



UNIVERSITY OF OXFORD

ASHMOLEAN MUSEUM

ANNUAL REPORT

2001—2002

DEPARTMENTAL AND STAFF RECORDS

Accessions, loans, exhibitions, conservation, documentation,  
education, publications and other related activities



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## DEPARTMENT OF ANTIQUITIES

### ACCESSIONS

#### The Near East

Sir Denis Wright presented a baked clay tablet, two bowls and a lamp from Susa in Iran (2002.2-6; the tablet (c.3200 BC) is probably the oldest example of writing in the Museum) and three bronze finger-rings, of Hellenistic or Parthian date, acquired in Tehran (2001.124-126).

Sir Donald and Lady Maitland presented a baked clay cone inscribed for Lipit-Ishtar, King of Isin in Babylonia (c.1934-24 BC) and a Palaeolithic handaxe from Lake Chad (2002.13).

#### Egypt

Received from the estate of Miss Marjorie Werner: a faience shawabti of a woman named Thent (?Hathor), Dynasty (XXI) (1070-945 BC) (2002.24).

#### Greece, Italy and the Mediterranean

Professor Jay MacPherson (Toronto) presented five Bronze Age terracotta figurines from Cyprus (acquired by her father) (2001.119-123).

Bruce and Sybil Hubbard presented an Iron Age Cypriot pottery jug (2002.12).

Dr Stephanie Dalley presented a terracotta head of a woman; Hellenistic (2002.22).

#### Europe: Prehistoric

Rollright Stones: Archaeological Archive (PRO 1) from excavations by Oxford Archaeology (2001.215).

Pair of British Late Bronze Age gold hair-rings; source unknown; purchased following Government suspension of an export licence application to allow acquisition by a museum in England (2002.11a,b).

#### Europe: Hellenistic and Roman

Mr W.S. Stancomb presented a Hellenistic bronze couch leg reported to be from 'the Balkans' (2001.91).

Mrs P.A. Hunter presented a late Roman copper alloy buckle-loop in the form of a panther (2001.127).

Purchased with the aid of the Hattatt Trust: Roman bronze votive cock's head (2001.92); two Roman finger rings, one silver with a carnelian intaglio (2002.14) and one copper alloy with a moulded glass gem (2002.15).



Europe: Medieval and Later

Mr Fred Bason presented two stone balls, probably missiles, found at Donington Bridge, Oxford in 1996 (2001.104).

Mr Dennis Parson presented a red wax seal of William of Wykeham (2001.118).

Purchased: Viking lead alloy pendant (2001.99).

Medieval bronze pendant with a mastiff in low relief (2002.42).

Medieval stone mould for jewellery (2002.43).

Purchased with the aid of NACF and Francis Fund: The gold fob seal of Sir Joshua Reynolds PRA (1723–1792), inset with a chalcedony neo-classical seal: Winter by Edward Burch RA, after E.M. Falconet's version 1760s (2002.8).

Acquired from Professor George Zarnecki, to whom they had been given by Dame Joan Evans, various items relating to Sir John and Sir Arthur Evans, her father and half-brother, including a plated copper medal of Sir John's head in profile by John H. Pinches 1887.

### **LOANS IN**

From Swinbrook Church, Oxfordshire, through Mr Hugh Burton, Church Warden: two helms adapted for funerary use (Loan No.517).

From Mr James Ferrell: two ninth-century copper alloy strap-ends and a fourteenth-century annular brooch (Loan No. 513).

From Mr Harley Pouget: one finger-ring and seven shoe-buckles traditionally associated with Prince Charles Edward Stuart (Loan No. 514).

From Mr William Veres: a pair of Anglo-Saxon saucer brooches and a fragment from a square-headed brooch (Loan No. 516).

From the estate of the late Professor Martyn Jope: local ceramics and excavation archives (Loan No. 515).

From Mr Jeff Nelson: a Roman plate brooch set with glass (Loan No. 520).

### **LOANS OUT RETURNED**

Objects loaned in 1949 to the Educational Resource Services in Wakefield, returned when they were closed.

Two plaster casts of fossil hominid skulls (1932.1199–1200), loaned to the Oxfordshire Museums Education Service (and its predecessors) in 1958 and known to have been in poor condition in 1978, were registered formally as missing.

### **TRANSFERS**

Five large plaster casts of Palaeolithic Art (1932.1193–97) transferred, with the permission of the Visitors, to the Department of Prehistory and Early Europe in the British Museum for display and research.



Archaeological material from Fifty Farm, Cambridgeshire, belonging to the Cambridge Museum of Archaeology and Anthropology was identified in the reserves, and returned.

The department is liaising with the County Museum Service concerning the future disposition of loans of Oxfordshire material made to the Ashmolean prior to the founding of the County Museum Service. It is hoped that, working in partnership, it will be possible to translate these loans into donations to the most appropriate of the two institutions. Already a Roman pot from Barton, and Saxon material from Summertown have been transferred to the County, and painted plaster from the City is in the process of being transferred.

### **DONATIONS AND SPONSORSHIP**

Joan Crowfoot Payne, cataloguer and curator of the Museum's Egyptian collections for over twenty years until her retirement in 1979, generously gave the Museum and the Sackler Library first refusal when dispersing her library before moving house in the autumn of 2001. The Department was thus able to enhance its stock of essential reference material and a number of rare journals, books and offprints have entered the Sackler Library.

### **THE KEEPERSHIP**

On 30 September Dr P.R.S. Moorey, the Keeper of Antiquities since 1982 (Assistant Keeper of Near Eastern and Egyptian Antiquities 1961–1982), retired. The Visitors have appointed Dr I.D. Jenkins, senior assistant keeper in the Department of Greek and Roman Antiquities in the British Museum, to succeed him with effect from 13 January 2003. Dr Arthur MacGregor will be acting keeper in the interval. Dr Moorey has been elected to a Senior Research Fellowship at Wolfson College, where he will be Vicegerent for two years (2002–2004). The Keepership of the Department will remain attached to Wolfson College during Dr Jenkins's tenure of it.

### **GALLERY WORKS, STORAGE AND SECURITY**

Work has continued through the year on the funded renovation of the Egyptian Dynastic Gallery, henceforth to be known as the Sackler Gallery of Egyptian Antiquities. The major structural refurbishment of the cases, carried out by John Mercer, was substantially completed by the beginning of summer in readiness for their upholstery. Despite many setbacks and delays in planned work on the fabric of the Gallery, an improved ventilation system was installed in July, and the room was totally redecorated in August. The selection of objects for the new installation is now virtually complete, and, following an assessment of the material and agreement on a programme of work, the conservators have already begun to prepare individual items for the new displays. The efforts of many of those named in the 'Volunteers' section have been crucial to maintaining the impetus of the work and facilitating the increasingly complex movement of objects around the Museum; they have our warm thanks for their cheerful and energetic assistance in the project.

The New Year began with an unlooked-for accident in the Petrie Room (Egyptian Predynastic), refurbished in 1996–7, where shelves in two of the wall-cases came adrift overnight, sending objects pell-mell to the bottom of the cases. The accident was traced to a structural weakness in the shelf-support system, thought to have



been rendered critical by the alarming build-up of heat in the Museum during the Christmas–New Year closure. Through the skill and cool nerves of Conservation staff, the cases were cleared and damaged objects (happily, few in number despite the awful sight they presented) removed within the day. The structural defects have now been remedied and all damaged objects repaired and returned to display.

After many delays, the John Evans Gallery has finally been redecorated. The new colour is ‘Morris Green’, a heritage shade that was chosen to complement the prehistoric objects on display as well as to counteract the problem of excessive natural light in the Gallery. The grey trim is the same as that in the adjoining Beazley Gallery. New window shades have also been installed and several new cases will be installed in the near future. The oak case that housed the prehistoric gold display has been removed to the Drapers’ Gallery and now contains a new display of terracotta figurines and jewellery. A specially designed area for children will be installed in its place. The cases next to the entrance to the Arthur Evans Gallery have been removed and will be replaced by a new display on the History of Archaeology and the Ashmolean. The design and costing for a model of a Neolithic lakeside village have been submitted. The preliminary case designs for the new Palaeolithic, Neolithic and Bronze Age displays have been completed, and the final stages for the renovation of the displays will take place in the coming year.

A Year 3 class from SS Mary and John first school in East Oxford came in for a day to work with the Gallery development team on testing ideas for increasing the interest of the Gallery for Key Stage 2 students, and in the development of family and teachers’ resources related to the displays. We are extremely grateful for their contributions, and hope that the visit can be repeated.

In anticipation of the Keeper’s retirement on 30 September, when there will no longer be a Near Eastern specialist on the staff, the electronic cataloguing of the entire Near Eastern and Cypriot collection, financed by the Designation Challenge Fund, has been carried through expeditiously and well by Rachel John and a number of volunteers. A digital photographic record of objects and displays has also been made and the displays and reserve cupboards ‘spring cleaned’. Modernization of the displays in the Near Eastern (Drapers’) Gallery is envisaged as an important aspect of the Master Plan currently being developed.

Elsewhere refurbishments of all kinds proceed as and when resources are available. Select cases in the Medieval Room are being redisplayed and a special case has been installed to accommodate a superb collection of late medieval silver-gilt and maplewood table-ware on loan from All Souls College. In the Von Bothmer Gallery, home of the ancient Greek and Italian reserve collections, metal drawer units have been installed to house the classical terracottas and potsherds not currently on display. This is part of a continuing programme to provide better accommodation both for objects not on display and for those who come to study them. Most recently the balcony above the Cypriot Corridor has been refitted to make better use of this space. Rationalization of the reserve collections once stored there and upgraded fittings have improved both the facilities available and their environment.

The heavy-duty storage racking system which was installed in Room 2 of the Sculpture Basement Store last year now holds Roman and Neolithic material from the Near East, as well as overflow from the main Sculpture basement. The Near Eastern material, which was formerly housed in the balcony above the Cypriot Corridor, was moved to this store in the early summer and an audit of the material has been conducted by Rachel John.



Prehistoric European metalwork has been moved to the Metal Store, as has a lead Roman coffin from Frilford. It is hoped to move the Roman glass reserves from the Ancient Cyprus and Ancient Near East collections to the Glass and Faience Store as soon as that room is released from its temporary function as a strong-room.

Araminta Morris completed the repacking of the Anglo-Saxon metalwork in the Northeast Basement; the material is now packed to modern conservation standards and a database has been constructed.

### **ARCHIVES**

Dr MacGregor undertook a preliminary survey of the range of archives held within the various Departments. They were also assessed by the University Archivist with a view to ascertaining what proportion of the institutional archives (as distinct from those relating to the collections) might appropriately be transferred to the University Archives. Discussions were further held with staff of the Bodleian Library with a view to harmonizing the Museum's records with those of the Department of Manuscripts. Applications were made to the Heritage Lottery Fund in respect of two groups of archives within the Department of Antiquities. The introduction of archival recording to nationally agreed standards, on which either of these awards would be conditional, would provide a template for all such exercises within the Museum in future.

The Department has submitted a grant application to the Heritage Lottery Fund for a project to make accessible to the public, through the Internet and various sites in Oxfordshire, a large amount of archival material relating to the history and archaeology of the county. The grant application is in partnership with the Oxfordshire County Council Department of Cultural Services.

Laura Phillips as part of her internship with the Department assessed the archaeological archive of A.D. Passmore, an antiquary from Wiltshire who donated a large part of his collection to the Ashmolean during the 1950s. Although the collection has long been assumed to be of little scientific value, she found that Mr Passmore did keep good records and that much of the material can be assigned to a find location at least – and often they are finds from known excavations. The collection should be of considerable interest to the archaeology of Wiltshire, and the Department will be applying for a grant for her to continue her work.

Julie Clements continues work on the project to digitally archive the accessions registers, most recently those for 1969–1996, to make them accessible by computer in order to reduce handling of the original documents.

### **DOCUMENTATION**

Xavier Droux (Université de Genève) returned to the Department for the month of July for a third period of voluntary work on the Egyptian Personal Names database. Thanks to his efforts, this now contains 1,426 records and includes all names recorded on objects in the Egyptian collections up to the end of the Middle Kingdom, as well as many in specific categories of object beyond this time period. All current entries have been checked, and a new searchable system cross-referenced to the standard publication, H. Ranke's *Personenamen*, has been added.

Another new database has been created to provide an up-to-date catalogue of the Department's collection of Egyptian textiles, which includes both Pharaonic and Late Roman-Byzantine ('Coptic') items, the latter forming by far the larger proportion. In



setting this up, the Department was fortunate to have the assistance of Cécile Giroire, who joined us for two months from mid-April as a curatorial intern in order to complete her professional training with the Musées de France. Using the expertise gained in working with various French textile collections, Mlle Giroire created a data entry-form to the optimal current standard of textile documentation, and catalogued in full 161 items, complete with high-resolution digital images; the latter were achieved with the expert assistance of Nancy O'Brien Stuart as photographer. The new database is an enormous step forward from the existing 1950s typed handlist of the textiles, and we are grateful to Mlle Giroire for launching it so effectively: we wish her every success in her first professional post, at the Musée du Louvre. Completion of the database will require input from a comparable textile specialist, but we were so encouraged by this excellent start that it seemed worthwhile to set up at least the skeleton for the rest of the entries: successive graduate volunteers Alison Kelly (Trinity College Dublin) and Alexandra Fullerlove (Birmingham University) attended most efficiently to this, and the database now contains the basic records for the entire collection: 683 entries in all.

In the course of preparing for publication a group of Demotic papyri from Soknopaiou Nesos (modern Dimai, in Egypt), Dr Cary Martin has kindly provided valuable assistance with identifying and sorting the considerable quantity of unpublished Demotic material in the Museum. As a result, the department's records can be improved, and further groups of significant material can be identified for potential publication. Meanwhile, one of the newly read Dimai documents – a request from a father for an oracle concerning his daughter's marriage – will be included in the new Sackler Gallery installation.

The Designation Challenge Fund Year 3 Project to document the collections from Ancient Cyprus finished on 31 March 2002. The Project was extremely successful and has improved both the collections care and management of the objects and access to the material for researchers and the general public. Dr Susan Sherratt and Susanne Bangert were employed to write 'highlights' guides for specific parts of the collection for the web site. Laura Phillips and Rachel John have also written web-guides on specific topics. Nancy O'Brien Stuart took over 2,000 digital images for use in the collections database and on the web site. The Project employed several others including Mathew Mellor; Tom Hardwick; Cath Price; James Anderson; Eleanor Bell and Sarah Bell.

In addition, the historic photographic archive of J.A.R. Munro has been archived and indexed by Markus Pavlovic as part of this project. Markus was also able to identify a previously unknown sculpture of Marsyas in one of the photographs, and it is hoped that this work will be published in the near future.

In order to increase access to collections information, the Project has also purchased a computer terminal that will be linked to the collections' database for the Ancient Near East and Ancient Cyprus collections and will be available for public access in the Students' Room in the near future.

#### Access to Collections Information

The Oxford City collections have been the subject of a special enquiry by Jill Hind of Oxford Archaeology, and are now included in the Urban Archaeology Database for the City. The Department will be submitting a small grant application to hire a part-time research assistant to ensure that basic collections records relating to material from Oxfordshire is placed on the county Sites and Monuments Record at the Centre for Oxfordshire Studies.



### Policy documents

A new 'Collecting Policy for British Archaeological Material' has been drafted, and is awaiting approval by the Director. A new 'Required Procedures for the Transfer of Archaeological Archives to the Ashmolean Museum of Art and Archaeology' document has been written, and is awaiting approval by the Department and Conservation.

### OUTREACH

Laura Phillips has written a new leaflet concerning the finds identification service at the Ashmolean. It has been revised and approved by the Department and is now available from the invigilator in the John Evans Gallery. She had previously worked with Ms Roberts and Dr MacGregor on procedures for the reporting of archaeological material in Oxfordshire.

The Department helped the Education Service with recognition of National Archaeology Day by allowing Ms Roberts to take Roman ceramic archaeological material to Cowley Centre for an afternoon drop-in session.

### VOLUNTEERS

Victoria Andrews; Susanne Bangert; Greg Bangert; Eleanor Bell; Sarah Bell; Lars Sewilius Berg; Benedick Bowie; Catherine Brindley; Safia Bhutta; Penny Cookson; Jennifer Coolidge; Angela Cox; Tamsin Cox; Peter Cunningham; Xavier Droux; Anna van Dungy; Alexandra Fullerlove; Cécile Giroire; Tom Hardwick; Clare Holt; Kyriaki Karadelis; Alison Kelly; Rebecca King; Annabelle Khan; Dr Ariane Marcar; Matthew Mellor; Vanda Morton; Araminta Morris; Angela McDonald; Gillian Newing; Markus Pavlovic; Laura Phillips; Catherine Price; Rania-Julia Psfogiannakis; Christina Riggs; Jane Ryan; Louise Shenton; Nancy O'Brien Stuart; Emily Taylor; Ellen Ward; Martina Willmann; Danielle Wootton; Phillipa Wray; Amay Young.

### POTWEB AND TILEWEB PROJECTS

PotWeb and TileWeb moved to the top floor of the former Western Art library with ample space to lay out ceramic vessels where natural light can be found in abundance.

The central display cases of the Medieval and Later Gallery have been refurbished and new labels completed. The homepage was updated to reflect all the major ceramic collections in the Museum and a new domain purchased in May <<http://www.potweb.org>>, but the web pages can still be accessed through the original URL: [potweb.ashmol.ox.ac.uk](http://potweb.ashmol.ox.ac.uk)

New two-page prospectus sheets on Greek and Islamic ceramics in the Ashmolean were compiled.

Maureen Mellor was invited to Florence, Italy to present the case for mobilizing ceramic collections to Italian students and to witness the launch of a dynamic project in Tuscany, financed by European Community money. Her article is to be published in an Italian journal. She and Arthur MacGregor entertained some thirty Friends of the Ashmolean one evening in November. The same month PotWeb was invited to take a stand at Oxford Studio Ceramics 2001, the annual event of the Craftsmen Potters Association, which drew much interest. In the Spring, Maureen gave a lecture at the annual conference of the Society of Medieval Archaeology in York, a breakfast inter-



view with Radio Oxford and a lecture to a local archaeological and historical society about the project.

Maureen's article entitled 'The Ashmolean: a collection of collections' appeared in *American Antiques Magazine* in June and this coincided with The International Ceramics Fair and Seminar in London, to which Arthur MacGregor and Maureen were invited.

Two students undertook long assignments on tiles. They selected areas in Derbyshire and Oxfordshire and used the Parker-Hore collection to establish the state of preservation and the accuracy of the original tracings. Maureen Mellor visited Broughton Castle in the north of the county to carry out a similar survey of the tiles in the private chapel of the Castle. In November, Debbie Ford, Museum Officer at The Potteries Museum and Art Gallery, Stoke-on-Trent joined the PotWeb team under the Sharing Museum Skills Millennium Award whereby individuals working in museums can share, learn and apply new skills; these awards are organized by the Millennium Commission. Debbie prepared web pages devoted to Dr Robert Plot (1640–96), the Ashmolean's first Keeper, who also wrote the first *Natural History of Oxfordshire and of Staffordshire*. Jeremy Haslam (the project photographer) completed his Sharing Museum Skills Award in the Spring. Jeremy has now photographed some 750 vessels and as part of the award he and Maureen collaborated on a joint article for *Medieval Ceramics*, setting out the methodology of the PotWeb project. These awards also brought the project new equipment: a scanner and another computer which has enabled the project to take on more volunteers.

