

UNIVERSITY OF OXFORD

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

August 2003–July 2004

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VISITORS OF THE ASHMOLEAN MUSEUM

As at 31 July 2004

Nicholas C F Barber, CBE (Chairman)

The Vice-Chancellor (Sir Colin Lucas)

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

The Junior Proctor

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

Sir Peter Machin North, DCL

The Rt Hon The Lord Rothschild, GBE

The Rt Hon The Lord Sainsbury of Preston Candover, KG

The Rt Hon Sir Timothy Sainsbury

Andrew Williams

CHAIRMAN'S FOREWORD

The Ashmolean made very significant progress this year with its £49m Plan to redisplay its world-class archaeological and Oriental collections. Through rebuilding the back of the Museum, we aim to transform and expand the displays, and use this opportunity to increase and widen the range of people visiting the Museum. The Ashmolean's outstanding collections will then have a home to be proud of.

In July, we learned of the decision by the Heritage Lottery Fund to award the Ashmolean a grant of £15m. Not only was this the largest grant made by the HLF this year, but it represented a clear endorsement of the Plan by their trustees and professional advisers. It was just the signal we needed as we embark upon the next stages of our fundraising.

Besides finding the capital for the Ashmolean Plan a parallel priority is the raising of revenue funds, thus drawing many others into a closer relationship with the Museum and its curators. The Tradescant Patrons Group was launched during the year, filling the gap between the Friends and the Elias Ashmole Group. You can read about their activities in the Development section of this Report. Well done to all concerned with getting them off to such a good start.

As the Museum's staff and activities are set to expand in readiness for the new development, the Board has approved a tightly-costed business plan. This will be closely monitored.

The progress made on the Ashmolean Plan reflects extremely well on the Ashmolean's staff, particularly the Director, Christopher Brown, and his senior colleagues. So does the excellent work done on a more routine basis, much of it described elsewhere in this Report. This includes the Ashmolean's acquisitions, exhibitions, publications, educational work and conservation of the collections. So much more goes on in a museum than the wider public recognises. To all the staff I extend the Board's thanks.

In last year's Report I referred to the Ashmolean's restructured Board. This was our first full year and I am delighted how well the mix of University and outside Visitors has settled down. Our meetings have enthusiastically embraced both the wider agenda of a contemporary museum and the timeless values of a university institution holding fast to its finest traditions of research and teaching. During the year we welcomed two additional Visitors, Sir Peter North, Principal of Jesus College and former Vice-Chancellor, and Andrew Williams, Chief Executive of SVG Advisers Ltd, who has taken on the chairmanship of our Development Committee. I also thank the members of the Finance Control Committee, chaired by Lord Butler; they have had a greater workload than expected as the University introduced its new accounting system.

Following the HLF grant the Ashmolean is firmly embarked on a course of transformation. Success will mean that from being lights well hidden under bushels, its collections will at last be displayed in a manner worthy of them. This will radically enhance the way its many constituents see it, whether its visitors, its staff or its owner, Oxford University.

Nicholas Barber
Chairman

THE DIRECTOR'S REPORT

The Ashmolean Plan

The overriding concern this year has been the preparation and submission of our successful Lottery bid. The Heritage Lottery Fund announced in July that the Ashmolean had been awarded a grant of £15m – the single largest grant given in this year – for the implementation of the Ashmolean Plan. The Plan involves the demolition and rebuilding of the back of the Museum, including the excavation of a new Lower Ground Floor, which will create 30 new galleries, new Conservation studios, new temporary Exhibition Galleries, an Education Centre, a link with the Cast Gallery and a dedicated service entrance, as well as bringing environmental control and disability access to this part of the Museum for the first time. The doubling of the display space presents the opportunity to redisplay many of the archaeological and Oriental collections and the HLF made it very clear that our imaginative plans for the new displays – under the working title “Crossing Cultures Crossing Time” – played a key role in the successful outcome of our bid.

The preparation of such an ambitious bid is an enormous – and expensive – undertaking. The necessary documents were produced by a small team led; the other members were the Deputy Director, Nick Mayhew, the Administrator, Roger Hobby, the Clore Education Officer, Jo Rice, and the Head of Development, Edith Prak. I want to take this opportunity to pay tribute to their immensely hard work. Just to give some sense of what was involved: the Audience Development Plan, written by Jo Rice, runs to 84 pages. This core team received immense support both inside and outside the building. I especially want to thank Ken Lovett who acted as Project Manager during the early stages of the preparation of the Plan and our architect, Rick Mather, and his team. Much of the preparatory work was funded by the Linbury Trust and we are hugely grateful to Lord Sainsbury for his continuing support of the Ashmolean and for his service as a Visitor of the Museum.

The Lottery's grant is one-third of a total building cost of £45m and it is also important that we put in place an endowment of at least £4m to cover additional running costs. The Linbury Trust has promised a major grant but a huge fundraising effort is still needed and to this end we have formed a Steering Committee, ably and enthusiastically chaired by Andrew Williams of SVG, and including Frances Jackson and the Chairman of the Visitors, Nicholas Barber. I am very grateful to them all for this commitment of time in the midst of their busy lives. I also wish to thank our Fundraising Committee, also chaired by Andrew Williams – Nicholas Barber, Dame Vivien Duffield, Lady Heseltine, Paul Langford, Lord Powell of Bayswater, Lord Sandberg, Lord Sainsbury and Sir Timothy Sainsbury – for their dedication and hard work. An informal committee is being created in New York to support the Museum: it is chaired by Steve Stamas, to whom we are also immensely grateful.

Another important development of this year's fundraising has been the creation of the Tradescant Group, a new patrons' group led by Frances Jackson. The Tradescants have already attracted more than 200 members and their support of the Museum is enormously appreciated. The fundraising efforts require new staff and we are building up Edith Prak's Development department, which will have seven full-time fundraisers by the end of 2004.

VAT

The Museum was delighted to receive the news in the Chancellor's pre-Budget Statement that the Treasury was investigating ways in which those university museums whose entry was free, such as the Ashmolean, would be able to recover VAT on costs associated with admitting the public. This very positive development will produce a substantial saving on our running costs, and a major saving on our capital development costs.

Staff

We welcome Susan Walker, the new Keeper of Antiquities, who has joined the Museum from the Greek and Roman Department of the British Museum. She is a distinguished scholar of Roman art as well as being an experienced museum professional who has joined the Ashmolean Plan team and whose knowledge and flair will be very valuable in the historic changes which are now taking place. During the year we have also been joined by Chris Kaye, who takes up the new, key role of Finance Officer and Susie Gault, who came as Press Officer in July. We extend our profound gratitude to Sarah Brown, our first Press Officer, and Julie Summers, our first Exhibition Officer, who left the Museum during the year.

Exhibitions

This has been a remarkable year for exhibitions in the Museum. The extraordinary diversity of the Museum's collections is reflected in the variety of exhibitions which took place. Our visitors have seen the finest silver from over six centuries, two millennia of Chinese silks, the greatest recent find of Roman imperial sculpture, and the lasting influence of Samuel Palmer, one of England's finest printmakers. Not to mention exquisite examples of English 17th-century embroidery, a selection of Japanese paintings and over 80 drawings from late 16th-century Florence.

The Museum is frequently asked to lend to exhibitions around the world. This year has seen three notable loans to exhibitions: over 50 Rembrandt prints went to the Retretti Art Center in Finland, a selection of 19th-century drawings went to the Arthur Ross Gallery in the University of Pennsylvania, Philadelphia and a group of contemporary prints were put on display in the Saïd Business School in Oxford.

A lively exhibition programme is key to a healthy Museum. But I am acutely aware of the strain it puts on all staff - from curators to conservators, designers to technicians, registrars to photographers. I am deeply grateful for their unstinting efforts. This stunning programme of exhibitions is testament to their hard work.

Acquisitions

One of this year's finest acquisitions is a Renaissance bronze perfume burner attributed to Desiderio da Firenze. We received almost £900,000 from the National Heritage Memorial Fund towards this major acquisition, as well as many other generous donations and gifts, for which we are deeply grateful. It is one of the most virtuoso and elaborate functional bronzes of the Italian Renaissance and it makes a fine centrepiece to Fortnum's collection of similar works, bequeathed to the Ashmolean in 1899. Equally at home in the Museum are the Portrait of a Lady by the Haarlem painter, Johannes Verspronck, one of his finest portraits, and a drawing of a reclining putto by Francois Boucher. The latter was purchased with the aid of the Friends in memory of Jill Slack, whose untimely death was keenly felt by her many friends. Acquisitions have been made across the collections, with the following notable highlights: a pair of six-fold screens by the late 19th-century Japanese artist Watanabe Seitei; a silk calligraphic fragment from early 18th-century Iran; an early pre-dynastic silver coin of Lycia, as well as a Roman provincial coin of Commodus, which shows the ancient healing deities of Hygieia and Asclepius; a 1st-century Italian ceramic cup with thumb rests (which was exhibited at the Museum in 1982) and, in a nice example of mutual loans, two high-quality casts of portrait heads from the Cast Gallery in Munich.

We are, as always, deeply grateful for the generosity and foresight of our many donors and benefactors who have made these purchases, and many others, possible. Inevitably, the implementation of the Ashmolean Plan will mean some slowing-up in this high level of activity. Collections will have to be stored, some of them off-site, during the building work but it is our intention to keep the front of the building open during the demolition and construction work. The Ashmolean Plan is no less than the transformation of the oldest public museum in this country. It is an immense undertaking but the Museum which emerges at the end of this process will be far better equipped to present our rich collections to our large and diverse audience and to introduce new audiences to the pleasures and rewards of museum visiting.

Christopher Brown

October 2004

The Director's activities

Dr C P H Brown supervised two DPhil Students and co-supervised a third. He taught one of the options in the MStud. in the History of Art, and gave five tutorial sessions for thirteen undergraduate students on the Further Subject in Modern History, and led seminars on "The Stuart Court" and "Courts in Brussels and The Hague" during Hilary Term. He attended the opening of the *Monet and the Sea* exhibition at the National Gallery of Scotland in Edinburgh (5 August); travelled to St Ives with Dr Rumelin (3 September) to select a sculpture by Barbara Hepworth for the Sands Gallery; attended a meeting on the subject of VAT in University Museums in London (8 September); opened the exhibition *Satire and Jest: Genre Paintings at the time of Frans Hals* at the Frans Halsmuseum, Haarlem (20 September); lectured at the National Gallery of Ireland in Dublin on Dutch genre painting (5 October); attended the Museums Association Conference in Brighton (6-7 October); attended a meeting of the English Art Museums Directors' Conference at the Whitworth Art Gallery, Manchester, (23 October); lectured to the Oxford University Society, Westmoreland Branch, at Kendal on the Ashmolean (25 October); lectured to the Young Friends of the Ashmolean on Flemish drawings (4 November); attended the committee meeting and AGM of the University Museums Group (14 November); attended the NACF Centenary Conference in London (11-12 November); attended the meeting of the Organizers of Large Exhibitions Group (the so-called "Bizot Group") at the British Museum (21-23 November); lectured at Fondation La Caixa in Barcelona on Rubens (2 December); lectured at the National Gallery, London, on Rubens (6 December). He travelled to Brussels to attend the Valuations Committee for the 49th Belgian Antiques Fair (2 February). He talked about the Ashmolean Plan to the Oxfordshire "Common Purpose" group (6 February), attended the National Gallery Research Seminar on Rubens's *Judgement of Paris* (11 February), and delivered a lecture to mark the Herzog Anton-Ulrich Museum's 250th Anniversary (1 March). He sat on the Vetting Committee of TEFAF (Fine Art Fair, Maastrich and attended the "Bizot Group" meeting in Dublin (12-14 March). He spoke on "Oxford University Museums' outreach" at the European Humanities Research Centre 2-day international conference (20 March). He attended the official opening of Compton Verney (23 March), and gave a presentation on the Ashmolean Museum to Buckinghamshire County Museum AGM (24 March). During a trip to the USA on 15 April, he opened the exhibition of *Master Drawings from the Ashmolean (1800-1914)* at the Arthur Ross Gallery in the University of Pennsylvania, Philadelphia and on 16 April gave a presentation on the Ashmolean Plan to the 2004 North American Reunion of Oxford Alumni in New York. He attended a Treasury meeting about VAT and University Museums (29 April). He led the Elias Ashmole Group visit to Urbino (6-9 May); attended the Fishbourne Diggers' Reunion (22 May), the occasion to mark the retirement of the Director of the Gemäldegalerie in Berlin (24-26 May); a workshop at the Rubenianum, Antwerp, "A House of Art: Rubens as a Collector" (4-7 June); recorded a programme for "Rolf on Art" (18 June); a meeting of the English Art Museums Conference at the Barber Institute (24 June); the re-opening of the Fitzwilliam Museum, Cambridge (1 July); and a conference at the Wallace Collection, "From Conrat Meit to Canova: Portraits of Rulers and Royalty 1500-1800" (2-3 July).

Publications: *Uhlenbeck Lecture 21: The Renaissance of Museums in Britain*, NIAS, Wassenaar, 2003/7; *Collected Opinions: Essays on Netherlandish Art in honour of Alfred Bader*, Paul Holberton Publishing, London 2003, edited by Volker Manuth and Axel Rüger: "Rembrandt in Oxford" pp. 34-41.

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Accessions

Europe: Hellenistic and Roman

- Purchased: a Roman bronze belt buckle (AN 2003.148)
- Presented by Mrs J M Teurepin: a pierced bone point, perhaps a substitute for a socketed bronze spearhead, found on the site of Segsbury Hillfort, Wantage (AN 2004.1)
- Purchased: a fragment of blue glass with patch of gold. Vegetal geometric patterns, possibly Hellenistic (AN 2004.3)
- Purchased: a blue glass disc impressed with a menorah (AN 2004.4)
- Purchased: a bronze terminal in reptilian form, Romano British, reported to be found in Dorset in 1960 (AN 2004.7)
- Purchased: an orange colour-coated ceramic cup with thumb rests on the handles, made in Italy in the later first century AD. Formerly in the collection of Richard Hattatt and exhibited at the Ashmolean in 1982. (AN 2004.8)
- Presented by James Ede to mark Dr Susan Walker's appointment as Keeper: a pair of crescent-shaped terracotta earrings, with traces of gilding and cream underlay. Moulded decoration in the form of swags suspended from rosettes, with a central palmette (AN 2004.9.1-2); two amphora-shaped terracotta pendants, each with bands of white paint across the neck and shoulders (AN 2004.10.1-2); sixty-seven terracotta beads with ample traces of red paint, and eighteen fragmentary attachment rings (AN 2004.11.1-67). They are unprovenanced, but for many years were in the Moustaki Collection, Alexandria.

Europe: Medieval and Later

- Presented by Peter Christodoulides: a jug made of gutta-percha with moulded handle, late 19th or early 20th century, found at Kingsmeadow, Reading (AN 2004.2)
- Following the death of Dr Margaret Jope, additional material from Professor Martyn Jope's excavations in Oxfordshire has been deposited according to the terms of the bequest.

Loans In

- From Tim Boardman: Sardinian Nuraghic-type statuette (Loan 525)
- From the Pitt Rivers Museum: two medieval bronze sun-dials from founding collections. This formalizes the position of these objects which are on display in the Medieval Gallery: previously their collection history was unknown.

Loans Out

- 7 loans to other institutions
- A group of Menas ampullae has been loaned to Bristol University for analysis to determine what they might have contained in the past.

Transfers

- A quantity of decorated building stone recovered during excavations at Christ Church by David Sturdy in the 1960s has been transferred from the Oxfordshire Museum Service store at Standlake, where a specialist had deposited it in error a few years ago. The stone rejoins the rest of the material from the excavations.
- The University of Sheffield has agreed to transfer the human remains from the 1970s excavations at the Berinsfield Anglo-Saxon cemetery. The material was never returned to the excavators following post-excavation analysis, and will rejoin the rest of the excavation archive.

Special Displays and Events

- *Forecourt Excavation*, 1994 (July-September 2003). A small exhibition concerning the history of the Ashmolean site was opened in the Café Lobby on National Archaeology Day in July.

- *Sir John Evans Centenary.* Work has progressed regarding the proposed celebrations, including a special exhibition, to mark the centenary of the death of Sir John Evans in 2008. The Leverhulme Trust has awarded a grant for a one-year Research Assistant for Dr MacGregor to work on the non-British aspects of the project.
- An exhibition was mounted in the Tradescant Lobby featuring prints and collages by Alison Cottrell, based on Tradescant-related themes.
- Since the late 1940s the Ashmolean has housed on indefinite loan the Egyptian collection of The Queen's College, largely derived from the bequest of Dr Robert Mason in 1841. A selection of the loan material travelled back down the High Street for an exhibition in the College Library from 7 October 2003 to 23 January 2004. Devised by Tom Hardwick, a member of the College, the exhibition focused on the activity of Mason and other collectors, as well as the College's role as home to the University's Chair of Egyptology.

National Archaeology Day 2004

The Department again had an active role in the National Archaeology Day activities organised by the Education Service. This year's theme was Classics. Susan Walker (Keeper) and Susanne Bangert (Leverhulme Research Associate) were joined by Paul Booth (Oxford Archaeology) and two members of the Heberden Coin Room in a handling and identification session for Roman antiquities in the Leeds Room. Alison Roberts (Collections Manager) was joined by Susan Lisk (Oxfordshire Sites and Monuments Record Officer) in a handling and 'brass rubbing' session on ancient weapons and Oxfordshire archaeology in the John Evans Gallery. Various activities and trails for younger children relating to the Classical collections were held by the Education Service centred in the Beazley Gallery. Susan Walker designed a special trail concerning the Trojan War that was launched on the day. Julia Mansfield (Summer Intern) assisted Magnus the Armourer on the forecourt.

Gallery Works

- *The Sackler Gallery* An evening of celebration on 18 September marked the formal opening of the Sackler Gallery of Egyptian Antiquities, after the three-year refurbishment of the space occupied by the former Egyptian Dynastic Gallery. The large gathering of guests included the cultural attaché of the Egyptian Embassy, Mr Mokhtar Warida, as well as many colleagues whose expertise had assisted in the creation of the new displays but, sadly, not the donors whose Foundation had made this project possible, Dr Mortimer and Mrs Theresa Sackler, whose journey to Oxford had been rudely halted by a motorway blockage. Mr Warida contributed to the opening addresses, along with the Director and Dr Whitehouse. The gallery was opened to the public the following morning, and the enthusiastic reception it has received is a tribute to the staff who worked on the new installation: Conservation (especially Daniel Bone, Elisabeth Gardner and Stephanie Ward), Design (especially Rhian Lonergan-White, responsible for the graphics and labelling), and Alan Kitchen and the Workshop team (especially John Mercer), together with the support services of the Estates Department. The significant contribution of a band of extra hands and volunteers is noted below (see *Volunteers*). Amongst the many outside forces involved in the project, John and Louise Cropper and Owen Shaw, whose respective skills in case-furnishing and mount-making have contributed much to the gallery's visual appeal, deserve particular mention. A full-colour gallery trail leaflet, 'Kings, Gods and Animals in Ancient Egypt', written by Tom Hardwick and designed by Rhian Lonergan-White, was produced in conjunction with the Education Service to coincide with the opening. The new installation has inevitably necessitated much rearrangement of the reserve collections and updating of records, and this ongoing work is being facilitated by our volunteers.
- *Flood in Nubia Alcove* A summer of violent storms and unprecedented volumes of rain took its toll of vulnerable parts of the Museum's roof, threatening the galleries below. In particular, an afternoon storm on 8 July triggered leaks and flooding in no less than four areas, the worst affected being the Nubian section of the Griffith Gallery. Although it took some hours to clear away the floodwater, prompt action by Conservation and Workshop staff - as well as some good luck - ensured that no water reached the objects displayed and stored in the gallery. The Estates Department now has a programme of work in hand to improve the drainage and impermeability of the flat roof above the gallery, which currently takes a considerable amount of the Museum's rainwater drainage.
- *John Evans Gallery* (Prehistoric Europe). Several display cases in the John Evans Gallery were moved to new positions in July 2003 and the refurbished case for the new History of Antiquarianism and Archaeology display was installed at the same time. It is planned to restore the ceiling (damaged during emergency roof repairs in 2002) in early October 2004.

Work on installing new displays in the John Evans Gallery started in October 2003, following the opening of the Sackler Gallery. In view of the Ashmolean redevelopment plan, the new Prehistoric displays are now seen as

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being a temporary exhibition entitled "People in Europe before the Romans", which will open in November 2004. So far, all desk cases have been refurbished by John Mercer (Building Services team) and John Cropper, and contain provisional displays (by Jennifer Foster and Angela Cox), and the wall cases are in the process of being refurbished. Keith Bennett of the Design Office will be undertaking the visual display and design work during the late summer and early autumn. Jennifer Foster is designing and writing the redisplay and Alison Roberts manages the project.

- Following an appeal by Professor Sherratt, the Friends of the Ashmolean have kindly agreed to fund the construction of a new model of a Neolithic 'Lake Village' to serve as central feature of the new displays and provide a context for much of the archaeological material. David Proven will be designing and making the model and John Mercer is designing and making the case. We are very fortunate in having Dr Francesco Menotti, a specialist in Alpine lake villages, as an advisor for the project.

Storage

- *Sculpture Basement* Problems with a leaking water pipe in Room 1 (the main Sculpture Reserve store) have still to be resolved. Some large objects and the large heavy-duty unit for storing inscriptions have had to be moved to temporary locations elsewhere in the store by the conservators, thus causing problems of access to other material. The Roman glass reserves have been transferred to the Glass Store, which was returned to the Department's use in July 2003.

- *British Archaeology Store* (North-East Basement) New metal shelving and drawer storage units have been installed to house the small Roman and medieval metal objects, previously stored in the galleries. The glass bottle collection will also be stored in this unit.

- *Cypriot Balcony* New racking has been installed in this area, which is now a working space for archivists and research assistants as well as for storing material for special projects.

- *Evans Attic* The material from three local Roman sites has been repacked with the assistance of the Young Archaeologists Club and transferred to the North East Basement. A team of volunteers headed by Araminta Morris and Angela Cox has repacked and listed the Nandris collection from various sites in eastern Europe. Ms Roberts continues to sort, document and repack the Palaeolithic collections as time allows.

- *In-Gallery Storage* All material stored in the Medieval Room has been audited to estimate space required for transfer to the North East Basement. Angela Cox, Araminta Morris and Pat Lucraft have now finished packing and listing the large quantities of stone and flint artefacts previously stored loose in drawers in John Evans Gallery. They, and the many others who have assisted them with this project, are commended for this work which has solved a key storage problem in the Department. Alexander Smythe has been documenting and packing to conservation standards the classical metalwork previously stored in the Arthur Evans Gallery.

Collections Policies

Comments on the new policy were received from all interested parties within the county, and a meeting was held with the County Museum Service in September to develop a joint statement on collecting in Oxfordshire. Disposition of the archives (artefacts and documents) resulting from work required by the City or County Planning Offices in advance of development work will now be decided by the City or County Archaeological Officers on the basis of where previous archaeological material from a site is housed. The Ashmolean will now take material only from sites where they already have holdings from a previous controlled excavation; this to preserve the scientific integrity of the material for future researchers. All other material will go to the County Museum Service. Only the City and County Sites and Monuments Records have the necessary information to make such decisions for the areas of their responsibility. The statement and policy were presented to the Oxford City and County Archaeological Forum in October. The Forum has agreed to mediate if there should ever be a disagreement regarding disposition of archives resulting from development control. The Visitors subsequently formally adopted the policy.

Documentation

Rationalisation and enhancement of historic British archaeology collection

An AHRB Resource Enhancement grant of £185,000 has been awarded to Arthur MacGregor for a two year programme of work on the British archaeological collections to enhance both physical and intellectual access to the

collections by the general public and researchers. The work will commence in September 2004 and will be managed by Alison Roberts who will be employed half time by the project as well as being half-time Collections Manager for the Department. This project will build upon the invaluable work that Julie Clements has been doing in constructing a database index for the British Archaeology collections over the past two years in recognition of the importance and extent of the collection.

Ancient Near East Database

- Following the completion of her work on the British Database, Julie Clements started work on completion of the database for the audit of the Near Eastern collections held in 2000-2001. This work will be invaluable in enhancing access to the collection, which is without a Curator at present, and in planning for the move of the material in advance of the Museum's redevelopment.

Ancient Cyprus Collections

- Following a visit from Mrs Edmée Leventis in mid-June 2004, Alison Roberts carried out additional work on the Ancient Cyprus database that had been constructed during the DCFIII project in 2001-2. The database now includes the results of the latest documentation and audit of the display cases and has been concorded with a major catalogue of prehistoric material from Cyprus and with digital images of all objects on display. It is hoped that the database and images can be added to the AMOS system later in the year.
- Alison Roberts also completed the final edits of the Ancient Cyprus website in July 2004. The material is with Dr Moffett and it is hoped to launch the full website in the early autumn.
- Julia Mansfield worked with Susan Walker in preparing a guide to the 'Treasures' of the Ancient Cypriot collections.

Ancient Near Eastern Terracottas Online Catalogue

The Museum's collection of about four hundred complete and fragmentary Near Eastern terracottas dating from before the Seleucid Period (after about 350BC) was catalogued by Dr Roger Moorey prior to his retirement as the Keeper of the Department of Antiquities. The catalogue became the Museum's first online catalogue in January 2004.

Anglo-Saxon Non-Ferrous Metalwork database

Jane Brant worked on preparing the database of the Anglo-Saxon Non-Ferrous Metalwork catalogue (by Arthur MacGregor) for web-based publication. She checked the database against the catalogue and prepared digital images for each entry. The web-based catalogue will also include entries for objects acquired since the publication of the catalogue (1993) or otherwise not included in that publication. She also conducted a thorough audit of all material from the Saxon cemetery at Wallingford.

Egyptian Site Index

As the first step towards an enhanced section on the Egyptian collections for the Museum's web site, the Site Index of Excavated Material from Egypt and Sudan (hitherto printed at the back of P.R.S. Moorey's *Ancient Egypt*) is being loaded as an on-line facility.

