

UNIVERSITY OF OXFORD

**ANNUAL REPORT  
OF THE  
VISITORS OF THE  
ASHMOLEAN MUSEUM**

*August 2002–July 2003*

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## **VISITORS OF THE ASHMOLEAN MUSEUM**

As at 31 July 2003

Nicholas Barber (Chairman)

The Vice-Chancellor (Sir Colin Lucas)

The Pro-Vice-Chancellor (Academic Services and University Collections) (Prof. Paul Slack)

The Junior Proctor (Dr Ian Archer)

Professor Alan K Bowman

The Rt Hon The Lord Butler of Brockwell

Professor Barry W Cunliffe

James Fenton

The Lady Heseltine

Professor Martin J Kemp

Professor Paul Langford

The Rt Hon The Lord Rothschild, GBE

The Rt Hon The Lord Sainsbury of Preston Candover, KG

The Rt Hon Sir Timothy Sainsbury

## CHAIRMAN'S FOREWORD

The Ashmolean is at an exciting crossroads. *The Director's Report* describes the plan for transforming the visitor's experience of the Museum's collections. At a capital cost of £46m the project is ambitious. But the prize is great. The Ashmolean's collections are a national treasure, fully comparable to the best in Europe, but parts of it are poorly housed and poorly displayed; they are lights well hidden under a dusty bushel.

The proposed new galleries will replace 'temporary' galleries erected over 100 years ago and will double the space available for the Antiquities and Eastern Arts collections – of which only a small proportion is on display at present. Above all the new galleries will allow the collections to be interpreted in much more imaginative ways, underpinned by a new Education Centre. The experience of visiting the Ashmolean will be far more rewarding and we plan to attract many more visitors than in the past, including those from further afield and from sections of the community not previously accustomed to visiting museums.

Planning for the new building has been a major challenge for the Museum's small management team. Despite this, normal activities have continued unabated. The year saw a number of excellent exhibitions, publications and additions to the collections, as well as an astonishing array of loans to other institutions. Over 26,000 school children have visited the Museum, while further behind the scenes the curators continued their very active programmes of research and university teaching. All this reflects particularly well on the Museum's staff.

A consequence of implementing the Ashmolean Plan will be a strengthening of the Museum's finances. Recent investment in such activities as Education and Fundraising has caused it to incur small deficits. Plans are in hand to raise funds in order to ensure the Ashmolean operates in surplus.

For some time Oxford University has wanted its museums to be more outward-looking. Its approval of the Plan was one reflection of this. Another was the decision to replace the previous Board of Visitors, mostly comprising internal appointments, with a new Board of external as well as internal Visitors, under an external Chairman. The new Board began work in February and has rapidly got into its stride. An important reason for this is the high calibre of the management team led by the Director, Christopher Brown.

An application to the Heritage Lottery Fund for funds for the Ashmolean Plan was made in June and the answer is expected in January. Success would put the Museum on a path to a future of which its founder Elias Ashmole could be proud.

Nicholas Barber  
Chairman

## **DIRECTOR'S REPORT**

This has been an extremely important year in the history of the Ashmolean. There has been a substantial change in the way in which the Museum is run and the adoption of an ambitious plan for its future development.

### **A new Board of Visitors**

The Ashmolean's Board of Visitors has in the past been an internal University committee, although in recent years two outside Visitors have been added to it. This year, in response to the considerable challenges that face the Museum, it was decided to expand its membership in order to bring skills and contacts from outside the University. The new Board has fourteen members: six from outside the University and eight from within. The internal members include the Vice-Chancellor, the Pro-Vice Chancellor for Academic Services and University Collections and one of the Proctors. The outsiders, for whose time and advice we are especially grateful, are Lord Sainsbury of Preston Candover, Lord Rothschild, James Fenton and the two previously serving Visitors, Lady Heseltine and Sir Timothy Sainsbury. It is a particularly important element of the new arrangements that the Chairman be from outside the University and we were delighted that Mr Nicholas Barber has been willing to take on this demanding role. Mr Barber, a businessman who is a graduate of Wadham and a long-serving Trustee of the British Museum, and before that of the National Museums Liverpool, brings enormous experience and skill to the task. The Vice-Chairman is Dr Paul Langford, Rector of Lincoln, who is also Chairman of the Standing Committee - a committee made up of the internal members of the Board which will meet once a term and concentrate on matters which particularly concern the relationship of the Museum and the University, notably teaching and research. The main board has created a Financial Control Committee of which a Visitor, Lord Butler of Brockwell, Master of University College, is Chairman. The full list of Visitors is given on the second page of this Annual Report. The Museum is immensely grateful for their support and guidance. The new Board met for the first time in January and will meet at least twice a term. I would also like to take this opportunity to thank the retiring Chairman of the Visitors, Dr Richard Repp, Master of St. Cross, for his kindness and dedication to the Museum, and to all members of the former Board of Visitors, especially two long-serving Visitors, Professor Christopher Butler and Professor Richard Cooper, who gave wise advice over many years to successive Directors of the Museum.

### **The Ashmolean Plan**

The Museum has been preparing a Master Plan for its future for a number of years but it was during this year that the plan was approved by the University and fund-raising began. Despite the widely-acknowledged importance of the Ashmolean's collections, there can be no doubt that the Museum presently fails to meet the standards of presentation, access and educational provision which are expected by today's visitor. The plan aims to transform the Ashmolean into a modern museum which will be able to serve its very large current and potential public to a high standard while retaining its unique character and its substantial teaching and research role within the University. The plan is ambitious but the collections demand such ambition. The plan envisages the demolition of "temporary" galleries, erected in the 1890s behind Cockerell's great neo-Greek building, and their replacement by modern galleries. Better use of space will enable us to increase the display areas by 100% on that same footprint, as well as create further

study areas. A dedicated Education Centre will be built to increase the space available to our excellent (but presently very cramped) Education Department. The plan will bring modern environmental control throughout the Museum for the first time and provide Conservation Studios appropriate to the importance of the collections. It will provide the opportunity for the redisplay of large parts of the Museum's holdings, particularly the archaeological and oriental collections, in new and more effective ways, and there will be a new Special Exhibitions Gallery, which will become a key feature of the Museum, enabling the Ashmolean to accommodate major international loan exhibitions. In short, it represents nothing less than the transformation of the greatest museum in England outside London.

The Ashmolean Plan was approved by the Council of the University in February 2003 and the decision was taken to make a major bid to the Heritage Lottery Fund at the end of June. This abbreviated timetable for the preparation of an extremely complex and detailed set of documents required hard and dedicated work by a small team to whom I am very grateful. The Deputy Director, Nicholas Mayhew, the Administrator, Roger Hobby, the Head of Education, Kathie Booth Stevens, and the Director of Development, Edith Prak, formed the core of this team, although many others, including Sarah Brown, Head of Press and Public Relations and Mark Norman, Head of Conservation, were involved. For the purposes of co-ordinating this project we employed Ken Lovett, recently retired Bursar of Keble, and I would like to express my immense sense of gratitude to him for his constant enthusiasm and commitment. Finally, let me record my thanks to Jonathan Deans of Theobald and Gardiner, Quantity Surveyors and, of course, the architect Rick Mather and his team.

We have asked the Heritage Lottery Fund for 50% of a total cost for the new building of £46m. In addition, we have received an offer of substantial support from the Linbury Trust. We are hugely grateful for their help in paying a large part of the considerable costs involved in preparing the plans to the stage of submission to the HLF. The Lottery Fund Trustees will consider the bid at their December meeting and an answer is expected in January. In the meantime a Fundraising Committee has been formed and active fundraising among trusts and individual philanthropists is underway.

## Staff

In June, Kathie Booth Stevens, Head of Education, left the Museum which she had served so well for nine years. I want to record my profound personal debt to Kathie, who has been such an inspirational colleague since my arrival, and for whose wise advice and kind support I am immensely grateful. She took over the Education Department from its founder, Michelle Sykes, and has expanded and developed it into the enormously admired and hugely active service it is today. The new head of Education, which is now a full-time post, is Johanna Rice, formerly Head of Education for Warwickshire Museum and County Records Office.

During the year a new post of Deputy Director has been created and Dr Nicholas Mayhew, Keeper of the Heberden Coin Room, has kindly agreed to serve in this role for an initial period of four years. He has special responsibility for overseeing the teaching and research activities of the Museum, the plans for the redisplay of the collections and relations with the South-East Museum Hub, of which the Oxford University Museums are a leading member.

I would like to thank Dr Arthur MacGregor for his conscientious and skilful leadership of the Department of Antiquities following the retirement of Dr Roger Moorey at the end of September 2002. It is hoped that the new Keeper will be in post by April 2004.

Dr Volker Heuchert has been appointed Collections Manager in the Heberden Coin Room, following the retirement last year of Dr. Cathy King.

## DIRECTOR'S REPORT

The Director of Development, a new full-time post, has been created and we are delighted to welcome Edith Prak, who brings great experience in medical and legal fund-raising. She has already established herself as a key member of the Management team and played a major part in the preparation of the HLF bid. She is assisted by Flora Carnwarth, Grants Officer, and Joanna Buddery, Events organiser - who has replaced Lindsay O'Nions. Lindsay moved to the Barbican Centre this year and will be much missed for her dedication and enthusiasm.

This year saw the retirement of Ian Charlton, Head of the Publications Department, who was responsible for the development of that Department, which now plays such an important role in the life - and the financial health - of the Museum. Ian served the Museum for 30 years and the impressive roll-call of publications during those years are a tribute to his energy and imagination. The Department is now led by Declan McCarthy.

Finally, it is with great sadness that I record the retirement of Dr. Oliver Impey, the curator of our Japanese collections. Indeed, he is not so much the curator as the creator of our Japanese collections as Oliver has almost single-handedly created in the Ashmolean the most important holdings of Japanese art in this country outside London. He has done this by immensely skilful buying, using funds which he has assembled through a network of devoted supporters and collectors. As a consummate museum professional, he has also catalogued these collections with great scholarship, most recently in his superb catalogue of the Japanese export porcelain which appeared this year. We trust that we may continue to call upon Oliver's expertise in the future.

### Exhibitions

This was an especially successful year for exhibitions (which are described in detail elsewhere) but I would like to draw especial attention to *Artists of the Radio Times: A Golden Age of British Illustration*, the main exhibition in the summer of 2002, which played to the Ashmolean's strength as a great collection of British graphic art; the loan exhibition from the National Gallery, *Travelling Companions: Hals and Manet; From Alfie to Dogger: the work of Shirley Hughes*, which attracted a record number of visitors; *The Sand Mandala of Chenrezi*, in which four Tibetan monks created a sand mandala in the McAlpine Gallery; and *Spectacular Impressions: Old Master Prints from the Ashmolean*, in which our new Curator of Prints, Christian Rümelin, put on show some of the greatest of the Ashmolean's remarkable but little-known and understudied Old Master print collection. Among exhibitions in the recently renovated Eric North Gallery Ruth Barnes' *An Englishman's Travels in Egypt: Edward Lane in Cairo (1825-35)*, which included Lane's Turkish clothing and manuscripts, sketches and diaries, was especially evocative. The continuing series of gifts of Chinese paintings to the Ashmolean from the Reyes family has been celebrated in an exhibition in the Khoan and Michael Sullivan Gallery of Chinese Painting. Such an ambitious and lively programme of exhibitions has called upon the dedication and skills of many of my staff. I am particularly grateful to all members of the Workshop and Design departments as well as the Exhibitions Officer and Registrar.

### Acquisitions

It is the mark of a healthy museum that it continues to make acquisitions. Among the many made by the Ashmolean this year, I would like to draw particular attention to "the Capel Basket", an outstanding piece of 17th-century English silver; the group of paintings, drawings and prints by members of the Pissarro family, which join the rich existing Pissarro archive to make the Ashmolean the centre of Pissarro studies in the future; an Arita blue and white porcelain tazza showing pheasants by a stream; a pair of six-fold Japanese screens showing tigers

by Kishi Ganku; a Roman silver bowl and the finest and most comprehensive collection of medieval half-pennies and farthings, which we share with the British Museum.

## Publications and the Shop

As recorded above, this year saw the retirement of Ian Charlton, the Museum's first Publications Officer. His proud achievement of excellent publications continued with *Dutch and Flemish Still-Life Paintings*, a catalogue of the Daisy Linda Ward collections by Fred Meijer of the Rijksbureau voor Kunsthistorische Documentatie in The Hague. Well illustrated in colour and black and white, it was a collaboration with the Dutch publisher, Waanders. Four new titles were published in the successful Handbook series, which now has over 20 titles and provides an attractive introduction to the remarkable range and depth of the Museum's collections.

The Shop had a particularly good year, recording the best ever Christmas. Its profits play a crucial part in the financing of the Ashmolean and its present success is undoubtedly the result of the skilful buying and commissioning of appropriate products by the Shop Manager, Anne Walker, and her excellent and dedicated team.

Dr Christopher Brown  
Director  
September 2003

## The Director's academic activities

*Dr C P H Brown* was the first Visiting Professor at the Centre for the Study of the Dutch Golden Age at the University of Amsterdam from 5 September until 25 November 2002. He delivered the first Golden Age lecture, in the Aula of the University, on 3 October 2002, which was subsequently published by the University. During Hilary and Trinity terms he taught a further subject for undergraduates in Modern History and a graduate course on the Art of the Dutch Republic. He sat on the selection panel for the Scott Opler Fellowship at Worcester College on 19 March. He attended a conference on Rubens and Italian art at the Djanogly Art Gallery, Nottingham University (29–30 November 2002), the University Museums Group Advocacy Conference at the University of East Anglia (5–6 February), a meeting of the Réunion des Musées Nationaux for museum directors at the Pushkin Museum in Moscow (27 February–2 March) and the English Art Museums Directors' Conference meeting at the National Gallery (20 March). He gave a lecture organized by the Mori Building Company in Tokyo, on *The Past, Present and Future of the Ashmolean* and two lectures on Van Dyck at Nihon University. He gave lectures on Rubens and the Archdukes at Cambridge (24 February), at the National Gallery (7 May), at Kenwood House as part of the Hampstead and Highgate Festival (14 May), and to the Spanish Academy in Rome on *Rubens at the Courts of Brussels and London* (22 May). He delivered the 21st Uhlenbeck lecture, *The Renaissance of Museums in Britain*, at The Netherlands Institute for Advanced Study in Wassenaar (13 June). He wrote book reviews for the Burlington Magazine and the *Journal of the History of Collections*. He was on the vetting committees of the TEFAF Maastricht Fine Art Fair (11–15 March) and the Grosvenor House Art and Antiques Fair (7 June). He visited Paris with the Deputy Director to see the Near Eastern Antiquities display at the Louvre, and attended the Salon du Dessin (27–28 March). He led the tour of the Elias Ashmole Group to Germany (1–4 May). He contributed to the BBC's *Private Life of a Masterpiece - Rembrandt's "The Night Watch"*.

# DEPARTMENT OF ANTIQUITIES

## Accessions

### *Egypt*

- Presented by Mr Henry Rothschild: a fragment of tapestry-woven textile showing dancers within a colonnade, Egyptian, Byzantine Period (AN2002.70).

### *Greece, Italy and the Mediterranean*

- Presented by Rachel and Sinclair Hood: a series of gouache caricatures by Piet de Jong of well-known personalities associated with Sir Arthur Evans's excavations at Knossos (AN 2003.147 (1–59))

### *Europe: Hellenistic and Roman*

- Purchased with the help of V&A Purchase Grant Fund, National Art Collections Fund and Friends of the Ashmolean: Roman silver-gilt bowl with embossed olive-branch decoration. (AN2003.1).
- Presented by Mr James Collins: a Roman finger-ring set with an intaglio incised with an ard and ears of corn (AN 2002.23).
- Purchased: bronze statuette of a figure (from a Triumph of Bacchus?) (AN2003.124).
- Purchased: bronze brooch in the form of a stylized horse (AN2003.125).
- Purchased: an Iron Age vessel from Southern Poland (AN 2002.16).

### *Europe: Medieval and Later*

- Purchased: an anthropomorphic playing piece perhaps representing an ecclesiastic. Probably Pictish, 8th/9th century (AN2002.90).
- Presented by Mr Nigel Copping: medieval baluster jug, lacking only part of the rim (AN 2002.54).
- Presented by John and Judith Holcroft: a spoon of lead alloy with pear-shaped bowl, 14th/15th century (AN2003.127).
- Presented by Dr Margaret Jope: archaeological archive material relating to excavations in Oxfordshire, from the estate of the late Professor Martyn Jope.
- The Department is in the process of revising its collecting policy for excavated British material. It has also updated its procedures for the transfer of archaeological archives to the Museum.

## Loans in

- From Mr James Ferrell: a pair of Anglo-Saxon saucer brooches (Loan 521, previously 516).
- From Mr Noel Blatchley: two watercolour drawings by Thomas Burgon of an Attic red-figure rhyton (Loan 522).
- From Mr Richard Vanbergen: a shoe belonging to John Bigge (the Dynton Hermit), for one year (Loan 523).
- From All Souls College: a 15th-century salt-cellar, silver gilt, in the form of a giant (?) with a crystal vessel on his head (Loan 524).

## Loans out

- 12 loans out to other institutions.
- All outstanding old loans out to the Oxfordshire Museum Service and associated museums have now been closed and the objects returned. Titania Berks completed this task as part of her joint internship between the Ashmolean and the OCMS in the Spring.

## Transfers

- Oxford Archaeology deposited the archaeological archive (objects and documents) from work in advance of the construction of the Sackler Library.
- Anglo-Saxon material on loan to the Department from Summerfield School for several decades was formally transferred to Oxfordshire County Museum Service.
- Six archive boxes of documents relating to the work of Professor George Rolleston and to objects held in the Ashmolean were transferred back to the Department from the Sackler Library.
- The Institute of Archaeology transferred to the Department material from excavations at Berinsfield and from the collections of John Bradford. The Department holds the main collections from both of these sources.
- The University of Sheffield has agreed to transfer to the Ashmolean the human material from the Berinsfield cemetery, the Museum holds the remainder of the material from the excavation.

## The Keepership

Dr MacGregor acted as Keeper of the Department throughout the academic year, following the retirement of Dr Roger Moorey on 30 September 2002. The loss of Dr Moorey's wise counsel was keenly felt in the Department, as also his unparalleled knowledge of the Near Eastern collections, which have remained without a specialist curator since his departure. The Department was pleased to learn that Dr Moorey was awarded the Gertrude Bell Gold Medal of the British School of Archaeology in Iraq at a ceremony in London on 13 March 2003; he was also presented with a *Festschrift* compiled by colleagues and admirers from around the world, titled *Culture through Objects* and published by the Griffith Institute.

## Galleries and storage works

### *Sackler Gallery*

Work on the refurbishment and display of the Egyptian dynastic collections, funded by the Dr Mortimer and Theresa Sackler Foundation, continued throughout the year under the direction of Dr Whitehouse. Technical support was provided by John Mercer, as well as by John and Louise Cropper. Remounting of the displays began with help from Susanne Bangert, Tom Hardwick and Christina Riggs, with graphics and labels typeset by Rhian Lonergan-White. Work proceeded on schedule for the opening of the renamed Sackler Gallery of Egyptian Antiquities on 18 September 2003.

### *John Evans Gallery*

Major disruption to the European prehistoric collections was brought about by the failure of the roof timbers taking the weight of the skylight windows on the east side in October 2002. The

acute danger posed by the condition of the roof necessitated immediate closure of the gallery and the erection of emergency scaffolding to provide support. Remedial work, involving the special manufacture of metal braces to reinforce the roof timbers, was undertaken by contractors under the direction of the University Surveyor's office. In all, the gallery, containing key elements of the archaeological displays, remained closed to the public (and with emergency access only to staff) for four months. Damage sustained to the suspended ceiling during this process resulted in unsightly gaps in the louvres for the remainder of the year.

When opportunity allowed, work continued on the redisplay of the collections in this gallery by Jennifer Foster, Alison Roberts and a small team of volunteers. The existing display cases have been thinned-out, realigned and dressed with new fabrics. New displays on 'The World at 5000 BC', 'The World at 3000 BC' and 'Depictions of People in Prehistory' are ready to be installed. One run of desk-cases has been replaced by a refurbished Edwardian wall-case that will house a new display on the history of antiquarianism and archaeology. Grant applications are being prepared to fund additional educational resources for the gallery: a new model of a Neolithic village; a children's area with books and activities; handling and learning collections; and a teachers' pack for Oxfordshire schools.

### *Arthur Evans Gallery*

Part of the collection of gouache caricatures by Piet de Jong, representing Arthur Evans and various friends and associates who took part in the excavations at Knossos, presented by Rachel and Sinclair Hood, was placed on display in the gallery, while a storage space was fitted out to receive the remaining part of the gift. At the same time, work began on the production of a series of facsimiles that will take the place of the originals in the permanent displays, where they would be subjected to unacceptably high light levels. Coincidentally, the Department's full-size facsimile of the Priest-King mural at Knossos was installed in the Museum Café.

### *Medieval and Later Gallery*

A new high-security display case, purchased with help from All Souls College and the Bonham Carter fund, was installed to house the All Souls Salt, an important piece of late medieval metalwork in the form of a silver-gilt figure (variously identified as a giant, a huntsman, or a Moor) carrying a spherical rock-crystal salt-cellar on his head. The Salt has been deposited by the College on indefinite loan to the Museum, where it joins an earlier loan from the same source of a group of late medieval mazers, now displayed in the same cabinet.

### *Storage*

In the course of the year measures were taken to bring the 'Cypriot Balcony' (a storage area behind the mezzanine level of the Arthur Evans Gallery) into use as an effective workspace. The area was emptied of a large part of its stored material, which was transferred to the new sculpture basement stores. Once cleared, system-built metal partitioning was erected in the space, work-surfaces were fitted and steel shelving and cabinets were installed. Part of the area now houses the Oxfordshire archaeological archives project (q.v.) while the remainder provides mixed working and storage space. The collection of Rawlinson seals has been repacked, stored in metal drawers and transferred to the Northeast Basement. The Glass store has reverted back to Departmental use following an extended period when it served as a strong-room for storage of historic scientific equipment and medieval silver. The reserves of European Roman glass have been transferred to this space from in-gallery storage. The archive storage space in the Drawing Office attic is undergoing reorganization. New storage units for large rolled excavation plans

have been installed, and other material is being assessed for repackaging and possible storage elsewhere in the building. Almost half of the Palaeolithic collections housed in the Evans attic store have now been sorted, documented and repacked as part of the project to rehouse and catalogue the material in advance of the John Evans centenary. Following excellent referees' comments, the Department will be re-submitting an application to the AHRB to properly document and rationalize the historic British collections.

### **Documentation & Archives**

Successful applications to the Heritage Lottery Fund resulted in the launching of two archive projects. In the first of these, £48,300 was granted for a project titled 'Preserving and Enhancing Access to Historic Oxfordshire', with additional funding from the Department and from the project's partners in the Cultural Services department of Oxfordshire County Council (County Archives, Sites and Monuments Record, County Museums Service). Under this scheme, the archives of five archaeologists working in Oxfordshire over the past 150 years, now held in the Department, will be conserved, repackaged and electronically catalogued; the entire contents of the archives will be digitally recorded and made available, along with the catalogue, on the world wide web. All of this information will also be deposited with the Department's partners, for integration with and use on their own databases. In addition, digital images will be made of some 200 artefacts held in the Museum and relating to the archives concerned and will be added to the Museum's website, along with historical information on the respective excavators and excavations, to form a major resource for educational, research and recreational use. The Museum's Education Service and the University's Department of Continuing Education will act in a consultancy and advisory capacity. Rachel Mellor was appointed in June for a period of eighteen months to carry out the core work and to co-ordinate the project, under the direction of Arthur MacGregor and Alison Roberts, in association with Susan Lisk of the County Sites and Monuments Record and Mark Priddey of the County Records Office. (A preliminary website providing information about the project is available on the Museum Website.)

The second scheme, which formed part of a joint approach with other museums and libraries in the South-East Region, brought the Ashmolean the services of a professional archivist for three months to work on the archives of Sir John Evans. Beverley Hunt took up this appointment on 4 August, working under contract to Surrey County Council (the lead applicant to the HLF) and under the direction of Dr MacGregor. Along with records from the other partner institutions in this project, titled 'Private Faces in Public Places', details of the contents of Sir John Evans's archive will be contributed to the 'Access to Archives' scheme administered by the National Archives (formerly Public Record Office), to be made available on the web.

Both of the above catalogues are being prepared according to the International Standard Archival Description format – the first time that this has been adopted by the Museum. This represents an important advance in archival practice over the earlier ad-hoc arrangements by which the paper archives – often seen as merely ancillary to the artefacts to which they relate – have been treated. The output from these projects will form a template for all future archiving exercises within the Department.

With the centenary of the death of Sir John Evans approaching in 2008, it is anticipated that interest in his papers will show a marked increase. It is intended to build profitably on the above initiatives in the coming five years, during which time members of staff of the Department hope to prepare a major publication and exhibition on Evans's contribution to the development of

archaeology in Europe.

Dr Susan Sherratt, in her capacity as Honorary Research Associate of the Department, continued to curate the archive of Sir Arthur Evans's excavations at Knossos. It would be hard to overstate the importance of her input over the years in this field, in which her detailed knowledge and expertise is unmatched.

Moira Hook of the Education Service completed a preliminary transcription of the Vice-Chancellor's consolidated catalogue of the collections (1697), preparatory to publication of an edition of this sizeable volume with Arthur MacGregor.