Carole Wheeler completed her second year at Reading University and continued to work one day a week on the pottery from medieval wells in the north-eastern suburbs of Oxford; Penny Cookson and Vanda Morton, both following courses with OUDES, have started to process the Logic Lane site directed by Fabian Radcliffe O.P and Annabel Khan, having just completed her MA dissertation at SOAS, is helping with sites dug by late Professor Jope in the 1950s and 1960s. We welcomed Fabian to the Ashmolean in April. Avery Willis, a post-graduate at Balliol, has started to compile web pages focussing on a Greek theme.

Jonathan Moffett continues to monitor the web site statistics and the nationalities of PotWeb's browsing community. The project continues to receive good wishes and enquiries from all over the world.

The economic downturn was first recognized by the ceramic manufacturers in Stoke-on-Trent in the Spring of 2001 but after a slow start to the year, fundraising managed to finish the year just £5,000 short of the 2000–2001 target. Funds have been received from the Friends of the Ashmolean, the Greening Lamborn Trust, the Oxford Preservation Trust and the P F Charitable Trust and the supporters of PotWeb. The Manifold Trust has pledged funds towards the online catalogue of the Parker-Hore collection of watercolours of medieval paving tiles (TileWeb). The Development Group served PotWeb for the past two years. We are enormously grateful for all their support and encouragement. Lindsey Hoole and Tania Jane Rawlinson have now stepped down and David Brown of Oxbow Books Ltd and Professor Dame Jessica Rawson have kindly agreed to join John Beale and Jonathan Horne on the Group. Lindsey was formerly a Director of the Oxford Gallery and on its closure the Directors and shareholders presented a small group of contemporary ceramics to the Ashmolean.



## DEPARTMENT OF WESTERN ART

### ACCESSIONS BY GIFT OR BEQUEST

#### Paintings

From Artemis Fine Arts Ltd: Paul Guigou (1834–1871), *View of Vaucluse on the Banks of the River Durance* [2001.151; A1242].

From the artist's daughter Christina Roaf, and Christina Roaf's three nieces Clare Saunders, Helen Demuth and Rachel Demuth: two paintings by Vera Waddington (1876–1954): *View from the Terrace of the Rock Hotel, Gibraltar*, and *Portrait of Christina Drake* [2001.154–155; A1243, A1244].

Bequeathed by Thomas Melville Thompson: After Giovanni Antonio Canal, called Canaletto (1697–1768), *View of the Grand Canal, Venice, looking east from San Vio* [2001.183; A1246].

From H.M. Government, accepted in lieu of inheritance tax on the estate of the 10th Duke of Rutland and allocated to the Ashmolean Museum: *Charles I and the Knights of the Garter in Procession*, by Anthony van Dyck (1599–1641) [2002.55; A 1245].

From an anonymous donor through the National Art Collections Fund: *Portrait of Francis Bacon* by Maggi Hambling (b. 1945); *Limehouse Basin* by Jock Macfadyen (b. 1950); *Portrait of Maggi Hambling* by Robert Hedley (1905–1994); *Trainerspotting* by James Rielly (b. 1956); *Wrestlers II* by Kevin Sinnott (b. 1947) [2002.65–69; A1248–52].

#### Drawings

From Michael Moulder: two drawings, *Head of a Woman in profile to the right*, by Vivian Pitchforth (1895–1982), and *Study of a standing female Nude*, by Vivian Pitchforth and Michael Moulder [2001.152–3].

From the artist's daughter Christina Roaf, and Christina Roaf's three nieces Clare Saunders, Helen Demuth and Rachel Demuth: eight drawings by Vera Waddington (1876–1954): *Christina Drake*; *Half-length study of Christina Drake, in profile, facing left*; *Head study of Christina Drake*; *Head study of Christina Drake*; *Woman holding a Child, leaning on a Window Sill*; *A tall Building on an Embankment*; *View from high Ground across a Bay*; *View across a Harbour with a Viaduct in the foreground* [2001.157–164].

From Stephanie and Claire Calman in memory of their father, the artist: a drawing by Mel Calman (1931–1994): *What are you doing – you know you're not ART ...* [2001.181].

Bequeathed by B.D.H. Miller, formerly Fellow of Brasenose College: nineteen drawings, *Crowded Drawing Room*, by 'Anton' (fl. 1930–50); *Sitting Room with Cats*, by Richard Bawden (b. 1936); *Landscape near Wells*, by Sir Muirhead Bone (1876–1953); *The First Lieutenant, British School, 1815*; *Stoke Rochford, Lincolnshire, British School, 19th century*; *Courtyard*, by Albert Christopherson (b. 1902); *In December*, by Edward Clifford (1844–1907); *Portrait of a Man, Continental School, 19th century*; *Drawing for 'Punch'*, by 'Fougasse' (Cyril Kenneth Bird, 1887–1965); *John Martin's House, Lindsey Row, Chelsea*, by Walter Greaves (1846–1930); *Figures in a Garden*, by Nina Hamnett (1890–1956); *A Marabout Stork*, by Henry Stacy Marks (1829–1898); *Small thatched Barn*, by John O' Connor (b. 1913); *Mediaeval Gatehouse*, by Henry Prosser (fl. 1840–60);



Mongrel, by Peter Samuelson (b. 1912); Antelope, by John Skeaping (1901–1980); Two seated nude Boys seen from behind, by Henry Scott Tuke (1858–1929); The Thames at Nuneham Courtenay, by Edmund Morrison Wimperis (1835–1900); Nude Man seen from behind, attributed to Christopher Wood (1901–1930) [2001.197–215].

From Reginald Graham: Portrait of Lady Charles Spencer, by Jean-Etienne Liotard (1702–1789) [2001.276].

From the widow of the artist Mrs Mary Cumming: four drawings, Sussex Downs (Sheaves of Corn), The Music Maker, Drapery Study, Portrait of Mary, by Peter Cumming (1916–1993) [2002.8–11].

From Mrs G. Harrison: Airspeed 'Oxford' Fin Structure Assembly, by Norman MacCarroll (fl. 1940–50) [2002.17].

Presented by Professor Luke Herrmann through the National Art Collections Fund from the collection of Sir Bruce Ingram: seven drawings, Shipping off the Kent Coast, by Richard Parkes Bonington (1802–1828); A Ruin at Macau, by George Chinnery (1774–1852); The Vale of Llantissilio, North Wales, by John Sell Cotman (1782–1842); River Landscape with Ruins and a Boatman, by Alexander Cozens (1717–1786); Head of a Spanish Girl in a Mantilla, by John Frederick Lewis (1805–1876); Soldan Laurence, A Scholar of Hans Hyssing, British School, 1737 and Presentation Design for the East Wall of the Chapel of All Souls' College, Oxford, by Sir James Thornhill (1675–1734) [2002.20–26].

Deposited by the Delegates of the University Press: The Garden Quadrangle at St John's College, by Ilana Richardson (b. 1946; the drawing for The Oxford Almanack, 1995; on loan to St John's College 1995–2002); The High Street from the University Church of St Mary the Virgin, by David Prentice (b. 1936; the drawing for The Oxford Almanack, 2002) [2002.30–31].

From Paul and Marianne Joannides: A full-length female figure, by Henry Holiday (1839–1927) [2002.42].

From the artist Rebecca Birtwhistle (b. 1980), winner of the Vivien Leigh prize for 2002: Human Intestines [2002.64].

#### Prints

From Mr Richard Mansell-Jones: a print, Landscape with Saint Anthony, by Jan and Lucas van Duetecum (after Lucas Gassel) (fl. c. 1560) [2001.179].

From the Museum of Modern Art, Oxford: a print, Oxford, March 2001, by Beat Streuli (b.1957) 2001.180].

Bequeathed by B.D.H. Miller, formerly Fellow of Brasenose: sixty-seven prints, Design for Wallpaper: a Fish within a Sea Motif; Design for Wallpaper: grazing Cattle and Trees Motif, and Mevagissey Harbour, two coloured wood engravings and a linocut by Edward Bawden (1903–1989); Felines; Novoderichy Convent, Moscow; In the Garden; Two Jugs; St. Andrew's, Gunton, and Jester asleep when she is not supposed to be, four etchings with aquatint, an etching, and a linocut by Richard Bawden; King Willow and Intimations, two wood engravings by Simon Brett (b. 1943); Solomon and the Shulammit, a wood engraving by Harry Brockway (b. 1958); Tower of South Lopham Church, an etching by John Sell Cotman (1782–1842); Portrait of Henry Stacy Marks, R.A. (1829–1898), an etching by Benjamin-Louis-Auguste Damman (b. 1835) after Walter William Oules; Alcibiades and A Wedge of Two Cakes, two wood engravings by Peter Forster; Ordinary Seaman, Minesweeping Service and To Church, an etching, and an etching with aquatint



by H. Andrew Freeth (1912–1986); Self-Portrait and And now when the even was come, two wood engravings by Eric Gill (1892–1940); Releasing a Sheep and The Tired Woman, two etchings with engraving by Arthur Anderson Hall (1906–1983); Endangered Species, a linocut by Pamela Hughes; Luke Hansard, a wood engraving by John Lawrence (b. 1933); Heraldic Beasts, a wood engraving by Enid Marx; Study of a Potter and Study of an Old Chinaman, two etchings by Mortimer Menpes (1860–1938); Kuangamizwa Kwa Kiparu (Rhinoceros), an etching by Mark Millmore (b. 1956); University Summer, a linocut with wood engraving by John O'Connor (b. 1913); Redbreasted and Barnicle (sic) Geese, a linocut by James Osborne (1907–1979); Noah, a wood engraving by Don Owen; Beowulf and Devon late September, two wood engravings by Hilary Paynter (b. 1943); First Night Out; Barnacle and Mackerel; Sudden Movement; Water Wagtails, and Mallards, five wood engravings by Colin See-Paynton (b. 1946); Queen's College, Cambridge, a coloured wood engraving by Gwen Raverat (1885–1957); The Foundry Slate Museum, Llanberis and Blacksmith in Slate Quarry Workshop, two wood engravings by Peter Reddick (b. 1924); Fantasia on a Theme by Thomas Tallis, a wood engraving by Michael Renton (1934–2001); Camber Docks, Portsmouth; Deal; Ramsgate; 'The Hydrogen' at Burnham on Crouch; Trinity Almshouses, Greenwich, and Old Portsmouth, six wood engravings by Ronald Salmond; Dorset Farmstead, an etching by Harold W. Sayer (1913–1993); a portfolio of six etchings Illustrations to the King's Quair of King James 1st of Scotland and two additional touched proofs by William Bell Scott (1811–1890); Whitechapel Foundryman II, a screenprint by Jane Stobart (b. 1949); Before the Frost, a wood engraving by Eva Stockhaus (b. 1919); Hedgerow and Farm; Sussex Barn and Cliffs; and Horseguards and St. James' Palace, three linocuts by Robert Tavener (b. 1920); Four country Incidents, four wood engravings on one sheet by George Tute (b. 1933); and Squirrels, a wood engraving by Leon Underwood (1890–1975) [2001.216–274].

From the artist Will Barnet (b. 1911): an aquatint: The Spider [2002.19].

From the artist Monica Poole (b. 1921): six wood engravings, Broken Flint, Winchelsea Beach, Burnt Trees, Pebble, Flint, and Chalk [2002.45–50].

From Anthony Ray: three prints, Vue des environs de Paris, an etching by Elise Saugrain (b. 1753) after Moreau Le Jeune; Robertus Walker, an etching with engraving by Pierre Lombart (1613–1682); and Landscape, an etching by Gabriel Perelle (1604–1677) [2002.56–58].

From Timothy Wilson, Keeper of Western Art: The Millennium Ark by Hilary Paynter (b. 1943) et al. [2002.70].

#### Sculpture

From H.M. Government, accepted by H.M. Treasury in lieu of inheritance tax on the estate of Dr F.H.R. Ford and allocated to the Ashmolean Museum: circular ivory mirror case, French, first half of the 14th century [2001.178].

From Dr Mario Scaglia: a bronze plaque, Sleeping nymph and two satyrs, by pseudo-Fra Antonio da Brescia, c. 1500 [2002.61].

#### Metalwork

Bequeathed by Thomas Melville Thompson: two silver sauceboats by Thomas Heming, London, 1756 [2001.184.1–2].



## Ceramics

From Mr and Mrs Henry Rothschild: a stoneware bowl by Katharine Pleydell-Bouverie (1895–1985) [2001.185].

Bequeathed by B.D.H. Miller, formerly Fellow of Brasenose: a collection of ceramics: a stoneware jug by Charles Meigh, Staffordshire, 1842 or later; a grey-buff stoneware bowl by Martin Brothers, Southall/London, 1892; a stoneware jug, Doulton, Lambeth, 1897; a spherical porcelain jar, Royal Worcester Porcelain Factory, 1878; a tall porcelain jug, Royal Worcester Porcelain Factory, 1892; a porcelain ornament in the form of an inverted lily with frog and bud, Royal Worcester Porcelain Factory, 1898; an earthenware plate printed in colours, Wedgwood, designed by Eric Ravilious (1903–42); an earthenware Coronation commemorative mug, Wedgwood, based on a design by Eric Ravilious (1903–42) [2001.187 and 190–196].

From the shareholders of the Oxford Gallery, in honour of Joan Crossley-Holland on the occasion of the dissolution of the company: an earthenware teapot by Walter Keeler (b. 1942); a cylindrical earthenware jug by Walter Keeler (b. 1942); a porcelain teapot by Edmund de Wael; a stoneware pot by John Ward (b. 1938) [2002.3–6].

From Dr Anthony Ray: Arista Tile by Nicoloso Francesco (Pisano) (fl.1515–21?) [2002.60].

## Ceramics with metalwork

Bequeathed by B.D.H. Miller, formerly Fellow of Brasenose: two square brass jardinières by Minton's, Stoke-on-Trent, c. 1880 [2001.188–189].

## Livres d'artiste

From an anonymous donor: one livre d'artiste: Markus Raetz (b. 1941), *Die Werkkassette von Markus Raetz*, 2001 [2002.7].

From Galerie Kornfeld, Berne: one livre d'artiste, 1c *Life*, 1964 with text by Walasse Ting and lithographs by various artists including Pierre Alechinsky, Karel Appel, Jim Dine, Sam Francis, Roy Lichtenstein, Robert Rauschenberg and Andy Warhol [2002.32].

From Martin Foley: one livre d'artiste: Feliciano Bejar (b. 1920): *Inscriptions*, text by Edward Lucie-Smith (undated) [2002.40].

From Julie Summers, Exhibitions Officer: one livre d'artiste: Henry Moore (1898–1986): *Selections from poems by W.H. Auden with lithographs by Henry Moore* (undated) [2002.54].

From Ian Lowe: an illustrated book: Rachel Alice Garnett (1891–1940): *Lady into Fox* by David Garnett, 1922 [2002.62].

From Galerie Friedrich, Basel: one livre d'artiste: Mario Sala (b. 1965): *Schwimmkanäle für Innenräume*, 2001 [2002.71].

From Centro Galego de Arte Contemporánea: one livre d'artiste: Anthony Gormley (b. 1950): *Work Books I*, 2002 [2002.74].

From an anonymous donor: one livre d'artiste: Richard Tuttle (b. 1941): *In Parts*, 2001 [2002.75].



## Other

From the artist's daughter Christina Roaf, and Christina Roaf's three nieces, Clare Saunders, Helen Demuth and Rachel Demuth: a photograph by Vera Waddington (1876–1954): Christina Drake, standing in front of wooden Railings [2001.156].

Bequeathed by B.D.H. Miller, formerly Fellow of Brasenose: one photograph, Father Damien, after Edward Clifford [2001.275].

**ACCESSIONS BY PURCHASE**

## Paintings

Peter Lanyon (1918–1964): Greystone. Purchased [Blakiston Fund] with the aid of grants from the National Art Collections Fund, the Friends of the Ashmolean and the residue of the Molly Freeman Fund [2001.176; A1245].

Peter Paul Rubens (1577–1640): The Coronation of Henri IV. Purchased [Miller Fund] with the aid of the National Art Collections Fund [2002.43; A1243].

Wilhelm Bendz (1804–1832): The Church at Ramsau, Austria [Miller Fund, 2002.44; A1244].

## Drawings

Vassily Vassilievich Samoilov (1813–1887): A Doctor attending to a Patient in an Artist's Studio [Russell Fund, 2001.150].

Paul Delaroche (1797–1856): Joan of Arc interrogated in Prison by Henry Beaufort, Cardinal Bishop of Winchester [Russell and Miller Funds, 2001.165].

Marjorie Watson-Williams, called Paule Vézelay (1892–1984): two drawings, Construction and Flag and Spheres in Space. Purchased with funds presented by Mr Michael Barclay [2002.1–2].

Friedrich August Moritz Retzsch (1779–1857): An album of fifty-four drawings illustrating allegorical and literary themes dated between 1828 and 1839. Purchased [Russell and Blakiston Funds] with the aid of the National Art Collections Fund and the Friends of the Ashmolean [2002.16].

George Richmond, RA (1809–1896): 'Boswood's Thigh' and the right arm of Michelangelo's 'David'. Purchased [Eldon Fund] with the aid of the Fenton Arts Trust and the National Art Collections Fund [2002.27].

Joseph Mallord William Turner, RA (1775–1851): Christ Church College, Oxford. Purchased in memory of Evelyn Joll with the aid of the National Art Collections Fund, the late B.D.H. Miller, the Resource/V&A Purchase Grant Fund, the Friends of the Ashmolean, and many private donors [2002.28].

Lambert-Sigisbert Adam (1700–59): Study for the Trevi Fountain. [Miller Fund, 2002.41].

Attributed to Francesco Maffei (c. 1602–1660): Sheet of Figure Studies. Purchased [France Fund] with the aid of the National Art Collections Fund, the Resource/V&A Purchase Grant Fund, and the Friends of the Ashmolean [2002.95].



### Prints

Ana Maria Pacheco (b. 1943): four monoprints, *The Hoopoe, Solomon, Their Meeting, Water*. Purchased with funds from the Christopher Vaughan Bequest and the National Art Collections Fund [2002.12–15].

Will Barnet (b. 1911): an etching with drypoint, *Striped Socks*. Purchased with funds from a private donation [2002.18].

Horace Vernet (1789–1863): two states of the lithograph *Scène Historique aux environs de Barcelone* [Lithograph Fund, 2002.51–2].

Théodore Géricault (1791–1824): *Lara Blessé* [Lithograph Fund, 2002.53].

A.R. Penck (b. 1935): *Was sich ankuendigt*. Purchased with funds from the Christopher Vaughan Bequest [2002.59].

Georg Baselitz (b. 1938): *Seadler*. Purchased with funds from the Christopher Vaughan Bequest [2002.63].

John Baldessari (b. 1931): *Person with a Conscience (Green)/ Animal Quiescent*. Purchased with funds from the Christopher Vaughan Bequest [2002.92].

Markus L. Pertz (b. 1941): *Monkey*. Purchased with funds from the Christopher Vaughan Bequest [2002.93].

