museum* – a brief history of the institution and its collections provides the visitor with a long-needed, easily digestible introduction to the history



of the Museum. This is the second book in the series to be published in association with Jonathan Horne Publications of London. Jon Whiteley's *Poussin to Cézanne: French Drawings and Watercolours in the Ashmolean Museum*, published in association with the Wallace Collection, where a selection of the drawings were exhibited in January, was generously sponsored by Katrina Henkel and Jean Bonna.

The new series of 'square' picture books has proved extremely popular and now includes two new titles. In *The Hunt in the Forest* by Paolo Uccello, Catherine Whistler discusses in detail the Ashmolean's most famous painting, and a triumvirate of Ruth Barnes, Emma Dick and Jon Thompson jointly compiled *Textiles through the Ages* illustrating the history of textiles and weaving from a diversity of objects in the Museum's collections.

In the 2000/2001 Report mention was made of the *Catalogue of Chinese Paintings in the Ashmolean* published to coincide with the opening of the Museum's Khoan and Michael Sullivan Gallery. The Museum has now published *Modern Chinese Art*, a complete catalogue of the Khoan and Michael Sullivan Collection. Written by Professor Sullivan and illustrated throughout in full colour, the book is a worthy addition to the Museum's list of publications.

We are pleased to record publication in the International Series of British Archaeological Reports of Ann Brown's *Arthur Evans's Travels in Crete 1894–1899*. Many years in the making, this large volume consists of Evans's travel diaries, edited, transcribed and commented on by Ann Brown, and is a tribute to the author's scholarship, and to Keith Bennett who spent long hours on the design and lay-out of the text and illustrations.

Finally, two rather different offerings. A selection of the sketches of members of staff and public made by Helen Ganly whilst 'Artist in Residence' has now been published as *Helen Ganly's Sketchbook* whilst *Kidder's Receipts – an Eighteenth Century Recipe Book* has won yet another award for its designer, Behram Kapadia (who also designed the catalogue of the Sullivan collection). Dating from the 1740s *Kidder's Receipts* was reprinted from an original copy, with an introduction and glossary by the Oxford author, Jane Jakeman, and is illustrated throughout with colour reproductions from the Ward Collection of Dutch and Flemish still-life painting. In January the book won the Museum Trading Association's first prize for 'Best Publication' and more recently was selected as a finalist in the British Book Design and Production Awards and as such will be included in the exhibition 'Best of British Book Design 2002'.

The Publications Officer officially retired at the end of March after almost thirty years in post, but continues to act in a consultancy capacity in order to co-ordinate editorial work and production control until a new appointment is made.

ELIAS ASHMOLE GROUP

The Elias Ashmole Group is now in its third year and has a membership of over 100.

The Trust has made grants totalling £26,000 to the Museum this year. These included a contribution of £6,000 to the work of the Education Department with schools and families, £5,000 towards the late evening opening of the Museum on Thursdays during the Summer months and the accompanying free programme of events organised for visitors. £5,000 was given to improve lighting in the Western Art Galleries, and a further £5,000 to purchase computer software for a system that will enable us to count the number of visitors to the Museum. £5,000 was also given to cover the running costs of the Trust and Group.



Events this year have included a dinner and private view at the Wallace Collection in February. This gave members the opportunity to see the exhibition of Ashmolean drawings exhibited at the Wallace Collection, entitled 'From Poussin to Cézanne: French Drawings and Water Colours from the Ashmolean Museum.' A very successful trip to Naples was organised for members in the Spring. The group was accompanied by the Director and Professor Bert Smith.

THE FRIENDS

Her Majesty Queen Elizabeth The Queen Mother had been the Patron of the Friends since their foundation, to their great pride, and she will be much missed. She often made a point of saying how fond she was of the Ashmolean. The Friends were invited, as were all the many organizations of which she was Patron, to send a representative to her funeral: a great privilege.

The Friends' finances are now in a healthier state than they have been for several years. The last instalment (£10,000) of their contribution to the purchase of the Titian Portrait of Giacomo Doria was paid this year. Other grants included £5000 towards the purchase of the beautiful Turner watercolour of Christ Church College; £1500 towards an album of drawings by Friedrich August Moritz Retzsch; £1500 towards a drawing by Francesco Maffei; £1000 (of which £250 was contributed by the Young Friends) towards a silver didrachm of c.480 BC, and a further £1000 towards a collection of nine Greek coins from Taranto; and £1500 towards a bound volume of 60 watercolour drawings dated 1789 and a copy of the book, *The Costumes of China*, for which they were made. They were also able to make a contribution of £2000 towards the PotWeb project which aims to present all the ceramic collections of the Ashmolean on the internet.

The Gift Aid legislation introduced in 2000 means that the Friends are able to reclaim tax on all subscriptions and donations made with Gift Aid Declarations. They have now caught up with the back claims that were due, and this has made a very worthwhile addition to their funds. The Friends' activities continue to be extremely popular with members and, though the prices of tickets for the various excursions, private evenings in the Museum, recitals, and parties are far from exorbitant, they make a profit which gives a valuable contribution to the funds available for purchase grants.

The Young Friends again this year themselves made a purchase grant, this time towards a silver Greek coin, a great source of pride for them. Their membership is increasing and they are pleased that they are attracting more members from Brookes University. Their activities continued to be extremely well attended, and their enthusiasm and pleasure in their connection with the Museum is very encouraging.



FOCUS ON RESEARCH

The Ashmolean's collections are not only a resource for scholars from across the world to use; they also sustain vital contributions to international scholarship from within the Museum itself. One example of such work taking place this year, as part of a wider programme of European research, is typical of how this potential is being realised.

Between 1863 and 1882, two British antiquaries, the Revd. W.C. Lukis and Sir Henry Dryden, visited France to record prehistoric stone monuments. They planned over 100 such sites, including chambered tombs and massive stone alignments, in the now much-visited region around Carnac in Brittany. With exemplary care, taking advantage of the largely open countryside which existed there at the time, they created what was to be a unique record of the remains of the funerary and ceremonial structures erected in that area by early farmers some six to four thousand years ago. So large and detailed were their plans, however, that the expense of publishing them proved prohibitive; and on Dryden's death in 1899 his personal copies came to the Ashmolean. In the intervening years, farming, afforestation and roadbuilding have taken their toll of these megalithic survivors; while archaeological interventions and restorations designed to protect the monuments during the closing years of the 19th and early 20th centuries have so altered them that it is no longer possible from simply looking at the stones to say what is original and what has been restored.

Two outside grants, one from the British Academy and one from the EU-funded Archives of European Archaeology project, have enabled these early records to be used to their full potential. Inked copies, which had been carefully prepared in the Drawing Office of the Department of Antiquities, were scanned and compared with recent georeferenced and orthorectified aerial photographs. The comparison has revealed some important and significant facts: first the remarkable accuracy of these early surveys, secondly the massive extent of loss, but thirdly the extensive re-erection of stones where none was recorded as surviving. This combination of old records and contemporary techniques has demonstrated both the value of scientific material conserved in institutions such as the Ashmolean, and how computer-based methods make it possible to use them in new ways.