Arthur MacGregor and Alison Roberts took part in a one-day seminar on the History of the University Collections at the University Museum of Natural History, along with other researchers working on archive projects within the University museums and special collections. They undertook to organize a follow-up meeting in Michaelmas term 2003.

External researchers currently investigating other elements of the archives include Debi Harlan (Institute of Archaeology), working on the slide collection of Sir John Myres, and Laura Phillips (Pitt Rivers Museum), who continues to investigate the collecting activities of A.D. Passmore.

## Research

**Dr Arthur MacGregor** has prepared (with M. Henig) a catalogue of Roman engraved gems in the Ashmolean and has continued to work on a catalogue of Roman personal equipment and (with M. Hook) a transcription and translation of the Vice-Chancellor's Consolidated Catalogue of the Ashmolean collections (1697).

**Professor Andrew Sherratt** has worked on Dryden and Lukis's plans of megalithic monuments of the Carnac region (Brittany), held in the Department and elsewhere, with support from the European Commission (Culture 2000). He also embarked on research on the origins of dairying, involving the identification of lipid residues in prehistoric sherds (with R. Evershed and S. Payne), funded by the Leverhulme Trust, and on mapping the spread of farming and urban life in Western Eurasia.

**Dr Susan Sherratt** contributed to a long list of research projects impinging on the Evans archives and on the Near Eastern, Aegean, Greek and Cypriot collections.

**Professor Michael Vickers** is currently researching the material from the Ashmolean's 1952–4 excavations at Euesperides, Cyrenaica (for publication with D. Gill), he continues to direct (with A. Kakhidze) the Departmental excavation at Pichvnari, Georgia, and to prepare it for publication. He has also embarked on preparing a website on the Department's collection of 19th-century antiquarian drawings by Thomas Burgon.

**Dr Helen Whitehouse** has published a series of articles on the important Early Dynastic ivories from Hierakonpolis held in the Department and continues to pursue this topic amongst others.

## Special Display

To mark the devastation caused by looting in the National Museum in Baghdad during the closing stages of hostilities in Iraq, a special display was mounted by Dr Eleanor Robson and Dr Luke Treadwell, using important material from Iraq held in the Museum's collections. The

exhibit, 'Iraq, Navel of the World', attracted a great deal of media and public interest, causing it to be extended several times; housed at first in the Coin Room display area, it was later resited to the John Evans Gallery.

### Events/Outreach

The Department and the Education Service collaborated in marking National Archaeology Day 2003. Handling sessions for the public and tours of the collections were combined with children's activities and an identification service for archaeological finds. Departmental staff who gave their time to these activities were joined by Brian Durham, City Archaeologist, and Nick Barton, Professor of Archaeology at Oxford Brookes University. The collaboration was an extremely rewarding one for all concerned and helped to cement the long-standing bonds between the Oxfordshire public and the Museum's archaeological collections. Together with Moira Hook and Mary Lloyd of the Education Service, Alison Roberts conducted a study day for the Young Archaeologists' Club, focusing on local archaeology and documentation at the Ashmolean Museum.

### Staff reports

**Dr Arthur MacGregor** has acted as Keeper of the Department since September 2002. He has worked on cataloguing Roman engraved gems in the collections (with Dr Martin Henig) and has received grants from the Heritage Lottery Fund for two projects on archaeological archives in the Ashmolean (both now in progress). He lectured to a conference on university museums at the Centre for Research in the Arts, Humanities and Social Sciences at the University of Cambridge and to the museum studies course at the Courtauld Institute on cabinets of curiosities. He acted as an examiner and assessor for the Committee for Archaeology. He was elected to the council of the Society for the History of Natural History, joined the steering group of the CBA On-line Guide to Archaeological Research, and acted as an independent witness for the Reviewing Committee on the Export of Works of Art. He continued as a member of the Treasure Valuation Committee, 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:** 'Horses in the 16th and 17th centuries' [and 20 catalogue entries] in *All the Queen's Horses. The Role of the Horse in British History*, exhibition catalogue, International Museum of the Horse (Lexington, 2003), pp. 46–7 and *passim*; 'Objects of bone and antler', in P. Mayes, *Excavations at a Templar Preceptory. South Witham, Lincolnshire 1965–67* (Society for Medieval Archaeology Monograph 19 (London, 2003), pp. 112–14; entries on 'Edward Thurlow Leeds' and 'Oxford', in *Hoops Reallexikon der Germanischen Altertumskunde* vol. 18 (2003), pp. 191–3, 418–21; (with M. Hook), *England under the Stuarts. Collections in the Ashmolean from James I to Queen Anne* (Oxford, 2003); 'Peter der Grosse in England: die Londonreise des Zaren im Jahre 1698', in *Palast des Wissens: die Kunst- und Wunderkammer Zar Peters des Grossen*, Band 2, *Beiträge*, ed. B. Buberl and M. Dückerhoff (Munich, 2003), pp. 67–87. Reprint, *Bone, Antler, Ivory and Horn* (first published London, 1985).

**Alison Roberts** managed the refurbishment of the John Evans Gallery and organized a visit by Year 3 class from SS Mary and John first school in East Oxford to test ideas for increasing the interest of the gallery for Key Stage 2 students as well as family and teachers. Much time was spent during the year in quantifying the extent and condition of the departmental collections, and in preparing plans for the systematic repacking and rationalization of the British

archaeological collections. From May, she has also managed the Local Archives Project, liaising with our partners, the County Archaeology and the County Record Office. She started work on repacking and cataloguing the Palaeolithic collections as part of the forthcoming Sir John Evans Centenary project. She demonstrated early Prehistoric collections to both Undergraduate and extra-mural classes in the Spring.

**Prof. Andrew Sherratt** continued working, with Corinne Roughley, on the electronic and paper publication of 19th-century records of the Carnac megaliths. They attended a working session of the AREA consortium (Archives of European Archaeology) in Thessaloniki and gave a paper there at the 8th Annual Meeting of the European Association of Archaeologists on 'The equipment of scientific prehistory in Victorian times', dealing with the use of the camera obscura and camera lucida in topographic recording. Professor Sherratt also visited Oldenburg (Lower Saxony) at the invitation of the Museum für Natur und Mensch, to advise on a forthcoming international exhibition on the early history of the wheel. Together with Dr Susan Sherratt he chaired and commented on a Bronze Age seminar of the Oxford conference on the 'Orientalizing Period' in St John's College.

**Dr Susan Sherratt** was elected an Honorary Research Associate in the Department of Antiquities, where she has worked in various capacities for a number of years. She continued the work of identifying and listing material from the Arthur Evans archive with the assistance of Dr Ariane Marcar, as well as supplementing and editing existing lists. 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 MPhil 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.

**Prof. Michael Vickers** was on sabbatical leave from 2 January to 30 April during which time he was Visiting Professor in the Department of Classics at the University of Colorado, Boulder. He was Kress Lecturer for the Archaeological Institute of America in 2002–3. Together with Professor A. Kakhidze he directed the fifth season's work of the Oxford-Batumi Pichvnari Expedition: the excavation of a Greco-Colchian settlement on the Black Sea coast of Georgia. He gave classes (4) for the Open University and at the Scuola di Specializzazione in Archeologia, Università di Catania, and lectured at the Institute of Archaeology, University of Toru, and to Friends of the Oxfordshire Museums. **Publications:** 'Material values past and present: the intellectual history of the study of Greek ceramics', *Studia Vasorum* 1 (2002): "'Shed no tears?" Three studies in ancient metrology', in A.J. Clark and J. Gaunt (eds), *Essays in Honour of Dietrich von Bothmer*, Allard Pierson Series 14 (Amsterdam, 2002), pp. 333–9, pl. 83; 'Potty prices', *Ad Familiares* 23 (2002), pp. 9–10; (with A. Kakhidze) 'The Georgian-British joint expedition to Pichvnari in 1998', *Activities of the Batumi Archaeological Museum* 3 (2002, pp. 62–70 (in Georgian)); (with A. Kakhidze) 'Pichvnari, Ajarian AR, Georgia 2001', *Anatolian Archaeology* 8 (2002), p. 15.

**Dr Helen Whitehouse** taught and supervised for the Faculty of Oriental Studies, examined for the University of Birmingham, and briefly served as Acting Keeper of Antiquities in late April. She gave a paper at the 'Egypt and Cyprus in Antiquity' conference held in Nicosia in April and

lectured to the Three Counties Ancient History Society in Worcester in July. **Publications:** ‘A decorated knife handle from the “Main Deposit” at Hierakonpolis’, *Mitteilungen des Deutschen Archäologischen Instituts. Abt. Kairo* 58 (2002), pp. 425–46, pls 45–8; ‘Rome enlightened: the Cassiano dal Pozzo Collection’, *Minerva* 14/1 (2003), pp. 33–6; ‘Wall paintings in Shrine IV of the Temple of Tutu’, in C.A. Hope and G.E. Bowen (eds), *Dakhleh Oasis Project: Preliminary Reports on the 1994–1995 to 1998–1999 Field Seasons*, DOP Monograph 11 (Oxford, 2002), pp. 311–21; ‘An Early Dynastic dish from Thomas Shaw’s travels’, *Journal of Egyptian Archaeology* 88 (2002), pp. 237–42, pl.XIX.

### Visiting Scholars

From January to June 2003 the Department played host to John Cherry, formerly Keeper of Medieval and Later Antiquities at the British Museum, who was awarded a visiting research fellowship at All Souls for this period. The fellowship facilitated Mr Cherry’s researches into the collection of seal matrices formed by Dr Richard Rawlinson (1690–1755), presented by him to the Bodleian Library in 1755 and transferred to the Ashmolean in 1927. Mr Cherry made an initial survey of the (c. 850) matrices and their related indexes, and he oversaw the process of taking casts from each of them – an exacting task undertaken by the Conservation Department. A programme of photography of the casts also began and will continue in the coming months while he continues his researches both in England and in Italy (where a large part of the collection originated). A catalogue raisonné of the matrices, in which Mr Cherry is currently the undisputed authority, will eventually be published. His collaboration has presented the Museum with a unique opportunity to compile a definitive record of this (historically most important) collection.

A different form of enrichment came with the arrival in October of Roma Tearne as artist-in-residence, funded for ten months by a grant from the Leverhulme Trust, based in the Department and co-administered by the Education Service. In the course of her residency Ms Tearne produced a series of ten installations in the galleries, linked by an evolving narrative that appeared in the form of monthly news-sheets, as bulletins on the Museum’s website and ultimately as a paperback book. She also made a short digital film in the Museum’s galleries and a video record of the final ‘happening’ to celebrate her residency – a masked party held amongst the (similarly masked) sculptures of the Randolph Gallery. As well as engaging the public with the collections in novel ways, the presence of the artist-in-residence in their midst proved a stimulating experience for members of the Department, several of whom became involved in various aspects of her work.

### Part-time Workers and Volunteers

The Department benefited from the services of two students, Robin Latour and Clare Maxwell, on three-month placements from the Diploma course in Professional Archaeology in the Department of Continuing Education, and a part-time share in a third, Titania Berks. Philippa Walton, formerly on a similar placement within the Department, continued voluntarily to assist in cataloguing the Roman collections until her appointment as Finds Liaison Officer for the North East. Tom Hardwick and Dr Christina Riggs (both of The Queen’s College) assisted with the Sackler Gallery reinstatement, as well as routine work with the Egyptian collections. Susanne Bangert continued to give generously of her time, and prepared a catalogue of the Menas ampullae in the collection. Other volunteers included: Safia Bhutta; Greg Bangert (CAS work placement, Denmark); Penny Cookson; Angela Cox; Cynthia Drakeman; Harriet Dickenson;

Sarah Easton; Laura Graham; Cybelle Greenlaw; Clare Holt; Moira Hook; Carly Jones (University of Sheffield); Joanna Kyffin (University of Liverpool undergraduate placement); Araminta Morris; Gillian Newing; Catherine Stevenson; Nancy O'Brien Stuart; Rachel Parson; Emily Taylor (University of Wales, Bangor); Martina Willimann (University of Lausanne); Phillipa Wray. The Department also provided short-term work experience placements for a number of fifth- and sixth-form students.

## **Potweb**

Three years have passed since the inauguration of PotWeb, the Museum's on-line ceramics site ([www.potweb.org](http://www.potweb.org)). In the course of the present year Maureen Mellor, who instituted the PotWeb project and who co-ordinated its work since its inception, withdrew from the staff and was appointed a member of the development committee. The Museum has benefited enormously from Ms Mellor's single-minded dedication to the aims of PotWeb and looks forward to her continuing involvement in her new capacity. John Beale, much-valued as chairman of the development committee, also stood down; he was replaced by Jonathan Horne a long-standing member of the committee. Tania-Jane Rawlinson and Lindsey Hoole both completed three years on the committee and were replaced by Dame Jessica Rawson and David Brown.

Particular attention this year was given to material from early excavations at Logic Lane and the Clarendon Hotel. The bulk of this work was undertaken by part-time volunteers including Penny Cookson, Carole Wheeler and by Marketa Sochorova, a student from the University of West Bohemia, who spent four months in residence at the Ashmolean. Avery Willis developed a study module based on Greek ceramics while Annabelle Khan prepared the TileWeb database for mounting on its own website to complement the PotWeb presentation.

Dr Laurie Loh took over the establishment of the Japanese export wares on the website. This exercise has been made possible through the co-operation of Dr Oliver Impey, who published a full-colour catalogue of the collection in the course of the year, and by Hotei Publishing, who generously supplied electronic copies of catalogue entries and illustrations for adaptation by PotWeb. A generous grant from Great Britain Sasakawa Foundation will be used to record and to mount on the web details of the non-export ware collections. Messrs Thames & Hudson and the Ian MacTaggart Trust and the Oxford Preservation Trust also provided grants to forward PotWeb aims, and a number of new private supporters were added to the growing list of friends of the project.

During the twelve months August 2002–2003 a total of 850,000 visitors were recorded to PotWeb's internet site, of whom almost 20,000 went on to interrogate its contents. These 'virtual visitors' form an important and welcome part of the Museum's new audience.

Five public lectures were given during Michaelmas term, when a number of leading authorities talked on ceramic subjects from ancient Greece to English country pottery. The Museum is grateful to Sir John Boardman, Peter Brears, Alan Caiger Smith, Aileen Dawson and Dr David Gaimster, who gave so generously of their time.

## DEPARTMENT OF WESTERN ART

### Accessions by gift or bequest

#### Paintings

- Bequeathed by Miss Gillian Dickinson, through the National Art Collections Fund: *Mountainscape*, 1914, by John Northcote Nash (1893–1977) [2002.288; A1253].
- Bequeathed by Miss Philippa Hesketh-Williams: *Flowerpiece*, by Percy Horton (1897–1970) [2003.94; A1254].
- Bequeathed by John Bensusan-Butt: *November Morning, Epping*, by Lucien Pissarro (1863–1944) [2003.96; A1255].
- From Geoffrey Fouquet: *Abstract composition*, 1935, by Paule Vézelay (1892–1984) [2003.135; A1256].

#### Drawings

- From the estate of the artist Nerys Ann Johnson (1942–2001): seven drawings: *Untitled; Iris with red, blue and yellow leaves; Lavender, Viola Californian Poppy, Campanula and Cranes Bill; Marigold with drooping Gerberas; Plum Tulip on light olive green stem; Half-open purple Crocus with green leaf; White and purple Crocus Buds with green leaf;* and two sketchbooks dated 1997 and 1998 [2002.139–47].
- Presented anonymously: *Two Gentlemen with Horses, conversing with a Lady in a Country Setting*, Anon. German School, c.1800 [2002.199].
- From Michael Barclay: *Château de Chillon*, by William Alfred Delamotte (1775–1863) [2002.203].
- From the family of Mrs Joan Conway: *Thomas Sanders Dupuis*, by John Russell (1745–1806) [2002.204].
- Transferred from the Sackler Library: *Head of a Girl looking left; Head of a Girl, sleeping; Head of Girl with long Hair; Head of Girl, turned ? to left; Head of a Girl, turned to left; Head of a Girl in profile to left; Half-length Study of a seated Girl, looking to lower left; Head of a Girl with long hair, facing, with a slight study of a cat's head, lower right*, Anon. British School, early 20th century [2002.206–213].
- From David Dell in memory of Eliseo Cabrejos: *Still-life*, by Léon Bakst (1866–1924); *Landscape, Pond and Figures*, by John Constable (1776–1837); *Works of Art at Warwick Castle*, by John Fulleylove (1845–1908); *Mr Reginald Turner*, by Max Beerbohm (1872–1956); *Interior of a Church*, by Samuel Prout (1783–1852); *A Bridge leading to a Village*, attributed to John Varley (1778–1842) [2002.215–220].
- From Valerie Maskell Chase in memory of Michael Chase and Valerie Thornton: forty-five drawings by Valerie Thornton (1931–1991); *A Gothic Screen inside Bramfield Church, Surrey; Symbols of the four Evangelists; A Romanesque relief of thirteen Figures; A Brick and Timber-clad House; Exterior of New College Chapel, Oxford; North side of the Divinity Schools, Oxford; View through the Choir Screen in the Church of Barking in Suffolk; View of a Church; Romanesque Arches inside a Church; Entrance to Church at Besse; Windows in the Aisle of a Church; A Gothic Screen in a Church; View of the University Church, Oxford; A Lancet Window; Interior of Ely Cathedral; View of a Dome and a Campanile; Exterior of a House with a 'Bus Stop; Wooden Screen across the Entrance to a Chapel; View of buildings across a Wall; The Baptistry of Florence Cathedral; View of Farm Buildings; Bridge over a River or Canal; Side Entrance to Barfreton Church; A Street*

*Corner; View of a Town with Hills beyond; View of a Hill-side Town; View of a Town with Hills beyond; A Display of Bronze-age Beakers on Shelves; A Display of Romano-British Jars and Dishes on Shelves; A Display of Romano-British Jars on Shelves; A Display of Romano-British Glass Jars, Bottles and Phials on Shelves; A Display of Romano-British Glass Jars and Bottles; A display of Romano-British Jars and Dimpled Beakers on Shelves; A Display of Romano-British Jars, Bowls and other Vessels on Shelves; A Display of Romano-British Jars and Beakers on Shelves; A Display of Romano-British Beakers on Shelves; A Display of Jars and other Vessels on Shelves; Left side of the entrance to a Building; A Façade; A View of Steps leading from the Façade of a Building; A Three Light Window and part of an Archway in Romsey; View of a Church Interior; The Baptistry of Florence Cathedral; Side View of a Cathedral; A Girl seated on a Chair; and six sketchbooks [2002.289–339].*

- From Mr and Mrs George Walker: *View of the Severn*, by Paul Nash (1889–1946); *Study of a Canadian Soldier*, by Augustus John (1878–1961) [2002.340–341].
- From Miss Philippa Hesketh-Williams: *Miss Philippa Hesketh-Williams*, by Percy Horton (1897–1970) [2003.95].
- From Mrs Larissa Haskell in memory of Professor Francis Haskell: *The Spellbound Rinaldo is placed in Armida's Chariot*, by Andrea Boscoli (c.1560–1608) [2003.98].
- Bequeathed by John Fuggles through the National Art Collections Fund: *The Library, Charlecote*, by Sir Edmund Fairfax-Lucy (b. 1945) [2003.137].

### Prints

- From David Dell in memory of Eliseo Cabrejos: *Church Spire from the Rooftops; Street in ? London; George Court, the Strand*, etchings by Christopher Dell (1878–1920); *Landscape*, by Sir Francis Seymour Haden (1818–1910); *Eilean Donan Castle*, by L. Hillyard; *Crippled Beggar and two Women*, by Alphonse Legros (1837–1911), [2002.222–226 & 2002.228].
- From Galerie und Edition Pablo Stähli, Zurich: *Intimes étendues* (album with 10 screenprints and a poem by the artist): *Feminin; Gradus ad parnassum; Constellation; Duo-duel; Rideaux? Arpeges?; Tableau-poeme VIII; Fête nocturne pour un grand navigateur; Nocture; Commencement; Pour quoi?; Tableau-poeme VIII; Fête nocturne pour un grand navigateur; Nocture; Commencement; Pour quoi?*, by Michel Seuphor (born Ferdinand Louis Berckelaers) (1901–1999); *Untitled*, by Rolf Hauenstein (b.1951); *G18K*, by Oscar Wiggli (b.1927); *Beine (legs)*, 1970, by Franz Eggenschwiler (1930–2000); *Untitled*, by Gottfried Honegger (b. 1917) [2002.233.1–10; 2002.235; 2002.244; 2002.254; 2002.256].
- From Marta Zingg Hilfiker, Zurich: *abc-xyz*, by Rudolf Mumprecht (b.1918); *Le Rhone au Bois de Finges, 1985–6*, by Pietro Sarto (b.1930) [2002.263–4].
- From Barbara Scott: *The Canal San Barnaba, Venice*, an etching by Yves Brayer; *Christmas Cards for 1947, 1949, 1950, 1952*, by Robert Austin [2002.342; 2002.344–347].
- From Edward Weston: *Madonna of the Petit Point; Nun's Children with Lunch; A Lady of Anticoli Corrado, Italy; Mountain Village, Italy*, engravings by Richard Fozard (1925–2000) [2002.351–354].
- From Dora and Jeremy Warren: *Mother and Child (?)*, 1948, by Patrick Hayman (1915–1988) [2002.357]; a portfolio of lithographs: *These Children are starving*, 1924; *Death attacks*, 1935; *Bread!* 1924; *Brotherhood*, 1924; *Two Prisoners listening to Music*, 1925; *Working woman with sleeping Child*, 1927; *Mother with Child*, c. 1930; *Self portrait*, 1934; *Death summons*, 1934; *Death takes the Children*, 1935, by Käthe Kollwitz (1867–1945) [2002.358.1–10].
- From the Young Friends of the Ashmolean: two aquatints, *Two Trees I and II*, by Tom Slaughter (b.1955) [2002.364].
- From Staatsgalerie Stuttgart, Graphische Sammlung: *Untitled*, 1990, by Georg Pfahler (1926–2002) [2002.365].

- From East West Gallery: *Christmas Card East West Gallery*, 2002, by Marcelle Hansellar (b.1945) [2002.366].
- From London Advanced Graphics: *Christmas Card*, 2002, by Irvin Albert (b.1922) [2002.367].
- From the artist Hughie O'Donoghue (b.1953) in memory of Ilaria Bignamini: nine lithograph and carborundum prints, *Wrestlers*, 2000 [2003.23.1–9].
- From Colin Harrison, Assistant Keeper: seventeen lithographs by Joseph-Louis-Hippolyte Bellange (1800–1866): *3e couplet*, 1824; *Les petits Egards font les grandes passions*, 1827; *C'est bien aimable un pompier*, 1827; *Seulement de l'eau rougie, la petite-mère*, 1831; *Et de deux*, 1830; *Vive la Ligne!* 1830; *Prise d'une redoute*, 1832; *La Douleur maternelle*, 1823; *Pour les frais du culte s'il vous plaît*, 1831; *Il y vécut encore dix ans*, 1832; *La Visite du curé*, 1834; *En Masse, serrez la colonne*, 1834; *Croquis par divers artistes*, 1830; *Various figure studies, numbered '1'*, *Various figure studies, numbered '2'*, *Various figure studies, numbered '18'*, 1828; *Various figure studies, numbered '2eme serie' and '1'*, 1829. And three lithographs by other artists: I. Adam, *Various figure studies, numbered '21'*; Nicolas-Toussaint Charlet (1792–1845), *Soldier smoking a Pipe*; and Alexandre-Gabriel Decamps (1803–60), *Untitled: Sitting Woman* [2003.24–43].
- From Mrs Louisa Webb in accordance with the wishes of the late Maxwell Webb: forty-eight prints in various techniques: *Entrance to the Adelphi Wharf*, 1821, by Theodore Gericault (1791–1824); *L'Interieur du Tramway*, by Theophile-Alexandre Steinlen (1859–1923); *Trafalgar Tavern*, 1878, by James Tissot (1836–1902); *Untitled, Les Chanteurs*, 1893, *L'Averse*, 1894, by Felix Vallotton (1865–1925); *La fête national du 30 Juin*, 1878, *L'Hiver à Paris*, 1879, *Le 20 Mars au Palais des Champs Elysees*, 1877, *Matinée d'hiver au Quai de l'Hotel Dieu*, 1876, *Le Genet de Maitre Corneille*, by Félix-Hilaire Buhot (1847–1898); *Venezia*, 1890, by Norbert Goeuneutte (1854–1894); *Femme au parapluie, Le radiateur*, 1943, by Pierre Bonnard (1867–1947); two sheets of *Souvenir de Bretagne*, by Eugène Isabey (1803–1886); *Paris, 4 km, Le Chiffonier*, by Jean-François Raffaelli (1850–1924); *Sailors at Harfleur*, by Eugene Boudin (1824–1898); *Le Marchand de Marrons*, 1897, *'Cracovie, Pologne'*, 1898, *Les Juifs Polonnais – Carlsbad*, 1898, *Les Vieux Messieurs*, by Henri Toulouse-Lautrec (1864–1901); *Bologna*, 1826, by Richard Parkes Bonington (1801–1828); *Self-portrait at the Printing Press*, 1894, *Femme a parapluie*, by Auguste Delatre (1822–1907); *Louis Valtet*, by Auguste Renoir (1841–1919); *La Seine: Henri IV, La Seine: Les Bibliophiles, French Port, Pont Neuf, Place du Tertre: Montmartre*, 1920, *Through the Window, Paris*, 1924, by Christopher Nevinson (1889–1946); *Rue St Vincent, Rue d'Orchampt, Place du Tertre*, by Maurice Utrillo (1883–1955); *Maurice Utrillo*, 1928, by Suzanne Valadon (1865–1938); *L'Eglise de Beauche*, 1926, *La Route a Vaolmondois*, 1923, by Maurice de Vlaminck (1876–1958); *Portrait of Cezanne, Le Père Leautaud*, by Edouard Vuillard (1868–1940); *Venice: Fondamento Greci, A Paris: Bois de Boulogne, 'Venise: Riva degli Schiavoni'*, by Edgar Chahine (1874–1947); *A Day in the Country*, by William Holman Hunt (1827–1910); *Boudin à Trouville, deux études de femmes*, by Paul-César Helleu (1859–1927); *Paul Serusier*, 1903, by Odilon Redon (1840–1916) [2003.45–92].
- From the artist Peter Coker (b.1926): two lithographs, and a portfolio of ten prints and a Frontispiece in aquatint, etching and lithograph, *Pont au Change, Paris*, 2002; *Paris at night from the Hôtel Châtelet*, 2002; *The Parisian Suite*, 2002. [2003.123–125.1–11].
- From the Horwood Family: two etchings by Lucien Pissarro (1863–1944): *The Nativity, Finchingfield; Finchingfield*. [2003.131.1–2].