Archives

The Department has been very fortunate to receive several grants to work specifically on archival material over this past year. This complements and derives from work already in progress by Arthur MacGregor. All work is conducted to international standards for archival description.

- *'Private Faces in Public Places'* Under the provisions of an HLF grant made jointly to a number of museums in the South-East Region, Beverley Hunt, a professional archivist, spent three months cataloguing the archives of Sir John Evans and repackaging them in conservation-approved materials for long-term storage. Her work has now been submitted to the National Archives and has been made generally available on the internet through the Access to Archives scheme (<http://www.a2a.org.uk/>)
- *'Preserving and Enhancing Access to Historic Oxfordshire'* This is an HLF-funded project (£48,300 to Arthur MacGregor), with the Ashmolean as lead partner with Oxfordshire County Archaeological Services and the Oxfordshire Record Office. Rachel Mellor completed all cataloguing work on schedule before leaving in May to

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take up the post of Collections Manager at the Museum of History of Science. Angela Cox filled the post on a part-time basis while the Museum recruited a new Museum Assistant. Christine Edbury was hired on a three-month contract in June with Matthew Mellor as the digital photographer for the Project. Alison Roberts manages the project. The project web site has been updated at regular intervals and now includes a searchable database of the five archives.

- *'Archives and Artefacts'* Exploring the past through A2A and the work of E.T. Leeds' This is an HLF-funded project (£49,900 to Arthur MacGregor) with the Ashmolean Museum in partnership with the Access to Archives Programme of the National Archives, the Oxfordshire Record Office and Oxfordshire County Archaeological Services. The work is to be conducted jointly by the Education Service and the Department of Antiquities. Anne Petre has been hired as the Professional Archivist for the project and will catalogue the papers of E.T. Leeds, former Keeper of the Department of Antiquities. The papers will be catalogued using the professional archival software system CALM, which has been provided for the project by the Oxfordshire Record Office. Alison Roberts manages the project.
- *Archival Holdings of the Department of Antiquities* Zoe Hamilton worked with Arthur MacGregor on developing an extended ISAD listing of the archival holdings of the Department in database form. It is hoped that this information will be used to enhance access to the material, and will be offered to the Archives Hub and other archival bodies when completed.
- *A.D. Passmore* Laura Phillips continues to work on the archive of the collector A.D. Passmore of Wiltshire and presented a paper about her work to the History of the University Collections Meeting in December. An article about her work has also appeared in the latest volume of the Wiltshire Archaeological Museum journal.
- *Emden Archive* Kelsey Lee has spent much of the year cataloguing the archive of medieval tiles in Britain that was compiled by A.B. Emden. This invaluable reference material has not been easily accessible previously, and it is intended that this work will form the basis of another on-line electronic resource. Work has concentrated on material from Oxfordshire in the first instance.
- *Burton archives* Alys Spillman, an intern from Kellogg College, has completed the initial cataloguing of the collections of watercolours and information about classical antiquities compiled by Thomas Burton. The work has been conducted in cooperation with the British Museum, and has been recorded to international standards. She has also prepared web pages about the project that will be mounted on the Museum web site in the near future.
- *History of the University Collections Group* The third meeting of this group was held on 9 December at the Ashmolean, organised by Dr MacGregor and Ms Roberts with Ms Harlan of the Institute of Archaeology. The focus of the day was on documentary archives, with a view to increasing co-operation between institutions concerned with the University collections by enhancing knowledge about information held in a variety of disparate places.

The Oxford Archive Consortium offered their assistance in such work and a small working group led by Debi Harlan, and including Arthur MacGregor, Alison Roberts and Rachel Mellor, attended their next meeting to further discuss such possibilities. The meeting was held at the Ashmolean and was very productive in finding potential areas for mutually beneficial work in the future.

The fourth meeting of the History of Collections Group was held at the Pitt Rivers Museum in June 2004. Alison Roberts notified the group about the success of the Department's various grant applications relating to collections documentation and archives.

Staff Reports

Susanne Bangert assisted with the installation of the new displays in the Sackler Gallery for several months. She has also completed a manuscript of her catalogue of Menas ampullae held in the Museum, and is awaiting results of scientific analysis before publication. She has received a one-year grant from the Leverhulme Trust to enable work on the correspondence of Sir John Evans with continental archaeologists.

Dr Jennifer Foster continues to assist with the refurbishment of the Prehistoric displays in the John Evans Gallery and has recommenced work on the catalogue of material from the Hallstatt cemetery, the illustrations for which are being produced by Nick Griffiths.

Rachel John (née Mellor) rejoined the Department in May to work on the HLF-funded project *Preserving and Enhancing Access to Historic Oxfordshire*. She completed cataloguing all of the five archives to international standards before taking up a permanent post as Collections Manager at The Museum of History of Science in May.

Dr Arthur MacGregor continued as acting Keeper of the Department until 31 March 2004. He is on sabbatical from 31 March to 1 December 2004. He gave papers at a conference on 'Curiosités et Cabinets de Curiosités du XVI^e siècle aux Lumières' at the Espace Mendès-France, Poitiers, and to a workshop on 'Approaches to the History of Collecting' at the University of Southern California. He attended regular meetings of the Treasure Valuation Committee, the Cassiano dal Pozzo Publication Committee (for which project he continues as joint General Editor), and the Council of the Society for the History of Natural History. He joined steering-groups set up by the Council for British Archaeology to establish an on-line guide to archaeological research and the Linnean Society to advise on the Society's museum. He co-organized a conference at the Collège de France titled 'Le Cheval et les Loisirs', at which he gave a paper on the history of polo, and spoke on 'Sloane and the Republic of Letters' at a study day at the British Library dedicated to 'Sir Hans Sloane and his Library'. **Publications:** 'The antiquary *en plein air*', in R. Anderson, M. Caygill, A. MacGregor and L. Syson (eds), *Enlightening the British: Knowledge, Discovery and the Museum in the Eighteenth Century* (London), pp. 164-75. 'The Battle of Pavia and the Tradescant pictures', in T. Wilson (ed.), *The Battle of Pavia* (Oxford, 2003), pp. 17-18.

Alison Roberts continues to work half-time as Collections Manager for the Department especially with regard to stores, documentation, British archaeology and the refurbishment of the John Evans Gallery. She also spends one day per week working on the Historic Oxfordshire project, and manages the various archive projects. She is the Department's representative on the Web Committee and on the Collections Management Software working group. She organised the Department's involvement with National Archaeology Day in both July 2003 and 2004. With Mary Lloyd of the Education Service and Paul Booth of Oxford Archaeology she conducted a study day for the Young Archaeologists Club in November regarding Roman pottery and storage of archaeological material. When time is available, she also continues to work on the catalogue of Palaeolithic material from the collection of Sir John Evans. She lectured to the Young Friends on 3 March 2004 'The oldest objects in the Museum: Treasures from the Ashmolean's Palaeolithic Collections'. She assisted with first-year lectures on the Palaeolithic. **Publications:** With Nick Barton, 'The Mesolithic Period in England: Current perspectives and new research' in Alan Saville (ed.) *Mesolithic Scotland and its Neighbours* Society of Antiquaries of Scotland, pp.339-358.

Professor Andrew Sherratt continued to advise the curators of the exhibition *Rad und Wagen: der Ursprung einer Innovation* at the Museum für Natur und Mensch, Oldenburg. He supervised the loan of Departmental material, and wrote a chapter for the accompanying volume on the earliest evidence for animal traction in the area from Sumer to Schleswig-Holstein. He continued work on the origins of milking, through the Leverhulme-funded project undertaken in conjunction with the Chemistry Department of the University of Bristol. He and his collaborator, Professor Richard Evershed, participated in Radio 4's popular science programme *The Material World*. Samples have been obtained from excavations at major Neolithic sites in Syria, Turkey and Greece. Dr Jennifer Coolidge, Research Assistant on the project and Research Fellow at University College, will be visiting sites in Turkey during summer 2004 to collect further samples. Professor Sherratt will also be in Turkey during this time, having received a grant from the British Institute in Ankara to visit Bronze Age sites and linking routes, making use of satellite imagery (see the ArchAtlas website noted below). **Publications:** 'The Baden (Pecel) culture and Anatolia: perspectives on a cultural transformation', pp. 415-29 in E. Jerem and P. Raczky (eds) *Morgenrot der Kulturen: frühe Etappen der Menschheitsgeschichte in Mittel- und Südosteuropa*, Budapest: Archaeolingua (2003); 'The horse and the wheel: the dialectics of change in the circum-Pontic region and adjacent areas, 4500-1500 BC', pp. 233-252 in M. Levine, C. Renfrew and K Boyle (eds.) *Prehistoric Steppe Exploitation and the Horse*, Cambridge: Macdonald Institute (2004); 'Wagen, Pflug, Rind: ihre Ausbreitung und Nutzung - Probleme der Quelleninterpretation', pp. 409-28 in *Rad und Wagen. Der Ursprung einer Innovation: Wagen im Vorderen Orient und in Europa* (Beiheft der Archäologische Mitteilungen aus Nordwestdeutschland Nr. 40), Mainz: von Zabern (2004); 'Material resources, capital and power: the co-evolution of society and culture', pp. 79-103 in G.M. Feinman and L.M. Nicholas (eds) *Archaeological Perspectives on political Economies, Salt Lake City*, University of Utah Press ArchAtlas website: <http://athens.arch.ox.ac.uk/ArchAtlas> (2004).

Copies of photogrammetric maps of northern Syria, deposited on loan, were made available in digitised form to the Oriental Institute, University of Chicago.

Dr Susan Sherratt continued to curate the Arthur Evans Archive on a voluntary basis, including sorting Knossos excavation records and preparing large plans for archival scanning.

Professor Michael Vickers directed (together with Professor A. Kakhidze) the sixth season's work of the Oxford-Batumi Pichvnari Expedition: the excavation of a Greco-Colchian settlement on the Black Sea coast of Georgia. He

read papers to the Hellenic Society, Queen's University, Belfast and at the Oxford meeting of the Winckelmann-Gesellschaft. He lectured to the Oxford Italian Association and to Clio, the Cambridge University History Society. He gave a course of graduate seminars on ancient materials for the Faculty of Classics and taught for the Catalan Centre for Classical Archaeology in Tarragona and the Open University. He acted as assessor for Byzantine Studies and as examiner at the University of Wales, Swansea. **Publications:** (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; (with A. Kakhidze), *Pichvnari I, Results of Excavations Conducted by the Joint British-Georgian Pichvnari Expedition 1998-2002: Greeks and Colchians on the East Coast of the Black Sea* (Oxford/Batumi, 2004); edited (with E. Marin), *The Rise and Fall of an Imperial Shrine: Roman Sculpture from the Augusteum at Narona* (Split, 2004); 'Margaret Evans in Gela, Sicily, in 1887', *The Ashmolean* 46 (2004) pp.3-4; 'Materialwerte gestern und heute – eine kleine Geschichte über den Stellenwert griechischer Keramik', *Antike Welt* 35 (2004) pp.63-9; 'Whomer, Cupid and Jesus', *Jesus College Record* 2003, pp. 62-3.

Dr Susan Walker took up the post of Keeper from 1 April. She has worked with James Allan, Henry Kim and Luke Treadwell on the overall sequence and concept design of the galleries proposed in the Ashmolean Plan; she edited labels and case contents of the John Evans Gallery; and with Alan Kitchen and Rob Pugh of the Workshop developed back-lighting for the Felix Gem and enhanced spot-lighting for the westernmost bay of the Randolph Gallery. She lectured on 'Veterans of Troy: two Roman treasures of the Ashmolean' to the Young Friends and the Greek Archaeology seminar at the Institute of Archaeology. She completed co-chairing of series of seminars on Roman Art, University of London. She attended international conferences on Late Antique Archaeology (Oxford) and on the Archaeology of Central Asia at the British Academy, London. She installed a loan to Chichester Museum and accompanied a loan to the National Archaeological Museum, Athens. **Publication:** 'Painted Hellenes: Mummy Portraits from Late Roman Egypt' in Simon Swain and Mark Edwards (eds.) *Approaching Late Antiquity. The Transformation from Early to Late Empire* (Oxford University Press 2004), pp.310-326.

Dr Helen Whitehouse gave a public lecture on 'The Ashmolean and Ancient Egypt' on 23 September, to accompany the opening of the Sackler Gallery. She was on sabbatical leave from 6 October 2003 to 2 April 2004. She taught for the Faculty of Oriental Studies in Trinity Term and acted as an assessor for Graduate Studies. She lectured to the University Archaeological Society in January, at the Egyptian Embassy Cultural Bureau in April and to the Northern Branch of the Egypt Exploration Society (Manchester) in June as well as reading a paper to the Roman Art seminar at the Institute of Classical Studies in London in March and chairing an EES day-school on Egyptian queens in London in June. **Publications:** 'Archaeology wedded to art: Egyptian architecture in 19th century painting', and 'Egypt in the snow', in J.-M. Humbert and C. Price (eds), *Imhotep Today: Egyptianizing Architecture* (Institute of Archaeology, University College London, 2003), pp.41-55, 57-73; 'Dynastic Egypt in the Ashmolean Museum, Oxford', *Egyptian Archaeology* 24 (Spring 2004), pp.12-13; 'The study of the classical painted plaster', in C.A. Hope, 'Excavations at Mut el-Kharab and Ismant el-Kharab in 2001-2', *Bulletin of the Australian Centre for Egyptology* 13 (2002), pp.85-107 and 104-6, pl.18; with C.A. Hope, 'The Gladiator Jug from Ismant el-Kharab', in G.E. Bowen and C.A. Hope (eds) *The Oasis Papers III, Proceedings of the Third International Conference of the Dakhleh Oasis Project* (Oxford, 2004), pp.291-310.

Part-time Workers and Volunteers

Drs Judith McKenzie, Andres Reyes and Andrew Shortland served as consultants for the Sackler Gallery displays on Alexandria, Late Period Egypt and glass and faience manufacture. The successful completion of the Sackler installation owed much to the stalwart band of regular helpers with the Egyptian collections, especially Susanne Bangert, Tom Hardwick, James Merry and Christina Riggs. Dr Riggs also provided part-time curatorial assistance during Dr Whitehouse's absence on sabbatical leave, until she left at the end of January to take up her appointment as Curator of Egyptology in the Manchester Museum. Mrs Francesca Jones then took over until the end of March; we were pleased to welcome back Mrs Jones, who first worked as a department volunteer in the early 1990s, and is continuing to assist with reorganisation of the Egyptian reserves when her duties at the County Museum and elsewhere permit. The Michaelmas Term museum classes were taught in Dr Whitehouse's stead by Dr Andrew Shortland (Research Laboratory for Archaeology) and Tom Hardwick, who was elected to the Laycock Graduate Studentship in Egyptology at Worcester College in June.

Volunteers

Ellen Adams, Anna Bartholomew, Jane Brant (Kellogg College), Angela Cox, Penny Cookson (PotWeb), Louisa Gadsby, Sarah Gardner, Rhiannon Green, Zoë Hamilton (student from Kellogg College), Moira Hook, Erisin Hussein, Kelcey Lee, Dr Laurence Loh (PotWeb), Patricia Lucraft, Julia Mansfield, Araminta Morris, Mariko Mott, Gillian Newing, Gabriela Pechanova (University of West Bohemia), Jessica de-la-Mare Reeves, Alys Spearman (student from Kellogg College), Carol Wheeler, Martina Williman (University of Lausanne) and Alexander Smyth.

Pot Web

The principal focus of PotWeb's efforts in the course of the year has been on the Japanese collections. In the first of two exercises many of the illustrations from *Japanese Export Porcelain* by Oliver Impey were converted to digital form and the accompanying texts were edited into a format suitable for web presentation. This work was undertaken by Dr Laurie Loh. Gratitude is due to Dr Impey and to his publishers, Hotei Press, for generously facilitating this process.

Secondly, with the aid of a grant of £3,000 from the Great Britain Susakawa Foundation, the principal pieces of non-export porcelain were photographed anew and scanned for mounting on the website. Jeremy Haslam undertook the photography, kindly assisted by Joyce Seaman; Dr Loh undertook the scanning and prepared the accompanying text.

During the year Penny Cookson devoted much time to reorganization of PotWeb's records and accounts; she also produced the latest edition of the *News Letter*. Carole Wheeler completed her work on ceramics from the Logic Lane excavations.

A gift of £500 was received from the Laing Family Trust, to be used for the purchase of a digital camera for the project. It is anticipated that this will transform the effectiveness of the project in the coming year and the Trust's generosity is gratefully acknowledged.

DEPARTMENT OF WESTERN ART

Accessions by gift or bequest

Paintings

Accepted by H.M. Government in lieu of inheritance tax on the estate of John Bensusan-Butt and allocated to the Ashmolean Museum, 2003: *Seated Woman wearing a red Dress* by Wilhelm Gimmi (1886-1960); *Sunset through Pine Trees* and *Woman walking on a Headland* by Félix Pissarro (1874-1897); *Cefn Bryn* and *View of Leintwardine* by Lucien Pissarro (1863-1944); *Landscape with Steam Trains* by a pupil of Camille Pissarro; *Danseuses roses* by Ludovic-Rodo Pissarro (1878-1952) [2003.329-335; A1258-A1264]

From the children of Janet Carleton through the National Art Collections Fund (formerly the property of John Dudley Carleton, 1908-1974): *Portrait of Sir Dudley Carleton* by Michiel Jansz. van Mierevelt (1567-1641) [2004.46; A1265]

From Dr Oliver Impey: *Geoffrey Hedley* by Dame Ethel Walker (1861-1951) [2004.67; A1266].

Accepted by H. M. Government in lieu of inheritance tax and allocated to the Ashmolean Museum: *Portrait of a Lady* by Jan Cornelisz. Verspronck (c.1606-9 – 1662) [2004.102; A1267]

Drawings

Bequeathed by Charles W. Stewart: forty-nine drawings, *Designs for costumes for the women in 'Peter Grimes'* by Alexis Stone; *Costume design for De Guiche in 'Cyrano de Bergerac'* by Carl Toms (d.1999); *Costume design for John Gielgud as King Lear in madness* by Leslie Hurry (1909-1978); *Design for an exotic costume* by G. K. Benda [G. K. Kugerman] (active c.1907-1910); *Costume design for a Bacchante by an anonymous artist* (early 20th century); *Costume design for Eileen Herlie in 'Medea'* by Leslie Hurry (1909-1978); *Costume design for a priest in 'Le Martyr de St Sébastien'* by Leon Bakst (1866-1924); *Costume design for two monks and Costume design for the Dauphin in 'St John', Act I, Scene II* by Alexis Stone; *The Jackson's Tabby Cat 'Timothy', Head of a Girl and Portrait of Betty Jackson* by Francis Ernest Jackson (1872-1945); *Costume design for Page to the King, 'The Sleeping Princess', Act III* by Nadia Benois (1896-1975); *Sortie de la Villa Maurel, Costume design for a Matador in 'Carmen', Costume design for 'The Héroïne' in 'Notturmo' and Alcine, 1er Tableau* by Alexandre Benois (1870-1960); *Lady Penzance* by Purcell Jones (active 1917); *The Pigeon, Violets and Illustration for 'The Song of Salomo'* by Dorothy Hawksley (1885-1970); *Sketch for an illustration for an unpublished edition of Fairy Tales by Hans Christian Andersen* by Anthony Gross (1905-1984); *Sketch for make up for the Trumpet Player in 'The Rake's Progress' at Sadler's Wells* by Rex Whistler (1905-1944); *Praying Woman in a Church* by an anonymous artist (early 19th century); *Couple in a Park (Love and Harmony)* by an anonymous artist (c.1780); *Three Gentlemen* by an anonymous artist (c.1750-1800); *Heading for Chapter X in 'Pride and Prejudice'* by Hugh Thomson (1860-1920); *Costume design for an unknown ballet or play, Lord in Waiting* by an anonymous artist (20th century); *Costume design for a Musician in 'Bogatyr'* and *Costume design for Kremmer as the Chinese Magician in 'Comtes des Fées'* by Natalia Gontcharova (1881-1962); *Ballet Dancer in Spanish Costume* by an anonymous artist (c.1850-60); *Roslyn Castle* by T. C. Hart (1797-1875); *Sketch for a painting of Judith and her Maid returning from the Camp of Holofernes, Sketch for setting for 'Judith' by Arnold Bennett, Costume design and Costume design for Lillian McCarthy as Judith in Arnold Bennett's play of that name* by Charles Ricketts (1866-1931); two drawings entitled *Portrait of an Unknown Lady* by Alfred Edward Chalon (1780-1860); *Design for a frontispiece or a goldstamped binding of Russian fairy tales* by Edmund Dulac (1882-1953); *Costume design for 'Der Rosenkavalier' and Costume design for the Queen of the Willis and the Willis in Gisele, Act II* by David Walker (1891-1977); *Costume design for Agnello in 'Gismonda'* by T. H. Thomas; *Rosie in a Brown Satin Dress and Rosie in a Dinner Dress* by Charles W. Stewart (1915-2001); *Study for a Stained Glass Window at St Paul's Cathedral and Design for a Stained Glass Window in St Andrew's, Holborn* by Brian D. L. Thomas (1912-1989) [2003.140-148, 150-152 and 154 – 187]

From Brian North Lee: a drawing, *Wooded Landscape* by Joan Hassall (1906-1988) [2003.191]

From the artist Barbara Delaney: a drawing, *Untitled* (1999) [2003.206]

From Timothy Wilson, Keeper of Western Art: a design for a wood engraving by George Tute (b.1933) [2003.217]

From the artist Dora Wade (b.1981), joint winner of the Vivien Leigh Prize 2003: two drawings, Technical Drawing Number 52: Four Pieces of Wood Leaning Against a Wall (2003) and Two Masked Men Digging a Hole (2003) [2003.225-226]

From Mrs Franz Bernheimer: a drawing, *Untitled* (1988) and two sketchbooks, *Sketchbook 'M'* (1967-1968) and *Sketchbook 'Q'* (1966 / 1972) by Franz Bernheimer (1911-1997) [2003.235-237]

From Mrs Anne Stevens, MBE: eight drawings, *Blossoms and Flowers*, by Eliot Hodgkin (b.1905); *Abcoude and Amsterdam – Schreierstoren*, *Untitled: view of farm and tree*, *Untitled: boats on a sea shore*; *Untitled: rowing boat and Untitled: house and trees seen across water* by George Edward Mackley (1900-1983); *Hen and Chicks* by Clifford Cyril Webb (1895-1972) [2003.261 and 318-324]

From Paul and Marianne Joannides in memory of Sylvia Stevenson: a drawing by Jean-Baptiste-Auguste Harlé (b.1809), *Portrait of an Unknown Woman* [2003.327]

Accepted by H.M. Government in lieu of inheritance tax on the estate of John Bensusan-Butt and allocated to the Ashmolean Museum, 2003: *Head of a Woman* by Dora Clarke (1895-1989); *A Tree by the Edge of Water* by Henri Edmond Cross (1856-1910); *Terrace of Houses on the Edge of a Park* by Francis Dodd (1874-1949); *Beau Brummell's Statue, Trafalgar Square* by John Leech (1817-1864); *Auction Sale; Meaux Cathedral; Cider Press and Studies of a Man; Sleeping Man; Goosegirl beside a Pond; View of Gisors; two Studies of Mme Pissarro; Study of a Cow; two Studies of a Woman; Studies of a Woman weeding; Cotton Tree, St Thomas; Nude getting out of Bed; Trees in a Landscape; Study of a Building, with a further study of a Man's Head; Studies of Soldiers; Study of a standing Figure; Man and Woman embracing; Man wearing a Hat seen from behind; Landscape; Seated Figure with crossed Legs; Landscape; Landscape; A Woman with two Children walking; Study of a Shepherdess; Standing Man seen from behind; Standing Woman; Two Children; Sheet of Studies of a Woman; Sheet of Studies of a Man, Woman, and a Cow; Sheet of Studies of a Man, a Woman, and a Cow; Sheet of Studies of a Woman raking; Studies of a Boy writing; Woman seen in profile; Study of a female Figure; Studies of a female Figure; Studies of a Man and a Cow; Reclining male Nude; Studies of a Man and a Woman; Standing male Nude; Horse in a Landscape; Studies of Ducks; A House among Trees; Boy wearing a Smock seen from behind; The Church at Mussy; Landscape; Study of a Cow; Seated male Figure; Market Place, Compiègne; Woman with a Distaff; Man wearing a Top Hat; Group of Women and a Child; Studies of Women making Hay; Studies of untidy Cloth; Two Studies of the Head of a Man in a Bowler Hat; Two Studies of a Man wearing a Bowler Hat; Three Caricatures; Man with a Scythe; Studies of a Man wearing a Cap and a Woman; Study of a Figure on all Fours; Woman with a large Wheel; A Woman with an Umbrella approaching Horse-drawn Wagon; Study of Legs and Arms; Studies of a Cow; Two Women in profile; Woman with a Spade; Study of a Cow; Two Studies of a Man wearing a Beret; Sheet of Studies of a Man, a Woman, and a Cow and Studies of standing Figures by Camille Pissarro (1840-1903); *Landscape* by Maximilien Luce (1858-1941); *View of a Garden and Notebook of Caricatures and humorous Drawings* by Georges Pissarro (1871-1961); *Head of a Girl wearing a Scarf; Girl with a Doll; Kneeling Washerwoman; Two Studies of a kneeling Washerwoman; Two Studies of a Head; Study of a Head; Interior of a Studio; Two Studies of Georges Pissarro; Three Washerwomen and Conversation* by Lucien Pissarro (1863-1944); *Study for 'Strategy'; Study for 'Migration'; Study for 'Stampede'; A Hare and two series of nine drawings of The Story of Anabel the Cat* by Orovida Pissarro (1893-1968); *A Baby* by Théo van Rysselberghe (1862-1926); *Chickens*, by Katie Tite; *Two Horses galloping; Two Riders on Horseback; A Procession seen from the front; A Procession of Horses seen from the front; Three Horses in Harness; A Procession of Horses from behind; A Standing Horse; Horse standing in a Stream; Farmer yoking a Plough; Horse lying down; Horse with raised Foreleg; Four Horses in a Wood and other Studies; two drawings of Four Horses in a Wood; Man riding side-saddle, and another Horse; two drawings of Man riding side-saddle and other studies; Three Men on Horseback blowing Horns and Woman sewing beside a Window* by Félix Pissarro (1874-1897); *Seascape with Cliffs: Floréal* by Lucien Pissarro (1863-1944); [2003.336-2003.429, 507, 543-548, 552, 554, 557, 571, 573, 584-590, 603, 618, 656, 727]*