### Ceramics

Italian maiolica, a tin-glazed earthenware plate, probably Patanazzi family workshop, c. 1600–10. Purchased [Miller Fund] and other donations [2001.177].

A South German or Italian sixteenth-century shallow bowl with painted decoration of *Pyramus and Thisbe*. Purchased with funds from private donations and a gift in memory of W.W. Winkworth [2002.39].

### Livres d'artiste

Six livres d'artiste: Ulrich Rückriem (b. 1938), *64 Quadrate*, 2001; John Baldessari (b. 1931), *Brown and Green and other Parables* (undated); Per Kirkeby (b. 1938), *Die Titel der Bilder* (undated); Pipilotti Rist (b. 1962), *Apricots along the Street* (undated); Christian Boltanski (b. 1944), *La Vie Impossible*, 2001–2; Martin Disler (1949–1996), *Invasion Durch Eine Falsche Sprache*, 1979. Purchased with funds from the Christopher Vaughan Bequest [2002.33–38].

Nine livres d'artiste: Ellsworth Kelly (b. 1923), *Line Form Color* (undated); Sol Lewitt (b. 1928): *100 Cubes*, 1996; Naume Meyer (b. 1953), *Stadt Land Luft*, 1999; Kiki Smith (b. 1954), *Reabus*, 2002; Edward Ruscha (b. 1937) *Cityscapes-O Books*, 1997; Olaf Breuning (b. 1970), *'Without Text. Text or Trash': Notes to an Apprentice or Animals as Critics*, 2001; Karl-Heinz Eckert (b. 1950): *Dessin Trouvé*, 1986; David Shrigley (b. 1968): *Err*, 2001; Werner Büttner (b. 1954): *Und das Meer lag da wie nudelu aus Gold und Silber*, 1987. Purchased with funds from the Christopher Vaughan Bequest [2002.72–73, 76–82].

A livre d'artiste: Aurélie Pagès (b. 1976): *La Souche* (undated). Purchased with funds from the Christopher Vaughan Bequest [2002.94].

**ACCESSIONS BY TRANSFER**

From the Worcester City Museum and Art Gallery: twenty-one shards of 18th-century Worcester porcelain [2001.166–175].

From the Department of Antiquities (presented by Mrs Jean Hurd, 1989): a spouted drug jar, English delftware, London, late 17th/early 18th century [2001.182].

From the Department of Antiquities (presented by C. DeCosta Andrade at a date uncertain): a red earthenware flask or hand-warmer in the form of a book, of uncertain origin, perhaps 18th century [2001.186].

**STAFF**

Ms Katherine Eustace relinquished her post as Assistant Keeper and joined the staff of the National Portrait Gallery on 1 October.

Dr Christian Rumelin has been appointed to the vacant Assistant Keepership. He took up the post on 1 February. His responsibilities have been divided between 20th-century art and Old Master Prints.

Following the resignation of Miss Katrina Stokes to take up a post at the British Film Institute, and a short period in which Mr Colin Munro occupied the post on a temporary basis, Miss Georgina Palmer has been appointed Keeper's secretary and started work in September.

Miss Anna Taylor left the post of photographic archivist at the end of a short term contact and Alex Newson was appointed to take her place in September.

**DOCUMENTATION**

Mr Harrison has been awarded an AHRB Resource Enhancement Scheme grant of £172,896 for a project to digitize John Ruskin's teaching collections. This will be carried out between 2002 and 2004 in collaboration with the Ruskin School of Art and the Humanities Computing Unit. Dr Rupert Shepherd has been appointed as project manager.

Under the supervision of Mrs Cath Casley the first stage in the project of providing free universal web access to all the drawings in the Department has been completed. The database of French drawings, with an image of every work, is now available through the Museum's web site. One of the data entry clerks, Ms Rowenna James accepted an appointment in the University's Department for Further Education in October 2001 while Mrs Antonia Weetman completed her contact as data entry clerk at the end of March 2002. The Department hopes to have the remainder of the drawings collection available online by the end of the year.

Photography for the illustrated summary catalogue oil paintings in the Museum is nearing completion. It is hoped to have this catalogue ready for publication in 2003.

**VOLUNTEERS**

As always, the Department could not have functioned as actively as it has done over the past year without the support of volunteers. Mr Timothy Schroder has spent



much time bringing his catalogue of the Department's silver collection to near completion. Along with Mrs Molly Strafford, he helped to organize a visit of the Silver Society on 6 November. Mrs Strafford and Dr Duncan Thomas also assisted in the arrangements for a visit by the Wine-Label Society to study the Marshall wine-labels on 20 October. The Education Department, with help from Mrs Dinah Reynolds and Mrs Rosalind Sword, organized a well-attended study day on 10 November to mark the 250th anniversary of the Worcester Porcelain factory. Mr Jeremy Warren has continued to give up much of his free time to working on the catalogue of the early sculpture. This is now close to completion. We also continue to have reason to be deeply grateful to Mrs Anita Eaton for her work in cataloguing the Hope prints, to Miss Clare Tilbury for her work on the prints belonging to the Society of Painter-Etchers, to Miss Clare Dymond for help with the photographic archives, to Harry Dickinson who has made considerable progress in creating a database of the 20th-century wood engravings and to Mr Rees Lloyd-Jones who has given constant assistance in arranging the Old Master Drawings. Miss Louise Butler worked in the Print Room as a short-term volunteer during August, helping to extricate drawings from the Mitchell Gift of prints and drawings for incorporation into the main drawings sequence. Miss Laura Henwood and Miss Autumn Kidd were short-term volunteers in the Print Room over the Easter and Summer vacations respectively, and assisted Mr Dickinson in the creation of a database of wood engravings.

### **THE PRINT ROOM**

Approximately 2,375 visitors consulted the collections in the Print Room between 31 July 2001 and 31 July 2002, a substantial increase on previous years. In addition 33 groups visited the Print Room for classes, and numerous violin-makers and students have used the Print Room to examine musical instruments.

Dr Brooks and Rhian Lonergan-White of the Design Office have prepared a new, much improved edition of the Print Room leaflet. It has been circulated to Print Rooms world-wide, and is available in the galleries to encourage visitors and explain the service which the Print Room offers.

### **THE VIVIEN LEIGH FUND**

The Vivien Leigh Prize for a work of art on paper by a student of the University was awarded to Rebecca Birtwhistle (Pembroke College). An additional prize from the Vivien Leigh Fund was awarded to Edward Kay (University College).

### **CONVERSION OF THE WESTERN ART LIBRARY**

Much time and thought has been given to planning the conversion of the former Western Art Library reading rooms. The architecture room has been converted into an office for the Documentation Officer. This has allowed the Department's scattered archives to be consolidated and re-organized. Two adjoining reading rooms have been converted into offices for Assistant Keepers. The shelves in the French and Italian periodicals room have been filled with books from the Hope Collection, formerly stored in the Department of the History of Art. This room will also provide the Department with a much needed seminar room. It has been renamed The Haskell Seminar Room in memory of Professor Francis Haskell who was for many years a devoted friend to the Department. Plans to convert the main reading room into a room for prints are well advanced. This will not only provide excellent space for



keeping the large print collection in secure and accessible conditions but will release much needed space in the existing Print Room to allow the collection of drawings to expand. The Department is in the process of looking for funds to undertake this work which will, when complete, answer many of the Print Room's most pressing needs. The Conservation Department's success in raising the funds for the installation of a paper conservation studio in the room occupied by the former Upper Library is particularly gratifying. We look forward to a time in the not too distant future when we shall have for the first time in many years, sufficient space for storage and consultation of prints and drawings, for teaching and research, for the exhibition of prints and drawings and for the conservation of works of paper, ideally located in proximity to the Print Room.

### **OTHER WORKS**

The Print Room was closed for three weeks in August to allow for rewiring and the installation of computer cabling. An intercom system has been installed to provide additional security between the galleries and the Print Room without compromising public access. The Dutch Gallery was closed for a period in Spring to permit structural work on the roof area. Following the redecoration of the McAlpine and Eldon Galleries in connexion with the exhibition of Brazilian Baroque, the Eldon Gallery has been reconverted to a space for the display of framed works of art and a new and greatly improved system of track lighting has been installed in both rooms.

### **CONSERVATION**

#### Picture Conservation

Ruth Bubb conserved the small Annunciation (A78) by a follower of Fra Angelico. With Clare Richardson she worked in situ on minor conservation works to twelve paintings from the Daisy Linda Ward collection. She also provided condition reports and suggested treatment for a series of recent accessions, and for some of the early Italian paintings. Ruth Bubb regularly assessed paintings sent out on loan nationally or internationally, and specified conservation measures during transport and installation.

Jim Dimond and Natasha Duff spent two days in situ working on minor repairs and preventive conservation measures in the reserve collection. Conservation was completed by Jim Dimond on three paintings by Walter Sickert from the Sands Gift: Bridge of Sighs (A1234), Quai Duquesne (A1235) and Venetian Woman (A1236).

Conservation work was completed at the Hamilton Kerr Institute, University of Cambridge, on *The Battle of Pavia*, thanks to a grant from the Designation Challenge Fund and support from the Armourers and Braziers Gauntlet Trust and the Still Waters Trust. The painting returned to display in March 2002 and was subsequently glazed to help protect it from environmental changes.

The National Gallery Conservation Department assisted the Museum with advice and continued with the systematic treatment of pictures in the Daisy Linda Ward collection which have problems with actual or potential flaking. Four paintings were conserved in the course of the year: Abraham van Beyeren *Interior with Still-Life of Fish* (A532), Jacob Foppens van Es *Still-Life with Oysters* (A550), Simon Luttichuys *Still-Life with Fruit and Flowers* (A576) and Rachel Ruysch *A Vase of Flowers* (A589). The *Portrait of Giacomo Doria* by Titian (A1228) was thoroughly examined at the National Gallery



and some minor conservation work carried out. A new frame is being made for the painting in a period style.

Three paintings, Justice (A33), Temperance (A35) and Prudence (A36) from the series of anonymous late 17th-century allegorical paintings which have long been in store and rolled up, remain with the Conservation Department of the Courtauld Institute for conservation by students as part of the Courtauld teaching programme.

#### Picture Frames Conservation

A survey of the frame collection begun by Timothy Newbery last year is nearing completion: this is both a historical survey and a record of the actual condition of the frames, thereby providing a documentary basis for the planning of future frame conservation. The survey has only been made possible with a grant from the Still Waters Trust.

#### Textile Conservation

The programme of conservation on the English embroideries is now being carried out by the Conservation Department. One embroidered picture, Solomon with the Queen of Sheba (WA 1994.142), was conserved by Sue Stanton in the course of the year. Mary Brookes from the Textile Conservation Centre, University of Southampton, spent six weeks in the Museum on a Sharing Skills Millennium Award, carrying out research on the English embroideries. Her results will be incorporated into a book in the Ashmolean Handbook series which will be published in 2003.

Mr David Law carried out conservation work on the 1670 Virginal. In doing so, he confirmed that the mechanism has been entirely renewed, probably in the 19th century. The instrument has been restored to playing condition.

#### Book Conservation

The long-term programme of conservation and rebinding of the Sutherland collection of grangerized volumes, partly financed by grants from the British Library and Wolfson Foundation, has continued. Elizabeth Neville has rebound two parts of volume II part IV of Burnet's *History of his Own Time*. Linda Lee has rebound volume IV part VI of Clarendon's *History of the Rebellion* and the Sutherland Large volume I.

#### Musical Instruments

The results of a dendrochronological survey of the stringed instruments undertaken in 2001 by John Topham were published in the *Journal of the Galpin Society* in April 2002. The dates corresponding to the pattern of growth rings proved close to the dates traditionally assigned to the instruments. Following the publication of an earlier study of *Le Messie*, undertaken by Mr Topham and Dr Derek McCormick, and as a result of the debate about the dating of the violin which ensued, three dendrochronologists, Dr Henri Grissino Mayer of the University of Texas, Dr Malcolm Cleaveland of the University of Arkansas and Dr Paul Sheppard of the University of Arizona, were invited to the Museum in the Summer of 2001 for the purpose of undertaking further studies of the growth rings. The verdict, announced at the



November Convention of the Violin Society of America, unanimously supported Topham and McCormick's conclusion that the date inscribed inside the violin, 1716, is likely to be correct.

### **EXHIBITIONS**

In the McAlpine Gallery

5 July – 27 August 2001

'Ana Maria Pacheco: Dark Night of the Soul' (curated by the Director)

16 October 2001 – 3 February 2002

'Opulence and Devotion: Brazilian Baroque Art' (curated by Dr Whistler)

5 March – 26 May 2002

'The Age of the Carracci: Bolognese drawings from the Nationalmuseum, Stockholm' (curated by Dr Whiteley)

12 June – 7 September 2002

'Artists of the Radio Times' (curated by Dr Whiteley and Martin Baker)

In the Eldon Gallery

16 October 2001 – 3 February 2002

'Photographs of Brazil'

5 March – 26 May 2002

'The Age of the Carracci' (also in McAlpine)

4 June – 18 August 2002

'For the Love of Drawing: drawings from an Oxfordshire collection' (curated by Mr Harrison and the Keeper)



## THE HOPE COLLECTION

A large number of books from the Hope Collection have been returned to the Museum from the Department of the History of Art. They have been installed for the most part in the Haskell Seminar Room. Many other volumes from the Hope Collection which are now in the repository at Nuneham Courtenay will shortly be returned to the Museum.

Accessions by purchase

Prints: James Redaway, after J.M.W. Turner (1775–1851): an engraving entitled Christ Church College, Oxford [Hope Fund, 2002.29].

Nine portrait prints of Mme de Graffigny by Zephrin-Felix-Jean-Marius (b. 1798); Ferdinand-Sebastien Goulu (b. 1796) after Desenne: Robert de Launay; Ransonnette; Lepage; Charles-Etienne Gaucher (1741–1804); Louis-Jacques Cathelin (1739–1804); Jean-Jacques Frilley (b. 1797) and an unknown artist [Hope Fund, 2002.83–91].



## DEPARTMENT OF EASTERN ART

### ACCESSIONS

#### CHINA

##### Gifts

From Sir Denis Wright: white porcelain bowl, 13th–14th century (2002.1).

From Colette and Hugh Hawes in memory of Mary Shen: landscape by Zhu Qizhan (1892–1996) (2002.2).

From Keir McGuinness: two painted porcelain plaques by Cheng Men, c.1880 (2002.36–37).

#### INDIA, TIBET AND SOUTH-EAST ASIA

##### Gifts

From Anne Morrell: a study group of block-printed cotton textiles and cotton swabs made in 2000 by Khatri Mohammad Siddiquebhet at Dhamadkha, Gujarat (2001.161–69).

From Dr Sybille Haynes, in memory of her husband Denys Haynes: batik cotton bedspread, Yogyakarta, Java, early 20th century (2001.170).

Given anonymously: two bronze amulets, Tibet, dates uncertain (2002.3–4); bronze cakra, Nepal, 17th–18th century; gilt bronze monstrance, Tibet, 18th century; ivory stupa and seated Buddha, Thailand, 19th century; two brass Ganesa images and cobra and linga, India, 18th–19th century; bronze Narasimha, South India, 17th century; bronze Durga fragment, Java, 10th century; silver Buddha head and three bronze Buddhas, Burma, various dates; bronze handbell, Java, 13th–14th century (2002.8–21).

##### Purchases

Three bronze tokcha amulets, Tibet, various dates (2001.152–54); bronze Bodhisattva, Tibet, 10th century (2002.34); painting of Maharana Raj Singh I, Udaipur, 1670 (2001.171); brass pandan in form of cushion, North India, c.1800; silk flag fragment with solar motif, Mewar, 19th century (2001.172).

#### ISLAM

##### Gifts, bequests and transfer

From Dr M. Milwright: seven contemporary Iranian prayer plaques (2002.25–31).

From the estate of Mervyn Popham FBA: tile depicting a dervish, Iran, 19th century (2002.7).

From Sir Denis Wright: two Turcoman finger-rings and a Macedonian finger-ring (2001.156–158).

From the artist: 'Surat Nur (Sura of Light)', painting by Tajammul Hussain (2001.173).



From Dr H.A.Diab: Kirman pictorial carpet showing the Mi'raj, c.1900 (2002.5).

From Professor John Carswell: a collection of sherds from various sites in the Near East.

From Dr Anne Feuerbach: thirty-nine samples from medieval Caucasian steel blades in the possession of the Kislovodsk Museum, the Jewish University in Moscow and the Russian Academy of Sciences, together with relevant documentation.

Transfer from Department of Antiquities: lead figure of a mounted hawker, medieval Islamic (Antiquities Department 1884.416); and bronze figure of a lion (Antiquities Department 2000.76) (2001.159–160).

#### Purchases

Felt with floral design, Iran, 19th century (2002.6); Iranian tile signed Sayyid Muhammad Riza, dated 1315/1898 (2002.23); Iranian tile signed Ustad Muhammad, dated 1315/1898 (2002.24); vase in Safavid style, Iran, late 19th century (2002.38); Iranian dish, signed Muhammad Husain, dated 1282/1865 (2002.39).

#### JAPAN

##### Gifts

From Mrs Charles Carr: two woodblock prints by Utamaro (2001.29) and Harunobu (2001.28).

Anonymous gift: two Kakiemon porcelain figures of deer, 17th century (2001.5).

Anonymous gift and purchase (Story Fund): early enamelled Arita mug, 17th century (2001.7).

##### Purchases

Porcelain scent bottle, Imari, 18th century (2001.155); kidney-shaped porcelain dish and moulded bottle, Arita, 17th century (2001.174–75); eight Arita dishes, 17th–19th century (2001.176–83); blue and white porcelain albarello, mid–17th century (2002.22). Purchased with anonymous funding: a Negoro lacquer tripod bowl, 14th–15th century (2002.32) and a black Negoro lacquer bottle, early 16th century (2002.33).

#### **LOANS TO THE DEPARTMENT**

Sir Howard Hodgkin's collection of ninety-six Indian paintings and drawings of the Mughal period was received on long-term loan.

From an anonymous private collector: a Chinese gilt bronze dragon-head finial, 2nd–1st century BC, on long-term loan.

From Mr And Mrs M.Azmudeh: two portraits of Afrasiyab and Ghingis Khan, signed by Mihr 'Ali, and dated 1218/1803–4.



From the Wher collection: a Spanish carpet, carpet fragment and silk fragment, 15th century, on the occasion of the 2nd Beattie Memorial Lecture.

Anonymous loan: eleven Spanish carpet fragments, 15th –17th century, on the occasion of the 2nd Beattie Memorial Lecture.

### **LOANS FROM THE DEPARTMENT**

An Indian painting, to the exhibition 'Höfische Malerei in Rajasthan', organized by the Museum Rietberg in Zurich, March–May 2002.

Three 17th century Chinese porcelains, to the exhibition 'Treasures from an unknown reign: Shunzhi Porcelain 1644–1661', at Honolulu, Dallas and Charlottesville, 2002.

### **DONATIONS AND SPONSORSHIP**

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. The first Christensen Fellow will join the Department on 1 October 2002.