### Ceramics

- Bequeathed by Miss Gillian Dickinson, through the National Art Collections Fund: Square bottle, stoneware, by David Leach (b. 1911); jug with cover, stoneware, by Michael Cardew (1901–1983); jug, stoneware, by Svend Byers (b.1946); bowl, tin-glazed earthenware, by Alan

Caiger-Smith (b.1930); bottle, stoneware, by Katherine Pleydell-Bouverie (1895–1985); vase, stoneware, by Helen Pincombe (b.1908); vase, porcelain, by Mary Rogers (b.1929); two bowls, porcelain, by Dame Lucy Rie (1902–1995); bowl, porcelain, by Lucy Rie; bowl, stoneware, by Lucy Rie; vase, stoneware, by Lucy Rie; bottle, stoneware, by Lucy Rie; square bottle, by Bernard Leach (1887–1979); bowl, stoneware, by Bernard Leach [2002.273–287].

- From Ian Lowe: A red earthenware vase, by Michael Cardew (1901–1983) [2002.348].
- From two anonymous benefactors: A red vase form, by Gabriele Koch (b.1948) [2003.99].
- Bequeathed by Ruth Rubinstein: A maiolica plate painted with a queen gesturing to a child with a lamb, probably Holitsch (Hungary), c.1745–50 [2003.127].

### Silver

- From David Dell in memory of Eliseo Cabrejos: Sugar Bowl and Scoop in the form of a coal scuttle, designed by Christopher Dresser (1834–1904) [2002.229.1 & .2].
- From Mrs Diane Bacon and Mrs Helen Smyth, in memory of their grandfather, A.H. Whiteley: Chinoiserie-decorated snuffers and tray, mark *D* [or *I.D.*] & *WB*, London 1682 [2002.230.1 & .2].
- From H.M. Government, accepted in lieu of inheritance tax from the A.H. Whiteley settlement and allocated to the Ashmolean Museum: ‘The Capel Basket’, 1686, by Pierre Harache (c.1630-c.1700) [2003.93].

### Books

- From David Dell in memory of Eliseo Cabrejos: *Campion's Groups of Figures*, George B. Campion (1796–1870) [2002.227].
- From Barbara Scott: *Lucy's Village: a story for a little girl* by Ada Harrison and Robert Austin [2002.343].
- From Ian Lowe: *Poems* by P.B. Shelley, illustrated by John Buckland Wright [2002.349].

### Livres d'artiste

- From the Lenbachhaus, Munich: seven *livres d'artiste*: Ulrich Meister (b.1947) *Zeichnungen ...*; Alexander Roob (b. 1956) *Zeichnung als Partikel*; Nanne Meyer (b.1953) *Dinge in der luft Verstecken*; Maria Lindberg (b.1958) *Weak Dreams*; Julian Opie (b.1958) *Daniel – yes, Christine–no*; Matt Mullican (b.1951) *Details from an Imaginary Universe*; Bethan Huws (b.1961) *Federn* [2002.149–155].
- From Galerie und Edition Pablo Stähli, Zurich: *Aus dem logbuch ikons*, by Rolf Winnewisser, (b.1949); *27 Aug. 1971 tot 17 Sep. 1971 // 27. Aug. 1971 bis 17. Sept 1971 //*, by Markus Raetz (b.1941) [2002.198; 2002.265].
- From Christian Rümelin, Assistant Keeper: *...ou pas; Il y a; Des formes oubliées*, by Jean-Claude Mattrat (alias Franck Grinoire, alias Iconomoteur) (b.1951) [2002.266–268].
- From the Hirshhorn Museum and Sculpture Garden, Washington DC: *The United States Pavilion 49th Venice Biennale 6/10–11/4/2001, The Art Institute of Chicago Hirshhorn Museum Smithsonian*, by Robert Gober (b.1954) [2002.269].
- From Galerie Stähli, Zurich: *Skizzen/Sketches*, by Peter Emch (b.1945) [2002.369].
- From the Graphische Sammlung ETH, Zurich: *Drawings - Selected Works, Volume 10*, by Tom Wasmuth (b.1941) [2002.370].
- From Dr Ulrike Gauss, Graphische Sammlung Staatsgalerie, Stuttgart: *Skizze Croquis Sketch*, by Rudolf Schoofs (b.1932) [2002.371].

**Miscellaneous**

- From Momart plc: *blue skies, nothing but blue skies*, 2002, by Howard Hodgkin (b.1932) [2002.368].
- From Timothy Wilson, Keeper of Western Art: a fabric collage, *Christmas Card*, 2003, by Jean Lodge (b.1941) [2003.44].

**Archives**

- From Mrs Raymond Lister, in accordance with the wishes of her husband the late Raymond Lister, an archive of research material relating to Samuel Palmer.

**Accessions by purchase****Drawings**

- Sir Joseph Noel Paton (1821–1901): *A Girl in Picturesque Costume* [Russell Fund, 2002.98].
- Sir Joseph Noel Paton (1821–1901): *Two Lovers in a Starlit Garden* [Madan Fund with the assistance of the National Art Collections Fund 2002.201].
- Théodore Caruelle d'Aligny (1797–1871): *Study of a Tree* [Russell Fund, 2002.200].
- Attributed to Wilhelm (Alexander) Kobell (1766–1853): *Italian Pines*. [Russell Fund 2002.205].
- Milein Cosman (fl.1941–82): *Portrait of Alfred Brendel* [Blakiston Fund, 2002.350].
- Henry Wallis (1830–1916): *Portrait of Mary Ellen Meredith*. Purchased [Bouch Fund] with the assistance of the National Art Collections Fund, the Friends of the Ashmolean, and donations from Michael Barclay and others [2003.97].
- Karl-August Matveevich Schreiner (1819–1887): *Portrait of a Man Seated in an Armchair* [Russell and Jones Funds, 2003.128].
- Vladimir Ivanovich Hau (1816–1895): *Portrait of a Lady Standing by a Piano* [Russell and Jones Funds, 2003.129].
- Sir David Low (1891–1963): *Portrait of Max, Lord Beaverbrook* (1879–1964). Purchased with funds from the bequest of Dr John Fuggles [2003.130].
- Pietro Bracci (1700–1773): *Design for the Tomb of Pope Clement XI Albani with Allegories of Strength and Religion flanking a Sarcophagus*. Purchased [Blakiston and Miller Funds] with the assistance of the National Art Collections Fund and the Friends of the Ashmolean [2003.132].

**Prints**

The following works were all purchased with funds from the Christopher Vaughan Bequest (unless otherwise marked):

- Matthias Mansen (b.1958): three series of woodcuts, *Halbfigur, Weiblich, I; Frau im Maennerwald*, 1987; *About a House*, 1990–2 [2002.97.1–4; 2002.270.1–7; 2003.115.1–6].
- Wilfried Moser (1914–1997): a colour woodcut, *Untitled*, 1973 [2002.99].
- Otto Tschumi (1904–1985): a colour woodcut, *Federfrau*, 1973 [2002.100].
- Franz Eggenschwiler (1930–2000): a colour woodcut and an irisprint, *Böe von Westen; Babylon*, 1970 [2002.101; 2002.253].
- Dieter Roth (1930–1998): a drypoint, an offset print and a lithograph, *Vulkan*, 1973; *Hutsalat*, 1974; *Doppelkopf*. [2002.102; 2002.259; 2002.193].
- Theo Gerber (1928–1997): a colour etching with aquatint, *Untitled*, 1975 [2002.103].

- André Thomkins (1930–1985): two etchings and an aquatint, *Bahre: Bürde Drüber Hab*, 1976; “*Elba Idee diable*”, 1976; “*Ombilical*”, 1973 [2002.104; 2002.242–3].
- Rolf Iseli (b.1934): a lithograph, *Füderaman*, 1976 [2002.105].
- Oscar Wiggli (b.1927): an etching with aquatint and drypoint, *Untitled*, 1976 [2002.106].
- Anton Bruhin (b.1949): a work in spray technique with stencils, *Die Gitarre und das Meer*, 1977 [2002.107].
- Markus Raetz (b.1941): one colour drypoint and two etchings, *Ein Auto und Einige Menschen Auf Der Strasse*, 1977; *Berglandschaft*, 1991; *Gnuusch*, 1971 [2002.108; 2002.133; 2002.245].
- Albert-Edgar Yersin (1905–1984): two colour engravings with drypoint, *7' innerschat iune*, 1977. [2002.109.1–2].
- Jean Lecoultre (b.1930): a colour lithograph, *Territoires Greffés*, 1979 [2002.110].
- Claude Sandoz (b.1946): a colour lithograph, *Phantastisch – Dynamisch*, 1979. est [2002.111].
- Gianfredo Comesi (b. 1940): an etching with aquatint, *Dimension Unique ...*, 1981 [2002.112].
- Rolf Hauenstein (b.1951): an etching with aquatint and five prints in various media, *Links-Rechts*; *Untitled*, 1978; *Untitled*, 1978; *Untitled*, 1977; *Untitled*, 1978; *Verwandlungsschwelle*, 1975 [2002.113; 2002.236–240].
- Lenz Klotz (b.1925): a colour lithograph, *Untitled*, 1980 [2002.114].
- Peter Wullimann (b.1941): a woodcut, *Panta Rhei*, 1981 [2002.115].
- André Evrard (b.1936): an etching, *Mouvance*, 1982 [2002.117].
- Richard Paul Lohse (1902–88): a colour screenprint, *Kontrastierende Farbgruppen*, 1987. [2002.118].
- Bernhard Luginbühl (b.1929): an engraving, *Zeller II*, 1983. [2002.119].
- Henri Passet (b.1928): an engraving with etching and drypoint, *Untitled*, 1983. [2002.120].
- Matias Spescha (b.1925): a colour lithograph, *Untitled*, 1983. [2002.121].
- Anselm Stalder (b.1956): an etching, *Untitled*, 1985. [2002.122].
- John Armleder (b.1948): one lithograph with screenprint, one lithograph, and one screenprint, *Triptyque*, 1986. [2002.123.1–3].
- Jean Pfaff (b.1945): a colour lithograph, *Untitled*, 1986. [2002.124].
- Josef Felix Müller (b.1955): a colour lithograph, *Figur Rot*, 1986 [2002.125].
- Hugo Suter (b.1943): a heliogravure with etching, *Allee!*, 1986. [2002.126].
- Enzo Cucchi (b.1950): a drypoint with aquatint, *Untitled*, 1988. [2002.127].
- Gaspare Melcher (b.1945): two etchings, *La Prigione del Essere*, 1988; *Verdoppeltes Motivchaos*, 1975/92 [2002.128; 2002.262].
- Robert Müller (b.1920): a zincograph after woodcut, *Kaliopi*, 1987. [2002.129].
- Klaudia Schifferle (b.1955): an aquatint with drypoint, *Untitled*, 1988. [2002.130].
- Urs Lüthi (b.1947): a colour aquatint with screenprint, *Amore Arte Anarchia*, 1988, and a portfolio of six etchings, *Untitled*. [2002.131; 2002.195.1–6].
- Stéphane Brunner (b.1951): two prints of untreated plates, *Diomeda*, 1989 [2002.132.1–2].
- Balthasar Burkhard (b.1944): three heliogravures, *Untitled*, 1991; *Corbeau*, 1988/2000. [2002.134.1–2; 2003.107].
- Jean-Luc Manz (b.1952): a colour lithograph, *Untitled*, 1992. [2002.135].
- Mireille Gros (b.1954): three etchings, *Untitled*. [2002.136.1–3].
- Dieter Roth (1930–1998) and Björn Roth (b.1961): a colour offsetprint, *So!* [2002.137].
- Ilona Rüeegg (b.1949): a tracing printed with charcoal paper, *Saum*, 1995. [2002.138].
- Georg Baselitz (b.1938): a series of eight prints in various techniques, *Ein Faschist flog vorbei*, 1998/99. Purchased [Christopher Vaughan Bequest Fund] with the aid of the Resource/V&A Purchase Grant Fund [2002.148.1–8].

- Anne Desmet (b.1964): a wood engraving, *Six Snapshots of St Paul's* [Vivien Leigh Fund, 2002.184].
- Martin Disler (1949–1996): two drypoints, an etching and a drypoint with aquatint, *This Human Face is irreversible; Glas, Farbig; Untitled; Untitled*, 1982. [2002.187–188; 2002.261; 2002.116].
- Fritz Schwegler (b.1935): a lithograph, *Der Llange Faellige*. [2002.189].
- Urs Lüthi (b.1947), Markus Raetz (b. 1941), Hans Schärer (1927–1997), Hugo Suter (b.1943), Rolf Winnewisser (b.1949): a portfolio with one print by each artist, *Die Bar*. [2002.194.1–5].
- Jim Dine (b.1935): a series of three mixed media prints, *The Historical Untersberg*. [2002.196–196.3].
- A portfolio of thirteen prints by various German artists of the second half of the 20th century, *Untitled*. [2002.197.1–13].
- Johannes Gachnang (b.1939): three etchings, *Skizzenblatt*, 1972; *L'Univers de la Persecution; Skizzenblatt für Kasimi Malewitsch II*, 1971. [2002.231; 2002.234; 2002.246].
- Peter Emch (b.1945): a portfolio of nine prints, *Untitled*, 1992–3. [2002.232.1–9].
- Pietro Sarto (b.1930): a heliogravure, *Octobre*. [2002.241].
- Pierre Tal Coat (1905–1985): an aquatint, *Untitled*, 1973. [2002.247].
- Werner Hartmann (1945–1993): three prints in mixed techniques, *Untitled*, 1991; *Untitled; Untitled*, 1983. [2002.248–50].
- H. Bach (dates unknown): an etching, *Untitled*, 1980. [2002.251].
- Willy Müller-Brittnau (b.1938): a screenprint, *Untitled*, 1969. [2002.252].
- Robert Müller (b.1920): a woodcut, *Untitled*, 1973. [2002.257];
- Hans Schweizer (b.1942): an etching, *I like tennis*, 1970. [2002.258].
- H. Demarco (dates unknown): a screenprint, *Untitled*, 1973. [2002.260].
- Kiki Smith (b.1954): a woodcut and an etching, *Untitled [Skull]*, 1995; *Two*, 2002. [2002.271; 2002.359].
- Sandrine Guérin (b.1971): an etching, and a portfolio of four prints, *Untitled (Mountains)*, 2001, *Portfolio I*, 2002. [2002.272; 2003.100.1–4].
- Georgia Marsh (b.1950): an etching, *Third Month Twigs*, 2001. [2002.356].
- Susan Rothenberg (b.1945): two drypoints, *Boy/Girl*, 1983/4; *Girl/Boy*, 1983/4. [2002.360–361].
- Tom Slaughter (b.1955): a portfolio of six woodcuts; an aquatint, *Room Service*, 1998; *Durham Road and Dogwood Lane*, 2001. [2002.362.1–6; 2002.363].
- Francois Grenier (1793–1867): a lithograph, *Le Prisonnier*, 1829 [Lithograph Fund 2002.372].
- Godefroy Engelmann (1788–1839): a lithograph, *Les deux Amants (after Picot)*, 1820. [Lithograph Fund 2002.373].
- Helmut Federle (b.1944): a portfolio of five sheets in various techniques, *Ode an das Fluestern und das Schweigen (Ode to the whispering and the silence)*, 1996 [2003.1.1–5].
- Corsin Fontana (b.1944): a woodcut, and a series of four woodcuts, *Untitled*, 2002; *Untitled*, 2001. [2003.2; 2003.3.1–4].
- Aurélie Pagès (b.1978): an etching in two parts, an aquatint in three parts, an etching in two parts, and a photogravure *Story Board*, 1998; *Cyclo*, 1998; *Le Fil*, 1997; *L'homme authentique, d'après Marguerite Dumas*, 2001. [2003.4.1–2; 2003.5.1–3; 2003.6.1–3; 2003.22].
- F.-A. Cassard: a lithograph, *Untitled*, c.1817–20. [Lithograph Fund, 2003.7].
- Louis-Leopold Boilly (1741–1845): a lithograph, *Le Bonnet de la Grand-mère*, 1824

[Lithograph Fund, 2003.8].

- Louis-Albert Bacler d'Albe (1761–1824): a lithograph, *Noria, Machine servant à l'Arrosement des Terres*, c.1820–22 [Lithograph Fund, 2003.9].
- Jack Abeille (b.1873): a lithograph, *Card for René Dubreuil, Paris* [Lithograph Fund, 2003.10].
- Carle Vernet (1758–1836): a lithograph, *Le Mulet se vantant de sa Généalogie* [Lithograph Fund, 2003.11].
- Emile-Jean Horace Vernet (1789–1863): three lithographs, *Ecossais combattant (Fighting Scotsmen)*, *Leicester et Amy Robsart (Leicester and Amy Robsart)*, *Nauffrage de Don Juan* [Lithograph Fund, 2003.12–14].
- Nicolas-Toussain Charlet (1792–1845): two lithographs, *L'Allocution (28 Juillet 1830)*, *C'est mon père! C'est mon père! (c.1820–22)* [Lithograph Fund, 2003.15–16].
- Theodore Gericault (1791–1824): a lithograph, *Le Maréchal anglais* [Lithograph Fund, 2003.17].
- Josua Reichert (b.1938): a woodcut, *Untitled*. [2003.18].
- Rosemarie Trockel (b.1952): a portfolio with ten prints in etching and aquatint, a photograph, and a porcelain object, *White Carrot*, 1991. Purchased [Christopher Vaughan Bequest Fund] with the assistance of the National Art Collections Fund [2003.101.1–12].
- Georges Rousse (b.1943): an inkjet print, *Koblence*, 1995/2003 [2003.102].
- Geneviève Assé (b.1923): four prints in drypoint and aquatint, *Entre la lumière I*, 2002, *Entre la lumière II*, 2002, *Ouverture bleue*, 2001, *Cercle rouge*, 2001 [2003.103–6].
- Markus Lüpertz (b.1941): three colour etchings with linocut and lithograph, each entitled *Landscape*, 1998. [2003.108.1–3].
- Arnulf Rainer (b.1929): two etchings and two drypoints, *Schwarze Strahlen*, 2000, *5 Wolken*, 2000, *Gelbes Ende*, 1999, *Tannenkreuz*, 1989. [2003.109–112].
- Martin Kippenberger (1953–1997): a set of three heliogravures, *3 Air Blasters*, 1996/7. [2003.113.1–3].
- Stephen Ellis (b.1951): a set of five drypoints, *Helgoland*, 1995 [2003.114.1–5].
- Marcus Rees Roberts (b.1951): a set of three etchings, *A Silence*, 2002. [2003.116.1–3].
- Linda Schwartz (b.1963): two series of etchings, one series of lithographs, a woodcut, and a lithograph, *Notenbilder, Suite G-Dur*, 1993, *In Lieblicher Blaeue – Friedrich Hölderlin*, 1998/99; *Lifesaver*, 2001, *Haelfte des Lebens – Friedrich Hölderlin*, 1998, *Promises*, 2001 [2003.118–122].

**The following works were purchased with Departmental funds:**

- Antoine de Marcenay de Ghuy (1724–1811) nineteen etchings on ten sheets: *La Fleuriste* (after Dou); *Paysages avec Fabriques* (after J. Vernet); *Testament d'Eudamides* (after Poussin); *Tobit recouvrant la Vue* (after Rembrandt); *Commencement d'Orage* (after Rembrandt); *Le Ciel ce Couvre, hâtons-nous* (after L. van Uden); *La Bataille* (after J. Parrocel); *L'Homme a la Plume Blanche* (after Rembrandt); *Untitled*; *La Bohémienne* (after Teniers); *Vieillard coiffé en Toque* (after Rembrandt); *Maximilien de Béthune* (after Pourbus); *Henri IV* (after Clouet); *Le Vieillard atrabilaire* (after Rembrandt); *Portrait d'Homme en buste* (after van Dyck); *Le Château de Cartes* (after Chardin); *Paysage avec deux Hommes dans un Bateau* (after Millet); *Charles I*; *Untitled*. [2002.156–165].
- Jean-Georges Wille (1715–1808) twelve etchings: *La Dévideuse* (after Dou); *Le Concert de Famille* (after Schalken); *La Tricoteuse hollandaise* (after Mieris); *Le jeune Joueur d'instrument* (after Schalken); *La Gazetiere hollandaise* (after Ter Borch); *Les Musiciens ambulants* (after Dietrich); *Le Philosophe du Temps passé* (after P.-A. Wille); *La Petite Ecolière* (after Schenau);

*L'Instruction paternelle* (after Ter Borch); *La Maîtresse d'école* (after P.-A. Wille); *La cuisinière hollandaise* (after Metsu); *Le petit Physicien* (after Netscher). [2002.166–177]

- Marie-Louise-Adelaide Boizot (1744–1800): an etching, *La Petite Liseuse* (after Greuze) [2002.178].
- Jean-Baptiste Massard (1740–1822): an etching, *Etude du Tableau de la Dame de Charité* (after Greuze) [2002.179].
- Pierre-Charles Ingouf (1746–1800): an etching, *Petite Fille* (after Greuze) [2002.180].
- François-Robert Ingouf (1747–1812): an etching, *Le Petit Neapolitain* (after Greuze). [2002.181].
- François August Moitte (1748–1790): an etching, *La Jeune Nourrice* (after Greuze). [2002.182].
- Carl-Gottlieb Guttenberg (1743–1790): an etching, *Le Petit Bonheur* (after Greuze). [2002.183].

### **Books and Magazines**

- Five volumes of the periodical *PAN* (1895, 1896, 1897, 1898, 1899/1900). Purchased with funds from the Christopher Vaughan Bequest [2002.355.1–5].

### **Livres d'artiste**

- Richard Tuttle (b.1941): *Perceived Obstacles* (undated). Purchased with funds from the Christopher Vaughan Bequest [2002.96].
- Markus Raetz (b.1941): *Die Bücher, 1975*. Purchased with funds from the Christopher Vaughan Bequest [2002.185].
- Karl Gerstner (b.1930): *Color Lines/Leaves from the Sketchbook, 1976/77*. Purchased with funds from the Christopher Vaughan Bequest [2002.186].

### **Ceramics**

- Nicholas Arroyave-Portela (b.1972): *Tall inflated crumpled form*; and *Large open flared and indented form* [Vivien Leigh Fund, 2003.133–134].
- Francesco Urbini (recorded c.1531–1537): *Maiolica bowl on low foot, painted on a dark blue ground with a head composed of penises*, 1536. Purchased [France, Madan, and Miller Funds] with the aid of the National Art Collections Fund, the Resource/V&A Purchase Grant Fund, and numerous private donations [2003.136].

### **Loans in**

Among long-term loans which have enriched the galleries are two spectacular gold cups by Jacob Bodendeich (1675) and David Willaume the Younger (1732), from Lady Diana Miller; and a *Portrait of a Woman* by Frans Hals and *Saint John the Evangelist* by El Greco, on loan from private collections.

### **Loans out**

During the year there were 292 loans out from the Department. See Registrar's Report in ADMINISTRATOR'S REPORT (page 74).

## **Galleries**

With the Master Plan (see Director's Report) dominating long-term gallery planning, minor improvements in lighting, gallery display, and graphics have been carried out this year. Thanks to the generosity of the Schroder Charity Trust a new high-security case was installed in the Farrer Gallery. For the time being this holds the gold cups on loan from Lady Diana Miller, but it is intended in the long term to use it to display the Founder's Plate which the President and Fellows of Corpus Christi College have agreed to deposit on long loan in the Museum.

## **The Print room**

About 2,320 visitors consulted the collections in the Print Room between 1 August 2002 and 31 July 2003, approximately the same number as over the previous year, despite the Print Room closure during three weeks in August 2002 for electrical wiring work. In addition, forty-two groups visited the Print Room for classes, a significant increase on the previous year. A number of musical instrument makers used the Print Room to examine musical instruments from the Hill Collection.

Miss Katia Pisvin's two-year contract as Print Room Assistant ended on 9 July, and she subsequently remained in the Museum for some months to assist in the Photographic Archive and the Registrar's office. The great value of this post, funded in the first instance from the bequest of Brian Miller, both to the functioning of the Print Room and as a training post in graphic art curatorship, has been amply demonstrated. It will continue in 2003–5 on a reduced scale, funded from the residue of the Miller bequest, but it is hoped to find the funding to establish the post on a long-term basis.