From Dr Julian Brooks: *A tous les coeurs bien nés, que la patrie est chère* by Célestin Nanteuil (1813-1873) [2004.3.1]

DEPARTMENT OF WESTERN ART

From Alice Nemon Stuart: fourteen drawings by Oscar Nemon (1906-1985), *A Young North African Woman looking to the left; An arcadian scene; Head of an elderly Woman turned to the right; Profile of a young Woman; Profile of a young Woman; Sitting Man leaning on a Table; Reclining Nude; Sheet with studies; Standing nude Woman; Study for a kneeling Figure; Study for 'the morning'; Study for a Sculpture with seven standing Figures; Study for a tall Art Deco Monument and Design for a Logo with the letter M* [2004.10-23]

From Lady Tumim, C.B.E., in memory of Sir Stephen Tumim: three drawings by William Crotch (1775-1847), *Between Oxford and Elsfield; The Quarries from Shotover Hill and The Back of Headington Hill* [2004.47-49]

From Mrs Eve Dawson in memory of her husband Ray Dawson: 'It came to pieces in my hand...' a cartoon by 'Vicky' (Victor Weisz, 1913-1966) [2004.65]

Deposited by the Delegates of the University Press: a drawing by Philip Atkins (b.1950), *Harris Manchester College* [2004.69]

From the artist Elizabeth Simpson, joint Vivien Leigh prizewinner 2004: two drawings, *Falcon and Skier* [2004.100-101]

Prints

Bequeathed by Charles W. Stewart: five prints, *Fête Galante*, an etching by Paul Sandby (1725-1809); *The Release*, a colour lithograph by Francis Ernest Jackson (1872-1945); *Entrance to the Prince's Room at Hohensalzburg* (c.1840), a lithograph (overpainted in watercolour) by an anonymous British artist; *Illustration for Rabelais 'Pantagruel'*, a colour lithograph by André Derain (1880-1954); *The Chamber Idyll*, a wood engraving by Edward Calvert (1799-1823) [2003.149, 153 and 188-190]

From Henry Kim: a lounge card for *The Little Kidnapper* (1954) by an anonymous artist [2003.207]

From the artist Peri Schwartz (b.1951): an etching, *Self-Portrait* (1983) [2003.208]

From the artist Jane Joseph (b.1942): six etchings, *Studio* (1988); *Studio* (1988); *Brentford, Tide Rising* (1990); *Hope Park Gate* (1994); *The Meadows, leaning Tree* (1994); *Kew Palace from Brentford* (1994) [2003.209-214]

From the artist Corsin Fontana (b.1944): a series of three colour woodcuts, *Untitled* (2000) [2003. 215.1-215.3]

From Galerie Tony Wüthrich, Basel: *Kreis und Ovalkonstellationen (circle and oval constellations)* a portfolio of three colour lithographs by Corsin Fontana (b.1944) [2003.216.1-216.3]

From the artist Michelle Stevenson (b.1961), joint winner of the Vivien Leigh prize: *Waiting*, a book with seven etchings [2003.224]

From Edition Domberger, Filderstadt/Stuttgart: sixteen screenprints, *Untitled (from the portfolio 'Figurationen')* (1967) by Antes Horst (b.1936); *Untitled (from the portfolio 'Figurationen')* by Uwe Lausen (1941-1970); *Untitled (from the portfolio 'Kinderstern')* by Werner Berges (b.1941); "*Gönnerin: Königin Isabella*" (*Patron: Queen Isabella*) by Claus-Otto Paeffgen (b.1933); and, in a portfolio, screenprints by Werner Berges (b.1941), Susi Kramer (b.1947), Anton Stankowski (1906-1998), Alfonso Hueppi (b.1935), Hans-Ulrich Wagner (b.1962), Reinhold A. Goelles (b.1960), Gabriele Straub (b.1945), Raymond E. Waydelich (b.1938), Shizuko Yoshikawa (b.1934), Jochen Gerz (b.1940), Hellmut Bruch (b.1936) and *Warum ist das Licht so ruhig?* by Heiner Blum (b.1959) [2003.230-234.1-12]

From the Delegates of the University Press: four offsets, *Oxford in Summer (The Oxford Almanack 2001)* after David Mach (b.1956); *The High Street from the University Church of St Mary the Virgin (The Oxford Almanack 2002)* after David Prentice (b.1936); *Folly Bridge (The Oxford Almanack 2003)* after Oliver Warman; *Harris Manchester College (The Oxford Almanack 2004)* after Philip Atkins (b.1950) [2003.239-242]

From Mrs Anne Stevens, MBE: seventy-four prints, *Liverpool Street Station*, an engraving by Edward Bawden (1903-1989); *In Time of Darkness...*, a relief engraving by Simon Blake (b.1955); a Christmas image with two

angels and *'Puer Natus est Nobis'*, two wood engravings by May Blakeman (d.2000); *Bookplate for A. J. Morley and Prudence*, two wood engravings by Douglas Percy Bliss (1900-1984); *'Arise, Arise and Make Your Mince Pies'* a metal relief print by Paddy Bowler; *Illustration from 'The Fruits of Jane Austen'* a wood engraving by Simon Brett (b.1943); *Leda and Print from 'Yew-Leaf and Lotus-Petal'*, two wood engravings by John Buckland-Wright, A. R. E. (1897-1954); *Untitled: house with scaffolding*, a wood engraving by Anne Desmet (b.1961); *Lilith*, a wood engraving by John Farleigh (1900-1965); *Ex Libris Johan H. A. Jansen* a wood engraving by Marik Fils; *Marvell – Laocoon, Marvell – Pilgrim and Marvell – The Rack*, three wood engravings by Peter Forster (b.1934); *Willie brewed a peck o' mant*, a wood engraving by Joan Hassall (1906-1988); *Christmas Rose*, a wood engraving by Gertrude Anna Bertha Hermes (1901-1982); *Untitled (eight scenes with animals)*, a wood engraving by John Wilfrid Lawrence (b.1933); *The Nativity*, a wood engraving by Frank Martin (b.1921); *Apple Picking and Nursery Rhymes*, two wood engravings by Gwenda Morgan (1908-1991); *Cows, The Rival, Daphne Laureola, Christmas Rose and Epiphyllum Truncatum*, five wood engravings by John Northcote Nash, R. A. (1893-1977); *Devon Late September*, a wood engraving by Hilary Paynter (b.1943); *The Storm, Amsterdam, The Entombment, Gloucestershire Lane, The Boat, Marsh Marigolds, The Return, The Smithy and The River*, nine wood engravings by Claughton Pellew (1890-1966); *The Avon Water Meadows in Winter* a wood engraving by Howard Phipps (b.1954); *Untitled: shell, Untitled: sea-shell design and Chestnuts* three wood engravings by Monica Poole (1921-2003); *Felix, Gloria in Excelsis Deo and Burgh el Arab, Egypt*, three wood engravings by William Thomas Rawlinson (b.1912); *Untitled: flowers*, a wood engraving by George F. Reiss; *Eggs, Untitled: interior on a winter night and Untitled: festive interior*, a coloured etching and two wood engravings by Mandy Russell; *Untitled: hand-shake, Untitled: hand-shake and Untitled: still-life with scales, teddy bear etc.*, three wood engravings by Richard Shirley Smith (b.1935); *Everdon*, a wood engraving by Edward Stamp; *Untitled: fox in a snowy landscape, Mute Swan, Corbie Crags, Northumberland: bookplate for Brian North Lee*, three wood engravings by Ian Stephens (b.1940); *Dance of the Gunnera*, a wood engraving by A. Reynolds Stone (1909-1979); *Yesa*, an etching and carborundum print by Valerie Thornton (1931-1999); *Dai's Pond and Frosty Morning*, two wood engravings by Sarah van Niekerk (b.1934); *La Maison de Vacances and Untitled: fruit*, two etchings by Roger Vieillard (1907-1989); *Grevel House, Chipping Camden, Wintertree, Church Westcote, Oxford and Untitled: baby with a bird*, three wood engravings by Frank Waters; *Alphabets*, a wood engraving by Helmuth Weissenborn (1898-1982); *Christmas Rose (1979)*, a wood engraving by Margaret Bruce Wells (fl.1932); *Turkey*, a wood engraving by Chris Wormell (b.1955); *Ex Libris Gon Jansen*, a wood engraving by Italo Zetti; six anonymous wood engravings, *All True Art is Praise; Untitled: Forest by night, bookplate for Brian North Lee; Untitled: Landscape, bookplate for Brian North Lee; Puss in Boots, bookplate for Brian North Lee; House and Garden; Untitled: turkeys* [2003.243-260 and 262-317]

Accepted by H.M. Government in lieu of inheritance tax on the estate of John Bensusan-Butt and allocated to the Ashmolean Museum, 2003: *Girl lying on a Bed and Woman reclining against a Pillow*, etchings by Pamela Bianco (b. 1906); *Prince Rupert*, an etching by James Bretherton (fl. 1770-1790); *Miss Lydia*, an etching and aquatint by Mary Cassatt (1844-1926); *Caricature*, a lithograph by Honoré Daumier (1808-1879); *Windmill on an Embankment and Street Scene*, etchings by Eugène Delâtre (b.1864); *Park Scene, Brussels and Houses on the Edge of a Canal*, etchings by Albert Delstanche (1870-1941); *Auntie Susie reading and Miss Stephen*, etchings by Francis Dodd (1874-1949); *Street Scene* an etching by Norbert Goeneutte (1854-1894); *The Nativity and Postcard*, wood engravings by Philip Hagreen (1890-1988); *Herd leading cattle from a Wood*, an etching by Charles Jacque (1813-1894); *Démolitions de la rue des francs-bourgeois Saint Marcel*, an etching by Johan Barthold Jongkind (1819-1891); *The Bamboo Grove, Moonlight*, an etching and aquatint by Bernard Leach (1887-1979); *Standing Woman*, a lithograph by Dora McLaren (exh. 1912-1925); *Centaur embracing a Tree; Two Children with a Stag; Two Children with a Stag*, eight impressions of *The Descent of Ishtar; A Swan on a Wave; Two Children with a large Bird*; two impressions of *Three Children*; two impressions of *Woman between two Mirrors; Bather in a Wood; Girl wearing an Animal Skin; Winged Children*; two impressions of *Women and Children with Warships*; two impressions of *Four Children playing Games; Youth watching a Bird beside a River*; two impressions of *Centaur and Centauress; Figures in a Wood*; two impressions of *Woman asleep in a Pod with other Figures; Figure seated among Trees; Woman reclining with two Children; Seated Figure contemplating a Rainbow; Man in a Raincoat beside a River; Two Men reclining with a ruined Castle behind; Man in an Overcoat contemplating Mountains; Rabbits in a Landscape*; two impressions of *Daisies*; two impressions of *Two Shrews; Youth with a Bear; Youth with a Dragon; Four Figures in an Interior*; two impressions of *Bookplate for William Pye*; two impressions of *Bookplate for Campbell Dodgson; Bookplate for Alexandra Baillie; Bookplate for May Downs* and three impressions of *Bookplate for A.G.B. Russell*, wood engravings by Thomas Sturge Moore (1870-1944); two impressions of *Title Page to 'The Farmyard'; Chickens; Pigs in a Sty; Long-haired Cow in a Field; Sheep among Trees; four impressions of Young Girl seated in an Interior; Three Women beneath a Tree; Market Scene*, wood engravings by Esther Isaacson (1857-1893); *Paysan; le Père Melon; La Maison Rondest; à l'Hermitage; Enfant tétant*

sa mère; Une ruelle à Rouen (rue des Arpents); Cours Boieldieu à Rouen; Rue Damiette à Rouen; Paysage à Rouen (Côte Sainte-Catherine); Port de Rouen (avec cheminées); Vue de Pontoise; Paysage à Osny; Marché de Pontoise; Femme cueillant des choux; La rentrée du berger; Faneuses; Paysans dans les champs; Notre Dame de Bruges; Baigneuse vue de dos; Rue Gericault, à Rouen and Peasant Woman with her Hands on her Hips, etchings by Camille Pissarro (1830-1903); Grand'mère; Baigneuse, le soir; Porteuses de fagots; Semeur; Marché aux fruits; Quai de Rouen (Grand Pont); Rue Géricault, à Rouen; Rue Moliere, à Rouen; Rue Saint-Romain, à Rouen and Gardeuse d'oies nue, lithographs by Camille Pissarro (1830-1903); three impressions of Horse beside a Stream; Horse standing in a Stream; Horse in a Landscape; Farmer yoking a Plough; Two Horses underneath a Tree; Two Horses harnessed; Four Horses at the Races; Three Horses at the Races; Horse jumping over a Fence; Horse bolting from fallen Jockey; Horse and Rider; Jockey trying to calm a Horse; Horse eating Hay; Spotty Horse and another; Spotty Horse lying down; Two Horses in a sunlit Wood; Horse lying down; Horse with raised Foreleg; Two Horses in a sunlit Wood; three impressions of Bare-backed Rider; two impressions of Leaping Wolf in a Circus; two impressions of Horse and Waggon in a Wood; Horse and Rider with a Windmill; Four Horses in a Wood; Man riding Side-saddle, and another Horse; Horse stretching to eat the Leaves of a Tree; three impressions of Two Horses in a Wood; two impressions of Horse seen from behind in a Forest; Two Horses among Trees; two impressions of Horse and Haycart; Mediaeval Horse-drawn Carriage in a Procession; two impressions of Three Men on Horseback blowing Horns; Horned Devil; Two Foxes; Nude Woman and a Horse; two impressions of Nude Woman and a Cat; two impressions of Cow at Sunset; three impressions of Monk seated in a Garden; Horses rearing; two impressions of Two Men riding a Horse; Woman sewing beside a Window; Head of a Woman seen from behind; Woman sewing; Caricature of a Woman in profile; Caricature of a Woman; three impressions of Caricature of a Man; Caricature of a Man with a long Nose; Caricature of two Men; Caricature; Caricature of a Man and a nude Woman and Sheet of four Caricatures by Félix Pissarro (1874-1897); four impressions of Seated Girl with a Doll; two impressions of Adoration of the Shepherds; Adoration of the Shepherds and Finchingfield (on one sheet); two impressions of Seated Woman in outdoor Costume; two impressions of Seated Woman in outdoor Costume; two impressions of Group of Men at a Bar; two impressions of Two Girls chasing a Butterfly; two impressions of Two Girls and a seated Woman; Five Girls seated; Three Girls with Toys and Books; Cottages by Moonlight; five impressions of Seascape with Cliffs; five impressions of Landscape with Cottages; Menu Card with Rabbits; Menu Card with Cottages and a Milkmaid; Menu Card with a Baker under a Tree; Menu Card with two Figures picking Cabbages; two impressions of Woman hanging out Washing; two impressions of Girl with a Basket seated under a Tree; Woman gleaning (after Camille Pissarro); two impressions of Femme lisant (after Camille Pissarro); three impressions of La Marchande de marrons; two impressions of La femme au bêche (after Camille Pissarro); six impressions of Femme ravaudant (after Camille Pissarro); four impressions of Les Sarcleurs (after Camille Pissarro); Le Curé; Red Riding Hood; two impressions of La Bergère; two impressions of Peasant Woman (after Camille Pissarro); Three Peasants (after Camille Pissarro); Paysans (after Camille Pissarro); two impressions of Nini; three impressions of Au restaurant; Au Café-concert; five impressions of Jeune fille; Tête de chapitre; four impressions of Le Semeur (after Camille Pissarro); two impressions of Le Semeur; three impressions of Le Fagot; La Cueille des pommes; three impressions of April; two impressions of Pageant; Enfants jouant; three impressions of Floréal; four impressions of Contentment; two impressions of Premier pas; two impressions of Le Bouquet; Le Tennis; Le Tennis and Contentment (printed on the same sheet); two impressions of Baigneuse; two impressions of Title Page to Twelve Woodcuts; L'Enfant mort (after Esther Bensusan); two impressions of Sister of the Wood; Liseuse; three impressions of Fleurs des champs; Petite fille à la pomme; two impressions of La Ronde; three impressions of Le Jardin; three impressions of La femme aux poules; Les sarcleuses (after Camille Pissarro); The Queen of the Fishes; two impressions of Child on Riverbank; Children gathering Wood; Girl reaching into Stream; two impressions of The Wreathing; The Queen and her Attendants; Bringing in Firewood; Asleep by the Stream; Fishermen; Woodcutters; two impressions of In the Field; three impressions of Press Mark I; two impressions of Les bûcherons; Le petit chaperon rouge; three impressions of Ruth and Naomi; two impressions of Ruth gleaning; Ruth and Naomi and Ruth gleaning (on one sheet); two impressions of Reapers resting; two impressions of The Elders; four impressions of The Crowning of Esther; three impressions of Les roses d'antan; three impressions of Salome; Les Lavandières; two impressions of Ophelia; two impressions of La Belle au bois dormant; two impressions of Press Mark III; two impressions of Geese; three impressions of Daphnis et Chloé (after Camille Pissarro); two impressions of Vintage; three impressions of Deer in the Forest; Dames du temps jadis; three impressions of Essai; two impressions of Girl and Cow; The Dance of Salome; Les Regrets de la belle Heaulmiau; four impressions of The Garden; three impressions of La Vachère; Nicolette; Les Princesses au pommier; two impressions of La Procession; Consultation; L'Amour mouillé; Riquet à la houppe; six impressions of Bookplate for J.M. Andreini; Porteuses de fagots; four impressions of Girl picking Flowers; Fille aux canards; three impressions of Procession by Torchlight; two impressions of Bookplate for Orovida Pissarro; two impressions of Christmas Card; two impressions of Gardeuse d'oies; Christmas Card (1923); On the Lawn; Children;

Récolte des pommes; five impressions of *Portrait of Camille Pissarro*; *La Pointe de Cougoussa*; four impressions of *Portrait of Camille Pissarro*; two impressions *Bergère*; two impressions of *Christmas Card* (1929) and *End paper*, by Lucien Pissarro (1883-1944); two impressions of *The Princess lost*; *The Dove*; *The Prince hunting*; *The Wild Swans*; *January*; *June*; *Bowlplayers in Sunlight*; *Crossroads*; *Poplars and Spring*, by Gwen Raverat (1885-1957); *Three Women with Peacocks*; two impressions of *Death and the Maiden* (after Legros); *Death and the Elders* (after Legros); *Winter Landscape with Daphnis and Chloe*; *Woman playing a stringed Instrument*; *Prospectus for 'The Dial'*, 1892 and *Cover for 'The Dial'*, by Charles Ricketts (1866-1931); two impressions of *View of Amsterdam*; *Boy with Toys*; *Two Girls dancing*; *Fishing Boats at Anchor*; *Four-wheeled Trap*; two impressions of *Dancing Girl*; *Woman arranging her Hair before a Mirror* and *Portrait of Emile Verhaeren*, by Theo van Rysselberghe (1862-1926); *The Mariners and Illustration to a Fable* by Reginald Savage (fl.1886-1905); *Picking Apples*; *Sweeping Steps*; *Man and Horse*; *Binding Sheaves*; *Bathers*; *Selling Birds*; *Gathering Shellfish*; *Watering Plants*; *Baking*; *Gathering Kindling*; *Picking Grapes*; *Collecting Acorns*; *The Fantastic Dress*; *Bitten Apples*; *Summer*; *The Shepherd in a Mist*; *With Viol and Flute*; *Repeated Bend*; *The Little Apple*; *The Romantic Landscape*; *White Nights*; *The ruffled Sea*; *The Messenger*; *The Three Sisters*; *Biondina*; *Sea and Breeze*; *Linen Bleachers*; *E.J. van Wisselingh*; *The Toilet*; *W.L. Hacon, Esq.*; *Alphonse Legros and Lucien Pissarro*, by Charles Hazelwood Shannon (1863-1937); *Hewood*, an etching by Marjorie Sherlock (1897-1973); *Le Clocher de Saint Tropez*, by Paul Signac (1863-1935); *Carte de souhaits E. de Crauzat* by Theophile Alexandre Steinlen (1859-1923); *A Tyger*, George Stubbs (1724-1806); *A Cottage with a washing Line*, Diana White (1868-1950); *Head of an Executioner*, by Prince Rupert of the Rhine (1619-1682); *Head of an Executioner*, by an anonymous printmaker after Prince Rupert; *Two Men seated at a Table*, by Johannes van Somer (c. 1645-after 1699); *Personification of Painting and Drawing*; *An Elder Woman offering a Letter to a young Woman*; *Nude Child holding a small Dog*; *A Sleeping old Maid in Kitchen*; *Old Man smoking a Pipe*; *Boy drawing in a Studio*; *Boy seated in a Studio and Boy reading a Book*, by Wallerant Vaillant (1623-1677); *Boy reading a Book*, by Pieter Schenk (1660-1718/19) after Vaillant; *The Standard Bearer*; *Man lighting a Pipe*; *Vanitas Still Life in a Niche*; *Sculpture Bust of a Child*; *Caspar Netscher*; *Soliman III*; *Self-Portrait*; *Self-Portrait*; *Portrait of a Woman with a Veil*; *Portrait of a young Woman with three Children*; *Portrait of a Woman in profile*; *A Woman sewing and Portrait of a young Boy with a Dog*, by Wallerant Vaillant (1623-1677); *Bust of a Child*, by William Sherwin (1645-1711) after Vaillant; *St Christopher* by an anonymous printmaker after Vaillant; *Warrior in Armour*, by an anonymous printmaker after Vaillant; *A Saint*, by an anonymous printmaker; *A Girl in outdoor Costume*, by an anonymous printmaker [2003.430-506, 508-542, 549-551, 553, 555-556, 558-570, 572, 574-583, 587, 591-602, 604-617, 619-655, 657-726, 728-978]

From Mrs Virginia Surtees: four prints by Edward Gordon Craig (1872-1966), *Bookplate for 'HRC'*; *Design for a bookplate: Fairy carrying a Foxglove*; *Design for a bookplate: a 'V' in a decorative swag border*; *Design for a bookplate: a Tower with a 'P'* [2003.981-984]

From Dr Julian Brooks: *A tous les coeurs bien nés, que la patrie est chère*, a lithograph by Célestin Nanteuil (1813-1873) [2004.3.2]

From Pablo Stähli: *Liebespaar*, a woodcut by Marius Raetz (b.1941) [2004.7]

From Mr and Mrs Mark Nickerson: *Scenes in Athens a portfolio of twenty-seven handcoloured lithographs* by Mary Hogarth (1861-1935) [2004.8]

From Momart Ltd, London: *Christmas Card* a lithograph by Lucian Freud (b.1922) [2004.9]

From Robert Meyrick: *His Excellency*, an etching by John Roberts (1923-2003) [2004.27]

From Mrs Lorna Barrett through the good offices of Chappel Galleries: fourteen prints by Roderic Barrett (1920-2000), *King and Castle*; *Engraving for War Poem*; *Family of Chairs*; *Bike Ride*; *Traveller*; *Big Sad Dog*; *Falstaff*; *Henry IV*; *Painter*; *Chairs and Men*; *Fallen Chair*; *Journey*; *Ass and Man*; *Sleeping Chair and Deserted House with Two Jeering Characters* [2004.28-41]

From Dr Anthony Ray: five etchings by Gabriel Perelle (1603-1677), *Landscape with a Small Castle and Town*; *Landscape with Figures struggling through a Storm*; *Landscape with a View of a Harbour*; *Roundel of a Southern Landscape dominated by a Tree and Landscape with Travellers in front of Roman ruins*, four etchings by Wenceslas Hollar, *The Baths of Diocletian*; *The Ruins of the Palatin Palace*; *St Croix de Jerusalem and Temple of the Tiburtine Sibyl* [2004.50-58]

DEPARTMENT OF WESTERN ART

From Maria de Botello: nine offsets for *Royal Flush* and a booklet of three engravings by Derrick Harris (1919-1960) with a memoir, *Mr Derrick Harris, 1919-1960*, by Simon Brett [2004.68.1-11]

From Dr David Alexander: eight lithographs printed by Frederick Goulding (1842-1909), two impressions of *Sitting Woman* by Edwin Austin Abbey (1852-1911); *Harvesters with Scythes* by Harry Becker (1865-1928); *Goodbye* by Frederick Goulding (1842-1909); *Portrait of a Sitting Woman* by George Adolphus Storey (1834-1919); *Head of a Young Boy turned to the left* by John Charles Dollmann (1851-1934); *Head of a Young Woman with a Hat, turned to the left* by Sir James Dromgole Linton (1840-1916) and *A Standing Nude Woman* by Matthew Ridley Corbet (1850-1902) [2004.72-79]

From James Fenton: four journals, *Zeit Echo 3* (1915), containing lithographs by C. F. Savary, Rudolf Grossman, Werner Schmidt and Annie Offerdinger; *Zeit Echo 7* (1915), containing lithographs by Willi Geiger, Paul Klee, Fritz Feigl and Richard Seewald; *Der Bildermann 15* (1916), containing lithographs by Max Slevogt, Rudolph Grossman and Ernst Ludwig Kirchner; *Der Bildermann 8* (1916), containing lithographs by Erich Heckel and Gail; *Wildpferde (Wild Horses)* a woodcut by Franz Marc; an exhibition catalogue, *Entaertete Kunst*; six drypoints by Stanley William Hayter, *Paysages Urbains, Suite de six pointes-sèches (Place Falguière, La villette, Rue de la Villette, Rue de Repos, Père Lachaise and Rue d'Assas)* [2004.80-86]

From Robert Meyrick: four etchings by John Roberts (1923-2003), printed by Robert Meyrick, *Backstage, Figures and Flowers (Mallorca), Seller of Paper Birds (Madrid), Clowns at Rest*, and one etching by John Elwyn (b.1914), printed by Robert Meyrick, *It's only what I've heard, mind* [2004.87-91]