The Department also warmly acknowledges its gratitude to an anonymous benefactor for supporting Dr Naman Ahuja as a Research Fellow in Indian art, cataloguing the collections of early terracottas and related sculptures, and moreover for providing funding for a second Research Fellowship in Indian art, tenable from 2002–3 and dedicated to the cataloguing of the Gandhara and Central Asian collections.

An anonymous donor has generously provided funding for the purchase of several Indian and Tibetan objects.

The Department is most grateful to Mrs Phyllis Nye for her continuing financial support of the Department's Gallery and exhibition leaflets, and to the Barakat Trust for its continuing sponsorship of the CD-ROM on Islamic ceramics.

An anonymous donor has provided funds for the purchase of Japanese works of art.

### **GALLERY WORKS**

A case designed for the display of textiles was installed in the Reitlinger Gallery of Islamic art. The Gallery was also redecorated and partially redisplayed. The staircase to the Department was greatly enhanced by the display of two early 19th century Persian portraits, lent by Mr and Mrs M. Azmudeh.

### **ARCHIVES**

Professor John Carswell generously donated to the Department notebooks, drawings, negatives and contact prints from his survey of New Julfa (Isfahan), together with a copy of his Preliminary Survey of the Armenian Churches and Buildings of the Safavid Period in Julfa, Isfahan (1 volume of typed text, and 3 of prints) produced in 1964.



## DOCUMENTATION

Progress on the documentation of the May Beattie Archive is as follows:

### Carpets

The total number of carpets in the Museum is 172. Of these, 114 were donated as part of the Beattie Bequest, 58 coming from other sources. Photography and detailed technical analysis of carpets has begun. 32 carpets have been completely catalogued and entered into an electronic database. This represents 18% of the Museum's collection.

### Colour slides

18,620 (35mm) colour slides have been manually sorted into different categories, of which 3,986 are not relevant to the Carpet Studies Project. Of the remaining 14,634 slides, 6,943 have been digitally scanned (47% of the total number). An electronic database has been designed and constructed to catalogue the objects shown in the slides, each object having up to 70 pieces of available information to be recorded about it. Data entry has begun for the images already scanned. Sections of the database will become available online as and when they are completed.

### Photographs and technical analysis sheets

14,000 black and white flat images remain to be digitally scanned. 14,000 A5 technical analysis sheets remain to be digitally scanned.

### Library

1,400 volumes have been catalogued. In addition, a further 150 volumes related to Carpet Studies have been generously donated to the Beattie Archive by a number of private individuals.

## TEMPORARY EXHIBITIONS

### In the Eric North Room

From Autumn 2001 to Spring 2002 the Eric North Room was in use by the Department of Western Art for the Brazilian Baroque exhibition, and by the Department of Antiquities for the Palagruza exhibition. The Gallery was closed in April–May for renovation work in the adjoining Reitlinger Gallery.

21 May – 14 July

'Royal portraiture and court life at Udaipur: Painting for the Maharanas of Mewar'

18 July – 29 September

'Japanese warrior prints'

### In the Khoan and Michael Sullivan Painting Gallery

'Modern Chinese paintings from the Khoan and Michael Sullivan Collection'

'Part 1: Works acquired 1940–80', 13 November 2001 – 12 May 2002

'Part 2: Works acquired since 1980', 21 May 2002 – 5 January 2003

### Other exhibitions

The contents of a Chinese gilt bronze Buddha, lent by Dr and Mrs Mortimer Sackler, were displayed in the Gallery during July and early August 2002.



### **LECTURES AND EVENTS**

On 13 November 2001 Professor Michael Sullivan lectured on the formation of his collection of modern Chinese paintings. The lecture was followed by a reception in the Chinese Painting Gallery, to celebrate the opening of the exhibition 'Modern Chinese Paintings from the Khoan and Michael Sullivan Collection, Part 1: Works acquired 1940–80'.

The 35th William Cohn Memorial Lecture, entitled 'Perspectives and profiles: Formal and aesthetic imperatives in Indian painting', was given on 22 November by Mr J.P. Losty, Curator of Prints and Drawings: Oriental and India Office Collections at the British Library, London. The lecture was followed by a reception in the galleries and a dinner.

An evening reception with musical accompaniment was held on 21 May for the joint opening of the Indian and Chinese painting exhibitions on that day.

The 2nd May Beattie Memorial Lecture, entitled 'From glory to decadence: Rug weaving in southern Spain up to 1700', was given on 29 May by Mr John Mills. The lecture was followed by a reception in the galleries and a dinner.

### **RESEARCH FELLOWS**

Dr Naman Ahuja joined the Department in April as a Research Fellow to catalogue the collection of early Indian terracottas and related objects.

Dr Janice Katz continued her work as Sackler Fellow cataloguing the Japanese paintings collection.

James Lin continued his work on the Chinese collections database, under the Designated Challenge Fund documentation scheme, until August 2002. He has been appointed as the first Christensen Fellow in Chinese Paintings and will take up this post in October 2002.

Dr Jon Thompson continued his work as May Beattie Visiting Fellow in Carpet Studies.

### **ASSISTANTS AND VOLUNTEERS**

Ann Colwin continued her work on the Japanese and textile databases.

Emma Dick was promoted to Manager of the Beattie Archive.

Teresa Fitzherbert continued as Creswell archivist and curated the Islamic slide collection.

Mariam Rosser-Owen continued work on the CD-ROM of Islamic ceramics, sponsored by the Barakat Trust.

Joyce Seaman continued her work on the Japanese collection.

Mitsuko Watanabe has been working on the Japanese print collection.



## HEBERDEN COIN ROOM

### ACCESSIONS

#### Greek Coins

The highlight of this year's Greek coin acquisitions was the purchase of a silver didrachm of Methymna, Lesbos, purchased in January with funds from the Friends and Young Friends of the Ashmolean and the Robinson Charitable Trust. This rare early classical coin has been noticeably absent from the collection, and its arrival has come just in time for it to be included in the next volume of the *Sylloge Nummorum Graecorum*. Also purchased this year were eleven silver coins of Tarentum, formerly from the M.P. Vlasto collection, plus an additional silver obol of Tarentum with funds from the Robinson Charitable Trust. Mr C.J. Martin donated five tesseræ from the M.P. Vlasto collection.

#### Roman and Roman Provincial

Twelve Roman provincial coins were purchased, all but one of the Antonine Period (AD 138–192), reflecting continuing work on the Roman Provincial Coinage in the Antonine Period project. A unique silver tetradrachm from early in the reign of Marcus Aurelius, depicting Aphrodite holding a mirror on the reverse and struck at the mint of Seleucia ad Calycadnum, was purchased, partly from funds donated in memory of Professor D.M. Lewis. A rare silver tetradrachm of Commodus as Caesar from Antioch on the Orontes was also purchased. Of the ten bronzes, the undoubted highlight was a coin of Commodus from Nicaea in Bithynia, a fine example of an important and rare type which records a ritual acclamation of the emperor, and which was discussed by the great French scholar Louis Robert in a classic article about the inter-city rivalry over honourific titles which is so characteristic of the period.

Six Roman imperial coins were acquired. An otherwise unknown denarius of unusual style in the name of Crispina but with a reverse giving the titles of Marcus Aurelius was purchased. It is either the product of an unknown official mint (perhaps in the east), or a hybrid imitation. If official, it provides the first proof that imperial coins of Crispina were struck under Marcus. A unique radiate of the 'British' emperor Carausius with the unusual inscription OXXVL in the exergue of the reverse was also purchased. Donations comprised a billon nummus of Constantine I of the mint of Arles (the reverse of which, interestingly, refers to the move of the mint from Ostia) from Dr D. Dunger and three Roman imitations of the fourth century AD from Mr Richard Falkiner.

#### Celtic

One British plated gold stater was donated by Mr Richard Falkiner.

#### Byzantine, Medieval and Modern Coins, and Medals

Six medieval gros of Bosnia (1), Bulgaria (4), and Serbia (1) were purchased, as were 34 Palaeologan trachea of Andronicus II Michael IX, and Andronicus III. A silver basilikon of Andronicus II and Michael IX was also purchased. The English collec-



tions were strengthened by the purchase of two sceattas found at Farmborough (Series L and CARIP) and of a Piedfort penny of Edward II. A ten ducat gold thaler of Ferdinand II, Holy Roman Emperor, Prague mint, 1635, was purchased from the Sotheby 'von Just' sale. All these purchases were financed wholly or in part by the Carl and Eileen Subak Family Foundation.

Gifts included a Series R sceatta found in Kent, presented by Professor Metcalf, a sterling of Louis VI of Chiny presented by Mr Mike Shott, and a number of modern coins presented by J.S.G.Simmons. Six Crusader coins of Le Puy (3) and Melgueil (3) were presented by Mr Ritter of Dusseldorf. Ten Elizabeth II commemorative crowns were presented by Richard Lobel for the Golden Jubilee Crown exhibition, which also occasioned the gift of Avril Vaughan's portrait medal of Cardinal Basil Hume presented by Richard Falkiner, and Ian Rank-Broadley's gift of his own medals, *The Prisoner of Conscience* (1989) and *The Last Embrace* (1990). Mr Falkiner also presented a currency set of Thai baht and sating coins, and a silver euro conversion issued by La Monnaie de Paris.

Mr Philip Yiannaco has presented a large number of modern British coins, which will strengthen the unaccessioned handling collections available to the Education Service. Mr David Dell has presented his cabinet of coins in memory of Eliseo Cabrejos. This gift, which contains a number of Anglo-Saxon and medieval English pennies together with other modern coins, is still being divided into accessioned items, to be reported more fully next year, and coins to be added to the Education Service handling collection.

#### South Asian

A group of eight Indian coins of the Mughal, Colonial and Princely States series were purchased from Rohit D. Shah, 'CoinHut.com', California, USA. They include, amongst others, a largesse coin (Nisar) of Shahjahan minted at Akbarabad, an exceptionally rare 'Legal Dirham' of Aurangzeb, struck at Shahjahanabad in 1094 AH (1687-88 AD), and a unique Rupee of Bhopal state, struck at Raisen mint in the name of Shah Alam II, in his 49th RY (1807 AD). Dr Helen Cooper of University College, Oxford donated a copper 'Adli of Ghiyath al-Din Tughlaq, Sultan of Delhi (1320-1325 AD), minted at Qila'a Deogir and Kishore S. Jhunjhunwalla of Mumbai India gifted a collection of twenty Indian banknotes of the post-independence period (1950-1995) in crisp/ aUNC condition.

#### Islamic

C.S. Gedge has presented a Fatimid silver fraction.

#### **LOANS TO THE DEPARTMENT**

A set of Indian banknotes from 1969 to date has been received from the Reserve Bank of India on loan. The Bank has also given a set of Indian bank notes which were intended to be used in the Persian Gulf region and another set of bank notes for the use of Indian pilgrims to the Haj.



## **DONATIONS AND SPONSORSHIP**

In April of 2002, Mr Kim began work on the Money and Coinage before Alexander research project, sponsored by the Stavros S. Niarchos Foundation.

## **DOCUMENTATION**

Work on a catalogue and database of approximately 1,600 Greek coins from Asia Minor has been in progress, with publication expected in 2003.

## **CONSERVATION**

Seven bronze coins of Lappa were treated to rectify damage from bronze disease.

## **EXHIBITIONS**

Queen Elizabeth II's Golden Jubilee was marked by an exhibition celebrating the new Golden Jubilee Crown. Other commemorative crown pieces of the reign were displayed, together with the competing designs of Ian Rank-Broadley, Avril Vaughan, Robert Lowe and James Butler, for the new Golden Jubilee Crown. The artists' original drawings and plasters were exhibited allowing the visitor to discover how the chosen designs emerged. This exhibition, which was opened by the Lord Lieutenant of Oxfordshire, was only made possible by the friendly cooperation of the individual artists and the Royal Mint.

## **EVENTS AND ACTIVITIES**

Dr Shailendra Bhandare took up his post in January 2002 as Assistant Keeper in the Heberden Coin Room with responsibility for South Asian coins.

Dr Volker Heuchert has been appointed to the post of Collections Manager with effect from 18 November 2002. Dr Heuchert has been working as Research Fellow on Dr Howgego's AHRB Roman Provincial Coinage of the Antonine Period (RPC IV) Project for the last five years, which has given him experience of all the major public collections of Europe and the United States. As Collections Manager his responsibilities will extend across the entire collection, and particularly involve the department's on-going computerization and imaging projects.

Computerization and imaging were, of course, a special concern of Dr Cathy King, who retires in October 2002. Dr King first came to the Department as a graduate research student of Humphrey Sutherland, but began her employment here in 1973 on a sequence of short-term contracts, until she was appointed departmental research assistant in 1978. In fact Dr King's scholarship and expertise in the field of late Roman coinage have allowed her to serve the Coin Room much more as a supernumerary assistant keeper, who also undertook teaching for the University and contributed actively to the department's research profile. Over the years generations of research students in the Coin Room Library have benefited from her firm but kindly guidance. We are all fortunate that her continuing research will bring her regularly to study in the Coin Room in the years ahead.



Liv Yarrow has been appointed as Dr Heuchert's successor on the Roman Provincial Coinage project, with effect from November 2002, although Dr Heuchert will also continue to be involved.

August 2001 saw the customary influx of scholars from abroad. Professor Peter Kos, Director of the National Museum of Slovenia, was the Robinson Visiting Fellow for the year, and was accompanied by his wife Dr Marieta Kos, a distinguished Roman historian in her own right. Dr Borys Paszkiewicz of the Royal Castle, Warsaw and the University of Lublin, and Dr Nataliya Smirnova of the Pushkin Museum, Moscow were welcomed under the 'New Europe' scheme for visiting scholars. All these visitors were accommodated at Wolfson College, whose continuing generous support greatly enhances their experience of Oxford.

The Coin Room, with the assistance of the Education Service, held two family events in January and June. The winter weekend 'Hunt for Treasure' with identifications and coin striking attracted record numbers. In the summer 'Making Money' featured the energetic presence of the Anglo-Saxon moneyer Grunal striking coins for all and sundry on the forecourt.

In April Mr Kim and Dr Bhandare helped run a coin day for children as part of the OxMus series.

### **VOLUNTEERS**

Tim Evans, a high school student, spent a week in the Coin Room as part of a work-experience scheme.

J. Kirkpatrick, a postgraduate from Balliol, has been helping to document the James de Rothschild collection of ancient coins.

Ted Zarrow, an M.Stud Student at Brasenose College, worked on a voluntary basis during Trinity Term on the important material contained in illustrated auction catalogues in relation to the Roman Provincial Coinage in the Antonine Period Project.

Megan Wheeler, a Modern History graduate student at Christ Church, worked on English coins and tackled various administrative tasks.



## CAST GALLERY

### ACCESSIONS

Thanks are due to Mrs. Diane Gurney of Abingdon, who very kindly donated an exceptionally fine cast of the bronze head of the Roman emperor Augustus, the original of which was found in Meroe in the Sudan, and which is now in the British Museum.

The Cast Gallery acquired a cast of the head of the 'Ludovisi' Gaul, now in the Palazzo Altemps, Rome and a cast of the portrait of the Hellenistic King Mithridates VI Eupator of Pontos, the original of which is in Paris. Thanks are due to Dr C. Wagner of the Beazley Archive for arranging the purchases of these casts.

The most recent acquisitions are casts of four heads found in Aphrodisias, where the Cast Gallery curator Professor R.R.R. Smith co-directs annual excavations. Included are a newly discovered portrait head of a Roman governor named Oecumenius, a portrait head of a priest, and the head of a Hellenistic-style satyr blowing on a double flute. The Cast Gallery thanks the Friends of Aphrodisias Trust (London) for supporting the acquisition of these casts.

### GALLERY WORKS, STORAGE, SECURITY

A large drawered cabinet was acquired to house casts of carved ivories (5th and 6th century AD), transferred from the Department of Antiquities. This mobile cabinet will allow good and safe access for studying these remarkable objects on the mezzanine.

As part of a major reorganization to clear further space on the mezzanine for a seminar and working area, and to open up the temporary exhibition area of the ground floor, a number of casts were transferred to storage in Osney old power station. This should allow us the flexibility to mount temporary displays and arrangements in the Gallery and make storage at mezzanine level less crowded. New bookshelves were also fitted on the mezzanine.

The most significant new addition to the permanent Gallery display has been the erection of two scaled versions of the pediment sculptures from the Temple of Zeus at Olympia. These have been set up near the casts of the sculptures from these pediments, and will be helpful for visitors to understand how these sculptures were originally displayed.

The alarm system for the Cast Gallery is now fully operational and access to the Cast Gallery has been improved by a large sign over the gate in the north lane directing visitors to the Gallery. A new flier for the Gallery has also been designed to attract visitors from the main Museum building.

### DOCUMENTATION

Many casts have been catalogued including major items such as the Boston and Ludovisi Thrones and the colossal 'Mausolus', from the Mausoleum at Halicarnassus (modern Bodrum). The touch screen computer was installed in the Gallery in a custom-made console. A program was created giving access to the database of the Greek and Roman sculpture archive to the visiting public.



## **CONSERVATION**

A silicone rubber mould was made of the Aristion tombstone (Attic, late 6th century BC signed by the sculptor Aristokles). Several casts will be made and coloured, allowing us to recreate the original painted marble surface from surviving traces. Other work has included storage projects on the mezzanine, in Osney, and preparing for the Gallery's exhibitions.

## **EVENTS & ACTIVITIES**

In late June the Cast Gallery opened its exhibition 'Gluttons and Gladiators' exploring portraiture in the Roman empire. The exhibition celebrates the acquisition of fourteen new casts from original portraits in European collections made in 2001. 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 is complemented by a leaflet for visitors and a touch screen computer which gives access to the database of Greek and Roman sculpture, including the portraits on display. The exhibition will run until February 2003 and the touch screen will remain permanently in the Gallery.

In July, a party was held in the Cast Gallery to celebrate the acquisition by the Museum of a seal by Edward Burch which had formerly belonged to Sir Joshua Reynolds. A small exhibition, including the seal and five other gems by Burch from a private collection, was curated and opened by Gertrud Seidmann.

Life drawing classes have resumed in the Gallery after a two-year break. These are providing an excellent and popular resource for local artists and staff alike.

## **STAFF**

Catherine Draycott succeeded Thorsten Opper in December as Research Assistant to the Greek and Roman sculpture archive and left in June to pursue her D.Phil studies. The Cast Gallery continues to feel acutely the lack of an Assistant Keeper.

## **VOLUNTEERS**

Maude Croucher, third-year student from Oriel College worked on the touch screen programme for the database and sorted and stored ivory casts in the new drawered cabinet on the mezzanine.