During the year Dr Rümelin, with the help of several volunteers, has made much progress with re-arranging the former Western Art Library as a room for storage and study of the print collections. It is hoped that this room will become the heart of a new centre for the study of prints. This space has made possible the transfer from the Bodleian Library of the residue of the Print Collection of Francis Douce, once again after many years uniting one of the University's greatest historic collections in one place. The room has been named in his honour 'The Douce Room'. A much-needed new cabinet for large prints is being installed with funding from the Miller bequest.

In accordance with the terms of an agreement between the country's main print rooms, by which the Ashmolean takes on a particular role to collect contemporary prints from the German-speaking world, Dr Rümelin was able, thanks to funding from the Christopher Vaughan bequest, to carry out an energetic programme of purchases of such prints. Private donations have also helped launch a special fund for the purchase of lithographs and some purchases were made from this.

## **The Vivien Leigh Fund**

Vivien Leigh Prizes for a work of art on paper by a student of the University were awarded to Dora Wade (Brasenose College) and Michelle Stevenson (Queen's College). Further donations to the Fund were gratefully received.

## Cataloguing & Documentation

Work on preparing and co-ordinating the *Summary Catalogue of Paintings* has consumed most of Mrs Casley's time, and much of that of the Assistant Keepers. It is hoped that the catalogue, which will contain 1476 pictures, will be published in the first half of 2004. Many works will be reproduced for the first time.

Images of and basic information on the Russian and French drawings are now available on line through the AMOS system on the Museum website. The next part of the collection to be added to the site will be our Netherlandish and German drawings and a project is under way to put some of the Italian maiolica on the web.

A detailed survey of picture frames by Tim Newbery is complete, and the information has been entered into the Departmental database. Original frames are described in an appendix to the new paintings catalogue.

## The Ruskin Project

Work has continued on the digitization of John Ruskin's teaching collections, funded by an AHRB Resource Enhancement Scheme grant of £172,896. Under the supervision of Mr Harrison and the management of Dr Shepherd, a pilot phase was completed in May 2003, which has informed the main programme of digitization. Of the 1,200 works in the collections, 60% have been photographed digitally, with the remainder due to be completed by the end of August. Ruskin's catalogue texts are being marked up for electronic delivery, and Dr Shepherd, assisted by volunteers, is beginning to catalogue the collections. The system for delivering this material over the world-wide web is being developed within the Learning Technologies Group. The project has been presented at several seminars within the University, and will be publicised at a series of conferences this autumn. It is due for completion in October 2004.

## Restitution Claim

The Spoliation Advisory Committee has met to consider the claim made by the heirs of Jakob Goldschmidt for the restitution of the painting attributed to Mair von Landshut, *Portrait of a Young Woman holding a Flower* (A 1046), which was referred to them after preliminary consideration by the Visitors. The Committee has deferred a decision pending the provision of further evidence about the background of the sale of the painting in Frankfurt in 1936. The Committee intends to hold a special hearing in autumn 2003 for the purpose of hearing evidence from the claimant's lawyer and from the Ashmolean.

## Staff reports

**Dr Julian Brooks** gave talks on the Print Room collections to a number of groups. He spent his annual leave in February in Florence researching and writing the forthcoming *Graceful and True: Drawing in Florence c.1600* exhibition catalogue. He attended a conference *The Business of Prints in Rome 1500–1650* at the University of Edinburgh in March. **Publications:** 'Boscoli in the Marches. A drawing and a document for a lost commission', *Apollo* 157 (March 2003); 'Early Illustrations to Tasso's *Gerusalemme Liberata*' in Giuliana Pieri and Antonella Braidà (eds), *Image and Word*.

*Reflections of Art and Literature from the Middle Ages to the Present*, Legenda (European Humanities Research Centre), Oxford 2003, pp. 76–88.

**Colin Harrison** attended the international conference on ‘Françoise de Graffigny: nouvelles approches’ at Trinity College, and gave a paper on ‘The Portraits of Mme de Graffigny’, for which he made a study trip to Nancy. He gave a public lecture on ‘Collecting drawings for pleasure’; a lecture on ‘Manet and the Art of the Past’ in the Study Morning associated with the exhibition *Travelling Companions*; a lecture on ‘Oxford and the Pissaros’ and classes on Camille Pissarro’s drawings in the Centenary Study Day on Camille Pissarro; talks on Reynolds’s portrait of *James Paine and James Paine Junior* and Pre-Raphaelite drawings for the Friends of the Ashmolean; talks on British paintings in the Ashmolean to guides from the Tate Gallery; British landscape painting in the Ashmolean to the Young Friends of the Ashmolean; as well as classes on French drawings to members of the *ordre des Palmes academiques*. He attended the colloquium on Thomas Girtin at the Paul Mellon Centre; on Acceptance in lieu arranged by the Capital Taxes Office at the National Gallery; and a seminar on Millais drawings at the Royal Academy. He has begun as Director of the project to digitize Ruskin’s Teaching Collections, funded by the AHRB, and Chairman of the Steering Committee. **Publications:** ‘Lucien Pissarro’ in *Georges Seurat et le Néo-Impressionnisme* (exh. cat., Museum of Art, Kochi; Utsunomiya Museum of Art; National Museum of Modern Art, Kyoto; Seiji Togo Memorial Museum of Art, 2002), pp. 127–8, 270–71; ‘Palmer the Visionary’, *Samuel Palmer, ‘The Golden Valley’* (Christie’s catalogue, 11 June 2003), pp. 20–26; review of the exhibition ‘L’Ecole de Barbizon’, *Burlington Magazine*, CXLIV (2002), pp. 704–5

**Katia Pisvin** gave a Print Room talk to the Young Friends of the Ashmolean entitled ‘*Melencolia I* – Art, Science, and Allegory in the Renaissance’. Her contract as Print Room Assistant ended on 9 July, and for some weeks afterwards she carried out much-appreciated work in the Photographic Archive and in the Registrar’s office.

**Dr Christian Rümelin** read a paper on Paul Klees Sammler im Rheinland at the Bundeskunsthalle Bonn; a lecture on *The Function of Prints* during a Study day associated with the exhibition *Spectacular Impressions* as well as a lecture on *Prints: Art form or reproduction?* during the same show. He gave a public talk in Modern Art Oxford on the exhibition of the Chapman brothers. He co-supervised a Ph.D. student. He joined the editorial board of *Print Quarterly*. In November 2002 he helped setting up a advisory committee of print curators in the UK and Ireland, for which he serves as secretary. He curated two exhibitions: *Contemporary Prints* and *Spectacular Impressions: Old Master Prints*. **Publications:** ‘So viele Möglichkeiten zwischen 2 [Buch] Deckeln’, in *Lufttexte zu Nanne Meyers Reihe der “Blindbände”*, ed. by Nicola von Velsen, Cologne 2003, pp. 9–14; Reviews of the Paul Klee exhibition at the Hayward Gallery London, in *Apollo*, October 2002; on the exhibition ‘Painted Prints – The Revelation of Color in Northern Renaissance and Baroque engravings, etching and woodcuts’ at the Baltimore Museum of Art and the St. Louis Museum of Art in *The Burlington Magazine*, March 2003; on the publication by Jay A. Clark on the collection of German art in the art Institute of Chicago, in *Print Quarterly*, March 2003; on a symposium held in Reutlingen on the contemporary woodcut, in *Print Quarterly*, March 2003; and on an exhibition catalogue of artist portraits at the Herzog Anton Ulrich-Museum, Brunswick, in *Print Quarterly*, December 2002.

**Dr Rupert Shepherd** continues to chair the Artists’ Papers Register on behalf of the Association of Art Historians. With Flora Dennis, he chaired a session on ‘Articulating Meanings in late medieval

and early modern interiors' at the annual conference of the Association of Art Historians. He presented a paper on 'Courtly confidence and republican anxiety: the politics of magnificence and fifteenth-century Italian architecture' at the Oxford Art History Seminar and the *Material Renaissance* conference at the University of Sussex. **Publications:** 'Pisanello pictor egregius redivivus', a review of Luke Syson & Dillian Gordon, *Pisanello: Painter to the Renaissance Court*, and the exhibition *Pisanello: Painter to the Renaissance Court* (London, National Gallery, 2001–2), *Art History*, 25 (Nov. 2002), pp. 691–6.

**Dr Catherine Whistler** gave various classes for M.St. students at the History of Art Department and for the Department of Continuing Education. She supervised one D.Phil student, and continued to be co-organizer of the Art History Research Seminar. She attended the Raphael symposium at the National Gallery. She chaired a session on Raphael and Rubens at the *Rubens in Italy* conference, University of Nottingham, and gave a lecture on Titian to the Friends of the Ashmolean. She worked with Timothy Newbery on the publication of the Ashmolean Handbook, *Frames and Framing*, and with Mary Brooks on the forthcoming Handbook on English embroideries. Much of her time was spent on entries for the forthcoming Ashmolean *Illustrated Summary Catalogue of Paintings*, and, with Julian Brooks, on arrangements (sponsorship, selection of works and planning) for the forthcoming loan exhibition in Oxford, London and Nottingham, *Graceful and True: Drawing in Florence around 1600*. She joined the Editorial Board of *Renaissance Studies* as Exhibitions Reviews Editor (South). She was on sabbatical from May to August 2003. **Publications:** 'A Renaissance Enigma: *The Forest Fire* by Piero di Cosimo', in Giuliana Pieri and Antonella Braida (eds), *Image and Word. Reflections of Art and Literature from the Middle Ages to the Present*, Legenda (European Humanities Research Centre), Oxford 2003, pp. 16–37; 'Las serias al oleo basadas en los Toros de Burdeos. Dos escenas de tauromaquia de Oxford', in *Goya y lo goyesco en la Fundación Lázaro Galdiano*, exhib. cat. Segovia, 2003, pp. 127–41.

**Dr Jon Whiteley** served as Acting Keeper for eleven months in the Keeper's absence. In October, he spoke to the Oxford Italian Association on "Ingres and Rome". He contributed talks at study days organized to coincide with the exhibitions *Travelling Companions* and *Spectacular Impressions*. He also contributed a talk and a seminar to a study day on Camille Pissarro. He gave two talks in the Picture of the Term series for the Friends. He gave a talk on Francis Douce in the art history research seminar series organized by Dr Whistler in association with Oxford Brookes University. He attended several meetings of the Spoliation Working Party in Tate Britain and in the Imperial War Museum and was appointed to a smaller unit set up to assist non-national museums with provenance research associated with spoliation issues. He supervised one Ph.D. student, examined another for the Department of the History of Art and acted as moderator for the Diploma Course in the History of Art at the Department of Further Education. He gave a number of lectures and classes for the Diploma Course at Rewley House and in the Museum. He gave a class for NADFAS on 18th century prints and drawings and conducted a day school for NADFAS on Art Nouveau. He gave a talk to the Young Friends on the instruments of Stadvivarius and several print room classes for visiting groups. He contributed a talk on the murals of Lorenzetti in Siena to a day class organised by Professor Woodhouse. He read a paper on British Art in the Paris exhibitions in 1822–1824 at an international conference at Tate Britain and another on the inspiration of classical antiquity in French art at an international conference at Manchester University. In July 2002, he attended the annual biennial meeting of the International Advisory Committee of Print Room Curators in Rotterdam. He attended meetings at the Royal Academy of Music and in Oxford to discuss plans for a centre for the study of British stringed instrument-

makers. **Publications:** 'Lucien Pissarro, Roger Marx and the *Gazette des Beaux-Arts*', *Gazette des Beaux-Arts*, October 2002, pp. 243–248; "Delacroix and Literature" in Giuliana Pieri and Antonella Braidà (eds), *Image and Word. Reflections of Art and Literature from the Middle Ages to the Present*, Legenda (European Humanities Research Centre), Oxford 2003, pp. 38–50; 'Le Maître des Médailles Historiques', in Hervé Oursel (ed.), *Henri II et les arts*, Paris 2003, pp. 309–318.

**Timothy Wilson** was on sabbatical leave until March 2003, mainly working on his catalogue of Italian Renaissance Pottery in the British Museum (with Dr Dora Thornton). He continued to supervise one D. Phil. student, gave classes for Rewley House and on Victorian museums of the applied arts to M.St. students. He arranged a successful 'works outing' of curators from the Victoria and Albert Museum in July. He attended conferences on Renaissance enamels at the Herzog Anton Ulrich-Museum, Braunschweig, and the Wallace Collection; gave a paper on the Victorian art market at the Wallace Collection; attended meetings of the scientific committee for the exhibition *L'antica ceramica di Castelli* at Castelli, and of the Art Collections Committee of the University of Wales at Aberystwyth; and assisted the potter Alan Caiger-Smith with a lustre firing. He continued to serve on the panel of judges for art prizes from the British Institution Fund.

**Publications:** 'Il servizio siglato "S" eseguito nella bottega di maestro Giorgio negli anni 1524–25', in G.C. Bojani (ed.), *La maiolica italiana del Cinquecento. Il lustro eugubino e l'istoriato del ducato di Urbino, Atti del convegno di studi, Gubbio, 21, 22, 23 settembre 1998*, Florence 2002, pp. 113–24; 'A Victorian artist as ceramic-collector: the letters of Henry Wallis, part 2', *Journal of the History of Collections*, 14, no. 2 (2002), pp. 231–269; 'A fine line', *Ceramic Review* 200 (March/April 2003), pp. 44–7; 'Gironimo Tomasi et le plat marqué 1582 leon du British Museum', in J. Rosen (ed.), *Majoliques européennes. Reflets de l'estampe lyonnaise (XVI<sup>e</sup> et XVII<sup>e</sup> siècles). Actes des journées d'études internationales "Estampes et majoliques" Rome (12 octobre 1996)–Lyon (10,11 et 12 octobre 1997)*, Dijon 2003, pp. 86–101; *Maiolica* (Ashmolean Handbook, second, expanded edition, 2003).

## Volunteers

As always, the Department has relied heavily on its team of expert and experienced volunteers. Timothy Schroder and Jeremy Warren have brought their catalogues of the silver and the pre-1540 sculpture respectively nearer completion. Molly Strafford and Duncan Thomas have worked on the silver and continued their work on a listing of the Marshall collection of wine labels, which it is hoped will be published. Dinah Reynolds and Rosalind Sword have continued their valued work on documenting the ceramics collections. In the Print Room, Anita Eaton has continued to work on the Hope collection, Harry Dickinson on 20th-century prints, Clare Tilbury on the Royal Society of Painter-Printmakers collection, and Rees Lloyd-Jones on 19th-century prints. Clare Dymond has retired after many years of precious assistance in the Photographic Archive; her calm and effective presence among us is much missed. Over the course of the year the following have undertaken shorter periods of voluntary work in the Print Room or have helped with the Ruskin project: Romilly Eveleigh, Richard Hawtree, Helen Howard-Williams, Oliver Liu, Matthew Potter, Wiebke Siever, Jennifer Smith, Sarah Louise Wilkinson.

## The Hope Collection

### Accessions by Gift or Bequest

#### *Drawings*

- From David Dell, in memory of Eliseo Cabrejos: *Chaulkney Mill, Earls' Colne, Essex*, British School (c.1780); *Bath*, by an Anonymous British artist (1855) [2002.214, 221]

#### *Prints*

- From Ms Kathleen Howgate: three engravings, *Oxford Castle* by W. Woolnoth; *The Ashmolean Museum*, 1834, by J. Lekeux; *Friar Bacon's, or Folly Bridge, Oxford* 1829 by an anonymous artist [2003.19–21].

### Accessions by Purchase

#### *Print*

- James Basire (1730–1802), after J.M.W Turner; an engraving, *A View of Worcester College*, unrecorded proof state. [2002.202].

### The Hope Collection of books

The Hope books now kept in the Douce Room and the Haskell Seminar Room have been arranged by Dr Rümelin with the help of volunteers, especially Anita Eaton. They are partly on OLIS and are regularly consulted in the Print Room.

# HEBERDEN COIN ROOM

## Accessions

### *Greek Coins (11)*

• Eight silver didrachms of Tarentum from the famous Vlasto Collection and one additional didrachm of Tarentum were purchased with the support of the Robinson Charitable Trust and the Friends of the Ashmolean. Also purchased with funds from the Robinson Charitable Trust was a Hellenistic silver tetradrachm of Side, countermarked with an unrecorded facing owl stamp. The family of Doreen Dunbabin donated an archaic silver stater of Aegina, probably from the same group of Aeginetan staters that were acquired in 1959 from the late Professor T.J. Dunbabin.

### *Roman and Roman Provincial (15)*

- A most interesting and unique coin of Septimius Severus (AD 193–211) from the mint of Nicomedia was purchased. It is a natural pair for a coin from the nearby mint of Nicaea purchased a year earlier. These two highly unusual epigraphic types represent a chapter in the rivalry over prestige of the two most important cities in the Roman province of Bithynia (see *The Ashmolean* 42 (Spring 2002), 7–8). On the new coin Nicomedia crowns back at the rival city of Nicaea: *In the reign of Severus, the World enjoys Good Fortune. Blessed are the people of Nicomedia*. The two small temples depicted on the coin represent the additional boast that Nicomedia now has two temples to the emperors.
- A further nine provincial coins were purchased in connection with the Roman Provincial Coinage in the Antonine Period project. Of particular interest is a bronze of the young Commodus from Hadrianopolis, signed by a Roman governor, which seems to equate the young emperor with a young Heracles earlier than some believe such comparisons were made. In addition, the opportunity was taken to purchase a unique eastern sestertius of Nero with a DECVRVSIO type, countermarked at Nicomedia.
- Three interesting countermarked provincial coins were bequeathed by Mr Paul de Groot of Calgary. Mr G. Heuchert presented a forgery of a denarius of Pescennius Niger.

### *Celtic (1)*

- A modern replica of a British stater was presented by Dr John Simmons.

### *Byzantine, Medieval and Modern Coins, and Medals (1078)*

• Thanks to generous assistance from the Carl and Eileen Subak Family Foundation, from Mr James E. Ferrell, and from the Friends of the Ashmolean, the Coin Room has been able to join with the British Museum in sharing the purchase of the David Rogers Collection of English Halfpennies and Farthings (see *The Ashmolean* 45, pp. 6–8). This is the finest and most comprehensive collection of medieval small change ever assembled, and it is a matter of particular satisfaction to have been invited to share it with the BM. The Coin Room has also bought one Tealby penny of Henry II struck by the moneyer Rogier W. at Canterbury. It has also been an outstanding year for gifts of coins. Mr and Mrs E.J. Patterson have given 38 Anglo-Saxon silver sceattas and two contemporary forgeries all found in South Lincolnshire. Their gift comes to the Ashmolean in recognition of the work of Professor Metcalf, until recently Keeper of the Heberden Coin Room, who not only established himself as the world

authority on the series, but also shared his knowledge with unfailing kindness and built bridges with the metal detecting community.

- Mr David Dell gave his collection of 139 English Anglo-Saxon, later medieval, and modern coins together with their cabinet in memory of Eliseo Cabrejos. The collection also contained a group of 104 miscellaneous 19th and 20th-century coins, which can be made available for the Education Service's Handling Collection, and five medals.
- Mr A.R. Pinfold generously presented a collection of 106 three-penny pieces (1834–1944) including one of Edward VIII.
- Mr Richard Falkiner marked the Coin Room's 80th anniversary with the gift of a Renaissance medal imitating a coin of ancient Greece, and a medal of James I and Prince Charles by Simon Passe. Mr Peter Mitchell generously presented seven important 16th-century coins of Malta. He also presented a Victoria Jubilee medal of the Saviour's Church, Pimlico, in memory of Helen Frizzell.
- There were four other individual gifts from Geraldine Glynn, M.R.Lee, Geoffrey Needham, and Phillip Yiannico.

### *South Asian (80)*

- A group of 75 ancient, medieval and modern Indian coins were purchased from Steve Album of Santa Rosa, California USA. Several of this group are important and unique. Twenty ancient Indian coins were bought from Mrs Satya Bhupatiraju of Portland, Oregon, USA. Further purchases were made of a medal celebrating the Industrial and Agricultural Exhibition of the Indian National Congress in Bombay in 1906 and two copper coins of Akbar countermarked 'Adl-I-Kabul' from S. Goron of Croydon.

### **Loans to the department**

- Sixty-four ancient coins from the James A. de Rothschild collection were loaned by the Rothschild Family Trust for the exhibition, 'A Boyhood Passion'.
- Martin Colman, a long-standing Friend of the Museum, has most generously decided to leave on loan the gold coin of Vespasian unearthed in Oxfordshire over 150 years ago, which was the subject of the exhibition 'Roman Gold From Finstock' (see under Exhibitions).

### **Donations and sponsorship**

- The Carl and Eileen Subak Family Foundation continues its support for the 'New Europe' Visiting Scholarships which bring numismatists from Central and Eastern Europe to work in the Coin Room each summer. In addition the Robinson Charitable Trust in connection with Wolfson College support a similar invitation to a senior numismatist to provide a period of uninterrupted study. In August 2002 our visitors were Dr Ulla Westermark as Robinson Fellow, Dr Bernhard Weisser as Kraay Fellow, and Dr Jarek Bodzek and Ms Delia Moisil as New Europe visitors.
- Both the Subak and the Robinson Trusts also support coin acquisitions (see above).
- Four research assistants, Frédérique Landuyt, Caterina Panagopoulou, Caspar Meyer and Amelia Dowler worked on the *Money and Coinage Before Alexander* project that the Stavros S Niarchos Foundation continues to support.

### Documentation

Two volumes of the *Sylloge Nummorum Graecorum* Ashmolean are in preparation. Volume 9 (Bosporus – Lesbos) comprising over 1600 coins has been entered into the SNG database and is being edited for printed publication. The 2400 coins of Volume 11 (Caria – Cappadocia) have been imaged and prepared for data entry. Within the next six months, the Volume 9 will be available online at [www.sylloge-nummorum-graecorum.org](http://www.sylloge-nummorum-graecorum.org).

### Events and Activities

The seventeenth *Oxford Symposium on Coinage and Monetary History* was held in September 2002 in Worcester College on the theme of ‘Coinage and Identity in the Roman Provinces’. Seventeen papers were delivered, and there was a general discussion devoted to the international Roman Provincial Coinage project. The Symposium was attended by thirty-eight leading scholars from ten countries. A reception was held in the Museum on the Friday evening. The Symposium was generously funded by the Robinson Charitable Trust in memory of Fay Gordon Hill, secretary to Sir Edward (Stanley) Robinson, and also by the Barclay Head Fund (School of Archaeology, University of Oxford), the Heberden Coin Room, and the UK Numismatic Trust. Two recently-found local coin hoards were brought into the Museum in the course of the year: an Iron Age hoard of 30 gold coins secreted in a flint nodule from near Henley, and a pot full of thousands of Roman radiates from Chalgrove (possibly related to a similar hoard dating to AD 279 found there in 1989). Both fall under the Treasure Act and final disposition remains to be decided.

### Staff Reports

**Dr Shailendra Bhandare** attended a symposium entitled *Between the Empires* organised by the Centre for Asian Studies of the University of Texas at Austin USA in April. He presented a paper entitled *Numismatics and History: the Manrya-Gupta interlude in the Gangetic plains*. He also attended the South Asian Archaeology Conference at Bonn and gave a paper entitled *Icon and Identity: a numismatic enquiry into early Indian terracotta figurines*; in May he organised a study day, jointly with the Oriental Numismatic Society, on *Coinage and Buddhism*; he has formed an informal discussion forum on Ancient India which met twice in the last term. It is hoped to organise three sessions next term; he gave a talk to the Oxford University Numismatic Society in June on *Money and the Mutiny: numismatic reflections of 1857–58*; and a lecture on Indian coins as part of the *Curator and the Collection* series. **Publications:** *Bombay Billys: The British Coinage for Malabar Coast*, supplement to the Oriental Numismatic Society Newsletter 172; *Kings, Commanders and a Minister at Erich*, Oriental Numismatic Society Newsletter 175; *A Pawn in Politics: The first reign of Muhammad Akbar*, Oriental Numismatic Society Newsletter 175.

**Dr Volker Heuchert** took up his permanent post as Collections Manager in the Heberden Coin Room on 18th November 2002. In this capacity he devised a system to record the collection by taking digital photographs of coin trays. So far he has photographed the content of 60 coin cabinets. After attending a course on web-design and making use of work previously carried out by Jonathan Moffett he put one of the Coin Room's permanent displays (‘Greek Cities in the Roman World’) onto the Ashmolean website. There have been many helpful comments, and he

intends to make more material available that way. Dr. Heuchert also installed a scanner in the Department and, jointly with Roslyn Britton-Strong, oversaw a volunteer who began to scan our accession books. He also re-organized the photographic cupboard, took part in various handling sessions, including one on Archaeology Day, created an index of Byzantine coins, and helped Bodleian staff with the selection of coins for their exhibition on 'The Invasion of Britain 1793–1815'. Dr. Heuchert continues to work on the fourth volume of the Roman Provincial Coinage (*RPC*) series together with Dr. Howgego, spending seven weeks at the Bodemuseum and the Griechisches Münzwerk in Berlin, where he catalogued around 1,100 coins, took 1,000 digital photographs and made 400 plaster casts. Together with Dr. Howgego he organized the seventeenth *Oxford Symposium on Coinage and Monetary History* (see above) where he presented a paper on *The Development of Provincial Coin Iconography from 44 BC to AD 193*. He is currently acting as one of the editors of the conference proceedings for Oxford University Press.