From the artist Alexander Brenchley (b.1983), joint Vivien Leigh prizewinner, 2004: a screenprint with etching *Untitled* [2004.99]

Collage

Deposited by the Delegates of the University Press: David Mach (b.1956), *Oxford in Summer* (2000: for *The Oxford Almanack* 2001) [2003.238]

Sculpture

Bequeathed by Charles W. Stewart: four bronze sculptures: a standing figure of Jupiter or Neptune, probably Italian (mid 16th century); a figure of a crouching satyr, perhaps by Ferdinando Tacca (1619-86); a bust of King Henri IV of France, French (probably 18th century) a bust of a man, French (probably 18th century) [2003.218-221]

From Alice Nemon Stuart: three sculptures by Oscar Nemon (1906-1985) Relief of a kneeling nude Woman; Bust of Max Beerbohm and Sir Winston Churchill and his Wife [2004.24-26]

Silver

From Mrs Diane Bacon and Mrs Helen Smyth in memory of their grandfather A. H. Whiteley: a mug by George Garthorne, engraved with the heads of King William and Queen Mary (London 1690-91) [2004.96]

From the Executors of Mrs Corinne Whiteley: a salver by William Gamble (London 1688-89) [2004.97]

Ceramics

From Mr Henry Rothschild: A mould-made oblong earthenware dish from the Leach Pottery, St Ives, Cornwall [2003.193]

From Mr and Mrs Ian Lowe in memory of Miss Barbara Scott (1937-2002) and in admiration of her knowledge and writing about the French eighteenth century: A creamware dish with *The Judgement of Paris* from the Stone, Coquerel and Le Gros factory, Paris (after 1808) [2003.194]

Bequeathed by Charles W. Stewart: a two-handled encaustic-painted basalt vase made at the Wedgwood factory (c.1770-1790) [2003.222]

From Mrs P.M. Barlow: a porcelain bowl by Victor Margrie (b.1929) [2003.223]

From Mrs Jean Wright: *Wedgwood pottery mug with a design, 'Garden Implements'*, by Eric Ravilious (1903-1942) [2004.2]

From J.V.G. Mallet, through the National Art Collections Fund: Large Stoneware Vase by Colin Pearson (b.1923), Earthenware Bowl by Quentin Bell (1910-1996), Stoneware Bowl by Janice Tchalenko (b.1942), Stoneware Urn by Sebastian Blackie (b.1949), Brown Stoneware Jug and Cylindrical Teapot by Walter Keeler (b.1942) [2004.59-64]

From Mrs Dorothy Burke: a salt-glazed stoneware tea caddy, Bovey Tracey (Devonshire), dated 1770 [2004.66]

From the artist Alan Caiger Smith (b.1930): three earthenware bowls [2004.92-94]

From Mr and Mrs Rainer Zietz: an armorial *arista* tile from Toledo (c.1525-50) [2004.98]

Textiles

From Mrs Rachel Hood: a pair of long white kidskin ladies' gloves (c.1800); a waistcoat in ivory satin (?c.1820); a waistcoat in ivory satin (French, c.1815); a pair of beige satin embroidered panels for a waistcoat (late 18th century); a pair of cream satin embroidered panels for a waistcoat (late 18th century); a pair of cream grosgrain silk embroidered panels cut to shape for a waistcoat (late 18th century); two pairs of cream satin embroidered panels for a waistcoat (late 18th century) [2003.198-205]

Books

From Ian Lowe in memory of Michael Maclagan (1914-2003): *Ladies' Mistakes, Cupid's Changeling, A Stitch in Time, Love's Progress* by James Laver (1899-1975), with nine illustrations by Thomas Lowinsky (1892-1947) [2003.195]

Archives

From Brian North Lee, *Letters from Joan Hassall to Sydney Cockerell from Florence, Venice, Chartres and Paris, April – May 1950* [2003.192]

Accepted by H.M. Government in lieu of inheritance tax on the estate of John Bensusan-Butt and allocated to the Ashmolean Museum, 2003: *Publicity for the 'Exposition Cézanne, Galerie Vollard ... 9 mai au ... 10 juin 1898'* and Constantin Meunier, *Gueules noires* (10 reproductions in a cover) [2003.979-980]

Livres d'artiste

From Dr Donald J. Lane: one *livre d'artiste: The Art of Hamon Rei* by Hamon Rei [2003.325]

From the Embassy of Switzerland: one *livre d'artiste: Aya* by Annelies St?ba (b.1947) [2003.326]

Accessions by Purchase

Paintings

Giovanni [Nino] Costa (1826-1903) *Ruins in the Colli Albani*. Purchased with the aid of the National Art Collections Fund, the Friends of the Ashmolean and a donation from Mrs Alice Goldet [2003.139; A1256]

Drawings

Eric Gill (1882-1940), a sketchbook bound in linen, *Drawings of B. W. 1928-1930 & S. M.'s Hands*. Purchased [Madan and Blakiston Funds] with the assistance of the National Art Collections Fund, the Resource/V&A Purchase Grant Fund, the Friends of the Ashmolean and Mr Michael Barclay [2003.197]

Ernest Howard Shepard (1879-1976) *The Pre-Raphaelite Cocktail Party*. Purchased with funds bequeathed by Miss

DEPARTMENT OF WESTERN ART

Elizabeth Wood [2003.328]

François Boucher (1703-1770) *A putto reclining to right*. Purchased [Blakiston and Central Purchase Funds] with the aid of the Friends of the Ashmolean, in memory of Jill Slack [2004.4]

George Pyne (1800-1881) *An Exhibition at the Old Town Hall, Oxford*. Purchased with the assistance of the MLA/V&A Purchase Grant Fund, the National Art Collections Fund and the Friends of the Ashmolean [2004.95]

Prints

The following four prints were purchased with funds from the Christopher Vaughn Bequest: Werner Berges (b.1941), *Begegnungen (Encounters)* [2003.227]; Gunther Förg (b.1952), six screenprints, *Untitled* (1990) [2003.228]; Hanne Darboven (b.1941), four screenprints, *24 Gesänge, Opus 14a (24 Songs, Opus 14a)* [2003.229]; Imi Knoebel (b.1940): *Rot, Gelb, Blau, Weiss*, a set of six screenprints [2004.5]

Jane Peart (b.1952): *Spoilt for Choice*, an etching and aquatint. Purchased with funds from the Vivien Leigh Fund [2004.6]

Julian Poole (b.1934): *Chouette*. Purchased with funds presented by Mrs Anne Stevens, M.B.E. [2004.43]

David Hackman (b.1936): *Winchelsea Breakwater*. Purchased with funds presented by Mrs Anne Stevens, M.B.E. [2004.44]

Hilary Paynter (b.1943): *Tree with a Long Memory*. Purchased with funds presented by Mrs Anne Stevens, M.B.E. [2004.45]

Vidya Gastaldon (b.1974): *Landscape*. Purchased by subscription to the Swiss Graphic Society [2004.70]

Nic Hess (b.1968): *Sunset*. Purchased by subscription to the Swiss Graphic Society [2004.71]

Sculpture / metalwork

Attributed to Desiderio da Firenze (Padua, c.1530-1540): *Bronze perfume burner*. Purchased [France, Madan, Russell, Bouch and Miller Funds] with the aid of the National Heritage Memorial Fund, the National Art Collections Fund, the Friends of the Ashmolean, the Elias Ashmole Group, the Central Purchase Fund, Mr Philip Wagner and numerous private donations [2004.1]

Accessions by Transfer

Drawings

Transferred from the University Offices: a drawing, *Study for a Portrait of Roy Jenkins, Lord Jenkins of Hillhead* (1920-2003) by Bryan Organ (b. 1935) [2003.138]

Ceramics

From the Department of Eastern Art: a 19th-century Staffordshire *jardinière* and stand [2004.42]

Loans in

Among the more important items received into the Museum on long loan were a terracotta by Clodion (the model for the choir screen of Rouen Cathedral, installed in 1788), and a watercolour by J.M.W. Turner, *St-Florent-le-Vieil*, from the 'Rivers of France' series. For a short period in summer 2004 a major masterpiece by Jan Steen, *The Burgher of Delft* (1655), was lent for display in the Dutch Gallery, pending export to the Rijksmuseum, Amsterdam, which has purchased it from a UK private collection.

Loans out

During the year there were 316 loans out from the Department (see Registrar's Report in the *Administrator's Report*). The Department also arranged loan exhibitions of 19th-century drawings to the Arthur Ross Gallery, University of Pennsylvania, Philadelphia (organized by Dr Whiteley); of Rembrandt etchings to the Retretti Art Center, Punkaharju, Finland; of contemporary prints in the Said Business School; and of 15th-century Northern European engravings to the London Original Print Fair (all three organized by Dr Rümelin).

Donations

The Department benefited from many donations to various causes this year, including much-valued support for acquisitions and exhibitions. We are, as always, grateful to the National Heritage Memorial Fund, the National Art Collections Fund and the MLA (formerly Resource)/V&A Fund, as well as to the generosity of individuals who have helped our important acquisitions programme (see also the *Development Department* report).

Galleries

In view of the Ashmolean Redevelopment Plan, no substantial gallery works were carried out during the year. A successful bid was made to the DCMS-Wolfson Museums and Galleries Improvement Fund for relighting and works to the Mallett Gallery and adjoining galleries; Mr Daniel Katz has generously offered to co-sponsor these improvements. Mr Katz also presented a new case for the display of the Paduan bronze perfume burner.

A series of changing displays was mounted in the Mallett Gallery cases. Noteworthy among these was a centenary display of the graphic work of Robin Tanner (1904-88) arranged by Caroline Newton.

A small display of recently-acquired contemporary studio pottery made a striking impact in one of the cases in the Sands gallery.

Print Room

Caroline Newton took up a two-year trainee post as Print Room Assistant on 27 October 2003. This support post (hitherto funded mainly from the bequest of B.D.H. Miller) has amply demonstrated its value in the running of the Print Room and the documentation of the collections, as well as providing a wide-ranging and high-quality traineeship in graphic art curatorship.

Approximately 2400 visitors consulted the collections in the Print Room, while a number of groups used the facility for classes and talks. In addition, instrument makers and musicians came to examine the instruments in the Hill Collection.

The Vivien Leigh Fund

Further support was received for this fund 'for the encouragement of young artists'. The Vivien Leigh prize for 2004 was awarded jointly to Alexander Brenchley (Christ Church) and Elizabeth Simpson (St Anne's).

Restitution Claim

The Spoliation Advisory Committee has been considering but has not yet made a recommendation about the claim for the painting attributed to Mair von Lanshut (A1046).

Cataloguing, Documentation, and Publication

All members of the Department, especially Catherine Casley, Dr Whiteley, and Colin Harrison, were heavily engaged in the preparation of the *Complete Illustrated Catalogue of Paintings*, the first such volume ever produced by the Ashmolean, which was published at the end of February 2004.

Dr Moffett is preparing to put the entire painting collection included in the catalogue, excluding images of items still in artists' copyright, on the collections section (AMOS) of the Museum website. The Netherlandish and German drawings will also shortly be added to AMOS.

Other publications of the collections include *The Battle of Pavia*, edited by the Keeper, Timothy Wilson, and a new edition of his handbook *Maiolica*. The handbook *English Embroideries* by Mary Brooks (University of Southampton) was published to coincide with the exhibition in the Eric North gallery; both the handbook and the exhibition had extensive input and support from Dr Whistler, as did the earlier handbook on Frames and Framing by Timothy Newbery. The catalogue of the *Graceful and True* exhibition, by Dr Brooks and Dr Whistler, was both beautiful and a notable contribution to scholarship; as was Helen Clifford's ground-breaking catalogue of the college silver exhibition, *A Treasured Inheritance*. Dr Rümelin produced at short notice a valuable catalogue in Finnish and English of the Rembrandt etchings lent to Finland.

Following the transfer from the Bodleian of the residue of the prints from the Francis Douce collection, Dr Rümelin has been advancing plans for their registration and cataloguing. A scheme for a Print Study Centre making extensive use of the World Wide Web and in collaboration with other major print collections in the UK and abroad is being refined.

The Ruskin Project (*The Elements of Drawing*)

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 Colin Harrison and the management of Dr Shepherd. Nearly all the works in the collections have been photographed digitally. Ruskin's catalogue texts have been marked up for electronic delivery, and Dr Shepherd, assisted by volunteers, is continuing to catalogue the collections. Research trips to Brantwood, Lancaster and Sheffield have identified material which was once in the teaching collections, or is related to objects within the collections. The system for delivering this material over the internet is being developed within the Learning Technologies Group. The project was presented at several seminars within the University, and at the Digital Resources in the Humanities and Whistler Centenary conferences, and the International Cultural Heritage and Informatics Meeting, in September 2003. It will be launched with a one-day conference at the Museum on *The Elements of Drawing: John Ruskin, Victorian art education, and the use of teaching collections*.

Staff Reports

Catherine Casley has been on maternity leave since April. *The Complete Illustrated Catalogue of Paintings* owes a great debt to her co-ordinating work.

Colin Harrison has given a class on Ruskin and Turner to undergraduates reading English at Balliol College; talks on Poussin's *Exposition of Moses* to the Friends of the Ashmolean; a class on portraiture to students from Abingdon and Witney College; a lecture on 'Samuel Palmer's Literary Inspiration' as part of the Oxford Literary Festival; introduced the Oxford study day of the Tile and Architectural Ceramics Society; a class on Samuel Palmer to students from the Yale in London programme; two classes on the history of the Print Room to members of Writers in Oxford. He gave a lecture on 'What did Napoleon really do for Turner', and chaired a further session, in the series 'Napoleon and Turner' organized by the Department of the History of Art. He attended the Reviewing Committee on the Export of Works of Art as an independent assessor. **Publications:** joint editor of and contributor to *The Ashmolean Museum, Oxford: Complete Illustrated Catalogue of Paintings* (Oxford, 2004); entry in *Every Look Speaks: Portraits of David Garrick* (exh. cat., Holburne Museum of Art, Bath, 2003), pp. 53-4; catalogue essay on Lucien Pissarro, *Le petit chaperon rouge*, Bonham's, 15 June 2004; review of the exhibition 'Johan Barthold

Jongkind' at the Geementemuseum, The Hague, *Burlington Magazine*, CXLVI (2004), pp. 192-4

Kate Heard submitted her Ph.D thesis to the University of Cambridge. She presented a paper on 'Episcopal Art Patronage and Family, 1450-1550' to the Institute of Historical Research's 'Religious History of Britain, 1500-1800' seminar. She gave a number of talks to groups visiting the Print Room. **Publication:** *Light in the East: A Guide to Stained Glass in Cambridgeshire and the Fens* for the Stained Glass Museum, Ely.

Caroline Newton began her specific training project, researching and database cataloguing the fifteenth- and early sixteenth-century Italian prints.

Dr Christian Rümelin attended the annual conference of German, Swiss and Austrian print room keepers in Vienna and reported on current developments in the UK. He also helped to arrange the annual meeting of the UK 'Print Curators' Forum' in London in February 2004. He gave lectures on the Ashmolean's modern collection for the Department of Continuing Education and on the Museum collection of Rembrandt etchings at the History of Art Department; he co-supervised one D.Phil. student. Much of his time was spent on the rearrangement of the print collection, the preparation of the registration of the Douce prints received in 2003 from the Bodleian Library, and the preparation of four shows in 2004 (*The Legacy of Samuel Palmer: Paul Drury, Graham Sutherland and the Pastoral Print*, 'Rembrandt fecit': *Printmaking as creative process* [Retretti Art Center, Punkaharju, Finland], *The Ashmolean at Said – Contemporary prints from the Ashmolean's Collection* [in the Said Business School, Oxford] and a small display of 15th-century Northern Engravings during the London Original Print Fair. **Publications:** 'Augustissimo et Gloriosissimo Rom: Imperatori' – Bemerkungen zu einem Porträt Rudolfs II. von Aegidius Sadeler, in: *Festschrift für Eberhard W. Kornfeld* (Berne 2003) pp. 57-68; *Catalogue raisonné Paul Klee*. Ed. by the Paul-Klee-Foundation, Museum of Fine Arts, Berne, vol. 7 (Berne 2003); *Catalogue raisonné Paul Klee*. Ed. by the Paul-Klee-Foundation, Museum of Fine Arts, Berne, vol. 8 (Berne 2004); approx.120 catalogue entries for *The Ashmolean Museum. Complete Illustrated Catalogue of Paintings* (Oxford 2004); *Rembrandt fecit. Grafikkaa – Prints*, exhibition catalogue Punkaharju, Retretti Art Centre, 27 May – 29 August 2004 (Punkaharju 2004); several reviews in *Print Quarterly*.

Dr Rupert Shepherd continues to chair the Artists' Papers Register on behalf of the Association of Art Historians, and to sit on the Ruskin Today committee. In September 2003 he gave papers on the Ruskin Project at the Digital Resources in the Humanities conference, Cheltenham; the Whistler centenary Conference, Glasgow; and the International Cultural Heritage and Informatics Meeting, Paris. Less formal presentations about the project or works from its collection were made to staff from the Victoria & Albert Museum, to the Tradescant Group, and to the Annual Conference of the Association of Art Historians. Dr Shepherd gave papers on 'Success and failure in digital projects' at a workshop on Digital Libraries at Middlesex University; on 'Courtly confidence and republican anxiety: the politics of magnificence and fifteenth-century Italian architecture' at the Society for Court Studies seminar and the Material Renaissance conference at the University of Manchester; and on 'Oil and Hellenism: the d'Este court and realism in Ferrarese art of the fifteenth century' at the College Art Association Annual Conference in Seattle. He also gave a class on 'Likeness and efficacy in Renaissance portraiture' at Vassar College, and organized a series of demonstrations of new digital resources for art historians at the Annual Conference of the Association of Art Historians at Nottingham. He has also submitted manuscripts for edited collections of essays on *Presence in Images* and *The Biography of the Object in Late-Medieval and Renaissance Italy to publishers*. **Publications:** 'The Ruskin Project: Digitizing the Ruskin Teaching Collection at the Ashmolean Museum', with Jonathan Miller, *Les institutions culturelles et le numérique: Actes des conférences, ICHIM 2003, Ecole du Louvre 8-12 septembre 2003 / Cultural Institutions and Digital Technology: Proceedings, ICHIM 2003, Ecole du Louvre 8-12 September 2003*, CD-ROM, Paris (ICHIM 2003), 2003 (an expanded version is currently in the press for publication under the same title in *Literary and Linguistic Computing*, 19/3 (September 2004)). "'Gazing, but not copying": the creation of G.F. Watts's *Alfred inciting the Saxons to prevent the Landing of the Danes*', with Janet McLean and Richard Pelter, *Apollo*, 158 (October 2003), pp. 35-38. A short review of Yannick Guégan, *Trompe l'Oeil Panels and Panoramas: Decorative Images for Artists and Architects*, London 2003, in *The Art Book*, 11/1, January 2003, p. 63.

Dr Catherine Whistler gave classes for M.St. students at the History of Art Department and supervised two D.Phil. students; she continued to be co-organizer of the Art History Research Seminar. She worked with Mary Brooks of the Textile Conservation Centre, University of Southampton, on the planning and installation of the exhibition, *Curious Works: English 17th-century Embroideries*, held at the Ashmolean in early 2004. Together with

Julian Brooks, she organized the loan exhibition *Graceful and True: Drawing in Florence around 1600* (Oxford, London, and Nottingham 2003-4) and she participated in the related events of a public study day and a scholars' day in the Ashmolean. She continued to be responsible for organizing paintings conservation in consultation with the Conservation Department. She served as an independent assessor for the Reviewing Committee on the Export of Works of Art. She was a member of the Editorial Board of *Renaissance Studies* as Exhibitions Reviews Editor (South). She was on sabbatical and special leave from February – May 2004, when she was a Visiting Research Fellow at the Fogg Art Museum, Harvard University. **Publications:** 'Pietro Bracci: Design for a monument', *The National Art Collections Fund Review*, 2003, p.60; 'Artists, collectors and the appreciation of Florentine drawings of the early seventeenth century', *Graceful and True: Drawing in Florence around 1600*, Ashmolean Museum and Djanogly Art Gallery, Nottingham, 2003, pp.10-21; approx. 325 catalogue entries for the *Ashmolean Museum. Complete Illustrated Catalogue of Paintings*, Oxford 2004.

Dr Jon Whiteley spoke to the Oxford Art Society on 'David and the art of propaganda'; to the New York Academy of Art on 'The Role of Drawing in the Italian Renaissance'; to the Midlands Art Collectors' Circle on the history of the Ashmolean and contributed to a talk on neo-classical sculpture in the lecture series organized by Dr Kurtz. He gave a conducted tour of the Hill Collection to groups from the American Musical Instruments Society and the Galpin Society and contributed a paper on Rodin at an international conference at the Maison Française. He managed a course of studies in the Oxford/Smithsonian annual seminar and two study days for students from the University of Pennsylvania on 19th-century drawings. He gave a curator's lunchtime talk on Old Master prints. He attended meetings of the Spoliation Working Party in Tate Britain and attended the Reviewing Committee on the Export of Works of Art as an independent assessor. He spent two weeks working in the Print Room of the Hermitage in St Petersburg, as part of the exchange scheme arranged between the Hermitage and the Ashmolean. He contributed talks to day schools at Rewley House on 'Renaissance Patronage' and 'Giotto in Padua'. He gave the annual Print Room lecture at the British Museum on the print collection of Francis Douce. He gave two talks on drawings in the Print Room to visiting groups and a seminar on stringed instruments for students from West Dean College. He contributed a gallery talk on 'The Pre-Raphaelites and Literature' to the Oxford Literary Festival and gave two talks on 'Drawing in the Italian Renaissance' to students from the Department for Continuing Education. He gave classes in association with two NADFAS day schools in the Museum and one 'Picture of the Term' talk for the Friends of the Ashmolean. In early April, he mounted an exhibition of 19th-century drawings from the Ashmolean in the Arthur Ross Gallery in Philadelphia and gave a talk in the Department of the History of Art in the University of Pennsylvania on the theme of the exhibition. He attended the Export Reviewing Committee as external advisor. He acted as moderator for the Diploma in the History of Art at the Department of Further Education, supervised two D.Phil. candidates, one of whom submitted her thesis successfully in March, and examined one D.Phil. candidate for the Department of the History of Art. **Publications:** review of the exhibition *Maestà di Roma* for *The Burlington Magazine* (with Linda Whiteley); eleven entries in the catalogue of an exhibition of Impressionism at the National Museum, Budapest; joint editor of and contributor to *The Ashmolean Museum. Complete Illustrated Catalogue of Paintings* (Oxford 2004), including the essay 'A Short History of the Ashmolean's Painting Collection', pp. ix – xxvii; a note on Turner and Christ Church in *Treasures of Oxfordshire*, ed. Martin Henig (Oxford 2004); introductory note in *Master Drawings from the Ashmolean Museum: 1800-1914*, Arthur Ross Gallery, Philadelphia, 2004.

Timothy Wilson was elected a fellow of the Accademia Raffaello of Urbino. He examined one Ph.D. Student for the University of London and continued to supervise one Oxford D.Phil. He participated in a study day on enamels and maiolica at Waddesdon and in Crafts Council curators' days at Manchester City Art Galleries and the V&A; he lectured at the Wallace Collection; at the annual conference of the Centro ligure per la storia della ceramica at Savona; at the presentation at Albisola of G. Buscaglia's monograph on the Genoese eighteenth-century painter Giovanni Agostino Ratti; at Vassar College; at the opening of an exhibition at the Museo Regionale delle Ceramiche, Deruta; for Dr Kurtz's series on the afterlife of ancient art; to M. St students; to the Sheffield Society for the Encouragement of Art; to the Art Libraries Association; and to the Oxford Italian Association. He introduced two Ashmolean study days and gave talks to groups in the galleries, to the Volunteer Guides, and to the Young Friends. He wrote a report for the Detroit Institute of Arts on its collection of Italian and Spanish pottery. He led, with the Director, the Elias Ashmole Group visit to the Urbino district in early May. He carried out planning and fund-raising for the Ashmolean exhibition, *A Treasured Inheritance*, as well as editorial work on the catalogue. He co-ordinated the supplement on 'Acquisitions for the Ashmolean Museum 2000-2003' in the May 2004 issue of *The Burlington Magazine*. **Publications:** 'Poca differenza.... Some warnings against overconfident attributions of Renaissance maiolica from the Duchy of Urbino', *Faenza* 89, nos 1-6 (2003), pp. 150-75; *The Battle*

of Pavia, Ashmolean Museum, 2003 (editor and main contributor); one catalogue entry in Canova, exhib. cat., Bassano and Possagno 2003-4; 'Faenza Maiolica Services of the 1520s for the Florentine Nobility', in Alan Chong, Donatella Pegazzano, and Dimitrios Zikos (eds). *Raphael, Cellini, & a Renaissance Banker. The Patronage of Bindo Altoviti*, exhib. cat., Isabella Stewart Gardner Museum, Boston, and Museo Nazionale del Bargello, Florence, 2003-4, pp. 174-86; 393-4; 'Il ruolo di Deruta nello sviluppo della maiolica istoriata', in Giulio Busti and Franco Cocchi (eds), *La ceramica umbra al tempo di Perugino*, exhib. cat., Deruta, pp. 38-49; 'Introduction' in M.R. Proterra (ed.), *L'Antica Ceramica da Farmacia di Castelli*, exhib. cat., Teramo, Castelli, and Rome, 2004, pp. 5-10; 'Committenza roveresca e committenza delle botteghe maiolicarie del Ducato di Urbino nell'epoca roveresca', and five catalogue entries in P. Dal Poggetto (ed.), *I Della Rovere. Piero Della Francesca, Raffaello, Tiziano*, exhib. cat., Senigallia, Urbino, Pesaro, and Urbina, 2004, pp. 203-9, 400, 412-3, 424-5; 'The maiolica-painter Francesco Durantino: mobility and collaboration in Urbino istoriato', in Silvia Glaser (ed.), *Italienische Fayencen der Renaissance. Ihre Spuren in internationalen Museumssammlungen*, Wissenschaftliche Beibände zum Anzeiger des Germanischen Nationalmuseums (Nuremberg), vol. 22 (2004), pp. 111-45; catalogue entry on a Renaissance bronze perfume burner in *2003 Review. Annual Report of the National Art Collections Fund 2003*, p. 57; contributions to *The Ashmolean Museum. Complete Illustrated Catalogue of Paintings* (Oxford, 2004).