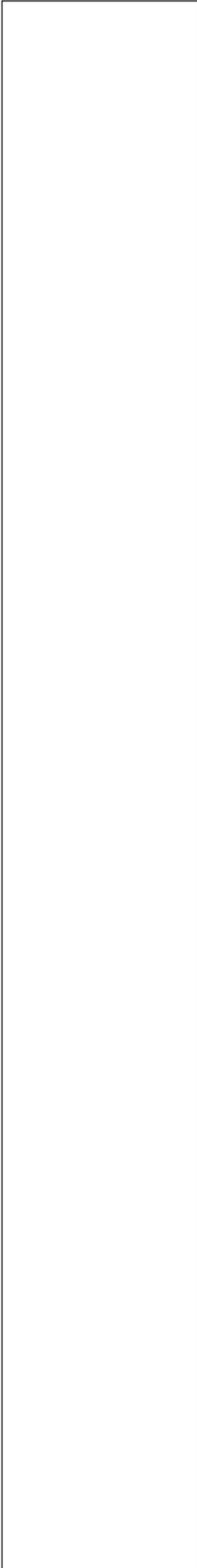
## **MISCELLANEOUS**

A visitors' book for the Gallery was introduced at the time of the 'Gluttons and Gladiators' exhibition and comments and feedback have been encouraging and positive. The Gallery was visited by a larger than usual number of school parties this past year. As well as the regular parties of primary school students studying the Greeks as part of the national curriculum requirements, there were groups of secondary school students visiting Oxford to watch this year's Greek play, Medea. Numerous artists continue to visit the Gallery to draw and paint from the casts.



### **RESEARCH ARCHIVE FOR GREEK AND ROMAN SCULPTURE**

The Archive Researcher continued to document the Cast Gallery's collection (see above, Documentation), and worked with IT specialist Greg Parker to create an interface for the touch screen computer in the Gallery, which now allows visitors access to the digital database catalogue of the collection. As well as documenting the casts in the Gallery, the Research Archive maintains a database of sculptures appearing on the art market. Ninety art market sculptures have been logged this year.





## THE BEAZLEY ARCHIVE

In October 2001 a grant was received from the Union Académique Internationale (Brussels), through The J. Paul Getty Trust in Los Angeles, to digitize out-of-print fascicules of *Corpus Vasorum Antiquorum* over three years for the web. The Beazley Archive's web site – [www.beazley.ox.ac.uk](http://www.beazley.ox.ac.uk) – receives more than 40,000 visits per day.

*Corpus Vasorum Antiquorum* is the oldest research project of the Union Académique Internationale. Twenty-five countries have participated since 1919, publishing more than 300 fascicules of ancient pottery in museums world wide. The digitisation project based in the Beazley Archive will generate more than 70,000 images. It will have a five-language search mechanism, links to the Beazley Archive Pottery Database, to several hundred museums and collections, and to participating national academies. In March 2001 the British Academy awarded a Larger Grant for conversion of the English language fascicules. In October 2001 the Bavarian Academy contributed an additional sum for an intern to work in the Archive for nine months. The French and Italian academies will each provide for interns to work in the Archive processing fascicules in French and Italian. In March 2002 representatives from most CVA countries and the two permanent secretaries of the UAI met in the Ashmolean to see how the digitization project was being carried out.

The Beazley Archive's twenty-three year old Pottery Database now has more than 67,000 records, 35,000 water-marked images, and receives 4,000 to 6,000 searches per day. It is directed by Dr Thomas Mannack. Greg Parker is responsible for programming and network management, Ian Hiley acts as web-master. Florence Maskell coordinates the CVA project; William Wootton (British Academy) and Volker Heenes (Bavarian Academy) have been scanning the English and German language fascicules.

Over the past two years Ian Hiley has taken more than 1,200 colour digital images of Greek and related pottery in the Ashmolean Museum. The Beazley Archive has made these images available to Dr Arthur MacGregor for the Ashmolean's PotWeb Project.

An application has been submitted to the Leverhulme Trust to continue research on engraved gems that has been carried out for several years in the Beazley Archive by Dr Claudia Wagner, with Gertrud Seidmann and Sir John Boardman. Dr Wagner has scanned Rudolf Raspe's eighteenth-century *Descriptive Catalogue of a General Collection of Ancient and Modern Gems ...* by James Tassie Modeller and created a searchable illustrated database of more than 15,000 impressions of gems, now on [www.beazley.ox.ac.uk](http://www.beazley.ox.ac.uk). The Leverhulme application is for a five-year project on the history of collecting engraved gems and cameos. It will continue research on the extensive collections of impressions acquired from Sir John Beazley with the Archive in 1970 and concentrate on the publication (paper and electronic) of old and relatively unknown collections.

A grant has also been received from the Leventis Foundation to continue work on data collection and database integration for the *Lexicon Iconographicum Mythologiae Classicae* and *Thesca*; both projects have members in forty countries, many from the major national museums. This Archive research project forms part of the Classics component of the Oxford-Princeton Project.



The Beazley Archive has been actively involved in publishing since 1982. In 2000 it began to publish its own series under the joint imprint of The Beazley Archive and Archaeopress, directed by Dr David Davison, publisher of *British Archaeological Reports*. Kurtz's *Reception of Classical Art in Britain* was the first volume in the first series, *Studies in the History of Collections*. It tells how the plaster casts from antique sculpture, today in the Ashmolean Museum, were acquired by the university. An illustrated version of the catalogue printed in the book can be found on [www.beazley.ox.ac.uk](http://www.beazley.ox.ac.uk).

The second volume in *Studies in the History of Collections*, edited by Sir John Boardman, Dr Christopher Brown, Dr Donna Kurtz and Dr Arthur MacGregor, was published in September 2001. *Giovanni Pietro Campana (1808–1880), the man and his collection* was written by Susanna Sarti (DPhil, Wolfson). The first volume in a second series, *Studies in Classical Archaeology*, entitled *Excavating Classical Culture*, was published in June 2002 and launched in London at the Greek Embassy.

The second volume in *Studies in Classical Archaeology* is a new and revised edition of Beazley's *The Lewes House Collection of Ancient Gems* (Oxford, 1920) by Sir John Boardman. There are contributions from Cornelius Vermeule, on Edward Perry Warren, and from Mary Comstock, on the gems now in the Museum of Fine Arts, Boston.

In October 2002 the Beazley Archive will begin a second research project funded by the Wiener-Anspach Foundation in Brussels. The first (1999–2002), for the study of nineteenth-century British and Belgian collections of classical antiquities, will result in the publication of *Appropriating Classical Antiquity*, edited by Athena Tsingarida (D.Phil, Wolfson) and Kurtz. The Belgian and British participants in the project met in the Ashmolean in September 2001.

The second project, *Signatures of artists in the ancient Greek world*, will begin in October 2002, creating datasets on sculpture (Brussels), pottery and gems (Oxford) for [www.beazley.ox.ac.uk](http://www.beazley.ox.ac.uk). These will be linked to existing Beazley datasets on sculpture, pottery and gems already in the web site. As part of the project twelve scholars from Oxford will be invited to lecture in the Université Libre de Bruxelles. There will also be a conference in Brussels to launch the web programs.

Throughout the year undergraduates, graduates, and volunteers from outside the university have worked in the Beazley Archive: Emilie Vleminckx (Wadham), Tom Patrick (Univ), Robert Money (LMH), Robert Collins (Trinity), William Wootton (Wolfson), Charlene Roufas (Surrey) and Sandra Collet (Sorbonne).

The Beazley Archive has been housed in the Cast Gallery of the Ashmolean Museum since 1970. It is a research unit of the Faculty of Classics. It is directed by Dr Donna Kurtz, University Reader in Archaeology.



## CONSERVATION DEPARTMENT

### INTRODUCTION

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 specialized advice and preventive and interventive conservation; with the Registrar to develop documentation systems, and also in the routine processing of loans; and with 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 prioritize the many paintings requiring interventive conservation. In November it received a distinguished delegation from North Korea comprising the Director of the National Museum and a senior conservation colleague, who had expressed a particular desire to visit the Ashmolean whilst in Oxford. More recently it provided a detailed submission to the Ashmolean's 'Light Touch Review' and responses to the proposals outlined in the Museum's Master Plan.

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 (particularly Brazilian Baroque Art), loans, and refurbishment programmes (notably the Sackler and Reitlinger Galleries), with the added unfortunate consequences of two shelf collapses. 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 outreach activities, the Department advised and assisted All Souls College in the care of its T.E. Lawrence collection and Merton College on the conservation of Thomas Bodley's funerary helm. 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. As a joint initiative, the textile conservator organized the treatment of items of Indian costume as a student project at the Textile Conservation Centre (University of Southampton). Members of the Department have also been actively involved in meetings and conferences, both as organizers and contributors.



The Department has also been extremely successful in raising funds from a variety of sources during the year. The project to convert part of the old Western Art Library into a paper conservation studio was chosen as the Ashmolean's bid to the Designated Challenge Fund administered by the DCMS. Out of a total project cost of £181,000, a grant of £154,800 has been secured, with the Ashmolean pledging £36,200 from its own funds. The project has to be completed by March 2004 and will finally give the Ashmolean a first-class paper conservation facility that not only matches the quality of its collections, but also will provide space for activities related to the evolving 'Renaissance in the Regions' initiative and the planned establishment of a paper conservation internship programme. Grants from the Gabo Trust for Sculpture Conservation and the Hulme Surplus Fund, of £2,200 and £5,000 respectively, funded the purchase of a fibrescope which will allow the internal examination and photography of any hollow sculpture or vessel which has a small entry point for the probe. An unexpected donation of £250 from Colin and Charlotte Franklin added a number of sought-after publications to the Department's reference library.

### **PREVENTIVE CONSERVATION**

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 not now included. 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. Detailed specifications for new environmentally stable cases in the Mediaeval and Reitlinger Galleries, to display the All Souls Mazers and Islamic textiles, were drawn up for the manufacturers. Display materials testing was undertaken for the refurbishment of the Reitlinger and John Evans (Phase II) Galleries and the Department worked closely with the Building Services Manager in the Dutch Gallery where the blinds were overhauled and preparations for the installation of a humidifier completed.

Refinement of the Disaster Preparedness Plan has also continued in consultation with Oxfordshire Fire Service, and with the assistance of the Friends. Using the conservation digital camera, an image inventory is being prepared, which can easily be updated, of gallery walls and case contents which would be used as a record in case of sudden evacuation or damage. As part of a joint initiative with the Building Services Manager, and with the support of the University Surveyor's Office, plans of all Ashmolean buildings are being added to the existing CAD plan of the Museum with the aim of making the Ashmolean system compatible with the USO plan and integral database. This will mean that essential services data can be combined with objects location data – an extremely useful tool for disaster planning and recovery.

The proactive programme of pest monitoring and remedial treatment of any items actually, or potentially, affected has continued but this was given greater impetus by the discovery of a moth infestation in the Heberden Coin Room. This was swiftly dealt with by freezing the affected carpet and deep cleaning of the room where it occurred.

### **INTERVENTIVE CONSERVATION**

#### Antiquities

Practical work has been diverse but has centred on current Antiquities projects (the Sackler Egyptian Galleries) and also more strategic initiatives like the DCF project and PotWeb. However, a shelf collapse in the Petrie Gallery seriously diverted



effort from these planned programmes towards salvaging objects from this incident. Fortunately, remarkably little damage was sustained by these extremely delicate pre-Dynastic Egyptian objects and almost all are now returned to the gallery after conservation. An extremely important glass vessel from Tel Atchana has also been returned to display following particularly problematic conservation and a dust cover made for a large mounted Coptic tunic. An impression from the recently acquired seal of Joshua Reynolds was taken and a casting regime devised for the proposed catalogue of the Rawlinson seal collection, which will involve the casting of some 600 seals for study and photography. Preliminary work on the conservation of the All Souls Salt, which has been placed on long-term loan to the Department of Antiquities, also began.

#### Cast Gallery

A mould was made of the Aristeon relief for the Cast Gallery. This will be used to make casts that can be coloured as the original marble and the three hundred or so casts on display were also vacuum-cleaned. Two scaled versions of the pediment sculptures from the Temple of Zeus at Olympia were also prepared and erected for display. These have been set up near the casts of the sculptures from these pediments, and will be helpful for visitors to understand how these sculptures were originally viewed.

Work has also centred on facilitative, rather than interventive, action – this has included the rationalization of cast numbering on database; the transfer of casts to storage at Osney; the reorganization of storage within the Cast Gallery and the photography of heads for exhibition. The conservator was closely involved in planning and executing two exhibitions in the Cast Gallery during the summer. In late June the exhibition ‘Gluttons and Gladiators’ opened on the ground floor of the Gallery. The display celebrates the acquisition of fourteen new casts from original portraits in European collections made in 2001 and, in July, a small exhibition was mounted to celebrate the acquisition by the Museum of a seal by Edward Burch which had formerly belonged to Sir Joshua Reynolds. The display consisted of the Reynolds seal and five others by Burch from a private collection.

#### Eastern Art

During the year, the old Eastern Art laboratory was relit, redecorated, and reconfigured to provide better facilities for the conservation of textiles and related materials. At the same time, storage accommodation was prepared for the incoming loan of the Hodgkin Collection of Indian Paintings and their condition fully assessed on arrival. The storage, documentation, and condition-reporting of the Hammond Collection of Central Asian Coats continued and newly acquired textiles were disinfested by freezing. The storage for the carpet and Netsuke collections were upgraded and the supporting of a 17th-century Indian Mughal coverlet and conservation of an early Japanese terracotta horse’s head completed. The Textile Conservators were also involved in the logistical planning, with the co-coordinator of the project, of the refurbishment of the Reitlinger Gallery and the Paper Conservator worked on both incoming and outgoing loan material for the Department.

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 textile 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. This project has involved both the Departmental and project conservators.

Research on the votive contents of a 16th-century Chinese bronze Bodhisattva figure on temporary loan to the Museum for study was completed and written up and the Conservation Department organized a small exhibition on the project which proved extremely popular.

#### Heberden Coin Room

The Objects Conservators have provided coin casts as usual but a monthly quota system has had to be devised, in consultation with the Coin Room, as the Department is unable to satisfactorily cope with the demand for both casting and conservation even with volunteer help. This is because of the sheer numbers of coins involved and the complexity of many of the conservation problems but, despite this apparent setback, the first phase of large casting project (Roman Provincial Coinage) was completed.

#### Western Art

Despite all attempts to provide a balanced programme of conservation support, an unexpected period of sick-leave for the Paper Conservator dictated that the Autumn's work be concentrated on preparation of works for loan out, particularly a large loan of Ruskin works to Cheltenham Art Gallery and of French Drawings to the Wallace Collection. So, in order to address the backlog of work generated by new acquisitions, the Department of Western Art generously funded the employment of a consultant conservator to work on this material giving the Museum's own conservator more time to concentrate on the usual large amount of loan and exhibition preparation for both Western and Eastern Art before beginning maternity leave on 15 March. She also prepared condition assessments and notes on mounting techniques as an invited contributor to the forthcoming catalogue of Michelangelo drawings.

Because of other priorities, only a small proportion of time was spent on planning the new paper conservation facility as the proposed space was temporarily allocated to PotWeb. However, the Keeper of Western Art allowed a room to be temporarily converted to an office space and board storage area for Paper Conservation pending completion of the new facility. This increased the available area to be used for dry treatment and freed up a wall space for the installation of a wall-hung board cutter which has vastly speeded up the process of mounting works of art on paper.

Following the attempted theft from the Farrer Gallery, gold and enamel boxes were cleaned and glass and debris removed. The Department also salvaged a number of porcelain figures damaged by a falling shelf in the European porcelain Gallery in December, the cause of which appears to have been a combination of vibration from Beaumont Street traffic and inappropriate fixings. It provided support for cataloguing projects (which included the cleaning of silver and finger rings) and completed the conservation of a 17th-century embroidery. The Conservators also oversaw the return and installation of *The Battle of Pavia* following extensive conservation at the Hamilton Kerr Institute in Cambridge (financed by the Designation Challenge Fund). The Department also continued its campaign against dust in the Museum: objects in some six Western Art galleries were cleaned, with a particular emphasis being placed upon the surface cleaning of picture frames.



## FRIENDS OF THE ASHMOLEAN

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 £5,000 towards the purchase of the beautiful Turner watercolour of Christ Church College; £1,500 towards an album of drawings by Friedrich August Moritz Retzsch; £1,500 towards a drawing by Francesco Maffei; £1,000 (of which £250 was contributed by the Young Friends) towards a silver didrachm of c.480 BC, and a further £1,000 towards a collection of nine Greek coins from Taranto; and £1,500 towards a bound volume of sixty 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 £2,000 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.



## PUBLICATIONS

### CATALOGUES

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 1,800 coins from Iraq, Afghanistan and neighbouring states. Volume ten has already been published. Volume one, covering the pre-reform coinage of the early Islamic period, will be published in Autumn 2002, leaving volumes two to eight to complete the publicized series. This was the only catalogue of any part of the permanent collections to be published during the course of the academic year. Work is progressing on compilation of the *Complete Catalogue of Paintings (British & European)* and copy-editing of Dr Meijer's *Catalogue of the Ward Collection of Dutch & Flemish Still-Life* (to be published for the Museum by Waanders, in the Netherlands) has also been completed, with publication of both catalogues scheduled for 2003.

Although it was optimistically expected that Dr. Moorey's *Catalogue of Ancient Near Eastern Terracottas* would be published directly on the web (rather than in conventional book form) during the course of the year, this has not proved possible. Conversion from printed text to a format suitable for the web has taken much longer than was originally anticipated. If this pattern is to be followed in the future, decisions will have to be taken as to whether the 'editorial' work involved should be undertaken in-house or whether it would be more cost-effective and less time-consuming for it to be undertaken in conjunction either with the University Press or one of the many specialist companies operating in this field.

### EXHIBITION CATALOGUES

As mentioned in the Director's Report, three major exhibition catalogues were published during the year – the first, *Opulence and Devotion*, edited by Catherine Whistler and designed by Tim Harvey, 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 seventeenth-century Bolognese drawings on loan to the Ashmolean from the Nationalmuseum, Stockholm. Both the catalogue – also designed by Tim Harvey and printed by Snoeck Ducaju in Ghent – and exhibition were entirely underwritten by Hazlitt, Gooden and Fox. Finally *Artists of Radio Times: A Golden Age of British Illustration* written and designed 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. Two illustrated brochures were designed in-house in the Design Studio for the Coin Room's exhibition relating to the Commemorative five-pound coin, marking the Queen's Golden Jubilee and Western Art's loan exhibition *For the Love of Drawing*.



## HANDBOOKS

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 and is the second book in the 'Handbook' 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*, published in association with the Wallace Collection, where a selection of the drawings was exhibited in January, was generously sponsored by Katrina Henkel and Jean Bonna. Three new titles in the series are currently at press – *Finger Rings* – from ancient to modern, *Frames and Framings* and *Scythian and Thracian Treasures*, together with a revised and updated edition of Tim Wilson's *Italian Maiolica*. Roy Cole has designed the whole series, which now runs to over twenty titles since Ruskin's *Drawings* first appeared in 1988.

## MISCELLANEOUS PUBLICATIONS

*The Hunt in the Forest* by Paolo Uccello and *Textiles through the Ages* are two additional titles in the new series of 'square' picture books. The next booklet will discuss the anonymous painting of *The Battle of Pavia* from the Founder's Collection, always a source of great interest to Museum visitors.