**Dr Christopher Howgego** continues to direct the Roman Provincial Coinage in the Antonine Period project, and is editing *Coinage and Identity in The Roman World* for Oxford University Press. He organized, together with Dr Heuchert, the seventeenth *Oxford Symposium on Coinage and Monetary History*. He delivered eighteen university lectures, and taught for the M. Phil. and M. Stud. in both Greek and/or Roman History and in Classical Archaeology. He spoke to two parties of students from the Oxford-Princeton research partnership on *Culture and Religions of the Eastern Mediterranean*, to two parties of pre-A level aspiring classicists from maintained schools as part of a Classics Access Day, and to the Oxford University Numismatic Society. He provided research and an interview for a Channel 4 series on early Roman emperors.

**Publications:** *La Storia antica attraverso le monete*, Quasar, Rome, 2003; 'The denarii of Septimius Severus and the mobility of Roman coin: a reply', *NC* 162 (2002), 16–19.

**Henry Kim** continued to direct the Money and Coinage Before Alexander Research Project for which Dr. F. Landuyt was employed on a five month contract, and Dr. K. Panagopoulou, Mr. C. Meyer and Miss A. Dowler were employed to work on specific topics. Mr. Kim has been acting as editor for the SNG Ashmolean, collaborating with Dr. R. Ashton and Dr. S. Ireland on volumes 9 and 11. He was involved in a project to catalogue and document the collection of James de Rothschild at Waddesdon Manor. He gave 32 lectures on Greek coinage and one lecture on the history of collecting and taught four graduate students in Ancient History and Classical Archaeology. He also lectured to the BANS conference meeting in Durham, and gave a paper with Mr. D. Berry at the Wolfenbüttel Symposium on *European 17th-Century Numismatic Literature* in Wolfenbüttel, Germany.

**Dr Nicholas Mayhew** attended the Annual Conference of the Museums Association in Manchester; he served as Acting Director from 1 October to 25 November, and was appointed Deputy Director for a term of four years from 1 December 2002. He supervised one DPhil student. He gave undergraduate classes on French medieval and Tudor debasement. He attended a conference at Birmingham University on Arab-Byzantine coins, and visited museums in Basle, Paris and London. **Publications:** 'Scotland: Economy and Society' in S.H.Rigby (ed.) *A Companion to Britain in the Later Middle Ages*, Oxford 2002, pp. 107–24; with Elizabeth Gemmill, 'The Medieval Economy' in Michael Lynch et al (eds.), *The New History of Aberdeen*, 2002.

**Dr Pamela Nightingale** continues to work on her research project on medieval credit in England and to help chair the Medieval Economic and Social History Seminar at All Souls.

## HEBERDEN COIN ROOM

**Publications:** ‘The English parochial clergy as investors and creditors in the first half of the fourteenth century’ in *Credit and Debt in Medieval England c.1180 –c.1350* edited by P.R. Schofield and N.J. Mayhew published by Oxbow Books 2002.

**Dr Luke Treadwell**, after taking special leave at the beginning of the year, returned to work on volume 6 of the *Sylogue of Coins* in the Ashmolean Museum on Egyptian Dynasties with Dr Doug Nicol and carry out research on religious inscriptions in pre-modern Islamic coinage. In April he took special study leave to work on a book on early Islamic coinage; Dr Nicol took his place to continue work on *SICA* volume 6.

**Dr Liv Yarrow** joined Dr Howgego and Dr Heuchert at the beginning of November 2002 in working on the fourth volume of the Roman Provincial Coinage (RPC) series. As part of this project, Dr Yarrow has visited the British Museum in London and worked in the Heberden Coin Room Library. From published collections and auction house catalogues, she has catalogued more than 3,600 coins, and collected digital images of around 500 specimens. Currently, Dr Yarrow is documenting the Ashmolean’s own collection and selecting specimens for illustration.

### **Volunteers**

Jonathan Kirkpatrick helped with the preparations for the exhibition ‘*A Boyhood Passion: The James de Rothschild Collection*’. Casper Meyer worked on a collection of weights.

## DEPARTMENT OF EASTERN ART

### Accessions

#### *China*

##### Gifts

- Given in honour of the 70th birthday of Angelita Trinidad Reyes: 98 modern Chinese paintings (EA2002.65–174).
- From Carol Wratten: 18th century silk dragon robe (EA2002.64).
- From Gordon Barrass in honour of Michael Sullivan: painting of a rat by Huang Yongyu, 1984 (EA2002.58).
- From R. Somervell: two Tang horses (EA2003.58–59).
- From P.H.D.S. Wikramarana: two ceramic figures, Song dynasty (EA2003.60–61); porcelain seal paste box, early 20th century (EA2003.62).

##### Purchases

- Painting by Tao Tao Jin Zhang, ink and colour on paper, c.1920 (EA2002.175); bound volume of sixty watercolours and manuscript for G.H. Mason's *Costumes of China* (London, 1800) and a printed copy of the same book. Purchased with the help of the National Art Collections Fund and the Friends of the Ashmolean (EA2003.4, 4a).

#### *India, Tibet and South-east Asia*

##### Gifts and Bequests

- From Dr Catherine Glynn Benkaim, from the Catherine and Ralph Benkaim Collection: painting of a *peri* on a composite camel, Udaipur, Rajasthan, c.1680 (EA2003.1).
- Bequest of Charles W. Stewart: five Provincial Mughal paintings and one calligraphy, (EA2003.21–25, 44) and four Rajasthani paintings (EA2003.26–30), all 18th/19th century; one Tibetan painting, 19th century (EA2003.31); seven Kalighat paintings, Calcutta, late 19th century (EA2003.32–38).
- Anonymous gifts: bronze plaque fragment, Swat, 8th century (EA2002.51); silver belt ornament, Turkman, Afghanistan or Central Asia, 19th century (2002.176).

##### Purchases

- Brass hand-shaped standard, Deccan, 18th–19th century (EA2003.44); brass *lingam* shrine, Maharashtra, 18th century (EA2003.63); painting of a bird, Rajasthan, 19th century (EA2003.42); wood Maitreya plaque, Tibet, 12th century (EA2002.178).

#### *Islam*

##### Gifts and Bequests

- From Dr Philip Beckett: large bowl and dish, Canton enamel for the Persian market, 1879–80 (EA2003.54–55).
- From J.P.D. Dunbabin: two tiles, Iran, 12th–13th and 15th century (EA2003.56–57).
- From Mr F.Rasti: calligraphy by Mirza Assadollah Shirazi, Iran, 19th century (EA2003.64).
- Bequest of Charles W. Stewart: two pieces of Turkish calligraphy, 19th century (EA2003.45–46); six Persian paintings, 16th–19th century (EA2003.47–51, 53); Persian painted book cover, 19th century (EA2003.52).

## Japan

### Gifts and Bequests

- From Miss Irene Finch: blue and white porcelain dish, c.1800 (EA2002.40).
- Bequest of Gillian Dickinson, through the National Art Collections Fund: stoneware jar and bottle, by Shigayoshi Ichino and Shoji Hamada, contemporary (EA2002.53–54).
- From David Hyatt King: blue and white dish, early 19th century (2002.54).
- From Mrs Clare Passingham: *nishiki-e* woodblock print, 'Hawk', by Hiroshige (1797–1858), in memory of her father Professor C.D.Darlington (EA2003.16).
- From Major and Mrs F.N.L. Chapman: porcelain cup, Imari, early 12th century (EA2003.66).
- Bequest of Sir Frank Bowden of Thame Park: cloisonné enamel *tachi* (slung sword) (EA2003.6); wood and lacquer sword rack (EA2003.7), both 19th century.

### Purchases through an anonymous benefaction

- Painting of a porcelain workshop, by Kawahara Keiga, early 19th century (EA2002.55); pair of six-fold screens, Tigers, by Kishi Ganku (1749–1838) (EA2002.61); six-fold screen, Flowers, by Komai Genki, (1747–97) (EA2002.62); cast iron kettle for the Tea ceremony, 16th century (EA2002.63); cloisonné vase by Namikawa Yasuyuki, 1915 (EA2002.177); two Arita blue and white waisted bowls, late 17th century (EA2003.8, 14); two Arita blue and white bowls, late 17th century (EA2003.9,10); Arita blue and white rolwagen, mid-17th century (EA2003.11); large Arita blue and white dish, late 17th century (EA2003.13); pair of Arita blue and white bottles, mid-17th century (EA2003.15); coloured Imari miniature condiment set of six pieces and two lids, late 17th century (EA2003.12).

### Other purchases (all through the Story Fund)

- Blue and white porcelain albarello in Delft style, Arita, 1652–58 (EA2002.22); blue and white porcelain tazza and dish, both mid-17th century (EA2002.56,57); Arita blue and white shaped dish, 18th century (EA2002.59); three Arita blue and white dishes, mid-17th century (EA2002.60, EA2003.2,3); *hibachi* (brazier) made up of four wood-blocks for prints, mid-19th century (EA2003.5); coloured Imari squared bottle with lid, early 18th century (EA2003.17); coloured Imari ewer, late 17th century (EA2003.18); Kakiemon blue and white dish, late 17th century (EA2003.19); Arita porcelain incense burner, c.1660–70 (EA2003.65): all purchased from the Story Fund.

## Loans in

- A double-sided Indian sandstone fragment with *makara* images, Mathura region, 1st–2nd century AD, on loan from Mr Anthony d'Offay.
- A Chinese carved ivory writing brush, 16th century, on long loan from the Sir Victor Sassoon Chinese Ivories Trust.
- Two Chinese landscape paintings, 18th/19th century, were loaned from a private collection to the exhibition 'The Four Seasons'.
- Books and other objects were loaned by the Bodleian Library and from a private collection for the 'Edward Lane' exhibition.
- Eight Tibetan paintings were loaned from the Tulloch Collection for the exhibition 'Thangkas of Lamas and Guardian Deities'.

### Loans out

- Five Japanese screens and one painting on long-term loan were returned to the Victoria and Albert Museum.
- The Tanavoli loan of Persian steel was concluded and the collection departed for exhibition at the Institut du Monde Arabe in Paris.
- Three 17th century Chinese porcelains, to the exhibition ‘Treasures from an unknown region: Shunzhi Porcelain 1644–1661’, at Honolulu, Dallas and Charlottesville.
- Korean porcelain jar with underglaze painting, to the exhibition ‘Soul of Simplicity: Ceramics of the Josean dynasty, Korea’ at the Hagi Urugami Museum of Oriental Ceramics, Osaka, Japan.
- Two Indus Valley seals, to the exhibition ‘Tower of Babel’ at Graz.
- Islamic bowl, to the exhibition ‘Ex Oriente’ at Aachen.

### Gallery and storage works

Rebacking of the display cases and redesigning and rehangng of labels in the Reitlinger Gallery of Islamic Art continued throughout the year. Work began on converting the entrance area of the Eastern Art Print Room into a store for scroll-paintings, with fittings designed by Neville Bruton. This project is funded from the B.D.H. Miller Bequest. Planning has also been carried out for the redevelopment of the former Eastern Art Library as a store for Indian sculpture and metalwork (with funding from a benefactor), and of the former Richmond Room and Papyrology rooms as the Department’s main organic storage areas following the expected vacation of the larger part of the present Organic Store.

### Donations and Sponsorship

The Department warmly thanks an anonymous benefactor for funding support for our two Research Fellows in Indian art, for a planned renovation of the Indian sculpture storage and for the purchase of objects.

The Department is also deeply grateful to an anonymous benefactor for enabling the Museum to buy several important Japanese works of art.

We also thank the National Art Collections Fund and the Friends of the Ashmolean for supporting the purchase of a Chinese painting album; the Stockman Foundation for continued support for Flora Nuttgens’ work in assessing our storage needs for the textiles collections and other objects in organic materials; and Mrs Phyllis Nye, who has left the Museum after many years as our most experienced Eastern Art guide, for her continued support for the Department’s gallery and exhibition leaflets.

### Documentation and Archives

Work on the Departmental textiles conservation database is nearly complete.

#### *May Beattie Archive*

Photography and detailed technical analysis of the Museum’s carpet collection continued, with approximately one third of the collection now completely catalogued. A new website which offers access to the database of Ashmolean carpets and of the Beattie slide collection has been

designed and is available online from September 2003. The address is:  
<http://beattie.ashmol.ox.ac.uk/>

### **Creswell Photographic Archive**

Following the publication in 1999 on CD-ROM of 6,523 images of Islamic architecture photographed by Professor Sir K.A.C. Creswell (1879–1974), this invaluable resource for scholars and students is now to be made available online through the Ashmolean website. At the request of the Fine Arts Library at Harvard University, which possesses a substantial collection of Creswell prints, and the Massachusetts Institute of Technology, where the Aga Khan Trust for Culture is sponsoring an international database for the study of Islamic architecture, mutual links with these archives will be built into the program to provide an unparalleled network for researching the field.

### **Lectures and Events**

The 2nd Ashmolean Chinese Painting Colloquy, *Chinese Aesthetics, the Avant-garde and Works of art of the past half-century*, was held on 16 October. At the reception which followed, a painting by Huang Yongyu (b.1924) was presented to the Museum by Gordon Barrass, in honour of Prof. Michael Sullivan. A private view was held of the exhibition 'Early Buddhist sculpture from Tibet: The Nyingjei Lam Collection' on 13 November. The 36th William Cohn Memorial Lecture, entitled 'Medieval Cairo: A Mamluk city of 19th century design?', was given by Prof. Irene Bierman on 21 January. This was followed by a reception in the galleries and a dinner. A reception was held in the galleries on 6 May for the 'Edward Lane' and 'Four Seasons' exhibitions. The May Beattie Memorial Lecture this year took the form of a two-day conference, 'Carpets and textiles in the Iranian world 1400–1700', held on 30–31 August. The conference was supported by the Iran Heritage Foundation and the British Academy, and will form the basis for a publication of the proceedings.

### **Staff Reports**

**Dr Naman Ahuja** made a study tour in India in December and January with a travel grant from the Society for South Asian Studies. He gave a lecture at the Institute of Archaeology and a gallery talk for students from Bonn University. He lectured for two British Museum Diploma courses in Indian art. He attended the conference 'India: Land of Empires' at the Gulbenkian Foundation, Lisbon, and read a paper, 'Images of a forgotten pantheon: Indian gold, ivory and terracotta c.200 BC–200 AD'. He also lectured at the Royal Ontario Museum, Toronto, and McMaster University, Hamilton, Ontario. His joint paper with Dr Bhandare was read by the latter at the South Asian Archaeology conference at Bonn. **Publications:** 'Moulded terracottas from the Indo-Gangetic Divide: Sugh, c.200 BCE–50 CE', in P.Pal ed., *Early Indian terracottas*, Bombay, 2002; (with J.Casey and D.Weldon), *Divine presence: Arts of India and the Himalayas*, Barcelona, 2003.

**Prof. James Allan** was given special leave from his Keeper's duties for the year, to set up the Ashmolean Inter-Faith Exhibitions Service. He lectured for the Oriental Faculty in Trinity Term, supervised one M.St. student, and acted as an M.St. and D.Phil examiner. He continued as President of the British Institute of Persian Studies. He gave a talk on Islamic art for the

Education Service and spent a day showing the Islamic collections to students of the British Museum's Asian Art diploma course. He read a paper 'Safavid loss, Ottoman gain: Metalwork across the two empires' at the conference on Safavid Art held at the School of Oriental and African Studies in September 2002. **Publications:** *Persian Steel. The Tanavoli Collection*, Tehran, 2002; *Metalwork Treasures from the Islamic Courts*, Museum of Islamic Art, Doha, 2002.

**Dr. Ruth Barnes** continued to supervise one D.Phil. student. In 2003 she gave three lectures for the British Museum Diploma in Asian Art (South-East Asia module); she was guest speaker to the AGM of the Basket-Makers' Association; she was involved in a study day for the Education Department; she was invited to give a seminar on radiocarbon dating textiles, at the Ecole des Hautes Etudes en Sciences Sociales, Paris; she lectured at the American Museum in Bath on the Robert Shaw Collection in the Ashmolean and contributed to a Friends' Private Evening; she also was external examiner for a PhD dissertation at the Institut National des Langues et Civilisations Orientales in Paris. She attended a conference 'Communities and Commodities: Western India and the Indian Ocean (11th to 15th centuries CE)' at the University of Michigan, Ann Arbor, where she gave a paper and chaired a session. She also lectured in the University of Michigan's Department of History of Art on this occasion. In December 2002 she was invited to India for a book launch of her publication *Trade, Temple and Court*, and gave a lecture at the British Council in Mumbai. In 2003 she was invited to visit Qatar and comment on a leading collection of Islamic textiles; she visited a private collection in Los Angeles, in preparation for the 2004 exhibition 'Textile Traces - the Lloyd Cotsen Collection'; she also visited the Fowler Museum of Cultural History at UCLA to advise on their holdings of eastern Indonesian textiles; she was invited as key speaker to the conference 'Sari to Sarong: 500 years of Indian and Indonesian textile exchange', held at the National Gallery of Australia in Canberra. She curated the exhibition 'An Englishman in Egypt. Edward Lane in Cairo (1825-35)'. In Hilary Term she became a committee member of the Asian Studies Centre at St. Antony's College, and for Trinity Term she organised a seminar series with seven invited speakers for the ASC, entitled *Islam in Asia*. **Publications:** (co-authored with Steven Cohen and Rosemary Crill) *Trade, Temple and Court. Indian Textiles from the Tapi Collection*. Mumbai: India Book House, 2002. The Present Through the Past: The Ernst Vatter Collection in Frankfurt a.M. *In: Treasure Hunting? Collectors and Collections of Indonesian Artefacts* (Reimar Schefold and Han F. Vermeulen, eds.). Leiden: Mededelingen van het Rijksmuseum voor Volkenkunde No. 30, 2002.

**Dr Teresa Fitzherbert** gave a seminar on Persian painting for the Oriental Faculty and co-supervised a D.Phil student. She gave papers at three conferences: 'Reading the image performing the text' at the Institute of Fine Arts, New York University; the 'Second Edinburgh *Shahnama* Conference' at Edinburgh University; and 'Beyond the legacy of Genghis Khan' at the Los Angeles County Museum of Art. She also read papers at the Freer Gallery of Art, Washington, and the School of Oriental and African Studies, London. She was awarded a Smithsonian Fellowship to spend seven months next year at the Freer Gallery which is publishing her doctoral thesis.

**Dr Madhuvina Ghose** gave a lecture course on Indian art at Birkbeck College, London, and lectured for the 'Indian City' course at the School of Oriental and African Studies and for the British Museum Diploma course in Indian art. In May she read a paper 'Reconsidering the Bimaran reliquary' at the Oriental Numismatic Society symposium 'Coinage and Buddhism',

held at the Museum and attended the conference 'Afghanistan: Meeting point between East and West' in Montpellier with the help of a UNESCO grant, where she read a paper, 'A rare image of the goddess Nana from Afghanistan'. She also lectured to the Indian Art Circle, London, and the Oxford Centre for Vaishnava and Hindu Studies, and was Chairperson of the Circle of Inner Asian Art, London. She received a doctoral degree from the University of London for her thesis *The origins and early development of anthropomorphic Indian iconography*. **Publication:** catalogue entries in O.Bopearachchi et al. eds.,....., Lattes, 2003.

**Dr Oliver Impey** supervised one graduate student and gave four University lectures in the series 'Topics in Japanese art and culture'. He attended the openings of the renewed Zwinger Museum in Dresden, and of the 'De haar een de maan' exhibition at the Rijksmuseum, Amsterdam. He participated in the Kakiemon Study Day at the Museum when he lectured on 'Kakiemon'. He lectured to the Friends of the Ashmolean on 'Japanese lacquer in French furniture', gave a Curator's gallery talk, and a Guides' training session. He acted as an assessor at the Blue and White Study Day of the Oriental Ceramic Society, and lectured at the Daiwa Foundation. He chaired the judging committee for the Axa Prize, in Asia Week in London. He gave the Annual Christmas lecture to the Friends of Asian Art in the Rijksmuseum, Amsterdam, and lectured in the series on collecting to Asia House, London. **Publications:** *Japanese export porcelain: Catalogue of the collection of the Ashmolean Museum*, Hotei Publications, Amsterdam; (with Mitsuko Watanabe), *Kuniyoshi's Heroes of China and Japan*, Ashmolean booklet; 'Japanese cloisonné enamel: The work of the artist Namikawa Yasuyuki', *Aziatische Kunst*, 33, 1, pp.3–15.

**Dr James Lin** lectured on 'Han imperial tombs at Mancheng, Hebei province' to the University's Taiwanese Society in May. He catalogued a private collection of Chinese ink-cakes in Abingdon, and helped to publish a private collection of Chinese paintings in London. **Publications:** 'Jade suit and its function', *Journal of the National Museum of History, Taipei*, March 2003; '7000 years of Chinese Jade in the Selwyn and Ellie Alleyne Gallery of the British Museum', *Circle of Inner Asian Art Newsletter*, London, 2003.

**Dr Jon Thompson** lectured for the 'Carpet and Textile Studies' series at the Oriental Institute and organised the conference 'Carpets and textiles in the Iranian world 1400–1700' held at the Museum.

**Dr Andrew Topsfield** was Acting Keeper of Eastern Art throughout the year. He supervised one graduate student for the Oriental Faculty. He served on the committee of the Society for South Asian Studies and acted as an Expert Advisor for the Heritage Lottery Fund.

**Mrs Shelagh Vainker** lectured and supervised for the Oriental Faculty and examined a D.Phil thesis. She was elected to the Council of the Royal Asiatic Society and continued to serve on the Executive Committee of the Great Britain-China Centre and as a Trustee of the Sir Victor Sassoon Chinese Ivories Trust. She convened the 2nd Ashmolean Chinese Painting Colloquy, 'Chinese aesthetics, the Avant-garde and Works of art of the past half-century' in October, and gave a talk, 'Collecting the contemporary: An institutional viewpoint'. She lectured to the Far East Painting Society in January. She was Newlands Visitor at the University of Glasgow for ten weeks from February to April, giving undergraduate lectures in the Dept. of History of Art and a paper in the History of Art Research Seminar series. In April she hosted a ceramic handling

session for the Young Friends of the Ashmolean. She presented a lecture 'Art and Life in the Northern Song dynasty' to the Royal Asiatic Society in May and gave a paper 'The appreciation of Northern Song ceramics: evidence from kilns' at the Percival David Foundation Colloquy no.22 in June. **Publications:** 'Landscape and revolution: Paintings by Dong Shouping (1907–97) in the Ashmolean Museum', *Apollo*, CLV, no. 489, Nov. 2002, pp.36–41; 'Luxuries or not?: Consumption of silk and porcelain in 18th century China', in M. Berg and E. Eger eds., *Luxury in the eighteenth century: Debates, desires and delectable goods*, pp.207–19, Richmond (Palgrave), 2003.

### Research Fellows

Dr Naman Ahuja continued his work on a catalogue of the early Indian sculpture collections. Dr Ruth Barnes completed her catalogue of the Robert Shaw collection of Central Asian garments, a two-year project part-funded by the J. Paul Getty Trust. Dr Madhuvanti Ghose joined the Department in November to prepare a catalogue of the Gandhara and Central Asian sculpture collections. Dr Janice Katz completed her Sackler Fellowship in January, having prepared her catalogue of the Museum's Japanese paintings for publication in October 2003. She has been appointed to a Curatorship at the Art Institute, Chicago. Dr James C.S. Lin joined the Department in October as the first Christensen Fellow of Chinese Painting. Dr Jon Thompson continued his work as May Beattie Visiting Fellow in Carpet Studies. Dr Hulya Tezcan of the Topkapi Palace Museum, Istanbul, a visiting Barakat Trust Fellow, was attached to the Department in Trinity Term. She gave lectures in the Museum and at the Oriental Institute.

### Assistants and Volunteers

Ann Colwin continued her documentation of the Japanese metalwork and smaller works of art. Emma Dick continued as manager of the May Beattie Archive. Dr Teresa Fitzherbert continued as Creswell Archivist. Joyce Seaman continued to work on the Japanese collection, in particular the Meiji period collection and the gifts of Sir Herbert and Lady Ingram. Mitsuko Watanabe continued to work on the Japanese prints, especially on those of Utagawa Kuniyoshi, leading to the publication of her Ashmolean Booklet (with O.R.Impey), *Kuniyoshi's Heroes of China and Japan*.

## THE CAST GALLERY

### Accessions

There were no accessions, transfers or loans to the Gallery during 2002–3.

### Gallery Works, Storage and security

The sewerage pump extractor was successfully replaced over a two week period before Easter. During July and August, the University Surveyor's office replaced the heating controls and pumps at the Gallery, equipment that had never been updated since its installation in the 1950s. A new intercom was installed, allowing visitors to ring Professor Smith's office directly from the main entrance. Finally, the Cast Gallery's dark room was re-painted and its walls patched. The Gallery continues to plan for the interface between the Cast Gallery building and the Museum, as part of the Master Plan (see Director's Report).

### Documentation

The Research Archive for Greek and Roman Sculpture continued to catalogue casts in the Gallery, and to maintain its database on sculptures appearing on the art market. Sixty percent of the entire collection has been documented. Progress has also been made in the past year on the Cast Gallery's art market database: Catherine Draycott completed 60 new full entries and logged over 200 sculptures. The research office was reorganised and a second computer and scanner were purchased and installed. A three-year plan, detailing the next stages of the archive's work, is currently under development.

### Events and Activities

The exhibition 'Gluttons and Gladiators' was extended from its opening in June 2002 through summer 2003, and has continued to receive favourable comments in the visitors' book (see Exhibitions).