Volunteers

The Department has, as always, benefited enormously from the willing help of its core group of highly-skilled long-term volunteers: Dinah Reynolds and Rosalind Sword have worked on ceramics, Molly Strafford and Duncan Thomas on silver and David Thompson on watches. In the Print Room, Harry Dickinson continued his work on the 19th- and 20th-century prints, Anita Eaton on the Hope Collection and Clare Tilbury on the Royal Society of Painter-Printmakers Collection.

Line Clausen Pedersen and Katarzyna Jagodzińska held short volunteer internships in the Print Room. Ann Wyburn-Powell, Fiona Mann, and Erica Anderson worked on the Ruskin project. Sarah Rees has provided help in the Print Room on a regular basis.

HEBERDEN COIN ROOM

Accessions

Greek Coins: Total 7

An early pre-dynastic silver coin of Lycia was purchased with funds from the Robinson Charitable Trust. From the James Brindley collection were purchased a silver fraction of Adramyteion minted under the authority of Oronotes, two silver coins of Sinope and Celendris, bearing the same countermark, and a bronze coin of Troas minted under Gamerses. Mr. R.M. Twist donated two bronze coins of Syracuse and Carthage.

Roman and Roman Provincial: Total 4

- The Coin Room purchased one Roman provincial coin of Commodus from the city of Nicopolis ad Istrum. Its reverse depicts Hygieia and Asclepius, ancient deities relating to health and healing.
- Mr. G. Heuchert presented a forged Roman Republican *denarius* of the mint magistrate Pulcher with the head of Roma on the obverse and Victory in a biga on the reverse (RRC 300/1). Another forged Republican *denarius* (RRC 356) was presented by Mr. R. M. Twist. He also donated to the Coin Room a Roman imperial as with the head of Agrippa on the obverse and Poseidon on the reverse.

Byzantine, Medieval and Modern Coins, and Medals: Total 61

- Prompted by the fine photograph of a Simon Passe medal in last year's *Annual Report*, Professor James Fenton has generously given thirty-seven Passe medals of the seventeenth-century kings and queens of England series (*Medallic Illustrations* nos. 281 and 282) and seven of Charles I (*MI*, 2, 278, 279, 283, 284). He also gave a Philip and Mary accounts counter, four medallic counters of Elizabeth (*MI*, 86, 115, 116, 128), two medals of Charles II (*MI* 249, 288), one of James II (*MI* 67) and a Dutch medal of William of Orange.
- T. Brunner presented a medal of Leo Mildenburg. Dr Michael Vickers and Dr Odisheli presented a brass medal commemorating the life and work of Pablo Neruda. The British Numismatic Society and the Numismatic Museum of Athens gave their own medals to the Coin Room, the latter brass medal celebrating the relocation of the museum to the Iliou Melathron in 2003.
- Mr and Mrs R.H. Lovett of Cerne Abbas kindly presented four Anglo-Saxon sceattas, adding to the impressive series of gifts of sceattas from a number of finder-donors who have been moved to offer coins to the Ashmolean in recognition of Michael Metcalf's work in this field.
- Mrs P. Bowdler presented her cabinet of medieval and early modern British and continental coins, many of which can be made available for handling sessions in the Education Department.

South Asian: Total 15 coins

- Three silver Gandharan Bent bar coins were purchased from Stan Goron in February 2004. Paul Young from San Francisco, California added to the collection of coins from the Gandhara region by presenting five copper coins of 500-600 AD.
- Dr Shailendra Bhandare presented a copper coin of Muhammad Tughlaq, Sultan of Delhi, 1325-1356 AD; M Rasoul from London gave a rupee of Akbar Buhanpur mint and a token (Ni) 1 Anna struck in Bombay during World War II and Joe Lang from Santa Rosa, California presented four coins, 1 AE, 2 Cu-Ni, and 1 AR, of the proposed currency for Kurdistan.

Loans In and Out

- Thirty two medals created by the artist and sculptor Jane McAdam Freud were lent for the exhibition *Give and Take and The Making of the Sheldon Medal*.
- Six thousand English pennies from the 13th century Brussels hoard were lent to the Department for exhibition by the Norwegian company Samlerhuset.
- The Themistocles silver obol of Magnesia on the Meander was lent to the British Museum for the exhibition *Public Image: Portraits on Coins and Medals* (22 Jan - 18 July 2004).

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 2003 our visitors were Professor Christof Boehringer from Göttingen University as Robinson Fellow, Maria Beatriz Borba Florenzano from São Paulo, Brazil as Kraay Travel Scholar and Anahit Mousheghian from Yerevan, Armenia and Anna Vikhrova from Moscow as New Europe visitors. Both the Subak and the Robinson Trusts also support coin acquisitions.

Documentation

With the help of various volunteers, progress was made on the scanning of the accession books. The Coin Room also produced or received digital images and coin details in electronic form of 155 Roman imperial coins, 120 early Anglo Saxon coins (mostly from the Crondall Hoard), 680 Halfpennies and Farthings (AD 880-1600) from the Rogers Collection and 140 Half-Crowns of Charles II.

Events and Activities

Dr. Heuchert conducted a seminar entitled 'Roman Coins and Epigraphy' for the Epigraphy Summer School of the Centre for the Study of Ancient Documents. He also showed a selection of Roman and Greek coins to students from Downe House. Together with Dr Karsten Dahmen, Dr Heuchert conducted a handling session with Roman coins as part of Archaeology Day.

This year's Robinson Visiting Fellow was Dr Carmen Arnold-Biucchi from Harvard University Art Museums. The Kraay Travel Scholar was Mr Amiteshwar Jha from the Indian Institute for Research in Numismatic Studies. Mr Jha combined his visit with giving a paper at the Indian conference organised by Dr Shailendra Bhandare at Worcester College entitled 'Indian Numismatics Epigraphy and Archaeology'. The New Europe scholar was Dr Robert Pieńkowski from Poland who is completing a doctorate at the Polish Academy of Sciences in Warsaw. All stayed at Wolfson College and with funds provided by the Carl and Eileen Subak Foundation, Amelia Dowler and Dominique Bouchard provided administrative assistance to the group. The Heberden Coin Room remains indebted to the College, the Robinson Trust and the Carl and Eileen Subak Fund for their support of our visitors.

As part of an exchange between the Ashmolean Museum and the Hermitage in St Petersburg, Russia, the Coin Room entertained Vera Guruljova for two weeks during the summer of 2003 and Dr Shailendra Bhandare returned to St Petersburg in October.

Staff reports

Dr Julian Baker identifies and verifies medieval and post-medieval stray coin finds from England and Wales, entering them into the database of the Portable Antiquities Scheme (www.finds.org). He advises the local Finds Liaison Officers individually on such material, and he held one training session at the Ashmolean Museum in May. In July Dr Baker spent a week in the western Peloponnese to study the medieval excavation coins from the site of Clarentza. **Publications:** 'Coin circulation in early fourteenth-century Thessaly and south-eastern mainland Greece', in N. Moschonas, (ed.); *Money and markets in the Palaiologan Period*, Athens (2003), pp. 293-336; 'Later medieval monetary life in Constantinople', *Anatolian Archaeology*, 9 (2003), pp. 35-36; with P. Calabria, 'Filignano (IS): le monete tardo-medioevali', *Rivista Italiana di Numismatica e Scienze Affini*, 105 (2004), pp. 266-300.

Dr Shailendra Bhandare visited the State Hermitage in St Petersburg and Pushkin State Museums, Moscow from 8-19 October to study the collection of Indian coins. He helped identify and attribute c.500 coins for the benefit of the host institutions. A project with the British Library was started in September 2003 to document and publish their collection of Indian coins and banknotes. This project is ongoing and is co-coordinated by Jennifer Howes,

HEBERDEN COIN ROOM

Curator of the Oriental and India Office collection. Dr Bhandare attended a symposium 'Narratives of the Sea: The Indian Ocean World' organised by Nehru Memorial Library in New Delhi from 10 – 12 December 2003 and presented a paper entitled 'Money on the move: the Rupee and the Indian Ocean Region'. During this visit to India in January 2003, Dr Bhandare was given a preview of the Money Museum of The Reserve Bank of India in Mumbai. He held two meetings with curators and offered curatorial advice. He attended the Legacy of Sir Aurel Stein conference at De Montfort University, Leicester, in March 2004 and presented a paper entitled 'Coins from Kashmir: the Stein Collection in the Ashmolean Museum'. He spoke further on this subject to the University Collections History Research Group on 5 June 2004. He organized three talks for the Ancient India informal discussion group in Trinity and Hilary terms which served as an interdisciplinary avenue for scholars working on various aspects of ancient Indian studies. He was elected on to the Council of the Society for South Asian Studies at the British Academy for a period of five years commencing in 2004 and was appointed to the Advisory Committee of the European Association of South Asian Archaeologists Conference which will be held in London in July 2005.

Publications: 'Hardwar. A new mint for Akbar's copper coinage' *Oriental Numismatic Society Newsletter* 178; 'Coinage of the Habshi rulers of Janjira', *Oriental Numismatic Society Newsletter* 178; 'History and Coinage of the Augrey Family', *Oriental Numismatic Society Newsletter*, 180; 'Of Coins and Kings: James Princep and the discovery of India's Past' article in *Ashmolean*, no.46: 'Ashmolean Imperial Idea and Indian Response: the Indian National Congress and its 1904 Medal', *The Ashmolean*, no. 47.

Dr. Volker Heuchert works as Collections Manager in the Heberden Coin Room for 75% of his time. As a security measure, especially in anticipation of the Ashmolean Plan, Dr. Heuchert completed the digital tray photography of the Heberden Coin Room's Late Roman, Byzantine, British and European collections. For conservation purposes Dr. Heuchert moved 360 British lead tokens from a wooden cabinet to a metal one and made various improvements to the coin identification system. For the remaining 25% of his time Dr. Heuchert continues to work on the fourth volume of the Roman Provincial Coinage (RPC) series together with Dr. Howgego and Dr. Liv Yarrow. In this capacity Dr. Heuchert spent six weeks at the Bodemuseum in Berlin and two weeks at the Fitzwilliam Museum in Cambridge, where he catalogued around 1,300 coins, took 500 digital photographs and made 400 plaster casts. Dr. Heuchert helped editing *Coinage and Identity in the Roman Provinces* for Oxford University Press, presented at the numismatic Congress in Madrid a paper entitled 'Databases and Corpora: The Case of RPC', and published the following article: 'Roman Provincial Coinage', in C. Alfaro and A. Burnett (eds.), *A Survey of Numismatic Research 1996 – 2001*. (Madrid 2003): International Numismatic Commission and International Association of Professional Numismatists: pp. 313-43.

Dr Christopher Howgego continues to direct the Roman Provincial Coinage in the Antonine Period project, in connection with which he worked in the Fitzwilliam Museum. He delivered the Christmas lecture to the Royal Numismatic Society on 'Vespasian and the Blood of Richard the Lionheart', and spoke at a conference in Cambridge in honour of Harold Mattingly. He delivered nine university lectures, supervised two graduate students, and gave tutorials to one M. Phil. and one M. Stud. student in Greek and/or Roman History, and to two undergraduates undertaking the new Greek and Roman Coins option under Classical Archaeology and Ancient History. He spoke in the Museum to a party of A level students from Abingdon School, provided Roman coins for handling and academic support for a Roman coin session for the Central Southern England Young Archaeologists Group, and took part in the *Money! Money! Money!* family session at Templars Square Shopping Centre. From January he was on sabbatical, from April as a Visiting Scholar at the University of St Andrews. He delivered university lectures at St Andrews and Edinburgh. In April he lectured in Hartford and New Haven as the William E Metcalf Lecturer for the Archaeological Institute of America, and he also gave a paper at Yale University.

Henry Kim continues to work on the Money and Coinage Before Alexander research project with the help of A. Dowler, Dr. K. Panagopoulou, and Caspar Meyer. He has acted as editor for the SNG Ashmolean, volumes 9 and 11, in collaboration with Dr. R. Ashton and Dr. S. Ireland and has been active in developing the SNG database with Mr. R. Hodges. He gave 32 University lectures on Greek numismatics and contributed to the lecture series on the reception of classical antiquity. He taught two CAAH undergraduates and three Ancient History Masters students, and supervised one Classical Archaeology MPhil student. He gave papers at a conference on the Athenian Coinage Decree, and to the Mid-Wales Classical Association, the Bournemouth Numismatic Society and the Anglo-American Conference of Historians 2004. He also gave talks to six groups of GCSE students, the Epigraphy Summer School, visiting students from the University of Virginia, visiting alumni from Loyola Academy, and guests attending the Oxford Literary Festival. He supervised four volunteers and continues his role as Senior Member of

the Young Friends of the Ashmolean.

Professor Nicholas Mayhew, Keeper, continues to serve as Deputy Director. He has joined a DCMS-Museums Association working party on the acquisition of cultural property, and has been elected Vice-President of the Royal Numismatic Society. The University has granted him the title of Professor of Numismatics and Monetary History in the 2004 Recognition of Distinction exercise. He attended the International Numismatic Congress in Madrid in September 2003 and in February, he lectured in Oslo at the opening of the exhibition of Sterlings from the Brussels hoard. This exhibition transferred to Oxford in March. He visited the Metropolitan Museum in New York for the Byzantine exhibition in June. He gave classes in early Anglo-Saxon coinage and Tudor debasement and taught MSt students in Byzantine Studies and Modern History. He supervises one DPhil student. **Publications:** 'The Purchase of Silver in the English Mint 1220-1500' in *Der Tiroler Bergbau und die Depression der europäischen Montonwirtschaft im 14. und 15. Jahrhundert* eds. Rudolf Tasser and Ekkehard Westermann, (Bozen, 2004) pp. 153-60.

Dr Pamela Nightingale has completed her project on Medieval Credit, funded by the Economic and Social Research Council, but she continues to work on publications connected with the project as an honorary member of the Coin Room and with the support of a Leverhulme Emeritus Fellowship. **Publications:** 'The lay subsidies and the distribution of wealth in medieval England, 1275-1334' in *Economic History Review* vol 57, February 2004, pp. 1-32; 'Money and credit in late medieval England' in *Medieval Money Matters* ed. Diana Wood, Oxbow Books (2004).

Dr Luke Treadwell jointly organised with Dr E Robson the exhibition *Iraq Navel of the World* which ran from April 2003 to March 2004. This highly acclaimed exhibition was the first from the Ashmolean Museum to go on-line in its entirety. Dr Treadwell also organized two conferences during November 2003 entitled 'Recent Research on Sogdian History in the Early Islamic Period' and 'Arab -Byzantine Coinage'. He gave papers at the Ismaili Institute London, All Souls College Oxford, Chester Beatty Library, Dublin and BIPS Workshop, Wadham College, Oxford. **Publications:** With Crone, P. 'A new text on Ismailism at the Samanid Court' in *Texts, Documents and Artefacts: Islamic Studies in honour of D.S Richards*, Leiden, (Brill 2003); with Kalinin, V. 'A unique fals of Binkath (Shash) dated 186 AH' in *Oriental Numismatic Society Newsletter No 179*, 2003; Shahanashah and al-malik al-mu'ayyad: the legitimization of power in Samanid and Buyid Iran in *Culture and Memory in medieval Islam: Essays in honour of Wilferd Madelung*, (London IB Tauris 2003).

Dr Liv Yarrow has continued to work on the fourth volume of the Roman Provincial Coinage (RPC) series, in collaboration with Dr Howgego and Dr Heuchert. She has finished documenting the Ashmolean's own collection. Also as part of this project, Dr Yarrow spent three weeks taking digital images of specimens in the Bibliothèque Nationale, Paris; four weeks working on the collections in the Bode Museum, Berlin; and another four weeks in the Fitzwilliam Museum, Cambridge. The published material from the Glasgow collections have also been integrated into the database. She has catalogued more than 3,000 new specimens and has developed automated computer-processing techniques for digital images of both coins and plaster casts. She has taken up a Lectureship in Ancient History at Merton College.

Volunteers

As part of her two week work experience at the Heberden Coin Room, Olivia Thomas rearranged around 2,000 plaster casts, took circa 1,700 digital photographs of these casts and processed around 700 of them in Adobe Photoshop. Olivia also completed the digital records of 12 coins of Augustus, 43 coins of Pertinax and 40 coins of Trajan Decius.

Maisie Sather (University College) was involved in cataloguing the collection of Paduan medals, copied from Roman Coins. Craig Walsh (Lady Margaret Hall) finished cataloguing the Rothschild coins and helped in mounting Give and Take and *The Making of the Sheldon Medal*. Dominique Bouchard (Lincoln College) annotated the collection of Sicilian bronze coins and began work on the 3D virtual gallery. Robert Bennett (Wadham College) began work on building a database of forgeries of Greek coins.

DEPARTMENT OF EASTERN ART

Accessions

China

Gifts

- Ink-cake in the form of a brushwasher, China, 19th century, given by Colin Franklin (2004.3)
- Four stone rubbings, China, 19th century, given by Jeannine Alton (2004.14-17)

India

Gifts

- Block-printed woman's veil, Kutch, 2003, given by Dr Eiluned Edwards (2004.2)

Purchases

- Marble section of a Jain torana arch, Western India, 11th century (2004.12); painting of two noblemen and a child, Udaipur, c.1690 (2004.13); cotton kalamkari hanging with Ramayana scenes by Theertham *Balaji, Kalahasti, South India, 1990* (2003.74).

Islam

Gifts and Bequests

- Bowl of a ceramic tobacco pipe, Turkish late 19th century (EA 2004.5) given by Mr Christopher Waddup

Purchases

- Base of a brass box, in the name of Aqbirdi, Syria c.1468-96 (EA 2003.73)
- Silk calligraphic textile fragment, dated 1122 H, Iran 1710-11 AD, purchased with the aid of the National Art Collections Fund, Resource:V&A Purchase Grant Fund and the Friends of the Ashmolean (EA 2004.4)
- Love, installation of copper, watercolour, liquid acrylic and ink on mulberry paper, by Wijdan Ali 2004 (EA 2004.10)
- Calligraphic design on Sura 62:1 by Khurshid Gawhar Qalam, Lahore 1424 H/2003 AD (EA 2004.11)

Japan

Gifts and Bequests

- Blue and white tea-whisk shaped bottle, Arita, mid 17th century, given by Mr and Mrs Richard Falkiner in honour of Dr Oliver Impey (EA 2003.67)
- Blue and white porcelain bottle by Tsuji 14th generation, given by Hameda (EA 2003.69)
- Porcelain koro and cover by Kawaguchi Jun'ichi (b. 1936), given by the artist (EA 2003.70)
- Temmoku and blue and white bottle, Arita, c. 1630, given by Yoshikiro and Noviko Imaizumi in honour of Dr. Oliver Impey (EA 2003.71)

Purchases

- Pair of six-fold screens, *Flowers of the Twelve Months*, by Watanabe Seitei (1851-1918), purchased through an anonymous benefactor with the aid of the National Art Collections Fund, Resource:V&A Purchase Grant Fund and the Friends of the Ashmolean (EA 2004.9)
- Blue and white dish in the shape of a peacock, Arita, mid 17th century, purchased through the Story Fund (EA 2003.68)

Loans in

- Two Thai bronze Buddha heads, on loan from David Maclagan
- Two Indian paintings, on loan from Dr. Catherine Benkaim

- For the exhibition *Chinese Silk* (9 March- 27 June): twelve items from Mr C. Hall; two items from Mr and Mrs L. Alexander; one item from Mr and Mrs C. Franklin.
- For the exhibition *Fu Baoshi (1904-65) and his contemporaries* (7 July-31 October): eight paintings from Professor Michael Sullivan; three paintings from Mr and Mrs H. Hawes; three anonymous loans.

Loans out

- An Indian textile was lent to the Museum Rietberg in Zurich for the exhibition *The Adventures of Hamza*.
 - A 9th century Iraqi bowl was lent to the exhibition *Ex Oriente* at Aachen Cathedral.
 - Fifty seven Chinese paintings were lent to Guildford House Gallery for the exhibition *Images of China*.
 - A Persian magic bowl was lent to the exhibition *Hunt for Paradise* at the Asia Society, New York and the Museo Poldi Pezzoli, Milan.
 - Three objects were lent to the Freer Gallery of Art for the exhibition *Himalayas: An Aesthetic Adventure*.
 - Four Chinese paintings were lent to St.Hugh's College, Oxford.
 - A textile was lent to the exhibition *The Human Condition* at the Insitut de Cultura in Barcelona.
- Five items were lent to the Bodleian Library for the exhibition *Medieval Islamic Views of the Cosmos*.

Gallery and storage works

Because of the possibility of a major redevelopment of the area presently occupied by the Department the following proposed alterations were put on hold: the fitting for scroll-paintings; the planned organic-storage facilities in the Richmond and Papyrology rooms of the old Ashmolean Library; and the proposed cases (funded by an anonymous benefactor) for the storage of Indian sculpture and metalwork in the old Eastern Art Library.

Donations and Sponsorship

The Department warmly thanks an anonymous benefactor for funding support for our two Research Fellows in Indian art. We also thank the National Art Collections Fund and the Friends of the Ashmolean for their generous support of two important purchases - the Persian calligraphic silk textile, and the pair of Japanese screens by Watanabe Seitei; the Stockman Foundation, whose support of Flora Nuttgens' post finally came to an end this year; and Mrs Phyllis Nye, for her continuing support of the Department's gallery and exhibition leaflets.

Documentation and Archives

The pace of database work has been steadily increasing under the pressure of the proposed Ashmolean Development Plan. An important moment was the appointment of Helen Hovey as the first departmental Documentation Officer, and the Department expects further expansion of its staff to cope with the need to record every item in digital image and word before the decanting begins.

May Beattie Archive Work continued on the documentation of May Beattie's carpet collection, and the reorganization of the extensive slide collection and archival material. There is now a provisional Beattie website, but this will be developed and further extended in the coming months. The Visiting Fellow, Dr Jon Thompson, continued to teach for the Oriental Faculty, and supervised one D.Phil. student in carpet studies. The Archive also served as an entry point for a number of enquiries and applications to study the history of oriental carpets at the University.

Creswell Photographic Archive The 6,523 images of Islamic architecture photographed by Professor Sir K.A.C.Creswell (1979-1974) are now available to students and scholars worldwide on the Ashmolean website.

Lectures and Events

The exhibition *Chinese Silk* was opened on 9 March by Mme. Zhang, Minister Counsellor at the Embassy of the People's Republic of China, and a dinner was held in the Ashmolean Café.

A reception was held for the exhibition *Textile Traces* on 21 April, followed by a dinner in the Ashmolean Café; Mr Lloyd Cotsen attended.

Staff Reports

Professor James Allan lectured for the Oriental Faculty on Islamic art and architecture, and supervised one D.Phil. and one M.St. student. He acted as an M.St. and D.Phil. examiner for the Faculty also as an external Ph.D. examiner at the School of Oriental and African Studies, London University. He continued as President of the British Institute of Persian Studies, as Chairman of the Academic Advisory Committee of the Barakat Trust and as a member of the Academic Advisory Committee of the Oxford Centre for Islamic Studies. He gave the Sir David Piper Memorial Lecture (the Ashmolean Museum's New Year lecture), entitled: 'Spouting Stags and Growling Griffins: Wonders of Islamic Spain', a lecture in the British Museum's Islamic Spain study day on 'The metalwork of Islamic Spain' and a lecture on Islamic art at Nottingham University. He held a study day in the Department for students of the British Museum Diploma in Asian Art and chaired a session in the Institute of Ismaili Studies' *Word of God. Art of Man* conference on the Qur'an. **Publications:** Early Safavid Metalwork, in ed. J.Thompson and S.R.Canby, *Hunt for Paradise. Court Arts of Safavid Iran 1501-1576* (Milan 2003), chapter 8, pp.203-240.

Dr Oliver Impey retired on September 30, 2003. A valediction to him was published in *The Ashmolean* no.46, Spring 2004.

Dr Jon Thompson lectured on Islamic carpets and textiles for the Oriental Faculty, for the Indian and Islamic modules of the British Museum's Asian Art Diploma course and continued to supervise one D.Phil. student. He was invited by the Qatar National Council for Culture Art and Heritage to study and write on carpets and textiles in their collection. In late August, under the auspices of the Beattie Archive and in association with the Iran Heritage Foundation, he convened an international conference held at the Ashmolean Museum entitled *Carpets & Textiles In The Iranian World c.1400-1700* at which he presented a paper 'Timurid Carpets, a Reappraisal'. He served (for over seven years) on the planning and curatorial committee of the exhibition '*Hunt for Paradise, Court Arts of Iran 1501-1576*' which finally opened at Asia Society, New York, in October 2003. He was responsible for editing and seeing the catalogue to press, and attended the opening of the New York venue of the exhibition. While there he presented a paper 'The Early Safavids; Reflections on their Art and Culture' at the National Arts Club. The same exhibition transferred to Milan and he attended there while it was being set up. In December he participated in a seminar on the Art of the Mamluks held at the Royal Asiatic Society. He was invited to be the keynote speaker at the American Conference on Oriental Carpets in Seattle and while in USA gave lectures in Houston, Los Angeles, San Francisco, Kansas City, Indianapolis and Chicago. He was invited by the Nickle Arts Museum, Calgary, to assess and comment on a recent large bequest of eastern carpets and delivered a lecture there entitled 'What do we Really Know about the History of Oriental Carpets?' In April he made a trip to Turkey collecting wool samples for a research project into the variations in Sulphur isotope concentrations as a possible means for sourcing wools and while there conducted research in Konya at the Museum of Ethnography. He continues to serve on the Steering Committee of the Exhibition Gallery of the new Oxford Centre for Islamic Studies. **Publications:** With Sheila Canby, co-editors, *Hunt for Paradise, Court Arts of Safavid Iran 1501-1576*, Asia Society (New York 2003). 'Early Safavid Carpets' in *Hunt for Paradise, Court Arts of Safavid Iran 1501-1576*, edited by Jon Thompson and Sheila Canby, Asia Society (New York 2003). 'Looms Carpets and Ta'lims' in *Technology Tradition and Survival*, edited by Richard Tapper and Keith McLachlan, (London 2003). Silk, National Council for Culture Art and Heritage (Doha 2004). With Sheila Canby, co-editors, *A caccia in paradiso: arte di corte nella Persia del Cinquecento* (Milan 2004).