Titles out of series include – *Modern Chinese Art*, a complete Catalogue of the Khoan and Michael Sullivan Collection. An impressive addition to the Museum's list, written by Professor Sullivan and illustrated throughout in full colour. *Life and Death in the Iron Age* by Jennifer Foster and *Kidder's Receipts* – 'an Eighteenth Century Recipe Book'. The latter, reprinted in facsimile from a copy in the Library of the Department of History of Art and with an introduction and glossary by Jane Jakeman, has, as has already been noted in the Director's Report, won two awards for the Museum and for the designer, Behram Kapadia. Arthur Evans's *Travels in Crete 1894–1899*, the fruit of many years' labour by Anne Brown, has now been published in the International Series of British Archaeological Reports and two backlist titles have been reprinted digitally in short runs, to meet continuing demand – David Hinton's *Catalogue of the Anglo-Saxon Ornamental Metalwork 700–1100* (reprinted from the original 1974 edition, courtesy of the University Press) and *Claughton Pellew Wood Engravings*. The revival of interest in the latter catalogue, one of several written by Anne Stevens in the 1980s and early 90s to accompany exhibitions of works by modern British wood engravers and print makers, was stimulated by the recent television documentary on the life of the artist.

Finally mention must be made of Helen Ganly's *Sketchbook* – a selection of her sketches made whilst she was the first 'Artist-in-Residence' from October to December 2000. Published largely for 'internal consumption' as the Director writes, 'These highlights from her sketchbook catch the flavour of the Museum in the hectic period leading up to Christmas: showing staff involved in the serious business of setting up exhibitions and relaxing in the informality of the Christmas party...'

The Publications Officer, Ian Charlton, officially retired at the end of April after almost thirty years in post, but continues to act in a consultancy capacity in order to coordinate editorial work and production control until a new appointment is made. Since his appointment by the Visitors in 1972 following the recommendations of the Brunt Report, he has served under three Directors and has seen the Museum's trading and publishing services develop from the modest £1,000 initially available to develop the potential of the Museum's shop and publishing services to an annual



turnover in excess of half a million pounds. He founded the Museum Publishing Group (now renamed the Museums Trading Association), serving as Chairman for twenty years until 1998 and also chaired the Annual meeting of the International Association of Museum Publishers, in Frankfurt. Over the years he has produced almost 200 publications for the Museum and for the Griffith Institute. In the course of this year he has handed over Editorial control of The Ashmolean to Elizabeth Burchfield and Sue Moss, but continues to edit the Annual Report although the brunt of the work is borne by the copy-editor, Verity Shaw.

The shop itself underwent a 'makeover' during the summer, under the watchful eye of Anne Walker, the Retail Manager. The new fittings, together with the installation of much needed storage bays, were financed entirely from revenue and supplied by Apple Display Systems of Manchester at a total cost of £11,316 (ex-VAT). Although both customers and turnover were down by some 23% in the first quarter (resulting from the combination of Foot and Mouth, 11 September and the move of the Sackler Library), gross sales in December exceeded £58,000 for the first time ever – up by almost 10% and Mrs Walker is to be congratulated on achieving final year-end figures of £386,586 (net of VAT) – only 3% below the ambitious target that she set herself at the beginning of the year. Turnover on the Publishing account showed an increase of 48% over the previous year to £135,858, giving an overall turnover of £522,444.

A full complement of the Department's staff manned the joint stand with the Bodleian Library's Publishing Department at the London International Book Fair and Declan McCarthy, the Sales & Marketing Manager then attended BookExpo – the American Booksellers' Association's Annual Convention in New York, also visiting the Museum's North American Distributor, Arthur Schwartz. Mr McCarthy was elected to the Committee of the Museums Trading Association and will be attending the Frankfurt Book Fair in October.



## EDUCATION SERVICE

### **VOLUNTARY GUIDES AND STAFF**

The voluntary guides this year were José Allen, Jane Allingham (trainee guide), Sally Bainbridge (until December 2001), David Berry, Gabriella Blakey, Ann Craig, Marjorie Crampton Smith, Denise Darbyshire, Oonah Elliott, Anne-Lise Foëx, Phil Hills, Sheila Hills, Janet Huins, Julie Hurst, Margaret Jenks, Elaine Lyons, Clova Morris, Phyllis Nye, Cassy O'Brien, Linda O'Halloran, Dinah Reynolds, Joan Ritchie, Deborah Rogers, Anna Steven, Christine Stone, Molly Strafford, Elizabeth Tate (until December 2001), Rosalind Tolson, Cheryl Trafford, Mary Waley, Marigold Warner, Abigail Wedmore, Suzanne Woods and Meriel Wyndham Baker. They offered a wide range of tours, handling sessions, workshops, children's activities and other services for the Museum's public, all with great skill and dedication. Charlotte Schofield ran OXMUS, the county-wide Museum Club for children, until December 2001, when David Berry took over. Doreen Dunbabin, Pat Hawkins and Judith Salmon are Emeritus Guides and Moira Hook is a Consultant Guide. Many short-term volunteers have also supported the work of the Service: Litsa Biggs, Margaret Burgess, Helen Care, Andrew Davies, Ollie Douglas, Claire Freeman, Asimina Kaniari, Catherine Kernot, Sarah Longair and Emma Williams. All are to be thanked for their contributions to the Education Service.

Education Service staff remained as last year, with Susan Coles as Office Assistant, Sylvia Kempshall and Terry Hood as Bookings Assistants, Mary Lloyd as Assistant Education Officer for Schools and Families, Emmajane Lawrence as Deputy Education Officer and Kathie Booth Stevens as Clore Education Officer. Antonia Weetman worked for one month cataloguing the Museum's slide library. This project was generously supported and Emmajane Lawrence's salary provided by funds from the Elizabeth Cayzer Trust.

### **PROGRAMMES FOR ADULTS**

A new series of Introductory Gallery Talks was offered on Wednesdays. In-depth, specialist talks were scheduled on two other days each week, in addition to a Saturday tour focusing on highlights of the collection. A wide range of groups booked tours tailored for their own requirements. These groups included NADFAS, partially sighted visitors, learning disabled visitors, art and archaeology special interest groups and the University of the Third Age.

Study days and sessions were offered this year on 'Decorative Influences on First Period Worcester Porcelain', 'Acts of Faith: Contemporary Documentary Photography in Brazil', 'Opulence and Devotion: Brazilian Baroque', 'The Etruscans', 'The Sands Gallery of Early 20th Century European Art', 'The Siege and Battle of Pavia', 'Chinese Paintings from the Khoan and Michael Sullivan Collection', 'Drawing in the Age of the Carracci' and 'From Mosques to Miniatures: The Arts of Islam'. Practical workshops were offered on 'Chinese Brush Painting', 'Still Life', 'Drawing: The Age of the Carracci' and 'Painting: Landscape to Abstraction'. A demonstration of printmaking techniques, presented by artist Hannah Firmin, was offered in conjunction with the Artists of the Radio Times exhibition.

Public lectures were given by Professor A.J.R. Russell-Wood ('Brazil and the Wider World, 1500-1822'), Dr Branko Kirigin ('Palagruza, the Isle of Diomedes: recent



archaeological research'), Professor Per Bjurström ('Carracci Drawings in Stockholm'), Professor John Vernon Lord ('Drawing from Words: Thoughts about Illustrating'), Dr Andrew Topsfield ('Princes and Palaces: Court Painting at Udaipur'), Colin Harrison ('Collecting Drawings for Pleasure'), and Anne Tockwell ('Nature in Art: The Interior Landscape'). Dr Wendy Baron gave the Sir David Piper New Year Lecture on 'The Sands Family and Walter Sickert'. A curatorial talk in the galleries was given each month. Thursday evening late openings in the summer saw a range of activities, including Gallery Talks, lectures, and concerts (Indian tabla, Baroque lute, eighteenth-century songs, contemporary jazz and the Chinese pipa and dizi).

### **PROGRAMMES FOR CHILDREN AND SCHOOLS**

A broad programme of drop-in and booked activities were offered for families and children. Saturday drop-in sessions were expanded, with two events taking place beyond the Museum. For the Queen's Golden Jubilee, a 'Kings and Queens' activity took place in Broad Street, as well as in the Museum. For National Archaeology Day, 'Archaeology Antics', complete with handling, quizzes and crafts, took place in the Temple Cowley Shopping Centre. Other drop-in sessions, which involved craft activities and Gallery trails, were 'Gore and Glamour!', 'Drawing a Line through History' (for National Drawing Day), 'Hats, Helmets and Headgear', 'Hunt for Treasure!', 'Music in the Museum', 'Easter Egg-Stravaganza!', 'Explorers' Adventure' and 'Snakes and Dragons!'. Children's holiday activities included a performance piece led by poet Margot Henderson, 'Brazil Nuts' (a collaboration with the Pitt Rivers Museum), a printmaking workshop (led by the Artist in Residence), 'Myths and Music in India', 'Eastern Delights' (led by artist Carol Condé), 'Clay Creations' (led by sculptor David Odwar), 'Time Travellers' Tales' (led by Margot Henderson), 'Chinese Year of the Horse', 'Pastel Workshop' and 'Ashmolean Architects'. Summer evening programmes for children were storytelling by Chris Smith and a 'Making Money' activity, which involved an Anglo-Saxon moneyer, Grunal Moneta, and coin handling and identification by curatorial staff.

Programmes for schools continued to be popular, especially tours of Egypt and Greece for children aged 7–11. New Gallery activities were offered for schools, using paintings to focus on numeracy or literacy. Object handling workshops for Egypt and Greece were also popular. A schools' newsletter was sent to almost 1,000 teachers in Spring and Autumn. A teacher-training session was offered on Understanding European Paintings; another, led by County Arts Education staff, focused on practical art in the classroom. In addition, the annual five-session course for Oxford University PGCE teachers-in-training was offered.

### **OTHER ACTIVITIES**

The county-wide Wild Art Project in schools brought the Museum's second Artist in Residence to the Ashmolean. Sarah Mulhall worked in the Museum in February, doing her own work in the galleries, leading school groups (and following up these visits with art-based work in the schools), and leading two printmaking workshops in the galleries. The Wild Art Project also brought six schools to the Museum for workshops led by County Arts Education staff. They used the collections to inspire their own art work: images of dragons, flowers and animals were starting points. The Project culminated in impressive exhibitions of children's artwork, both in the Museum and at the Cotswold Wildlife Park.



A successful community exhibition, *Connections*, showed art work created by six adult education groups in response to the Museum's collections. The project, which sought to engage visitors more deeply in the Museum, involved a portrait class, a group of learning disabled adults, a family literacy group, a calligraphy class, a watercolour class and a rag-rug group. The exhibition was ably curated by Emmajane Lawrence and generously supported by a grant from the Heritage Lottery Fund Awards for All programme. Museum display boards were also used throughout the year to exhibit artwork created by adults and children in workshops and other Museum activities.

Students of the Leisure and Tourism course at Oxford College of Further Education developed a fashion show to attract young people to the Museum.

To support the Museum's Access Policy, a Specific Access Plan was developed. This established a Museum-wide Access Committee which will monitor the Museum's progress in improving access to all of the Museum's facilities for visitors. The Education Service completed its own planning process, after wide consultation. This resulted in a renewed commitment to developing new audiences, while maintaining high-quality services for our existing visitors.

### **VISITOR NUMBERS**

A total of 38,400 visitors booked group visits through the Education Service during 2001–02. This was below last year's total of 44,400. The difference was primarily due to a marked decrease in groups of foreign school children visiting the Museum during the holidays. The numbers can be broken down as follows:

Children visiting for a session led by the Education Service:	12,200
Adults visiting for a session led by the Education Service:	7,300
Booked groups of children, not led by the Education Service:	13,800
Booked groups of adults, not led by the Education Service:	5,100



## ADMINISTRATION DEPARTMENT

### FINANCE

The Museum continued to draw down on its reserves to cover its annual revenue deficit as part of its approved financial restructuring plan.

The Museum received a grant of £2,100,000 from the Arts & Humanities Research Board. From University funds, a core grant of £330,000 was received, together with special grants of £127,000 for security improvements and £17,000 for collections management. £25,100 was also provided for merit awards and £1,200 for salary revisions. Academic Services made a further allocation from their minor works budget of £20,000 for the proposed New Exhibitions Gallery and the University's Van Houton Fund a grant of £20,000. Trading earned £150,600.

ReSource made grant payments totaling £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. It also made two grants of £500 and £469 under the Sharing Museum Skills scheme.

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.

The Museum was supported in its major acquisitions by grants from the ReSource/V&A Fund (£34,000); National Arts Collections Fund (£168,520); and Friends of the Ashmolean (£17,250) together with gifts from foundations and private individuals including: Fenton Arts Trust (£8,000); J & SB Charitable Trust (£1,000); Normanby Charitable Trust (£5,000); J.E.H.Collins (£2,500); J Colyer-Fergusson (£100); C.T. Gandy (£200); the Rt. Hon. the Lord Heseltine CH (£1,000); P.H.L. Hills (£5,000); C.R. Nugent (£2,000); Viscount Ridley (£100) and H.M. Sassoon (£1000). The Elizabeth Cayzer Trust made a grant of £18,000 to meet the salary cost of the deputy Education Officer. The Elias Ashmole Group made grants for: a Family and Schools Officer (£5,000); Visitor counting system (£6,000) and £15,000 for summer openings and other administrative expenses. Franklin, Colin & Charlotte and the Gabo Trust made grants of £250 and £2,200 for conservation work. An anonymous donor supported a senior coin post for one year (£31,059) and funded a second research support post (£25,000). The Swedish Embassy donated £800. Members of the public contributed £16,000 in small donations.

The Museum received its grant from Heritage Lottery Fund for the Sands Gallery totaling £341,469. Once again we must record the Museum's thanks to Mr David Scroggie of the University Surveyor's Office. Without his dedicated work apportioning cost and negotiating HLF's agreement, nothing would have been achieved.



### **'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 Oxford University becoming one of four partners in the GOSE 'hub' and key partner for the sub-region of Berkshire, Oxfordshire and Buckinghamshire (BOB).

### **ASHMOLEAN LIGHT-TOUCH REVIEW**

Under the rolling programme of departmental reviews, the Ashmolean was reviewed in May. The panel consisted of the Dr Paul Langford, Rector of Lincoln College, Professor Barry Cunliffe, Dr Gervase Rosser and the external reviewer, Dr Nicola 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 are being considered by the appropriate authorities.

### **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 proceed immediately to the second of the two approval stages. The Museum obtained a 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.

### **BUILDING**

The Chinese Paintings Gallery won its class in the Timber Industry awards 2001. The Sackler Library opened on 24 September 2001. The removal of books from the Western Art and Ground floor Library rooms foreshadows the demise of library provision within the Museum (except for the Coin Room Library) by December 2002. The space gain to the Museum is welcome, but development awaits funding. Library planning for a mezzanine in the Sackler's Haverfield Room proceeded throughout the year with full Ashmolean participation. Continuing security improvements, bars and blinds were installed in the Dutch Gallery. McAlpine and Eldon galleries were refurbished for the Brazilian Baroque exhibition. Work on the Museum banners was unfortunately protracted by unforeseen structural problems with the forecourt wall and the plan to refurbish the Apollo statue had to be cancelled for structural reasons.

The University Surveyors Office continued to upgrade the Museum's electrical infrastructure, rewiring the Coin Room riser during an extended St Giles break. The office areas in the Tapestry Gallery and Eastern Art were also upgraded. Paving stones on the Forecourt were rejointed and biocidal cleaning was carried out. During the months of June through to September, public hours were extended by opening on Sundays at 12 o'clock.



### **INFORMATION TECHNOLOGY**

The Museum continued its regular investment in IT equipment. Investment in staff has been more problematic over the years, but for the duration of the Designated Challenge Fund documentation phase we could fund an assistant to the IT Manager. The project was demonstrated by the university's directors to ReSource at a public meeting in April. It provides a solid platform of material for issue through the web. The Museum web site continued under development. The usage statistics show: Hits: 4,000,000; Visitors/Sessions: 210,000.

### **REGISTRAR**

The Registrar managed another full loans programme. ReSource statistics show only three national museums making a greater number of outward loans. There were inward loans of 830 works to the Ashmolean from over 100 UK and foreign sources including museums in Brazil, Croatia and Sweden. Most inward loans supported the programme for temporary exhibitions but included a major collection of Indian drawings, 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. The Registrar organized the loan of 302 works to 85 exhibitions in 10 countries. As well as lending to major exhibitions at the Metropolitan Museum, New York, Louvre, Prado, Palazzo Venezia, Royal Academy, Tate, National Gallery and British Museum, the Ashmolean also supported exhibitions in regional galleries including Abingdon, Cheltenham, Bath, Norwich, Sheffield, Liverpool and Nottingham. The first inventory of 72 works on long-term loan to 20 Oxford University Colleges to be undertaken in several years was completed. Katsura Miyahara, who received a grant from the Art Historians Association, assisted in this project.

### **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 has 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.

**STAFF**

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.

The University undertook exercises to review the grading of Gallery invigilators and restructure their payments and the Museum carried through the University scheme for merit awards. The terms, conditions and pay of the Museum's core security staff were rationalized by agreement. There were two applications under the Technicians Annual Review and Elizabeth Gardner, conservator, was regraded. Helen Cooper was upgraded in the clerical scales as was Lindsay O'Nions. Daniel Bone was appointed Museum Safety Officer. Bill Cavanagh, Security Officer, returned to work after an extended period of sick leave. Tony Dodson was formally appointed Deputy Supervisor of the Gallery staff.

Two new Assistant Keepers joined the Museum: Dr Shailendra Bhandare in the Heberden Coin Room and Dr Christian Rümelin in the Western Art Department. Flora Carnwath was appointed Grants Officer (having previously work on the Brazil Exhibition and with the Registrar). Rhian Lonergan-White joined the Design Department to provide temporary support. Clare Farrah was appointed to the new post of Assistant Registrar. James Lin, Antonia Weetman and Rachel John were retained after the conclusion of the Designation Challenge Fund documentation project and are employed on a number of short term projects. Nicola Brooke, Helen Dudley, Jelena Glenn, Rachel Hamblin, Manfred Driver, David Proven and Priscilla Waugh joined the Gallery staff. Cathy Hills left at the close of the DCF project as did Rowenna James. Nicola Brooke, Giorgia Crucoli and Nick Jones left the Gallery staff. Jenny Jones left the shop.

We were delighted to hear of the safe arrival of a daughter to Shulla Jaques, the Conservator for Works of Art on Paper, who is on maternity leave.



## ACADEMIC STAFF

Professor J.W. Allan lectured on Islamic art for the Oriental Faculty. He continued as President of the British Institute of Persian Studies and read a paper on the role of the British Institute at a conference, 'Iranian Studies in the UK', at Durham in December 2001. He was invited by UNESCO and the Egyptian Ministry of Culture to participate in the conference 'The restoration and conservation of historic Cairo', held at Cairo in February. He held an Islamic art Study Day for the Education Department in May. Publications: 'Gold ii, in the Islamic period', *Encyclopaedia Iranica*, 11, fasc.1, New York, 2001, pp.72–75; 'Samarran tiles: A reconstruction', in C. Robinson ed., *A medieval Islamic city reconsidered: An interdisciplinary approach to Samarra*, *Oxford Studies in Islamic Art*, vol. 14, 2001, pp.111–18; *Metalwork treasures from the Islamic courts*, Doha, Qatar: Museum of Islamic Art, 2002.