In July, a party was held in the Cast Gallery in honour of the acquisition of a seal by Edward Burch, formerly in the collection of Sir Joshua Reynolds. The party hosted by Gertrud Seidmann and among the thirty attendees was Mr Philip King, President of the Royal Academy of Arts.

In August, the Cast Gallery hosted a storytelling event as part of the summer evening opening programme supported by the Casenove Management Fund. Thirty guests (24 adults and 6 children) enjoyed stories by Marguerite Osborne, whose theme was 'Gifts of the Gods'. The stories were about the intervention of gods in human affairs, and as all of them linked to Greek and Roman gods and heroes, the lower level of the Cast Gallery provided the perfect setting for this event.

**Volunteers** *Sophy Rogers*, who recently completed an MA in Classical Heritage at the University of Bristol, is preparing a series of hand-held guides on various aspects of the

collection. These will be laminated and made available to visitors to the gallery. *Alfred Gray*, an undergraduate studying History of Art at the University of Bristol, worked at the Cast Gallery during July and August. His focus was image-based projects including explanatory guides on the history of collecting, and new brochures for classical art and archaeology studies at Oxford.

### Library Storage

The Curator's library on the Mezzanine was expanded and completely reorganised. New shelving units having been installed by the Ashmolean Museum workshop, there is now sufficient space for display and consultation of some 1,000 volumes on classical art and archaeology, ancient literature, Greek and Roman history, and modern art theory. This is an important resource for graduate students.

### Staff Reports

**Prof. R. Smith** lectured in Ankara, Cambridge, London, New York, Oxford and Paris. He made research trips to Albania and southern Greece and directed field research at Aphrodisias in Turkey. *Publications*: '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), pp. 59–102. 'The statue monument of Oecumenius: A new portrait of a late antique governor from Aphrodisias', *Journal of Roman Studies* 102 (2002), pp. 134–156. 'Aphrodisias 2001', 24. Kazi Sonuclari Toplantisi (Ankara 2003) II, 327–332, with C. Ratté. Forthcoming: 'Archaeological Research at Aphrodisias in Caria, 1999–2001', *American Journal of Archaeology* 2003/4, with C. Ratté; 'Pindar, athletes, and the early Greek statue habit', in S. Hornblower, C. Morgan (eds), *Pindar: athletics, elite patrons, and sanctuaries* (Oxford 2004/5).

**Pascale Jaquot** left the Gallery to take up a post of Bursar at the Maison Française after 17 years as secretary to Professor Smith. She will be sorely missed and was given a party in the Gallery and a cast of a version of the Aphrodite of Cnidos to say farewell. Pascale has been replaced by **Fiona Greenland**, who completed her master's and doctoral degrees in Classical Archaeology.

## BEAZLEY ARCHIVE

The Beazley Archive is a research unit of the Faculty of Classics and has been housed in the Cast Gallery of the Ashmolean Museum since 1970. In addition to Sir John Beazley's original paper archive there are now 23 databases on ancient Greek and Roman pottery, sculpture, gems and cameos, making the Beazley Archive one of the largest electronic resources in the University of Oxford. [www.beazley.ox.ac.uk](http://www.beazley.ox.ac.uk) receives more than 50,000 visits a day.

The Beazley Archive's first project, the twenty-four year old Pottery Database, now has more than 71,000 records and 50,000 water-marked images. It receives 4000 to 6000 searches per day. The more than 1500 colour digital images of Greek and related pottery in the Ashmolean Museum, taken by Ian Hiley over the past three years, are available on [www.beazley.ox.ac.uk](http://www.beazley.ox.ac.uk). During the summer of 2003 the Beazley Archivist designed web screens for an on-line *Corpus Vasorum*

*Antiquorum* (see below) using images of Near Eastern, Egyptian, Mediterranean and European pottery in the Ashmolean Museum, also made by Ian Hiley. Since CVA is a corpus of ancient pottery it is a natural complement to the museum's project to document its collections of ceramics.

Research on engraved gems continues under the aegis of Sir John Boardman, with Drs Claudia Wagner, Martin Henig, and Jeffrey Spier, and Gertrud Seidmann. Dr Wagner has digitised Rudolf Raspe's 18th 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 in the Victoria and Albert Museum. A grant from the Faculty of Classics in July 2003 will enable outstanding Tassie impressions in Edinburgh (National Museum of Scotland) to be digitised in the autumn.

A major project on classical and neoclassical engraved gems and cameos will be carried out over the next three to five years, continuing research on the extensive collection of impressions acquired from Sir John Beazley with his archive in 1970. It will concentrate on the publication (paper and electronic) of old and relatively unknown collections. Related to this major project is the launch of a third series of in-house publications, *Studies in Gems and Jewellery*. The first volume, *A Collection of Classical and Eastern Intaglios and Cameos*, by Wagner and Boardman was published in August 2003.

## Grants

A grant from the J. Paul Getty Trust in Los Angeles (2001–2004), through the *Union Académique Internationale* in Brussels, has been augmented during 2003 by grants from the British, Bavarian, French, Swiss and Austrian academies. The project is digitising for the web out-of-print fascicules of *Corpus Vasorum Antiquorum*. CVA is the oldest research project of the *Union Académique Internationale*. Since 1919 twenty-five countries have participated, publishing about 300 fascicules of ancient pottery in more than 100 museums. By summer 2003 more than 250 fascicules had been digitised. The project is expected to generate more than 70,000 images. It will have a five-language search mechanism, links to the Beazley Archive Pottery Database, to participating museums and collections, and to sponsoring national academies. The project is on course for completion in late summer 2004 when [www.cvaonline.org](http://www.cvaonline.org) will be launched. CVA will also be on [www.beazley.ox.ac.uk](http://www.beazley.ox.ac.uk).

A grant from the Leventis Foundation has enabled work to continue on data collection and database integration for the *Lexicon Iconographicum Mythologiae Classicae* and *Thesca*; both projects have members in 40 countries, many from the major national museums and universities. This Archive research project forms part of the Classics component of the Oxford-Princeton Project.

Research projects funded by the Wiener-Anspach Foundation in Brussels include one (1999–2002) on 19th century British and Belgian collections of classical antiquities (published as *Appropriating Classical Antiquity*, edited by Kurtz and Athena Tsingarida, in winter 2002) and another on *Signatures of artists in the ancient Greek world* (2002–2004). The latter is creating datasets on sculpture (Brussels), pottery and gems (Beazley) for [www.beazley.ox.ac.uk](http://www.beazley.ox.ac.uk). These will be linked to Beazley datasets on sculpture, pottery and gems already on the web site. As part of the project twelve scholars from Oxford are being invited to lecture in the *Université Libre de Bruxelles*.

In December 2002 the Beazley Archive was awarded a Resource Enhancement Grant by the AHRB for just under £300,000.

## Publications

Actively involved in publishing (with Oxford University Press and British Academy) since 1982, the Beazley Archive began its own in-house series in 2002 under the joint imprint of The Beazley Archive and Archaeopress. The latter is directed by Dr David Davison, publisher of *British Archaeological Reports*, and based in Oxford. Kurtz's *Reception of Classical Art in Britain* was the first volume in the first series, *Studies in the History of Collections*. An illustrated version of the Ashmolean Museum's 900 plaster casts from the antique that appeared in the printed catalogue 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, the second, a revised edition of Sir John Beazley's classic *The Lewes House Collection of Ancient Gems* (Oxford, 1920) in 2003. Revised by Boardman, it has new contributions from Cornelius Vermeule, on Edward Perry Warren, and from Mary Comstock, on the gems now in the Museum of Fine Arts, Boston. The third series, *Studies in Gems and Jewellery*, is described above.

## Staff

The Beazley Archive is directed by Dr Donna Kurtz, Professor of Classical Art. The pottery databases are directed by Dr Thomas Mannack, gem and cameo databases by Dr Claudia Wagner. Greg Parker is responsible for Beazley Archive programming and network management, Ian Hiley acts as web-master. Dr Alexandre Mitchell (Wolfson) and Tom Patrick (Univ 2002) have been working on the pottery projects during the year, assisted by Morag McCormick from July, and Kate Nichols from September. Professor Sir John Boardman is actively involved in Beazley Archive projects.

Throughout the year undergraduates, graduates, and volunteers from outside the university have worked in the Beazley Archive.

## EXHIBITIONS

### **Modern Chinese Painting from the Khoan and Michael Sullivan Collection, Part 2: Works acquired since 1980**

21 May 2002–5 January 2003

This second exhibition of paintings from the Sullivan collection showed works painted and collected at the end of the 20th century, when Chinese artists enjoyed greater freedom of expression and continued to absorb the powerful influences of the West.

### **For the Love of Drawing: A Private Collection**

**A collection of European drawings from the Renaissance to the present day**

4 June–18 August 2002

This small but beautiful exhibition of drawings from a private collection demonstrated how works can be collected on a modest scale over fifty years to form a handsome and coherent collection. The works ranged from Tiepolo and Boucher to John Piper and David Hockney. An unusual juxtaposition was the inclusion of works by some of the best cartoonists of the 19th and 20th centuries, so that Phil May and David Low could be judged as draftsmen alongside Graham Sutherland and Augustus John. Following the exhibition the owners of the collection presented to the Museum superlative drawings by Augustus John and Paul Nash and a famous portrait of Lord Beaverbrook by Sir David Low was acquired by purchase.

### **Artists of Radio Times: A Golden Age of British Illustration**

12 June–7 September 2002

Generously supported by Darbys (Solicitors), Critchleys (Accountants) and the Chris Beetles Gallery, London.

This was the main summer exhibition for 2002, attracting 16,500 visitors. The *Radio Times* was considered the art house of magazines, enjoying a circulation of 4 million after the War and carrying a stable of contemporary artists including Paul Nash and Frank Brangwyn. Over the decades it provided an artistic as well as social history of the nation – few magazines stir such nostalgic memories. Over 160 images from its eighty year history were on display and many of the artists who had contributed over the years attended the opening and visited the exhibition over the summer. The education programme was extremely popular with the printmaking workshop and the gallery talks being sold out well in advance. The catalogue, designed and written by the exhibition curator, Martin Baker, sold 1,500 copies and was well reviewed in the press. It was described by Best of British as a beautiful book in its own right.

### **Gluttons and Gladiators: New Portraits from Imperial Rome**

25 June–12 January 2003

The Cast Gallery is not often in a position to mount temporary exhibitions but a collection of fourteen Roman portraits, displayed against a dramatic background of black velvet, gave a valuable historical insight into ancient Roman society over four centuries, from emperors to everyman.

**From Alfie to Dogger: The work of Shirley Hughes**

18 September–26 January 2003

Supported by Random House

This exhibition was mounted to celebrate Shirley Hughes' seventieth birthday and the launching of her autobiography, *A Lifetime of Drawing*. It was an enormous success both critically and in terms of reaching a wide and varied public. We had a record number of visitors to the exhibition, over 70,000 in total, with up to 800 a day over half term and just before Christmas. The number of children who came was particularly pleasing and by November the school parties visiting our Greek or Egyptian collections were making detours to pay their respects to Dogger. The exhibition was taken on by the National Museums and Galleries on Merseyside where it was shown in Liverpool during the summer of 2003.

**Travelling Companions: Hals and Manet**

2 October–30 November 2002

The National Gallery continued its series of travelling companions with a pairing of works of very different in subject matter: Frans Hals' *Young Man Holding a Skull* and Edouard Manet's *Corner of a Café Concert*. The exhibition was accompanied by excellent explanatory text panels and a video which encouraged comparisons and connections between the pictures and the artists. The display was augmented by three pictures: a Hals on loan from a private collection and two sketches by Manet from the Museum's holdings. The visitor comments were very positive and the small number of works on display was considered a refreshing change. The opening lecture, a conversation between Christopher Brown and Kathleen Adler, the Head of Education at the National Gallery, was presented to a full house. It touched on aspects of the painters' lives as well as looking in depth at the iconography and technique of the two paintings.

**Early Buddhist Sculpture from Tibet: The Nyingjei Lam Collection**

2 October–23 December 2002

The Department of Eastern Art had a strong Tibetan theme to the year beginning with this second, expanded, showing of the outstanding Nyingjei Lam loan collection of early Himalayan Buddhist metal sculpture (previously exhibited in 1999).

**The Arts of Japan: Acquisitions from the Jeffrey Story Fund 1985–2002**

7 January–20 April 2003

This display was of Japanese ceramics, paintings, metalwork and lacquer, purchased with the very generous bequest to the Museum from the late Jeffrey Story. In mounting the exhibition, Dr Oliver Impey demonstrated his own great achievement and connoisseurship in building up our later Japanese collections to their present international importance.

**The Sand Mandala of Chenrezi**

9–25 January 2003

The exhibition was jointly organised by the Department of Eastern Art and the Oxford Sand Mandala Group. It was only the second time a sand mandala had been created in a public gallery in the UK. Four Tibetan monks from the Dip Tse Chok monastery at Dharamsala,

## EXHIBITIONS

India, created the mandala of Chenrezi (Avalokitesvara), the Bodhisattva of compassion. This unusual event attracted wide media and public interest and received some 10,000 visitors. After completion the mandala was ritually dissolved and the sand was carried in procession and immersed in the river Cherwell. The Museum records its gratitude to the monks of Dip Tse Chok Ling monastery, Dharamsala; to the student members of the Oxford Sand Mandala Group who helped to organise and supervise this event; and to the many benefactors who contributed generously to the monks' travel expenses from India.

### **The Four Seasons**

21 January–25 May 2003

This exhibition was an introduction to the skills and meaning of Chinese landscape painting. The four seasons in ancient China were related to the lunar calendar and represented the cycle of life: from birth (Spring) to death (Winter). Even the colours have significance: light green usually represents Spring, blue Summer, yellow or orange Autumn and black-and-white Winter. The exhibition was selected by Shelagh Vainker and Dr James Lin and drew on works from the Museum's own extensive Chinese collections. The Art Newspaper wrote of this exhibition: "It is particularly good to see these works displayed in the Ashmolean's new gallery as it has been specially designed with exactly the right height ceilings to display Chinese painting, whose art work tends to be tall rather than wide." There was a very successful children's activity day which was marked by a beautiful and lively series of drawings and paintings which were displayed on the education board for several weeks afterwards.

### **Roman Gold from Finstock**

3 February–31 December 2003

A most important Roman coin, unearthed in Oxfordshire over 150 years ago and which was brought into the Ashmolean last September for identification, was the subject of a small exhibition entitled *Roman Gold From Finstock*, which attracted notice in the national Press, and on local television and radio (see Heberden Coin Room report, under Loans, and The Ashmolean 44 (Spring 2003), 2–4). The coin is a gold 'aureus' of c. AD 70 in the name of the Roman emperor Vespasian, and it is unique. Unusually for any Roman gold, and surprisingly for a coin found in Britain, the coin was struck in the east, probably in Judaea or Syria, at about the time of the Roman sack of Jerusalem in AD 70 (when the Temple was destroyed).

### **Contemporary Prints**

19 February–23 March 2003

Two sets of prints from the artists Hughie O'Donoghue and Georg Baselitz were displayed for the first time in the Museum. The nine carborundum prints by O'Donoghue were donated to the Museum by the artist in memory of Ilaria Bignamini, a scholar of the classical tradition, and were inspired by a large painting, *The Wrestlers*, which was also on display. The series by Georg Baselitz *A Fascist Flew Past* is considered to be one of the most important series made by the artist in the past twenty years. It was acquired for the Museum in 2002 and represents a technical milestone in printmaking. The display attracted considerable interest and it was a good opportunity to be able to show large, new acquisitions in the McAlpine gallery.

**Spectacular Impressions: Old Master Prints from the Ashmolean Museum**

16 April–14 September 2003

The Museum holds one of the most important print collections in the world but it is seldom possible to show more than a handful at a time. This summer represented a major departure with an exhibition of eighty works from the collection from the 15th to the 18th centuries and including works by Mantegna, Dürer, Rembrandt and Watteau. The exhibition elicited a great deal of comment from visitors. Printmakers were delighted to see so many master prints, one writing that he was inspired and encouraged in his own work by the exhibition. The general feeling was summed up by one visitor who wrote: “This is such a good idea. The more we can see from the Print Room the better.”

**An Englishman’s Travels in Egypt: Edward Lane in Cairo (1825–35)**

23 April–20 July 2003

This exhibition was curated by Dr Ruth Barnes; it examined the Egyptian travels of the Orientalist Edward Lane. Some years ago the Department of Eastern Art received a full set of Turkish clothing that Lane had worn during his two extensive visits to Cairo between 1825 and 1835. The garments were displayed, alongside some of his diaries and accomplished sketches from his years in Cairo, now in the University’s Griffith Institute. The Bodleian contributed manuscripts and early publications, and family portraits and early photographs were made available from two private loans. The exhibition presented an insight into the world of early 19th-century life and travels in Egypt.

**A Boyhood Passion: The James A. de Rothschild Collection**

30 April–27 July 2003

The exhibition was based on a collection of ancient coins formed by James (Jimmy) de Rothschild during his boyhood and early adult years. Although he stopped collecting at about the age of thirty, the collection remained intact and is now one of the many collections of Waddesdon Manor. With help from the National Trust, Waddesdon Manor, and the Rothschild Family Trust, displays of his coins were set up both at the Ashmolean and at Waddesdon Manor to celebrate Jimmy’s boyhood passion for coins

**Modern Chinese Paintings from the Reyes Collection**

11 June 2003–4 January 2004

In 1995 130 modern Chinese paintings were generously presented to the Ashmolean Museum in honour of Jose and Angelita Reyes. In subsequent years nearly 70 works have been added. The exhibition displayed in the Khoan and Michael Sullivan Chinese Paintings Gallery was a selection from this collection showing not only works in the traditional Chinese style but works demonstrating how arts in China responded to 20th century Japanese and Western art.

**Thangkas of Lamas and Guardian Deities: Buddhist Scroll-paintings from Tibet**

22 July–5 October 2003

This exhibition continued the Tibetan theme, presenting a selection of fine thangka paintings from the Museum’s collection and three private collections. It coincided with the major international conference of Tibetan studies organised by the Aris Trust Centre at St Hugh’s College in early September.

## CONSERVATION DEPARTMENT

The Department has striven to provide equitable conservation support to all curatorial departments while developing its own research agenda that fits in with the needs of the Ashmolean's collections. Its activities, however, are influenced by the Museum's particularly heavy inward and outward loans programme. In the year 2002–3, the Ashmolean lent 455 individual works of art to 85 institutions world-wide and accepted 155 inward loans. Almost all of these objects passed through the hands of the Museum's conservators, for assessment and condition reporting, but a significant number for interventive conservation as well.

The year also saw the completion of the detailed planning stage of the Department's major capital project, the building of a new paper conservation studio. This is largely funded by a grant of £154,800 from the Designated Challenge Fund. The project is managed by the University Surveyor's Office with construction beginning in October 2003 and scheduled for completion by Christmas - well within the deadline set by the funding agency. The Department also contributed to the evolution of the Master Plan (see Director's Report), liaising with the architects on specialist areas of the brief including the environmental parameters for the new build and the layout of the proposed new conservation laboratories. It also provided specific advice for the curatorial departments as they, in turn, prepared their responses to the architect's drafts.

Development of the Department's conservation records database has continued with the scanning to DVD of all the 35 mm record slides. One of the objects laboratories has become the conservation records centre - this fits in with a rationalisation of activities to comply with health and safety requirements but also reflects the importance of documentation in any conservation process. Legislation once again overtook the Department's vintage x-ray machine. Fortunately, funding to upgrade its safety signalling was generously provided by the University Safety Office. The Conservation Department was also involved in reviews of the 'Procedures for transfer of archaeological archives to the Ashmolean' being undertaken by the Collections Manager in the Department of Antiquities, and of the Ashmolean's Collections Management Policy.

### Preventative Conservation

Extreme weather conditions over the past year have highlighted the environmental problems in the Museum, and most particularly in some Western Art Galleries. This was exacerbated before Christmas by the failure of a major control panel in the heating system which produced excessive temperatures throughout the Museum and necessitated the relocation of some Roman glass reserves because their storage cabinet reached 40° C. Problems also occurred in the Chinese Paintings Gallery due to malfunction in the air handling plant. Practical and affordable solutions to these problems are difficult to devise, let alone implement, because of the lack of effective environmental zoning between galleries and the Ashmolean's listed building status but a number of options are being explored. They amply illustrate the difficulties that arise when the environmental control of galleries is dependant upon centralised plant and provide a justification for the systems proposed in the Master Plan. These rely on high environmental efficiency in the building envelope and deceptively simple heat and air exchange mechanisms to provide optimum internal environmental conditions in the new building.

The effectiveness of existing local humidification plant has been enhanced by the fitting of sophisticated control switchgear. This is linked to the Museum's environmental monitoring

system and makes the machines more responsive to local needs in the galleries. Three new humidifiers have been purchased as part of a rolling programme of replacement and upgrading. The environmental monitoring system has also been further extended to include probes which are embedded inside glazed and backed paintings which means that, for the first time in the Museum, the micro-environment beneath the glass can be directly compared with ambient gallery conditions. Initial results are most encouraging and demonstrate the effectiveness of simple conservation framing in providing environmentally stable conditions for paintings.

The prolonged exposure to light of works of art on paper that are repeatedly requested for loan, or on display, inevitably gives cause for concern due to the cumulative and irreversible deteriorating effect. In response, the Paper Conservator has drafted a document proposing guidelines for light and exposure levels. This will assist with formalising policy and help in decision making when vulnerable works are requested for loan or are currently out for consultation in the Museum.

Pest infestation remains a potent threat to the Museum's collections and the pro-active monitoring programme continues with great emphasis placed upon identifying areas of risk; locating and identifying insect populations; and devising strategies to combat them.

## **Interventive Conservation**

### *Antiquities*

The Department was involved in the practical implications of the roof failure in the John and Arthur Evans Galleries, relocating parts of the collections to allow better contractor access to the gallery, and on the same day, dealt with a flood in the Nubian Gallery. Structural problems such as this highlight the need for effective disaster preparedness planning and the Museum's emergency measures remain under constant revision.

The redisplay of the Sackler Egyptian Dynastic Gallery has involved the treatments of a huge number of individual objects of varying complexity, display assessments and liaison with mount makers, and research on suitable materials for display boards and labels to go within cases. The conservators also planned and carried out the decant of 3 large desk cases in this gallery to allow the floor covering to be renewed.

The project to cast the 800 seals in the Rawlinson Collections was completed on schedule.

The All Souls Salt, one of the most spectacular examples of late medieval silver in the country, was conserved and placed on display. Investigation of the technology of this piece is ongoing and the Department's fibroscope is proving an invaluable tool in this work. A detailed condition assessment of a Roman silver gilt cup was also made prior to an application to the National Art Collections Fund for a grant towards its purchase.

The Department of Antiquities also loaned 151 items for external exhibition - Greek cups and a large number of Roman and many other artefacts were conserved and processed prior to loan. Following two requests for loan, the Department, with the support of the Head of Conservation from the Horniman Museum, prepared a comprehensive condition assessment of Powhatan's Mantle which was submitted to the Visitors for their meeting in Hilary term. This assessment recommended that the Mantle should not be lent on this occasion and that future loan requests should not be granted on conservation grounds. The Visitors concurred with these recommendations.

### *Cast Gallery*

The programme of sorting reserve casts at Osney, to try and create more storage space, continues. A number of fictile ivory casts were prepared for a seminar in the gallery, two heads were mounted for display, and the numbering of casts in storage continued and a number of minor repairs were made to casts in the gallery. These were a result of accidental damage by visitors and change has been made to invigilation and the numbers in unguided groups allowed in. Work on a bust of Pompey was completed and, as part of the Cast Gallery's routine maintenance programme, cast were moved in preparation for building works and redecoration. The conservator was also involved in the evaluation of the implications of the Master Plan on the Cast Gallery.

### *Eastern Art*

As a part of the Eastern Art Department's exhibitions programme, a number of ceramic and enamel objects were conserved for display in the 'Storey Fund' exhibition as well as work on recording, surface cleaning, and installing items for the 'Edward Lane' exhibition. Assistance was also provided by the Paper Conservator in the display of Edward Lane graphic material loaned by the Griffith Institute; in writing condition assessments for the recent Reyes Collection acquisitions; and preparing items for the 'Legend and Landscape' exhibition. This involved cutting mounts for fan paintings, repair of album page, and album supports. A number of Japanese works on paper were also conserved prior to photography and a pair of Japanese screens assessed prior to their subsequent purchase at auction. A contracted-in conservator, financed by the Storey Fund, is undertaking conservation work on them. In the stores, the conservators undertook surveys of Chinese cross stitch work; organised carpet storage; accommodated new acquisitions of Chinese paintings; advised on planning, installation and completed surface cleaning where appropriate for the Tibetan thangkas, Japanese paintings, and Chinese silks exhibitions; updated the location indexes of objects in the Print Room; condition assessed and re-packed a group of Indian bronzes; and listed and packed for transit the Tanavoli steel collection which had been on loan to the Department of Eastern Art.

The Objects Conservators also stabilised a number of copper alloy coins, conserved an Islamic bowl, and completed work on the conservation of a 7th century Japanese terracotta figurine.

### *Eastern Art and Stockman Storage projects*

Detailed planning for the relocation of the Department's organic holdings and Indian inorganic collections, to rooms vacated by the Sackler Library, has continued. Progress was hampered by a construction delay in the Papyrology Workrooms in the early part of the year but, with their completion, designs for the new storage facility are now being finalised in consultation with structural engineers, the Administrator, and the Building Services Manager. A review of all Eastern Art storage requirements was also undertaken to promote a more integrated approach to stores management and, on a more practical level, part of the costume collections have been transferred from hanging to boxed storage in readiness for their relocation to new storage when it is completed.