Dr Andrew Topsfield gave a gallery talk in the Curator and the Collections series and a talk to the Young Friends. He was on sabbatical leave from January to August 2004. **Publications:** '*A dispersed ragamala from the Deccan*', in N.Krishna ed., *The Ananda-Vana of Indian art: Anand Krishna Felicitation Volume*, (Varanasi 2004); edited (with R.Crill and S.Stronge), *Arts of Mughal India: Studies in honour of Robert Skelton*, (London and Ahmedabad 2004); edited *In the realm of gods and kings: Arts of India*, (London 2004).

Shelagh Vainker taught and supervised for the Faculty of Oriental Studies and examined for the Faculty of Modern History. She continued to serve on the Executive Committee of the Great Britain China Centre and the Council of the Royal Asiatic Society and as a Trustee of the Sir Victor Sassoon Chinese Ivories Trust. She gave a paper on silk and porcelain at the Warwick – CNAM seminar 'A Commerce with Strangers: Trade and Technology between East and West' and gave lectures at Guildford House Art Gallery in conjunction with the loan exhibition of modern Chinese paintings, to the Far East Painting Society, and for Asia House at the British Museum. She was curator for the exhibitions, *Fu Baoshi (1904-65) and his Contemporaries and Chinese Silk* and gave talks in the silk exhibition to

the Oxford Asian Textile Group, the British Museum Asian Art Diploma students, Sotheby's Institute and the Young Friends of the Ashmolean. **Publications:** *Chinese Silk: A Cultural history*, British Museum Press, (London 2004); 'Song sancai and Song buildings: relics and representations of Northern Song (960-1127) architecture', *Transactions of the Oriental Ceramics Society* 2001-2002 Vol. 66 (2003), pp.1-12; 'Costumes of China', *Orientalism* 34 no.9 November 2003), pp.52-5.

Research Fellows

Dr Naman Ahuja is completing his catalogue of the early Indian sculpture collections. **Dr Ruth Barnes** was appointed to a two-year half-time research post, to research and prepare an exhibition on "Pilgrimage" for the Ashmolean Inter-Faith Exhibition Service project. **Dr Madhuvanti Ghose** continued her work on a catalogue of the Gandhara and Central Asian sculpture collections. **Dr James Lin** resigned from his post as the first Christensen Fellow of Chinese Painting, having been appointed to an Assistant Keepership in the Department of Applied Arts at the Fitzwilliam Museum, Cambridge. **Dr Jon Thompson** continued his work as May Beattie Visiting Fellow in Carpet Studies.

Assistants and Volunteers

Janet Partridge retired as Departmental Secretary due to ill health in January 2004. **Polly Holbrook** stepped in as a part-time replacement from January – July 2004. On July 26 **Helen Hovey** joined the Department as the first Documentation Officer, a post which also carries administrative responsibilities within the Department.

Ann Colwin continued her documentation of the Japanese collection and other works of art. **Emma Dick** resigned as manager of the May Beattie Archive. The Department welcomed **Pirjetta Mildh** as the new assistant to Dr. Jon Thompson. **Dr. Teresa Fitzherbert** continued as Creswell Archivist. **Joyce Seaman** continued to work on the Japanese collection, in the particular the Meiji period collection and the gifts of Sir Herbert and Lady Ingram. The Department is particularly grateful to her for her help with enquiries about the Japanese collections pending the appointment of a new Assistant Keeper. **Leo Jungeun Oh** joined the Department to assist in compiling the database of the Islamic collections. **Mitsuko Watanabe** continued to work on the Japanese prints.

THE CAST GALLERY

Accessions

The Gallery continued to build on its collection of casts from the Hellenistic and Roman periods with the acquisition of three high-quality pieces. Two portrait heads were obtained through an exchange with the Cast Gallery in Munich: those of T. Caesernius Statianus, a close associate of the emperor Hadrian, and Diodoros Paspáros, a local city leader in late Hellenistic Pergamon. The third acquisition, a wrestler's head from the Sammlung Wallmoden, was obtained through an exchange with the University of Göttingen.

Benefactors

The Cast Gallery warmly thanks the Friends of Aphrodisias (London) for making possible the acquisition and conservation of portrait heads from Aphrodisias.

Conservation

Rachel Swift, a conservation student from West Dean College, worked with Daniel Bone to make twelve casts from a series of moulds in the Cast Gallery over a two week period in early August. They include busts of Germanicus, Oikomenius, and a Satyr from the Roman site of Aphrodisias in Turkey.

Special Events

Special activities for the Cast Gallery included handling sessions for adults with visual impairments. In conjunction with the Education Service, the Cast Gallery hosted some fifteen non-sighted men and women from the Oxford area, along with their guides, for two-hour programmes of sculpture discussion and handling in the Headley Lecture Theatre. The Cast Gallery provided several portrait heads, theatre masks, and statuettes, which were then given on a permanent basis to the handling collection of the Education Office.

Staff Reports

Daniel Bone directed work on the cleaning and mounting of newly-acquired casts, and made new casts from moulds in the Cast Gallery's collection. His conservation skills were put to use in the planning and execution of the new Egyptian gallery and the Antiquities exhibition, *The Rise and Fall of an Imperial Shrine: Roman Sculpture from the Augusteum at Narona*.

Fiona Greenland returned from maternity leave in June, continuing as Curatorial Assistant to Prof. Smith.

Professor Smith was on sabbatical for the year. His main project was a monograph on Roman Portrait Statuary from Aphrodisias, which aspires to be a study of the character and use of honorific statues in a Greek city of the Roman period as well as a primary publication of material from the site. The manuscript was finished and sent to reviewers. He also completed a study of Greek statue practice in the 5th century BC, called 'Pindar, athletes, and the early Greek statue habit,' to be published in S. Hornblower, C. Morgan (eds.), *Pindar: athletics, elite patrons, and sanctuaries* (Oxford 2004/5). He gave papers at conferences in Athens, Bergama, Konya, London, Munich, and Oxford and gave fundraising lectures in London, Paris, and New York. He travelled to sites and museums in Egypt and Greece, and co-directed (with Prof. Christopher Ratté of New York University) a further season of archaeological research at Aphrodisias (July-August 2004). A detailed report of recent work at the site was published: 'Archaeological Research at Aphrodisias in Caria, 1999-2001,' *American Journal of Archaeology* 108 (2004), pp.145-86 (with C. Ratté).

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 more than 23 of its databases on ancient Greek and Roman pottery, sculpture, gems and cameos have been merged into one extensible database system. With a file store of 5 terabytes the Beazley Archive is one of the largest electronic resources in the University of Oxford. www.beazley.ox.ac.uk receives more than 80,000 hits a day and is continually up-dated.

The Beazley Archive's first project, the twenty-four year old Pottery Database, now has more than 81,000 records and 50,000 water-marked images. It receives up to 8000 searches per day. The 1500 plus colour digital images of Greek and related pottery in the Ashmolean Museum, taken by Ian Hiley over the past three years, are on www.beazley.ox.ac.uk. The web screens for an on-line *Corpus Vasorum Antiquorum* (see below) also use images of Near Eastern, Egyptian, Mediterranean and European pottery in the Museum by Ian Hiley. Since CVA is a corpus of ancient pottery it is a natural complement to a project of the Museum to document its collections of ceramics.

Research on engraved gems continues under the aegis of Sir John Boardman, with Drs Claudia Wagner, Martin Henig, Jeffrey Spier, and Gertrud Seidmann. Dr Wagner digitized Rudolf Raspe's eighteenth-century *Descriptive Catalogue of a General Collection of Ancient and Modern Gems... by James Tassie Modeller* in 2003 and created a searchable illustrated database of more than 15,000 impressions of gems, now in the Victoria and Albert Museum, and an additional 5000 impressions in the National Museum of Scotland. Digitization of P.D. Lippert's *Dactyliotheca*, with more than 3000 impressions of engraved gems, has been carried out this year. In addition to creating a database of the the Oxford Lippert of 1767 with its Supplement of 1776, Dr Wagner has digitized the manuscript catalogue in Cambridge, and the first edition of the *Dactylioteca* in Göttingen.

This major project on classical and neoclassical engraved gems and cameos builds on the extensive collections of impressions acquired from Sir John Beazley with his archive in 1970, and given to the Beazley Archive by Sir John Boardman. The project will provide paper and electronic publications of old and relatively unknown collections on the web and in 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; a second, *Classical Phoenician Scarabs* by John Boardman, was published in 2004. The latter, and another collection, the Danicourt in Péronne, are on the web site and are being continually up-dated.

More than 2000 photographs were mounted and added to the Beazley Archive's Photographic Collection during the year which was used by many foreign visitors and students both within Oxford and beyond.

Grants

A grant from the J. Paul Getty Trust in Los Angeles (2001-2004), through the *Union Académique Internationale* in Brussels, augmented during 2003 by grants from the British, Bavarian, French, Swiss and Austrian academies, has funded the digitization for the web of more than 250 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 320 fascicules of ancient pottery in more than 100 museums. By August 2004 all fascicules have been digitized. The project is expected to generate up to 100,000 images. It has a five-language search mechanism, links to the Beazley Archive Pottery Database, to participating museums and collections, and to sponsoring national academies. The digitization project ends in September 2004 with the launch of www.cvaonline.org, mirrored on www.beazley.ox.ac.uk. Since fascicules continue to be published the project is on going. Very large and complex, it has been a 'team effort' involving all members of the Beazley Archive.

A grant from the Leventis Foundation that has enabled work to continue on data collection and database integration for the *Lexicon Iconographicum Mythologiae Classicae and Thescria* enters its final year. These two projects have members in 40 countries, many from the major national museums and universities. The research projects funded by the Wiener-Anspach Foundation in Brussels include one (1999-2002) on nineteenth-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. These will be

linked to Beazley datasets on sculpture, pottery and gems already on the web site. Guy Donnay, Emeritus Professor of the Université Libre de Bruxelles gave the Archive his life-time work – a compilation of about 3000 inscriptions of sculptors, to bring up to date Jean Marcadé's *Recueil des signatures de sculpteurs grecs* (1953-1957). Greg Parker, the Beazley Archive Technical Director was able to merge Donnay's files into his XDB extensible database system in spring 2004. Earlier in the year he migrated into XDB another life-work, Henry Immerwahr's *Corpus of Attic Vase Inscriptions* with 8000 inscriptions.

The British Academy awarded the Beazley Archive a Larger Grant (2004-2007) to continue research on engraved gems and cameos.

During 2003/4 the Beazley Archive submitted two grant applications, one to the European Commission, another to an American foundation, and is awaiting a decision. Both relate to the development of portal technology for the Beazley Archive, *Lexicon Iconographicum Mythologiae Classicae* (Paris and Basle centres), and the *Forschungsarchiv für antike Plastik* (Cologne).

Benefactions

Martin Robertson, Lincoln Professor of Classical Archaeology and Art from 1961 to 1979, has given the Beazley Archive his personal archive of photographs of classical antiquities and his collection of off-prints. Katherine Dunbabin has given her father's archive of photographs and notes.

Publications

Actively involved in publishing (with Oxford University Press and British Academy) since 1982, the Beazley Archive began its own in-house series in 2000 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. Titles include *Reception of Classical Art in Britain* by Donna Kurtz and *Giovanni Pietro Campana (1808 – 1880)* by Susanna Sarti. These are the first two volumes in the first series, *Studies in the History of Collections*. The second series, *Studies in Classical Archaeology*, includes *Excavating Classical Culture*, and a revised edition of Sir John Beazley's classic *The Lewes House Collection of Ancient Gems* (Oxford, 1920). 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.

An illustrated version of the Ashmolean Museum's 900 plaster casts from the antique that appeared in the printed catalogue is now on www.beazley.ox.ac.uk. Dr Thomas Mannack's *Haspels Addenda* is in press (British Academy and Oxford University Press).

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. **Kate Nichols**, **Laura Nicholson**, **Milena Melfi**, **Tom Patrick**, and **Rachel Sharple** worked on the pottery projects during the year. 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, and there have been many visitors from Europe, America and Australia.

EXHIBITIONS

Twelve exhibitions and displays have been mounted, making this a spectacular year for exhibitions in the Ashmolean. Nearly 30,000 visitors came to see *A Treasured Inheritance: 600 Years of College Silver*, which provided a stunning overview of English gold and silver work as well as bringing a wider audience to these college treasures. The ravishingly beautiful *Chinese Silk* showed textiles from the past two millennia, and there was a unique opportunity to see the recently-excavated Roman sculpture of great quality from Croatia.

The Reyes Collection of Modern Chinese Paintings

22 July – 19 October 2003

In 1995 130 modern Chinese paintings were generously presented to the Museum in honour of Jose and Angelita Reyes. In subsequent years nearly 70 works have been added. This exhibition, in the Khoan and Michael Sullivan Gallery, was a selection which showed not only the traditional Chinese style, but also how artists 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 presented 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.

Legend and Landscape: Japanese Paintings

9 October – 11 January 2004

Nearly 40 works – meandering ink landscapes, brightly-clothed courtesans, hanging scrolls and fans – revealed a history of Japanese painting of the 17th to 20th centuries. Works represented the major painting schools as well as well known artists such as Yamamoto Baiitsu, Yokoyama Taikan and Watanabe Nagaku. The exhibition coincided with the publication of the 250 page catalogue written by Janice Katz, former Sackler Fellow, with an introductory essay by Dr Oliver Impey.

'Graceful and True': Drawing in Florence around 1600

15 October – 11 January 2004

'Gratioso, delicato, e vero' wrote Francesco Scannelli in 1657 describing the work of artists in turn of the century Florence. This exhibition introduced for the first time in Britain an extraordinary selection of drawings by artists such as Lodovico Cigoli, Jacopo da Empoli, Frederico Zuccari and Andrea Boscoli. Although not as well known as their Renaissance or Mannerist predecessors, these artists drew with a quality and bravura that catches the eye. Over 80 drawings were on show, including loans from the British Museum, Victoria and Albert Museum, National Gallery of Scotland and Fitzwilliam Museum, as well as works from the Ashmolean's own collection. The exhibition travelled to Colnaghi's in London and the Djanogly Art Gallery, University of Nottingham. It was generously sponsored by P.& D. Colnaghi, thanks to the enthusiastic support of Katrin Bellinger.

Curious Works: English 16th and 17thC Embroideries

14 January – 28 March 2004

The Ashmolean holds a particularly fine collection of these English 17th century embroideries which show biblical or classical heroes, kings and queens, figures set in landscapes crowded with outsize flowers, animals and insects. Using silver metal threads, glossy silks, sequins, pearls, coral and glass beads – even real hair and peacocks' feathers – these decorative embroideries were known as 'curious' works. The exhibition celebrated both the conclusion of a long conservation project and the publication of the Ashmolean Handbook by Mary Brooks of the University of Southampton.

The Legacy of Samuel Palmer: Paul Drury, Graham Sutherland and the Pastoral Print

11 February – 23 May 2004

In 1926 the V&A held a Samuel Palmer retrospective, claiming he was one of the most original figures in 19th century British art. A group of young artists, including Paul Drury, Graham Sutherland and William Larkins, were greatly influenced by Palmer's ideas and images. They too created the pastoral landscape scene and they too explored the potential of printmaking techniques. This display of prints called upon the Museum's fine holdings of Palmer's etchings and well as showing the work of Drury and his counterparts. The exhibition was generously supported by Jolyon Drury.

Chinese Silk

10 March – 27 June 2004

This exhibition showed nearly two thousand years of Chinese silks, including large temple pieces, domestic hangings, furniture covers and decorative screens. It was an interesting exploration between the pictorial silks and the arts of painting and calligraphy as well as showing the development of weaving techniques between the first and tenth centuries AD. Works were generously lent by the British Museum as well as private collections in Hong Kong and the UK. The exhibition was accompanied by the lavish publication of the same name, written by Shelagh Vainker, curator of Chinese Art.

Textile Traces: The Lloyd Cotsen Collection

31 March – 13 June 2004

This small display of Western and Central Asian textiles came from one of the most important private collections of historical textiles belonging to the collector, Lloyd Cotsen.

The Making of the Sheldon Medal

27 April – 29 August 2004

The Sheldon medal is the first to be created by the University in nearly 75 years. Designed by Jane McAdam Freud, each Sheldon medal is individually crafted to honour individuals and benefactors who have made a significant difference to the life and work of the University. Only two specimens of each medal are produced: a silver one for the recipient and a bronze copy for the Museum's Heberden Coin Room. This small display showed the preliminary designs, plaster models and bronze copies of the first two medals – those presented to Wafic Said and Lord Wolfson of Marylebone. The exhibition was accompanied by a display of medals by Jane McAdam Freud, called Give and Take. Her work is distinct in its unusual forms and commentaries on life, people, and current events.

A Treasured Inheritance: 600 Years of Oxford College Silver

16 June – 19 September 2004

This was without doubt the Museum's major exhibition of the year. It was the first time college silver has been publicly shown together in Oxford since 1928. Over seven centuries of silver, gold and platework was shown – from extremely rare early medieval and Renaissance examples, through to present day commissions. Also included was documentation from the college archives relating to the acquisition, care and use of the silver in college life. The exhibition and catalogue was organized by Dr Helen Clifford as the ultimate outcome of a Leverhulme Research Fellowship in 1993-5. It was made possible by a number of supporters, especially the Whiteley family and Mr and Mrs Brian Wilson as well as Darbys, Solicitors.

The Rise and Fall of an Imperial Shrine: Roman Sculpture from the Augusteum at Narona

7 July – 17 October 2004

In 1997, new excavations in Narona, Southern Croatia, revealed one of the largest collections of Roman imperial sculpture. Pottery, coins and bronze artefacts were also found amongst the foundations of a temple built in the time of the emperor Augustus (31 BC – 14 AD). The exhibition included a reconstruction of part of the temple at the original scale as well as reuniting one of the statues - of Livia - with her head, held in the Ashmolean.

CONSERVATION

Preventative Conservation

Although the general Museum environment continues to give cause for concern it is worth highlighting the effectiveness of micro-environmental management. Data from a probe embedded inside a glazed and backed painting in the Fox Strangways Gallery graphically demonstrates the dramatic attenuating effect that full conservation framing can have on the microclimate surrounding the work of art when compared to highly unsatisfactory general gallery conditions.

Before leaving the Department, Shulla Jaques (Conservator of Works of Art on Paper) completed the final draft of a ground-breaking policy governing exposure of Old Master drawings, with a particular emphasis on the works of Michelangelo, Leonardo, and Raphael as they are always in such demand for exhibition. Given that all exposure to light is damaging, irrevocable, and cumulative, it is based upon the principle of the minimum level of deterioration that is acceptable for these fragile works and, if adopted, it will stipulate a maximum exhibition period based upon a lux/ hour exposure total for each work. This will vary with the condition of each work and its known recent exposure record, but it would not, of course, prejudice access to them for study purposes. The Department also helped the Griffith Institute prepare a disaster plan based on the Ashmolean's model and advised the Museum of the History of Science as they prepare theirs. The effectiveness of the Ashmolean's own disaster preparedness systems were tested yet again during a torrential downpour in July when rain water penetrated the building at a number of sites and the Nubian Gallery was flooded.

Given the age of a number of the Department's humidifiers, a replacement programme has been initiated and two new units purchased. One has been installed in the New Douce Room and will provide, for the first time, environmentally stable conditions for the part of the print collection housed in that space. As the new Paper Conservation Studio is also climate controlled this will mean that a significant part of the paper-based collections will be housed, treated, and prepared for exhibition and loan in optimum environmental conditions. The second unit will provide much-needed backup for existing units elsewhere in the galleries.

Interventive Conservation

Departmental work has continued to be dominated by the need to prepare objects for loans, exhibitions, catalogues, display and planning for capital projects. This means that it is becoming increasingly difficult to deal with the conservation needs of those parts of the collections which do not fall within either of these categories despite best efforts to do so.

Antiquities Work was concentrated in the early part of the year on the Sackler Dynastic Gallery of Egyptian Antiquities which opened in September. This project involved mainly the objects conservators, but also textile conservation when required. Decanting of more than 900 items from storage in this gallery provided a valuable small-scale opportunity to trial and evaluate ideas for the evacuation of collections from the Museum that will be an essential element of the Ashmolean Plan.

Since then, work has been undertaken on the conservation of Greek and Roman ceramics and glass but departmental loans have consumed a considerable amount of effort. The Department was also deeply involved in the planning for, and installation of, the sculpture exhibition *The Rise and Fall of an Imperial Shrine: Roman Sculpture from the Augusteum at Naron* in the Randolph Gallery, when its own experience in moving large objects of this type proved invaluable. It prepared logistics for the installation of sculpture, liaising with Croatian colleagues over methods, risks, routes and equipment. The Deputy Head of Conservation helped to install the exhibition over a ten-day period with the Croatian team plus a translator.

Cast Gallery The Head of a Dacian was prepared and installed as 'Object of the Month' and the Oecumenius, Fisherman, and Nero heads were mounted for display. Assessments of the impact of moving casts and the potential effect of this on their component parts were made, with many receiving treatment as part of this process. Casts in the Mezzanine area were cleaned using a new vacuum cleaner, generously donated by the Young Friends, others prepared for photographic sessions, and a programme of making and mounting 12 casts from a series of moulds from the Roman site of Aphrodisias in Turkey was completed.

Eastern Art The number of textile-based exhibitions in this department has meant that almost all textile conservation effort has focused on these events. This included interventive work on thang-kas, Japanese embroideries, and Chinese silks but the conservators also updated the Print Room textile location database during the year. The Paper Conservator prepared works for the *Legend and Landscape* exhibition of Japanese paintings which involved interventive conservation, making album supports, and cutting fan, and other, mounts. With the support of the Story Fund, Alexandra Greathead conserved the two newly-acquired Japanese screens (which were dramatically illustrated on the cover of the Highlights of the Annual Report 2002-3) before her appointment as Paper Conservator.

Eastern Art and Stockman Storage Detailed planning for the relocation of the Department's organic holdings and Indian inorganic collections, to rooms vacated by the Sackler Library, continued in consultation with the structural engineer and Building Services Manager. However, because of unresolved structural issues and the development of the Ashmolean Plan, this project has been halted, but repacking of costume accessories continued. Regrettably, the funding for this project-linked conservator post expired in November 2003 but it has been financed on a part-time basis because it is crucial to the relocation planning of the Eastern Art Collections.

Heberden Coin Room During the year a number of loans were processed and Phase II of the Roman provincial coinage casting project was completed with a total of 912 coins being cast from new moulds and 93 from existing ones. The Paper Conservator also cut mounts for temporary exhibitions. In preparation for the Ashmolean Plan methods are being devised and evaluated, with the HCR Collections Manager, to ensure that the collections do not shift in their cabinets when they are relocated.

Western Art Despite the physical constraints of the old studio and the disruption of relocating all paper conservation activities to the new one during the year, the paper conservation team has been extremely productive. This has been possible largely because of funding from the Rembrandt and Ruskin Projects which have financed the part-time employment of three consultant conservators. This demonstrates the need to permanently expand the staff in this section. As an example of the pressures under which they operate, 126 of the 137 works that were prepared for loan in the earlier part of the year needed conservation. These included 66 Rembrandts for Finland, 52 works for Pennsylvania, 6 for the Tate Gallery, and 2 Dürers for the National Gallery.

The Rembrandt Project involved not only the preparation of those works going on loan to Finland. The Ashmolean's collections include some 200 prints and these are all being removed from old mounts, scanned, remounted, photographed and re-housed. Beta-radiography is also being used to record watermarks not obvious when scanned. Significant new information is being uncovered as the works are freed from their old mounts allowing examination of the versos for the first time in a generation. This project is an exemplary illustration of the effectiveness of close collaboration between conservators and curatorial colleagues.

The programme of full conservation-framing of paintings covered by Government Indemnity has now finally been completed with the glazing - by Ben Pearce - of the works by Van Dyck and Di Giorgio from the Loyd Collection. The Department also oversaw the packing and installation of Piero di Cosimo's *Forest Fire* at the Hayward Gallery for the NACF exhibition *Saved*. Regrettably, some damage to the varnish of the painting was incurred during transit, along with very limited damage to the paint layers beneath. This was remedied by David Bomford from the National Gallery (who had conserved the painting in 1996) but the incident highlights the risks of handling and transporting particularly vulnerable pieces in the collection. The Ashmolean is indebted to the National Gallery for their help, not only with the Di Cosimo, but also for the valued assistance and advice that Martin Wyld and his colleagues in the Conservation Department continue to provide. This year, the *Allegory of the Immaculate Conception* by Giorgio Vasari, which had problems of flaking and blistering, was conserved by Larry Keith, and Jill Dunkerton began conservation work on the predella panel by Filippo Lippi of the *Meeting at the Golden Gate*.

Ruth Bubb continued to carry out conservation work on the paintings collections either as a result of loan requests or as finances permitted. This year she conserved the *Study of Clouds* by John Constable, and *Sarah Siddons* by George Romney; she also began work on Constable's *Dedham Vale*, thanks to finances provided by a Woodmansterne Conservation Award (the second that the Ashmolean has received). The Ashmolean jointly paid for the conservation of a small portrait of *Francis Junius* by Van Dyck which is on long-term loan from the Bodleian Library.

Jim Dimond and Julia Nagle made an on-site conservation visit for one week in December 2003 as part of a regular programme of preventive work on the reserve collection. They checked the condition of a variety of paintings, carried out minor repairs and consolidation work, re-framed paintings to conservation standards, and provided advice on the conservation needs of this part of the collection. Ben Pearce also began work on the conservation of a number of Sickert frames and a more elaborate 18th century gilded frame from a newly-acquired pastel portrait by Russell.