Dr R. Barnes lectured for the Oriental Faculty and supervised one D.Phil student and one final year undergraduate dissertation. In November 2001 she visited Los Angeles to study a private collection of Islamic and Mediterranean textiles, and in December she lectured to the Islamic Art Circle, London. In January she visited Gujarat to study a private collection of Indian trade textiles. In April she gave a lecture, 'Embroidered dress from medieval Egypt', at the Pasold conference 'Textile matters: Object-based research' at Winchester. In May she lectured to the Friends of the Pitt Rivers Museum on 'Conspicuous consumption in Adonara, eastern Indonesia: Tusks and textiles', and she was involved in the Education Department's Islamic art Study Day. In July–August she carried out field research in Indonesia. She received a publication grant from the Deutsche Forschungsgemeinschaft for a catalogue of an historical Indonesian collection in the Museum der Weltkulturen, Frankfurt. She continued to serve as Deputy Board Member of the European Association of South-east Asian Scholars. Publications: *Ships and the development of maritime technology in the Indian Ocean*, (ed., with D. Parkin), London, 2002; (with E. Dick and J. Thompson), *Textiles through the ages*, Ashmolean Museum, 2002; 'An Ottoman cushion cover', *National Art Collections Fund 2001 Review*, p.51.

Dr S. Bhandare chaired a lecture presentation by Ruby Maloni, Reader in the Department of History, University of Mumbai entitled 'Foreign Coins Circulating in Surat: 1620–1707', held at the British Museum, London, on 28 May. He attended a symposium on Art and Archaeology on the Silk Route, organized by the Ancient India and Iran Trust in Cambridge, 11 June. During a visit to India in July, he lectured at the Department of History, K.C. College, University of Mumbai on 'Numismatics and Museums: Approaches to Heritage Management'. He acted as academic consultant and editor, on a publication about Indian banknotes 'A standard reference guide to Indian Paper Money' by Kishore Jhunjunwalla which won the Best Publication Award for 2001 by the International Banknote Society. His ongoing research tasks include a paper on British Coinage for the Malabar Coast to be published shortly. He is also investigating coin circulation on the Indian Ocean Rim 1100–1500 AD and the results of this research will be presented at a symposium on Indian Ocean Trade at Ann Arbor, Michigan, USA in November 2002. He continues to moderate the web-based discussion forum on South Asia Coins. Publications: 'The Maratha Mints at Pune and Chinchwad: The Early Years', *Oriental Numismatic Society Newsletter* 171: 'A standard reference guide to Indian Paper Money' by Kishore Jhunjunwalla.

Mr Daniel Bone attended a meeting organized by the Ethnography Section of the United Kingdom Institute for Conservation on 'Unusual Materials' and a conference 'Soft Bodies' organized by the Ceramics and Glass Section of UKIC, both of which were



held at the Ashmolean, as part of the Department's training programme. He was also appointed Departmental Safety Officer for the Museum.

Dr M.J. Brooks gave talks on the Print Room collections to a number of visiting groups. He serves on the committee of the Young Friends of the Ashmolean, and organized for them (in conjunction with the Oxford University Wine Circle) a tasting of Champagne Jacquesson in the Randolph Gallery. During the year he taught Renaissance art history to four undergraduate students and a course on Italian 16th-century drawing to one other. In May 2002 he was a juror for the Undergraduate Competition at the School of the Art Institute of Chicago. Publication: "Santo di Tito's studio: the contents of his house and workshop in 1603", *The Burlington Magazine*, CXLIV (May 2002).

Dr C.P.H. Brown taught in Hilary Term on the M.St course in the History of Art on Van Dyck and Rubens and the Further Subject in the Modern History BA on the Court Culture of Early Modern Europe. He represented the University on the successful Capital of Culture Committee and attended meetings about the Renaissance in the Regions proposals. He attended the Museums Association Conference, a symposium at the University of Leuven on Commissioned Art: Flemish Art and Patronage 1550–1700 (13–16 December) and spoke on Netherlandish Art in Museums and Universities (14–17 March) at the HNA Conference in Antwerp. He attended the symposium on The Young Rembrandt in Amsterdam (26–27 May), a symposium on the Brueghel Enterprises Exhibition at the Musée des Beaux Arts de Belgique, Brussels (21–23 June). He was on the vetting committee of the TEFAF Maastricht (5–8 March) and the Grosvenor House Fair, London. He continued to serve on the board of Trustees of the Museum voor Schone Kunsten, Antwerp, on the Committee for the Promotion of Low Countries Studies and on the Committee of the University Museums Group. He gave lectures to the Belgian Academy in Brussels on Van Dyck in England, to the Italian Society in Oxford on *Le cose de Titiano*, to the Edinburgh NACF on The Young Rembrandt and to North Kent DFAS (of which he is Patron) on The Young Rembrandt, and gave talks to the Young Friends of the Ashmolean on Flemish Prints and Dutch and Flemish drawings. He wrote book reviews for *Print Quarterly* and the *Journal of the History of Collections*, and contributed to *Inspired by Italy: Dutch Landscape Painting 1600–1700*, a catalogue for the Dutch Italianate Exhibition (Dulwich Picture Gallery 2002). He was on sabbatical leave from mid-March. He was awarded the Order of the Commander of Orange Nassau by Queen Beatrix of the Netherlands on 30 April 2002.

Mr R.I.H. Charlton retired on 31 March after thirty years as the Museum's Publications Officer, having held the post since its inception in 1972. He continued to oversee production of the Museum's new publications on a consultancy basis, throughout the year, and also those of the Griffith Institute, having been a member of the Institute's Committee of Management for almost three decades. This is the final issue of the Annual Report to appear under his editorial control. He continues to serve on the Museums Copyright Group and as a Director of the Southern Tourist Board until the amalgamation with the South Eastern Board in April 2003 and has been appointed County Registrar for the Duke of Edinburgh's Award Scheme.

Ms Kate Edmondson was employed through the year by the Department of Western Art to work on the conservation backlog of new accessions to the Print Room.

Dr Jennifer Foster continues working on the project to refurbish the John Evans Gallery. Publication: *Life and Death in the Iron Age* (Ashmolean Museum, 2002).

Ms Elisabeth Gardner attended a meeting organized by the Ethnography Section of United Kingdom Institute for Conservation on 'Unusual Materials' and a conference 'Soft Bodies' organized by the Ceramics and Glass Section of UKIC, as part of the Department's training programme.



Mr C. Harrison was on sabbatical leave between 1 October 2001 and 31 January 2002, during which time he was Visiting Fellow at the Yale Center for British Art, New Haven. He gave a paper on 'Ruskin and Scotland' in a seminar at the Ruskin Library, University of Lancaster; a public lecture on 'Collecting drawings for pleasure' and talks on Samuel Palmer at Burford Community College and other bodies. He was a participant at the Colloquium held on the sesquicentenary of the death of J.M.W. Turner at the Paul Mellon Centre for Studies in British Art, London. He has acted as an Expert Adviser to the Capital Taxes Office. Publications: 'Rousseau illustré au XVIIIe siècle, ou l'utilité du luxe', Jean-Jacques Rousseau face aux arts visuels: du premier Discours au Rousseausime (1750–1810) (exh. cat., Neuchatel, Bibliothèque publique et universitaire, 2001); 'Foreword', Missing Pages: George Richmond R.A., 1809–1896: Drawings, Watercolours, Letters, Journals, & Notebooks (exh. cat., Thos. Agnew & Sons Ltd, 2001); 'Lucien Pissarro' in Georges Seurat et le Neo-Impressionisme (exh. cat., Museum of Art, Kochi; Utsunomiya Museum of Art; National Museum of Modern Art; Seiji Togo Memorial Museum of Art, 2002), pp. 127–9, 270–71; contributions to *The Ashmolean*.

Dr V. Heuchert continued to work on the fourth volume of the Roman Provincial Coinage (RPC) series together with Dr Howgego. As part of this work, Dr Heuchert worked for three months at the Kunsthistorisches Museum in Vienna and for six weeks at the Bodemuseum in Berlin. There he catalogued around 3,000 coins for RPC IV and took c. 1,000 digital coin photographs. He also wrote an article on recent publications in the field of Roman provincial coinage for *A Survey of Numismatic Research 1995–2000*, a publication produced by the International Numismatic Commission. Currently, Dr Heuchert is in the process of organizing with Dr Howgego an Oxford Symposium on Coinage and Monetary History entitled *Coinage and Identity in the Roman Provinces*, to be held in September 2002. At this conference Dr Heuchert will present a paper on 'The Development of Provincial Coin Iconography from 44BC to AD 193'. He will also act as one of the editors of the conference proceedings. Dr Heuchert has been appointed to a permanent 75% post as Collections Manager in the Heberden Coin Room. He will take up his position on 18 November 2002. For the remaining 25% of his time he will continue to work on RPC IV until the end of the project in March 2005.

Mr R.M. Hobby is a director of the South East Museums Libraries and Archives Council. He is Vice-Chairman of Oxfordshire Museums Council and a member of the Thames Valley Museums Group. He sits on the University's Committee for Museums and Scientific Collections, and the Security Panel of BESC and serves as a clerical grader for Personnel Committee.

Dr C.J. Howgego continues to direct the Roman Provincial Coinage in the Antonine Period project, in connection with which he worked in Kunsthistorisches Museum in Vienna and in the Hunterian Museum in Glasgow. He spoke at the Summer school on Greek and Roman Numismatics for the Historian organized by the British Museum and the Institute of Classical Studies. He delivered eighteen university lectures, supervised one D. Phil Student and one M. Stud student, and taught for the M. Stud in Greek and/or Roman History and the M. Phil in Classical Archaeology. He gave a Curator and the Collection talk on *The Ides of March and Roman Republican Coinage*.

Dr O.R. Impey was on sabbatical leave until 31 May. He made a field-working trip to Japan, where he also lectured in Ueno Gakuen University. He has been supervising two graduate students. He lectured on the cloisonné artist Namikawa Yasuyuki in the Japan at the Millennium: Questions and Continuities series in Oxford, and on Kakiemon at the Worcester Study Day for the Education Department. He attended the Collecting Symposium at the British Museum and the Tapestry Symposium at the Metropolitan Museum, New York. He gave two gallery talks to the British Museum/Sotheby's course.



Publications: 'Depictions of plants on Japanese ceramics', in Anne Farrer ed., *A garden bequest: Plants from Japan*, catalogue of an exhibition held in London and Edinburgh, pp.4–6, The Japan Society; (with John Whitehead), 'Observations on Japanese lacquer in the collection of William Beckford', in Derek Ostergard ed., *William Beckford, 1760–1844: An eye for the magnificent*, catalogue of an exhibition held in New York and Dulwich, pp. 217–27, Yale University Press.

Ms Shulla Jaques gave a lecture at Swindon College on paper conservation and began maternity leave on 15 March.

Rachel John completed the Designation Challenge Fund Year 3 Project on the Near Eastern and Cypriot Collections and various small projects funded from Department resources.

Mr H.S. Kim has been involved in two research projects this year. In August, he began work on *Sylloge Nummorum Graecorum: Ashmolean Museum vol. 9*, a catalogue of the collection's Greek coins from northern Asia Minor. After compiling information and having images made of the 1,600 coins in the volume, he handed over the information to the authors of the volume, R. Ashton (British Museum) and S. Ireland (Warwick). The publication of the volume is expected in 2003. In April, Mr Kim began work on the *Money and Coinage Before Alexander* research project. The project is designed around the writing of a new survey of archaic and classical Greek coinage and is expected to run for seven years, sponsored by the Stravros S. Niarchos Foundation. In addition to the two research projects, Mr Kim has been involved in a range of personal research. He has been working on a brief history of the collecting of coins in Oxford in the 17th century. He has also worked on documenting the James de Rothschild collection of ancient coins in Waddesdon Manor as part of his work on an exhibition of the collection in April 2003.

Dr C.E. King has been appointed to the Advisory Board of the *Oxford Journal of Archaeology*. She chaired a session at the Symposium *Coins and The Archaeological* in honour of Richard Reece in Cardiff in April and attended a conference on Iron Age numismatics in Oxford in October. She is currently involved in two research projects. The first is the completion of the final two chapters for her forthcoming book on *Roman Quinarii from the Republic to Diocletian*. The second is the commentary on the catalogue of *Coins of Valerian and Gallienus (AD 253–AD 268)* to appear in the *Roman Imperial coinage*. She gave four tutorials in Byzantine numismatics.

Miss E. Lawrence is a member of the Oxfordshire Education Network. She attended the Group for Education in Museums training days on 'Designing Activity Carts' at the V&A and 'Evaluating Learning' at Tate Britain. She gave a talk on 'Careers in Museum Education' at Oxford University Careers Service. She is joint President of the Young Friends. She writes monthly *Object of the Month* information sheets and numerous family gallery trails.

Dr Arthur MacGregor was appointed to the Treasure Valuation Committee of the DCMS for a period of five years. He co-organized and lectured to a conference, 'Enlightening the British', at the British Museum. He addressed the Preservation, Conservation, Security and Heritage subcommittee of the Library Association, gave a seminar on Anglo-Saxon archaeology to alumni of Michigan University, and talks to the Friends on the beginnings of the Ashmolean and (with Judge Paul Clark) on Elias Ashmole. He also lectured to the Ashmolean day-school on 'The Battle of Pavia' and to the Sotheby's Fine Art course on cabinets of curiosities. He acted as an assessor for the Committee for Archaeology, gave a seminar on Viking artefacts for the Department of Continuing Education and examined for the University of Bournemouth. He continued as co-general editor of *The Paper Museum of Cassiano dal Pozzo (Royal Collection)*



and as co-editor of *The Journal of the History of Collections* (OUP). Publications: *The Ashmolean Museum: a brief history of the institution and its collections* (Ashmolean Museum, 2001); 'The collection-history of the Botti Madonna', in H. Kaye (ed.), *Andrea del Sarto, The Botti Madonna* (London 2001), pp.42–53; 'The Ashmolean as a museum of natural history, 1683–1860', *Journal of the History of Collections* 13 (2001), pp.125–44.

Dr N.J. Mayhew has been awarded the Medal of the Royal Numismatic Society and been elected Vice Master of St Cross College. He gave seminars and tutorials in Anglo-Saxon, later medieval and Byzantine numismatics. He gave lectures to the Royal Numismatic Society, and at the British Museum 'Changing Currencies in Western Europe' conference at the Institute of Historical Research. He read a paper at the conference organized jointly by the Royal Coin Cabinet in Leiden and the International Institute for Social History in Amsterdam on the subject of Wages and Currency. He prepared the Golden Jubilee Crown exhibition. Publications: 'Money in the late medieval countryside: Britain' in Delogu and Sorda (eds.) *La Moneta in Ambiente Rurale nell'Italia Tardomedioevale* (Roma, 2002), pp.5–26. P.R. Schofield and N.J. Mayhew (eds.) *Credit and Debt in Medieval England c.1180–c.1350* (Oxford, 2002), being the proceedings of the Oxford Symposium on Coinage and Monetary History held in September 2000.

Dr J. Moffett represented the Museum at a ReSource seminar on documentation at Norwich. Publications: 'The Ashmolean Web Site Visitor Statistic Part II: The Name Game', in *Archaeological Computing Newsletter* 58 (Winter 2002).

Dr P.R.S. Moorey returned from eleven months sabbatical leave on 1 September. He was acting-director from 1 March until his retirement on 30 September, after forty-one year's service to the University. He taught for the School of Archaeology and supervised for the Faculty of Oriental Studies and in December he gave three Schweich Lectures at the British Academy under the general title: *Idols of the People: Miniature Images of Clay in the Ancient Near East*; 'Third millennium 'cycladic' stone figurines in Northern Mesopotamia' in the David Oates Festschrift (NABU Publications, London 2002), pp.227–36.

Dr P. Nightingale continues to work on her research project on medieval credit in England. She shares the leadership of the Medieval Economic History Seminar at All Souls. Publications: 'Communication through Capital and Trade: Money and the Rise of a Market Economy in Medieval Europe' in *Word, Image, Number Communication in the Middle Ages*, edited by John J. Contreni and Santa Casciani, published by Sismel, Edizioni del Galluzzo, 2002.

Mr M. Norman lectured for the University's PGCE Course and at a symposium jointly organized by the University's Department of Materials and the United Kingdom Institute for Conservation on the analysis and conservation of metals. He also lectured at the annual conference organized by the Ceramics and Glass Section of United Kingdom Institute for Conservation, entitled 'Soft Bodies', on the history of the Ashmolean's ceramic collections and their conservation. He published a note 'The Chantry Library' in *The Ashmolean*, No 42 and continues to sit on the Committee for Museums and Scientific Collections and the Preservation sub-committee of the University Libraries Committee.

Ms Flora Nuttgens attended a meeting entitled 'Home and Away: approaches to textile conservation around the world' organized by the Textiles Section of UKIC as part of the Department's training programme.

Miss K. Pisvin joined the Committee of the Young Friends of the Ashmolean as joint secretary. She gave a gallery talk on 'Painters as Storytellers in Baroque Europe' as well as several talks on the Print Room collection and a Freshers' tour of the Museum.



Ms Alison Roberts continued to concentrate on directing the refurbishment of the John Evans Gallery, and the DCF funded documentation projects. She also wrote the Collections Management Policy document for the Museum, and rewrote other documents relating to the acquisition of archaeological material in Britain for the department. Other duties included reassessment of old loans, managing several stores, and demonstrating the Palaeolithic collections for undergraduate classes and in a 'Curator and Collection' talk. She returned to half-time status in December, as the DCF projects neared their close. When not at the Ashmolean, she is finishing writing excavation reports for Palaeolithic cave sites in Devon, and is the database manager for the Gibraltar Caves Research Project. Publications: with R.N.E. Barton, 'A Lyngby point from Mildenhall, Suffolk and its implications for the British Late Upper Palaeolithic', in J. Cook, and S. Millikan (eds.) *A Very Remote Period Indeed: Papers on the Paleolithic presented to Derek Roe* (Oxford, 2001, pp.234–241); with R.N.E. Barton, 'Ensembles à pointes pédunculées du tardiglaciaire et technologies associées dans le Sud de la Grande-Bretagne', in Otte, M. and Kozłowski, J.K. (eds.), 'Préhistoire de la Grande Plaine de Nord de l'Europe: Les échanges entre l'Est et l'Ouest dans les sociétés préhistoriques' (Liège, 2002, pp.69–82); with P. Mitchell, 'The history and contemporary significance of the collections', in P. Mitchell with A. Roberts, A. Cohen and K. Perkins, *Catalogue of Stone Age Artefacts from Southern Africa in The British Museum* (London, British Museum Occasional Paper 108, pp.17–29); 'Appendix 3. Stone Age collections from Southern Africa in other Museums in the United Kingdom' (*ibid.*, pp.193–208).

Dr Corinne Roughley with the support of the British Academy and the AREA (Archives of European Archaeology) Programme, has catalogued, digitized and geo-referenced the Dryden plans of the Carnac Region of Brittany in preparation for publication, under Dr Andrew Sherratt's direction. She was awarded the degree of PhD by the University of Cambridge.