### *Heberden Coin Room*

252 Sicilian coins were minimally cleaned and documented to allow identification and 30 Napoleonic medals had their condition assessed and conserved prior to loan. The next phase of

the coin casting project for Roman Provincial coins was begun. A high point, however, was the assessment and preparation for transfer to the British Museum of two coin hoards. The first numbered between 3–4,000 copper alloy coins which were kept in stable conditions to prevent either drying out, or corrosion, until they were packed for transfer. The second hoard comprised almost 30 gold coins found in a flint nodule but these required only assessment and then packing for transfer to the British Museum, pending a decision on their ownership.

### *Western Art*

The work of the Paper Conservators continues to be dominated by loans preparation and during the first half of the year, Alexandra Greathead, Louise Drover, and Katherine Lockett provided temporary cover for the post whilst Shulla Jaques was on maternity leave. Working in very primitive studio conditions, 235 works were assessed following loan requests and over 70 prepared for in-house exhibition and outward national and international loan.

Inward loans of works of art on paper were also condition reported and a number of works from the Print Room were conserved. Mounting and preparatory work for in-house exhibitions was always completed on schedule but, regrettably, the demands of the loans programme are such that little time is available to spend on the real conservation needs of the collections. However, thanks to the generous support of the Department of Western Art, Alexandra Greathead was retained on a consultancy basis to work on the backlog of recent accessions and also the conservation of the Ruskin Collection as part of that project. The Paper Conservators were also heavily involved in the design stage of the new paper conservation studio, both planning the space to suit their requirements, and sourcing and costing specialist equipment.

The picture conservation budget only allowed for limited interventive treatment of paintings. The panel by Francesco dei Franceschi of St Catherine of Alexandria, A86, was treated, completing investigative work that had begun in 2000 when its pair received attention. The portrait of *Sarah Siddons* by George Romney was also treated for minor structural problems, as were the *Portrait of a scholar* by Cornelis van Haarlem and the *Portrait of John Dee* from the Founder's Collection. They were treated by Ruth Bubb, who also regularly assesses outward and inward loans. The Pre-Raphaelite landscape *Cuillin Ridge* by John Inchbold, which has a history of flaking, was glazed and backed as a precautionary measure. The programme of glazing and backing paintings covered by the Government Indemnity Scheme was completed.

The Conservation Department of the National Gallery generously undertook some minimal conservation on the portrait of *Giacomo Doria* by Titian and also built a new frame in an appropriate style for the painting before it was shown in the exhibition devoted to Titian's works at the National Gallery. The Conservation Department further assisted the Museum with advice and continued with the systematic treatment of paintings in the Daisy Linda Ward Collection. The following paintings were conserved in the course of the year:

Henricus Maria Weerts, *Still Life with Flowers*; Willem Van Aelst, *Vase of Flowers*; formerly attr. Rachel Ruysch, now Elias van den Broeck, *Still Life with a Snake*; formerly attr. Dirck Sauts, now Theodoor Smits, *Still Life with Shell Fish*; Abraham van Beyeren, *Still Life with Fruit*; Johannes Spruyt, *A Pair of Ducks in a Landscape*; Pieter Janssens Elinga, *Still Life with Fruit*; Jan Davidsz. de Heem, *Still life with Fruit and Oysters*; formerly attr. Gabriel Metsu, now Dutch (Amsterdam?) School, *Still-Life with a Fish*. Two paintings were also examined with infra-red reflectography and X-radiography; *The Annunciation*, now attributed to Paolo Uccello, and *The Baptism* by Giovanni di Paolo.

Students at the Conservation Department of the Courtauld Institute of Art, are continuing to work on three anonymous late 17th-century allegorical paintings; Justice, Temperance and Prudence.

Silver cleaning continued throughout the year and the high security case needed for the planned loan of plate from Corpus Christi College was commissioned whilst the cases containing vulnerable Venetian and French glass were upgraded to improve their environmental performance. A Maiolica plate was conserved for display and a detailed condition assessment of the 16th century 'Phallic' plate was also made prior to a successful application to the Art Fund for a grant towards its purchase. Gallery cleaning continued and the oversized textiles which were found to be affected by moth infestation, and which were frozen at Harwell to eradicate the problem, were vacuumed, documented and packed for storage on their return

### Outreach

In connection with the bid to become a regional hub under the 'Renaissance in the Regions' initiative, the Head of Conservation wrote a summary paper on conservation provision and needs in Berks, Oxon, and Bucks for the Thames Valley Museums Group.

'About Time', the partnership exhibition with Oxfordshire County Council, and which was led for the Ashmolean by the Conservation Department, finally finished touring after being seen in 5 venues over 3 years.

Within the University, the Department advised Pembroke College on the conservation and installation of a sculpture in their chapel; St Cross and Wolfson Colleges on the conservation and installation of sculpture; and conserved two 14th century astrolabes, including the one linked to Geoffrey Chaucer, for Merton College. It also advised the University Museum of Natural History on their collection of plaster busts and skulls and undertook some conservation work on archival material from the Griffith Institute.

Laboratory tours were given to small groups from the National Trust (Bristol), the University of the Third Age, the Friends of the Ashmolean, and students from West Dean College.

The Department continued to provide support for student conservators with a second six-month internship from the Institute of Archaeology (University College, London), a student summer placement from the Textile Conservation Centre (University of Southampton) and students at the Conservation Department of the Courtauld Institute of Art.

### Donations

The Department was delighted and grateful to receive donations from the following:

- Peter Lole Associates, £5000 towards the conservation of paintings and works of art on paper.
- Anonymous benefactors, £1350 towards the cost of the conservation framing of paintings.
- All Souls College, a donation of £250 in recognition of the assistance given with their collection of T.E. Lawrence memorabilia.
- Annette Kuhn, a 1st edition of 'Die Konservierung von Alterthumsfunden' by Friedrich Rathgen, the first comprehensive scientific publication on conservation method.

**Staff**

**Kathleen Kimber.** The Department was saddened by the death of Mrs Kathleen Kimber. Having joined the Department of Antiquities as an assistant restorer in 1954, she retired after 41 years service in 1995. An incomparable craftsperson, she was a conservator who, in her own words, 'enjoyed a challenge' and her practical legacy is a fitting memorial to a professional life devoted to the care of the Ashmolean's archaeological collections. A more expansive note on her career was published on her retirement in *The Ashmolean*, Number 26 in December 1995

**Daniel Bone** gave a paper at the Canadian Association for Conservation meeting in Vancouver on the conservation of plaster collections which will be published in due course.

**Mark Norman** gave one lecture to the University's PGCE students and another to the Ashmolean Guides. He was co-opted to the University's Committee for Museums and Scientific Collections for a further 3-year period.

**Pierrette Simpson** spent six months in the Department on a student placement as part of her M.A. course at the UCL Institute of Archaeology.

**Natalia Zagorska-Thomas** spent 4 weeks in the Department on a vacation placement from the Textile Conservation Centre, University of Southampton.

## EDUCATION SERVICE

### Visitor Numbers

A total of 37,833 people visited the Ashmolean through the Education Service during 2002–03 – nearly 26,000 of them being children.

The numbers are as follows:

Children visiting for a session led by the Education Service	13154
Adults visiting for a session led by the Education Service	7809
Children visiting in booked groups, not led by Education Service	12814
Adults visiting in booked groups, not led by the Education Service	4056

### Programmes for Adults

A variety of activities, gallery talks, study days, workshops and lectures were programmed for adults. These included:

**Study Days** which investigated Minoan Crete; Kakiemon and its influence on Continental and English Porcelain; Hals and Manet; Assyria, Babylonia and Persia in Israel and Judah; Old Master Prints; Embroideries and Textiles; and Camille Pissarro.

**Practical workshops** in which adults experimented with sculpture, with artist David Odwar; and a printmaking workshop led by artist in residence, Roma Tearne.

**Public lectures** were given by Anne Tockwell-Vilandry, 'Nature in Art: The Interior Landscape'; Shirley Hughes, 'A Life Drawing: Recollections of an Illustrator'; Dr Christopher Brown, 'Hals and Manet: Face to Face'; James Allan, 'Making Sense of Islamic Art'; Timothy Wilson 'Islamic Arts and the Italian Renaissance'; and Christian Rumelin 'Prints: Art Form or Reproduction?'. Bonham's held a series of lectures at the Museum: Emma Rutherford, 'The History of the Portrait Miniature'; Eric Knowles, 'Tiffany Glass'; Colin Sheaf, 'Chinese Art for Western Interiors'; Keith Penton 'A Girl's Best Friend: 200 years of Diamond Jewellery'. Professor R. Smith gave the New Year Lecture on 'Imperial Charisma and the Cult of Elegance; Images of the Emperor Nero in the Art of the 1stC AD'.

**A curatorial gallery talk** was given each month.

**Gallery talks** were offered every Tuesday, Wednesday and Friday lunchtimes. On Saturdays there was a 'Treasures of the Ashmolean' tour focusing on highlights of the collection.

### Summer Evening Opening

Thursday evenings throughout June, July and August, were enlivened by a range of free activities including gallery talks and tours, lectures, video presentations, musical concerts and storytelling.

## Programmes for Children and Families

An exciting, creative and enjoyable programme of drop-in and bookable activities was delivered for children and families.

**Saturday drop-ins** continued to attract children and families to the Museum. This year's activities were: 'Hunt for Hercules!'; 'Battle!'; 'Great Britons'; 'Mummies, Masks and Hieroglyphs'; and 'Sports and Games'.

**Family theme days** were launched this year with: 'Gunpowder, Treason and Plot'; 'Chinese New Year'; and 'Discover India'.

**Holiday workshops** for children were: 'Time Travellers' Tales' with poet Margo Henderson; 'Chinese Year of the Horse'; 'Pastel Workshop' with artist Neil Drury; 'Ashmolean Architects'; 'Storytelling with Shirley Hughes'; 'A Christmas Adventure'; 'Collage and Construction Workshop' with Roma Tearne; and 'Lord of the Dance' with artist Helen Ganly.

Activities and events were programmed to support National Archaeology Day and National Drawing Day.

## Programmes for Schools

Programmes for schools continued to be extremely popular (see Visitor Numbers, before). New gallery activities for Egypt and Greece were launched this year. In these sessions children become detectives or archaeologists searching for historical clues and evidence from the objects in the galleries. These gallery workshops are led by Department staff and include object handling and drawing.

Training days and workshops were organised for teachers: 'Timelines' – an exploration of line and form across time and culture and 'Teacher Literacy Workshop' – a practical poetry workshop for KS1 and 2 teachers. In addition the annual five-session course for Oxford University PGCE teachers-in-training was delivered.

A schools newsletter was sent to 1000 teachers in Spring and Autumn.

## Other Activities

Roma Tearne worked in the museum as the Ashmolean's third Artist in Residence, in response to the Museum's antiquities collections. Her residency also included a lecture, gallery tours, printmaking workshop for adults and a collage workshop for children.

The Ashmolean Education team is working to improve access to the Museum for all visitors including people with disabilities. Handling sessions for people with visual impairments have been trialed and evaluated. Following their success further workshops are scheduled for the future. Our longer-term aim is for the majority of the activities programmed in the 'What's-On' to be accessible to everyone regardless of disability.

An Audience Development Plan has been written to provide a framework for improving access to the Ashmolean for a diverse audience. This plan sets out a strategy for the next five years and highlights nine target audiences for active audience development work. This plan is a significant commitment and represents a positive inclusive future for the museum.

## Staff

**Kathie Booth Stevens**, Clore Education Officer, left in June 2003. She was a dynamic and assiduous worker. During the 9 years as Head of Department she instigated a full and creative programme for adult and child education within the Museum, listening attentively to the suggestions of her team of volunteer guides and staff. She oversaw both the Access and Audience Development Plans, recognising their importance to the Ashmolean of the future. She will be a colleague sorely missed.

**Jo Rice** has replaced her as Head of Department.

**Emmajane Lawrence**, Deputy Education Officer, left in December 2002, she was replaced in January 2003 by **Catherine Cartwright** as Assistant Education Officer for Adults and Access.

**Sylvia Kempshall**, Bookings Assistant retired in July 2003 after 13 years. **Hannah Jones** started worked as Coordinator of Volunteers and Bookings Assistant in August 2003.

## Voluntary Guides and Staff

The voluntary guides for the period August 2002 to July 2003 were Jose Allen, Jane Allingham, David Berry, Gabriella Blakey, Ann Craig, Marjorie Crampton Smith, Denise Darbyshire, Oonah Elliott, Anne-Lise Foex, 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, Rosalind Tolson, Cheryl Trafford, Mary Waley, Marigold Warner, Abigail Wedmore, Suzanne Woods and Meriel Wyndham Baker. They offered an inspiring range of tours, handling sessions, gallery activities, study days, workshops and children's activities.

Doreen Dunbabin, Pat Hawkins and Judith Salmon are Emeritus Guides. Marjorie Crampton Smith and Kathie Booth Stevens were welcomed as Emeritus Guides. Moira Hook is a consultant guide.

22 Oxford University and Oxford Brookes students volunteered with the Ashmolean Education team in 2003–03. They contributed 279 volunteer hours. These are volunteers coordinated by Rachel Robinson as part of the University Museums' outreach programme. Many other short-term volunteers have supported the work of the service: Alison Walker, Alexandra Bennett, Glen Fox, Elizabeth Seater, Fabbi Gonzales and Natalia Shunmugan.

All are thanked for their contributions to the Education Service.

## DEVELOPMENT AND FRIENDS OF THE ASHMOLEAN

### Fundraising

The first Development Director for the Ashmolean, Edith Prak, took up her post in March 2003. Consequently all areas of fundraising in the Museum are currently under review. An application was made to the Heritage Lottery Fund in June for the Ashmolean Plan (see Director's Report). The Museum requested the sum of £23 million to redevelop the back of the building, create an Education Centre and Conservation Studios and excavate the basement. A preliminary decision on the bid is expected in January 2004. The Museum is deeply grateful to the trustees of the Linbury Trust, which so generously supported the preparatory work for the application.

In June around 20 representatives of local businesses came to the Museum for breakfast to encourage support for exhibitions and to make them aware of our corporate hire facilities. The occasion has led to some very fruitful discussions and we aim to repeat this event twice a year.

### Friends of the Ashmolean

The Friends are delighted that the newly elected Chancellor of the University, Mr Chris Patten, has agreed to become their President in place of his predecessor, Lord Jenkins.

The total number of Friends has remained fairly static for some time, so a major drive is under way to recruit new members. This was launched with a very successful Open Evening in the Museum on 1 July to which free admission was offered to members who brought guests likely to want to join the Friends. It attracted 650 people, and a gratifying number of guests signed up as new members on the spot. The evening was entitled *Hidden Treasures of the Ashmolean*; all the curatorial staff were present to lead small groups around the collections, then guests wandered at will round the galleries with a glass of wine.

The Friends' funds have again been in a healthy state this year, partly due to the reclaimed tax made under the Gift Aid legislation. They have been able to make purchase grants towards a number of acquisitions for the Museum's collections. These included £10,000 towards a silver Roman cup; £5000 towards a large collection of medieval halfpennies and farthings; £2000 towards a pencil portrait of *Mary Ellen Meredith* by Henry Wallis; £3000 towards a drawing by Pietro Gracci (a design, never executed, for a papal tomb); £1500 towards a pencil portrait of *Lady Holland* by G.F. Watts; £10,000 towards an Eric Gill sketchbook dated 1928–30; and £5000 towards a plain-air oil sketch by Giovanni Costa entitled *Ruins in the Colli Albani*.

The Young Friends were again able to make a purchase grant, this time buying outright for £400 a portfolio of two prints by Tom Slaughter, a contemporary printmaker working in New York.

The activities organized for Friends - both young and older - continue to be very popular; several of them have been repeated, to try to avoid disappointing those who have not been able to get tickets. This has been a problem with Friends' activities since the foundation of the Friends, as a number of the exhibitions, country houses, etc. to which the members are taken have strict limits on the numbers of people they will admit.

The Duty Friends continued their good work in the Randolph Sculpture Gallery welcoming visitors. Four new members joined and eight retired. Orientation courses were run for the new members. Mrs Jill Slack co-ordinated the duty schedules with charm and efficiency. The Duty Friends enjoyed sharing with the Guides their usual Christmas Party and met At Home at 40 St Giles. The Director and Judge Paul Clark attended the summer event, a tea held in St John's College (the Judge's lodgings) and the Director spoke about the Ashmolean Plan.

## DEVELOPMENT AND FRIENDS OF THE ASHMOLEAN

The Museum is deeply indebted to its many Friends who give so generously of their time to help raise much needed funds for the Ashmolean. Although there are too many to mention here by name we must pay special tribute to Elizabeth Burchfield, Honorary Secretary; the Membership Team, headed up by Susannah Lankester; the Activities Secretaries; and the Duty Friends, led by Jill Slack.

### Elias Ashmole Group

<b>The Friends</b>	<i>Duty Friends</i>	Ian Ewart	Jill Shuter
<i>Hon. Secretary</i>	<i>Organizer</i>	Anne Gillis	Joan Smith
Elizabeth Burchfield	Jill Slack	Pat Hawkins	Joan Spencer
<i>Activities Secretaries</i>	<i>Duty Friends</i>	Ros Henry	Bryan Stearns
Val Davies	Flora Alexander	Betty Hooper	Catherine Stoye
Catherine Fox	Jane Allingham	Morton Hooper	R.R. Taylor
Virginia Pasley	Margaret Armitage	Pam Howard	Anthony Tumim
Sue Peach	Jenny Banyard	Helen Jones	Margit Tumim
<i>Membership Secretary</i>	Leatrice Beeson	Brenda Lang	Anne Vessey
Susannah Lankester	Anne Brereton	Audrey Low	Glenys Warren
<i>Assistants</i>	Monamy Buckell	Noreen McCrystal	<i>In Memoriam</i>
Pauline Bailey	Pam Childerley	Geoffrey Marrison	Ella Wallen, who had
Helen Hacking	Una Crowe	Sheila Muller	been Membership
Audrey Johnson	Val Davies	Mary Oates	Secretary 1990–2001,
<i>Mailings Secretary</i>	Jean Dolby	Jean Preston	died in June at the
Chris Dale-Green	James Dunsmore	Elizabeth Pryor	age of 89
	Dorothy Elkins	Deborah Rogers	

The Elias Ashmole Group has had a successful year with membership now exceeding one hundred. There were several events organised for the group throughout the year, including the annual Dinner which took place in the Randolph Sculpture Gallery in October.

The annual Elias Ashmole Group spring trip took place over the May Bank holiday weekend. This year, the group went to Bavaria, and visited Würzburg, Pommersfelden, Nüremberg and Bamberg. Chris Rümelin, the print curator, and the Director accompanied the trip.

In June the Group were invited to a special private view of the exhibition *The Daisy Linda Ward Collection of Dutch and Flemish, Flower and Still Life Paintings from the Ashmolean Museum* at the John Mitchell and Son gallery in London.

The Elias Ashmole Trust was able to award £44,000 in grants towards several key areas of the Museum including part funding (£2,500) a two-year assistant post in the Western Art Print Room and contributing £10,000 to provide seed-corn funding for the organisation of exhibitions at the Museum. A grant of £5,000 towards the acquisition of a painting by Giovanni Costa was made as well as several other grants towards posts in the Education and Design Departments.

Twenty-eight members of the Elias Ashmole Group have made significant contributions to the Ashmolean Plan Development Fund this year. The Museum is deeply grateful to them all.

### *Elias Ashmole Trust*

Sir Christopher White (chair)	Dr Christopher Brown	Ms Edith Prak (from July 03)
Lady Heseltine	Mrs Pat Frankland	
Sir Ewen Fergusson	Mr Roy Sully (until July 03)	

## Grants and Donations

The Ashmolean Museum continued to benefit from the generosity of our donors. A large part of our core funding is provided by the Arts and Humanities Research Board (AHRB) and Oxford University. We are grateful for their continued support. The National Art Collections Fund assisted the Museum with numerous acquisitions. Its invaluable contribution to the enhancement of the Museum's collections was celebrated in 2003, the Fund's centenary year, with a specially designed and greatly popular museum trail that highlighted 18 of the 400 acquisitions the Ashmolean has made with the help of the Art Fund. The Ashmolean Museum would like to thank all its benefactors. Although we would like to mention each and every one, our list would run over many pages. Particular mention should be made of:

Lord and Lady Alexander of Weedon	The Hon. Christopher Lennox Boyd
All Souls College	The Catherine Lewis Foundation
Ammco Trust	The Linbury Trust
Katrin Bellinger	Peter Lole
Lady Berlin	C. Loyd
Charlotte Bonham Carter Charitable Trust	Michael Marks Charitable Foundation
The British Academy	Stavros S. Niarchos Foundation
The British Institute of Archaeology at Ankara	Mrs P M Nye
The Hon. Elizabeth Cayzer	Mr Jan-Eric Osterlund
Cazenove Fund Management	Oxford Preservation Trust
Christensen Foundation	Antony Peattie
Coats Viyella Foundation Trust	Daryl Pinckney
Mr. J.E.H. Collins	Mr. & Mrs. J.A. Pye Charitable Settlement
Costopoulos Foundation	Random House Group
D.C.M.S.	ReSource/V&A Purchase Fund
Baron and Baroness van Dedem	Professor George Rickey
Sir Harry Djanogly	ESG Robinson Charitable Trust
Lord Faringdon Charitable Trust	Helen Roll Charity
Professor James Fenton	Lord Rothschild
Sir Ewen and Lady Fergusson	The Sackler Foundation
Mr James Ferrell	Schroder Charity Trust
Dr. Gert-Rudolph Flick	The Still Waters Trust
Martin Foley	The Stockman Foundation
The Friends of the Ashmolean Museum	Carl & Eileen Subak Family Foundation
The Late John Fuggles	Thames & Hudson
Mr. and Mrs. Hans de Gier	Mr. Richard Woo
Gough Charitable Trust	
Greening Lamborn Trust	and all those donors who wish to remain
Bryan Guinness Charitable Trust	anonymous.
Mr and Mrs Christophe Henkel	
The Heritage Lottery Fund	
Sir Howard Hodgkin	
Hulme Fund	
Daniel Katz	
Mr and Mrs Ian Laing	
The Leverhulme Trust	

## PUBLICATIONS DEPARTMENT

### Catalogues

This year, the collaboration between the Ashmolean and the Dutch publisher, Waanders, brought about the long awaited publication of *Dutch and Flemish Still-Life Paintings*. This volume catalogues and fully illustrates the bequest from Daisy Linda Ward. The original catalogue, published in 1950, has been out of print for a number of years.

The Heberden Coin Room continued the ten volume series *Sylloge of Islamic Coins* by publishing *Volume One: The Pre-Reform Coinage of the early Islamic period*. This volume contains just under 750 coins from all parts of the Islamic world.

### Handbooks

Four new titles have been published in the 'Ashmolean Handbook' series. *Finger Rings: Ancient to Modern*, written by Diana Scarisbrick and Martin Henig, tells the story of jewellery from Pharaonic Egypt to Victorian Britain. It was produced with generous sponsorship from Benjamin Zucker. Timothy Newbery's *Frames and Framing* looks at frame history and design in the context of the Ashmolean's collection of frames, drawing attention to the importance of the picture frame as a whole. We are very grateful to Hall & Knight Ltd who provided a substantial grant towards this volume. Michael Vickers completed the handbook *Scythian and Thracian Antiquities*, which provides an insight into a society in transition from what had been a nomadic, steppe-dwelling existence to an urban life on the edge of the Mediterranean world. This year also saw the reprint of a revised edition of Timothy Wilson's *Italian Maiolica*.

### Miscellaneous Publications

Following the format of *Medieval England* and *Tudor England*, we have two new titles: *Life and Death in the Iron Age* by Jennifer Foster is an introduction for the general reader, looking at the archaeology of Europe in the last prehistoric period before the Roman conquest; Moira Hook and Arthur MacGregor once again teamed up to write *England under the Stuarts*, which presents a review of England from the accession of James I to the death of Queen Anne, illustrated by contemporary material from the Museum's collection.

Oliver Impey continues the success of *Hiroshige's Views of Tokyo* and *Hiroshige's Views of Mount Fuji*, with the publication of *Kuniyoshi's Heroes of China and Japan* in the same format. This picture booklet shows a selection of warriors from two series of prints and paintings by Utagawa Kuniyoshi (1798–1861).

### The Shop

Overall, sales in the shop improved from last year by 8.4%.

The summer proved especially busy for Anne Walker and her team, helped by the success of two popular exhibitions, *Artists of the Radio Times* and *Shirley Hughes*. Gross sales in December went over £60,000 for the first time ever. This was also helped by the increasing range of the Museum's own Christmas cards. Other exclusive Ashmolean products have been developed this

year, including a silk scarf from David Bomberg's *Procession*, to complement the tie; a range of jewellery inspired by the Saxon collection; and a tea towel featuring hieroglyphics and Nefertiti. Three new note card packs featuring Ruskin's *Kingfisher*, Dutch still-life paintings and Lucien Pissarro's wood-cuts have also been produced, along with over thirty new postcard designs, including those to complement temporary exhibitions.