Students from the Conservation Department of the Courtauld Institute have continued to work on the series of six paintings of *Virtues* under the supervision of their tutors.

The convergence of two major projects, the Ashmolean's European Silver catalogue and the exhibition of college silver, *A Treasured Inheritance*, has meant that almost all object conservation time has been exclusively devoted to them over the year. Some 700 pieces of Ashmolean silver require cleaning prior to photography for the catalogue and some progress was made. But, at the same time, preparations for the exhibition of college silver became an absolute priority as over 170 items were to be borrowed. The Objects Conservators worked closely with both the Registrar and the Photographic Department to plan the logistics and design appropriate documentation to deal with an inward loan of this value and scale. This involved visiting colleges with the photographic team to undertake basic cleaning prior to photography and also to draft condition reports. The Department was also heavily involved in planning the exhibition preparation schedules, the design and specification of showcases as well as, finally, installation.

Paper Conservation Studio

After an intensive planning phase, the new paper conservation studio, funded by a DCMS/ Designated Challenge Fund grant of £158,000 towards a total project cost of £189,000, was completed on schedule, and in advance of the March 31 deadline set by the funders. Building work began in December and the Conservation Department was able to move immediately into the facility on completion. This is the first state-of-the-art paper conservation studio in the Ashmolean's long history. Thanks are due to many for the successful conclusion of this project but particularly to the contractors (led by Carter Construction), the University's Estates Directorate (who managed the project and designed the studio), the Administrator who was budget holder and the point of contact with MLA/DCMS, Ashmolean Workshops, Daniel Bone, and especially Shulla Jaques and Alexandra Greathead, whose joint vision formed the basis of the design.

The Ashmolean Plan

Members of the Department have become increasingly involved in the development of documentation and packing strategies to deal with the relocation of the collections in consultation with the curatorial departments. This work has intensified since the news of the HLF award in July 2004.

Research

Research continues on the All Souls Salt which went on loan to the Victoria & Albert Museum for the Gothic exhibition. The project has developed into a partnership which now includes the Victoria & Albert and British Museums and has widened to include studies of the silver and gilding as well as the unique polychromy. The Salt also featured as 'Object of the Month' with text provided by the Head of Conservation.

Following the upgrading of the Department's archaic x-ray facilities (funded by the University Safety Office), a new initiative, to x-ray 17th-century embroideries from the collections, has begun. This involves the Universities of Bradford and Southampton in a surprisingly novel application of a traditional technique to examine the complex 3-dimensional structures of early embroideries. The Department has also undertaken the x-raying of Saxon knives and spears as part of a project led by the University's Radiocarbon Unit and Dept of Materials which is researching the feasibility of dating archaeological iron by C14 analysis of the carbon content of the steel.

Following on from the purchase of the endoscope (which was partly funded by the Gabo Trust for Sculpture Conservation) the work of the Department was featured and illustrated in their latest newsletter. Since then, the endoscope has proved very useful in the examination of a Renaissance bronze horse by a Berlin research unit who visited the Ashmolean in November.

Outreach

In October 2003, the Department co-organized, with colleagues from Oxfordshire County Museums Service, a training day on behalf of the Oxfordshire Museums Council for non-specialist museum staff and volunteers. The Ashmolean contributed sessions on the handling, care, and storage of paper and textile related collections and the day proved a useful model for future training courses when the SE 'Renaissance in the Regions' Hub is eventually fully activated. Later in the year, both the Head and Deputy Head of the Department gave introductory talks to a group of 28 visiting heritage management students from the University of Bournemouth about the history of the Department of Conservation and the development of the Museum's emergency planning procedures.

In October, Resource announced that grants of £2.5K would be available to fund opening events for a number of Designated Challenge Fund projects. The Ashmolean's new Paper Conservation Studio was selected and a one-day conference focusing on paper conservation issues was organized to celebrate the commissioning of the studio. The morning session demonstrated the Department's regional role and took the form of a morning workshop on the care and storage of paper aimed at museum curators in the hub region. The afternoon session entitled 'The Medium not the Message' was designed for specialist conservators. Featuring invited speakers from Ljubljana, Leiden, and the University of Surrey, it reflected the needs of the Ashmolean's world-class collections works of art on paper and was attended by conservators from Plymouth to Inverness. It included contributions on the care of Asiatic works of art, the developing use of non-destructive analytical systems in the technological study of works of art on paper, and an overview of the issues surrounding the deteriorating effect of iron gall ink on manuscripts and drawings. This was the first conference organised by the Museum's Conservation Department and was very well received. The Department plans to build on this success with more conferences and symposia in the future.

In October 2003 The Department collaborated with the Education Department to prepare casts for a handling session for people with visual impairments. This demonstrated how close collaboration between curatorial, education, and conservation departments can work effectively to the benefit of access and new audiences. It also participated in a study day linked to the exhibition *A Treasured Inheritance* by hosting visits to the laboratories and contributing a session on the care of historic silver.

Finally, the Department completed its second student placement programme in collaboration with the Institute of Archaeology, University College, London. The student spent six months working in the Department during which time she received practical training, supervision, and regular assessments of her progress by the Department as part of the MA examination process. Continuing its arrangement with the Paintings Conservation Department of the Courtauld Institute, work continued on three canvasses sent for conservation by the Department of Western Art as student projects last year. Vacation placements were also provided for conservation students from Camberwell College of Art, the University of Lincoln and West Dean College.

Visitors

The Department welcomed groups of potential Friends of the Ashmolean as part of their membership drive and was actively involved in the launch of 'The Tradescants', hosting both gallery and studio visits which were heavily in demand. It gave tours of conservation studios to 26 National Trust supporters from the Bristol area and a number of HLF delegations also visited the Department as part of their fact-finding tours of the Museum. A group of metal conservation students from West Dean College was guided around the Museum and visited the Object Conservation laboratories. There was very positive feedback from all visitors.

Staff

Daniel Bone gave an invited paper on laser ablation and its applications to conservation to a meeting in Grasmere organised by The Rank Prize Fund and contributed to an induction day for new museum staff.

Lara Daniels is working as a part-time paper conservator funded by the Ruskin Project.

Alexandra Greathead continued her temporary employment in the Department, thanks to project funding from the Departments of Eastern and Western Art during the autumn. Following advertisement, selection and interview, she was appointed to fill the post vacated by Shulla Jaques.

Shulla Jaques resigned on October 31 for family reasons. Her practical skills, output, and her commitment to her work and to that of the Department were outstanding. Fortunately, she has continued to work as a part-time

consultant paper conservator funded by the Rembrandt Project.

Mark Norman lectured to members of the Paintings Section of the United Kingdom Institute for Conservation on the history of paintings conservation in the Ashmolean and gave a lecture to University of Oxford PGCE students.

Flora Nuttgens is now an accredited member of the United Kingdom Institute for Conservation and was elected to the committee of their textile section. She gave a talk on textile storage techniques at a workshop organised by the textile section.

Sue Stanton also gave a talk on textile storage techniques at a workshop organised by the Textile Section of the United Kingdom Institute for Conservation and attended a conference on the Scientific analysis of Historic Textiles organised by the Textiles Conservation Centre, University of Southampton.

Siobhan Woodgate is working on recent accessions to the Department of Western Art as a part-time project-funded paper conservator.

Volunteers and Interns

Pierrette Simpson completed her placement in the Department as part of her M.A studies at the UCL Institute of Archaeology. Eva Krivá_ová (Lincoln University), Yoko Shiraiwa (Camberwell College), and Rachel Swift (West Dean College) completed summer placements in the Department. Florence Maskell joined the Department as a volunteer in Textile Conservation and Panagiota Manti, a conservation graduate studying in the Dept of Materials, also gave valued assistance to the Department.

EDUCATION

Visitor numbers

A total of 37,673 people visited the Ashmolean through the Education Service during 2003-04.

The numbers are as follows:

Children visiting for a session led by the Education Service	11342
Adults visiting for a session led by Education Service	8165
Children visiting in booked groups not led by Education Service	13059
Adults visiting in booked groups not led by Education Service	5107

Programmes for Adults

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

Study Days exploring Drawing in Florence c.1600, English Embroideries and College Silver.

A Day of Special Interest investigating Silver and Ceramics: Relationships of Form in the 17th and 18th Centuries.

A Practical Workshop where adults were invited to 'Look Beyond the Glass Case' with artist Andy Walton. This was held in partnership with NAWOCEC (North and West Oxford Community Education Council).

Public lectures were given by David Berry, 'The History of Collecting in Oxford'; Henry Kim, 'Classical Coins and the Renaissance'; Dr Helen Whitehouse 'The Ashmolean and Ancient Egypt'; Dr Janice Katz 'Japanese paintings at the Ashmolean'; Mary Brooks 'Curious Works: English 16thC and 17thC Embroideries'; Jolyon Drury 'Palmer's Legacy: the revival of the pastoral print in 20thC England'; and Dr Helen Clifford 'A Treasured Inheritance: an introduction to the Oxford College silver exhibition'; Professor James Allan gave the Sir David Piper Memorial Lecture on 'Spouting Stags and Growling Griffins: Wonders of Islamic Spain'.

A Curatorial Gallery Talk was given each month.

Gallery Talks were offered every Tuesday, Wednesday and Friday lunchtimes. Each Saturday there was a 'Treasures of the Ashmolean' tour focusing on highlights of the collection. All talks were given by guides from the Education team.

Summer Evening Opening 2004

Every Thursday evening throughout June, July and August the Museum was open until 7.00pm. There was a varied programme of lectures and gallery talks for visitors to enjoy.

Programmes for Children and Families

An exciting, creative and vibrant programme of events and activities was delivered for children and families. This is a key part of our on-going work to improve access and to encourage new audiences to use the Museum. Some of these activities took place in community venues.

Saturday Drop-ins continued to attract families to the Museum. This year's activities were: 'Puzzle it out!'; 'Money! Money! Money!' – an event at Templars Square Shopping Centre in East Oxford; 'Harvest Celebration'; 'Festive Fun'; 'Crazy Colours'; 'Myth and Mystery in Ancient Egypt'; an 'Egypt' family drop-in at East Oxford Community Centre; 'Practical Printmaking'; 'Explorer's Adventure'; 'The Romans are coming!'; 'Cowley Carnival' and 'Discover Classical Archaeology' – a National Archaeology Day event.

Holiday Workshops for children were: 'Chinese Felt Treasures' with artist Emma Reynard; 'Do as the Artists Did!' with artist Helen Ganly; 'Still Life' with artist Steve Empson; 'Roaming Romans' with 'legionnary' John Smith; 'Fishing for Inspiration – Big Draw event' with artist Korky Paul; 'Smashing Pots – an Art Weeks event' with artist Francesca Shakespeare; and 'Shiny Happy People' – the first of our new workshops for under 5's and their carers.

Ashmolean Activity Trolley

The new Activity Trolley was launched. The trolley offers simple self-conducted activities for families and is available every weekend and school holidays. The launch theme was 'The Olympics'.

Programmes for Schools

These continued to be extremely popular. A new gallery activity exploring Roman Britain was launched this year for Key Stage 2 children. This casts children in the role of archaeologists looking for object clues that tell us more about life in pre-Roman and Roman Britain. The gallery activity is delivered by Education staff and includes object handling and drawing.

- The Ancient Greece teachers' resource pack was launched. This supports a self- conducted visit to the galleries.
- A training day was organised for teachers: the 'Crayola Art Day' explored a range of 2D and 3D art activities focusing on portraits in different cultures. This day was sponsored by Crayola.
- We delivered a five-session course for Oxford University secondary PGCE students.
- A schools newsletter was sent to 1000 teachers in Spring and Autumn.
- The Education team continued its successful partnership with *'The Art Room'*. This is a project based in East Oxford offering art therapy for children aged 7-13 years old who are experiencing serious difficulties with learning and behaviour in school, or who may be at risk from exclusion. The 'Genes for Jeans' project which involved The Art Room, East Oxford Community School and the Ashmolean was the National Artworks award winner in the 'Working with Galleries' category.

Access programme

The Education team continues to work to improve access to the Museum for all visitors, including people with disabilities. This is reflected in the revised Audience Development Plan that was submitted to the Heritage Lottery Fund which forms the basis for all our planning and development with all audiences.

Education staff have been actively involved in improving and developing our services for people with disabilities to meet the requirements of the DDA (Disability Discrimination Act) and to improve access for all our visitors.

Visually Impaired People (VIPs)

Two successful handling workshops were planned and delivered; 'Objects from the Past: Greece and Rome' and 'Ancient Egypt'. A handling session was also trialed with a VIP group who met at the Ferry Community Centre in North Oxford.

June 2004 saw the launch of 'Let's Explore...', visual description talks which focus on a small number of objects in the collection. Everyone was welcome but the primary focus is visual description making it ideal for VIPs. The first event was 'Let's Explore Portraits'. A very successful event that triggered several return visits from participants.

People with hearing impairments

In November 2003 we delivered the first BSL (British Sign Language) signed tour of the Museum. This was repeated in May 2004 with a signed tour of 'Highlights of the Ashmolean'. We aim to deliver a minimum of 2 BSL interpreted tours each year. The limiting factor is funding to pay for the interpreter.

A deaf awareness training session was held. It proved very useful and it's hoped that in the future this training can be part of an induction programme for all staff.

East Oxfordshire Education Business Partnership

The Ashmolean Education team was presented with an 'Investors in Education' award for our involvement in three projects working with the East Oxfordshire EBP. We have been asked to continue our involvement in 2005 which we are pleased to do.

The 'Business Team Challenge' was one of these projects. This three-day programme targets young people who are underachieving in school. A group of young people visited the Ashmolean to find out about the museum 'business'. They met and interviewed several people from the Museum. They presented their findings on the final day.

Other activities

Literary Festival

In March 2004 the Ashmolean hosted several events as part of the Oxford Literary Festival including: sessions for schools; 'Behind the Scenes' tours with curators; children's author Francesca Simon reading from and talking about

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her book *Helping Hercules* and children's author Vivian French reading from her book *Funky Fables*. Throughout the week free activity sheets were available in the Museum for inspiration on writing a poem or story based on a favourite object or painting. Visiting schools enjoyed Greek storytelling with Margot Henderson, gallery tours and Greek story-book activities.

Art Weeks

The Education team contributed to ArtWeeks 2004 with 'Smashing Pots' holiday workshop for children. 50 children worked with artist Francesca Shakespeare to decorate huge Greek pots for display in the Greek galleries.

Discover Classics

This is a series of Classics activities for all ages and interests, from adult lectures to art activities for under 5's. The season runs from March – December 2004. The programme was co-ordinated by Rachel Robinson as part of her work with volunteers and events. The programme provides opportunities for students and University staff to volunteer and is funded by HEACF. Discover Classics is a joint project between the Ashmolean Museum and the faculty of Classics at the University of Oxford.

Web development

The Education team have been actively involved in developing ideas for a re-designed Ashmolean website (see Press and Publicity Report).

Staff Reports

Sue Coles started work as Co-ordinator of Volunteers and Bookings Assistant in July 2004. Previously Sue worked as the Office Assistant in the Education Team. The post of Office Assistant was not replaced because of financial pressures.

Hannah Jones, Co-ordinator of Volunteers and Bookings Assistant, left in April 2004 to join the Museum's Development Department.

Joy Horton became the Volunteer and Events Co-ordinator after Rachel Robinson left. Joy's previous job was Education Manager at the National Space Centre in Leicester.

Rachel Robinson, Museums Outreach Officer left in June 2004. This post is funded from HEACF (Higher Education Active Community Fund) and works across all the University Collections. Funding is being continued for a further 2 years.

Volunteers

The voluntary guides for the period August 2003 to July 2004 were Jane Allingham, David Berry, Gabriella Blakey, Rosalind Burns, Clare Coleman, Ann Craig, Denise Darbyshire, Oonah Elliott, Anne-Lise Foex, Phil Hills, Sheila Hills, Julie Hurst, Margaret Jenks, Elaine Lyons, Clova Morris, Cassy O'Brien, Linda O'Halloran, Dinah Reynolds, Joan Ritchie, Deborah Rogers, Anna Steven, Christine Stone, Molly Strafford, Rosalind Tolson, Cheryl Trafford, Mary Waley, Lynne Ward, Marigold Warner, Abigail Wedmore, Suzanne Woods and Meriel Wyndam Baker. They delivered an inspiring and creative range of gallery tours, handling sessions, gallery activities, study days, workshops and children's holiday activities.

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

Students from Oxford University and Oxford Brookes continued to volunteer with the Education Team in 2003-04. These volunteers are part of the Oxford Museums' community volunteer programme. Other short-term volunteers who have supported the work of the Team include: Glen Fox, Fabiola Gonzales, Elisabeth Seater, Ali Walker and Elisabeth Weiskittel.

All are thanked for their contribution to the Education Service.

DEVELOPMENT

The most important date in the Department's calendar came right at the end of the financial year. On July 21st we received the good news that the Ashmolean has been awarded £15 million towards the cost of the Ashmolean Plan by the Heritage Lottery Fund. The Museum now has a 'Stage One Pass', which means that the Heritage Lottery Fund has set money aside for the Ashmolean but we will need to make another major submission before the final green light is given. We are of course delighted to have received one of the larger HLF grants awarded in the past few years and are optimistic that it will provide us with a platform to raise the remaining sum of £35 million.

The first major gift for the Ashmolean Plan was made by the Antiqua Foundation, which is naming a gallery in honour of David M Wheeler, a long standing friend of the Museum and Elias Ashmole Group member, who sadly died this spring. The Museum is particularly grateful to the Foundation for its willingness to 'put the first brick in the wall'.

Elsewhere, the pace of work has been high, as we have set off on ventures that are new to the Museum. We have established, with the help of an extremely enthusiastic committee chaired by Frances Jackson, a new medium-level patrons group, The Tradescants. The group has acquired just under 200 members in the space of nine months (for details see below).

We have continued a series of corporate breakfasts and have appointed a part time corporate fundraiser, Theresa Nicolson. Obtaining corporate sponsorship is a time-consuming and lengthy process and no longer the easy route to funding as it was some years ago. However, the exhibition *A Treasured Inheritance: 600 years of Oxford College Silver* received significant sponsorship from Darbys Solicitors for which the Museum was very grateful. The Elias Ashmole Group dinner was generously supported by UBS Wealth Management. In February an event was hosted at the Museum by Morgan Cole Solicitors in which their clients were entertained in the Café, but also had the opportunity to go on two Museum tours after hours. Another profitable venture was a silver sale held by Mallams auctioneers to coincide with the *Treasured Inheritance* exhibition in which half of the proceeds came to the Ashmolean. The Museum is very grateful to all its corporate sponsors.

Legacy fundraising is another new area for the Ashmolean and in the spring of 2004 all our Friends, Patrons and other supporters received a request to remember the Ashmolean in their will. We will repeat this request every year.

We have been gearing up to raise funds for the Capital Appeal. We produced a brochure outlining the Ashmolean Plan and a small steering group has been meeting fortnightly to discuss progress. The group is chaired by Andrew Williams, chair of the Appeal. Many contacts have been made in the UK and abroad and in November a US appeal committee will be launched.

Friends of the Ashmolean

At the memorial service for Lord Bullock held in the University Church this summer, it was good to hear his dedication to the Friends of the Ashmolean mentioned. He had been the second Chairman of the Friends (succeeding Sir William Hayter and preceding the present Chairman, Paul Clark) and held the post for twenty years.

The death of Jill Slack in October 2003 at only 62 was a sad blow for the Friends. She had been a much valued member of the Friends' Council and also for several years the co-ordinator of the Duty Friends.

The Friends dedicated the year 2003-4 to recruiting new members, and this has been moderately successful. Efforts will continue to increase numbers, which will thus increase the contribution the Friends are able to make to the Museum's funds.

This year purchase grants were made towards a number of very attractive acquisitions for the Ashmolean collections. The most important of them was the £12,000 contribution towards the purchase of a Renaissance bronze perfume burner, made in Padua c.1530-35; a grant of £3000 was made towards a François Boucher chalk drawing of *A Reclining Putto* bought in memory of Jill Slack; £5000 towards a Safavid silk textile from Iraq, dated

DEVELOPMENT

1710-11; £5000 for a detailed model of a reconstructed Iron Age village to accompany the prehistoric European displays in the John Evans Gallery; £2000 towards a watercolour by George Pyne entitled *An Exhibition at the Oxford Town Hall in 1854*; £7,500 to pay for a high-security showcase first used in the *Treasured Inheritance* exhibition of college silver; £3,940 for new donation boxes to stand at the main entrances to the Museum; and £5000 towards a pair of Japanese screens by Watanabe Seitei illustrated with *Flowers of the Twelve Months*. This makes a gratifying total of £43,440 given by the Friends to the Museum in the year 2003-4.

The Young Friends this year gave their support to the Conservation Department, making a grant of £140 for a small vacuum cleaner to be used on sculptures and frames and an airbrush for use in paper conservation.

The activities organized for both Friends and Young Friends continue to be very popular with members. Many are oversubscribed, and to avoid disappointing those who have not been able to get tickets, several visits have been repeated, with priority given to those who were not successful on their first application.

The Chairman of the Friends is His Honour Paul Clark. The volunteers who work in the Friends Office are as follows: Elizabeth Burchfield (Hon Secretary); Val Davies, Catherine Fox, Virginia Pasley and Sue Peach (Activities Secretaries); Susannah Lankester (Membership Secretary); Pauline Bailey, Helen Hacking, Audrey Johnson (Membership Assistants); Chris Dale-Green (Mailings Secretary). There are 35 Duty Friends.

The Tradescant Patrons Group

This year has seen the formation of a new patrons group, The Tradescants, a mid-level patrons group falling between the Elias Ashmole Group and the Friends. The initial recruitment evening was held in November 2003, which proved a great success. Members of the Tradescant committee opened their address books so that invitations went out far and wide. Over 200 people attended the evening and from those invited, 81 members signed up to the Group.

In February 2004 the members were invited to a private evening, 'Van Dyck and Rubens' which included tours of the Print Room and the Dutch gallery. This was the first members' event to be held and it proved to be a sell out.

A second recruitment evening was held in March 2004 again attracting around 200 guests, with over a third of those signing up to the Group on the night. In June the Tradescants, together with the Elias Ashmole Group, were treated to a private view of *A Treasured Inheritance: 600 years of Oxford College silver*, which proved a popular evening. To date the Tradescant Patrons Group has close to 200 members, a remarkable number for just the first nine months. Funds raised by the Tradescants will support a variety of projects in the Museum.

Elias Ashmole Group

The Elias Ashmole Group has seen another successful year with membership growing to 114. Several events were organised for the group including the Fifth Annual Patrons Dinner, which took place in the Randolph Sculpture Gallery with exclusive curatorial tours offered to the guests during the evening.

The members of the group who attended the annual spring trip this year enjoyed a long weekend visiting Urbino in May. Highlights of the trip included visits to the Palazzo Ducale and the Museo Civico and a guided tour of the privately-owned Villa Imperiale. Timothy Wilson, Keeper of Western Art, and the Director accompanied the group.

In June the group was invited to a private view of *A Treasured Inheritance: 600 Years of College Silver*. The exhibition's great critical and popular success made for an enjoyable private view, which the group shared with the Museum's new supporters, the Tradescants.

In the last year the Elias Ashmole Trust awarded £41,500 in grants towards several key areas of the Museum. The Trust has donated money to purchase equipment needed for the Museum's newly-opened Paper Conservation Studio, to publish a new handbook on musical instruments, to contribute towards a new fundraising database and to support some of the Study Days organised by the Education Service. The Trust also made a contribution to the acquisition of a Renaissance perfume burner. The Museum is deeply grateful to the Trust for these much needed resources.

Supporters and Benefactors

The Ashmolean Museum is deeply indebted to all those individuals and organisations who make our work possible. We are grateful for their foresight and generosity. Were we to thank them all, the list would run over many pages. A selection appears below.

Dr David Alexander	MacTaggart Third Fund
Mr and Mrs Richard Allan	Macksey Charitable Trust
Mrs Diane Bacon	Mallams Auctioneers
Mr Michael Barclay	J.V.G Mallet, FSA
Mrs P M Barlow	Museums Libraries and Archives Council
Bridgestar PTY Ltd	National Art Collections Fund
The British Academy	National Association of Decorative and Fine Arts Societies
The British Institute of Archaeology at Ankara	National Heritage Memorial Fund
TBH Brunner	Paul Mellon Centre for Studies in British Art
Mrs Dorothy Burke	Stavros S. Niarchos Foundation
Cazenove Service Co	PF Charitable Trust
John S Chen Foundation	Mr & Mrs JA Pye
Mrs Daniela Carington	Quilter & Co Ltd
The children of Janet Carleton	Dr Anthony Ray
Christie's	RK Charitable Trust Ltd
P&D Colnaghi & Co Ltd	E. S. G. Robinson Charitable Trust
Colnaghi Library	Helen Roll Charity
Darby's, Solicitors	Mr Henry Rothschild
SC Davidson	Seven Pillars of Wisdom
Mrs Eve Dawson	Silver Society
Department of Culture, Media and Sport	Mrs Helen Smyth
Designated Challenge Fund	The South Square Charitable Trust
Edition Domberger	Still Waters Charitable Trust
Elias Ashmole Trust	Mrs Anne Stevens M.B.E
Eskenazi Ltd	The late Mr Charles Stewart
Lord Faringdon's Charitable Trust	Alice Nemon Stuart
James Fenton	Carl & Eileen Subak Family Foundation
Forsters LLP	Tavolozza Foundation
Friends of the Ashmolean	Lady Tumim
The Gilder Foundation	UBS Wealth Management
Mrs Alice Goldet	V&A/MLA Purchase Grant Fund
Sir Ronald Grierson	Mr Philip Wagner
Headley Trust	The executors of the late Mrs Corinne Whiteley
Mrs Rachel Hood	The Whiteley family
Jonathan Horne Antiques	Mr and Mrs Brian Wilson
Dr Oliver Impey	Mr Malcolm Woodcock
Mrs G Iverslien	
Mr and Mrs Paul Joannides	
Daniel Katz Ltd	<i>Legacies to the Ashmolean</i>
Laing Family Charitable Settlement	Mrs G Greene
Leche Trust	Mr RM Twist
Mr John A Lee	
Mr Brian North Lee	And all those donors who have asked to remain anonymous.
Mr Nikolas S Lemos	
The Leverhulme Trust	

PUBLICATIONS

Catalogues

After almost two years in production, *The Complete Illustrated Catalogue of Paintings* was published in hardback in March 2004. For the first time ever, all paintings in the Department of Western Art have been brought together in one volume. Every picture is illustrated and almost all are represented in colour. This monumental catalogue involved the combined efforts of the entire curatorial staff within the Department and also the ceaseless devotion of the Documentation Officer, Catherine Casley. A paperback edition followed in October 2004. (320mm x 245mm portrait. 336pp. 1500 illustrations. Price £60 hardback and £35 paperback).