Dr C. Rümelin joined the staff of the Department of Western Art on 1 February as Assistant Keeper with special responsibility for the 20th century and print collections. Publications: 'Stichtheorie und Graphikverständnis in der zweiten Hälfte des 18. Jahrhunderts' in *Artibus et Historiae*, Bd. 44, 2001, pp. 187–200; *Catalogue raisonné Paul Klee*; ed. by the Paul Klee-Foundation, Museum of Fine Arts, Berne, vol. 6 (also available in English): managing editor with Josef Helfenstein 'Ergebnis einer langen Auseinandersetzung. Die Klee-Sammlung von Siegfried und Angela Rosengart' in *Die Sammlung Rosengart*, Munich 2002, pp. 82–85.

Professor A.G. Sherratt taught, lectured and examined for the School of Archaeology. He continued his work with Corinne Roughley on nineteenth-century records of the megalithic monuments of the Carnac region, Brittany, under the auspices of the EU AREA Project. They delivered a joint paper on this to a working-group in Paris in January, and a short article has appeared in *Antiquity*. He gave the keynote address to the Neolithic Studies conference in Ljubljana in November. In February, he was invited with Dr Susan Sherratt to participate in the symposium *Die Bedeutung Troias in der späten Bronzezeit* in Tübingen and in May to lecture to the *Graduiertenkolleg Anatolien und seine Nachbarn*. In June he participated in an international round table on the theme *De l'aire au chariot* at Le Frasnois (Jura) as a guest of the CNRS, and spoke at a working group on *Genetics and Archaeology* in Oxford. He examined a doctoral thesis in Edinburgh, and continued to sit as AHRB representative on the management committee of its Centre for the Evolutionary Analysis of Social Behaviour, and on the Çatalhöyük Committee. He was awarded the honorary title of Professor in the University's Recognition of Distinction Exercise. Publications: 'Darwin among the archaeologists: the John Evans nexus and the Borneo caves', *Antiquity* 76, pp.151–7 (2002); (with Corinne Roughley and Colin Shell) 'Past records, new views: Carnac 1830–2000', *Antiquity* 76,



pp.218–23 (2002); ‘End of Story?’ in P. Slack and R. Ward (eds.), *The Peopling of Britain* (Linacre Lectures 1999) (Oxford University Press).

Dr Susan Sherratt: has continued the work of identifying and listing material from the Arthur Evans archive with the assistance of Dr Ariane Marcar and supplementing and editing existing lists. The acquisition of an additional fireproof cupboard has greatly enhanced the facilities for storing as much as possible of the archive in one place. She continued to act as Director of Studies in Archaeology and Anthropology for Worcester College; provided tutorial teaching for the undergraduate Schools of Archaeology and Anthropology, Classics and Classical Archaeology and Ancient History, and for the M.Phil in Classical Archaeology; supervised research students and examined externally at London and Bristol. She gave a lecture and seminar in London, a lecture in Tübingen, and presented a paper at a conference on Mycenaean ceramics organized to commemorate the late Vronwy Hankey at the Institute of Archaeology in London. She was elected an Honorary Research Associate in the Department of Antiquities, where she had worked in various capacities for a number of years.

Professor R.R.R. Smith acted as Archaeology convenor for the Classics Final Honour School examinations. He was chairman of the standing committee for the new degree in Classical Archaeology and Ancient History. He was chairman of Mods for this degree and chairman of the M.St and M.Phil exams for Classical Archaeology. He delivered thirty-two lectures and taught eight graduate classes, he supervised fourteen graduate students and acted as college adviser to six graduates. He served on fourteen university committees and as member of the British Institute at Ankara Council and Research Committee and trustee of the Mediterranean Archaeological Trust. He gave papers on recent work at Aphrodisias, in Oxford to the Greek Archaeology Group and to the Lincoln Murray Society and in Ankara. He also gave fundraising lectures on Aphrodisias in New York, Paris and London. He organized, as curator of the Cast Gallery, an exhibition called ‘Gluttons and Gladiators: new Roman portraits in the Cast Gallery’ that put on display new acquisitions. Publications: A portrait monument for Julian and Theodosius at Aphrodisias, in Chr. Reusser (ed.), *Griechenland in der Kaiserzeit: Neue Funde und Forschungen zu Skulptur, Architektur und Topographie*, Bern 2001, pp.125–36; ‘The use of images: Visual History and Ancient History’, in T.P. Wiseman (ed), *Classics in Progress: Essays on Ancient Greece and Rome*, British Academy 2002, 59–102; ‘The statue monument of Oecumenius: A new portrait of a late antique governor from Aphrodisias’, *Journal of Roman Studies* 102, 2002, forthcoming.

Ms Sue Stanton organized and attended a workshop meeting entitled ‘Pressure Mounting in Textile Conservation’ at the British Museum and attended the conferences ‘2001: A Pest Odyssey: Integrated Pest Management for collections’ and ‘Textile Matters. Object based Research: the contribution of Conservation to Textile History and Research’ at the Textile Conservation Centre as part of the Department’s training programme.

Mrs K.B. Stevens is a co-opted member of the University Committee on Museums and Scientific Collections and a member of the Oxfordshire Education Network, the Thames Valley Education Group and the Oxmus planning group. She has led the Higher Education Active Community Fund project for a Volunteer Co-ordinator for the University’s museums. She attended the national GEM conference in London, a conference on ‘Loan collections’ in Reading, conferences on ‘Measuring Learning in Museums’ and on ‘Interactive Galleries in Art Museums’ and a consultation session on Resource’s document, ‘Learning in Museums, Galleries and Archives.’ She wrote two articles for *The Ashmolean* on the Golden Jubilee Exhibition, *Connections*.



Dr J. Thompson lectured on Islamic carpets and textiles for the Oriental Faculty and for the Indian and Islamic modules of the British Museum's Asian Art Diploma course. He presented a paper: 'Can traditional textile techniques survive in globalization?', at the twentieth anniversary symposium of the Natural Dye Research and Development Project (DOBAG) at Marmara University, Istanbul. In May he organized a loan exhibition in the Reitlinger Islamic gallery of early Spanish carpets and carpet fragments, to coincide with the annual May Beattie Memorial Lecture given on the subject of Spanish carpets. In June he made a field trip to weaving villages in western Turkey and afterwards undertook some studies of carpets in the Vakiflar Carpet Museum, Sultanahmet, Istanbul. Publications: (with Richard Tapper), *The Nomadic Peoples of Iran*; with R. Barnes and E. Dick, *Textiles through the Ages*, Ashmolean Museum, 2002.

Dr A. Topsfield supervised one graduate student for the Oriental Faculty. He continued to serve on the Committee of the Society for South Asian Studies and as a Trustee of the Ancient India and Iran Trust, Cambridge. In March he attended and helped to introduce the opening of the exhibition 'Höfische Malerei in Rajasthan: Bilder für den Fürsten von Mewar', held by the Museum Rietberg in Zurich. In July he gave a Museum evening lecture in connection with the exhibition 'Royal portraiture and court life at Udaipur'. Publications: *Court painting at Udaipur: Art under the patronage of the Maharanas of Mewar*, Zurich: *Artibus Asiae Supplementum XLIV*, 2002; 'Jagmandir and other royal palaces in Udaipur painting', in D. Khera and R. Mansukhani eds., *The city within a city, Vol. I: Jagmandir on Lake Pichola*, New Delhi, 2002, pp.117–42; 'Stone torso of Vishnu', *National Art Collections Fund 2001 Review*, pp.50–51.

Dr W.L. Treadwell worked as editor on the SICA volume 1 produced by Stephen Album and Tony Goodwin which will appear in September 2002. He took sabbatical leave from April to September 2002.

Mrs S. Vainker lectured and supervised for the Oriental Faculty, was re-elected to the Executive Committee of the Great Britain–China Centre and continued to serve as a Trustee of the Sir Victor Sassoon Chinese Ivories Trust. She read a paper, 'Song sancai and Song buildings: Relics and representations of Northern Song architecture', to the Oriental Ceramic Society in October 2001, and she lectured to the Centro Científico e Cultural de Macau, Lisbon, and to the Far Eastern Painting Society, London, in November. She hosted visits by specialist groups in connection with the two exhibitions of 'Modern Chinese paintings from the Khoan and Michael Sullivan Collection'. She lectured to the Friends of the Oriental Museum, Durham, in February and hosted a visit from the Friends of Bristol Museum in March. She lectured for the British Museum's Asian Art Diploma course and for the Education Department at a study day on modern Chinese paintings held in April. She was elected to the 2002–03 Newlands Visitorship at the University of Glasgow, and made a field trip to China and Hong Kong in July. Publication: 'An interview with Michael Sullivan', *Oriental Art*, Nov. 2001, pp.55–59.

Professor M.J. Vickers: was Acting Keeper till August 2001. He directed (together with Professor A. Kakhidze) the fourth season's work of the Oxford–Batumi Pichvnari Expedition: the excavation of a Greco-Colchian settlement on the Black Sea coast of Georgia; he was granted the title of Professor in the 2001–02 Recognition of Distinction exercise. Professor Vickers organized the loan exhibition 'Palagruza: the Isle of Diomedes' from the Archaeological Museum, Split. He was the official host of visiting scholars from Croatia and Italy under the British Academy Joint Activities scheme and of scholars from Georgia under the British Academy Visiting Professorship scheme. He gave the keynote address at the Summer School 'La ceramica greca', Università degli Studi Lecce and read papers at the International Conference on the Archaeology of the Black Sea in Kiev, Ukraine, at the Canonbury Research Centre 3rd International



Conference. He also gave papers at the 14th Annual Georgian Studies Day, London, to the Hibernian Hellenists at UI Maynooth, and to the Guildford Classical Society. He was Director of Studies for, and read a paper at a Department of Continuing Education Study Day on Palagruza; Director of Studies for an Ashmolean Education Service Study Day 'The Etruscans'. Professor Vickers taught for the Open University and the Scuola di Specializzazione in Archaeologia, Università di Catania. He supervised the work placement of students from the Universities of Gothenburg and Lausanne. Publications: with A.Kakhidze, 'Pichvnari, Ajarian AR, Georgia 2000', *Anatolian Archaeology* 6 (2000), pp.13–14; with A. Kakhidze and I. Iashvili, 'Silver coins of Black Sea coastal cities from the fifth century BC necropolis at Pichvnari', *Numismatic Chronicle* 161 (2001), pp.282–7, pl.53; with A. Kakhidze, 'The British Georgian Excavation at Pichvnari, 1998: the Greek and Colchian cemeteries', *Anatolian Studies* 51 (2001), pp.65–90; with A. Kakhidze, 'The Oxford Batumi Pichvnari Expedition, 1998', *Pontica* 23 (1999), pp.19–38; 'Lapidary shock: meditations on an Achaemenid silver beaker from Erzerum', *Archäologische Mitteilungen aus Iran und Turan* 32 (2000), pp.261–73; 'The use of the royal cubit in country house design', in L. Schmidt, C. Keller, R. Jaeger and P. Burman (eds.) *Looking Forwards: The Country House in Contemporary Research and Conservation* (Cottbus 2001) <[http://www.tu-cottbus.de/looking\\_forwards](http://www.tu-cottbus.de/looking_forwards)>, with D.W.J. Gill, 'Laconian lead figurines: mineral extraction and exchange in the archaic Mediterranean' *Annual of the British School at Athens* 96 (2001), pp.229–36; 'Pots of silver', *History Today* (February 2002), pp.29–35.

Ms Stephanie Ward attended a meeting organized by the Ethnography Section of the United Kingdom Institute for Conservation on 'Unusual Materials' and a conference 'Soft Bodies' organized by the Ceramics and Glass Section of UKIC, as part of the Department's training programme. She also attended a conference on the conservation of the tomb of Seti I and was appointed the Department's display screen equipment assessor.

Dr C. Whistler gave classes for the M.Stud in Women's Studies, for the M.Stud in the History of Art and for Buckinghamshire Chilterns University. She examined a D.Phil thesis on Religious Art and Catholic Reform in Italy 1527–46. She continued to co-organize with the Department of the History of Art and with the Department of Humanities at Oxford Brookes the research seminar in art history. One of her students was successfully examined for the D.Phil degree. Much of her time was taken up with arrangements for the exhibition *Opulence and Devotion: Brazilian Baroque Art*. With the Education Department she organized and contributed to a public study day on the Brazil exhibitions; she also gave gallery talks on the exhibition in the Curator and Collections series and to the Young Friends. Other public and academic events organized around the exhibition included Professor John Russell Wood's lecture on Brazilian history, and an international symposium (together with the Centre for Brazilian Studies) on Brazilian Baroque Art. She gave a public lecture on the late drawings of Michelangelo, and one on Annibale Carracci's *Butcher's Shop* to the Oxford Historical Association. She lectured at an Education study day dedicated to Bolognese painting and drawing of the 17th century. Publications: *Opulence and Devotion: Brazilian Baroque Art*, with essays by J. Russell Wood and C. Avila, Oxford 2001; catalogue entries on three paintings by Ubaldo Gandolfi (including that in the Ashmolean) for the exhibition catalogue ed. D. Biagio Maino, Gaetano e Ubaldo Gandolfi, Turin 2002, pp. 86, 93 and 94.

Dr Helen Whitehouse taught and supervised for the Faculty of Oriental Studies; she gave talks on her current fieldwork, recording the Roman wallpaintings at Kellis in the Western Desert of Egypt, at day schools in Oxford (Department of Continuing Education) and Northampton (Ancient Egyptian Historical Society), and also contributed a feature on this topic to the Summer 2002 edition of *The Ashmolean*. In Hilary Term she



gave a paper on Pietro Santi Bartoli as a copyist of Roman paintings in the seminar series on Collectors and Collections in the Department of the History of Art. She spent three weeks in Egypt from mid-January, working for a fortnight with Dakhleh Oasis Project at Kellis, then visiting sites and museums in Cairo and Alexandria, and visited museums and sites in Cyprus during the first week of October.

Dr J. Whiteley has been Acting Keeper since 1 April. He gave talks to the annual meeting of the Robert Taylor Society on 'The Misfortunes of the Artist' and to the Art Society on 'Cockerell and the architecture of the Ashmolean'. He gave the annual Dorothy Rowe Memorial Lecture at Magdalen College on 'Michelangelo and Moses'. He gave two talks on French drawing at a study day at the Wallace Collection and another on Ingres's portraits at a seminar at the Department of the History of Art in Edinburgh. He gave talks on Raphael in Urbino at a study day organized by Professor Woodhouse at Rewley House and on the Pre-Raphaelites in Oxford to groups at Ritchie Court and at the Catholic Chaplaincy. He gave a talk on the stained-glass windows at Harris-Manchester College during the National Heritage Weekend in September and repeated it for the college Historical Society in May. He contributed talks in the Friends 'Picture of the Term' series and participated in study days on the Sands Gallery and on Bolognese drawings organized by the Education Service. He gave a guided tour of the Bolognese exhibition to members of the Swedish Society and introduced Taro Takeuchi's Thursday evening recital in July with a talk on the history of the guitar. He gave talks on the musical instruments in the Hill Room and on aspects of the drawings in the Print Room to various visiting groups, including members of the National Art Collections Fund, the English Speaking Union and the Duty Friends. He organized a study day for NADFAS on the Pre-Raphaelites and the Arts and Crafts. He also organized an international round-table in May to discuss problems raised by the Bolognese drawings from Stockholm. He chaired a session at an international conference on Academies of art in England and France at the Maison Française. He acted as moderator for the Certificate in the History of Art at the Department of Further Education and gave lectures on 18th-century art, Baudelaire's art criticism, Samuel Palmer and Pissarro in association with the course. He supervised one D. Phil candidate and examined two others for the Universities of Birmingham and London. He curated an exhibition of French drawings from the Ashmolean which opened at the Wallace Collection in January and gave guided tours of the exhibition to five groups. In September 2001, he ran a series of classes in the Museum for the Friends of the Smithsonian Institute attending the annual Oxford seminar. He attended a meeting of a working party in the Royal Academy to discuss plans for an exhibition of Impressionism. During the summer, he attended meetings of a working party to discuss proposals drawn up by Dr Jas Elsner and Professor Bert Smith for an Oxford undergraduate degree in the History of Art. He also attended a series of meetings of the Spoliation Working Group at Tate Britain and the Imperial War Museum to identify and deal with possible spoliation problems in the non-national museums. In July, he attended the biennial meeting of the International Advisory Committee of Print Room Keepers in Rotterdam. He has been appointed to the Advisory Committee of the National Art Collections Fund. Publications: Poussin to Cézanne: French Drawings from the Ashmolean Museum, Ashmolean Museum Handbook, 2002; 'Le Messie Stadivarius?' in *The Galpin Society Journal*, LV, April 2002, 240-44; 'Preface' in *Siulolovao Challons-Lipton, The Scandinavian Pupils of the Atelier Bonnat*, New York 2001, pp. 1-5; reviews in *The Burlington Magazine* and *Print Quarterly*.

Mr T.H. Wilson has participated in study days for the Education Service on The Battle of Pavia painting and on Worcester porcelain; he has also organized study/handling sessions on silver and ceramics for the Friends, the Young Friends, Oxfordshire National Art Collections Fund members, the Wine Label Circle, silversmiths from Bishopsland and the Oxford Silver Group. He represented the Museum at the Spoliation Advisory



Group. He gave classes on maiolica for the V&A/Royal College of Art MA course in decorative arts and on the history of applied art museums to Oxford M. Stud students. He supervised one D.Phil student and examined one D. Litt Thesis. He has been on sabbatical leave since 1 April 2002. Publications: 'Sergeant Knight's discourse on the cross and flag of Saint George' (with C. S. Knighton), *Antiquaries Journal* 81 (2001), pp. 351–90; 'An Italian maiolica arbarello from Mersham, Surrey' (with D. Williams), *Post-Medieval Archaeology* 35 (2001), pp. 119–21; 'Italian maiolica in the Werner Collection', *Apollo* 155 (May 2002), pp. 35–9; 'La maiolica a Castel Durante e ad Urbino fra il 1535 e il 1565: alcuni corredi stemmata', *I Della Rovere nell'Italia delle corti, Atti del convegno di Urbania 1999, IV, Arte della maiolica*, Gian Carlo Bojani, Urbino/Urbania 2002, pp. 125–65; 'A Victorian artist as ceramic-collector: the letters of Henry Wallis', *Journal of the History of Collections*, 14, no. 1 (2002), pp. 139–59; review of W. Watson, *Italian Renaissance Ceramics. The Howard I. and Janet H. Stein Collection and the Philadelphia Museum of Art*, *Burlington Magazine*, 144 (June 2002), pp. 360–2; 'Presentazione' in Vincenzo de Pompeis (ed.), *Atti della I giornata di Studi sulla Maiolica Abruzzese, Centro Studi Ceramici 2000 (Musei delle Genti d'Abruzzo, Quaderno 35)*, p. 9; *For the love of Drawing*, exhibition leaflet, Ashmolean Museum 2002 (editor); contributions to *The Ashmolean and the Annual Report of the National Art Collections Fund 2001*.

Ms Karen Wilson attended a meeting organized by the Ethnography Section of the United Kingdom Institute for Conservation on 'Unusual Materials' and a conference 'Soft Bodies' organized by the Ceramics and Glass Section of UKIC, as part of the Department's training programme. She also attended a conference on conservation science in Edinburgh and published an article 'The Enemy within' in *The Ashmolean*, No 42.



## ASHMOLEAN MUSEUM STAFF

AUGUST 2001 TO JULY 2002

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Grants Officer  
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Print Room Assistant  
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