## Filming

The Museum has been the setting and location for a number of diverse film crews over the past year. From Japanese crews, filming our Oriental collections, to Channel 4 and BBC filming Minoan and Medieval collections respectively. Also the author, Robert Harris, was interviewed by Melvyn Bragg in the sculpture gallery for the *South Bank Show*; the acclaimed film director, Alex Cox made a brief art student film; and finally Bentley Productions (for ITV) filmed an episode of *Midsomer Murders* using both gallery and office space as the backdrop to this popular series.

## Staff

**Ian Charlton** continued, after his retirement, as a consultant on a number of titles.

**Declan McCarthy** is now Head of Department, supported by **Sue Moss** as Deputy Publishing Manager.

## PRESS AND PUBLICITY DEPARTMENT

It has been a busy year with no less than 13 exhibitions and displays to publicise and promote. As well as this, numerous acquisitions, an artist in residence, summer evening opening events and various welcome grants from the HLF and DCMS, have all needed publicising in some way.

The Museum has appeared in a huge variety of media – from BBCTV News (the Tibetan Sand Mandala) to Breakfast TV (Iraq exhibition), from *Money Week* to *Disco International*. All the broadsheet newspapers have at some stage reviewed or written about the Museum – *The Sunday Telegraph* listed us as one of the best free museums to take children to; its sister paper calls the Museum “...one of the most rewarding English galleries” and *The Times* named ‘Spectacular Impressions’ exhibition as one of the best outside London.

For the first time, a colour annual exhibitions leaflet was produced and widely distributed. This not only ensured the Museum’s place in the listings media as well as journalists’ diaries, but also served a wider public from tourist to College secretaries.

The popular *What’s On* newsletter, produced quarterly, reaches 30,000 readers either by post or by extensive distribution throughout Oxford, the county and other arts institutions within an hours’ travelling of Oxford. It has been nominated by the local tourist information centre as their most used publication.

Strong media presence and effective publicity have allowed the Publicity Officer to maintain a bare minimum of expensive advertising presence.

# ADMINISTRATION DEPARTMENT

## Finance

It had been expected that OSIRIS would be running on 1 August 2003, but for technical reasons implementation was delayed by the University until February 2004. Recoding of Cost Centres and Sources of Funds was, however, successfully carried through.

The Tait bequest (2000) continued in administration but an interim distribution resulted in the release of the property on Iffley Road that sold for substantially more than its probate value of £250,000 at £418,000.

Through the good offices of the Chairman, Price Waterhouse Coopers reviewed the Museum accounts. It was agreed to suspend further review until the appointment of a Finance Officer. Chris Kaye takes up the post on 4 August 2003.

### *University Funding Sources*

Arts and Humanities Research Board (AHRB)	General purpose	£2,152,500
University of Oxford (ASUC)	General purpose	368,657
University of Oxford	Pay, Senior salaries	6,204
HR Recruitment	Pay	25,457
AR Strategy	Pay	1,196
Research Development Fund	Carpet at Origins	7,700
Research Overheads	Ruskin project	5,000
Van Houten Fund	Silver exhibition	20,000

### *Other Grants and Donations*

The Museum was extremely fortunate to receive over £1,000,000 in donations and bequests during the year. These are listed in the **Development** section of this Report. Conspicuous amongst them are the donation of £507,800 from the Christensen Foundation to endow the post of Chinese Painting Fellow and that of £225,000 from the Linbury Trust. The latter is part one of a larger contribution towards the planning cost of the Ashmolean Plan (see **Director's Report**). As ever, we are grateful to the Resource/V&A Fund and the NACF for their generous support of our acquisitions programme.

### *Trading*

Trading improved on the previous year by 19% and achieved the year target of £130,000. This included profits from Venue hire (£27,000), Shop trading (£55,800) and Repro fees (£22,650). Photography covered its costs. The Café brought in less profit at £16,600 than last year, but conversion to assisted self-service lost a month of summer trading in 2002 and various unavoidable staff issues also led to a greater staff overhead for part of the time. The new layout is commercially successful and greater profits can be expected in the future.

### **Ashmolean Plan** (see also Director's Report)

The Ashmolean Plan was costed during the autumn and a decision taken to focus on the first of three phases. This would cost in the order of £54M and involve both a radically new orientation

towards education and outreach and replacement of the buildings to the north of the Cockerell Building with an extension to link in the Cast Gallery. Council gave conditional approval on 17 February, stipulating an application to Heritage Lottery Fund by 30 June. This very tight programme could not have been achieved without the support of architects and consultants under the guiding hand of Mr Ken Lovett and the work of Dr Mayhew, Mrs Booth Stevens and Ms Prak who, with the Director and Administrator, formed the internal contact group. A Planning Application was developed for submission in August 2003.

### **Renaissance in the Regions**

In October 2002 the DCMS announced funding support of £70M over 4 years. This was substantially less than what had been hoped for. Furthermore, Oxford was made one of the Phase 2 hubs for which no date for activation has yet been set. £12.2M has been provided in addition to the £70M to develop education strategies and Dr Mayhew has been involved in drawing up an application for these funds.

### **Governance**

New Statutes and Regulations were promulgated by Council on 5 December. These provide for a different distribution of Visitorial skills and particularly involve a large number of non-University members under the chairmanship of one of their number (see **Director's Report**). A Standing Committee under the chairmanship of a University Vice-Chairman is particularly charged with University affairs.

### **Visitor Numbers**

Museum personal visitors 327,233

Virtual "visits"(see ICT below) 308,000

Museum personal visits were recorded electronically on Shoppertrak equipment, first installed in July 2002.

### **Building**

The Chinese Paintings Gallery received an award from the Oxford Preservation Trust. Four banners announcing the Museum to pedestrians on Beaumont Street were finally erected in December. The removal of the last books to the Sackler Library created space in the Eastern Art Department, but the claims of the Ashmolean Plan tended to divert attention from other projects and raise issues over the future use of space. Nevertheless, the Eastern Art Department was assigned the old Eastern Art Library (104.20.53 and 54), the Richmond Room (104.20.24) and the Papyrology Workroom (104.20.25) and planning to kit out these spaces as collections storage were advanced. The Western Art Department was assigned the old library stack (104.00.42) for conversion for storage and handling. Planning for the new Paper Conservation Studio proceeded and planning applications were submitted by the end of the year. This facility is funded by the Designation Challenge Fund and replaces the old upper library of Western Art (104.35.02). The plan to turn vacant library rooms on the ground floor (104.10.29 and 39)

into a special Exhibitions Gallery was deferred until after a decision by the HLF on the Ashmolean Plan. This decision necessitated the return of a grant from the Museums and Galleries Wolfson Fund. We are grateful to the Fund's administrators for their understanding in this matter. The construction of a mezzanine for the Sackler Library within the footprint of the Haverfield Library (104.10.27) was completed by March 2003 and the doors installed to allow controlled Ashmolean staff access. Technical problems have prevented them being used to date. The security programme, funded by the University through an ASUC grant, has been phased to accommodate the Ashmolean Plan. Plans were drawn up for a new campaign in the autumn of 2003. The Dynastic Gallery (104.10.16) was redecorated and plans made for reflooring as part of its refurbishment as the Sackler Gallery of Egyptian Antiquities. The Ashmolean Café (104.00.11) was closed during September for conversion to an assisted-service mode of service delivery. Ashlar Construction carried out an exemplary programme in a part of the building ill suited to change.

Local exhaust ventilation was installed in the Conservation Laboratory (104.20.74)

The University Surveyor's Office carried out major rescue work on the roof of the John Evans Gallery, where the securing members for the glazing pulled loose during a gale on 14 October. Mr Holt (USO) and Alan Kitchen (Building Services Manager) acted with great courage and energy, working in dangerous conditions, to stabilize the glass and protect the collections. The damage was put right and precautionary surveys and work was done to other parts of the roof, but because of the height and position of these galleries a substantial public closure was unfortunately necessary. Less dramatically, the Museum's fire alarm systems were improved by upgrading the controlling fire panels and increasing their number from 11 to 18. Their greater diagnostic power identified a number of battery faults that were rectified. The rolling programme of improvement to the museum's electrical infrastructure – upon which hang various lighting issues in the galleries – was largely put on hold pending a HLF reaction to the Ashmolean Plan. Distribution Boards in the MacAlpine Gallery (104.30.13) and the Mallet Gallery (104.30.04) were however replaced and the Quinquennial test begun on 28 July.

## **Workshop**

Much of the above work has been achieved through the dedication of the Workshop, who, on top of these demands have installed 15 exhibitions this year and made major contributions to a range of curatorial activities: including the refurbishment of the Sackler Gallery; relighting Hindley Smith, Founders and Farrer Galleries; rehangs of the Sands, Combe and Dutch Galleries and rewiring of the Print Room. The oak security desk in the front entrance was carefully remodelled and improved.

## **ICT**

Jonathan Moffett continued to develop the ICT infrastructure. The Museum's 1994 hubs were replaced with 3Com 3300 switches in September greatly speeding up the system. In the previous month a web server malfunctioned losing access data for much of August. An interesting development was the daily update of the web page during the Tibetan Sand Mandala event in January. This was a hugely successful exhibition of an ancient art and progress of the ritual design could be followed daily on the web. Chris Powell replaced Cathy Hills as Dr Moffett's part time assistant dealing with helpdesk duties.

Total Hits	7,400,000
Page views	2,300,000
Visits	308,000
Sessions	145,000

## Registrar

The loans program continued to be busy with 155 inward loans, many for temporary exhibitions such as *Shirley Hughes Illustration; A Boyhood Passion: The James A de Rothschild Collection of Ancient Coins; Edward Lane in Cairo (1825–1835); Travelling Companions: Hals & Manet*. Important long term loans were the *Godolphin and Bodendyck* cups from Lady Diana Miller and a *Portrait of a Woman* by Frans Hals and *St John the Evangelist* by El Greco on loan from private collections.

Three temporary exhibitions were sent to second venues in London and in Liverpool, these were *Drawings from an Oxfordshire Private Collection; Artists of the Radio Times* and *Shirley Hughes Illustrations*.

During the same period the Ashmolean lent no less than 455 individual works to 85 exhibitions which were seen in 105 venues. There were 151 works lent from the Antiquities Department, 11 from Eastern Art, 1 from the Heberden Coin Room and 292 from the Western Art Department.

As well as to UK museums, loans were sent to Australia, Austria, Belgium, France, Germany, Greece, Italy, Japan, the Netherlands, Spain, Sweden, Switzerland and the USA. This included loans to exhibitions such as *The Golden Age of Russian Art* at the Dansmuseet in Copenhagen, *Albrecht Dürer and his Influence* at the British Museum, *Titian* at the National Gallery, *The Medici, Michelangelo and the Art of Late Renaissance Florence* touring to Florence, Chicago, Detroit, *Treasures from an Unknown Reign: Shunzhi Porcelain* touring to three American museums, *The Pharaohs* at the Palazzo Grassi, Venice, and *Art of the First Cities: The Third Millennium BC from the Mediterranean to the Indus* at the Metropolitan Museum in New York.

## Staff

Dr Nicholas Mayhew was appointed Deputy Director in December 2002. The Museum's organizational chart was redesigned to create four divisions: The Directorate; Education and Collections, and Collection Services; the Development Division; and the Administrative and Commercial Services. Board affairs and External Relations are focused on the Director.

The award of merit increments in 2001–2 proved controversial and a correspondence with individual members of staff continued up to Christmas. Equally divisive proved the HERA review of invigilation posts, which resulted not in a general upgrading of posts, but in the upgrading of a small minority on very narrowly defined grounds. A formal meeting was held with UNISON representatives to explore the use of vacancies in the new T02 grade that resulted. A reportable accident which had occurred in 2001–2 was investigated by a member of the Health and Safety Executive. There were no applications in the 2003–4 Technicians' Annual Review.

*The following staff joined the Museum:*

- Rachel Robinson (2 September 2002), on a 2-year contract funded by the AHRB, as the

University Museums' Outreach Coordinator.

- Chris Powell (1 October 2002), on a two-year contract as a part-time ICT Assistant.
- James Lin (1 October 2002), as the first Christensen Fellow of Chinese Painting, on a part-time contract for three years.
- Frédérique Landuyt (7 October 2002), as a Research Assistant working on a five month project on *Money and Coinage before Alexander*.
- Rupert Shepherd (21 October 2002), as a Research Assistant on a two-year AHRB funded contract to catalogue and digitise the Ruskin Teaching Collection.
- Tomasz Gromelski (25 October 2002), as a part-time cleaner.
- Madhuvanti Ghose (18 November 2002), as a Research Assistant on a two-year contract to prepare a catalogue of the Ashmolean's collections of Gandharan sculpture.
- Matthew Hegarty (6 January 2003), as a part-time sales and display assistant in the Museum shop.
- Catherine Cartwright (13 January 2003) as Assistant Education Officer for Access and Adult Programmes, on a full-time one-year contract.
- Jackie Williams (2 January, 2003), as a full-time gallery attendant.
- Elizabeth Smith (28 January, 2003), as a part-time cleaner.
- Edith Prak (17 March 2003), as Director of Development.
- Chezzy Brownen (24 March 2003) as Secretary to the Keeper of Western Art.
- Fiona Rose (6 May 2003) as Secretary to the Keeper of the Cast Gallery, on a temporary contract. Fiona has since married and awarded her doctorate.
- Rachel John (12 May 2003), as a Museum Assistant on an 18-month contract funded by the HLF to preserve and enhance access to historic Oxfordshire archaeological archives held in the Ashmolean Museum.
- Jo Rice (30 June 2003) as the Clore Education Officer.
- Joanna Buddery (14 July 2003), as Fundraising and Events Officer, on a five-year contract.
- Chris Kaye (4 August 2003), as the first Finance Officer.

*The following staff left:*

- Roger Moorey (30 September 2002), as Keeper of the Department of Antiquities.
- Cathy King (30 September 2002), as Research Assistant in the Heberden Coin Room.
- Emmajane Lawrence (24 November 2002), as Assistant Education Officer for Access and Adult Programmes.
- June Cable (30 November 2002) as an afternoon gallery attendant.
- George West (24 December 2002), as a part-time cleaner.
- Jason Bernard (27 December 2002), as part-time sales and display assistant in the Museum shop.
- Georgina Palmer (31 December 2002), as Secretary to the Keeper of Western Art.
- Pascale Jacquot (17 April 2003) as Secretary to the Keeper of the Cast Gallery.
- Kathie Booth Stevens (30 June 2003) as Clore Education Officer.
- Katia Pisvin (9 July 2003) as Print Room Assistant, Western Art.
- Deborah Johnson (17 July 2003) as an afternoon gallery attendant.
- Alan Merritt (31 July 2002) as a full-time gallery attendant.
- Sheila Neill (31 July 2003) as a morning gallery attendant.

- Sylvia Wakeley (31 July 2003) as a full-time gallery attendant.
- Sylvia Kempshall (31 July 2003) as part-time Bookings Clerk in the Education Department.
- Albert East (31 July 2003) as workshop technician.

### **Staff Reports**

**Roger Hobby** retired as a Director of South East Museums Libraries and Archives Council, completing a 20-year association with the museum councils of the south east of England. He was on the interview panel for the Chief Executive position offered by the East England Museums and Libraries Council. He served as Vice Chairman of the Oxfordshire Museums Council. He continued to serve on the University's Security Panel of BESC and on the Clerical Review panel of the Staff Committee.

**Geraldine Glynn** served as a member of the Loans Working Group set up by the National Museum Directors' Conference to prepare standards and guidelines for facilitating loans between national and non-national museums.

**Clare Farrah** attended a meeting of the UK Registrar's group dealing with issues of transport and insurance.

## ASHMOLEAN MUSEUM STAFF

To July 2003

### Director's Office

Dr Christopher Brown  
Angela Woodcock

*Director*  
*Director's Secretary*

### Development Office

Edith Prak (from March 2003)  
Flora Carnwath  
Lindsay O'Nions (to April 2003)  
Joanna Buddery (from July 2003)

*Director of Development*  
*Grants Officer*  
*Events and Patrons Officer*

### Department of Antiquities

Dr Arthur MacGregor  
Prof. Michael Vickers  
Dr Andrew Sherratt  
Dr Helen Whitehouse  
Suzanne Anderson  
Julie Clements  
Alison Roberts  
Rachel Mellor (from May 2003)

*Acting Keeper*  
*Senior Assistant Keepers*  
*Departmental Secretary*  
*Assistant Secretary*  
*Collections Manager*  
*Museum Assistant (HLF Project)*

### Department of Western Art

Timothy Wilson  
Dr Jon Whiteley  
Dr Catherine Whistler  
Colin Harrison  
Dr Christian Rümelin  
Cath Casley  
Dr Julian Brooks  
Katia Pisvin (until June 2003)  
Georgina Palmer (until December 2002)  
Chezzy Brownen (from March 2003)  
Alex Newson (until July 2003)  
Dr Rupert Shepherd

*Keeper*  
*Senior Assistant Keeper*  
*Assistant Keepers*  
*Documentation Officer*  
*Print Room Supervisor*  
*Print Room Assistant*  
*Departmental Secretary*  
*Photographic Archivist*  
*Research Assistant*

### **Heberden Coin Room**

Dr Nicholas Mayhew	<i>Keeper</i>
Dr Christopher Howgego	<i>Senior Assistant Keeper</i>
Dr Shailendra Bhandare	<i>Assistant Keepers</i>
Henry Kim	
Dr Luke Treadwell	
Dr Volker Heuchert	<i>Collections Manager</i>
Roslyn Britton-Strong	<i>Departmental Secretary</i>
Dr Pamela Nightingale	<i>Research Fellows</i>
Dr Liv Yarrow	

### **Department of Eastern Art**

Prof James Allan	<i>Keeper</i>
Dr Oliver Impey	<i>Senior Assistant Keepers</i>
Dr Andrew Topsfield (acting Keeper during Keeper's leave)	
Shelagh Vainker	<i>Assistant Keeper</i>
Janet Partridge	<i>Departmental Secretary</i>
Dr Teresa Fitzherbert	<i>Creswell Archivist</i>
Dr Jon Thompson	<i>Beattie Fellow</i>
Emma Dick	<i>Beattie Project Manager</i>
Dr Naman Ahuja	<i>Research Fellows</i>
Dr Ruth Barnes (until May 2003)	
Dr Janice Katz	
Dr James Lin (from October 2002)	
Dr Madhuvina Ghose	

### **Cast Gallery**

Prof. Bert Smith	<i>Curator</i>
Pascale Jaquot (until April 2003)	<i>Departmental Secretary</i>
Dr Fiona Greenland (from May 2003)	

### **Administration**

Roger Hobby	<i>Administrator</i>
Julia Allen	<i>Personnel Officer</i>
Dr Jonathan Moffett	<i>ICT Manager</i>
Chris Powell (from October 2002)	<i>ICT Assistant</i>
Geraldine Glynn	<i>Registrar</i>
Clare Farrah	<i>Assistant Registrar</i>
Sarah Brown	<i>Press and Public Relations Officer</i>
Julie Summers	<i>Exhibitions Officer</i>

## **Conservation**

Mark Norman  
Daniel Bone  
Elizabeth Gardner  
Stephanie Ward  
Karen Wilson  
Flora Nuttgens  
Susan Stanton  
Shulla Jaques

*Head of Conservation*  
*Deputy Head*  
*Objects Conservators*  
  
*Textile Conservators*  
  
*Paper Conservator*

## **Design**

Graeme Campbell  
Keith Bennett  
Simon Blake  
Rhian Lonergan-White

*Head of Design*  
*Assistant Designers*

## **Photography**

David Gowers  
Annie Holly  
Jane Inskipp  
Nick Pollard

*Chief Photographer*  
*Assistant Photographers*

## **Publications**

Declan McCarthy  
Sue Moss  
Corinne Emery  
Helen Cooper

*Publications Manager*  
*Deputy Publishing Manager*  
*Finance/Orders Officer*  
*Accounts*

## **Shop**

Anne Walker  
Anna Brazier  
Nicola Archer  
Claudio Chagas  
Matthew Hegarty  
Stephanie Lloyd  
Angela Munn  
Gill Vulliamy

*Manager*  
*Assistant Manager*  
*Shop Assistants*

## ASHMOLEAN MUSEUM STAFF

### Security

Brian Collins  
Robert Baker  
William Cavanagh

*Head of Security*  
*Security Officers*

### Invigilation Staff

George Earle  
Tony Dodson

*Head of Invigilation Staff*  
*Deputy Supervisor*

Norman Allen  
Fariba Batty  
Gabriella Blakey  
Shaun Bryan  
Heidi Collins  
Pat Collins  
Claudia Crucioli  
Elis Deen  
Marianne Dodson  
Manfred Driver  
Helen Dudley  
Agomani Dutt  
Pat Edwards

Rosa Fernandes  
Jelena Glenn  
Susan Godfrey  
Joe Hathaway  
Philip Juggins  
Alan Kirby  
David Langford  
Deborah Mason  
Lilian Massey  
Kevin Morgan  
Luca Perini  
Glyn Plested  
David Provan

Carol Rix  
Moussa Saker  
Clement Shaw  
Christine Simpson  
Ann Smyth  
Elena Vasilescu  
Elizabeth Walters  
Berenice Ward  
Priscilla Waugh  
Jackie Williams (from January  
2003)

### Cleaning Staff

Carol Chambers  
Joan Palmer  
Tomasz Gromelski  
Elizabeth Smith

### Workshop

Alan Kitchen  
Ray Ansty  
Leighton Creer  
Albert East  
Paul Evett  
Robert Johnson  
John Mercer  
Robert Pugh

*Building Services Manager*  
*Workshop Technicians*

## Education

Kathie Booth Stevens (until June 03)	<i>Clare Education Officer</i>
Johanna Rice (from July 03)	
Emmajane Lawrence (until Nov 02)	<i>Deputy Education Officer</i>
Catherine Cartwright (from January 2003)	<i>Assistant Education Officers</i>
Mary Lloyd	
Terry Hood	<i>Bookings Assistants</i>
Sylvia Kempshall (until July 03)	
Susan Coles	<i>Office Assistant</i>
For list of Voluntary Guides, See Education Department Report	

## Friends of the Ashmolean Museum

Elizabeth Burchfield	<i>Hon Secretary</i>
Val Davies	<i>Activities Secretaries</i>
Catherine Fox	
Virginia Pasley	
Sue Peach	
Jill Slack	<i>Duty Friends Co-ordinator</i>
Pauline Bailey	<i>Membership Secretaries</i>
Helen Hacking	
Audrey Johnson	
Susannah Lankester	
Chris Dale-Green	<i>Mailings Secretary</i>

## ILLUSTRATIONS IN PRINTED WEB VERSION

Total 20

### *Antiquities:*

- Roman Silver Cup, 2nd – 3rd century AD, diameter 12.5cm  
Purchased with the aid of the NACF and the Friends
- Two massive Anglo-Saxon saucer brooches, 6th century AD, gilt copper alloy, diameter 8.5cm  
Lent by Mr James Ferrel
- The All Souls Salt, perhaps English, early 15th century, silver gilt and rock crystal. Deposited on indefinite loan by the Warden and Fellows of All Souls College

### *Western Art:*

- Maiolica plate with a head composed of penises, Francesco Urbini, doc. 1530 – 7, diameter 23.3cm. Purchased with the aid of the NACF, the Resource/V&A Purchase Grant Fund and numerous private donations
- ‘The Capel Basket’, Pierre Harache, silver, hallmarked London 1686, 47.5 x 40.5cm  
Accepted in lieu of Inheritance Tax on the estate of A.H. Whiteley
- ‘Entrance to the Adelphi Wharf’ Théodore Gericault, c 1820, lithograph. Presented by Mrs Louisa Webb in accordance with the wishes of the late Maxwell Webb
- ‘Portrait of Max, Lord Beaverbrook’ Sir David Low, 1926, black crayon and white bodycolour  
Purchased with funds bequeathed by John Fuggles
- From the portfolio “White Carrot” Rosemarie Trockel, 1991. Purchased with the aid of the NACF
- ‘Tall Inflated Crumpled Form and Large Open flared and indented form’ Nicholas Arroyave-Portela (b 1972). Purchased with the Vivien Leigh Fund for the encouragement of young artists.

### *Heberden Coin Room:*

- Roman Coin, Nicodemia in Bithynia, Septimus Severus, 193 – 211AD
- Early Anglo Saxon silver pennies, known as sceattas, found in South Lincolnshire.
- Late Anglo Saxon silver pennies, belonging to the David Dell Collection, presented in memory of Eliseo Cabrejos
- Medal of James I and Prince Charles, Simon Passe, silver. Presented by Richard Falkiner

### *Eastern Art:*

- A Mandarin in Summer Dress, Anonymous Artist, China, 1789, watercolour on paper  
Purchased with the aid of the NACF, the Friends and the Resource/V&A Purchase Grant Fund
- A Potters Workshop, attrib. To Kawahara Keiga (active early 19thC), Japan, ink and colour on paper. Purchased with the help of an anonymous benefactor
- Blue and white porcelain tazza: pheasants by a stream, Mid 17th century, Japan, Arita  
Purchased with the help of an anonymous benefactor
- Tibetan Monks from the Dip Tse Chok monastery at Dharamsala, creating the Sand Mandala of Chenrezi.

*Cast Gallery:*

The Louvre Fisherman

*Exhibitions:*

- Radio Times exhibition poster (not on A Essens' CD – Design Studio has scan)

Caption: This summer exhibition, generously sponsored by Darbys Solicitors, Critchleys Accountants and the Chris Beetles Gallery attracted nearly 17000 visitors.

*Education:*

- A handling session of coins for young Visitors