Japanese Paintings in the Ashmolean Museum, written by Janice Katz, is the first comprehensive look at the Ashmolean's significant Japanese paintings collection. It features works that range in date from the seventeenth to the twentieth century. (280mm x 240mm portrait. 256pp. 164 colour and 101 black & white illustrations. Price £35 hardback).

Graceful and True: Drawings in Florence c.1600 by Julian Brooks and Catherine Whistler was produced for the exhibition held in the McAlpine Gallery from October 2003 to January 2004. This catalogue served as an introduction to a range of impressive and visually stunning drawings from c. 1580 – 1610. (280mm x 220mm portrait. 144 pp. 84 colour and 50 black & white illustrations. Price £14.95 paperback).

Two years of academic research within Oxford Colleges by Helen Clifford resulted in the exhibition and catalogue *A Treasured Inheritance: 600 Years of Oxford College Silver*. Dr Clifford trawled the college archives as well as spending time with college butlers in order to give an overview to the care and keeping of the college silver over the centuries. This publication is the culmination of a Leverhulme Research Fellowship from 1993-5. (280mm x 220mm portrait. 160pp. 120 colour illustrations. Price £14.95 paperback).

Handbooks

The Handbook series was given a re-style this year. Although retaining the same A5 format, an updated design has been applied to both the cover and general layout. The first title to be published with the 'new look' was *English Embroideries* by Mary Brooks. Featuring many of the Museum's collection of 16th and 17th century embroideries, including pictorial panels, a box, samplers, costume items and novelty items, this handbook has proved to be a bestseller. The ever popular *Oxford and the Pre-Raphaelites* by Jon Whiteley, *Ruskin's Drawings* by Nicholas Penny, *Michelangelo and Raphael* by Catherine Whistler and *Samuel Palmer* by Colin Harrison have all been reprinted in the new style. Handbooks are 210mm x 148mm. Page numbers vary from 80pp to 108pp. All fully-illustrated in colour and priced at £7.95 paperback and £11.95 hardback.

Miscellaneous Publications

The Battle of Pavia by Timothy Wilson was published in the same format as previous investigative works such as *Uccello's Hunt in the Forest* and *Cosimo's Forest Fire*. This panel painting, which formed part of the Museum's foundation collection, is one of the most dramatic and detailed images of Renaissance warfare. The book tells the story of the battle and the construction of the panel. (200mm x 200mm. 24pp. 19 colour illustrations. Price £3.95 paperback).

The Shop

Gross sales this year exceeded 2002/3 by 1.8%. The number of customers into the shop fell by 3.2% but an increase in the average spend ensured that targets were exceeded. The current conversion rate from visitors to customers is estimated at 18%.

The effect of good temporary exhibitions on the retail business cannot be overstated. The quality of these shows obviously draws more people to visit, thereby creating more shoppers. Another significant factor has been the introduction of a free gallery plan for visitors.

New products developed this year including a smart desk memo set with matching pocket and desk diaries, Jute shopping bag with Ashmolean logo (a Fair Trade product), etched crystal paperweights, brass bookmarks featuring an Egyptian cat and the Alfred Jewel, a range of stationery products based on the Indian Mughal carpet and a range

of Iznik plates. More than thirty new postcard designs and fifteen new Christmas cards were also produced this year.

Filming

Filming rights and arrangements fall within the Publications Department aegis. A small crew on behalf of Warner Brothers came to the Cast Gallery to film busts for a scene in the forthcoming film of Alexander the Great. Film crews from France, Russia and Japan have also visited this year alongside regular visits from the BBC and Channel Four to illustrate a variety of historical documentaries.

Staff

Declan McCarthy, the Publishing Manager, continued to serve on the committee for the Association for Cultural Enterprise, which has been in existence for over twenty-five years, to assist museums and galleries in the UK and Europe with commercial issues within the sector. This body is currently working closely with the DCMS to look at further ways for institutions to self-finance their activities, as recently recommended in a government paper.

Sue Moss, Deputy Publishing Manager, **Corinne Emery**, Publishing and Photographic Services, and Declan McCarthy attended the London Book Fair in March 2004, while Corinne Emery also assisted at the Frankfurt Book Fair in October 2003. Both Mrs Moss and Mr. McCarthy also completed courses in 'Copyright Law' and 'Data Protection' held in London and hosted by the Museums Association.

Anne Walker, the Shop Manager, attended the International Spring and Autumn Gift Fairs, held at the NEC Birmingham. Both Mrs Walker and Mr. McCarthy were also present at the Association for Cultural Enterprise annual conference in Manchester in February 2004.

PRESS AND PUBLICITY

This has been a busy year for the Press Office, with ten exhibitions, various grants and acquisitions as well as the ongoing publicity campaign for the Ashmolean Plan.

Media

Over the summer months the Ashmolean featured regularly on the television. The news of the HLF award featured on BBC Oxford and BBC South television as did the DCMS / Wolfson Foundation grant of £43,300 for renovating the Mallett Gallery. The exhibition *A Treasured Inheritance* was chosen as the location for BBC Breakfast Weather to produce 7 weather reports and coverage of the *Roman Sculpture from Narona* exhibition was broadcast to Croatian audiences by Croatian TV News.

News of the Ashmolean Plan was reported in the local, national and arts press, particularly in July following the HLF award. Other news, exhibitions and events have had consistent and wide-spread coverage. The small exhibition *Curious Works* received a great deal of coverage, revealing an unexpected wealth of media interest in needlework. Magazines such as the *World of Interiors* and *Apollo* presented feature articles on the silver exhibition and the Guardian sent their photographer to capture images of Livia's head and body reunited in the Narona exhibition. Furthermore the Museum is regularly listed in the broadsheets as one of the top five attractions to visit outside London.

Web Site

Early in 2003 Sarah Brown led a committee, which included Dr Jonathon Moffett (IT) and Catherine Cartwright (Education) to investigate the redesign of the Museum's web site. A focus group was consulted and the committee identified the need to make site navigation easier. By June 2004 they were able to present some cosmetic but fundamental changes. This project will continue over the next year, when the role of a Design consultant will be considered.

What's On

This popular newsletter, produced quarterly, reaches 30,000 readers either by post or by extensive distribution throughout Oxford, the county and other arts institutions with an hours' travelling of Oxford. This year it has proved a useful vehicle to promote the Development Departments activities, as well as the *Treasured Inheritance* exhibition by inserting an exhibition flyer.

Advertising

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

Staff

Sarah Brown left the Museum in April 2004 after nearly 5 years. Having previously been Head of Press and Publicity at the National Gallery, Sarah instigated a coherent and effective media and publicity policy for the Museum for the first time in its history. Her professionalism – and sense of humour – will be much missed. **Susie Gault**, who came from the October Gallery in London, was appointed in July. The post is now full-time.

ADMINISTRATION

Finance

The University's ORACLE accounting package was implemented on 5 April. The transition was handled expertly by the Museum's Finance Officer, Chris Kaye. The post of Finance Officer is new and reflects the importance of financial control as the Museum moves into the next phase of the Ashmolean Plan. The new system appears to be functioning as designed and is expected to provide ready access to detailed and flexible information in the financial year 2004-5.

University Funding Sources	2003-4	(2002-3)
Arts and Humanities Research Board (AHRB)	2,224,700	(2,152,500)
University of Oxford (ASUC)	412,000	(368,657)
HR (Pay, recruitment etc)	42,200	(31,660)
Research (Ruskin Project)	5,000	(5,000)

Other Grants and Donations

National Art Collections Fund (acquisitions)	303,500
National Heritage Memorial Fund (acquisitions)	768,679
Resource; V& A Fund (acquisitions)	100,000

Ashmolean Plan (see also Director's Report)

The Heritage Lottery Fund appointed Shadow Trustees to review the Plan. A Value Engineering exercise was carried out which reduced the overall project cost by £1M. Part of this exercise involved remodelling of the display and education programmes. A revised bid was submitted in April 2004 and HLF approved a grant of £15M in July. Applications for planning permission and Listed Building Consent were submitted. The former was supported in principle by the Strategic Development Planning Committee of Oxford City on 28 January, but a final decision was deferred*. Listed Building Consent was, however, recommended to the Government Office South East which subsequently approved it. The Museum met representatives of the St John Street Residents' Association and developed a Construction Management Plan to safeguard neighbour interests. The Visitors created their own Building Committee in May, to which a working group under the current chairmanship of Mr Winter of Mace Consulting reports. *[Planning permission was granted in August].

Visitor Numbers

There has been a slight but healthy increase in the numbers of visitors.

Museum personal visitors	346,600	(327,000)
Website hits	8,635,382	
Website visits	363,500	

Building

There were two major developments during the year: The Sackler Gallery of Egyptian Antiquities refurbishment was completed and the gallery re-opened to the public on 18 September 2003; and a new Paper Conservation Studio was completed by the end of March and formally opened on 18 May 2004 with a conference (see Conservation Report). The latter work was managed by the OUED and carried out by Carter Construction Limited for a total project cost of £205,000 under the Designation Challenge Fund scheme.

The Museum successfully applied for a grant from the DCMS-Wolfson Museums and Galleries Improvement Fund for a refurbishment of the Mallett Gallery that will commence in September 2004.

Other less major works include: the refurbishment of the office and outer office of the new Keeper of Antiquities.

ADMINISTRATION

A new set of banners was purchased for the flag poles, which were themselves overhauled. Anti-slip strips were added to the lower treads of the Grand Staircase and the Evans staircase banister was netted against children falling. There was a flood in the Nubian alcove on the afternoon of 8 July following an exceptionally heavy downpour of rain. The Building Services and Conservation Department staffs acted with exemplary speed and skill to limit the damage. A number of additional security measures were introduced, including a new secure door in the west basement corridor, additional CCTV cover in the landscape gallery and an improvement of the intruder alarm system with a walk-through facility for the security staff. The MLA National Security Advisor visited on 17 January, principally to discuss security for the Oxford College silver exhibition, *A Treasured Inheritance*.

The OUED carried out a quinquennial survey of the Museum's electrical installation. They also painted windows in the basement areas and carried out anti-pigeon netting measures in the Portico.

Building Services

The workshop continued to provide their usual high standard of support to the curatorial departments, while servicing our usual large number of loans and exhibitions. These included two exhibitions of unusual complexity: *A Treasured Inheritance: 600 years of Oxford college silver*, which involved delicate work with fashioning and fitting mounts, and *Roman Sculpture from the Augusteum at Narona*. Project work included the final fitting out in the Paper Conservation Studio, the construction of a teaching area in the Cast Gallery, construction of an Information Desk by the Main entrance as well as various domestic improvements to doors and fittings. Loan exhibitions were supported by extensive framing, particularly of the 50 Rembrandt prints sent on exhibition to Finland.

ICT

In an environment where ICT is all pervasive and the wilful dissemination of viruses widespread, the maintenance of the Museum's growing ICT infrastructure is a heavy burden. The Museum therefore appointed Chris Powell as a full time assistant for Dr Moffett to undertake routine maintenance tasks and to develop or support administrative systems. These include *Raisers Edge* software for the Development Department, loans management systems and a bar coding system for collections management.

The following academic programmes are supported by the ICT unit: Basketry web site (with the Pitt Rivers Museum); Oxford University Collections & Museums History Group on-line Biographical Index (with Institute of Archaeology, Pitt Rivers Museum and Griffith Institute); TileWeb: the Parker-Hore Collection of Paving tiles (with Worcester City Museum & Art Gallery and Worcestershire Archaeological Society); and the Griffith Institute Web Site. Internally, support is provided for the following web projects: Ancient Cyprus online (with Antiquities); Ancient Near Eastern Terracottas catalogue online (with Antiquities); Creswell Photographic Archive of Islamic Architecture (with Eastern Art); Iraq: Navel of the World (with Coin Room); Oxfordshire's Historic Archives (with Antiquities); Japanese Export Porcelain (with PotWeb); Japanese Ceramics (with PotWeb).

The Ashmolean continued to contribute to the University's ICT development through Dr Moffett's involvement with the Committee for Museums and Scientific Collections; Information and Communications Technology Committee; Digital Library Resources Group; Humanities Division Slide Libraries Committee and the IT sub committee of the Committee for Archaeology. He attended two conferences: 'Museum Computer Group @ Tate' (October 2003) and 'Accessibility and the Web: Day conference @ Leicester University' (April 2004).

Dr Moffett also sat on the Museum's Web committee and worked with Sarah Brown (Press Office) and Catherine Cartwright (Education) in redesigning the Museum's web site (see Press and Publicity Report).

Photography

The photographers had a busy year, finishing the photography for the *Complete Illustrated Catalogue of Paintings* which required a colour image of over 1200 paintings, and carrying out a major project to photograph the college silver published with the exhibition *A Treasured Inheritance: 600 years of Oxford College Silver*. This included over 130 publication-quality colour photographs, many of them taken on location in the colleges as well as 300 digital images mainly for conservation and record use. In addition, 800 photographs were made of the Rawlinson seal collection, 50 colour and 50 black and white images for the *English 16th and 17th century Embroideries* handbook

and catalogue photography for the following exhibitions: *The Legacy of Samuel Palmer: Paul Drury, Graham Sutherland and the Pastoral Print*; Rembrandt prints loan to Finland; University of Pennsylvania loan; Russian Culture Foundation loan; British Museum Michelangelo loan.

Registrar

During the absence of the Registrar through illness, the unit has been most successfully run since April by her deputy, Chezy Brownen.

Loans In

The loans program continued to be especially busy with 341 inward loans, over double the amount from last year. These were mostly for temporary exhibitions such as *A Treasured Inheritance: 600 Years of Oxford College Silver, Roman Sculpture from the Augusteum at Narona, Graceful and True, Chinese Silk, English 17th-century Embroideries. The Burgher of Delft and his Daughter* by Jan Steen was lent for display on short-term loan whilst on route to the Rijksmuseum in Amsterdam. Important inward long-term loans also include Crucifixion by Michel Claude Clodion, *Single form, antiphon* by Barbara Hepworth, and *Saint Florent* by JMW Turner on loan from a Private collection.

The temporary exhibition *Graceful and True* was also exhibited in venues in London and Nottingham.

Loans Out

The loans out to other exhibitions continued to rise with 673 individual works loaned out to over 80 exhibitions. There were 74 works lent from the Antiquities Department, 316 from Western Art, 27 from the Heberden Coin Room, and 256 from Eastern Art Department. Loans were sent to venues in the UK as well as across the world to Australia, Canada, Finland, France, Germany, Italy, Greece, Hungary, Italy, Japan, Holland, Norway, Spain, Switzerland, and the USA. This includes loans to *Saved! 100 Years of the National Art Collections Fund* at the Hayward Gallery and the Wallace Collection, Gothic at the Victoria and Albert Museum, 15th century Northern European Prints to the London Original Print Fair in London, *Veder Greco in Sicilia* at Palazzo Pignatelli, Gela, Italy, *A Beautiful and Gracious Manner: The Art of Parmigianino* at the National Gallery of Canada in Ottawa and at the Frick Collection in New York, 1800-1914: *Drawings from the Ashmolean Museum* at the Arthur Ross Gallery, University of Pennsylvania, and *Rembrandt Prints from the Ashmolean Museum*, Retretti Art Centre, Finland.

Design Office

The Design Office continues to improve the Museum's overall presentation of information for visitors. This year has seen, for instance, a new design style for the popular Handbooks series, two striking new Donations boxes at the front entrances (designed in collaboration with Gordon Kent, furniture maker) and a constant updating of signage both within the Museum and without. The majority of the work, however, is in the Museum's active exhibitions programme. This year's major exhibition *A Treasured Inheritance: 600 Years of Oxford College Silver* involved all design aspects, with Graeme Campbell producing the 3-dimensional exhibition display material and Rhian Lonergan-White designing the exhibition catalogue and panels and accompanying publicity material. After almost 23 years of working in the Museum, Simon Blake left in October 2003.

Staff

The following staff joined the Museum:

- Chris Kaye (4 August 2003) as Finance Officer.
- Hannah Jones (5 August 2003) as the Co-ordinator of Volunteers and Bookings Assistant, and from 20 April 2004 as Fundraising Officer.
- Sabrina Shim (11 September 2003) as the Photographic Archivist for the Western Art Department.
- Caroline Newton (27 October 2003) as the Print Room Trainee.
- Alexandra Greathead (1 November 2003) as Conservator for Works of Art on Paper.
- Michela Chaves (1 November 2003) as a part time sales and display assistant in the Museum shop.
- Charlotte Smith (18 November 2003) as a part-time cleaner.
- Pirjetta Mildh (3 December 2003) as the Beattie Project Manager.

ADMINISTRATION

- Kate Heard (6 January 2004) as the Print Room Supervisor .
- Chezzy Brownen (16 February 2004) as the Assistant Registrar.
- Julian Baker (1 March 2004) as Finds Adviser in the Heberden Coin Room.
- Katherine Dallas (8 March 2004) as Secretary to the Keeper of Western Art.
- Susan Walker (1 April 2004) as Keeper of the Department of Antiquities.
- Suzanne Bangert (1 May 2004) as a Research Assistant in the Department of Antiquities.
- Ruth Barnes (1 June 2004) as a part-time Curator for the Ashmolean Museum Interfaith Exhibitions Service.
- Susie Gault (28 June 2004) as the Museum's Press Officer.
- Sue Coles (1 July 2004) as the Co-ordinator of Volunteers and Bookings Assistant.
- Theresa Wren (2 July 2004) as a part-time sales and display assistant in the Museum shop.
- Helen Hovey (26 July 2004) as the Documentation Officer for the Department of Eastern Art.

The following staff left:

- Matthew Hegarty (6 September 2003) as a part-time sales and display assistant in the Museum shop.
- Claudio Chagas (30 September 2003) as a part-time sales and display assistant in the Museum shop.
- Oliver Impey (31 September 2003) as the Senior Assistant Keeper of the Eastern Art Department responsible for Japanese Collections.
- Emma Dick (3 October 2003) as a Researcher in the Beattie Carpet Archive.
- Simon Blake (31 October 2003) as a design technician.
- Shulla Jaques (31 October 2003) as the Conservator for Works of Art on Paper.
- Tomasz Gromelski (1 November 2003) as a part-time cleaner.
- Nicola Archer (15 November 2003) as a part-time sales and display assistant in the Museum shop.
- Clare Farrah (12 December 2003) as Assistant Registrar.
- Julian Brooks (13 December 2003) as the Print Room Supervisor.
- Janet Partridge (31 December 2003) as Secretary in the Department of Eastern Art.
- Naman Ahuja (23 March 2004) as Research Assistant in the Eastern art Department.
- Sarah Brown (1 April 2004) as the Museum's Press Officer.
- Joan Palmer (30 April 2004) as a part-time cleaner.
- Pamela Nightingale (May 2004) as the Research Assistant for the Heberden Coin Room.
- Rachel Mellor (16 May 2004) as the Museum Assistant in the Department of Antiquities.
- Flora Carnwath (27 May 2004) as Grants Officer in the Development Department.
- Rachel Robinson (9 June 2004) as the Volunteers and Events Coordinator.
- Julie Summers (16 June 2004) as Exhibitions Officer.

Staff Reports

Roger Hobby served as the external member on Oxfordshire County Council's Best Value Review of Museums and Archives. He attended the conference of the Association of Art Museum Administrators held at the National Gallery. He served as Vice Chairman of Oxfordshire Museums Council and continued to serve on the University's Security Panel and Clerical Review panel as well as on the Committee for Academic Services and University Collections.

Jonathan Moffett published with Jeremy Haslam and Maureen Mellor , 2004. "PotWeb: museum documentation a world vision", *Medieval Ceramics* 25: 99-107.

ASHMOLEAN MUSEUM STAFF

To July 2004

Director's Office

Dr Christopher Brown
Angela Woodcock

Director
Director's Secretary

Dr Nicholas Mayhew

Deputy Director

Department of Antiquities

Dr Susan Walker (from April 2004)
Dr Arthur MacGregor
Prof. Michael Vickers
Dr Andrew Sherrat
Dr Helen Whitehouse
Suzanne Anderson
Julie Clements
Alison Roberts
Rachel Mellor (until May 2004)
Suzanne Bangert (from May 2004)

Keeper
Senior Assistant Keepers

Departmental Secretary
Assistant Secretary
Collections Manager
Museum Assistant (HLF Project)
Research Assistant

Department of Western Art

Timothy Wilson
Dr Jon Whiteley
Dr Catherine Whistler
Colin Harrison
Dr Christian Rümelin
Catherine Casley
Dr Julian Brooks (until December 2003)
Kate Heard (from January 2004)
Caroline Newton (from October 2003)
Katherine Dallas (from March 2004)
Sabrina Shim (from September 2003)
Dr Rupert Shepherd
Project

Keeper
Senior Assistant Keepers

Assistant Keepers

Documentation Officer
Print Room Supervisor

Print Room Trainee
Departmental Secretary
Photographic Archivist
Research Assistant, Ruskin

Heberden Coin Room

Dr Nicholas Mayhew
Dr Christopher Howgego
Dr Shailendra Bhandare
Henry Kim
Dr Luke Treadwell
Dr Volker Heuchert
Roslyn Britton-Strong
Dr Pamela Nightingale (until May 2004)
Dr Liv Yarrow
Dr Julian Baker (from March 2004)

Keeper
Senior Assistant Keeper
Assistant Keepers

Collections Manager
Departmental Secretary
Research Fellows

Portable Antiquities Advisor

ASHMOLEAN MUSEUM STAFF

Department of Eastern Art

Prof James Allan	Keeper
Dr Oliver Impey (until September 2003)	Senior Assistant Keepers
Dr Andrew Topsfield	
Shelagh Vainker	Assistant Keeper
Janet Partridge (until December 2003)	Departmental Secretary
Dr Teresa Fitzherbert	Creswell Archivist
Helen Hovey (from July 2004)	Documentation Officer
Dr Jon Thompson	Beattie Fellow
Emma Dick (until October 2003)	Beattie Project Manager
Pirjetta Mildh (from December 2003)	
Dr Ruth Barnes (from June 2004)	Curator, Ashmolean Museum Interfaith Exhibition Service
Dr Naman Ahuja (until March 2004)	Research Fellows
Dr James Lin	
Dr Madhuvanti Ghose	

Cast Gallery

Prof R.R.R. Smith	Curator
Dr Fiona Greenland	Departmental Secretary

Administration

Roger Hobby	Administrator
Chris Kaye (from August 2003)	Finance Officer
Helen Cooper	Accounts
Julia Allen	Personnel Officer
Dr Jonathan Moffett	ICT Manager
Chris Powell	ICT Assistant
Geraldine Glynn	Registrar
Clare Farrah (until December 2003)	Assistant Registrar
Chezzy Brownen (from February 2004)	
Sarah Brown (until April 2004)	Press and Publicity Officer
Susie Gault (from June 2004)	
Julie Summers (until June 2004)	Exhibitions Officer

Conservation

Mark Norman	Head of Conservation
Daniel Bone	Deputy Head
Elizabeth Gardner	Objects Conservators
Stephanie Ward	
Karen Wilson	
Flora Nuttgens	Textile Conservators
Susan Stanton	
Shulla Jaques (until October 2003)	Paper Conservator
Alexandra Greathead (from November 2003)	

Education

Johanna Rice	Clore Education Officer
Catherine Cartwright	Assistant Education Officers
Mary Lloyd	
Terry Hood	Bookings Assistants

Sylvia Kempshall (until July 2003)
Susan Coles (until May 2004) Office Assistant
Susan Coles (from July 2004) Co-ordinator of Volunteers and Bookings Assistant
Rachel Robinson (until June 2004) Volunteers and Events Co-ordinator
For list of Voluntary Guides, see Education Department Report

Development Office

Edith Prak Director of Development
Flora Carnwath (to May 2004) Grants Officer
Hannah Jones (from August 2003) Fundraising Officer
Joanna Buddery Events and Patrons Officer

Design

Graeme Campbell Head of Design
Keith Bennett Assistant Designers
Rhian Lonergan-White
Simon Blake (until October 2003)

Photography

David Gowers Chief Photographer
Annie Holly Assistant Photographers
Jane Inskipp
Nick Pollard

Workshop

Alan Kitchen Building Services Manager
Ray Ansty Workshop Technicians
Leighton Creer
Paul Evert
Robert Johnson
John Mercer
Robert Pugh

Publications

Declan McCarthy Publications Manager
Sue Moss Deputy Publishing Manager
Corinne Emery Finance/Orders Officer

Shop

Anne Walker Manager
Anna Breslin Assistant Manger
Claudio Chagas (until September 2003) Shop Assistants
Matthew Hegarty (until September 2003)
Nicola Archer (until November 2003)
Stephanie Lloyd
Angela Munn
Gill Vulliamy

ASHMOLEAN MUSEUM STAFF

Michela Chaves (from November 2003)

Theresa Wren (from July 2004)

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
Faribe Battye
Gabriella Blakey
Shaun Bryan
Heidi Collins
Pat Collins
Claudia Crucoli
Elis Deen
Marianne Dodson
Manfred Driver
Helen Dudley
Agomani Dutt
Pat Edwards
Rosa Fernandes Jelena Glenn
Anna Glynne-Potter (from October 2003)
Susan Godfrey
Joe Hathaway
Marie-Francoise Jackson (from October 2003)
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

Cleaning Staff

Carol Chambers
Elizabeth Smith
Joan Palmer (until April 2004)
Tomasz Gromelski (until November 2003)
Charlotte Smith (from November 2003)